MARKET CITY DEVELOPMENT
PADDY'S MARKET
Archaeological Excavation

Volume 4
Specialist Reports

Report Prepared for
Rockvale Pty Ltd

September 1993
## EXECUTIVE SUMMARY

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1.0 INTRODUCTION
The retrieval of artefacts from an archaeological excavation is neither the objective of the work nor the most important result. It is, very often, though the most obvious by-product of many weeks or months of excavation. Archaeological excavation is not an exercise designed to fill museum shelves. It is a discipline and methodology that investigates and records human activity that may have an anthropological and/or historical objective.

Artefacts, like remnant structures, changes to the topography, or alterations to and movements of soils, reflect aspects of human behaviours. This may entail nothing more than garbage disposal. However, these varied remnants of human activity may provide insights, or at least clues, into more complex areas such as religious beliefs or practices, economic organisation, aesthetics and social networks amongst others.

Artefacts are no more nor less important than any other feature found on an archaeological site. They are simply one more tool used to describe and, perhaps, decipher past community or individual behaviour. They are, however, often more recognisable to the non-archaeologist and may provide a greater level of empathy than do fragmentary structures or soil changes.

Archaeological excavations in NSW generally require an Excavation Permit to be issued by the Heritage Council of NSW prior to their commencement. One condition of this permit is the professional curation of all artefacts recovered from an archaeological site. This requires exact methods of retrieval, cleaning, storage, and recording. Even on those sites where an Excavation Permit is not required all archaeologists will still carry out these "house-keeping" tasks as a matter of course; it is a professional responsibility and a matter of necessity. Artefacts may contribute an important category of information towards interpreting the site, however, this information cannot be retrieved unless the material has been sorted, cleaned and at least described in a basic and consistent manner.

There are generally two means of categorising artefacts: by material or activity. In the case of the former the primary descriptive information relates to the material from which the artefact was crafted; metal, wood, glass, ceramic, bone etc. In the latter, the activity or need which the artefact addressed, as far as it may be determined, is the primary determinant. For example, an artefact could have a recreational activity (such as a marble, doll or domino) or it may have served in a trade context (an awl, axe, off-cut etc).

It is clear that the latter is subjective, particularly when a long period of time distances the archaeologist from the society that produced and used the artefact. Furthermore, the arbitrary selection of one category for an item that may well have occupied several (for example a bead could be an item of jewellery, clothing decoration or even a toy) presents several problems.

An activity-based cataloguing system was selected for the Paddys Market assemblage. This decision was made for the sole reason that it was considered more informative for this site...
(and for comparisons between sites) to know that there was evidence of, for example, certain trades or pass-times or economic activity, than it was to identify the presence or absence of metal, glass, ceramics etc.

The problem of two or more activities being possible for one artefact was recognised and accepted but not solved; our compromise was to select one category and use this consistently. For example, all beads were classified as jewellery. It was considered that subjectivity was minimised if this single nomination was used throughout the entire database.

The principal exceptions to this system are the materials categories of glass and ceramics. These two groups represent the largest quantity of artefacts from virtually all archaeological sites. Clearly, several activities are likely to be represented in these assemblages. In addition, at this time, glass and ceramic artefacts provide the best opportunities for dating parameters on Australian historical sites, a concern of obvious importance to the archaeologist. This is achieved through combinations of form, technology and decoration. Unfortunately, there is a limited body of expertise that has sufficient experienced to address these technical aspects of the artefact as well as recognise their former function or activity.

It proved to be impossible, therefore, to subdivide glass and ceramics into specific activity groups that could be addressed by several cataloguers with the expertise to be able to carry out both tasks. Generally, therefore, two people were responsible for these vast assemblages and, while the computer database identifies specific activities for items the following reports, in contrast to the majority, are material-based rather than activity based. Organic items of bone and shell presented a similar problem.

The principal activities nominated for the Paddys Market artefact assemblage were: domestic/use operation, diet, recreation, craft/trade/industrial, clothing, architectural structural/non-structural, food preparation and food serve, jewellery, economy, personal, decorative/collectables, military, garden/landscape, agricultural/pastoral, transport, clerical, religion, sewing/haberdashery; animal/scavenger, pharmaceutical/medicinal and unidentifiable/unidentified.

Each major activity was associated with several functions which, in turn, could have several sub-functions. For example, the activity of "trade" could have a function "tool" which would have several sub-functions of awl, chisel, hammer etc. The complete description of this hierarchical system of cataloguing (as well as all other nominated fields of information including material, quantity, integrity, modifications, identifying marks, etc) is included in Volume 5. Definitions of the main activities are included at the end of this volume.

Aside from this rationale the basic methodology employed in cataloguing the assemblage was the formation of type series. A type series is a sub-set of artefacts from the entire assemblage that, through their careful selection, provides a single representative of every unique piece on the site. It may be that one artefact, for example a particular button, will
represent several hundred precisely similar examples from the site. The type piece will be numbered TS 1, the several hundred others will be Repeat Types 1. If there are thirty unique button types on a site there will be TS 1 - TS 30 inclusive. The several repeat types of the appropriate number, for example Repeat Type 16, 21, 29 etc.

The Paddys Market excavation, in common with most large urban excavations, produced a large collection of artefacts. In all 34,230 individual computer entries were made in the database for this site. In most cases an individual entry encompassed several artefacts of a like nature or description, hence, the true artefact count for the site is likely to be in the order of several hundred thousand artefacts.

The following reports provide an overview of the nature and range of this very large resource. Each report conforms to a standard. They all describe the artefact class they discuss, how this type series was formed and a broad description of it, how this artefact class may contribute to interpreting the site and possible lines of future inquiry.

This overview will allow those individuals wishing to pursue select lines of research an opportunity to determine whether this database may be of use in their investigation. If it is found to be so reference may be made to the complete database on computer inventory (see Volume 5).
Paddy's Market Artefact Class Report

Glass artefacts & Bottle stoppers

Encompassing functional groups of

unidentified
unidentifiable
clerical
food preparation/storage
food serve
personal
pharmaceutical/medicinal
domestic
decorative
architectural structural

by
Martin D. Carney
for
Godden Mackay P/L
1991
Paddy's Market

1.0 SUMMARY

The following report, describes the processes by which the various types series were arrived at; describes the various inclusions of each type series; gives an overview of the general nature of the assemblage; points to indicators - in the type series - to site activities, and finally points to future research opportunities.
Paddy's Market

2.0 INTRODUCTION

The format, scope and nature of this report are based on the document appended number 1.

2.1 DEFINITION OF ARTEFACT CLASSES

These definitions were applied by the cataloguer, Margaret O'Hea, in accordance with the variable tables supplied. However, a small number have been re-interpreted by myself. The following functional groups are covered by the class -

unidentified
unidentifiable
clerical
food preparation/storage
food serve
personal
pharmaceutical/medicinal
domestic
decorative
architectural structural

A complete list of definitions from the variable tables supplied is contained in appendix 2.

2.1.1 REDEFINITIONS

The following additions to appendix 2 should be noted.

Food preparation/storage. - Including all food/drink containers that may not have been used at a table.

Clerical. - Including, gum, glue and paste containers.

Personal. - Including perfume and make-up containers.

Domestic. - Including lamp shade/glass.

2.2 FORMATION OF THE TYPE SERIES

The collation of the type series was especially pedantic, as a requirement of the analysis was that a "type series" plus a "type series repeat" be set aside after computer entry - all other artefacts were to be dumped. Thus it was thought necessary to err on the side of excess.

2.2.1 DEFINITION OF A TYPE

Simply, an artefact, within a type series group,
that is different (except colour), or was intended
to be different, in shape, technology, markings,
colour or size; or combination thereof to any other
artefact in that group.
This method will of course create overlaps, as less
complete artefacts have been made a type, that may
already be covered by more complete artefacts.
The definitions, shape, technology and markings are
self explanatory, the definition of colour and size
follow.

2.2.1.1 DEFINITION OF COLOUR

Colour was used as a factor where it was
believed to represent intention or a
chronological feature. Therefore blue and
green of an otherwise same artefact would form
separate types - whereas dark green and light
green may not. A type series based on all
colour variances (as applied by the
cataloguer) would probably multiply the type
series by 10 or more times. To base a type
series on minor colour differences was
therefore thought to be overly time consuming
and potentially dangerous - as the colours
were judged solely by the cataloguer, in
various degrees of light, in comparison to
other sherds from the excavation, and without
reference to glass thickness or which part of
the artefact it came from.

2.2.1.2 DEFINITION OF SIZE

Very few nineteenth century glass artefacts
conform in size to others they are intended to
replicate. This is especially so with hand
finished items. The height of a bottle etc.
would depend on the finishing - though this
does not overly affect this assemblage as few
complete artefacts were recovered. Size,
therefore, refers mainly to rim measurements,
and base measurements.

Rim measurements were a combination of three
measurements 1. diameter, 2. rim and 3. string
rim, a measurement variance of 5mm or more in
anyone of the three constituted a new type
(even though shape appeared the same).

Base measurements were settled on standard
diameter/section measurements, usually 5mm
apart (in cases where shape was the same)
77mm, 82mm, and 87mm and etc. Therefore an
artefact the same shape as the 82mm base, but
measuring 83 or 84mm was allotted to the 82mm
type series and etc.
Paddy's Market

2.2.2 USE ORIENTED TYPE SERIES

The type series were grouped under basic groups, as follows,

<table>
<thead>
<tr>
<th>Category</th>
<th>Abreviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unidentified</td>
<td>Unid</td>
</tr>
<tr>
<td>Beer/wine</td>
<td>b/w</td>
</tr>
<tr>
<td>Gin/schnapps</td>
<td>g/s</td>
</tr>
<tr>
<td>Spirits</td>
<td>sp</td>
</tr>
<tr>
<td>Aerated waters</td>
<td>aw</td>
</tr>
<tr>
<td>Medical/pharmaceutical</td>
<td>m/p</td>
</tr>
<tr>
<td>Drinking vessels</td>
<td>dv</td>
</tr>
<tr>
<td>Personal</td>
<td>p</td>
</tr>
<tr>
<td>Condiments/food</td>
<td>co</td>
</tr>
<tr>
<td>Window glass</td>
<td>wg</td>
</tr>
<tr>
<td>Lighting</td>
<td>l</td>
</tr>
<tr>
<td>Ornamental</td>
<td>o</td>
</tr>
<tr>
<td>Storage</td>
<td>st</td>
</tr>
<tr>
<td>Serving</td>
<td>se</td>
</tr>
<tr>
<td>Clerical</td>
<td>cl</td>
</tr>
<tr>
<td>Hardware</td>
<td>h</td>
</tr>
</tbody>
</table>

I felt that the archaeologist would find such a classification more useable than one using technical aspects of glass as groups - which only satisfy the glass historian. The chronological aspects of glass technology are expressed in the dating of the artefacts. The physical aspects are observed by the assigning of a separate type.

As I stated in the initial discussions on the formation of the type series, a use oriented type series would more easily lend itself to analysis of site activity.

2.2.3 DEFINITION OF USE

It should be noted with care that the glass artefacts are classified by their original use or purpose shape. That is to say, that it is often clear what the original use, of say, a bottle was intended to be by its shape. However it's subsequent use and re-use cannot often be detected without a surviving label, or analysis of material from inside the container (which with artefact washing is probably rendered impossible).

2.2.4 PROBLEM OF RE-USE

Re-use is especially prevalent with black/olive glass containers - not only for wine or beer, but for cordial, vinegar, hop beer (non-alcoholic) and methylated spirits in the commercial realm.
course their convenient size made them useful for any number of re-uses on the domestic front. Other bottle types had a low re-use outside their purpose-shape.

2.2.5 DISPOSABLE vS NON-DISPOSEABLE

Where possible I have separated artefacts into disposable, and non-disposable groups. The groups have a different weight archaeologically; that is, that one sugar bowl, while a food related artefact, has a higher weight than say twenty sauce bottles as it is meant for reuse, likewise a tumbler and beer bottles. Therefore it is statistically invalid to add the two together.

2.2.6 DATING

The dates supplied should not be lifted straight from the type series and re-used for similar items. The dates in many cases are, an amalgam of various dating tools that may not apply exactly to a similar artefact.

For example the date of a vessel may be, a mixture of contextual, stylistic and historical information. The historical information can also be broken down in to various parts. In the case of the dates of operation of a firm, this may include various addresses and varieties in its legal status; e.g. sole trader, partnership, limited company, propriety limited company. Added to this may also be information relating to registered trade marks of the firm. The vessel itself may be a registered patent. The the dates of operation of the manufacturer of the vessel, if known, will also add further subtles to the fine tuning of dating.

To illustrate this point AV types 15 & 16 are made for the same company, and have the same trade mark. However with historical information we know that the original trade mark of 1878 included the shape and colour of AV type 16 as part of the design. A subsequent trade mark of 1882, did not specify a shape or colour of vessel and therefore covered any vessel bearing just the trade mark (AV 15), hence the variation in dating.

In general any date that is specific, e.g. 1882-1890, has been historically defined. Dates like 1820s to 1860s or c1820 to c1860 are likely to be stylistic or contextual in nature. The three are occasionally mixed.
2.3 DESCRIPTION OF THE TYPE SERIES

2.3.1 FOOD PREPARATION/STORAGE

Beer/wine: Including beer bottles, wine bottles, bottles that may be either beer or wine. This group also includes sherds of bottles that may be spirits (other than gin or schnapps).

Gin/schnapps: Including all square bodied gin and schnapps bottle fragments. This group may also include a few unmarked body sherds from sarsparilla bottles.

 Spirits: Including all spirit containers, other than square bodied gin and schnapps.

Aerated waters: Including all "soft drink" bottles. Eg. Aerated Water, ginger beer, hop beer, cordial, ginger wine and any associated stoppers.

Storage; Cannisters, re-usable jars (i.e. Masons, essentially artefacts designed for any type of storage, sold empty and are not disposeable.

Condiments/food; Disposeable containers for mustard, chutney, salad oil, vinegar, meat pastes, baby food, sauce, marmalade, pickles, essences and any associated stoppers.

2.3.2 FOOD SERVE

Serving; All artefacts used in the consumption of food that are not disposable, and are not drinking vessels. Mainly, bowls, plates, fruit bowls, punch ladels/bowls cruet sets, decanters and baby feeders.

Drinking vessels; Including all vessels used for the consumption of liquids after they have been poured from their original container. Excluding bottles and decanters.

2.3.3 PHARMACEUTICAL/MEDICINAL

Medical/pharmaceutical; Including all medical and apothecary equipment, all medicines, cures, ointments that are applied or taken. Also including preventative such as antiseptics or phenoyls and poisons (i.e. rat poison). Some bottled labelled poison are infact cures for some, poison to others. There is also an overlap in personal with perfume vrs chemical bottles/stoppers.

2.3.4 PERSONAL

Personal; Including perfumes, spectacles, snuff,
Paddy's Market

hand mirrors and hair oil. Not including buttons and jewelry (which are covered by separate reports).

2.3.5 ARCHITECTURAL/STRUCTURAL

Window glass: All window glass, including decorative.

2.3.6 DOMESTIC

Lighting: Lamp covers, of both plain and ornamental types (including gas, oil, and candle), chandelier attachments, candle stick holders. It is possible that some fragments of flat lampshade glass have been included under window glass. These types would be carriage lamps, and street lamps mainly. Glass believed to be used as cellar lighting has been included here as it provides light but not view.

Hardware: Blacking, polish, turpentine, paint, and etc. A grey area exists with bottles labelled poison - but I have decided this on the shape and size of the container, larger containers more likely to be Hardware.

2.3.7 DECORATIVE/COLLECTABLES & PERSONAL.

Ornamental/decorative: Non-functional or pseudo-functional items, flower vases and hanging mirrors.

2.3.8 CLERICAL

Clerical: Including ink bottles, glue and paste jars.

2.3.9 UNIDENTIFIED & UNIDENTIFIABLE

Unidentified: All unidentified sherds are separate types. Unidentifiable sherds are typed by colour.
3.0 THE TYPE SERIES

The tables that relate to some of the following groups are based solely on the date range for the major artefact groups, and serve only to indicate when these artefacts could reflect site activity. They as a whole reinforce the occupational period of the site.

3.1 UNIDENTIFIED

All sherds that were at the time of the preparation of the type series unidentified, but were potentially identifiable. Usually small moulded sherds, parts of inscriptions or of a definable (but unrecognised) shape.

Unidentifiable sherds that have no future probability of being identified; e.g. usually small aqua/light green body sherds that could belong to several types of container, but without reconstruction cannot be safely put into a known type series, have been typed within this series by colour.

3.2 BEER/WINE

Over 350 types have been identified. Almost all rims identified have been completed with finishing tools. No pontilled bases were observed; the majority were shaped by hand held push-up tools or where base moulded. No machine made bottles were positively observed. No brown beer bottles were positively observed. No crown sealed beer bottles were observed. The three piece mould was the most common form of body mould. Bottles made by Richard Cooper & Co (or Wood) Portobello were the most common of the artefacts with inscriptions. The most common type represented was the "champagne style" beer bottle. (see types 5, 21 and 62). The size of the Beer/Wine type series would easily run into thousands - however this figure would in the main belong to contexts 1046, 4040 and 4064. It was noted that base diameters of c77mm and c87mm where by far the most common. (see fig.1)

3.3 GIN/SCHNAPPS

Over 70 types recorded. Gin rims came in two types flared (so-called pig snout) and, the more common conical. Schnapps rims were rectangular (in section) or conical. All Ginas/schnapps rims were hand formed. Type seven represented the only pontilled gin base, all others where moulded. All Schnapps were fully moulded (but, of course, not the rims). Most gin bottles were unembossed, though various patterns in the base moulds could be traced. Type 27 is two shoulder seals marked Van Den Bergh & Co. around a "bell" trade mark. Most schnapps were Wolfe's, in fact only one other embossed schnapps was noted, (type 33) but not identified. The
### Beer/Wine type series - Glass Artefacts

<table>
<thead>
<tr>
<th>Type</th>
<th>Observed</th>
<th>R. Cooper</th>
<th>Push-up</th>
<th>Base Mould</th>
<th>Tooled rim</th>
<th>Not present</th>
<th>Pontil</th>
<th>Crown seal</th>
<th>Machine Made</th>
<th>Brown beer</th>
<th>A.G.M.</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.</td>
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<tr>
<td></td>
<td>1810 20 30 40 50 60 70 80 90 1900 10 20</td>
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</tbody>
</table>

### Gin/Schnapps type series - Glass Artefacts

<table>
<thead>
<tr>
<th>Type</th>
<th>Observed</th>
<th>Flared rim</th>
<th>Pontil</th>
<th>Base Mould</th>
<th>Body Mould</th>
<th>Conical rim</th>
<th>Wolfe's</th>
<th>Not present</th>
<th>Machine Made</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.</td>
<td>1810 20 30 40 50 60 70 80 90 1900 10 20</td>
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</tbody>
</table>

**Key**

-/+ in use before after date

... probably in use

+++ definitely in use

--- historic dates of site
total bottles in this group is probably only a few hundred. (See fig.2)

3.4 SPIRITS

Above 20 types recorded. Hip flasks being the most common, followed by the thick-necked whiskeys. A partially labelled bottled was probably trade marked in 1907, by Dawsons (type 15). (ABJ 1907) Type 16, is a most unusual bar/advertising piece, over 60cm tall and diameter of 20cm, with a facility for a tap on the lower body. Type 4 seems to be the only exotic; a seal marked "Pernod Fils". The whole assemblage appears quite late in date (1880 plus), but given that some Beer/Vine types can be confused with spirits it would be unsafe to assume there were no earlier spirit bottles; but that the types recorded are a late nineteenth century innovation. In total probably 50 to 100 artefacts represented.

3.5 AERATED WATERS

Above 50 types recorded. Codd patent and Hamilton style being the most common; as is usual with aerated waters a large percentage were marked. All but one (type 22) of the marked containers cannot date before 1875. This does not indicate a lack aerated waters before that time, but a lack of marked containers. In 1868 the first successful aerated water closure patent was taken out, this reached Australia by 1872 and was in use by 1873. These new patented bottles where cheaper to use but dearer to buy, so that one had to ensure they where returned - thus the embossing of aerated water bottles became standard practice. Non-patent bottles, like the Hamilton style (in use from the 18th century) were embossed at the whim of the owner. No cordial bottles where observed. The most common company name was Summons & Co. Overall probably 150+ items were identified. (see fig.3)

3.6 MEDICAL/PHARMACEUTICAL

Over 100 types recorded. The most common variety was castor oil; the only marked castor oils were made for Hora & Co London (Types 79 & 4). The most common chemist bottles where made for Powell, Blackfriars Road (types 21 & 72). Bottles used by Sydney Chemists, Senior, Osmond and Sloper were observed (types 9, 50 & 81, 67). Type 80 is a petrie dish. Unfortunately for chronology the technology applied to medicine/chemical bottles is haphazard - pontils continuing into mid this century and moulded bottles commencing in the 18th century. The group probably totals 200 plus.
## Paddy's Market

### Aerated Waters type series - Glass Artefacts

#### Dateline

<table>
<thead>
<tr>
<th>Type</th>
<th>1810</th>
<th>20</th>
<th>30</th>
<th>40</th>
<th>50</th>
<th>60</th>
<th>70</th>
<th>80</th>
<th>90</th>
<th>1900</th>
<th>10</th>
<th>20</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.</td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

- **Observed Patents:**
  - Dobson
  - Reliance
  - Hamilton
  - T cork
  - Lamont
  - Hiley
  - Barrett (1)
  - Barrett (2)
  - Companies:
    - Summons & Co
    - McLean
    - McLean
    - Ooheys Ltd.
    - Toth & Co.
    - Starkey (1)
    - Starkey (2)
  - Lowlands
  - Vance & Ross

- **Crown Seal:**
  - Not present

- **Machine Made Ordial (shape):**
  - Not present

- **Companies:**
  - G.M.

### Key

- */+*: in use before after date
- */*: probably in use
- ***: definitely in use
- **: historic dates of site

---

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Paddy's Market

3.7 DRINKING VESSELS

Over 50 types recorded. The majority being moulded tumblers and to a lesser extent wine glasses. Others included blown, cut glass wine glasses, but where few in number; in fact each virtually represents a new type. Moulding of tumblers began in England in the 1830s, the method being originally developed in America. Blowing of wine glasses continues today. Thus we have little help for chronology of a site dated 1850-1910. A moulded "shot" glass is embossed "GR" or "RG", which may stand for Government Railways. Type 31, has been cut down - possibly for use as a jewerly container or like. Between 100 & 200 objects in total.

3.8 PERSONAL

Over 20 types recorded. Mainly perfume, a few spectacle lenses, and one snuff. The most interesting and common perfume (type 15) is in the shape of hand curled around a leaved rhyton. All perfumes are mould blown, however type 24 (a more expensive metal capped type) may be cut as well as moulded. Like medicine bottles perfumes are moulded from an early date, yet have pontil scars till the 20th century.

3.9 CONDIMENTS/FOOD

Over 160 types noted. All mould blown, all hand finished. Condiment bottles where mould blown regularly from the 1820s. The registering of designs, which began in 1842, seems to have fostered the wonderful variety shapes the flourished in the period 1845-1870. After that date shapes become more standardised. Types 13, 17, 39, 40 and 104 are some. The Aire Calder Bottle Co. 1836-1913, (which seemed to specialize in condiment containers) made types 22 & 79. Lea & Perrins (types 52, 53 and 114) is the most common brand, followed by George Whybrow (type 26, on stoppers only) and Holbrooks (types 3, 7 and 54). The common sauce shape - see shape of type 114 - is the most common. This shape seems to come into vogue in the late 1860s and the early 1870s. Probably over 300 items in the total.

3.10 WINDOW GLASS

Over 30 types noted. The panes ranged in width from less than 1 mm to 10mm (with types all the way through). Louvre glass was observed (type 1 & 21), as was red (type 12) and green (type 34) pane. Type 15 was etched with small crosses. Floral motifs were noted on type 28 and 31 (the latter being hand painted). Glass below 2mm is generally believed to have have been phased out during 1835-1865, thicker pane glass is generally believed to date after 1834 (Boow 1991) (though exceptions exist), as a result of Cylinder glass
Paddy's Market

replacing Crown glass. It was impossible to judge pane size - and thus price as none were assembled. Thousands of sherds were noted.

3.11 LIGHTING

Over 30 types noted. The majority of types were various coloured and ornate lamp glasses. However the majority in terms of physical numbers were clearly plain clear lamps. The colourful lamp glasses were almost wholly of the cheaper kind; that is a colour was applied to the glass rather than the glass is coloured by chemical addition. (ie. gold is added to obtain true "red" glass) Probably above 50 lamp glasses where evident. One type represents what be could cellar lighting - the thick square glass set into frames on the street level to allow light into a cellar. Area 3 had one room for which this glass would be appropriate.

3.12 ORNAMENTAL

Only a few types noted. Usually of the cheaper pressed glass. The sheer lack of numbers indicates the utilitarian nature of the site in general.

3.13 STORAGE

Only a few types noted. Type 1 is a screw top jar of the type made popular by Masons 1858 patent.

3.14 SERVING

Only a few types noted. Type 1 is a tall serving bowl with a distinctive stem. Types 4 & 5 are probably cruets

3.15 CLERICAL

Only a few types noted. Mainly ink bottles, all were moulded and had a "sheared lip" - that is no rim - as is the normal style for ink up to 1910. Type 4 consists of 3 complete Walkden's Ink bottles; these have been found in 1860s contexts at the Citylink site. Type 1 is a glue of the "gloy" or "clag" type and is moulded with a finished rim.

3.16 HARDWARE

Only a few types observed. Containers of this type are rarely observed before 1890, presumably being stored in another medium (blacking for example was stored in stoneware vessels) before this period. Type 1 is a gold paint container from New York. This may have been used to touch up gilt on picture frames, or decorate handicrafts.
4.0 THE ARTEFACT CLASS AS PART OF SITE EVIDENCE

4.1 CONSTRAINTS

All of the following observations have been made on a "gut feeling" or visual basis (in accordance with appendix 1). Analysis of any other kind was not possible. Of course, observations have not been compared to other artefact groups — therefore, for example, the small number of glass ink bottles recorded may be balanced out by a large number of stoneware ink bottles.

4.2 BEER/WINE

Glass artefacts from units 1046, 4040 and 4064, were massively over-represented by beer/wine (and possibly spirit, see 2.2.3) containers. These units were the fill of drain/water supply pipe trench sometime after 1890. It would sensible to associate most of these containers to dumping activity by the brewery some twenty feet across Kill Lane. We know the Castlemaine Brewery was bottling by 1875 (see fig.4 (Greville 1875-77)).

4.3 GIN/SCHNAPS

The historical popularity of Wolfe's Schnapps in the late nineteenth century seems again proven. Probably 99% of Schnapps containers throughout the site were Wolfe's. Its main claim to fame was that it was quasi-medicinal, (aromatic cordial) and thus avoided the stigma of alcohol. There can be no doubt that it solved most problems for a few hours, or until the next application. (See comments in 4.6 ) By 1898 Schnapps was known in the spirit trade as Night Cap. (AWS&TH 1898)

4.4 SPIRITS

No obvious contribution to evidence of site activity.

4.5 AERATED WATERS

4.5.1 CODD PATENT STOPPERS

Codd patent marbles on the site far out-weight the number Codd patent bottles and fragments thereof. Indicating that the stoppers were used as marbles, and should not be taken as evidence of aerated water consumption.

4.5.2 SUMMONS & CO. AERATED WATER BOTTLES

Summons & Co aerated water bottles dominate the aerated water type series. Interestingly at least four phases of the firms operations between 1878 and
CASTLEMAINE BREWERY,
SYDNEY AND MELBOURNE,
FITZGERALD & PRENDERGAST,
PROPRIETORS.

BREWERS, MALTSTERS, & BOTTLERS.

STATION, FARM, & DAIRY PRODUCE
AGENCY.

The undersigned having purchased the COMMISSION AGENCY BUSINESS, carried on by Mr. JOHN GRAHAM (since 1859), at King Street, West, Sydney, is now prepared to receive and sell

STATION PRODUCE—FARM PRODUCE—DAIRY PRODUCE
at the usual rates of commission, and will make liberal Advances on any Produce placed in his hands for sale.

Country Storekeepers and Merchants in the adjacent colonies, requiring to buy Butter, Cheese, Bacon, Mutton, or any other produce of New South Wales, can rely upon having the best Articles supplied to their orders, and at fair market rates.

JOHN RITCHIE.

N.B.—ADDRESS—
JOHN RITCHIE,
(LATE JOHN GRAHAM),
COMMISSION AGENT,
CALEDONIAN WHARF,
KING STREET, WEST, SYDNEY.
Paddy’s Market

1890 are represented. These phases are represented by type series numbers 15, 16, 34 and 35. This tends to indicate that, as Summons’ drink bottles where spread across the site, that Summons' drinks where popular in the area excavated over the period c1878 to 1890.

It is interesting when we consider that the national firm Rowlands Ltd. had commenced operations a block away from the site (Cnr Burns and little Hay Streets) in c1886, yet only a couple of their containers were found across the site. Of course this may relate to the proximity of the works, making collection/return of bottles simple. Whereas Summons was located in Surry Hills.

4.6 MEDICAL/PHARMACEUTICAL

Most of these containers seemed to be of the non-prescribed type - castor oil, ointment, cures, cough mixture and etc. (probably also including Schnapps). Indicating a "home cure" ethic across the site. However it must be stressed that these type of containers are usually more readily identifiable. The most common variety were branded Powell, Blackfriars Road - an aniseed cough syrup (types 21 & 72). These it seems where more common in area 4. (see 4.8 for comments on Mrs Fogarty).

4.7 DRINKING VESSELS

The drinking vessels showed a predominence of pressed glass tumblers. These are the cheaper cousins of blown and cut glass vessels. Therefore a probable indication of a lower socio-economic group.

4.8 PERSONAL

Little indication for site activity. Though the predominence of one sort of perfume bottle (type 1) in area 4 leads me to believe that we may have evidence of the nature of the widowed? Mary Fogarty who resided at 16 Engine St. from at least 1880 to 1901.

4.9 CONDIMENTS/FOOD

No immediately obvious indicators of site activity, other than, of course, eating. Many condiments were imported during the 19th century; imported condiment containers should not be taken as a sign of luxury food.

4.10 WINDOW GLASS

No obvious indication of site activity.

4.11 LIGHTING
No obvious indication of site activity. The plain and cheap lamp glass would tend to indicate a lower socio-economic group.

4.12 ORNAMENTAL/DECORATIVE

Few artefacts of this nature were identified. Possibly indicating little surplus funds to spend on non-functional items.

4.13 STORAGE

Very few artefacts of this nature were identified.

4.14 SERVING

Few artefacts of this nature were identified. The lack of cruets and decantors, indicates that these relatively luxury items may have been beyond the means of the occupants. Indicating that in the case of condiments (at least) that they were probably dispensed from their original container.

4.15 CLERICAL

No obvious indication of site activity. However 3 complete examples of type 4 excavated from area 4 may be related to comments made in 4.8. The small number of artefacts in this category may be related to literacy.

4.16 HARDWARE

Very few artefacts of this nature were identified.
5.0 RESEARCH OPPORTUNITIES

The opportunities are large, for as yet, the computer entry of artefact information is incomplete.

5.1 INTRODUCTION

Paddy's site should have provided artefacts from c1850 to 1909. However artefacts from earlier periods were recovered in the final fill for the markets - indicating dumping from a demolition/excavation of an early site in c1908-1909. Most of the glass artefacts and bottle stoppers fit the period 1850-1900. This then is the period, which further research, will enhance our knowledge of.

5.2 ACTIVITY & CHRONOLOGICAL FRAMEWORK

The following summary will indicate what types of information are available from the various areas of the site, and for what general period. The fuel yard in areas 1, 3 and 4 along with the terrace in area 4 were all resumed in 1903/04 for the construction of Maddley & Sons furniture factory. (though suprisingly little evidence of the destruction of this building was located). The rest of the site was resumed for Paddy's Markets between October 1908 and October 1909.

5.2.1 AREA 1

Area 1, originally foreshore, was filled between 1854 and 1865, and appears never to have been used for domestic purposes. A stable, and later (from 1881 to 1903/04) a fuel yard occupied the area. The stable probably related to the period when various dray proprietors operated from the site, between c1860 and 1881. A part of Mill Lane was also included in the area.

5.2.2 AREA 3

Area 3 contained three terraces and their back yards, and a portion of the fuel yard contained in area 1. The terraces were built after 1865.

5.2.3 AREA 4

Area 4 contained a single two storey terrace, rear yard and outbuildings, as well as a huge water tank, and a portion of the fuel yard in area 1. The house, appears to have been constructed by 1854 (see fig.5) artefact evidence also points to an 1850s date.

5.2.4 AREA 5

Area 2 included sandstone terraces built after 1865,
Paddy's Market

(Kelly & Croker: 1978)
Paddy's Market

and a small portion of a machine store, built by 1886.

5.3 GENERAL RESEARCH DIRECTIONS

Obviously all of the following research directions can and should (eventually) be applied both intrasite and intersite.

5.3.1 DRAY PROPRIETER ACTIVITY

Glass artefacts can provide little evidence for this type of activity. However, if the proprieter lived on the site we may gain information about the domestic life afforded by such an occupation.

5.3.2 FUEL YARD ACTIVITY

Glass artefacts can provide little evidence for this type of activity. However, if the proprieter lived on the site we may gain information about the domestic life afforded by such an occupation.

5.3.3 DOMESTIC ACTIVITY

As the site contained 5 or 6 residences - all of which were contemporay from the 1860s to 1903, it provides both the opportunity for a community and individual analysis of the glass artefacts over a defined and comparable period.

5.3.4 MACHINE STORE ACTIVITY

This area was too small to provide any useful information, and it is unlikely that glass artefacts would provide any evidence for activity.

5.4 SPECIFIC RESEARCH DIRECTION

5.4.1 GLASS TECHNOLOGY

Although work by Jim Boow has gone a long way toward sorting out the chronological and physical features of glass technology, almost no attempts have been made to test this work on Australian sites.

5.4.1.1 AUSTRALIAN GLASS

Work by David Jones & myself has unravelled the mysteries of the commercial glass industry in Sydney after 1866, however we have so far only been able to work from marked pieces and historical references. Thus the types and effect of Australian glass on the industry and public can only be sought in the archaeological record. In this endeavour we are fortunate that Boow & Boow have identified (as long ago as 1983) that Australian glass has a
Paddy's Market

higher rare earth content (because of our sand). Thus chemical analysis should be able to define between overseas and local manufacture. Such research could be best carried on the material slated for dumping, thus leaving intact the type series.

5.4.1.2 FOREIGN GLASS

Almost no work has been done on foreign, almost exclusively English, glass in Australia. Marked or registered, or unusual pieces are not the problem. Olive/green glassed bottles of the wine/beer/spirit or gin variety require much work. While work has been done (O. Jones) to form a chronology of styles - this work, has not continued past 1850, does not consider Australia, or continual re-use of the containers. Research (probably best carried out on the area 4 material) would involve a by unit analysis of olive/green glass technology, with the view to establishing a battleship curve. It could also be related to the 5.4.1.1 study - in that the manufacture of this type of glass in Sydney (if it was) may be a factor.

A second project on foreign glass, would involve the identification unknown marks (usually initials/numbers), on the bases of many containers.

5.4.2 GENDER

We are fortunate that no. 16 Engine St. was the responsibility of Mrs Mary Fogarty from c1881, in that we may have an ideal opportunity to observe gender variance in the archaeological record. Of course Mary Fogarty may have still been supporting children or providing lodgings - which only the rate notices and birth records will tell us - but she may have retained control over household matters, and thus it will possibly be her influence that is reflected in the archaeological record in area 4. In terms of glass the repetition of types in the last phase of the site may indicate (on face value) some features of the nature of Mary Fogarty, (see 4.0) but only a full analysis of all artefacts would complete the picture. Artefact analysis combined with a full historical search could prove most fruitful to the study of gender in archaeology.

5.4.3 PLAGUE SITES

The house in area 4 was affected by the 1900 plague. Thus we have the opportunity to observe the archaeology of the plague and to possibly compare it to other sites, in say, the Rocks and Kent Street. This of course would involve full artefact and soil analysis.
Bibliography

Directory of Sydney 1875-77, Greville & Co. c.1875.


Jones, D.V. One hundred thirsty years Deniliquin, 1979.
Jones, D.V. & Carney, M.D. Sydney Glassworks 1812-1930 (working title) currently being edited.

Sands directory of Sydney 1858-1910.

Acknowledgements

David V. Jones; for more reasons that I have words.
Margaret O'Hea; for her effort to catalogue the vast amounts glass.
Joanne Tyler; for putting up with me.
APPENDIX 1

Report format requested by W. Thorp
(as supplied by W. Thorp)
PADDYS MARKET ARTEFACT REPORT FORMAT

The intention of these short reports is to provide the reader with a guide to what is in each collection if they want to go back and use them for specific purposes. You are not being asked to evaluate specific assemblages or work out how they got there. It is not an analysis because you haven't carried out an analysis; you have described a collection. This is a report that is entirely and only descriptive of a section of a larger collection. I also do not want you to describe the process (bags, volunteers etc) as I will be doing that. The only part of the process I want described here is the rationale for each type series.

Report Format

Title

"Paddys Market Artefact Class Report
Functional Group: Economy" (Trade, Recreation etc)
(For Glass and Ceramics:
"Paddys Market Artefact Class Report
Ceramics/Glass, Encompassing Functional Groups of Clerical, Food Serve, .... etc"

Contents

1.0 Summary

A very short statement that describes the rest of the report.

2.0 Introduction

The main points to make are:

2.1 Definition of Artefact Class

Which functional group you have been looking at eg Economics, Sewing etc. You may quote the definition supplied with the notes to make clear what this group relates to or you can rephrase it or add etc. This must provide the reader with a clear idea of what type of activity is represented by this function in its broadest sense. (For ceramics and glass you will need to encompass a variety of classes).

2.2 Formation of the Type Series

A statement on forming the type series for the class. How many series are encompassed by the class and what was the rationale for forming them for example under food serve was a "cutlery" type series formed or "forks", "knives"
etc. Why was one chosen over the other.
(For ceramics and glass you may need to discuss the
problems of using one or more criteria; for example, glass
uses function but why not technology - because function is
more useful for interpreting site evidence.)

2.3 Description of the Type Series

Describe the type series. This can simply be a list of the
series in each class eg Recreation: marbles, doll china,
pipes etc. If any of these names need clarification do it
here.

3.0 The Type Series

Under separate sections, 3.1, 3.2 etc, provide a broad
description of each type series for, example Clothing:
Buttons. Discuss variety of materials, shapes, size
(indicative of use eg coats, blouses), techniques of
manufacture. Note if you can which are more prominent for
example are horn buttons more common than plastic. Are
there any outstanding marks for manufacturers, place of
origin etc. If you can also give an approximate size (in
numbers) of the collection that would be helpful or even
several hundred as opposed to several dozen or several.

4.0 The Artefact Class as Part of the Site Evidence

From your observations of the collection do you think it
may have formed a prominent activity, for example are
there zillions of pins and needles. Do you have any
feeling for the "quality" of the material - is it poor,
average, outstanding (possibly not a fair question, but
tough). Does the condition of the material suggest
anything, for example, are the shoes really well worn out
before they were thrown away.

5.0 Research Opportunities

Are there any types or pieces that you would suggest offer
positive benefits for further work.
APPENDIX 2

Variable tables supplied by W. Thorp.
ACTIVITY

UNIDENTIFIED

The object is unknown; may have a clear form but cannot be ascribed with certainty to a particular area of activity. Possibility of identification by a specialist.

UNIDENTIFIABLE

The object may have lost parts or may be damaged to the extent that its former use is now unclear. Beyond recognition.

AGRICULTURAL/PASTORAL

Provides evidence of works or activities associated with rural production, agrarian or other farm production as well as the upkeep of animals/pets. This is the labour associated with the area of work not the produce, for example, a scythe but not the ears of corn or wheat. Also horse shoes, animal tags, dog chains etc.

CLERICAL

Artefacts associated with the production of the written word either in an office or school situation. For example pen nibs, print type, ruled paper, stamps, paper clips, slate pencils.

CRAFT/TRADE/INDUSTRIAL/METALLURGY

Evidence of manual work place activities associated with the trades or cottage industry for example spindle whorl, hammer, offcuts, slag etc.

FOOD PREPARATION

Evidence of vessels and utensils used in the preparation, preservation and storage of foodstuffs and liquids prior to their use at the table. Can include, for example, mixing bowls, salt jars, chutney bottles etc.

FOOD SERVE

Those items used "at the table" to serve, contain or consume foodstuffs or liquid, for example, plate, tureen, fork, wine glass etc.

TRANSPORT

Artefacts associated with the movement of people or goods, for example, ticket (bus, ferry, plane etc), passport, wheel, etc.

ECONOMY/ADVERTISING
DOMESTIC USE/OPERATION

Items associated with the maintenance and management of a residential environment, for example, matches, brushes, buckets, curtain rings, laundry (blue, soap)

MILITARY

Artefacts associated with the armed services for example, medals, firearms (pistol, rifle, bullet) etc

PENAL

Items providing evidence of penal management and discipline and convict life, for example, clothes,

DECORATIVE/COLLECTIBLES

Items of an wholly aesthetic value designed to ornament an environment, provide curio or sentimental value, for example, figurines, pictures (frames), miniatures, ushabtis etc

GARDEN/LANDSCAPE

Artefacts associated with the form, maintenance and care of a domestic and/or rural landscape for example, hose, rake, flower pot, garden tile etc

SOCIAL/POLITICAL ISSUES

Evidence of community involvement or concern with issues such as war, the environment, labour, emancipation etc, for example, draft card, dodger etc

ARCHITECTURAL STRUCTURAL

Artefacts associated with the primary construction of a building. Those elements needed to create an unadorned, non serviced shell for example bricks, bonding (mortar, cement), tiles (roof, fastenings (nails, screws, nuts, bolts), window (glass, frame), door (hinge, handle, jamb) etc

ARCHITECTURAL NON-STRUCTURAL

Those elements designed to bring services and finishes to an architectural shell, for example, finishes (paint, limewash, plaster), floor covers (lino, tiles, carpet), drainage (pipe, tap), sewerage (bowl, s-bend), electricity (switch, conduit, wire)

ORGANIC - FLORA AND FAUNA

Elements of an organic nature that provide evidence for
Evidence of the financial structure of the society or institutions associated with that structure or the daily system of trade and transactions, for example, coin, token, fire insurance plate, newspaper ad, packaging etc

RELIGION

Artefacts which show evidence of the spiritual practices or beliefs of people, for example, a rosary, baptismal card etc

JEWELLERY

Items worn about the person and intended to be of decorative value only (no practical purpose), for example, ring, brooch, earring, bracelet etc. Personal adornments.

PERSONAL

Those items which come into association with the person and for which a more practical use is found, for example, watch (chain etc), stud, pin (tie, hat), cufflink, umbrella (handle, rib etc), purse, spectacles.

RECREATION

Artefacts designed to illustrate pass times, leisure pursuits or hobbies for example books, toys or games (eg domino, cards, marble), doll (head, torso, arm, foot etc), photograph corners, musical instruments.

SEWING/HABERDASHERY

Tools associated with the production of garments, for example, pins, needles, threads, thimbles, pincushions etc

CLOTHING

Items or fittings of dress or costume associated with civilian ware, for example, closures (buttons, hooks, eyelets, zippers, toggles), bodice, cuff etc.

PHARMACEUTICAL/MEDICINAL

Items that provide evidence of medical practices, potions etc, for example, ointment jars, thermometers, castor oil bottles

HYGIENE

Artefacts associated with personal cleanliness and ablutions for example hair (comb, nit comb, bobby pin), shaving (razor, brush), teeth (paste, brush)
flora or other living elements for example tree (leaf, twig, pod), feather, hair

JUDICIAL

Artefacts that provide evidence of the judicial system for example court sign

DIET

Evidence of past tastes/preferences or availability of dietary items for example seeds, bones of meat animals, shells like oyster, peel or other pieces of vegetable.

- Scavenger - Rodent etc.
- Domestic Animal - Cat/Dog etc.
APPENDIX 3

The parts of a bottle. The terminology applied by the cataloguer is slightly varied in that,

1. Push-up, resting point, and heel are all included in the description "base".

2. "Shoulder" is included in the description "body".

3. Bore, lip, string rim, and finish are included in the description "rim".

These descriptions relate to the "portion" field of the standard form (following). The cataloguer completed all fields down to and including "notes", though I have sometimes altered them. The fields below "notes" were completed by myself.
Figure 52. Bottle anatomy.
<table>
<thead>
<tr>
<th>SITE:</th>
<th>TRENCH/AREA:</th>
<th>UNIT:</th>
</tr>
</thead>
<tbody>
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<td>INITIALS:</td>
<td>CONDITION ASSESSMENT:</td>
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<tr>
<td>ACTIVITY:</td>
<td>FUNCTION:</td>
<td>SUB-FUNCTION:</td>
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<tr>
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<td>TS NO:</td>
<td>TS REPEAT:</td>
</tr>
<tr>
<td>DATE/RANGE:</td>
<td>PROVENANCE:</td>
<td>BOX NO:</td>
</tr>
</tbody>
</table>
BEER/LOIRE

9.

As 1, but 77mm.

10.

As 1, but 82mm.

Cooper & Wood

Portobello

11. Shoulder frag.
horizontal, would work. (3 piece?)

12.

push up frag.
embossed "b" or "g"

frag
embossed "c" or "g"

13. Body frag. TIs
for colour only.

14. As 2, but with
deformity.

15. Body frags. TIs
for colour only.

16. As 5, but deformity
attached to node.

17. re-fired pontil
scars.

18. As 13.
19. Rim kept for remaining lead seal and copper wire.

20. Parts of type 2, but remaining lead seal.

21. 

22. As 13.

23. 


25. As 13.


27. As 10 remnants of lead seal.

28. 

29. 

30. 

31. 

32. As 18.

33. As 13.

34. As 13.

35. As 13.

36. 

37. As 13

38. As 13.
39. As 1, but 72 cm.

44. Body fragments of a two piece mould "skittle" bottle.

46. Base moulded.

47. As 5, but ca. 75 mm.

48.

49.

50.

51.

Two piece mould mark - Stout type.

base node ringed by six dots.

[IMPERIAL PINT]

[...?]
58. As 41 but, dia 24mm., height 20mm.

59. As 40 but, dia. 29mm.

60.

61. two internal rings


63. As 31, but 77mm.

64. Neck sherd. Two-piece would - not skittle.

65. Complete wine bottle.

P.T.O. for base profile.
Whole bottle 301 mm.

7. (for 13)

69.

70.

71.

72.

As 13

73. "Tooth's Beer"

74. "Frost of Brands under kick-up JMD"??
Seal. (oval 40mm x 35mm). "CHATEAU MARGAUX" in running writing.
As 72 but no brand.

As 66 but GR 18

As 42 but measurements:
Diameter: 23mm
Upper Collar: 14 mm
Lower: 3 mm

As 12, but part of a letter "P or B"?

84. As 42 but:
1. 25mm remnant of lead
2. 14mm zinc seal
3. 8mm

85.

86. As 66 but GR 17
1. 24mm
2. 13mm
3. 6mm
92.

93.

94.  As 31, but 62 mm
green 15 or 30.

95.

96.  Letter = A or P.
97. As 13.

98. Unusual mould mark may be blow over from cup mould.

99. As 31 embossed '3'
    77mm, GR 30.

100. As 99, but '2'

101. As 41, but GR 30

102. As 47 but

103.

104. As 42, but
    1. 31 mm
    2. 12 mm
    3. 5 mm.

105. As 31, but no raised node, and 82 mm.

106.

7 pointed star at centre and letter 'W' at edge.

107.

108. As 12, but broken - no symbol evident.

109.

82 mm
110. As 110, but raised node in centre and embossed "6"

112. As 8, but embossed "C. S & L." or "S. & L. C." dia. 77 mm.

114. As 3, but c70 mm.

116. As 31, but fragmentary and embossing prob "C" other embossing uninterpretable.

117. As 31, but fragmentary and embossing prob "C" other embossing uninterpretable.

118. As 8, but embossed "C. S & L." or "S. & L. C." dia. 77 mm.

119. As 31, but 85 mm and embossed "C"
120. Moulded base fragment, embossed "1"

121. as 95, but
1. 25 mm.

122. as 111, but embossed "2".

123. as 105 but 77 mm.

124. as 30, but incomplete, only letter "p" evident.

125. as 29, but incomplete and no embossing evident.

126. as 55, but 87 mm.

127. as 53, but unusual lettering (may be "p" wood and "c" unsure.

128. Moulded base fragment, embossed "V".

129. as 2 but CR 10.

130. as 111 but, embossed "R. COOPER & Co. PORTOBELLO"

131. as 132 but "RICH COOPER & Co. PORTOBELLO"

132. 3-piece mould, base mould - no ring, raised dot at centre (same style as 4) embossed "R. COOPER & Co. PORTOBELLO"

133. Moulded base fragment, embossed "R. COOPER & Co. PORTOBELLO"

134. as 132 but "RICH COOPER & Co. PORTOBELLO"

135. as 106. but "IMPERIAL PINT"

136. Moulded base fragment, embossed "23"

137. as 120 but flat knob.
158.
probably stout - 3 piece would no rim.

159. as 4 but 87mm.

160. as 2 but 64mm
and marked by rood as 141

161. as base 158, but
64mm., and marked by
roed as 141

162. as 138 but 87mm.

163. as 120, but 74mm

164. as 2, but 60mm

165. as 120, but 64mm

166. mixed green sherd.

167

as 110, but 75mm
remains 55 embossed
letter C.

80
138.  

139. as 119, but full neck with mould marks either side of neck.

140. as 42, but mould mark at shoulder. prob. dip mould.

141. base frag. moulded. embossed $, and unusual hole in inside of base - possibly a rood used to carry bottle to annealing chambers. O. Jones 9101.

142. mould seam prob. from "skittle."

143. base 77mm. prob. re-firing of pot lid scar.

144. neck / body piece showing 3 piece mould and lead seal.

145.  

146. base frag. embossed.

RP C [COPER][1 ???]

P [ORTOBELLO]

147. same as 120, ops.

148. as 110, but raised node at centre.

149. as 131, but 67mm.

150. as 21 but remaining earth wire.

151. as 9 2 but, damage created by rood sticking on removal.

152. as 120 but 87mm & embossed 5

3 piece would gr 30 no rim.

153 as 89, but

1. 24 mm

2. 23 mm.
173. as 168, but 64 mm.
174. as 148, but 67 mm.
175 as 30, but 69 mm.
176. as 148, but embossed.
   at base:
   ?TB
   0. 2.

177. as 40, but 1.25 mm

178. as 42 but:
1. 29 mm
2. 14 mm
3. 5 mm

179. as 31, but 65 mm
   and embossed 6.

180. as 8, but “20” around
   inside it base.
181. Skittle rim.

182. as 99, but C 1 (maybe a 4).

183. as 67 but original colour.

184. Variant 3 of 21

185. 

186. Base moulded frag. BR [listol.]? probably Ricklets.

187.

188. as 61, but 57

189. as 111, but LBS 5

190 as 67, but

1. 24
2. 10
3. 4

191. as 120, but no raised node impressed node.


193. as 189, but "2" replaces "5."
199. as 110. embossed in lower circle. "COOPER & WOOD" in inner circle. [MANUFACTURER'S]

200. [Diagram]


198. Base frag. push up showing either twist air bubble or pontil break.

201. [Diagram]

202. as 170, but gr 15 (3 piece would).

203. as 128, but c 87 mm.

204. as 99, but c 65 mm.

205. as 25, but "4" replaces "152".
206. As 89 but unusual striations on neck.

207.

208. Ruin as 41 but neck is 57.

209. As 120, but embossed "N".

210. As 31, but 77 mm embossed "LYON BROS MAKERS".

211. As 120, but embossed "C 5?".

212. Base frag. raised node embossed "4".

213. As 212, but "8".

214. As 29, but plain and 70 mm.

215. As 5, but nipple on node. Embossed "IN & CO".

216. As 31, but 77 mm embossed "CA or VJ".

217. As 29 but "4" replaces "152".

218. As 5, unusual node.

219. As base 65, but c 60 mm.

220. As 215 but plain.

221. Base frag. c 67 mm embossed "M".

222. As 120 but embossed "S".

223. As 120 but embossed "K".

224.
25. As 30 but c85 mm.
26. As 77, but raised node at centre c77 mm.
27. As 2, but mark as 141.
228. As 120 but embossed.
29. As 120 but embossed.
4[_____]EL & Co (poor embossing letters unclear).
31. Base frag [PORTOBELLO] probably "COOPER".
32. As 169, but 77 cm.
33. Base frag [? ] O ?

234. Base frag [\~N\x9f & [\~]
235. moulded base frag. \~\~
236. Base frag fat type [COOP]ER & CO [PORTOBEL]
237. As 30 but embossed \~ A B & CO.
238. As 30, but frag. embossed \~ V 1? [\~
239. As 82 but 77 mm and embossed "C" \~
at centre a Maltese cross.
240. As 106, but not embossed. Raised node at centre.

241.

242. As 113 but unembossed
243. As 63, but embossed. "S"

244. Base moulded frag. dia c 75? embossed "S & Co."

245. As 133, but c 77 mm


247. As 51, but raised node at centre. No embossing. c 77 mm

[Por] To Bellu; large type face.

249. Moulded base, unusual (accidental?) features, embossed [ ] & [ ]

250. As 228, but "6" replaces "12". Shape as 158.

251. Possibly the same as 113, but unclear & fragment.

252. As 1 but unusually deformed.

253. As 168, but green 29.

254. As 30, but c 62 mm

255. As 148, but c 62 mm

256. As 160, but no rod. Wask.

257. As 31, but embossed as 113.

258. As 225, but six pointed asterix after Co.

259. As 82, but square heel and c 72 mm

260. Fragmentary base, emboss. [ ] No.[ ] or [Jon]

261. As 31, but embossed "6" or "9"

262. As 189, but "4" replaces "5"
263. As 8, but c 65 mm, and embossed O

264. As 46, but embossed.

265. Fragmentary domed base, possibly embossed with an "8" and some other characters/symbols.

266. As 113, but c 64 mm.

267. As 200, but raised node at centre & c 83 mm.

268. As 123 but unusual deformity. Sand marks?

269. As 120 but embossed. "N" or "W" and "N". O

270. As 8, but c 63 mm and embossed "N" O

271. As 262, but "1" replaces "5"

272. As 270, but embossed "O "

273. As 8, but G pointed star around central node.

274. Embossed around base & "Dr. Siegert Co. Bolivar".

275. Possibly remnants of embossing.

276. As 270 but embossed "O " "WN" or "MN"

277. As 30, but c 63 mm. and a "+" after "O"
278. Base frag embossed
   "26"
279. As 169, but ø 72 mm.
280. As 107, but ø 69 mm.
281. As 270, but ø 85 mm.
282.
   dia ø 75 mm.
283. As 271, but "2" replaces "1"
284. Base frag embossed
   "000"
285. As 283, but "9"
   replaces "2"
   (60% complete - Stout)
286. Base as 285, but
   embossed • • • →
287. As 120, but embossed.
   W. B. & CO. L. 2
288. As 120, but embos:
   "V" Ω
289. As 110, but ø 87 mm
   and embossed at centre
   C? not clear
290 Base frag. two
   sets of raised
dots Ω. May be
two bottles?
291 Base frag. Embossed
   [PORTOBELLO] 110 - not cert
292 As 120 but
   embossed. Ω
293. As 168, but dia
   47 mm and no
   raised node at centre
294. As 8 but ø 64 mm
   and embossed.
3
295. As 31, but embossed Q\"L\"

296. prob. same as 244 but embossing unclear

297. Base as 65, but dia 62mm and Kick-up c 43mm.

298

299. As 12, but \"P\" inside the centre circle.

300. As 31, but embossed G 1 B.

301. As 5, but without node.

302. Spirits 31

303. As 8, but 77mm.

304.

305. node like 5, but unusual excess glass all over if.

306. As 303, but frag.

307. As 138, but frags, an c 77mm.
308. As 31, but two nodes either side of central node. Thus

--- (fig.)

309. Base as 123, but embossed Q

"WOOD PORTOBELLO"

310. As 31, but embossed Q J & G (or C)

311. As 63, but embossed "O", "C" or "G" (?)

312. As 31, but extra node off-centre; and odd inclusions.

313. As 263, but plain

314. As 63, but embossed Q (unclear) & G

315. As 63, but embossed Q --- 6

(could be 9)

316. Base frag embossed "6 or 9" (677mm).

317. Embossed as above c65mm. May have had another letter embossed but frag.

318. As 316, but embossed. G L [ ] frag.

319. As 189, but # H (H+4?) replaces

320. As 158 but embossed Q "2"

321

322. Base frag, embossed. C or G and V or A (poss. the same as 316)

323. As 315 but --- 1 (unclear).
may not be alcohol. possibly apothecary jar? Re-fired potlid?

25 As 298, but 0.84 mm.

26.

27. As 321, but embossed 'M' Q in central circle

228 As 116 but

229.

330.

332. As 62, but ½ size.

333. As 298, but c 65 mm

334.

335. As 52, but dia c 35 and string rim c 7 mm.

336. As 95, but dia c 25, rim 20 mm.

337. As 298 but dia c 90 mm

338.

339. As Co 157, but green 12

340. As 21, but 22 and cork in situ.
GIN SCHRAPPS

1. ½ pint Wolfes Schnapps unusually sexified (base as 3)

2. Wolfes Schnapps pint size (see 23 for base)

3. Wolfes Schnapps standard ½ pint (dome circle on base)

4. Wolfes Schnapps unusually thin characters (base as 3)

5. As 5, but Gr 17

6. As 5, but Gr 17

7. Broken pontil (arched)

8. As rim for 3, but gr 30
   1. 23 mm
   2. 19 mm
   3. 9 mm


10. Gin body sherds GR 10. give the impression of a wooden mould.

11. Square base moulded gin - label intact "Jansen" see bag. (non-arched)

12. Schapps bottle fragments

13.
5. domed base circle in centre, two legs at a possible six pointed star. (arched)

16. as 7 but uncertain as to whether it is pentilled or not. (arched)

17. probably the same as one (1.) no base.

18. As 12 but large (pint) size.

19. As 11, but no label and ghosted cross in centre of square. (non-arched)

20. As 5 but rectangular in profile
1. 23 mm
2. 22 mm
3. 2-9 mm

21. Neck as 5, whole of one side of body preserved. domed circle in base height to shoulder 225 mm " " rim 267 mm.

22. As 14, but.
1. 23
2. 19
3. 14

23. as 2 - domed circular base

24. Base as 11, wood moulded look. No rim.

25. moulded base gin/schnapps domed centre, tear drop corner. (non-arched)

26. (arched)

27. Shoulder seal
VAN DEN BERGH & C:
bell motif at centre.

28. (arched)
29. 

30. Base chamfered corners double circle at centre. (Slight arch.)

31. Roughly circular domed base with raised cross. (Arched) 67 mm across.

32. Arched base.

33. Schnapps fragment. Gin embossed:

34. As 5, but 3. 4 mm.

35. As 34, but GR 2B

36. Square base would (raised rectangular surround). Raised at centre

37. Base - arched. 67 mm, raised off-centre square.

38. Gin or schnapps. (As 36)

39. As 13 but 48 mm neck missing

40. Gin c 55-60 mm. (base)

41. Gin base. Arched 65 mm. Raised node at centre 14 mm in dia.

42. As 5 except that regularly tooled.

43. As 2B but without diagonal line (incomplete) 66 mm.

44. Base as 3, but central ring 12 mm dia.
45. Embossed Schnapps fragments - probably Wolfe's

46. As 29, but
1. 35 mm.

47. As 29, but
1. 44 mm
2. 8 mm
3. 9 mm.

48. Gin, arched base.
76 mm.

49. Gin, arched tased impressed arches (9 mm.) at centres.

50. As 30, but plain
74 mm

51. Gin, shoulders unusually broad.
115 mm

52. Base (Gin) arched.
embossed diamond (incomplete)

53. As - but raised central ring - 18 mm enclosing do.

54. 3 mm

55. Combines 1 & 44

56. As 43, but embossed. H! (70mm)

57. Gin base, as 43. (65mm)

58. as 54, but.
2. 2 mm
3. 16 mm

59. as 43 but eight pointed device 50 mm across.
60. As 29, but
1. 38 mm
2. 7 mm
3. 10 mm.

61. As 29.
2. 3 mm
3. 22 mm.

62. Complete Wolf's schnapps (print)

63. As 30, but no circle (70% complete)

64. Seal frag.

65. As 49 but raised node at centre.
(Circle c20 mm)

66. Arched base, circle at centre containing six pointed device.

70. As 14 but neck c8 mm
    (Gin).

71. As 29, but
1. 47 mm
2. 4 mm
3. 12 mm.

72. Gin Ets. remnant paper label: T.M.
    GIC IL ID TRADE MAR[ ]

73. As 59 but 65 mm and
    68 of spokes uncertain.

74. As 26 but diamond at centre with a cross
    in it. c60 mm.

75. As 15 but unclear markings c65 mm.

76. Schnapps frag.
    GA [PYEN]

77. Schnapps frags
    [GILBEYS]
    [SILVER Sr [REAM]
    S]CHNAPPS
Spirits.

1. body, shards of "Coffin" shaped flask.
   As Blw. II B, but gr II.
   base of clear, rectangular flask. May be modern.

2. Seal. "PERIOD FILE"
   As 1, but base mark "000".
   rim frags of type I
   r-027
   internal ledge.

3. as 5 but base as r-06s
   L
   as 7 but 2. c 40mm
   (measurement 1 incomplete)

4. as 8, but 2. c 30mm.

5. as Blw 65, but gr 20. (Min)

6. As Blw 116, but BR 5

10. as Blw 67, b.f.
   bl 41, 1. 24
   2. 13
   3. 4

11. classic brandy shape.
    Shoulders wider than base.
    2 concentric rings on base.

12. As Blw 65, but gr 20. (Min)
16. Cant a hole in the shape of seal in the lower body contains seal and probat a tap for dispensing.

17. Base as 3(w 65, but gr 20 (base).

18. As 18, but bl 16 and 60 mm.

19. rim as 65 (gw) but collar 10 mm + dia 27 mm.

20. rim as 65 (ew) but collar 10 mm + dia 27 mm.

21. gr 11.

22. as 16 (frags) no label.
23. frags of gr II
sppid bottles.

24. As 7. but 35mm
and c 75mm.

25. As 24, but base
emossed.

T. H. [?]

26. shoulder of spirit
bottle. →

[IMPER]IAL [QUART]

27. As 12, but gr 11

28. Base 5/4 quart
whiskey bottle (frags)

3/29 GE[BERGE 5/4]
SYD[NEY]

29. Rim shaped as B(1W41
but GR 20 and internal
ledge for stopper

30. Complete 'Coffin' flask
170 mm high.

31. See B/W 302
Aerated Waters

Reliance patent
"Trade mark regd."
DJp41 No 7

Fragments of
"McLean Surry Hills"
bottle - poss. handout.

Codd patent
marble - moulded.

Riley patent
"Merchants Australia"
DJp44 No 6

Riley patent
DJp44 No 6

Codd patent
(unclear which).
"Chester Lodge Cordial Works"

Codd patent
(unclear which)
"Tooth & C0"

Codd patent
(unclear which)
"Vance & Ross Makers
Alexandria Sydney"

Hamilton style
DJp40 No 1.
"Henfrey & C0,
This Bottle Belongs To"

10. Blob top of
Hamilton style
DJp40 No 1

11. "Tootleys lip"
AW bottle - poss. codd.

12. Reliance patent
DJp41 No 7
"D. Rylands"
Barnsley
4"
(frag only).

13. Codd patent
Rim only.

14. Codd patent
Uncert. frag only

15. Blob top corks
DJp19 No 1
"Summons & C0
Sydney."

16. Blob top corks,
ginger beer shape
DJp19 No 4
"Summons & C0
Sydney."

17. Hamilton style
(Small) DJp40 No 2
marked with a small
cross was point.

18. As No 16, but DJ 26 No 4,
Trade mark of C.J. Johnson.
19. McLean -  
Sewan Hills  
Frag showing  
Trade mark.

DS. p.43 No. 6.  
Frag saying "BA-".

21. Codd patent -  
(Original) Frag.  
Neck indent.

22. Hamilton Style  
(large). DS. p.40 No. 1  
"STARKEY'S"  
MINERAL WATER  
PHILLIP STREET  
SYDNEY"

23. Hamilton Style.  
DS. p.40. No. 1  
shoulder frags

24. Aerated Water  
Bottle Frag.  
Tm. pine branches.

25. Hamilton Style  
Frag.  
"SYDNEY"

26. A/W Bottle  
past makers name  
"-SO-  
MAK-"

27. as 5., but  
plain.

28. Codd patent - base.  
(unclear which)  
[D]AN[RYLANDS]  
B[ARNESLEY]

29. Codd patent - indent  
(unclear which).  
Shows would plate seam.

30. Codd patent - shoulder frag.  
Reliance print.  
"ROWLAND'S" DS. p.16 No. 3

31. Codd patent (unclear)  
DS. p.44. "Foot & Co."  
Promising Horse T.M.  
"M.G.B. Co." makes.

32. as 31., but  
"Cuming[on show]  
M[akers]  
ST HE[LENS]"  
1621 on base.

33. A/W Frag.  
[S]YDNEY

34. Codd patent - original  
Summons & Co Sydney  
DS. p.18. No. 8

35. Lamon Pat.  
"Summons & Co Sydney"  
DS. p.18. No. 7  
"6137" on base.
36. As 18 but blue (frag only).

37. As 20 but rim only.

   DJ p22 No 6.

   DJ p41 No 3.

40. A/W bot. frag.
    "Storkey - Stor Key T.M."
    See DJ p11 Nos 2-4

41. A/W bot. frags.
    "Reg..." prob a Codd - unusual grooves.

42. Hamilton Style.

43. Codd patent (frag).
    "Syphon Aerated Water Co."
    DJ p32 No 7

44. Blob-top corks (lemon).
    DJ p40 No 3.
    "E. Rowlands"

45. As 32 but no users name. "1976??" on base almost complete.

46. Sarsparilla, part of owners name remains.

47. Hamilton Style.
    -frag of letters (Unid)

48. A/W (prob) frag. letters
    RE
    OCC

49. A/W frags with lettering trade mark or similar.

50. Codd frag.
    "C..."

51. A/W bot. frag
    -- SC --
52. Base of green 10
mangham’s “patent”
Dj. p 44. No. 4.
53. “Hamilton” frag.
54. [ox] Ford
55. Codd patent
base frags.
56. shape as 55, but
frags. [ ] LLS or
[obrt] ELS
57. ALW frag.
60. [rove]
61. [s →]
62. “Hamilton” frag
63. Codd base frag.
64. [Jan]
65. [Rove]
66. [RA] RYLANDS
sole maker
reliance
& patent
4 RNS LE
59. frag of logo from
Stackey “Hamilton”
Dj. 10 p 1.
60. frag of Codd, showing
Rowlands 1880 logo.
61. Hume & Pagram Codd frags,
reg’d logo.
62. probably frag of above
bottle, but reverse -does not
join.
USING THIS BOTTLE? ]
IS ILL[EGAL]
CANNINGTON [SHAH] ?]
MAKER [S]
ST HELENE
63. Codd base frag.
64. Codd base frag.
65. ALW body sheat.
66. Codd patent (unsure which)
Toscheys LTD, Sydney (As Ds.
p 34 No 3), on reverse.
VANCE & ROSS
MAKERS
ALEXANDRIA SYDNEY.
74. Riley patent stopper  
   (lignum Vitae)

75. Lamont patent stopper  
   (Vulcanite?)

76. Barrett patent stopper  
   (1879). (lignum Vitae).

77. Codd patent fragments  
   "S[ ] (base)

78. Aw frag.

79. Coedd frag.
   "TO [OOHS] ?
   "TO [OHEYS] ?

80. diagram:  
   "early "Hamilton" rim.

81. Coedd fragment, embossed  
   below marble indent.
   ]THE PROPERTY[ of ?

82. AW frag. [YENF]
§ 3. Frag.

[SA] RS [PARILLA]

Ayers ??.

§ 4. Odd base. Syphon

Arcaded Watercress.

DS. p 32 No 7.

under base "BGW"

the mould has failed

markings on the tock

"BOTTLEMAKER"

"CAMPERDOWN"

"SYDNEY"

indicating re-use of an

old Ross mould

§ 6. Hume & Pegrum

Lamont. Well T.M.

made by Kilner Bros (1031)

(1037?). Similar to

DS. 17 No 2.

"6 As BS, but made by Lamont

Glasgow. Also Lamonts T.M.

en-tack"
1. Blue castor oil bottle body/neck frags.

8. Ovoid bottle base frags. Light bl. to 4 gr.

9. Pharm bot frag

5. EN10 R

Sydney chemist.

10. As 7 but blue (cobalt)

11. Frags of round bodied cobalt blue poison bottle.

12. Smelling salts bottle frags (green).

13. As 11 but marked

[Poison] on or

[Lond] on


6 as 7 sided (10-15 cm)

15. Square section

16. As 7 but aqua.
20. Painted medicine
light blue.

21. Medicine

"POWELL"
"BLACKFRIARS ROAD"

22. Fragments of 6 sided
medicine - light blue.

23. as 22 but embossed
at base 2135 K

24. Clear

25. Shards of flat-bottomed
bodies cobalt blue.

26. Shards of clear "bodies"
med/phen bottles.
28. Octagonal bottle, embossed "281" on base.

29. Ovoid body, as 7, but

30. As 7, but neck 25mm.

31. As 14, but

32. As 7, but

33. Large dish (above 100mm)

34. As 2, but

35. Blue (light) container

36. As 1, but light blue rod

37. Ovoid body, frogs.

38. Fragment, engraved "8"; stopper, etc.

39. As 19, but light blue.

40. As 2, but

"2" is a ribbed section.

Shards, 57, presumably medical bottles, aqua light blue.
47. Eight sided.

48. Wide base and light blue.
    Base 140 x 80 mm.


50. Panel of medicine bottle.
    'OSMO[ND's??]
    798 GEOR[GE ST]

51. As 31, but gr. 16.

52. Frag of medicine bottle.
    Showing graduation for dosage.

53. Centre of clear gl.
    Base part of scar, unable to estimate dia.

41. Ovoid in section - clear.

42. Light blue, probably
    Barry's Tricophorum rim.

43. As 30, but light blue.
    (Rim missing)

44. Octagonal body frag.
    Brown. Prob. 'Chewings
    tonic'.

45. As 3 but warped.
    With a large X.

46. Smelling salts base.
    Embossed '207'.
54. 6 to 8 sided clear bottle - wide rim, prominent scars, very fragmentary.

55. 

56. base, round, 26 dia., embossed.  
[BAL] SAM  
[?] IND  
[? LONDON]  
as 7, but 2. 10mm.  
side panel of chemist bottle.  
PAIN KILLER  

57. 

60. as 26, but base 29 dia.  

61. 

62. as 26, but base 18 dia. height to shoulder 48mm.  

63. Ouiid (?) body frag.  
[?] ON  
[?] AND [? ]  

64. as 19. embossed on base  
→ 3051  

65. 8 sided 31 31 poison bottle  
base dia. 25mm.  

66. 

67. clear glass body panel.  
"SLOPE[R]"  

68. clear glass round body frag.  
[? PEC] TORAL CAL  
[?] CARACH [?]  

Side panel's  
"HERBAL MEDICINE"  
"PROF SCOTT'S"
70. As 8, but embossed 1 [(??)]

71. Front & side panel fragment of medicine bottle.

72. As 21, but base dia 33 mm

73. As 30 base of small vial 18 mm dia. [(??)]

74. As 3, but marked Ω 985

75. Clear moulded base c 25 embossed "3 lb"

77. [Diagram]

- Flat in section, b1 15

78. As 31, but rim of upper body

79. As 4 but embossed around shoulder

80. Petrie dish 3.3 cm

81. Fragments of tall, rectangular, clear medicine, curved at top of pan

- Osmond 135 mm to shoulder

82. As 28, but base marked "W" 63 x 37 mm.
83. rim as 75. Ovoid bottle frag. (almost complete) domed base.

84. body frag. (panel). [HE \#]

85. Shoulder of ovoid bottle, 1 or 2 facets flattened or panelled.
Rim - Salts bottle (poss Enos').
dia 37mm.

72. as 72, but plain, but height 42 mm.
base dia 27 mm. (complete).
shoulder frag prob a part of 73. 3 piece mould.

9. as 21, but plain no rim. Shoulder height c 50
base dia 17 mm.

90. body panel frag.
[?] T
[SYDNEY] EY

91. as 90. (may be related)
2 [?] 2

92. as 21, but plain
Rim 16
Neck 15
Whole 42
base 19.

93. appears to arching out toward base.

94. round base., 40 mm.
pontil scar & 1 41.

95. rim only as 47.

96. shape as 55, but
50 mm. (frag).
[ JE
[CHE]MIST
SYDNEY]
106

base plan

107 as 106 but incomplete with no W

108 panel frag

[?OSM] OND [ ]

109 As 72 but frag and no name (tiny only)

110.

111. Frag JT'S [ ]

[?RAL OXYME] [ ]

112 As 21 (frag only) but [?] ARKER

1. Pipette frag.
   41mm remain, 6 mm dia.

2. huge free blown base 145mm pontil scar, clear prob.
   display jar.

3. Barry's Tricopherous bottle. (Complete)

   apothecary jar
   110 mm.

5. As 3, but bubbles throughout poss local mfr.

6. Frags of large dia
   (100 +) blue glass
   containers

7. Base frags of
   Br Sheldons Smelling
   salts

8. Oxid base, domed
   Lt green 50 x 30

9. 70
1. Rims, prob of champagne flute (tall bodied) 60 mm + rim ca 65 mm dia.

2. Liqueur of sherry glass, conical body no stem engraved representation of grape vine?? dia c 40 mm.

3. Base frags of stem glasses, c 60 mm dia.

4. Ovid rim frags of blown glasses.

5. Shot glass, moulded base embossed 'GR' or 'RG'.

6. Rims c 35 base c 30.

10. Round base of blown tumbler. Poutil removed dia 35 mm. (maybe cruets?)

11. As 10, but 50 mm. pontil scar evident

12. Frag of moulded tumbler

13. Wine glass frag.

14. Engraved decoration

15. Frag of steamed glass. Engraved groove around dia. tumbler

ca. 65

16. Moulded foot of steamed glass. dia. 53 mm.

17. Frag of moulded tumbler

18. Blown ground pontil

19. Glass frag. meander decoration etched on

20. Moulded tumbler frags

21. Similar to 15 but cut
2. as 20, but rays longer and extend past ovalos

3. Similar to 8, but c. 50 mm, base rounded at edge

4. Unid moulded tumbler frags.

5. Flat base. No rim.

6. Fluted body sherd of moulded tumbler

7. Cut tumblers, fluted. Round flat base. Dia. 50 mm no rim


9. Frags of tall glass rim narrower than body, no base. Rim c. 65 mm

30. Rim frag. 70 mm. (prob moulded)

31. Base of faceted tumbler. Cut down and re-used probably as a container of same sort. Dia 65 mm

32. Unid moulded tumbler sherd

33. Domed base - moulded

34. Unid frags of D/V body

35. Pontil scarring

36.
37. as 13, but crescents and dashes engraved.


39. Similar frag to 37. non-joining.

40. frag with 3 Ovoles engraved in it.

41. frag. frag of stemmed glass 850 mm. dia.

42. glass, tiny flutes stepping 1/2 way up body. (frag).

43. blown no pontil.

44. blown ground pontil.

45. Body frags of glass engraved lines poss. foliage.

46. Stem.

47. Body frag engraved. leaf pattern ??

48. Lid engraved frags.

49. Base of shot glass

50. Moulded, becomes faceted.
57. Shot glass? recessed base, moulded, pontil scar.

58. Frag of wine/cheap glass rim (50 mm), engraved foliage.


60. Moulded. Small motif at centre of base. Panther (or) panther (or) leopard??

53. Base of tumblers plain body ribbed stars moulded into base. 50 mm dia.

54. As 44 but c. 55 mm

56. Stem frag.

58, 59 as 52, but no mark on base. c. 55 mm.
1. Poss a decanter base.

2. Rim frag of B131 d/v

3. Similar to 3, but used the same.

4. Frag of stem

5. Starburst relief on base

66. Wine glass frag - cut thus

67. Flat base.

68. Cut tumbler (above flat base)

69. Domed base
10. Frag of tumbler
   design as
   [Diagram of tumbler design]

   design as
   [Diagram of tumbler design]
Personal

Fragment of panelled snuff bottle base.

Bl & frag. Prob perfume container (panelled).

Presse and (LH) Bin inside rim ground to receive stopper.

as 3 but name panel missing

part of pink stopper. Prob perfume

9. frag of bottle, the shape of a violin case or bellows?

10. perfume stopper
18. Hand or purse mirror
   47mm dia.

19. Ditto 18, but 52mm

20. Ditto 19 but 60mm (broken)

21.

22.

23. Frag of lid

24.

25. Scent stopper

26. 40 Rim missing

Cold cream jar
Panellled body
Screw lid

Spectacle lens
Oval 30mm across.
Engraved at cur %

Puntilla base

Base plan.

As 11, but unmarked

As 13, but larger
(broken).

Perfume. Hand
holding a Feared
bottle with a shield
or label on the
other side. Puntill

Sheared rim
(moulded) reed/pinch
Probe perfume.
26. Snuff bottle rim, rolled over no tooling. (frag).

27. Prob snuff rim, string hand applied no tooling.

12. Hand mirror c. 180mm.

14. Rim a neck as 8, bud rim [ ] embossed.

E [ RIMMEL? ]

BC

perfume, ribbed body, bentoid, head afeeted
Cordaments

7. Body frag of sauce
   "Hol[Brooks]"
   ABPC 3, p48 no 2

8. Pickle tf. collar
   below rim of raised dots (double row).

9. [Diagram of cordament]

10. [Diagram of cordament]

6. Corner body frag
   of square pickles
   beaded - prob
   ABPC 3, p.13 no 5
15. Body shard
V shaped vertical grooves - Prob.
ABPG 2 p12 no 6
pos ABPG 1 p13 no 7
or see 81
Duplexed vinegar bottle. As ABPG 1 p 10
no 1.

16. Marked at centre.

17. Moulded car frag.
Pickle. Prob. ABPG 2
p. 14 no 7. Reg 1861 if it is.

18. Marked.

19. Rectangular body sherd.

20. Marked 'N' on base.

912 embossed on base.
26. \( \text{internal ridge} \)

20 mm.

27. Body shard with \( \text{U} \) shaped groove.

28. As 2, but cork seal remains.

29. \( \text{internal ridge} \)

30. \( \text{internal ridge} \)

31. \( \text{internal ridge} \)

23. Dowed base frags.

32. \( \text{Salad Oil} \)

AEPG. 2. p. 12 No. 1.

468

25.

GEORGE WYBROW.
32. Coffee & Chicory bottle
Sherd. "EDINBURGH (?) & CO
(Poss Symington)?

33. ABPG 1 p12. No. 2
Oil/Vinegar

34. Oil/Vinegar - fluting
stops abruptly ½ way up
neck
Prob ABPG 2 p13 No. 6

35. Batey's crown-pickle
ABPG 1 p. 14 No. 4

36. Sexagonal base
circular dome at centre
sides 34 mm each. Often
the same as 8.

37. As 43, but
40 mm
10 mm.

38. Salad Oil
ABPG 4, p. 30
No. 5

39. As 9, but 62 mm &
39 mm.

40. Body sherds, square
bottle chamfered
corners. (Same as 19, oops)

41. Body sherds, square
bottle chamfered
corners. (Same as 19, oops)
41. Pickle as
ABPG 2 p15 No 2
shape the same -
way not be exactly
the same bottle.

42. Dome base frags.
43. As 38, but larger
size.

44. Rim sherd, internal
ledge

dia c 50mm.

45. As 13 but base
marked. "V"

46. As 13 & 48, but
prob. smaller size
(unsure).

47. Round base.
pickle.

embossed '259'

48. as 26 but
1. 25, and
embossed with
secret
LEA & PERRINS

51. As 26 but
[LEA & PERRINS]
prob as ABPG 3 p48
No 6

52. Base & sauce-
bottle embossed
and on body
Hc LE J00K(5.

55. Sauce bottle base-
town.

56. Sauce bottle frag
[GOODHALL] BACK H [OUSE & CO]
57. Stopper as 2 but
1. 20
2. 5
3. 21, beaded edge.

58. Stopper as 2 but
1. 14
2. 5
3. 21
4. 13 (shaft dia).

59. As 57, but 3 = 31

60. As 26, but plain and
1. 25
2. 6
3. 23

61. As 1, but raised node where indent on 1 is.

2. Fragments of jar

MELLINS
INFANT FOOD
LONDON
ABPG 2 Ps5 No. 6.

63. As 52 but original core or remains.

64. [Diagram]

65. Shank 28 mm long
15 dia

66. Shank frags.

67. Head frags.

68. As 26, but plain and
1. 25
2. 8
3. 27
4. 12.

69. As 57 but
1. 26
2. 7
3. 27
4. 13.

70. As 57 but
1. 24
2. 6
3. 28
4. 11.

71. Clear stopper
1. 21
2. 4
3. 19 (incised)
4. 12.
77. Clear heat affected stopper.
   1. 22
   2. 6
   3. 24
   4. 10.

78. As 2.
   1. 21
   2. 7
   3. 18
   4. 9.

79. Stopper.

80. Section

81. Saloon oil union body frags

However a chutney/pickle version exists.
82. Vinegar bottle frags.
ABPG 1 p10 No 6 or
ABPG 2 p 12 No 4.

83. Rim frags - Chutney
pickle 10mm High
C 35-40 dia

84. Condiment bottle frags.
Prob base 9. ABPG 3
p. 12 No 3.

85. Rim 35 dia. 13 high.
Embossed below.
LD [N]

86. Unmeasurable rim
frags. (but wide)

87. Void base sherds
but prob. Chutney
pickle.

88. Base as 15, but
Plain.

89. Broken cond. frag
Prob. shoulder 5
ABPG 2, p13, No 9

90. Base frag.
"C S & [ ]"

91. Rim. c 55 dia
18mm High.

92. Mustard rim.
10mm high
C 25-30mm dia.

93. Cond. 1M.
"World" see ABPG 2
p. 13 No 4 for similar

94. Grooved shoulder frag
Chut. Pic. prob
ABPG 2. p8 15 No 5

95. Neck frag with raised
band. Pickle/Chut.

96. Chutney (round)
Body sherds
As ABPG 4 p 38 No 2
(No rim, no label)

97. As 9. But. 70mm +
40, star in centre of
base.

98. Domecl base frag
"M" or "W"

99. Base frag as 14
But embossed
"M 25 " 

(,)
100. as 47 but dia 35mm.

101. rim frag c.7mm high.
   c. 35-40 mm. dia.

102. base of Oil Bottle.
     prob. ABPG 2, p12
     No 15

as ABPG 4, pA.38
    No 1

103. Base body frag.
     prob. ABPG 2, p15 No 8.
     raised square in centre
     of base dome.

104. rim, dia <45-50

105. As 50 but.

108. as 50 but. or
     "319 II??"

109. rim 43 x 10.
     flaring
     to shoulder - buttress
     evident just below rim -
     going to shoulder. frag.
     only.

110. as 50, but
     "S 12"

111. Unid moulded frags.
     (to be kept) Various
     Shapes.

112. As 41 but embossed.
     "1183"
113. Base as 15, but 75 B

114. As 53, but complete.
   Embossed around shoulder.
   "WORCESTERSHIRE SAUCE"
   Down body.
   "LEA & PERRINS"
   on base "K"

115. Sauce base frags.

116. Shoulder frag of sauce prob.
   [NEWMAN]'s
   see ABPC 3 P49 No. 16.

117. Sauce body frags.

118. Shoulder fragment
   Clut / pick. prob frag
   abpg. 2 pts. No. 6.

119. As 2, but 1. 27
   2. 4
   3. 21
   4. 10

120. As 38 but large.
   prob ABPC 2, p. 12
   No. 7.

121. As 84 but almost complete.

122. As 38, but embossed.
   271 on base.

123. As 24, but
   466 on base.

124. As 24, but
   463 on base.

125. Sauce base (prob).
   Embossed 281 on base.

126. As 13 but embossed.
   128 on base.

127. As 72, but no recess at 70p
   and 1. 27
   2. 5
   3. 27

128. As 3, but.

129. 7
   22
   27
   105
130. As 22, but body embossed
† L [EA & PERRINS]?

131

P or F under III

132

133. Salad Oil as ABPG 1
P. 10 no 2

134. As 38, but embossed "486 on base. ♀

135. As ABPG 4, P. 39 no 4
Christmas tree Oil

136. Chutney/pickle rim similar to ABPG 3
P. 14 no 6

137. Base as 14 c. 75 mm
embossed 'M'

138. Base frag, embossed

C.W

139. Doweled base frag.
embossed "267" ♀

140. Easy chutney pickle
Rim frag, string rim 6 mm
c. 35-40 mm dia.

141

142. Base as 135, but doweled.

143. ♀

144. Base frag.
JLDN [ ]
[ ] 62

145. Base as 137, but

CB

387

M
146. As 145 but plain raised node a centre.


148. As 141, but embossed 763 ->

149. As 41, but embossed 826 Q.

150. As 144, but "664".

151. Oil/Umber rim vide, dia 20mm band 8mm.

152. As 43, but < 72 mm no raised node.

153. As 107, but 53mm and 7mm.

154. Base as 143, registration diamond.

155. AS 36 but star at Centre of base.

156. As 153, but 40 mm @ 7.

157.

158. Six sided jar "NUTS" on each of the 3 remaining faces.

159. Base frag. W or M.

160. Panel of coffee & chicory bottle.

161. Lacquer stoneware. (frague as ABPG 3 p.45 no 15.

162.

163. As 164 but star at centre of base.

164. As ABPG 1 p10 no 3 (label panel embossed)

JPax
JCC1
165. Base embossed
John Gosnell & Co
LONDON

[170. As 169

[WORCESTER] IRE ?

171. As 55 but
2.5
M

172. Coffee & Chincron
Bottle.
(UP) Tons ?
] & CEYLON
on base C.S. & Co WD
2079 "

167. Frag. prob related
to above.

[HORA] & 0
[LOND] ON

18. Sauce base
“1995” ?

189. Co. Frag base
[RELISH ?]
Lighting

1. moulded, fluted frag. of lampshade
   (Blue 1)

2. part rim of pink glass (moulded) lamp shade.

3. Flared Clear lamp glass rim.

4. White glass lamp standard.
   Gilded flowers.

5. Chandelier attachment?
   Triangular. Hole for attaching
   Profile

6. As fine but
   Holes for wiring

7. As two but plain

8. Lamp glass (Clear) Frags

9. Lamp rim Frags (Clear)

10. Lamp glass, clear rim
    section

11. Possible fitting for gas or electric lamp.
    (or Cruet)?

12. Ground lamp glass
    Rim 30mm
B. Lamp glass, red.

14. Frag of frosted lamp glass remnants of painted scenery.

15. Frag of print lamp glass (lower part)

As 5, but cuts on a smaller scale.

16. Rectangular flat glass bevelled edges 7mm thick. Either cellar lighting or carriage lamp glass.

17. Lamp base frag (B31) ribbed

18. As five, not cut just triangular in section (hole for attachment)

20. Lamp glass rim frag

21. Lamp base B31 ribbed collar

22. Lamp rim

23.
Ornamental.

1. Frag of large solid circular object, ribbed 180mm dia. possibly a paper weight.
2. Frag only. Prob case curvilinear pattern - moulded.

- moulded ornamental bowl? berries or grapes in relief? sunburst on base (Br19).
- frag only
4. Bowl frag., or lid of ornamental jar, pressed geometric pattern of spheres alternatively.
- rim or lid of ornamental jar, ovolo, and flutes alternatively

Mirror fragments.
6.5mm thick

Bevelled mirror frag.
Storage.

1. Fragment of rim; screw top storage jar.

2. Frags of storage jar, rim, and body.
   " JASSBO[\^] \\
   TRADE MARK 

3. Base (prob storage). 
   ø 110 mm. 
   406 T 

4. Frags of Storage Jar 
   [MASON]^3 
   E]A] [TENT] 
   Nov 
   18[58]
SERVING

1. Desert bowl?

2. Rim of serving bowl, ovolo border

3. Frag of stem 22 mm dia., prob of desert bowl.

4. Cruet (prob.) cut decoration

5. Ring applied.

Rim missing; prob cruets.

6. White glass egg cup, ribbed body.

7. Decanter base, ribbed body, broken part is on 8 pointed stars on base (clear).

8. Mouth piece of baby feeder
5. Bowl rim - ribbed and scalloped; below that a lozenge pattern (frag).
Clerical.

1. 110 mm.
   90 mm.

2. 50 mm.
   37 mm.

3. 23 mm.
   7 mm.

4. WALKDEN'S
   other faces read 'INK' "LONDON"

5. as 2 but
   W

6. 55 mm.
   50 mm.

7. 50 mm.

8. As 2 unmarked base frags.
9. As two, base frag.

10. As two, unmarked rim frags

Ink: Square body ribbed at either end (frags).

usually glue.

square body
HARDWARE.

1. "Japanese Gold Paint" 67mm

on reverse
GERSTENDORFER BROS,
NEW YORK, CHICAGO.

2. Panelled body frag
BLACKLING?

(Seems to have blacking
adhering to inside?)

3. Rim moulded not
applied.

frags of square
bodied bottle
sides 40mm), prob
blackling
[W.F & CO]
TAMPER DJOWN

5. Curved body with
recessed panel at 4
in panel "Nubian"
prob. blacking.
Mafalda Rossi

July 1992

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(M.Rossi/ Paddys Ceramics 1992)
1.0 SUMMARY

The following report is by Mafalda Rossi for Wendy Thorp and Godden Mackay Pty Ltd on the selected Ceramic Type Series listed in the title and section 3.0 of this report. It is a brief description of the actual type series and of the philosophy behind the system (cf. 2.3).

2.0 INTRODUCTION

2.1 Authorship of Work & Report

The following report is written by Mafalda Rossi for Wendy Thorp and Godden Mackay Pty Ltd. The cataloguing of the Ceramics was completed by M. Rossi together with the Type Series of the groups listed in the title and in 3.0 of this report, with some assistance from W. Thorp, M. Carney and G. Wilson.

2.2 Definition of Artefact Class

The artefact class includes Ceramics of the following functional groups (Cf. Paddys Minark Catalogue Manual Definitions under Activity):

* Food Serve those items used "at the table" to serve, contain or consume foodstuffs or liquid, eg, plate, cup

* Hygiene artefacts associated with personal cleanliness and ablutions eg, ewer

* Pharmaceutical/Medical items that provide evidence of medical practices, potions etc. eg, ointment pot

* Unidentified the object is unknown; may have a clear form but cannot be ascribed with certainty to a particular area of activity. Often with the ceramics the sherd or sherds may be too small.

2.3 Formation of the Type Series

Unlike the bulk of the Paddys collection which is typed according to function, the Type Series for Ceramics is based on decoration. Decoration was chosen because it is common nomenclature in the literature, and is indicative of the technology used in ceramic production over time. Types are grouped under major techniques of decoration and sub-groups follow, as listed below in 2.4.

"(M. Rossi/ Paddys Ceramics 1992)"
Under the Type Series groups, new types were formed according to the criteria of:

* pattern
* colour if not already part of the Type Series group as in the Transfer Print
* material eg, porcelain, stoneware.
* identifying mark(s) eg, base mark

The major problem associated with placing ceramics into type series groups is accommodating shape as well as decoration. Shape too can be a chronological indicator and certain shapes are often documented as characteristic of manufacturers. However, an obvious danger of using shape as a criterion for new types is the resulting multitude of types, unless the range of variation is limited. The decision was therefore to list major ceramic shapes for each of the Type Series Groups, based on complete or almost complete profiles and not on minute sherds. This information is recorded under FORM on the catalogue as Shape 1, 2, 3 etc.

2.4 Description of the Type Series

The present author analysed the following Type Series Groups or Names:

<table>
<thead>
<tr>
<th>Group</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDGEWARE</td>
<td>Beaded Shell</td>
</tr>
<tr>
<td>HAND PAINTED</td>
<td>Banded Peasant Sponge Striped</td>
</tr>
<tr>
<td>RELIEF</td>
<td>Moulded Plain Moulded Multi Sprigged</td>
</tr>
<tr>
<td>TRANSFER PRINT</td>
<td>Brown Green Mulberry Purple Red</td>
</tr>
</tbody>
</table>

3.0 THE TYPE SERIES

3.1 Edgewear

All the types in this group are made of fine earthenware.

Beaded has just the one type with its moulded bead-like and painted blue decoration.

(M.Rossi/ Paddys Ceramics 1992)
Shell Edge variety includes 23 types. The majority of the Shell Edge types are painted blue, and three types are red, and one type green. The types were mostly fragmentary with possibly some plate forms.

3.2 Hand Painted
Banded includes the *Annular Ware* of the literature. This group consists of both fine earthenware and porcelain types, with a basic thick band of decoration which can occur multiple times and with a or multiple lines across the vessel. Many of the types are bowls, and other shapes include saucer, plate, dish, cup, lid. 87 types were recorded.

Peasant types are very fragmentary and consequently in many cases unidentified, that is the pattern is unknown. Types number only 22 and are all of fine earthenware.

Sponged includes a large variety of pattern variations with a total of 103 types. All types are of fine earthenware with cup, saucer, plate and tea bowl forms.

Striped consists of purely line decoration and are also of fine earthenware and porcelain. Shapes include plate, dish, saucer and a deep wash bowl. 74 types were recorded.

3.3 Relief
Moulded Plain consists of ceramics with only moulded decoration. The variation is quite large with a total of 130 types made of fine earthenware, fine stoneware, ironstone, and porcelain. Recorded shapes include teapot lid, plate, saucer, cup, jug, ewer and flower pot. Notable types include:

* Type 2, 39, 62
  James Dudson Tulip Jug 1860-90

* Type 65
  Base Mark: J. & G. Meakin Hanley England 1890+
  (Godden 1979:427)

* Type 107
  Possibly the Bulrush Mustard Pot by Ridgway & Abington registered in 1848
  (Henrywood 1984:No. 56)

* Type 115
  Base Mark: J. Broadhurst, Fenton Stroke Staffordshire 1870+
  (Godden 1979:107)

© (M.Rossi/ Paddys Ceramics 1992)
* Type 117
  Base Mark: Challinor Fenton  

Moulded Multi are ceramics which have more than one form of decoration one of which is moulded. 87 types are recorded for this group and are of fine earthenware and porcelain. Shapes include dish, candlestick holder, plate, jug, toiletry box lid, and possible sauceboat.

Noteworthy types are:

* Type 9
  James Dudson Tulip Jug 1860-90
  (Henrywood 1984:17) & cf. Moulded Plain TS 2, 39, 62

* Type 11
  Base mark: Alloah 1790-1908
  (Hughes ?:210 nb.claims no mark has been recorded?)

Sprigged ceramics number 25 types (some examples of sprigged also found in Moulded Multi). Most of the sprigged specimens are the type with purple leaf, grapevine, thistle and floral motifs on white, very often porcelain. Both fine earthenware and porcelain types are recorded. Forms in this group are saucer, plate, dish, and cup.

3.4 Transfer Print This group would be one of the largest, being such a common technique of decorating 19th century ceramics.

Brown transfer printed types number 168 and are of fine earthenware and porcelain. Shapes include plate, dish, and saucer. Recorded Patterns are:

* Cable Type 3, 4, 73, 126, 127
* Centi-Flora Type 7
* Fibre Type 1, 2
* Rose Type 5
* Southern Cross Type 6, 9

Green transfer printed types number 127 and are of fine earthenware, porcelain, and fine stoneware. Recorded shapes are wash bowl, bowl, plate, and saucer. Patterns include:

* Asiatic Pheasant Type 19
* Cable Type 3, 117, 118
* Dresden Type 6

(M.Rossi/ Paddys Ceramics 1992)
THE ARTEFACT CLASS AS PART OF THE SITE EVIDENCE

The ceramics constitutes one of the largest groups of artefacts from the Paddys Market site, as is typical of historic sites of domestic occupation. The fine stoneware was particularly abundant, and is analysed elsewhere (cf. Ceramics Report by G. Wilson). The general impression of the quality of the ceramics, for at least the Type Series Groups analysed by the present author, is "average". No specimens of particularly high standard were noted.
5.0 REFERENCES


(M.Rossi/ Paddys Ceramics 1992)
CERAMICS:


Graham Wilson
August 1993
1.0 INTRODUCTION

1.1 AUTHORSHIP

The following Report was prepared by Graham Wilson for Godden Mackay P/L in August 1993. The material examined, formed part of the Ceramics assemblage recovered during the Paddy's Market Excavation 1992. The report is to be read in conjunction with the Ceramics reports by Wendy Thorp and Mafalda Rossi.

1.2 DEFINITION OF THE CERAMICS CLASS OF ARTEFACTS

The following report examines objects allocated to part of the Ceramics Class of artefacts recovered during the Paddy's Markets excavation. This class contains artefacts whose fabrics are derived from various fired clays or earth. The fabrics recognised in the report are the following:

- fine earthenware
- coarse earthenware
- fine stoneware
- coarse stoneware
- terracotta
- porcelain

Materials marked as "Ironstone", "Porcelainous Earthenware", "Bone China", &c have been included in the descriptions associated with the artefacts as either fine earthenware or fine stoneware where appropriate. No attempt has been made to further divide the fine earthenware class into "pearlware", "Queens ware", "creamware" or similar trade-name based varieties.

The artefacts examined in the present report form a class covering a wide range of functions. These functions are set out below.

- Food Serve: table wares (plates, cups, saucers, tureens &c)
- Food Prep: kitchen wares (mixing bowls, bread crocks &c)
- Pharmaceutical: commercial liquid containers (beer bottles, blacking bottles &c)
- Agricultural: garden wares (flower pots)
- Hygiene: sanitary wares (chamber pots, bed pans, wash basins)
- Unidentified: vessels whose function cannot be identified with certainty

1.3 TYPE SERIES DEFINITION AND FORMATION

A "type" as used in the analysis of Ceramics consists of an element which can be distinguished from similar or related elements by one or more particular characteristics. The characteristics which determine such uniqueness consist of the material from which the element is made in association with the form and method of decoration applied to that material. Shape is not used to define type with domestic wares but is an important characteristic in defining commercial, pharmaceutical and industrial wares.

The principal element used to distinguish types or families of types has been that of decoration. The use of this characteristic rather than material or specific vessel function is mainly in deference to a long standing tradition of use by collectors and hence by the standard reference works which are directed at that particular group. This results in the formation of families of associated types with names commonly used in the literature and known to both collectors and archaeologists.

The Type Series is designed primarily to provide every artefact in the assemblage with a brief name and number which allows access to be made to the assemblage in order to perform a useful analysis. The Type Series name and number also allows information relevant to a single elemental type to be appended to all other examples of that particular type. The formation of a Type Series also increases the ease with which data may be manipulated in order to draw conclusions. A further use of the Type Series is in forming inter- and intra-site comparisons such as in the
formation of phases across a site, the examination of taphonomic processes or establishing the relationship between units within a trench.

The approach taken in forming the Ceramics Type Series for Paddy's Markets is based primarily on a process of breaking down the assemblage into smaller and smaller elements, the aim being to isolate individual vessels. The most gross division was the initial sorting which took place following excavation - the simple separation of ceramic material from the remainder of the assemblage. The whole ceramic assemblage was then divided into a number of different groups. Each group was then divided into either types or groups of related types. The final result of such a division is the existence of the potential to attribute a particular line to a particular manufacturer. In most cases the attribution to a particular maker cannot be made with certainty unless the maker's mark is present on the piece or if the pattern is known to be the work of a particular maker. There also exist types within most of these related groups whose diagnostic characteristics are insufficient to allow complete distinction. Miscellaneous fragments which can only be identified as having the general characteristics shared by a group of types were grouped together and given a type number within that group of ceramics.

1.4  DESCRIPTION OF THE TYPE SERIES

The ceramic assemblage examined by the present report has been divided into type groups according to decoration. These type groups contain vessels used for a number of different functions, such as table ware, commercial food containers &c. Types with particular diagnostic characteristics, such as base marks have been listed for each type group.

**Bristol Ware:**
Fine stoneware, dual vitreous glaze, cream and light brown, primarily commercial drink containers and food storage vessels. Technique of double dipping invented in 1835. 29 types, 32 shapes.

* Type 2 [24720 and 24724] impressed mark "PREMIADO", "MEDALLA DE LA EXHIBICION DE SANTIAGO 1872", "A(-)eh y Cia/(-)ta". Unidentified maker (1872+).
* Type 3 [23377] impressed mark "GROSVENOR/18/GLASGOW". Made by F. Grosvenor and Co, Glasgow (1869-1926)
* Type 4 [24739] impressed mark "GROSVENOR/6/GLASGOW". Made by F. Grosvenor and Co, Glasgow (1869-1926)
* Type 5 [24806] impressed mark "GROSVENOR/18/GLASGOW". Made by F. Grosvenor and Co, Glasgow (1869-1926)
* Type 6 [-] impressed mark "GROSVENOR/9/GLASGOW". Made by F. Grosvenor and Co, Glasgow (1869-1926)
* Type 7 [24847] impressed mark "MURRAY/GLASGOW". Made by William Murray and Co, Glasgow (1870-1898)
* Type 8 [24783] impressed mark "MURRAY". Made by William Murray and Co, Glasgow (1870-1898)
* Type 10 [13720] impressed mark "DOULTON & Co/LAMBETH POTTERY". Made by Doulton and Co, Lambeth (1858-1896)
* Type 11 [24828] impressed mark "DOULTON & WATTS/LAMBETH POTTERY". Made by Doulton and Watts, Lambeth (1815-1858)
* Type 13 [24821] impressed mark "BAILEY & Co/FULHAM". Made by Bailey and Co, Fulham (1864-1889)
* Type 14 [5059] impressed mark "DOULTON & WATTS/LAMBETH POTTERY". Made by Doulton and Watts, Lambeth (1815-1858)
* Type 15 [24822] impressed mark "HILL & JONES/4 JEWELL STREET/ALDGATE/LONDON".
* Type 17 [13183 and 22084] impressed mark "MOSS/(DU)NDEE"
* Type 18 [-] impressed mark "Powell Bristol/No 1811/ Regd 1859". Made by William Powell, Bristol (1859-1906)
* Type 29 [12591] impressed mark "BE(?)-"

**Jackfield Ware:**
Wares with a glossy black glaze, sometimes with overglaze decoration, fine stoneware, earthenware and terracotta. 4 types, 2 shapes

**Multi Glazed Ware:**
Primarily fine earthenwares and stonewares in which several different coloured glazes have been used to create mottled fields, usually the external surfaces of open vessels. 5 types, 2 shapes

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Lead Glazed Ware:
Coarse earthenwares and terracottas with a lead glaze. Thought to be primarily kitchenware although some was undoubtedly used as tableware during the early Colonial period.
18 types, 8 shapes

Single Glazed Wares
Wares in any fabric decorated with a single vitreous glaze. This group has been divided into colour groups as follows:

Single Glazed-Black:
1 type, 1 shape (internal glaze only)

Single Glazed-Blue:
3 types, 3 shapes.

Single Glazed-Brown:
12 types, 17 shapes.

Single Glazed-Cream:
121 types, 36 shapes, mainly stout bottles.

* Type 3 [5056] impressed mark, "H. KENNEDY / BARROWFIELD / 26 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 4 [12279] impressed mark, "H. KENNEDY / BARROWFIELD / 2(?)/ POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 5 [24547] impressed mark, "H. KENNEDY / BARROWFIELD / 4 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 6 [24566] impressed mark, "H. KENNEDY / BARROWFIELD / 42 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 7 [24562] impressed mark, "H. KENNEDY / BARROWFIELD / 33 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 8 [24550] impressed mark, "H. KENNEDY / BARROWFIELD / 58 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 9 [24552] impressed mark, "H. KENNEDY / BARROWFIELD / 32 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 10 [24549] impressed mark, "H. KENNEDY / BARROWFIELD / 39 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 11 [24557] impressed mark, "H. KENNEDY / BARROWFIELD / 34 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 12 [24555] impressed mark, "H. KENNEDY / BARROWFIELD / 12 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 13 [13279] impressed mark, "H. KENNEDY / BARROWFIELD / 28 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 14 [13270] impressed mark, "H. KENNEDY / BARROWFIELD / 14 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 15 [24521] impressed mark, "H. KENNEDY / BARROWFIELD / 30 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 16 [24506] impressed mark, "H. KENNEDY / BARROWFIELD / 35 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 17 [23639] impressed mark, "H. KENNEDY / BARROWFIELD / 5 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 18 [24501] impressed mark, "H. KENNEDY / BARROWFIELD / 24 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 19 [24612] impressed mark, "H. KENNEDY / BARROWFIELD / 37 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 20 [24614] impressed mark, "H. KENNEDY / BARROWFIELD / 16 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
* Type 22 [24607] impressed mark, "H. KENNEDY / BARROWFIELD / 38 / POTTERY / GLASGOW".
  Made by Henry Kennedy, Glasgow (1866-1929)
Type 23 [24613] impressed mark, "H. KENNEDY / BARROWFIELD / (?2) POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)

Type 24 [24608] impressed mark, "H. KENNEDY / BARROWFIELD / 9 POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)

Type 25 [24601] impressed mark, "H. KENNEDY / BARROWFIELD / 8 POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)

Type 26 [24595] impressed mark, "H. KENNEDY / BARROWFIELD / 59 POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)

Type 27 [24596] impressed mark, "H. KENNEDY / BARROWFIELD / 6 POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)

Type 28 [24597] impressed mark, "H. KENNEDY / BARROWFIELD / 31 POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)

Type 29 [24598] impressed mark, "H. KENNEDY / BARROWFIELD / 10 POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)

Type 30 [24599] impressed mark, "H. KENNEDY / BARROWFIELD / 27 POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)

Type 31 [25314] impressed mark, "H. KENNEDY / BARROWFIELD / 20 POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)

Type 32 [24736] impressed mark, "H. KENNEDY / BARROWFIELD / _._ POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)

Type 33 [24790] impressed mark, "H. KENNEDY / BARROWFIELD / 13 POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)

Type 34 [24589] impressed mark, "H. KENNEDY / BARROWFIELD / 36 POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)

Type 35 [24584] impressed mark, "H. KENNEDY / BARROWFIELD / 2 POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)

Type 36 [24594] impressed mark, "H. KENNEDY / BARROWFIELD / 55 POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)

Type 37 [24577] impressed mark, "H. KENNEDY / BARROWFIELD / 62 POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)

Type 38 [24572] impressed mark, "H. KENNEDY / BARROWFIELD / 52 POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)

Type 39 [13258] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy", "D" (rev.). Made by the Port Dundas pottery Co, Glasgow (1850-1932)

Type 40 [24523] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy". Made by the Port Dundas pottery Co, Glasgow (1850-1932)

Type 41 [24745] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy", "T" (on side). Made by the Port Dundas pottery Co, Glasgow (1850-1932)

Type 42 [24733] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy" (on side), "X". Made by the Port Dundas pottery Co, Glasgow (1850-1932)

Type 43 [24728] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy" (on side), "N". Made by the Port Dundas pottery Co, Glasgow (1850-1932)

Type 44 [24758] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy", "D". Made by the Port Dundas pottery Co, Glasgow (1850-1932)

Type 45 [24757] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy", "H". Made by the Port Dundas pottery Co, Glasgow (1850-1932)

Type 46 [24750] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy", "O". Made by the Port Dundas pottery Co, Glasgow (1850-1932)

Type 47 [24753] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy", "Z". Made by the Port Dundas pottery Co, Glasgow (1850-1932)

Type 48 [24754] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy", "N". Made by the Port Dundas pottery Co, Glasgow (1850-1932)

Type 49 [24767] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy", "A". Made by the Port Dundas pottery Co, Glasgow (1850-1932)

Type 50 [27335] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy" (inverted), "X". Made by the Port Dundas pottery Co, Glasgow (1850-1932)

Type 51 [24814] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy" (repeated. Made by the Port Dundas pottery Co, Glasgow (1850-1932)
* Type 52 [24748] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy", "S". Made by the Port Dundas pottery Co, Glasgow (1850-1932)
* Type 53 [24842] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy" (on side), "O". Made by the Port Dundas pottery Co, Glasgow (1850-1932)
* Type 54 [24500] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy", "G". Made by the Port Dundas pottery Co, Glasgow (1850-1932)
* Type 55 [13260] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy" (on side), "(?)". Made by the Port Dundas pottery Co, Glasgow (1850-1932)
* Type 56 [12017] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy", "B". Made by the Port Dundas pottery Co, Glasgow (1850-1932)
* Type 57 [12015] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy", "W". Made by the Port Dundas pottery Co, Glasgow (1850-1932)
* Type 58 [24560] impressed mark, "PORT DUNDASI GLASGOW / POTTERY Coy" (on side), "D". Made by the Port Dundas pottery Co, Glasgow (1850-1932)
* Type 59 [24731] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy", "G" (at left). Made by the Port Dundas pottery Co, Glasgow (1850-1932)
* Type 60 [24542] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy", "T" (on side at left). Made by the Port Dundas pottery Co, Glasgow (1850-1932)
* Type 64 [24738] impressed mark, "MURRA Y & Co / 5 / GLASGOW". Made by William Murray and Co, Glasgow (1870-1898)
* Type 65 [24737] impressed mark, "MURRA Y & Co / 11 / GLASGOW". Made by William Murray and Co, Glasgow (1870-1898)
* Type 66 [24525] impressed mark, "MURRA Y & Co / 1 / GLASGOW". Made by William Murray and Co, Glasgow (1870-1898)
* Type 67 [24743] impressed mark, "MURRA Y / 1 / GLASGOW". Made by William Murray and Co, Glasgow (1870-1898)
* Type 68 [24730] impressed mark, "MURRA Y / 3 / GLASGOW". Made by William Murray and Co, Glasgow (1870-1898)
* Type 69 [25582] impressed mark, "MURRA Y / 59 / GLASGOW". Made by William Murray and Co, Glasgow (1870-1898)
* Type 70 [22900] impressed mark, "MURRA Y & Co / 118 / GLASGOW". Made by William Murray and Co, Glasgow (1870-1898)
* Type 71 [23020] impressed mark, "MURRA Y & Co / 124 / GLASGOW". Made by William Murray and Co, Glasgow (1870-1898)
* Type 72 [19425] impressed mark, "MURRA Y & Co / 8 / GLASGOW". Made by William Murray and Co, Glasgow (1870-1898)
* Type 73 [23254] impressed mark, "H. KENNEDY / BARROWFIELD / 6 / POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)
* Type 74 [22800] impressed mark, "H. KENNEDY / BARROWFIELD / 3 / POTTERY / GLASGOW". Made by Henry Kennedy, Glasgow (1866-1929)
* Type 75 [13267] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy", "L" (on side at left). Made by the Port Dundas pottery Co, Glasgow (1850-1932)
* Type 76 [23630] impressed mark, "PORT DUNDAS / GLASGOW / POTTERY Coy", "M" (on side at right). Made by the Port Dundas pottery Co, Glasgow (1850-1932)
* Type 86 [24582] impressed mark "PRICE/C/BRISTOL"
* Type 87 [27337] impressed mark "PRICE/BRISTOL" (en cartouche)
* Type 88 [22805] impressed mark "PRICE/BRISTOL"
* Type 89 [26977] impressed mark "BORRON & Co/No 3/GLASGOW"
* Type 90 [26969] impressed mark "BORRON & Co/No 4/GLASGOW"
* Type 91 [26970] impressed mark "BORRON & Co/No 5/GLASGOW"
* Type 92 [26972] impressed mark "BORRON & Co/(?)/GLASGOW"
* Type 93 [24817] impressed mark "CAMPBELLFIELD/GLASGOW/No 7/POTTERY". Made by the Campbellfield Pottery Co, Glasgow (1850-1905)
* Type 94 [24551] impressed mark "CAMPBELLFIELD/GLASGOW/No 8/POTTERY". Made by the Campbellfield Pottery Co, Glasgow (1850-1905)
* Type 95 [24815] impressed mark "CAMPBELLFIELD/WILSON/ No 5/GLASGOW/", "G". Made by the Campbellfield Pottery Co, Glasgow (1850-1905)
* Type 96 [24729] impressed mark "CAMPBELLFIELD/WILSON/ No 5/GLASGOW/". Made by the Campbellfield Pottery Co, Glasgow (1850-1905)
* Type 97 [24819] impressed mark "CAMPBELLFIELD/[/GLASGOW/]. Made by the Campbellfield Pottery Co, Glasgow (1850-1905)
* Type 98 [18713] impressed mark "(PO)WELL/(BRISTO)L". Made by William Powell, Bristol (1830-1906).
* Type 100 [24789] impressed mark "GROSVENOR/2/GLASGOW". Made by F. Grosvenor (1869-1926).
* Type 105 [24798] impressed mark "GROSVENOR/7/GLASGOW". Made by F. Grosvenor (1869-1926).
* Type 108 [18985] impressed mark "GROSVENOR/10/GLASGOW". Made by J and G Meakin, Hanley (1890+).
* Type 110 [18705] impressed mark "GROSVENOR/12/GLASGOW". Made by J and G Meakin, Hanley (1890+).
* Type 111 [18706] impressed mark "GROSVENOR/13/GLASGOW". Made by J and G Meakin, Hanley (1890+).
* Type 112 [18707] impressed mark "GROSVENOR/14/GLASGOW". Made by J and G Meakin, Hanley (1890+).
* Type 113 [18708] impressed mark "GROSVENOR/15/GLASGOW". Made by J and G Meakin, Hanley (1890+).
* Type 114 [18709] impressed mark "GROSVENOR/16/GLASGOW". Made by J and G Meakin, Hanley (1890+).

Single Glazed-Green:
4 types, 9 shapes

Single Glazed-Ochre:
3 types, 11 shapes, primarily kitchenwares.

Single Glazed-Grey:
2 types.

Single Glazed-White:
69 types, 73 forms
* Type 2 [4020] impressed mark "MBS" within oval of dots
* Type 3 [2082] TP black mark, crown and shield with "POWELL & BISHOP" beneath. Made by Powell and Bishop, Hanley (1876-1878)
* Type 4 [18589] TP black mark, Royal Arms "C E & M". Made by Cork, Edge and Malkin, Burslem (1860-1871)
* Type 5 [19520] TP black mark, "POWELL -". Made by Powell and Bishop, or Powell, Bishop and Stonier Hanley (1876-1891)
* Type 6 [12987] TP black mark, steam ship and globe, "TRADE MARK" "EY & Co ENGLAND", impressed mark "44". Made by W.H. Grindley and Co (1891-1914)
* Type 7 [18986] TP black mark, Royal Arms, "J & G MEAKIN/HANLEY/ENGLAND". Made by J and G Meakin, Hanley (1890+)
* Type 8 [12518] TP black mark, Royal Arms, "E & C CHALLINOR/FENTON". Made by E and C Challinor, Fenton (1862-1891)
* Type 9 [11993 and 18985] TP black mark, crown and knot, "IRONSTONE/CHINA/WARRANTED", "ANTHONY SHAW". Made by Anthony Shaw, Tunstall (1851-1882)
* Type 10 [19598] TP black mark, Royal Arms, "JOHN HAWTHORN/CORRIDGE".
* Type 11 [18705] TP black mark "- IRONST(ON)E -", impressed mark "IRONST(ONE) / RICHARD -/ BUR-".
* Type 12 [20237] TP green mark, Royal Arms, "ROYAL IRONST(ONE)", "W. W. GRIND(LEY & Co) ENGLAND". Made by W.H. Grindley and Co (1891-1914)
* Type 13 [19930] TP green mark, "S. C. RICH-".
* Type 14 [20706] TP blue mark, "JOH-/VA-".
* Type 15 [13587] impressed mark "LIMOGES/PG". Made by Sampson, Bridgwood and Son (1870+)
* Type 16 [6832] impressed mark "JAS. EDWARDS & S(ON)/DALE HALL". Made by James Edwards and Son, Burslem (1831-1882)
* Type 17 [2925] impressed mark, "ADAMS". Made by William Adams and Sons (1800-1864)
* Type 18 [26524] impressed mark, "WB & C". Made by W. Bourne and Co (1812-1818)
* Type 19 [12112] impressed mark, "J. Pratt & Co/Lane Delph". Made by J. Pratt and Co (1851-1872).
* Type 31 [12112] impressed mark, "J. Pratt & Co/Lane Delph". Made by J. Pratt and Co (1851-1872).
* Type 32 [12540] impressed mark "GW & -", "1oz"
* Type 45 [25087] TP black mark, crown and shield "IR-", impressed registration diamond 1878. Made by Powell and Bishop, 1878.
* Type 46 [25085] TP black, Royal Arms, "L & Coy", impressed mark "BURSL(EM)"
* Type 48 [25086] TP black, Royal Arms, "(IR)ONSTONE CHINA" 1837+
* Type 49 [23458] TP black mark, "-F.-/-EY ENGL(AND)"
* Type 51 [23423] impressed mark "1/AVR"
* Type 53 [14180] TP green mark, wreath, "ENGLAND/-LEY & Co". Made by W.H. Grindley and Co, Tunstall (1891-1925)
* Type 56 [11898] TP green mark, cog with crown, "DOULTON". Made by Doulton and Co, Lambeth (1882-1902)
* Type 60 [25380] impressed mark, "VENABLES". Made by J. Venables or Venables and Baines, Burslem (1851-1855)
* Type 61 [26749] impressed mark, "ASHWORTH". Made by G.L. Ashworth and Bros (1862-1880)
* Type 62 [26883] TP black mark, "(ROY)AL PATENT/(IRO)NSTONE/ALCOCK/ENGLAND". Made by Henry Alcock and Co, Cobridge (1891-1910)
* Type 68 [3432] TP brown mark, "Copel(an/late Sp(ode)". Made by W.T. Copeland, stoke (1847-1867)

Salt Glazed Wares:
Salt glazing was undertaken using earthenwares, terracottas and stonewares. Commonly used for commercial liquid containers and for household storage vessels. The category has been subdivided according to colour:

Salt Dipped:
Wares partly dipped in a vitreous glaze and then salt-glazed. 5 types, 3 shapes

Salt Freckle:
Salt glazed vessels with freckled surface. 1 type, 1 shape

Salt Composite:
Vessels with internal vitreous glaze and external salt glaze. 15 types, 8 shapes.
* Type 1 [19373] impressed mark "50/DOULTON/LAMBETH" Made by Doulton and Co, Lambeth (1838-1956)
* Type 4 [24828] impressed mark "W. K-". Made for William King (1872-1916)
* Type 5 [25588] impressed mark. "(W)S" within star. Made for William Starkey (1882+)
* Type 6 [20718] impressed mark. "WS" within star (larger form than Type 4). Made for William Starkey (1882+)

Salt Glazed Cream:
2 types

Salt Glazed Brown:
50 types, 36 shapes.
* Type 2 [27575] impressed mark "E. FOWLER/POTTER/CAMPERDOWN". Made by Enoch Fowler, Camperdown (1837-1873).
* Type 3 [23796] impressed mark "E. FOWLER/POTTER/CAMPERDOWN". Made by Enoch Fowler, Camperdown (1857-1873).
* Type 4 [23797] impressed mark "(T.)FIELD/(POT)TER/(SYDNEY)Y". Made by Thomas Field, Sydney (1844-1848).
* Type 5 [4183] impressed mark "(T.) FIELD & SO(NS)/SYDNEY". Made by Thomas Field and Sons, Sydney (1872-1890).
* Type 6 [20674] impressed mark "(E. FOWLER)/POTTER(R)/SYDNEY(Y)". Made by Enoch Fowler, Sydney (1848-1856).
* Type 7 [2956 & 12659] impressed mark "J.T. & J. TOOHE(Y & Co. Ltd) / SY(DNEY) / MASHMAN / CHATSWOOD". Made by Mashman Bros, Chatswood (1892+)
* Type 8 [22812] impressed mark "INVICTA/LIMITED" (Tooth and Co). Made by Mashman Bros, Chatswood (1895+)
* Type 9 [3094] impressed mark "MoLE(AN)". Made by Mashman Bros, Chatswood (1886-1919)
* Type 10 [25590] impressed mark "(CO)NLON & Co/(BRO)UGHTON STREET/GLEBE". Made by Michael Conlon and Co, Glebe (1875-1913)
* Type 11 [25591] impressed mark, "LANE (COVE)/PO(TTERY)/WO(RK.S)/WILLO(UGHBY)". Made by the Lane Cove Pottery Works, (1890s?)
* Type 12 [27561] impressed mark "(D)ERBYS(HIRE)/(VITREO)US STON(EWARE)/(J. B)OU(RNE)". Made by J. Bourne and Co, Denby and Codnor Park (1833-1841)
* Type 13 [2916] impressed mark ". LOVAT(I)/-ITS/(LANG)LEY MIL(L)". Made by either Calvert and Lovatt (1880-1895) or Lovatt and Lovatt (1895-1931), Langley Mill, Nottinghamshire.
* Type 14 [25589] impressed mark. "BAILE(Y)/F(ULHAM)". Made by Bailey and Co, Fulham (1864-1889)
* Type 19 [22804] impressed mark. "MASHMAN/CHATSWOOD". Made by Mashman Bros, Chatswood (1893+)

Salt Glazed Grey:
2 types, 1 shape.
* Type 2 [27512] impressed mark "(L)EAK". Made by Jonathan Leak, Sydney (1822-1839)

Unglazed Ware:
Fine earthenwares, fine stonewares, coarse stonewares, coarse earthenwares and terracottas to which no glaze or slip has been applied.
Unglazed Fine: 5 types, 2 shapes
Unglazed Coarse: 4 types, 8 shapes

Dual Glazed Wares:
Fine earthenwares, fine stonewares, terracotta and porcelain. 24 types, 1 shape.

Bizen:
These wares have been provisionally identified as Bizen wares, a Japanese ceramic tradition, although they are likely to be of South Chinese manufacture. The bodies are coarse stonewares and earthenwares with a black-brown glaze. 3 types, 4 shapes.
2.0 ARTEFACTS AS SITE EVIDENCE

The Ceramic assemblage examined by the present report consisted of table wares, kitchenwares, commercial food and liquid containers and storage vessels. The bulk of the material post-dated c.1850 but a substantial amount of material, primarily the lead glazed and slipped wares can be dated to the period before c.1840. The table wares consisted of single glazed vessels, mostly white. The range of manufacturers represented in the assemblage is typical for Sydney sites for the period after c.1870 and before c.1900. Most of the plain table ware was of a robust character and similar to that employed in institutions and commercial dining establishments. Many of the manufacturers, such as Meakin, Grindley, Furnival, Powell and Bishop and Ashworth Brothers were established suppliers of such wares to hotels &c. Very few of the table wares represented could be described as being of the highest quality although there are single examples of wares by Copeland and by Adams. Other table wares consisted of brown glazed earthenwares such as teapots and a small group of Jackfield wares.

The assemblage also contains a large range of beer and stout bottles which reveal the dominance of the Glaswegian manufacturers of this type of vessel in the period between c.1860 and c.1910 as well as the popularity of this type of beverage in this part of the City. Ginger beer bottles were also well represented. The manufacturers were primarily local potters such as Enoch Fowler, Thomas Field, Michael Conlon and Mashman Brothers all working in the salt-glazed stoneware tradition. A single example of a ginger beer bottle by Jonathan Leak dated to the period between 1822 and 1839 was also recovered from the site.

The kitchenwares consisted primarily of ochre-coloured, glazed earthenwares such as mixing bowls, pie plates and baking dishes and are typical of wares found on Sydney sites in the post-1850 period. Storage vessels were mainly Bristol wares although several examples of "Bizen" storage vessels were also present. These may in fact be of southern Chinese origin and were used originally for the storage of beans and grains. Their precise function on the Paddy's Market site has not been determined.

This section of the ceramic assemblage as a whole indicates that inexpensive, utilitarian wares were in use across the various habitations within the study area between c.1850 and c.1900. There were virtually no high quality wares represented in the collection although this may be a reflection of the classes of ceramics examined. the large number of beer and stout bottles recovered from a small number of contexts appears to reflect a phase of dumping and may not necessarily be an accurate reflection of the drinking habits of those living in the dwellings examined by the excavation.

3.0 BIBLIOGRAPHY

Godden 1981

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Lam 1985
CERAMICS

TYPE SERIES GROUPS:
Transfer Printed Black/Grey
Transfer Printed Blue
Flow Blue and Black
Mocho
Moccha
Hand Painted Peasant
Hand Painted Unidentified
Fritted
Delft
Lustre
Oriental
Unidentified Decoration

WENDY THORP

August 1993
1.0 INTRODUCTION

1.1 AUTHORSHIP

This report was prepared by Wendy Thorp. The material examined formed part of the ceramics assemblage recovered during the Paddys Market Excavation of 1990-1. The report is to be read in conjunction with the ceramics reports prepared by Mafalda Rossi and Graham Wilson.

This report is intended to provide an overview of an entire class of artefacts. It is not a detailed analysis of any one or more aspects of the assemblage nor has it been written with the objective of discussing any particular aspect of the site's history and/or archaeology. The information contained in this report should enable researchers to determine whether the artefacts contained in these classes may be able to contribute to the these issues.

1.2 DEFINITION OF THE CERAMICS CLASS OF ARTEFACTS

1.2.1 Fabric

This report examines a class of artefacts that belong to the ceramics assemblage. This group encompasses a variety of fabrics generally determined to be:

- fine earthenware
- coarse earthenware
- fine stoneware
- porcelain

Trade names such as "ironstone" or "bone china" have been identified in the descriptions entered into the data base if they appeared on the object but no attempt has been made to make this finer definition during the course of cataloguing the group.

1.2.2 Function

The specialized knowledge required to accurately identify and classify ceramics precluded the entire group being sub-divided to function, as the majority of the excavated assemblage has been, prior to the commencement of the cataloguing process. In this instance decoration has formed the basis of the cataloguing rationale. A number of functions were identified and recorded during the work. These were:

- Food Serve: table wares (plates, cups, bowls etc)
• Food Prep: kitchen ware (mixing bowls etc)
• Pharmaceutical: medicinal wares(ointment pots, toothpaste jars etc)
• Unidentified: vessels whose function cannot be ascertained with any certainty.

1.3 TYPE SERIES DEFINITION

A "type" is a single artefact selected from the entire assemblage that best defines a select group within that assemblage. For example, a single sherd of delft-ware may have a variety of characteristics that may sufficiently exemplify all the like pieces that came from the site. When different varieties of delft-ware are discovered that show new characteristics to those displayed by the first type piece each new and unique piece is described as a single type.

Hence, if twenty sherds of delft-ware are recovered from the site and they are all different there will be twenty types. However, if four single pieces of delft-ware display all the characteristics that are shown by the other sixteen there will be only four type pieces. The remaining sixteen sherds will be called "repeat-types" with the appropriate type number following. For example, if eight of the repeat types are related exactly to the type-piece 1, there will be a single type-piece 1 in the assemblage and eight repeat-type 1. This system also allows for the placement of artefacts which may only be broadly distinguished to belong to a certain group but are generally unidentifiable in most details.

The Type Series is designed to provide every artefact in the assemblage with a brief name and number that will allow for access to perform a useful analysis. It provides an overview of the basic diagnostic features and allows ready comprehension of an assemblage that may number many hundreds of thousands of individual artefacts. A further use of the Type Series is in forming intra and inter-site comparisons such as the formation of phases across the site or specific activities within or between sites.

As noted earlier the general basis of cataloguing the ceramics from the Paddys Market Excavation is according to ceramic decoration. It is the most readily identifiable feature of the artefact when aspects such as shape are generally unknown or unclear. It is also the feature which has the best, at this time, means of providing some parameters for dating. It has also at this time been equated with some socio-economic differences although this aspect needs much greater investigation before any conclusions may be reached to the validity of this assumption.
2.0 DESCRIPTION OF THE TYPE SERIES

Twelve separate ceramic type groups are discussed in this report. These are:

- Transfer Printed Black/Grey
- Transfer Printed Blue
- Flow Blue and Black
- Mocho
- Moccha
- Hand Painted Peasant
- Hand Painted Unidentified
- Fritted
- Delft
- Lustre
- Oriental
- Unidentified Decoration
2.1 TRANSFER PRINTED BLACK/GREY

Transfer printed wares are generally the most common ceramic found on archaeological sites. This was found to be the case at the Paddys Market Excavation. In addition to the black/grey wares, there were also blue (Section 1.4.2), brown, green, mulberry, purple and red (all reported by M. Rossi).

Within each of the broad colour groups which form the principal ceramic type series designation it is possible to make further sub-groups. These isolate common "themes" for example floral motifs, script or scenes. There are seven sub-types of the Transfer Printed Black/Grey ceramic type group. These are:

2.1.1 Transfer Printed Black/Grey Floral Patterns

"Floral" refers to a design that is primarily composed of flowers or leaves or other floral or botanical elements. Forty-two separate types were identified in this group. None had any base marks and very few could be identified with any certainty. These were:

* Type 12 - Asiatic Pheasant
* Type 30 - Fibre

Of the other forty separate type pieces very few could be identified with specific flower or other botanical components. These were:

* Type 2 - a wheat design
* Type 6 - an ivy design
* Type 18 - a grapevine design
* Type 36 - a pine cone design.

The remaining types are all clearly unique floral types but attribution to a particular design or species could not be made on the basis of the surviving evidence.

Type 41 represents an unidentified floral pattern, that is, sufficient of the design remains to make clear that it formed some type of floral pattern but there is insufficient evidence to allow attribution of a unique type. For example the tip of a leaf or flower only may remain on the sherd.

2.1.2 Transfer Printed Black/Grey Scenic Patterns

"Scenic" refers to a design that is primarily concerned with depicting a scene from life, example, a hunting scene, rural scene or an exotic location. There were twenty-one separate types in this group. None had base marks and only one could be identified
with a specific pattern. This was:

* Type 1: "Rhine"

Of the remaining twenty types very few could be identified with specific scenes although there were distinctive elements. For example:

* Type 2: very large jugs
* Type 4: oriental scene with temples
* Type 5: oriental scene? with boats
* Type 17: a chest of drawers.

Type 21 represents an unjustifiable scenic pattern, that is, sufficient design elements remain on the sherd to identify that it belonged to some form of scene, for example, part of a cow or a ship, but insufficient to make it recognizable as a unique piece.

2.1.3 Transfer Printed Black/Grey Figurative or Script

"Figurative" refers to designs that incorporate human figures as their principal design components, for example, heroic figures or statuary. "Script" refers to the incorporation of a motto or verse or description or advertisement. This may include, for example, the descriptions on ointment lids.

This group encompassed thirty-two separate types that encompassed portions of base marks. They are as follows:

* Type 1: a ribbon border with "HOL..." (probably Holloways)
* Type 2: at least two figures and one saluting?
* Type 3: at least one figure possibly in classical drapery
* Type 4: a charging horse over "...CHARGE OF THE SCOTCH..."
* Type 5: "...mate..."
* Type 6: "...NO/ FOR..."
* Type 7: "...LOW/LY OINT.../THE CURE..."
* Type 8: "AU..." around rim "ALL..." on face
* Type 9: "...RALIAN OINTM..." around rim
* Type 10: "...SYDNE..." around rim. "CHAPPED..." on face
* Type 11: "HOLLO..."
* Type 12: "HOLLOWAYS..."
* Type 13: "GOUT & RHEUMATISM..."
* Type 14: "HOLLOWAYS/OINTMENT/FOR THE CURE"
* Type 15: "...Begins/Know he..."
* Type 16: "Genuine.../For.../The..." (Russian Bear Grease)
* Type 17: "...RHEUMATISM.../MANUFACTURED B..."
* Type 18: "STONE CHINA/R..CHALLINOR../FENTON..."
* Type 19: "...AE..."
* Type 20: "...COUNTRIES..." with part of a hatted male figure.
* Type 21: "...idually a.../nly stir.../and.../tc."
* Type 22: "PORTUGAL..."
* Type 23: "BLOA..."
* Type 24: "THOMAS FURNVAL AND SONS/ENGLAND" (Base mark)
* Type 25: "..IRONSTONE..."
* Type 26: "..E LE..."
* Type 27: "...T Britai..."
* Type 28: "...& G MEAKIN/HANLEY/ENGLAND..."
* Type 29: "...ENT..." over a wide staring eye
* Type 30: "..45.../54.."
* Type 31: Figures
* Type 32: "Impr..."
2.1.4 Transfer Printed Black/Grey Free Designs

"Free" designs refer to patterns or designs that incorporate elements that cannot be readily identified with floral or scenic or other recognizable motifs. They often encompass swags or ornate elements. Sixteen types were identified in the group; none could be identified with a specific pattern. Types 14 and 15 were patterns that were marble-like. Type 16 represented all unidentifiable patterns that relate to this group.

2.1.5 Transfer Printed Black/Grey Border

Borders are those elements of a transfer design that edge a pattern (for example, a scene) or are found on rims. There were twenty-six types in this group. None could be identified with a specific patterns. The most easily identified are:

- Type 1: twisted rope
- Type 10: Greek meander

2.1.6 Transfer Printed Black/Grey With Added Colour

In this group the basic pattern (usually a scene) is formed by the black transfer print. Colour (oranges, yellows, reds, browns, greens etc) are added under the glaze to highlight aspects of the design. There were twenty separate types in this group. The only recognizable type was:

- Type 1: a pot lid with "CHERRY TOOTHPAS...". A profile Queen Victoria is in the centre of the lid.

Type 16 represents all unidentifiable pieces in this group.

2.1.7 Transfer Printed Black/Grey Unidentifiable

There is only one type in this group. It refers to all sherds that may be seen to have a black transfer print but the details are minimal; it is impossible to attribute to any particular sub-group.
2.2 TRANSFER PRINTED BLUE

There are nine sub-groups in the Transfer Printed Blue ceramic assemblage. These are:

2.2.1 Transfer Printed Blue Floral

"Floral" refers to a design that is primarily composed of flowers or leaves or other floral or botanical elements. There are 122 separate types in this sub-group. Mostly they are ornate later nineteenth century designs although there are a few dark blue early to mid nineteenth century examples. None may be identified with a known pattern. Type 100 refers to unidentifiable Transfer Printed Blue floral designs.

2.2.2 Transfer Printed Blue Scenic Designs

"Scenic" refers to a design that is primarily concerned with depicting a scene from life, for example, a hunting scene, rural scene or an exotic location. There were ninety-seven separate types in this sub-group. They encompass buildings, trees, animals etc. The only identifiable pattern is:

* Type 97: "Rhine" pattern.
* Type 3 refers to unidentifiable patterns of this sub-group.

2.2.3 Transfer Printed Willow Pattern

Willow pattern refers to the design that incorporates set elements of the willow tree, bridge, birds, fleeing figures etc. Many firms produced this pattern; no specific identification could be made from the remaining evidence. Fifty-two types were identified in this sub-group. Type 14 represents all unidentifiable sherds of this group.

Transfer Printed Figurative Designs

"Figurative" refers to designs that incorporate human figures as their principal design components, for example, heroic figures or statuary. Seventeen separate types were identified in this sub-group that encompassed a variety of people and classical scenes. None were identifiable with a specific design. Type 17 refers to unidentifiable sherds of this sub-group.

2.2.4 Transfer Printed Blue Script

"Script" refers to the incorporation of a motto or verse or description or advertisement. This may include, for example, the descriptions on ointment lids. There were six separate types in this group, primarily ointment jars.
2.2.5 Transfer Printed Blue Free designs

"Free" designs refer to patterns or designs with elements that cannot be readily identified with floral or scenic or other recognizable motifs. They often incorporate swags or ornate elements. There were seventy-seven types identified in this sub-group. None were identified with specific designs. Type 74 refers to unidentifiable examples of this group.

2.2.6 Transfer Printed Blue Geometric Designs

"Geometric" refers to patterns that incorporate strong design elements such as stars, diamonds, boxes etc. Twenty separate types were identified in this sub-group. None were identified with a specific pattern.

2.2.7 Transfer Printed Blue With Added Colour

In this group the basic pattern (usually a scene) is formed by the blue transfer print. Colour (oranges, yellows, reds, browns, greens etc) are added under the glaze to highlight aspects of the design. Fourteen separate types were identified in this sub-group.

2.2.8 Transfer Printed Blue Unidentifiable

This sub-group refers to all sherds that may be identified as having a blue transfer print but either the details are too minimal to attribute to a specific pattern type or have been obscured through some external factor. Three types were identified:

- Type 1: unidentifiable colour and pattern - probably blue
- Type 2: heat affected
- Type 3: pattern unidentifiable
2.3 FLOW BLUE AND BLACK

Flow blue and black wares, like transfer printed ceramics, are generally one of the most prevalent artefact types found on archaeological sites. At the Paddys Market site flow decorated ceramics formed the second most extensive group of those catalogued for this report. Seven sub-groups were identified in the type group.

2.3.1 Flow Decorated Floral

"Floral" refers to a design that is primarily composed or flowers or leaves or other floral or botanical elements. Fifty-seven separate types were identified in this group. One could be identified with specific pattern. This was:

* Type 28: "Fibre"

* Type 54 refers to unidentifiable floral patterns of this group.

It was a notable characteristic of this group that many were of particularly fine quality. Type 18, for example, was known to have been produced by Copeland Spode.

2.3.2 Flow Decorated Scenic Patterns

"Scenic" refers to a design that is primarily concerned with depicting a scene from life, for example, a hunting scene, rural scene or an exotic location. Fifteen different types were identified in this group. Only one type could be identified with a specific pattern. This was

* Type 13: Willow pattern

Type 15 refers to all unidentifiable scenic patterns of this group.

2.3.3 Flow Decorated Figurative Patterns

"Figurative" refers to designs that incorporate human figures as their principal design components, for example, heroic figures or statuary. Only one type was identified in this group. It pictured a fabulous winged creature.

2.3.4 Flow Decorated Free Designs

"Free" designs refer to patterns or designs with elements that cannot be readily identified with floral or scenic or other recognizable motifs. They often incorporate swags or ornate elements. Ten separate types were identified in this group. None could be associated with a specific design.
2.3.5 Flow Decorated Borders

Borders are those elements of a transfer design that edge a pattern (for example, a scene) or are found on rims. Eight separate types were identified in this sub-group. None could be identified with a specific pattern. Type 8 refers to an unidentifiable border pattern in flow decoration.

2.3.6 Flow Decorated Linear Designs

"Linear" designs incorporate only lines as the principal decorative motifs. Only one type was found of this sub-group.

2.3.7 Flow Decorated Unidentified Patterns

This sub-group refers to all sherds that may be identified as having flow decoration but the details are too minimal to attribute to a specific group. Only one type was attributed to this sub-group. Type 1 refers to unidentifiable patterns in flow decoration.
2.4 MOCHO

Mocho or Mokko ware is a distinctive ceramic often associated with tavern wares in Britain. It is characterized by bright colours often in blotches, free form "snake-like" patterns or feathering. It is often featured as a panel between bright linear bands. It is usually found in mugs and small bowls. Twelve separate types were found in the Paddys Market assemblage.
2.5 MOCCHA

Moccha ware is also known as moss, seaweed, tree or fern pottery. It also is generally associated with tavern wares in Britain. It is characterized by bands of bright colour with a feathery decoration applied to it generally in blue. Seven different types were found in this sub-group of the Paddys Market ceramic assemblage.
2.6 HAND PAINTED PEASANT

Peasant wares were reported on by M. Rossi. After the completion of that work another six types were found bringing the complete type series number to twenty-eight. These generally encompass floral patterns although some linear elements were recorded as well.
2.7 HAND PAINTED UNIDENTIFIED

This group refers to a large portion of the hand painted wares where the fragments of the decoration are too minimal to attribute them with any certainty to a specific group; often the paint has eroded to such a degree that the pattern is indecipherable. There are sixty types in this group; some may belong to the hand-painted florals and others to geometric or linear classes. In a number of cases washes are the only elements that remain on the sherd.
2.8 FRITTED WARES

Fritted wares are those to which a three dimensional surface has been created by the application of frit in small closely packed "blobs". Only two types were identified in this class:

* Type 1: gold frit in isolated groups on the sherd
* Type 2: grey and black frit over the entire surface.
2.9 DELFT

"Delft" decoration is usually associated with a well known class of Dutch ceramics. England, however, also created a delft-style of decoration for porcelain wares. It is probable that the two types found in the Paddys Market assemblage are of English manufacture. Type 1 displays small leaves on a handle. Type 2 has joined circles each with a small dot in the centre.
Lustre decoration was applied to ceramics to give the appearance of a metal vessel. This is particularly the case for gold, silver and bronze or copper lustre. Lustre was also applied in colours such as pink and orange. The Paddys Market assemblage had four principal types with sub-groups within them.

2.10.1 Copper Lustre

Seven separate types were associated with this sub-group. These encompassed Type 1 (all over lustre), Type 3 (lustre leaves over a blue ground) and Type 6 (bands of lustre along the side of a handle).

2.10.2 Green Lustre

Only one type was found of this variety of lustre. It encompassed a single band of lustre along both sides of a rim.

2.10.3 Silver Lustre

Four separate types of silver lustre were identified in the assemblage. They included Type 1 (all over lustre) and Type 2 (band of lustre alternating with unglazed and glazed bands of colour).

2.10.4 Pink Lustre

Eighteen types of this colour were found in the assemblage. They included mostly linear patterns although a few (Types 1, 3, 4, 5, 7 and 18) included elements that may be floral.
2.11 ORIENTAL WARES

"Oriental" wares refer to those ceramics which may be identified with certainty to have been manufactured in China, Japan or other Asian countries. There were sixty-one types of this group within the Paddys Market assemblage. They encompassed the following:

* blue on blue wares including Canton and Nanking varieties (including Types 1 - 30)
* grey on grey or plain wares (including Types 37, 38)
* applied colour (including Types 39 - 45, 47 - 50)
* script (Type 46)
* celadon (Type 56)
2.12 UNIDENTIFIED DECORATION

Nine separate types were identified in the group which represented those sherds which had been so disfigured through some external factor or were so worn that positive identification with a major ceramic group was impossible. They were:

* Type 1: blackened through heat
* Type 2: Possibly Hand-painted (green)
* Type 3: Possibly Transfer printed ware
* Type 4: Possibly hand-painted (pink)
* Type 5: Possibly transfer printed
* Type 6: Possibly hand painted (blue)
* Type 7: Possibly transfer printed
* Type 8: Unidentifiable technique
* Type 9: Discoloured by heat
3.0 ARTEFACTS AS SITE EVIDENCE

The ceramics examined and presented in this report generally represent table wares with a very small percentage devoted to kitchenwares and pharmaceutical purposes. This fact is mainly to be explained by the generally decorative nature of the wares examined in this report. It should be cautioned that designation of "table" wares or "kitchen" wares is a subjective exercise generally based on our assumptions that more highly decorated wares are likely to be "better" and therefore used for more formal or less utilitarian purposes. This assumption has yet to be proven by analysis. Equally it is unclear how Chinese or other Asian produced ceramics were used or viewed by their owners.

Generally it may be said that the ceramics presented in this report are of the post-1850, later nineteenth century, period of manufacture. Very few examples (mainly from the transfer printed blue group) could be certainly dated prior to 1850 for their period of manufacture. It may also be noted that the vast majority are of average quality; very few are of accepted "high" quality. A few pieces by Copeland Spode may be said to fall in this group. This preponderance certainly represents the "buying power" of the occupants of the site. However, the very great variety and diversity of the types examined in this and the other two ceramics reports reflects the diversity of nineteenth century manufacture rather than unsuspected buying power.
PADDY'S MARKET ARTEFACT CLASS REPORT

FUNCTIONAL GROUP: BUILDING MATERIALS

September, 1991

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1.0 Summary

The following is a description of the methodology used to place the excavated building materials into types. These types are a means by which a mass of material can be divided by observation of its main physical characteristics, enabling a quantification of the resource to be made.

See also report on additional building materials by J. Lindbergh.

2.0 Introduction

2.1 Definition of Artefact Class

The artefactual group looked at fell under the function of "Building Materials". This was divided into two subfunctions: Architectural Structural and Architectural Non-Structural.

Architectural Structural can be defined as:

"Artefacts associated with the primary construction of a building. Those elements needed to create an unadorned, non-serviced shell, for example, bricks, bonding (mortar, cement), roof tiles, fastenings (nails, screws, nuts, bolts), window (glass, frame), door (hinge, handle, jamb) etc."

Architectural Non-Structural can be defined as:

"Those elements designed to bring services and finishes to an architectural shell, for example, finishes (paint, limewash, plaster), floor coverings (lino, tiles, carpet), drainage (pipe, tap), sewerage (bowl, S-bend), electricity (switch, conduit, wire)."

2.2 Formation of the Type Series

The type series was formed from each basic building material unit. 'Brick' therefore denotes both sandstock and dry-pressed brick and these and other types of brick were differentiated in the type series itself. This is the same for the other categories.
2.3 Description of the Type Series

The building materials types dealt with here are:

Architectural Structural - brick
- bonding (cement, shell lime mortar)
- roofing tile

Architectural Non-Structural - drainpipe
- toilet bowl
- pavers

3.0 The Type Series

3.1 Brick

This section covers a very wide subject, particularly since the site covers the transition from handmade brickmaking to its virtual total replacement by machinery. This change occurred quite abruptly, with the numbers of brickmakers having decreased drastically by the mid 1880s. The change made itself felt on the architectural fabric of the buildings that lined Engine Street and so left its mark on the archaeological record.

Because of their bulk the bricks were sorted on site, unlike the other artifact classes. The result in theory was that a representative sample of bricks was collected for each area of the site. These bricks were used to formulate the type series.

The bricks were basically divided up into the two main categories: sandstock and machine made. The sandstock bricks were likely to have come from various sources. While the sandstock brick in area A3 was likely to be mostly debris from the terraces the sandstock paving in A4 obviously reused brick from a number of sources. Frogged sandstocks predominated.

The flat sandstocks were typed according to their dimensions. This was basically done to see if they fell into general categories. Also as the nature of sandstock brick-making means that the brick fabric is obscured by a layer of sand, fabric is not a good variable in dealing with whole bricks. In the end though it was decided that size was not a particularly good variable either, as in any one brickmaker’s yard several moulding stools each with a slightly different sized mould may have been used concurrently.

Frogged sandstocks were typed according to their frog type. Frog types are documented to a degree and so are a somewhat
better indicator of individual brickmakers. Bricks with the same frog but different proportions were made separate types.

Bricks manufactured by machine, usually dry-pressed shale bricks, were typed according to their frog, with size being used when the frog remained constant across a range of bricks. Size was considered to be much more of a factor here, the mechanisation of the industry producing a much less variable product. Very few of the machine-made bricks had name impressions.

Nearly all the bricks found would have been locally produced. Perhaps the only exceptions would be the Scottish firebricks, such as type 47, a Glenboig Warranted.

3.2 Bonding

The bonding used was divided into two mortar types: cement and mortar with shell lime.

3.3 Drainpipe

The drainpipe was differentiated by its fabric and glaze. A majority of the drainpipe was found to be stoneware, the rest being coarse earthenwares.

3.4 Pavers

Pavers were typed according to their shape and whether they were glazed. The most common type of paver was the stable block.

3.5 Roofing Tile

Except for several fragments of Marseille tile and identified roofing slate there was a quantity of sandstock tile. This was typed according to any identifying features (pegholes or turned up lips) or whether there was evidence of reuse (cement adhering). All of the sandstock tile must have been reused, perhaps from a building in the vicinity, and there is no evidence to indicate how it was used on the Paddy’s Market site.
3.6 Toilet

There were several examples of toilet bowls including a large part of a Hopper Closet. Examples of other types of closets were kept as types.

4.0 The Artefact Class as Part of the Site Evidence

The building materials of course formed the structure of the site and provide the main evidence that people actually lived there. The artefacts dealt with here indicate the use of standard building materials without anything to indicate that expensive materials were common. Neither do they indicate the use of second rate materials.

5.0 Research Activities

Future work that might be carried out as far as the brick goes would be to locate the manufacturers. While this would not be possible with the majority of the sandstocks it may be possible with the mass produced dry-pressed brick. The size of the brick would be dictated by the machinery specifications. Cross sections of the brick would permit stricter comparisons of fabric (and by doing so perhaps indicate brickyards) than is possible at present.

More research would not go astray as far as drainpipe is concerned. There still seems to be anecdotal evidence in the community concerning the different uses of the stoneware and earthenware drainpipes.

None of the toilet has been culled as the small collection may benefit from closer study. The Hopper Closet found in area A4, because of its inadequate flushing mechanism, is normally associated with servants' quarters or as here with low socio-economic status. Further research on the collection as a whole may be quite rewarding.
Appendix 1

List of Type Series

1. Brick

Type 1: Shale. Rect V-frog. Spew marks. 230x110x78cm

Type 2: Shale. Rect V-frog w/ screw marks. Spew marks. 230x112x78cm

Type 3: Shale. Rect V-frog w/ chamfered ends and screw marks. 231x112x76cm

Type 4: Sandstock. Elongated diamond frog. 228x111x65cm

Type 5: Flat sandstock. 235x110x65cm

Type 6: Flat sandstock. 238x109x65cm

Type 7: Sandstock. Rect U-frog. 230x108x70cm

Type 8: As type 7 but one end of frog rounded.

Type 9: Flat sandstock. Vitrified and distorted. 240x105x70cm

Type 10: Sandstock. Elongated diamond frog. Equals type 4

Type 11: Sandstock. Deep rect U-frog. 235x105x72cm

Type 12: Sandstock. Narrow slot frog. 235x106x68cm

Type 13: Sandstock, wide rect U-frog. 225x111x71cm

Type 14: Sandstock. distinct diamond frog. 236x107x68cm
Type 15: As type 7 but
233x110x74cm

Type 16: Flat sandstock
230x108x70cm

Type 17: Flat sandstock
230x106x65cm

Type 18: Flat sandstock
230x113x62cm

Type 19: Flat sandstock
235x115x62cm

Type 20: As type 1, shale. Rect V-frog w/ spew marks.
230x106x76cm

Type 21: Shale U-frog. Double stamped?
230x109x72cm

Type 22: As type 11 but one end of frog sloping.
235x109x74cm

Type 23: Shale. Shallow rect U-frog.
230x115x72cm

Type 24: Shale. Narrow rect U-frog.
230x111x80cm

Type 25: As type 7.
240x111x72cm

Type 26: As type 13, shale. Wide rect U-frog.
230x107x71cm

Type 27: Shale Narrow rect flat-bottomed frog w/ spew marks.
234x114x77cm

Type 28: Sandstock with heart frog.
235x113x65cm

Type 29: Sandstock, flat bottomed rect frog w/ curved ends. 233x108x58cm

Type 30: Sandstock. Small distinct diamond frog.
As type 14. 228x113x71cm
Type 31: Sandstock. Long ovoid round bottomed frog.  
232x108x60cm

Type 32: Sandstock. Shallow rect frog.  
227x110x68cm

Type 33: Clay. Rect V-frog w/ spew marks.  
235x113x73cm

Type 34: As type 7, sandstock rect U-frog w/ rounded ends.  
235x108x65cm

Type 35: Sandstock. Shallow rect frog.  
As type 23. 238x110x65cm

Type 36: Rect U-frog w/ squared ends.  
234x107x70cm

Type 37: Flat sandstock.  
222x110x60cm

Type 38: Shale brick fragments

Type 39: Orange sandstock fragments

Type 40: Sandstock fragments w/ cinder

Type 41: Not used

Type 42: Sandstock fragments w/ ironstone

Type 43: Sandstock fragments, white to pink fabric

Type 44: Yellow sandstock fragments

Type 45: As type 9

Type 46: Firebrick  
?x105x70cm

Type 47: Shale, stamped both sides  
"Glenboig Warranted/Patent"  
?x114x68cm

Type 48: Shale, as type 24, rect U-frog.  
?x108x75cm

Type 49: Firebrick, sandstock

Type 50: Terracotta brick/paver  
?x85x30cm
Type 51: Orange terracotta brick, prob. rubber.  
?x108x30cm

Type 52: Terracotta brick, extruded, wire cut.  
Flat rect frog with screw marks.  
?x112x78cm

Type 53: Brick with salt glazed surface.

Type 54: Flat sandstock, heel frog.  
?x110x65cm

Type 55: Flat shale with lettering.  
?x110x65cm

Type 56: Cancelled

Type 57: Sandstock. Elongated arrow frog.  
240x110x76cm

Type 58: Shale. Wide rect frog, spew marks.  
?x110x70cm

Type 59: Sandstock, wide rect U-frog, as type 36.  
230x110x70cm

Type 60: Sandstock, wide rect flat-bottomed frog.  
?x105x65cm

Type 61: Sandstock, rect U-frog w/ inset ends.  
?x115x75cm

Type 62: Sandstock, rect U-frog with triangular ends  
235x105x75cm

Type 63: Clay, machine pressed. Double frogged.  
?x115x75cm

Type 64: Sandstock, rect V-frog.  
?x110x72cm

Type 65: Sandstock, triangular frog w/ "H".  
?x110x70cm

Type 66: Shale, narrow, as type 1  
238x105x78cm
PADDYS MARKET ARTEFACT CLASS REPORT

BUILDING MATERIALS

ENCOMPASSING FUNCTIONAL GROUPS OF

ARCHITECTURAL STRUCTURAL

ARCHITECTURAL NON-STRUCTURAL

Jennifer Lindbergh
1.0 SUMMARY

This report on the Paddy's Markets building materials records the various artefacts and materials encompassed by the Activities of Architectural Structural, and Architectural Non-Structural, excluding bricks, mortar, ceramic roofing tiles and ceramic drain pipes.

2.0 INTRODUCTION

2.1 DEFINITION OF ARTEFACT CLASS

Incorporated in Architectural Structural are those artefacts associated with the primary construction of a building. Those elements needed to create an unadorned, non-serviced shell of a building. Those elements designed to bring services and finishes to an architectural shell, such as finishes to walls and floors, electrical and sanitary items are incorporated in Architectural Non-Structural.

2.2 FORMATION OF THE TYPE SERIES

Simplicity was the aim, though not always fulfilled. The vast quantity of material in some categories (e.g. thousands of nails) necessitated a pre-determined type series based on expected types, which did not always appear (indicated by an asterisk *).

Initially the painted plaster and render was categorised to the BRITISH STANDARD FOR COLOURS FOR BUILDINGS AND DECORATIVE PAINTS, however this was rejected for two reasons. First there were discrepancies between the colours in Tanner, Cox et.al., and Evans, Stapleton, and Lucas (see bibliography), and secondly it was impossible to be certain of the accuracy of a match due to probable fading and weathering.
2.3 DESCRIPTION OF THE TYPE SERIES

ARCHITECTURAL STRUCTURAL.

3.1 FASTENING:
Nails, Screws, Nuts, Bolts, Spikes, Staples, Washers, Wire
and Hooks

3.2 WALLS:
Air Vents

3.3 ROOF/CEILING:
Sheet, Slate

3.4 DOOR:
Hinges, Lock, Key, Keyhole, Escutcheon, Knob, Latch,
Lock Fitting.

3.5 WINDOW

3.6 FIRE:
Pilasters, Grate

3.7 WOOD (Architectural Structural and Non-Structural:
Offcut, Architectural Structural Unidentifiable, Fence Post,
Modified Function Unknown.

ARCHITECTURAL NON-STRUCTURAL.

3.8 FINISH:
Facing, Plaster/Render

3.9 COVERING:
Tiles, Glazed and Unglazed Tiles, Slate Tiles, Lino, Tacks.

3.10 FIXTURES:
Hooks, Miscellaneous.

3.11 SANITARY/DRAINAGE:
Pipe, Guttering, Downpipe, Drain, Toilet, Shower, Water.

3.12 ELECTRICITY.
3.0 THE TYPE SERIES
ARCHITECTURAL STRUCTURAL

3.1 FASTENING

NAILS

1. UNIDENTIFIABLE, Too encrusted/corroded for identification.

WIRE NAILS

ROSEHEAD

2. 90-130mm

3. 60-90mm

4. under 60mm

RHOMBOID

5. 90-130mm

6. 60-90mm

7. under 60mm

FLAT, CIRCULAR HEAD

8. 90-130mm

9. 60-90mm

10. under 60mm

11. Roofing Nail (Galvanised with washer)

WROUGHT NAILS

ROSEHEAD

12. 90-130mm

13. 60-90mm

14. under 60mm

CLASP HEAD

15. 90-130mm

16. 60-90mm

17. under 60mm

FLAT, CIRCULAR HEAD

18. 90-130mm

19. 60-90mm

20. under 60mm
3.1 cont.

21. Unidentifiable Head

22. Brad/Cut Nail

23. 20-45mm Wrought Copper, Flat, Circular Head

SCREWS

1. UNIDENTIFIABLE

2. Roofing Screw with washer

3. Roofing Screw without washer

COUNTER SUNK WOOD SCREW SLOT HEAD

4. 10-20mm

5. 20-30mm

6. 30-40mm

7. 40-50mm

ROUND SLOT HEAD

* 8. 10-20mm

* 9. 20-30mm

10. 30-40mm

11. 40-50mm

12. 50-60mm

13. not used

14. 50-60mm Counter sunk wood screw slot head

15. 12-38mm Copper

NUTS

1. 6mm Hexagonal Brass (Ac) (1 e.g. 4060)

2. 24mm Hexagonal Steel (1 e.g. 1026)

3. 20-35mm Hexagonal Iron (Fe)

4. 17-35mm Square Iron
3.1 cont.

BOLTS
1. Unidentifiable
   HEXAGONAL HEAD and/or NUT
2. Incomplete, Unknown Length
   * 3. 30-50 mm
   * 4. 50-80 mm
   * 5. 80-120 mm
   6. 120-200 mm
   * 7. over 200 mm
   * 8. Square Head Coach Bolt
      ROUND HEAD BOLT with or without NUT
9. Unknown Length
10. 30-50 mm
11. 50-80 mm
12. 80-120 mm
13. 120-200 mm
14. over 200
15. not used
16. Drop Bolt/Shoot Bolt (Gate/Door Furniture)
17. Square Head Unknown length
18. Square Head with Flange
19. Counter Sunk Head with Nut
20. Clasp Head

SPIKES
1. Unidentifiable
   ROUND HEAD
2. 130-180 mm
3. 180-250 mm
4. over 250 mm
3.1 cont.

**CLASP HEAD**
5. 130-180mm
6. 180-250mm
7. over 250mm

**SQUARE HEAD**
8. 130-180mm
9. over 250mm
10. not used
11. 130-180 Rosehead
12. Wall Hook
13. Ring End Spike (Hold Fast)
14. Bitch Spike

**STAPLES**
1. Iron (Fe)

**WASHERS**
1. Iron (Fe)
2. Steel
3. Lead (Pb)

**WIRE**
1. Unidentifiable Function
2. Chicken Wire
3. Barbed Wire

**HOOKS**
1. Pipe Hook
3.2 WALLS

AIR VENT
1. Cement
2. Iron (Fe)

3.3 ROOF/CEILING

SHEET
1. Zinc Sheet
2. Malthoid
3. Galvanised Iron
4. Lead Flashing

SLATE
GREY: source Wales/South Aust. Largest percentage
GREEN (Vert): United States L19th century, poor quality. Largest percentage with mortar adhering
PURPLE: Bangor, Wales. Largest percentage with holes.
1. Unidentifiable Function (no holes/mortar indicating function)
2. Roofing Tile (complete/partial holes)
3. Damp Course (mortar adhering)

3.4. DOOR

HINGES
1. Butt
2. Tee
3. Band/Strap

LOCK
1. Mortise Latch/lock
2. Mortise Latch/lock Striking plate

KEY
1. Key

KEYHOLE
1. Keyhole
3.4 cont

ESCUTCHEON

1. Door key Escutcheon
2. Keyhole

KNOB

1. Door knob
2. Fingerplate

LATCH

1. Lift Arm

LOCK FITTING

1. Lock/Latch Spindle
2. Lock/Latch Spindle Keep

3.5 WINDOW

1. Sashweight
2. Sash Pulley
3. Lock, Casement Lock and Stay
4. Key (1 e.g. 4010)

3.6 FIRE (Unit 3035)

1. Pilaster in 2 pieces
2. Pilaster in 5 pieces. Likely pair with Fire 1.
3. Pilaster in 2 pieces.

Console from Unit 0014, part of Pilaster Unit 3200.

5. Lintel in 2 pieces (Incomplete). Likely belonging to Fire 3 &

GRATE

1. Circular
2. Open Rectangular
3. Rectangular with Cut/Cast Square Holes
3.7 WOOD (Both Architectural Structural, and Non Structural)

WOOD OFFICE (Where? / Yes / Structural)

1. Triangular
2. Cubic
3. Rectangular
4. Irregular
5. Circular

ARCHITECTURAL STRUCTURAL UNIDENTIFIABLE (ASU)

1. Strips
2. Irregular
3. Painted
4. Rectangular Post
5. Circular Post
6. Thick Plank
7. Thin Plank

FENCE POST (Substantial Pieces)

1. Curved
2. Squared

MODIFIED FUNCTION UNKNOWN (MFU)

1. Some indications of modification.

Largest percentage of wood showed evidence of charring/burning and was mostly unidentifiable, but was cut to lengths suited to fire/stove.

Casuarina/She-oak was the only identifiable structural wood type. Used for shingles and structural members it has been used since its discovery in the early colony (1791), and is still being used to shingle Cadman's Cottage in the Rocks.
3.8 FINISH

FACING
1. Granite
2. Marble

PLASTER/RENDER
1. Unidentified Painted/Stained
2. Unpainted
3. White/Limewash
4. Pink
5. Red (Oxide?)
6. Ochre, (Base coat often)
7. Grey (usually as stain to fine plaster surface)
8. Pale Blue (some with slight purple tinge)
9. Dark Blue (rare)
10. Multi (usually white/ochre base under Pink/Pale Blue)
11. Florals (see 4.0)
12. Purple/red (i.e. Unit 1027. Possible Burnt Red 5)

3.9 COVERING

TILE GLAZED
1. Decorated
2. Undecorated

TILE UNGLAZED
1. Decorated
2. Undecorated

TILE SLATE
1. Not Roof/Damp course Tile. Possible Hearth decoration

LINOLEUM
1. Unidentifiable decoration/patterning
2. Decorated
3.9 Coats

Lino: Two patterns.
- Units 4010 and 4011 geometric patterning of red dots.
- Black and white florals on brown ground
- Units 3013 and 3026 yellow florals on green ground

Tacks
1. Iron (Fe)
2. Copper (Cu)

3.10 Fixtures

Hooks
1. Iron (Fe) Coat hook
2. Brass Cup hook
3. Brass Cord hook
4. Brass Eye hook

Miscellaneous
1. Rivet
2. Bracket

3.11 Sanitation/Drainage

Pipe
1. Water/Gas c.30mm outer diameter (OD)
2. Water/Gas c.25mm OD
3. Water/Gas c.20mm OD
4. Water/Gas Tee Junction c.30mm OD
5. Water/Gas threaded 90 degree Elbow c.25mm OD
6. Water/Gas threaded joiner c.25mm OD
7. Water/Gas threaded joiner c.32mm OD
8. Water/Gas threaded joiner conical 10mm-50mm ODs
9. Water/Gas 90 degree elbow
   Threaded Sleeve One End, Flange Plate at Other.
10. Unidentifiable Pipe
3.11 cont.

12. Lead Collar Seal
13. Roof Vent Pipe Bracket/Brace

GUTTERING

1. Galvanised Iron Eaves
2. Gutter Support Bracket

DOWNPIPE

1. c.35mm OD
2. c.60mm OD
3. c.75mm OD

DRAIN

1. Sink Waste Outlet
2. Cistern Outlet

TOILET

1. Flush Mechanism Part (2 e.g. since 5019)

SHOWE.

1. Shower Rose

WATER

1. Stop Cock
2. Cock Flow Regulator

3.12 ELECTRICITY

1. Switch Plate
2. Insulated Wire
3. Conduit
4.0 THE ARTEFACT CLASS AS PART OF THE SITE EVIDENCE

Wood, Nails and Plaster/Render formed the greatest quantity of the material remains.

Of the Wood very little could be identified with any certainty other than as possible roofing shingles, lathe and door (?) posts.

The presence of Purple and Green Slate as well as the Grey may indicate that some was used for ornamental tile roofing, as was popular during the Victorian Period (1840-1890).

The Plaster consisted of a fine (c.2mm) coating of the limey, sandy render which was generally painted, the predominant colours being pink and pale blue. Some examples had lathe impressions, while a sample was found in situ attached to bricks. Some fragments of what appear to be part of a moulded ceiling rose came from Unit 3046.

From Unit 3043 came a small sample of plaster that had been stencilled and delicately hand-painted florals. These have been conserved.

5.0 RESEARCH OPPORTUNITIES

The two Mantelpieces from Unit 3035 have no known parallels. Cast in Roman cement with sandstone aggregate they are stylistically Victorian (1840-1890). Although Portland cement was available in the 1860's, it was not widely used for at least another decade. The proportional discrepancies (c.10mm) are suggested by George Gibbon to be the result of being finished (final casting of details) in situ.

Cast cement mantelpieces seem to be almost unheard of.
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DIMENSIONS of PILASTERS from MANTELPIECES: UNIT No.3035

HEIGHT

FIRE 1: 113 cm.
2: 112.5 cm
3: 110 cm
4: 110 cm

WIDTH

FIRE 1: 20.3 cm
2: 20.3 cm
3: 17.8 cm
4: 17.8 cm

PANEL WIDTH

FIRE 1: 15.3 cm
2: 15.3 cm
3: 12.7 cm
4: 12.7 cm

CONSOLE

HEIGHT

FIRE 1: 22.8 cm
2: 22.8 cm
3: 22.9 cm
4: 22.9 cm

WIDTH

FIRE 1: 10.5 cm
2: 10.5 cm
3: 10.8 cm
4: 10.2 cm

BASE

HEIGHT

FIRE 1: 18.8 cm
2: 18.1 cm
3: 18.1 cm
4: 15.9 cm

WIDTH

FIRE 1: 19.2 cm
2: 19.2 cm
3: 17.1 cm
4: 17.8 cm
PADDYS MARKET ARTEFACT CLASS REPORT

ANIMAL BONE AND SHELL

DOMINIC STEELE

SEPTEMBER 1991
Report describes the catalogues which established for the animal bone and shell recovered from the Paddy's Market excavation. The cofact categories provide information aspect of the economy of the site's inhabitants. They reveal insights into the 19th Century dietary activities associated procurement, preparation and consumption.

Part of this report will describe the established for the shell remains. The hand the construction of the type series so the criteria employed will be outlined. Some shell varieties represented within is included. Also provided is information for determining the range and types of various shells are likely to have derived, to an assessment of what components of the shells are likely to represent food remains likely to reflect other (non-dietary related) such as shell collecting and building/con-eg. shell mortar/lime).

Final section of the shell report will review the collection within the context a component of the site evidence. This will highlight the primary contributions collection have for the understanding of the site occupation and development at Paddy's will suggest possible future avenues of work may prove beneficial.
FORMATION OF THE TYPE SERIES

The formation of the type series is based upon the identification of each individual whole or fragmentary shell to the most specific taxonomic level possible. As illustrated overleaf, in the majority of cases this has been to either a species or family level.

Where, for example, two or more types bear the same taxonomic ascription (eg. Cypraea Sp.), the situation has occurred where two or more cowries cannot be identified to a specific level but are obviously different enough from each other to warrant their inclusion as separate types.

In the type series listing provided overleaf those species indicated with a single asterisk (#) are edible varieties and are likely to represent food refuse. Those species with a double asterisk are not commonly considered as edible and are likely to have been collected for more aesthetic reasons. The few specimens prefaced with a triple asterisk are generally considered to be reasonably uncommon varieties and as such are sought after by collectors, at least by today's standards.
<table>
<thead>
<tr>
<th>SPECIES NAME</th>
<th>COMMON NAME</th>
<th>HABITAT AND RANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1. Saccostrea commercialis</td>
<td>Sydney rock oyster</td>
<td>Estuarine areas; mangroves and rocky shores.</td>
</tr>
<tr>
<td>#2. Anadara trapezia</td>
<td>Sydney cockle</td>
<td>Estuarine mud flats.</td>
</tr>
<tr>
<td>#3. Ostrea angasi</td>
<td>Mud oyster</td>
<td>Estuaries on muddy bottoms.</td>
</tr>
<tr>
<td>#4. Pyrazus ebininus</td>
<td>Mud whelk</td>
<td>Estuarine mud flats and mangrove areas.</td>
</tr>
<tr>
<td>#5. Pecten fumatus</td>
<td>Scallop</td>
<td>Subtidal mud flats.</td>
</tr>
<tr>
<td>#6. Thais orbita</td>
<td>Cartrut shell</td>
<td>Intertidal reef platforms.</td>
</tr>
<tr>
<td>#7. Cypraea caputserpentis</td>
<td>Snake head cowry</td>
<td>Rock and reef platforms.</td>
</tr>
<tr>
<td>#8. Haliotis Sp.</td>
<td>Abalone</td>
<td>As above.</td>
</tr>
<tr>
<td>12. Polinices incei</td>
<td>Sand plough snail</td>
<td>Intertidal sand flats.</td>
</tr>
<tr>
<td>13. Polinices Sp.</td>
<td>As above</td>
<td>As above.</td>
</tr>
<tr>
<td>14 Polinices Sp.</td>
<td>As above</td>
<td>As above.</td>
</tr>
<tr>
<td>15. Patella peroni</td>
<td>Limpet</td>
<td>Rocky intertidal zone.</td>
</tr>
<tr>
<td>#16. Thalotia comtessei</td>
<td>Top shell</td>
<td>Seagrass beds and estuarine beaches.</td>
</tr>
<tr>
<td>#17. Trichomya hirsuta</td>
<td>Hairy mussel</td>
<td>Rocks and muddy bottoms in estuaries.</td>
</tr>
<tr>
<td>#18. Cypraea moneta</td>
<td>Money cowry</td>
<td>Rock and reef platforms.</td>
</tr>
<tr>
<td>SPECIES NAME</td>
<td>COMMON NAME</td>
<td>HABITAT AND RANGE</td>
</tr>
<tr>
<td>------------------------------</td>
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<td>-------------------------------------------------------</td>
</tr>
<tr>
<td>#20. Austrocochlea constricta</td>
<td>Zebra top shell</td>
<td>Seagrass beds and rocky areas in estuaries. Open coast.</td>
</tr>
<tr>
<td>27. Unidentified</td>
<td>Pearl shell</td>
<td>Sand and reefs.</td>
</tr>
<tr>
<td>28. Velacumantus australis</td>
<td>Australian mud whelk</td>
<td>Seagrass beds.</td>
</tr>
<tr>
<td>#29. Coral</td>
<td>Gold mouthed top shell</td>
<td>Seagrass beds and mangroves.</td>
</tr>
<tr>
<td>#30. Bembicium auratum</td>
<td>Elegant nutmeg</td>
<td>Queensland; Not common.</td>
</tr>
<tr>
<td>#33. Harpa amouretta</td>
<td>Buccinid whelk</td>
<td>Seagrass beds.</td>
</tr>
<tr>
<td>34. Phos senticosus</td>
<td>Trumpet shell</td>
<td>Seagrass beds.</td>
</tr>
<tr>
<td>###35. Cymatiidae Sp.</td>
<td>Cone shell</td>
<td>Seagrass beds.</td>
</tr>
<tr>
<td>#39. Pecten Meridionalis</td>
<td>Trumpet shell (small)</td>
<td>Seagrass beds.</td>
</tr>
<tr>
<td>###40. Cymatiidae Sp.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SPECIES NAME</td>
<td>COMMON NAME</td>
<td>HABITAT AND RANGE</td>
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<td>------------------</td>
<td>-------------------------------------------</td>
</tr>
<tr>
<td>Conus vitulinus</td>
<td>Calf cone</td>
<td>Reef flats; queensland.</td>
</tr>
<tr>
<td>Cerithium novaehollandia</td>
<td>Limpet</td>
<td>Coral and sand.</td>
</tr>
<tr>
<td>Patella chapmani</td>
<td>As above</td>
<td>Rocky intertidal zone.</td>
</tr>
<tr>
<td>Notoacmaea petterdi</td>
<td>Wedge pipi</td>
<td>As above.</td>
</tr>
<tr>
<td>Paphies elongata</td>
<td>Chocolate cowry</td>
<td>Open coast.</td>
</tr>
<tr>
<td>Fulvia tenuicostata</td>
<td></td>
<td>As above.</td>
</tr>
<tr>
<td>Cypraea mauritiana</td>
<td></td>
<td>Intertidal rocky zone.</td>
</tr>
</tbody>
</table>
THE ARTEFACT CLASS AS PART OF THE SITE EVIDENCE

In comparison with other excavated shell assemblages from the Sydney region, the Paddy's collection is both large and varied in composition. Of the 13 edible species identified, rock oyster followed by the Sydney cockle are by far the most dominant. This finding is consistent with trends observed in other 19th Century excavation contexts. The majority of edible varieties are likely to have been procured from estuarine mudflat and mangrove habitats; readily accessible within the immediate environs of the study area. The significant dietary contribution provided by this relatively cheap and abundant food resource should not go unrecognised.

The assemblage also contains a large variety of specimens which may have been collected as a result of aesthetic appreciation. The prevalence of a range of 'collectibles' associated with working class groups at the lower end of the socio-economic scale (observed elsewhere, eg. Lilyvale) is one aspect of 19th Century life worthy of future consideration.

The large numbers of cockles within the collection is perhaps unsurprising given the proximity of 'Cockle Bay'. Many specimens are highly fragmented and calcined (suggestive of utilisation for the provision of lime) or display adhering mortar matrix. This evidence is consistent with the historic literature pertaining to lime burning activities in the study area last century. It should be noted however that the over representation of cockles is also likely to be in part related to the thick-robust nature of the shell of this species (where less robust shell
varieties are likely to combust completely) and the readiness of this shell to identification, even from very small fragments.

RESEARCH OPPORTUNITIES

Although a type series has been established for the Paddy's Markets shell collection, it is suggested that the complete assemblage be retained for future research purposes. Without outlining specific research questions, the primary justification for this lies with the fact that consistent patterns in the representation, composition and utilisation of shell resources have begun to emerge from numerous recent excavations. Only through detailed research and analysis will an understanding of the nature and significance of these common trends become apparent.
METHODOLOGY AND DESCRIPTIVE TERMINOLOGY

The catalogue of the animal bones was directed towards recording particular information evidenced by the bones themselves commensurate with, and sufficient in detail to address a series of basic questions about the nature of 19th Century dietary practices and preferences. Namely, the types and varieties of food resources people exploited, the relative meat yield values or 'quality' of the cuts of meat represented and whether relative assessments of the nature and quality of diet may be suggestive of socio-economic position. The cataloguing therefore concentrated on recording information such as the animal species represented, skeletal element occurrence, evidence of butchery, the age of the animals and the nature and variation of these factors within and between species. As a result, it was neither possible nor useful to construct a type series of 'sheep bones' or even 'sheep tibia' when the significance in terms of dietary reconstruction lies with the variation in the numbers, portions of bone evident, location of butchery and other features evidenced by the total sheep bone component within the collection.

In most cases the descriptive terminology employed within the catalogue is straightforward. However, to make the catalogue more accessible to future use a number of terms and abbreviations require definition. These are outlined below.
BUTCHERY INFORMATION RECORDED

Where butchery was present on a given bone, its location was recorded numerically by dividing the 'average' sized element for that species into 5mm gradations from proximal to distal. Obviously, the variation in size of bones within any population is great. The age of a given animal contributing to this strongly. Therefore, the location of butchery in relation to standard morphological features on bones was generally employed to minimise this difficulty. For example, a recording - tibia 12:12 dl - would indicate the bone has been butchered perpendicular to its long axis at its distal end and the specimen itself is the remaining distal portion of the bone. A recording of - 12:13 - would indicate butchery in the same location, but at an oblique angle.

Butchery evident on ribs was recorded in a similar manner. A - 2:3 - recording would indicate that the specimen has been cut through twice, once at each end leaving the ribs middle section. A - 1:2 - recording relates to ribs butchered distally of their articulation. For vertebrae, the abbreviation cc-lv describes the orientation of butchery. In this case through a cranial caudal - lateral ventral orientation; or that resultant of splitting a carcasse from head to tail into two halves. Recording of cc-lv;lv would denote secondary butchery which frequently is associated with subsequent division of the primary butchered carcasse into specific meat cuts.

AGEING INFORMATION

The relative age of the animals within the collection was, where applicable, determined through
the state of long bone epiphyseal fusion and teeth eruption and attrition. Tooth wear stages (TWS) and mandible wear stages (MWS) are based upon Grant (1982) and Payne (1973).

**SKELETAL ELEMENT INFORMATION**

In the cases where it proved difficult to identify a skeletal element specifically (such as with ribs and vertebrae) an indication of the size of the animal from which they derived was provided with the ascription C size (cattle) or S size (sheep). Vertebrae described as C, T, L, S, and CD are either cervical, thoracic, lumbar, sacral or caudal. Other abbreviations include:
- tar/car - tarsal/carpal
- lb - long bone
- px - proximal portion of a bone
- dl - distal
- med - medial

**THE ARTEFACT CLASS AS PART OF THE SITE EVIDENCE**

The table overleaf lists the animal species identified from the bone collection. In this section I will briefly overview the most prominent features of this assemblage and highlight how it contributes as part of the site evidence.

Sheep bones are numerically the dominant component of the assemblage. The majority derive from older animals (mutton/hogget) although evidence for the consumption of lamb is present. A wide variety of meat cuts appear to have been utilised although more economical portions tend to predominate over more expensive quality roasting cuts.
ANIMAL SPECIES REPRESENTED AT PADDY'S MARKETS

LAND MAMMALS

Sheep
Cattle
Pig
Rabbit
Rodent (Rattus and Mus)
Cat
Dog

BIRD

Chicken
Duck
Bird/Fowl (Various varieties)

FISH

Snapper (Chrysophrys auratus)
Bream (Mylus australis)
Trevally (Uscaranx georgianus)
Wirrah Cod (Acanthistus serratus)

OTHER

Seal (family Phocidae)
By comparison, the consumption of beef and veal appears more restricted. Little evidence for veal is apparent. Similarly, pork appears either to be on the whole less favoured or too prohibitive in price. In a manner which parallels that observed at a number of excavations in The Rocks, pork tends to be represented by both quality leg roasts in addition to the cheaper extremities of the animal (eg head, shin and trotter portions).

The quantity of rabbit bones present within the assemblage is worthy of comment. The majority of these bones are cranial elements (eg mandible, maxillae and skull fragments). Post cranial limb bones make up only a minimal fraction of the total sample. This would tend to suggest that either the 'dressing' of rabbits was carried out on-site and the meat transported elsewhere, or that rabbit was consumed in large quantities by the sites occupants and only the waste bones were recovered through excavation. Whatever the situation may be, the utilisation and/or consumption of significant quantities of a traditionally cheap source of meat is suggestive of modest livelihood.

Although only four species of fish have been specifically identified the considerable quantity of fish bone present within the collection indicates marine resources (including shellfish) played a significant role in the diet. The size of the bones of these fish are consistent with that of 'sparids' (bream, snapper etc) most likely netted in areas within close proximity of the Bay's foreshores.
In summary, the dietary evidence suggests that a wide variety of food resources were utilised by the 19th Century inhabitants in the study area. At the same time however, there appears to be a modest or frugal element associated with subsistence. Considerations of economics, rather than preference, tend to characterise the dietary lifestyle in evidence.

RESEARCH OPPORTUNITIES

The collection warrants further research. Not only does it offer the opportunity to examine in detail the character and standard of life as it existed for much of the population during last century (comparison with sites such as Lilyvale would prove illuminating), there exists the means to examine the manner in which lifeways changed as Sydney expanded and industrialised.
PADDY'S MARKET ARTEFACT CLASS REPORT - FUNCTIONAL GROUP: DOMESTIC USE/OPERATION

1.0 Summary.

This group contains six type series relating to a domestic setting. These are divided according to their specific function within the household, and cover a wide range of materials, from metal, through to wood and ceramics. The collection is both diverse in nature, and limited in overall size.

2.0 Introduction.

The main points to be covered are:

2.1 Definition of Artefact Class.

This class includes any artefacts associated with the maintenance and management of a residential environment - interior furnishings, those domestic implements not associated with food preparation, laundry equipment, and objects associated with providing light. It does not include any ceramic or glass containers or light fittings, which are dealt with elsewhere.

2.2 Formation of Type Series.

Five categories were created to include domestic objects.

"Furnishings" was devised to incorporate all artefacts that are components of furniture in general - cabinet or chest handles, metal fittings, wooden cabinet pieces, castors, and upholstery tacks. It was initially thought to divide these into a number of groups, based on their particular function as cabinet pieces - handles, feet, structural components, and fastenings - but this was abandoned in favour of a more comprehensive approach. This should allow the general quality and quantity of available furniture to be more easily assessed.

It was decided to create a separate category for "Locks", however, because not all of the keyholes and escutcheons considered may belong to household furniture. The padlocks in particular, could also have been used for domestic security. These pieces have been arranged within the type series according to what part of a locking system they belong to, as well as by shape.

"Curtain Rings" is a small class, subdivided purely on metrical grounds. There was felt to be sufficient distinction in the size, and shape of the section, to create six different groups; and it is possible that some idea of the strength of ring required by the fabric used may be inferred from this.

"Lighting-Metal" was created for various lamp components and associated implements, and should be considered in conjunction with the report on glass mantles. Objects were typed according to their function - snuffers, internal parts, and structural frameworks. Overspecialisation was preferred; for example, although there were only three lantern frames, but they represent three separate Type Series numbers as each is of a different form.

The "Laundry" class incorporates any artefact directly relating to washing or cleaning. Objects were divided by function and form.
Finally, "Domestic General" was devised as a miscellaneous category, with subdivisions based purely on function. It would have been possible to place some of these types in a separate "Kitchen" category - for example, the weights or hooks - but this was felt to cause unnecessary division of the material. It is worth noting that both types could also have been placed into the food preparation and storage group.

2.3 Type Series Description.

- **Furnishings**: Types 1-19
- **Locks**: Types 1-8
- **Curtain Rings**: Types 1-6
- **Lighting - Metal**: Types 1-6
- **Laundry**: Types 1-5
- **Domestic General**: Types 1-5

3.0 The Type Series.

3.1 **Furnishings**

This type series contains a variety of cabinet pieces and fastenings associated with furniture. It includes several handle types - small knobs of brass and ceramic, shaped grips in brass and iron, and wooden examples. TS 4 may well be associated with a case or trunk. There were additionally three wooden (cedar?) cabinet pieces, possibly brackets, and an alloy cupboard latch.

Furniture feet were represented by at least two different types of castor, featuring either a socketed upper portion or a circular plate and screw. In addition, there were two ceramic castor wheels, and one flat ceramic foot. A small ornamental iron foot is also to be associated with household furnishings in general, although it is impossible to identify its exact nature. A cruder iron joinery bracket and a metal chair frame complete the picture; the latter still has traces of what may be suede preserved along its edges. The presence of upholstered chairs or couches is suggested by four upholstery tacks. Each is of a different design, featuring an alloy head and iron shaft.

The selection is therefore rather varied in nature and material. There is nothing to indicate specific manufacturers for any one piece, and it is difficult to isolate more specifically the actual items of furniture represented.

3.2 **Locks**

This category included two types of padlocks, TS 1-2, a series of escutcheons and keyplates of varying sizes, and two small iron keys; a total of nine objects altogether. TS 3-6 in particular are probably to be associated with cabinet furniture, and are all made of a copper alloy, possibly brass.

3.3 **Curtain Rings**

There were nine curtain rings excavated on site. All were made of alloy, with diameters ranging from 20 to 42 mm, and thicknesses from 1 to 5 mm. One example in particular was unusually large, and may have been associated with a particularly heavy fabric.

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1 TS 6
3.4 Lighting-Metal

This category was very limited in size, and included an iron snuffer hood, three alloy lamp fittings and three lantern frames. The lanterns were all rectilinear, pressed out of either alloy or tin-plated iron sheeting. All are fragmentary, and it is impossible to determine if they were hand-held or fixed as a result.

3.5 Laundry

The Laundry type series contained some seven objects, all relating to everyday household needs. These included two triangular flat irons of differing sizes, neither of which indicates any particular specialisation for professional use. Both bear makers marks on their upper surfaces. These are unfortunately too corroded to identify; however TS 1 also bears the number “3”, which would have been used by the manufacturer to indicate the particular size and weight of the iron. There were also three wooden pegs, in varying states of preservation. These may have been handmade. Finally, a small portion of laundry blue and fragments of a small wooden scrubbing brush complete the inventory of objects. The evidence for this particular activity is therefore very limited.

3.6 Domestic General

This category included a mixture of materials. From the kitchen area come five small iron weights, all of the same size, a meat-hook, and large S-shaped hook for suspending pots over the fire. The remaining pieces are less firmly located within the house; a small cog, probably from a clock, and two bell casings. The latter could be associated with alarm systems, doors, telephones or bicycles; there is nothing to indicate their date. Once again, the collection is very limited in size.

4.0 The Artefact Class as Part of the Site Evidence.

The various objects grouped under the classification “Domestic Use/Operation” form a diverse collection, and may represent a number of different activities on site. On the whole, there are very few examples of any one type of artefact, with the exception of furniture components. This picture will be somewhat less spartan when considered together with information from associated functional groups such as food serve and food preparation.

The quality of the items varies considerably. At the lower end of the scale we have the kitchen implements (domestic general TS 3-5), the iron padlock (Locks TS 2), and some of the furniture fittings (for example, Furnishings TS 4, 9, 10, 19?). On the other hand, some of the lamp pieces are relatively well made, such as TS 3, and the same can be said of furniture pieces such as TS 1 and 3. However the utilitarian nature of most items make them very difficult to assess; and this difficulty is increased by their incompleteness. Superficially, it would appear that the overall assemblage is somewhat average in nature.

5.0 Research Opportunities.

The limited size of the sample, coupled with its diverse and fragmentary nature, would make it difficult to carry out a successful analysis of the type of domestic arrangements followed on the site. One may gain at least a general impression of the quality of life represented. Further work on the objects associated with lighting and the flat laundry irons may yield some chronological indicators for the collection, particularly if the latter are cleaned and their makers’ marks identified.
DOMESTIC TYPE SERIES

LAUNDRY
1. Large flat iron, triangular, unid. makers name
2. Small flat iron, triangular, unid. makers name
3. Wooden peg
4. Laundry blue
5. Small scrubbing brush, wooden back and bristles

Total no. of examples = 7

LIGHTING - METAL
1. Snuffer, iron hood
2. Lamp piece, alloy, for wick
3. Lamp piece, alloy handle to regulate fuel flow
4. Lantern, alloy
5. Lantern, alloy

Total no. of examples = 7

LOCKS
1. Small padlock, alloy housing, iron bow
2. Large padlock, iron housing and bow
3. Keyhole, alloy
4. Escutcheon, oval, alloy
5. Escutcheon, rectilinear, alloy
6. Escutcheon, rectilinear, alloy, with threaded knob.
7. Keyplate, alloy?
8. Key, iron.

Total no. of examples = 9

CURTAIN RINGS (Alloy)
1. Diam.20 x th.1 mm
2. Diam.24 x Th.2 mm.
3. Diam.25 x Th.2 mm
4. Diam.29-30 x Th.1.5 mm. Flat inner edge.
5. Diam.34 x Th.2 mm
6. Diam.42 x th.5 mm.

Total no. of examples = 9

DOMESTIC GENERAL
1. Clock part, cog, alloy.
2. Bell casing, alloy
3. Kitchen weight, iron, round disc
4. Kitchen hook, iron (meat?)
5. Kitchen hook, for suspending pots over fire.

Total no. of examples = 10
FURNISHINGS

1. Knob handle, brass, diam. 26 mm, square sectioned tang
2. Knob handle, ceramic with alloy fitting (threaded) for round tang, diam. 25 mm.
3. Handle, brass, shaped oval grip and separate pivot.
4. Handle, iron, oval grip, round in section, with hinge.
5. Handle, wood, curved upper surface.
6. Bracket, wood, dresser or cupboard.
7. Cabinet piece, unidentified, wood.
8. Cabinet latch piece, alloy.
9. Caster, socketed, alloy and iron
10. Caster, screw-plate, ceramic wheel, metal unid fitting.
11. Ceramic caster, Diam. 35 mm
12. Ceramic caster/foot, flat base, convex top, diam. 37 mm
13. Ornamental foot, cast iron, floral, diam. 25 mm
14. Joinery bracket, iron, with bolt
15. Upholstery tack, shallow, alloy head, iron shaft
16. Upholstery tack, alloy head, flattened top, shaft metal unid
17. Upholstery tack, deep hemispherical head, alloy, iron shaft
18. Upholstery tack, head decorated with concentric circle, alloy, iron shaft.
19. Metal frame, chair, with suede.

Total no. of examples = 21

Rachael Sparks
November 1991
1.0 **Summary.** 

This functional group contains three type series relating to craft, trade and industry - offcuts, containers and tools. Divisions were based primarily on shape and function as the clearest indicators of the types of activities these objects represent. The activities suggested include metallurgy, leatherworking, woodworking and masonry. The class as a whole was reasonably well represented on site and would justify further investigation.

2.0 **Introduction.**

The main points to be made are:

2.1 **Definition of Artefact Class.**

This class is designed to include all material relating to home and commercial industries - the tools and raw materials needed to carry out such work, and the debris and waste that may result from it. It involves small scale craft and tradesmen, such as cobblers, woodworkers, masons, blacksmiths, weavers etc, as well as larger concerns, such as that represented by Tangyes.

2.2 **Formation of Type Series.**

The type series was divided into three basic groups, “Offcuts”, “Trade Containers”, and “Tools”. Within each category, sub-types were created by differing criteria as dictated by the material itself. Thus “Offcuts” were split into groups based on material, and then whether there was any further evidence of working of the parent piece.

“Trade containers” were divided on the basis of size, and then supposed content. Another way of dividing this group would have been by the technology used in making the container. This may have had advantages in ordering material chronologically; however most examples were too fragmentary or corroded to be adequately identified.

“Tools” were ordered first by functional means - for example, grouping together those used for cutting, carving, hammering, filing and so on, and then within this, by shape and size. It was decided not to create type series divisions based on the professions that such tools belonged to, as this could only be ascertained in a few cases.

In view of the discard policy of the excavation, the tendency was to overspecialise, particularly with the files, creating a large number of sub-types. This was also influenced by the realisation that future studies could involve x-ray or other analysis to reveal details not evident at present from the corroded state of the metal.

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1 Note that slag has not been included here; this group of material was to be studied separately by Graeme Wilson.
2.3 Type Series Description.

<table>
<thead>
<tr>
<th>Type</th>
<th>Types</th>
</tr>
</thead>
<tbody>
<tr>
<td>Offcuts</td>
<td>1-8</td>
</tr>
<tr>
<td>Trade Containers</td>
<td>1-3</td>
</tr>
<tr>
<td>Tools</td>
<td>1-37</td>
</tr>
</tbody>
</table>

3.0 The Type Series.

3.1 Offcuts.

Offcuts appear in five basic materials - leather, copper alloy, tin, lead and unidentified metals. By far the largest category of these would be the leather offcuts, of which there are over a hundred examples, ranging in thickness from less than half a millimetre, to 7 mm. The majority are simple triangular pieces, often curved along one edge, as one would expect if these are debris from shoe repairs or manufacture. A handful of examples show evidence of further working of the parent piece - some with surface cuts, and others with double rows of small holes, as would be required for stitching. The general impression given by the collection is that of debris from either harness or shoe manufacture.

Offcuts in other materials are much less common, with only four alloy examples, between twenty to thirty tin examples, nearly forty lead pieces and about twenty examples made of unidentified metals. Thickness ranges from less than 0.5 to 3 mm. They are mostly unadulterated, with the exception of some lead examples which feature holes punched through from one side. The question was raised whether these could in fact be the remnants of flashing; but the small size of these examples makes this unlikely. If they ever were used for such a purpose, they have since been reworked to produce offcuts.

3.2 Trade Containers.

This type contains a variety of tin-plated canisters believed to contain goods for industrial rather than domestic use. They include putty, identified by the strong smell of linseed oil, and paint. It should be realised, however, that this is a purely subjective view, and should be confirmed by analysis. There are five putty tins ranging from 90-65 mm in diameter. In the majority of cases the manufacturing technique of the canister itself is not identifiable owing to corrosion, although at least one example shows a stamped, or flanged base. Only one paint tin was found, with a diameter of 180 mm.

3.3 Tools.

The majority of these are made of iron, as one would expect of something requiring either strength (such as pincers, or drill bits), or the ability to retain a sharp edge (as with chisels, gouges, saws, and axes). Most are lacking their handles, which would have probably been made of wood. In one instance only the handle remains (TS 30). TS 12 and 35-37 were made of copper alloy, while the grinding wheel fragments in TS 31 are made of Carborundum. The crucibles comprising TS 35-37 were very roughly made of either a coarse earthenware or concrete.

Many tools occur only once - for example, the pincers, spanner, axe head, gimlet, masonry pin, and trowel. Saws were more common, with some 12 examples, although as many of these are fragmentary, it is possible that some belong to the same piece. 8 chisels or gouges appear, all of distinct form; 3 crucibles, and 2 hammers, drill bits and carborundum grinding wheels. By far the most common type was the file - with 20 examples of triangular sectioned files, 6 examples of files with rectilinear sections, and 4 half round examples. It proved impossible to accurately identify the type or number
of teeth; and therefore no more can be said except that they probably indicated wood working activities of some sort.

Only three pieces were stamped with a makers (or users?) name. Crucible TS 35 bore the inscription "MORGA[N]" on one of the sides, while the stamp on TS 36 was unreadable. I have been unable to obtain further information on either piece. The third inscribed piece was a fragment of a carbon rod, shaped to a point at one end, which bore the inscription "CONRADTY NUERNBERG".

4.0 The Artefact Class as Part of the Site Evidence.

It is a little difficult to judge the quality of the material in this category. As far as the tools are concerned, the working blade is probably where one would expect to find the least embellishment - strength and endurance being the prime factors. There is more scope for taste and design in the choice of handle. Excepting the all-iron chisels (Types 9-11) where the handle must be considered part of the working tool, there are three objects with surviving handles - the gimlet TS 13, paint brush handle TS 29, and TS 30, an unidentified tool grip. All are made of wood; of these, TS 30 is the only one which, I would consider of "good" quality. It includes a brass fitting, and has a well-made grip carved with a simple geometric cross hatched design, that probably had a functional use in preventing slippage, in addition to its intrinsic attractiveness. The measuring tools (TS 33-35) would probably also be considered as of reasonably good quality. It would be fair to say, however, that none of the tools strikes one as being especially badly made, or knocked-up in a hurry, excepting the crucibles. These appear to be very rough, and the stamps on two examples have been applied so badly that the lettering is damaged and unclear.

Judging by the relative amounts of the material, while no class can be considered particularly large, there are noticeably more files than any other tool type. Metallurgy is clearly indicated in some form by the presence of crucibles, offcuts and slag; some form of leatherworking by the leather offcuts, and possibly the two hammers, which are of the right size for cobbling, although one would perhaps have expected a simple end, rather than the claws seen here. Masonry of some sort is probably indicated by the blade chisel, TS 9, and the pins TS 27; however, the latter can also be used by bricklayers. The remainder of the tools that can be clearly identified suggest wood working activities - in particular, the gouges, saws, chisels, and files.

Corrosion made it somewhat difficult to assess degree of wear on most tools; needless to say, none of the chisels seemed to retain a good edge; while most tools were incomplete (blade only) or broken; in particular, the measures, crucibles and saws. The offcuts were mostly complete, which suggests immediate discard.

5.0 Research Opportunities.

An investigation of trade debris, and whether it is concentrated in specific areas or levels should probably give a better idea of how much can be inferred from the tools themselves. One file in a household does not make the householder a woodworker; several files of different types, combined with gouges, measures, gimlets etc. might indicate that this is the case. An analysis of the contents of the canisters would indicate if these have been correctly identified, and re-examination of many of the iron objects after cleaning might allow a more specific targeting of the trades likely to be involved on site.

Rachael Sparks
September 1991
TRADE TYPE SERIES

OFFCUTS

1. Leather
2. Leather with surface cuts
3. Leather with punched holes
4. Copper Alloy
5. Tin
6. Lead
7. Lead with punched holes
8. Unidentified metal

Total no. of examples = approx. 190-200

TRADE CONTAINERS

1. Cylindrical putty canister, tin-plated iron, diam.90 mm
2. Cylindrical putty canister, tin-plated iron, diam.65-70 mm
3. Paint tin, tin-plated iron, diam. 180 mm

Total no. of examples = 6

TOOLS

The following tools are made of iron unless stated otherwise.

1. Pincer
2. Spanner
3. Axe-head
4. Saws - opposing teeth, width 90-95 mm
5. Saws - peg tooth, width 12 mm
6. Saws - peg tooth, width 6 mm
7. Carving gouge
8. Veiner
9. Blade chisel, masonry, width 35 mm
10. Blade chisel, width 32 mm
11. Blade chisel, width 37 mm
12. Machine fitting, chisel edge, copper alloy
13. Gimlet, wooden handle
14. Drill bits
15. Hammers
16. Files - triangular section, L.side 17 mm
17. Files - triangular section, L.side 13-14 mm
<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>18.</td>
<td>Files - triangular section, flattened edges, L. side 14 mm</td>
</tr>
<tr>
<td>19.</td>
<td>Files - triangular section, L. side 11 mm</td>
</tr>
<tr>
<td>20.</td>
<td>Files - triangular section, L. side 8-9 mm</td>
</tr>
<tr>
<td>21.</td>
<td>Files - rectilinear section, Width 29</td>
</tr>
<tr>
<td>22.</td>
<td>Files - rectilinear section, width 22 mm</td>
</tr>
<tr>
<td>23.</td>
<td>Files - half-circle, tapering at both ends, width 15 mm</td>
</tr>
<tr>
<td>24.</td>
<td>Files - half-circle, width 18 mm.</td>
</tr>
<tr>
<td>25.</td>
<td>Files - Rectilinear section with convex top, width 38 mm.</td>
</tr>
<tr>
<td>26.</td>
<td>Files - half-circle, width 10 mm.</td>
</tr>
<tr>
<td>27.</td>
<td>Masonry pins</td>
</tr>
<tr>
<td>28.</td>
<td>Trowel</td>
</tr>
<tr>
<td>29.</td>
<td>Paint brush handle, wood with iron bands</td>
</tr>
<tr>
<td>30.</td>
<td>Tool handle, wood with brass fitting and iron tool stump, function unidentified.</td>
</tr>
<tr>
<td>31.</td>
<td>Grinding wheel, carborundum</td>
</tr>
<tr>
<td>32.</td>
<td>Measure - 2 sided narrow rule, curved at one end, copper alloy.</td>
</tr>
<tr>
<td>33.</td>
<td>Measure - end cap, copper alloy.</td>
</tr>
<tr>
<td>34.</td>
<td>Measure - hinge, copper alloy.</td>
</tr>
<tr>
<td>35.</td>
<td>Crucible, side and base, makers name, “Morga&lt;n&gt;. Concrete.</td>
</tr>
<tr>
<td>36.</td>
<td>Crucible, flat base, makers mark Unid, concrete, diam.34 mm</td>
</tr>
<tr>
<td>37.</td>
<td>Crucible, rounded base, coarse earthenware, diam. 30 mm.</td>
</tr>
<tr>
<td>38.</td>
<td>Carbon rod, width 12 mm, Inscribed; - o - ? - o - CONRADTY NUERNBERG -</td>
</tr>
<tr>
<td>39.</td>
<td>Unidentified tool, iron handle and blade with saw-tooth edge.</td>
</tr>
</tbody>
</table>

**Total no. of examples = 69**
PADDY'S MARKET ARTEFACT CLASS REPORT
FUNCTIONAL GROUP: FOOD SERVE.

1.0 Summary.

This functional group contains five type series relating to metal tablewares. Divisions within types are based on differences in shape and design, as the clearest indications of function and date of manufacture. The bulk of the material is made up of electroplated goods, although iron and bone items are also common. The range of goods found is somewhat limited, but of sufficient quantity to indicate a prominent activity on site.

2.0 Introduction.

The main points to make are:

2.1. Definition of Artefact Class.

This category includes all metal items that would be used in the serving and consumption of food or drink. It excludes ceramic and glass wares that fall under this heading; these have been dealt with elsewhere.

2.2 Formation of Type Series.

The major division of material was based on shape, combined with function. Thus we have four categories relating to table cutlery “Spoons”, “Forks”, “Knives” and “Cutlery Unid.” This allows every item in the type series to have a similar function to its companions; while distinguishing between their different roles in the service and consumption of food. Knives in particular are often regarded as distinct from better quality spoons and forks, and the province of cutlers, as opposed to silversmiths and platers; and so I have attempted to maintain this distinction in my type series.

There was a conscious decision to overspecialise when creating Type Series subcategories in this class, chiefly because of the discard policy of the site. It would, for example, have been possible to divide a category like “Spoons” into only five subtypes, based on size and shape. Instead, these were grouped into nineteen types, according to a number of criteria. Size and shape combined to create functional categories - sauce spoons, teaspoons, and serving spoons - and then a new type was created for each individual pattern and “hallmark” found. As none of the marks used appear twice on a spoon of the same size and shape, this meant a rather large type series. This degree of precision was felt to be preferable, however, to schemes concentrating on stylistic criteria, as the collection was rather undifferentiated in this respect.

Forks were somewhat simpler to divide, with divisions based on shape, material and handle type. Thus we can distinguish iron cutlery from carving forks, and both from silver-plated base metal goods.

Knives were similarly divided on the basis of shape and handle type, with general categories created to include the more fragmentary blades. Distinctions between handle type were based on the material used, the type of tang, how this was secured, and the shape of the handle, particularly in section. This degree of precision was chosen, because it provides the only clue to different models and manufacturers. This sort of information is easily discovered in contemporary illustrated catalogues, and in the future may be used to establish more precise date ranges. Any simpler approach - as, for example, dividing knives into those with rod-shaped tangs, and flat tangs; or those
with square ends, and candle ends, would not contain sufficient information to allow this, while in itself telling us very little of use.

There was felt to be a certain amount of ambiguity involved with the Knives category - another reason from isolating it from a general "Cutlery" type. Where only part of the object is preserved, it may not always be certain that the knife in question is in fact part of a food serve group - cutting knives for food preparation, or even leatherworking and other trades or crafts being good examples. Where another function seems certain, I have included that piece in the appropriate category - see for example, kitchen implements, for a heavy matchet, and fish-scaler. Where it is not certain, as may be the case with blade fragments, I have included it here with knives in general for the sake of consistency. This question should however be considered more fully when looking at the objects in their context, as associated material may serve to clarify function.

"Cutlery Unid" was created as a class to contain the various handles found which can not be specifically identified as belonging to any one shape. Divisions were based on material and form as in the previous cutlery classes.

Finally, "Drinking Implements" was created as a type to hold preparatory tools associated with the table, rather than the kitchen. This category was very small, and subdivided according to material.

2.3 Type Series Description.

Spoons
Forks
Knives
Cutlery Unid. - unidentified handle fragments
Drinking Implements

3.0 The Type Series.

3.1 Spoons

There were 19 complete and fragmentary spoons excavated at Paddy's Markets. 16 of these are made of base metal. In a few cases, traces of the original silver plate can be detected. As all of these pieces (with the possible exception of TS 16) feature hallmarks, it seems probable that they were originally electroplated with silver, which has since worn away. Two basic shapes are represented. TS 1-2 can be identified as either sauce ladles, or mustard spoons, with a small, rounded bowl of diameter 27/28 mm. TS 3-16 are all teaspoons, with pointed, oval shaped bowls, ranging in length from 42 to 52 mm (bowl), or 130 to 148 mm (Total length). One example is made to the Old English pattern, featuring a beaded edge. The remainder are all made to the Fiddle pattern, which superseded Old English in popularity early in the 19th Century. These are plain, with the exception of TS 16, which features the King's Pattern design of a relief shell on the back of the bowl. It seems likely that this belongs with the Handle, Cutlery Unid TS 2. This particular design was introduced into England around 1815.

Despite the markings on each spoon, lack of documentation has made it impossible to identify most manufacturers or manufacturing centres. The exception is JR & S, a Sheffield firm operating during the nineteenth century. Unidentified Makers Marks include, Wh, and IY & S. It is interesting that only two of these marks were

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repeated. Three examples feature the mark BP, within a sideways oval, a common abbreviation of “Best plate” found on nickel silver plated (and sometimes unplated) wares. Seven examples feature a crown, another common mark used on plated wares to denote quality, up until 1896 when its use was banned.

Of the remaining three spoons, two are made of iron, and one is tin or tin-plated iron. All are suffering from corrosion. TS 17 is a small spoon, probably a teaspoon; TS 18-19 would fit into the Serving or Tablespoon category. All are undecorated, and not made to any identifiable pattern. The tin-plated spoon features the back-bent handle common to English flatware of the 19th century; it would seem to have been cut out of a sheet.

It is possible that the iron and tin-plated material was manufactured locally; the plated goods however, will have originated in England, probably in either Sheffield or Birmingham, the major centres for electroplated goods in the second half of the 19th century.

3.2 Forks

There were ten objects in this type series, fitting into seven actual types. There was only one serving implement - an 2-pronged iron carving fork - the remainder belonging to table cutlery. Of these, three examples were made of base metal, which, judging by the hallmarks, would have been originally silver plated, although there are no traces remaining. One of these, TS 3, features the mark BP, reinforcing the suggestion (see above). These are fiddle shaped, like most of the plated spoons, and feature four prongs.

The remaining examples are composite pieces, featuring an iron tang and three prongs, with a separate handle attached to the tang by a number of pins. The handle has survived in only one case, where it is made of bone. This type of fork is much smaller than its plated counterparts. There is nothing to indicate either manufacturer or place of origin of these pieces.

3.3 Knives

There are seventeen knives and knife fragments, comprising of thirteen types. Each has an iron blade; in most cases only the base of the blade has survived, and corrosion makes it impossible to identify the exact shape. The size of most pieces, and the handle types indicate that they are probably cutlery knives. There are both rod-shaped, and flat iron tangs; handles are made of bone. These are secured in a number of ways; by three to five rivets along the length of the handle, sometimes in combination with two pins through the handle’s end; or for knives with a rod-shaped tang, by a single pin across the width of the handle from the side. Handles are either hexagonal or rectilinear in section, and may have sharp, curved or bevelled edges.

It has not proved possible to identify any distributors, manufacturers or manufacturing centres for these goods. Makers names are often inscribed on the blades themselves, but if such is the case here, corrosion has since made this information unobtainable.

3.4 Cutlery Unid.

2 One of these repeats is uncertain; TS 4 and 10 feature 5 stamps of similar shape, and at least 1 of these is identical; however the marks are partially illegible, and the spoons differ in size. TS 2 and 14 feature identical marks; one is a sauce spoon, the other a teaspoon.
There were some twenty pieces in this category, forming twelve actual types. TS 1-4 includes base metal handles. TS 1, 3 and 4 are fiddle-shaped, with handle width varying from 17 to 22 mm. TS 2 features the King’s Pattern, with its anthemion and shell design in relief. Only TS 1 and 4 display hallmarks. The remaining examples fall into similar classes to the knife handles, with the exception of TS 11, which features a run-on bolster. Width varies from 11 to 18 mm; there are 2 wooden, and 14 bone examples; with both rod-shaped and flat iron tangs. Sections are oval, rectilinear, and hexagonal; tangs are secured by up to three pins along the length, or one pin across the width of the handle. Once again, there is nothing to indicate date or place of manufacture.

3.5 Drinking Implements

There were only two examples in this category, both corkscrews. TS 1 is a pocket-sized bronze corkscrew handle of Georgian design. Its exact date or provenance are unknown, but similar corkscrews are featured in Birmingham trade catalogues from the beginning of the 19th century. TS 2 is made of iron, being somewhat larger and less elegant.

4.0 The Artefact Class as Part of the Site Evidence.

The metal tablewares form a substantial category within the food serve group, and would seem to indicate a major activity on site. The plated flatware is interesting in its heterogeneous quality. Within the category spoons, for example, the hallmarks vary widely, with only two apparent repeats of makers marks. This may imply a number of different sets of cutlery being in use on the site over time. It is noteworthy that the majority of examples are of the same shape and form, with fiddle-shaped teaspoons predominating. Far less common are flatware forks.

The quality of this material as a whole would seem to be average. The flatware is largely plain, and consists of no outstanding pieces - no pure silver, but rather the common man’s alternative, plated nickel silver. Similarly, the knives and unidentified handles are uniformly of wood or bone, not the more expensive ivory which was also available. The alloy corkscrew is perhaps of slightly better quality, but of common enough type and material to be in keeping with the rest of the assemblage.

A number of pieces of cutlery have entered the archaeological record as fragments - for example, the whole Cutlery Unid. type series, Spoons TS 16-17, or Forks TS 1, 4. The condition of such pieces might well argue for deliberate discard; on the other hand, the majority of the spoons are complete, and would seem to be the result of accidental loss. Many of the latter would seem to be very worn, and lacking their original silver plate; however it is not possible to determine at this stage how much of this is the result of usage, rather than chemical action and weathering subsequent to loss.

5.0 Research Opportunities.

Lack of documentation of the more common types of tableware available to middle and lower class households is a serious problem in identifying makers marks. Further investigation of patented symbols and registered manufacturers of such goods in Sheffield and Birmingham should rectify this, and allow for closer dating of this collection. Research into contemporary catalogues and advertisements in Sydney itself should give a better idea of the range of goods available, which could then be compared to the range actually used on site. At present, this would seem to be somewhat limited.

Conservation of the metal cutlery is advised, to prevent further deterioration in storage. This is particularly pressing for the tin-plated and iron materials. Some of the bone and wooden handles could also use consolidation. Proper cleaning of hallmarked pieces,
and examination under a microscope is also recommended, in an attempt to identify the uncertain hallmarks.

**FOOD SERVE**

**KNIVES**

1. Bone handle, single pin across width, tapering iron blade
2. Bone handle, candle end, tapering blade with rod-shaped tang
3. Bone handle, candle end, iron blade, shape and tang unid.
4. Bone handle, hexagonal section, 5 pins along length, 2 in head, tapering iron blade, flat tang
5. Bone handle, hexagonal section, 3 pins along length, 2 in head, iron blade, unid. shape, with flat iron tang
6. Bone handle, hexagonal section, curved end, 3 pins along length, iron blade, straight backed, flat iron tang.
7. Bone handle, hexagonal section, candle end; 4 pins along length, iron blade with flat iron tang.
8. Iron blade, tapering, round plate bolster, rod-shaped tang
9. Iron blade, straight backed, oval or rectilinear bolster, rod-shaped tang.
10. Iron blade with rod shaped tang
11. Iron blade, rounded end
12. Iron blade, curved edge, straight backed
13. Iron blade, tapering, rounded end

Total No. Examples = 17

**FORKS**

1. Carving fork, iron, 2 prongs
2. Cutlery fork, silver plate, 4 prongs, fiddle shaped, unpatterned, 5 shields, hallmark unid.
3. Cutlery fork, silver plate, 4 prongs, fiddle shaped, unpatterned, 5 shields, including star and BP
4. Cutlery fork, base metal, probably plated, 4 prongs, shape and pattern unknown.
5. Cutlery fork, 3 prongs with flat iron tang, bone handle with 3 pins, hexagonal section and rounded end
6. Cutlery fork, 3 prongs with flat iron tang, 2 pins (of 3?)
7. Cutlery fork fragment, 3 prongs, iron, tang unid. Larger than 6.

Total No. Examples = 10

**SPOONS**

1. Sauce ladle, fiddle pattern, shallow bowl, silver plate, hallmark with 5 shields - E?-P-S-cross in circle-S
   L. 109 mm
2. Sauce ladle, fiddle pattern, deep bowl, silver plate, hallmark with 5 shields - JR-&-S-Crown-BP
   L. 109 mm
3. Teaspoon, fiddle pattern, silver plate, hallmark with 5 shields
   - ? - fleur de lys? - ?-C-WP
4. Teaspoon, fiddle pattern, silver plate, hallmark with 5 shields
   -floral-crown-floral-?-?
   L. approx. 130 mm

5. Teaspoon, fiddle pattern, silver plate, hallmark with 1 shield visible
   -C-
   L. 132 mm

6. Teaspoon, fiddle pattern, silver plate, hallmark with 5 shields
   - B-crown-thingy-?-crown over NS (turned sideways).
   Pres. L. 103 mm. Incomplete.

7. Teaspoon, bowl only, unmarked.

8. Teaspoon, fiddle pattern, silver plate, hallmark with 5 shields
   -?-fleur de lys-C-WP in crown (turned sideways).
   L. 138 mm.

9. Teaspoon, fiddle pattern, silver plate, hallmark with 5 shields
   -?-star?-B-RP? in crown
   L. 137 mm

10. Teaspoon, fiddle pattern, silver plate, hallmark with 5 shields
    -?-crown-fleur de lys?-crown over B[E]?
    L. 141 mm

11. Teaspoon, fiddle pattern, silver plate, hallmark with 4 shields
    -L&W-S-anchor-BP
    L. 141 mm

12. Teaspoon, fiddle pattern, silver plate, hallmark with 4 shields
    -W-h-crown-sun
    L. 148 mm.

13. Teaspoon, fiddle pattern, silver plate, hallmark with 5 shields
    -Floral?-floral/star?-?IY-&S
    L. 144 mm

14. Teaspoon, fiddle pattern, silver plate, hallmark with 5 shields
    -JR-&-S-crown-BP
    L. Approx. 140 mm.

15. Teaspoon, old English, beaded, silver plate, hallmark with 4 shields
    -S-?-fleur de lys-crown. Bowl in fragments.

16. Spoon bowl, kings pattern.

17. Iron spoon, small, bowl plus part of handle.

18. Iron spoon, large, unpatterned. Pres. L. 175 mm

19. Tin-plated spoon, (Tablespoon?), large, rounded handle bent back. L. 206 mm.

Total No. Examples = 19
UNIDENTIFIED CUTLERY

1. Handle, fiddle pattern, silver plate, hallmark with 2 visible shields
   - ?-B[?][in oval turned sideways]
2. Handle, kings shape and pattern, double struck, base metal, no hallmarks.
3. Handle, fiddle pattern, no visible hallmarks
4. Handle, fiddle pattern, silver plate, 5 shields
   - ?-fleur-de-lys-sun-?-?
5. Bone handle, hexagonal section, 3 pins along length, flat iron tang
6. Wooden handle, rounded end, hexagonal section, 3 pins along length, flat iron tang.
7. Bone handle, rounded end, rectangular section, sides slightly bevelled, iron rod-shaped tang. Small, handle Width 11 mm.
8. Bone handle, rounded end, rectangular section, rod-shaped tang. Handle width 16/17 mm.
9. Bone handle, flat end, rectangular section, rod-shaped tang.
11. Wooden handle, oval section, candle end, at least 4 pins along length, iron blade with run-on bolster

Total No. of Examples = 20

IMPLEMENTS

1. Pocket corkscrew, Georgian. Alloy handle.
2. Corkscrew, iron, oval grip.

Total No. of Examples = 2

Rachael Sparks
November 1991
PADDY'S MARKET ARTEFACT CLASS REPORT - 
FUNCTIONAL GROUP: MILITARY

1.0 Summary.

This group contains two type series concerning artefacts relating to the armed services - "Military Buttons and Insignia" and "Firearms". The former were subdivided according to design; the latter according to material and size. Both classes were poorly represented on site and indicate very minimal military activity.

2.0 Introduction.

The main points to make are:

2.1 Definition of Artefact Class.

This group of material was designed to include any artefacts associated with the armed services; that is, military and naval personnel, and associated support groups.

2.2 Formation of Type Series.

This class was divided into two basic categories - "Military Buttons and Insignia" and "Firearms". The first was set up to include all aspects of uniform that serve to identify rank, unit or profession of the wearer; the second to encompass aspects of weaponry, which, in the case of Paddy's Markets, did not involve blade weapons, and so has been here called 'Firearms'.

Divisions within the first group were based on design and identifying makers' marks, as these are the chief means of dating the objects and isolating the particular units involved. Alternative criteria could have been used; for example, manufacturing techniques are also valid for dating purposes, while the type of material used may sometimes allow distinctions to be drawn between buttons belonging to officers, and ranks. Similarly size can be used to distinguish between the buttons of different parts of the uniform. In each case, however, it was felt that such divisions would be less useful than those finally employed.

The "firearms" category included material associated with ammunition, rather than any actual gun parts; it was initially divided into lead shot, versus bullet cartridges. A decision was made to further subdivide the latter on the basis of size, as this may

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1 Such as the ordnance corps, medical corps, or land transport corps, who were at times considered to be civilian departments.

2 In this case, one would have been left with 3 types; military, naval and unidentified insignia. These categories were considered a little gross, particularly keeping in mind the variations between objects.

3 Unfortunately, it was impossible to distinguish with certainty between bronze, brass and gilt buttons without analysis.
4.0 The Artefact Class as Part of the Site Evidence.

The limited size of this collection makes it clear that military activities cannot have had any very prominent role on site. The army material seems to be of good quality. The naval material, while admittedly in poor condition, does not seem to be of comparable quality. It should be pointed out that the presence of military buttons could indicate second hand clothing, as well as an actual military personnel. Similarly the shot, and bullet cartridges could indicate sporting rather than military pursuits.

5.0 Research Opportunities.

Further work on the buttons and insignia class may be able to narrow down the dates for individual pieces; and it would be useful to track down the company S.A. Co. LTD, as current literature does not seem to include it. Ascertaining the exact material of the buttons will also help in their interpretation. Further cleaning of the shoulder-belt plate might enable the inscription to be fully deciphered, and the plate’s origin discovered. Military aspects aside, it would also be a useful exercise to consider the buttons as part of ‘clothing’ in general, to see if they correspond with the picture given by other types.

Rachael Sparks,
September 1991

5 Such as in considering class issues; for example, gilt was issued to officers, while bronze and later brass was issued to the ranks.
MILITARY TYPE SERIES

MILITARY BUTTONS AND INSIGNIA

1. Royal Artillery, 3 cannon surmounted by crown, alloy, *Firmin...London* Diam.21 mm. 3 piece, closed back, alpha shank.

2. Unid Unit (Royal military police?), crown over VR cipher, bronze/gilt, *Firmin & Sons - London*. Diam.23 mm. 3 piece, closed back, alpha shank.

3. Unid unit (Royal military police?), crown over VR cipher, as in TS 2, gilt?, Officer, *S.A.Co. LTD - London*. Diam 22 mm. 3 piece, alpha shank, closed back.

4. Naval, ranks, fouled anchor, Diam.16 mm. 3 piece, bronze with iron back, shank missing.

5. Naval or pseudo-naval, ranks, fouled anchor, Diam.13.mm 3 piece, bronze with iron back, shank missing.

6. Insignia, unidentified, rectilinear tin. *BELL ... [..Y?]*

Total no. of examples = 6

FIRESARMS

1. Lead shot.

2. Bullet cartridge, blank, diam.13mm.

3. Bullet cartridge, diam. 20-25 mm.

Total no. of examples = 4
PADDY'S MARKET ARTEFACT CLASS REPORT -
FUNCTIONAL GROUP:
FOOD PREPARATION AND STORAGE

1.0 Summary.

This functional group contains four type series relating to the preparation and storage of food. They comprise largely of metal objects, although wood and paper are also included. Divisions within type are based on differences in form and material. The class as a whole would seem to represent a fairly prominent activity on site.

2.0 Introduction.

2.1 Definition of Artefact Class.

This class contains vessels and implements used in the storage and preparation of foodstuffs and liquids prior to their use at the table, excepting those made of ceramic or glass.

2.2 Formation of Type Series.

Food preparation encompassed two broad classes of material: Kitchen tools ("Implements") and cooking vessels ("Pots/Pans"), based on obvious functional differences. These have been subdivided according to shape.

Food storage included material in two classes. The first of these, "Food Storage" was designed to be a general category, although it mostly contains items used for sealing bottles and jars. Subdivisions were based on material, and then form. The second class is that of "Canisters", which encompasses canned goods. This was treated separately because of the large number of examples found on site. It has been subdivided according to basic form - Unidentified, Rectilinear, or Cylindrical - with further divisions based on size, and details of manufacture where possible. These divisions were constrained by the highly corroded state of the material. It has not yet proved possible to identify the specific contents of canisters, which would have been the most obvious functional division to make; nor was it possible to identify the precise means of manufacture in most cases, which would have been the best division for dating purposes. It is hoped that the divisions chosen will at least give a general idea of the range of products available on site.

2.3 Type Series Description.

Kitchen Implements
Pots and Pans
Food storage - lids, seals, non-metal packaging
Canisters

3.0 The Type Series.

3.1 Kitchen Implements
There were only a few items that could be directly placed in this category, which ranged from kitchen skewers of varying size, to a large matchet, fish scaler, tea strainer and barrel tap. The skewers, knife and scaler were all made of iron, while the barrel cock was brass, and the strainer an unidentified alloy.

3.2 Pots and Pans

There were eleven examples in this category, comprising of a variety of containers used in either cooking food or heating liquids. All were made of iron, with the possible exception of TS 1, which may be copper. TS 3 and 7 were also enamelled. TS 1-2 are lids for large saucepans of some kind, and feature a flanged edge for fitting snugly into their respective vessels. TS 3 is a smaller lid, suitable for a kettle or teapot, and is similarly flanged. TS 4 and 5 are large, shallow baking dishes with sloping sides; while TS 6 is an upright saucepan with convex sides. These are all round in shape, with the exception of TS 2 and 5, which are oval. Finally, TS 7 is an unidentified enamelled handle; it may belong to a frying pan, or a ladle. There is nothing to indicate place of manufacture for any of these pieces.

3.3 Food Storage

The material in this category is somewhat more varied, and can be divided into three subgroups on the basis of material. The first of these is that of lead seals (TS 1-5). These comprise of thin fragments of lead sheeting, from either the side, or more rarely, the top of bottles. They sometimes retain traces of pink colouration (ie: TS 1, 4 and 5), and stamped patterns (TS 1, 3, 4, 5), which may be characteristic of the manufacturer or distributor of the bottled goods. TS 5 was the most distinctive of these, featuring a design of concentric circles around a central star, with geometric motives inside. The only firm attribution of seal to product was in the case of TS 4, which was found in situ on the neck of a Glenlivet Whiskey bottle. There were ten examples of lead seals overall.

The second subgroup comprises of metal lids for bottles or jars. These were all made of iron, round in shape, and varying from c.40 - 66 mm in diameter. TS 10 featured a milled edge, and is probably a bottle top; the edge on TS 11 was serrated. There were a total of 9 lids.

The final item in the type series was a paper tea packet. Only a fragment of it remained, bearing the caption "Lipton's Tea" on one side, and "Tea Planters Ceylon" on the reverse.

3.4 Canisters

This category was by far the largest in the artefact class as a whole, and contained a variety of tin-plated iron goods. The majority of examples were in a very poor condition, with only a part of the vessel remaining, usually in a very corroded state. This made identification of manufacturing techniques very difficult; although it was possible to distinguish a few features in individual cases. Several pieces had lead-soldered seams; and at least one example, TS 6, featured a top-hole seal. Some examples featured stamped, or flanged ends, and there were both single lap and double side seams. There were a few rectilinear examples (TS 4-10), but cylindrical cans were

1 Cf the report on Domestic Goods, under "Domestic General".
2 Dated by Martin to c. 1907; see the glass report.
by far the most common, with diameters ranging from less than 60 mm to over 130 mm.

Traces of a label remained on TS 7, while at least two further examples had manufacturers names stamped on their bases. All of these were unfortunately indecipherable.

4.0 The Artefact Class as Part of the Site Evidence.

The evidence for food preparation is somewhat limited, although this may in part be a reflection on the difficulty of specifically identifying certain kitchen implements like knives. The evidence for food storage is much stronger, largely due to the substantial number of tin canisters surviving. The comparative fragility of objects like paper packaging and lead seals means that their fewer numbers should not be taken as indicative of any lesser importance.

The quality of these goods would seem to fall into the middle to lower class bracket, with nothing to suggest either expensive or particularly valued items. On the other hand, this may well reflect merely the nature of the artefact class, rather than the nature of the household in general.

5.0 Research Opportunities.

The condition of most metal items was relatively poor. This is particularly true of the canisters, whose tin-plated surface had largely worn away to the iron substructure, causing considerable rusting and making identifications extremely difficult. Further cleaning of these pieces should therefore enable a more precise description of the means of manufacture, which in turn should lead to the better dating of the collection. Further research on the lead seals, and in particular TS 5, could lead to discovery of the manufacturers concerned. Finally the lids should be considered together with glass and ceramic storage jars, in an attempt to identify their parent containers.

Rachael Sparks
November 1991
FOOD PREPARATION

POTS & PANS

1. Lid, possibly copper, round, flanged, rectilinear strap handle.
2. Lid, iron, oval, flanged, possibly rod-shaped handled
3. Lid, enamelled iron, round, central knob handle (kettle or teapot)
4. Shallow dish, iron, round, sloping sides
5. Shallow dish, iron, oval, sloping sides
6. Saucepan, iron, round, collar rim and convex sides
7. Handle, enamelled iron, convex backed

Total no. of examples = 11

KITCHEN IMPLEMENTS

1. Skewer, small, round section
2. Skewer, large, round section
3. Skewer, body round in section, head rectilinear in section
4. Matchet? Large knife, wooden handle with alloy pins
5. Fish Scaler, curved blade, narrow pointed teeth
6. Tea strainer
7. Barrel tap

Total no. of examples = 8
FOOD STORAGE

1. Lead seal, side fragment, traces of pink, cross hatched and linear design
2. Lead seal, side fragment, thin foil, no pattern or markings
3. Lead seal, side? fragment, lettering inside circular stamp, ...
4. Lead seal, side, traces of pink, unidentifiable design. Found with Glenlivet Whiskey bottle, fragments still on neck.
5. Lead seal, top, diam.32, traces of pink. Design of two concentric circles around central star, geometric motives.
6. Lid; round, deep, ridged, iron, Diam. Unidentified.
7. Lid, round, plain, Diam. 66 mm
8. Lid, round, sunken recess in centre of top, Diam 48 mm
9. Lid, round, shallow, plain, Diam.42 mm
10. Lid, round, milled edge (bottle top?), Diam.30-40 mm
11. Lid, round, shallow, serrated edge, Diam. > 42 mm.
12. Tea packet

Total no. of examples = 20
1.0-2.1 Summary and Definition:
At Paddy's Market, the functional group 'Economy' comprised only coins and tokens.

2.2 Formation of Type Series:
The number of coins on site made it impractical to make each mint-issue, or year, a different type, and in fact this would have been unnecessary, since the mint-date where known was listed in a separate field in the database. Coins and tokens were accordingly divided into types based upon a hierarchical combination of nationality, denomination and recognised die-type - that is, monarch and iconography - in order to establish the tightest possible date-range for those coins whose mint-date was illegible. For example, the Chinese coins were divided into 3 types: two were of the same denomination judging by size, but were separated since they may have belonged to different reigns. British halfpennies comprised 4 types, separated chronologically but identified by iconographical changes. Pennies were divided into 5 types: George IV, young Victoria without lighthouse and ship, young queen with lighthouse and ship, later version of latter, with variant shield (a chronological indicator); but here an extra 'indeterminate' category was added for illegible coins whose broadly defined features fell across more than one Type-group. The only other group to need an 'indeterminate' Type was COIN/BRHC (silver half crowns). These were divided into 4 types, 3 chronologically separated but defined by iconography (note types 2 and 3 are only a year apart, but have noticeably different harps), and the fourth an indeterminate Victorian type. Even where the date was illegible or face very worn, associated combinations of motifs were used where possible to identify a mint-range as published in Spinks catalogues. This method was fairly straightforward for the British series.

Chinese coins were classified by denomination, based on coin diameter. Note that one fragment of Chinese/Asian coin was lost during cataloguing (Inv N° 5868, context 3058 Bl.1), and that at least two other examples of this series were unavailable for the type-series, as one was sent away for conservation, and another had been retained with W. Thorp, and consequently was not inventoried at the time of type-series creation.

Tokens were typed according to the specific retailer for which they were made; since Paddy's Markets did not yield tokens of more than one denomination from an individual store, this too was a fairly simple exercise.

2.3 Description of Type Series:
The coins are overwhelmingly British denominations - halfpennies (COIN/BRHD), pennies (COIN/BRD), threepence (COIN/BRTP), sixpence (COIN/BRSIX), florins (COIN/BRFL) and half crowns (COIN/BRHC) - as well as one Dutch East Indies cent (COIN/DEI) and several Chinese coins (COIN/ASIAN), only one of which has yet been dated. A pierced small bronze coin (COIN/UNID) with Arabic script on both faces has not yet been identified or fully translated: it seems linked to the well-published series of 19th century North African trinket coins, used for decoration on jewellery and clothing, and not intended as legal tender. Another, small and thick copper alloy coin, smaller than a half-farthing and totally illegible, has been classified simply as COIN/BR, and awaits further evaluation.
The tokens (TOKEN/AUS) are all Australian - predominately Sydney, but also Woollogong and Melbourne - and include one farthing denomination which probably post-dates the use of tokens as legal coinage, that is, it was simply used for redemption in that store, as the Sydney draper's which it advertises is not listed in any directory for the period when tokens were legal tender, and its low denomination is unusual, nor is it listed in any of the published catalogues of known tokens.

### 3.0 Type Series:
#### 3.1:

<table>
<thead>
<tr>
<th>COIN/ASIAN</th>
<th>1</th>
<th>Cu alloy, square central hole, d.27mm, regnal date to be determ.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2</td>
<td>Cu alloy, square central hole, d.19.5mm, indeterm. date?</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Cu alloy, square central hole, d.27mm, Tung Chih</td>
</tr>
</tbody>
</table>

#### 3.2:

| COIN/BR   | 1 | Illegible small thick Cu alloy, undated, unid.                  |
| COIN/BRHD | 1 | Young Victoria, 1860s [4 egs, 1862, 1860s, 1887 (bis)]         |
|           | 2 | Young Victoria, 1874-1895, more matronly, with                 |
|           |   | (1881 ff) full Union Jack on shield, [7 egs, 1877 (bis),      |
|           |   | 1888 (bis), 1891, 1892, & one 1860s-1895, more                |
|           |   | likely type 2 than 1).                                        |
|           | 3 | Empress of India (IND IMP): [3 egs, 1896, 1897, 1899]          |
|           | 4 | Edward VII, one eg. only [1904]                               |
| COIN/BRD  | 1 | George IV [1826]                                              |
|           | 2 | Young Victoria, without flanking lighthouse and                |
|           |   | warship (1839-1859) [one eg, 1853]                            |
|           | 3 | Young Victoria, 1860-1881, with lighthouse and ship           |
|           |   | [8 egs, 1860s, 1864?, 1865/6, 1866, 1873, 1874,               |
|           |   | 1875 (bis)]                                                 |
|           | 4 | As for Type 3, but with heraldically coloured full            |
|           |   | Union Jack on Britannia's shield, 1881-1895                   |
|           |   | [2 egs, 1881, 1885]                                          |
|           | 5 | Indeterminate young queen, 1860-1895 [4 egs, one possibly     |
|           |   | 1870s]                                                      |
| COIN/BRTT | 1 | Young Victoria [2 egs, 1873, 1879]                            |
|           | 2 | Veiled aged Victoria, 1993-1901 (Spinks type 3/2) [4 egs,    |
|           |   | 1893-1901, 1895-1901 (bis), 1895]                             |
|           | 3 | Jubilee queen, 1887-1893 (Spinks 2/2) [one eg]                |
| COIN/BRSIX | 1 | Young Victoria, 1838-1887 [2 egs, 1883, Indeterm]             |
| COIN/BRFL | 1 | Victoria (Spinks type 2/2) [2 egs, 1872, 1874]                |
| COIN/BRHC | 1 | William IV [1836]                                             |
|           | 2 | Victoria, decorated knobbled harp back on rev.                |
|           |   | [one eg, 1880]                                               |
|           | 3 | As above, but plain harp [one eg, 1881]                      |
|           | 4 | Victoria, indeterm. head and rev., 1839-1887 [one eg]        |
3.3: COIN/DEI 1 Dutch East Indies 1 cent [1857]

3.4: COIN/UNID 1 Pierced Cu alloy with Arabic script, d12.5cm, unprovenanced.

3.6: TOKEN/AUS 1 J. Andrew and Co, Melbourne, halfpenny denom. [2 eds, 1862]
2 W. F. & D. L. Lloyd, Wollongong, penny denom. [1859]
3 Metcalf and Lloyd, Sydney, halfpenny denom., [1863]
4 E. Way, Sydney, half farthing denom.?, poss. 1852-1865, or post-1865 (not legal tender).

4.0 Coins/Tokens as Site Evidence:

Nearly 60 coins/tokens were retrieved from the site, and despite corrosion most also show signs of considerable wear. Not surprisingly, the bulk of this is halfpennies and pennies, but the loss of 2 florins and 4 half crowns is noteworthy. There is no evidence that any of these were hoarded on site. Only a small proportion of the mid-century coppers on site were tokens, and 3 out of the 5 present were for shops out of Sydney. Roughly the same number of Chinese coins were also present (apart from the three listed in the type series, at least 2 more were recorded on site—see above, section 2.2) as well as an East Indies coin, all of low denomination. The Arabic coin should certainly be seen as a curio/collectible/personal adornment, whether or not the group of Asian coins were a result of active Chinese trading or personal curio collection.

5.0 Research Opportunities:

Four categories need further research; the first three are very basic. The Chinese coins are still to be fully processed, and it is possible that COIN/ASIAN Type 1 may have its regnal date identified. The Arabic coin legends may be nonsense (or more likely my Arabic is the problem, but at most I can get only a possible 'baid' (=country) from one line), but it would benefit from a proper translation. Nonsense legends do appear on some North African series, when intended for headdresses/jewellery, etc. It is certainly not Ottoman Turkish, as these have numerical dates on them.

The small Cu alloy token for E. WAY, DRAPERS, PITT ST SYDNEY, is without a date. As stated above (section 2.3), E. Way does not appear in any Sydney directories in Pitt St for the period covered by the use of tokens as substitute legal tender for copper denominations. According to Andrews, the earliest known copper tokens for Sydney stores is 1852, and the series was outlawed for N.S.W. in 1868. However, a Mrs Way, draper/milliner, is listed from 1859 in George St; it may be that her store issued these either at the end of the their legal use or after 1868 as in-store tokens only; further research in the directories would quickly establish if/when E. Way was listed for Pitt St after this time.

Given the independently-dated stratigraphy at Paddy's Markets, the most substantial numismatic research would be in making a small, published study of the concordance of mint-dates with dates of deposition. Such studies have been made in the U.S.A. on post-industrial sites, but an Australian report would be valuable not just as a theoretical exercise but as a reminder for field workers of the possible range of non-hoarded coins likely to be found within a given context.

M.O’Hea, 1991
PADDY'S MARKET ARTEFACT CLASS REPORT
FUNCTIONAL GROUP: TRANSPORT

1.0-2.1 Summary and Definition:
At Paddy's Market site, the artefacts catalogued within the 'Transport' function included road components (bitumen, stones, blue metal), and cart- and/or saddle-animal accoutrements (horse-shoes, leather and metal components of harnesses and bridles). No wooden or metal cart/wagon elements were identified in cataloguing. Because of time constraints, no type series of the leather elements of harnesses/bridles was made by M. O'H, although they have been catalogued within the 'Road/Transport' function.

2.2-3 Type Series Formation/Description:
The paucity of retrieved road elements made typing the material a cursory exercise. Only four bags were catalogued, with only one type repeated. It was divided into RDBIT1 - bitumen, of which there was only one example, and therefore one type - and RDSTN1-2 - stone, which was divided on the basis of material between blue metal (type 2, repeated in a second context) and an assortment of quartzite and river stones - and excluding blue metal - all from the one context (type 1).

Horse-shoes were and are still really of only one meaningful shape-type: clip at front, one at either end to rear, and 5-8 nails. As horse-shoes are hand-shaped to fit an individual hoof, size-differences, both length and width, were due not merely to species (horse or donkey), but to age and condition. Nevertheless, six main shoe types were sorted according to a combination of size and curvature, with the optimistic view of allowing the future identification of repeated shoeings of the one animal. These groups were arbitrarily divided by increases in length of 1-2 cms, from 11.5 to 17 cms, with two further types reserved for half shoes, 'large' and 'small'; none of these half shoes rejoined, although left and right halves are easily identifiable. No distinction was made between shoes with, and shoes no longer with, nails. A final two types reserved for long and short shoe-nails with no associated shoe.

In the absence of any specialised knowledge as to the precise function and location of metal harness/bride buckles, these were sorted purely according to shape. Only four buckles, all of differing shape, were identified by preliminary cataloguing as horse-accoutrements, and so each became a type, as did the single identified metal harness component. All were of iron.
3.0 Type Series

3.1 'Road':

RDSTN 1: quartz and assorted river stones, possibly used either as cobbles or packing for a road surface.

2: blue metal, two medium bags from two contexts.

RDBIT 1: lump of bitumen with surface. Only one sample retrieved from site.

3.2 'Transport':

TRNSPT/HSSHOE 1: whole, with some nails in situ; small (length 13cm).

This is the most common whole type on site (5 egs).

2: whole, smallest on site (length 11.5cm).

3: whole, distinctive very wide foot (length 14cm). 2 egs

4: half shoes of 13·15cm length belonging to either Type 1 or 3. (4 egs)

5: whole, large, nails in situ (2 egs)

6: whole, (length 16cm), (2 egs)

7: whole, very elongated and flat ended, not incurved (length 17 cm)

8: half shoes of Type 6 or 7 (2 egs)

9: nail from horse shoe (length 5.5cm)

10: nail from horse shoe (length 3 cm)

3.3:

TRNSPT/BUCK 1: long rectangular, tongue attached

2: long rectangular with rounded narrow side; tongue attached; large flat leather strap end in situ behind tongue.

3: long rectangular (?), very corroded; possibly not horse related?

4: wide rectangular with rounded long side, short tongue attached.

3.4:

TRNSPT/HARN 1: hollow, rectangular piece, small half-circle attached with ring mid-way along one long side; other long side folded out mid-way and banded for second attachment. Single example on site.

4.0:

The paucity of road building or surface material accords with what is known of the nature of the site (terraces, yards, shop), and unless some preliminary culling took place during excavation, little of the adjoining roads seems to have been disturbed and redeposited as post-terrace fill.

At least 13 and possibly as many as 19 horse-shoes were retrieved from the site, a direct result of stabling cart or riding-animals - the preponderance of shoes with nails still attached rules out game-playing or lucky totems as an explanation for their presence. Very little can be extrapolated from these numbers, other than that horses/ponies/donkeys were present, and if TRNSPT/HARN is really a harness not a bridle attachment, that a carter's presence is indicated, but the evidence cannot go much further than this. The absence of wooden cart/dray components means little, given the problem of identification. Stabling does not however appear to have been a major activity on site, nor the use of cart- or saddle-animals beyond a modest but perhaps persistent level of activity.
PADDY'S MARKETS ARTEFACT CLASS REPORTS

LEATHER OBJECTS:

TYPE SERIES GROUPS: Shoes, belts, gloves, horse-fittings, off-cuts, unidentified and unidentifiable

Graham Wilson
August 1993
1.0 INTRODUCTION

1.1 AUTHORSHIP

The following Report was prepared by Graham Wilson for Godden Mackay P/L in August 1993. The material examined consisted of the leather assemblage recovered during the Paddy's Market Excavation 1992. Additional information regarding the dating and identification of this material was provided by Rebecca Bower.

1.2 DEFINITION OF THE ARTEFACT CLASS

The following report examines objects allocated to the Leather Class of artefacts recovered during the Paddy's Markets excavation. This class contains artefacts whose primary constituent is leather although many of the objects contain additional materials including, iron, copper, rubber and fabric.

The artefacts examined in the present report form a class spread over a range of activities including wearing apparel such as shoes, belts and gloves; fittings for horses such as harnesses &c; leather off-cuts and a large quantity of

1.3 TYPE SERIES DEFINITION AND FORMATION

A "type" as employed in the analysis of leather objects consists of an element which can be distinguished from similar or related elements by one or more particular characteristics. The characteristics which determine such uniqueness consist of the form the material takes, the type of methods employed in its manufacture, decoration and, importantly with shoes, size.

The Type Series is designed primarily to provide every artefact in the assemblage with a brief name and number which allows access to be made to the assemblage in order to perform a useful analysis. The Type Series name and number also allows information relevant to a single elemental type to be appended to all other examples of that particular type. The formation of a Type Series also increases the ease with which data may be manipulated in order to draw conclusions. A further use of the Type Series is in forming inter- and intra-site comparisons such as in the formation of phases across a site, the examination of taphonomic processes or establishing the relationship between units within a trench.

Miscellaneous fragments which can only be identified as having the general characteristics shared by a group of types were grouped together and given a type number within that particular type group. For example, a large number of fragments of different shoes were identifiable as once being part of a shoe but which could not be further identified as being of a particular form or style.

1.4 DESCRIPTION OF THE TYPE SERIES

The leather objects examined by the present report have been divided into type groups according to primary form. These groups are as follows:

- shoes: includes all types of human footwear
- belts:
- gloves:
- horse-fittings:
- off-cuts:
- unidentified: material which has a defined form but cannot be attributed to a particular activity
- unidentifiable: material which can be identified as leather but has no defined form or function
2.0 THE TYPE SERIES

Shoes:

Objects used as footwear for men, women and children. The objects in this group ranged from fashionable women's shoes to men's work boots, children's boots and babies' footwear. 131 different types were identified, several of these are not strictly leather but originally formed an attachment to a shoe. Attribution to a particular sex was made difficult by the fragmentary nature of much of the material. Unless otherwise stated the shoes appear to belong to adult males.

* Type 01 - shoe, unidentified fragment
* Type 02 - shoe, upper, single stitching
* Type 03 - shoe, woman's (?), tacked half-sole
* Type 04 - shoe, heel, tacked
* Type 05 - shoe, woman's, insole with skiver, stitched and tacked
* Type 06 - shoe, child's, cack, tacked with Cu alloy tacks
* Type 07 - shoe, unidentified sole
* Type 08 - shoe, insole and outsole, tacked, with heel
* Type 09 - shoe, unidentified heel
* Type 10 - shoe, child's, heel
* Type 11 - shoe, child's, outsole tacked
* Type 12 - shoe, double machine stitched
* Type 13 - shoe, McKay sewed, 1858+
* Type 14 - shoe, child's, tacked, Fe and Cu tacks
* Type 15 - shoe, upper, straight line at throat, 5 eyelets
* Type 16 - shoe, child's, whip stitched, heel tacked
* Type 17 - shoe, stitchdown, tacked heel
* Type 18 - shoe, woman's (?), Goodyear welt, heel stiffener, patent tip, cut-off vamp, French heel, 1858+
* Type 19 - shoe, tacked, pointed toe, applied half-sole, capped heel
* Type 20 - shoe, large, slightly curved, hob-nailed
* Type 21 - shoe, channel screwed, heel stiffener, hob-nailed
* Type 22 - shoe, child's, round toe, tacked, toe capped
* Type 23 - shoe, child's (?), round pointed toe, tacked cut-off vamp, heel stiffener, vamp treble sewn over quarters, half sole
* Type 24 - shoe, tops, curve at throat, machine sewn, combination of eyelets and lace hooks
* Type 25 - shoe, woman's, turned, curved heel, hand sewn
* Type 26 - shoe, woman's (?), turned, kid quarters, pointed toe
* Type 27 - shoe, channel stitched, pointed toe, tacked clump, rubber insole, sock lining, late-1880s
* Type 28 - shoe, woman's (?), tacked
* Type 29 - shoe, channel screwed, pointed toe
* Type 30 - shoe, tacked
* Type 31 - shoe, top, 8 eyelets
* Type 32 - shoe, top, single stitched, lace hooks and eyelets
* Type 33 - shoe, top, kid, treble stitched 6 eyelets
* Type 34 - shoe, top, 6 eyelets
* Type 35 - shoe, top, 4 eyelets
* Type 36 - shoe, tacked
* Type 37 - shoe, tacked, clump sole, hob-nailed, heart shaped cleat on heel
* Type 38 - shoe, top, 5 eyelets
* Type 39 - shoe, child's (?), tacked, quarters forming tops, cut-off vamp, uppers machine stitched, 8 eyelets
* Type 40 - shoe, woman's (?), heel, one piece
* Type 41 - shoe, woman's (?), turned, half vamp, pointed toe, machine sewn uppers, hand sewn to soles, pointed tongue, 2 eyelets
* Type 42 - shoe, thong 1.5mm diameter
* Type 43 - shoe, woman's (?), double machine stitched through sole
* Type 44 - shoe, top, 6 eyelets
* Type 45 - shoe, machine double stitched through sole, hob-nailed
* Type 46 - shoe, sole tacked, 5 thicknesses of leather, hob-nailed
* Type 47 - shoe, child's, turned, kid uppers machine stitched
* Type 48 - shoe, turned, stitching through sole along edges
* Type 49 - shoe, turned, narrow and straight, round toe, cloth sock
* Type 50 - shoe, channel (hand) stitched, sock lining
* Type 51 - shoe (boot), tacked sole, double machine stitched uppers, elasticised gore, stock tipped, square toe
* Type 52 - shoe, tops, 10+ eyelets, internal varnish
* Type 53 - shoe, tops, tooloed margin, 6 eyelets, machine stitched
* Type 54 - shoe, tops, 3 eyelets, facings varnished
* Type 55 - shoe, tops, 6 eyelets, machine stitched
* Type 56 - shoe, tacked, outer sole stretched over shank support
* Type 57 - shoe, child's, cack, cemented heel
* Type 58 - shoe, square toe, channel (hand) stitched
* Type 59 - shoe, tacked, plywood middle sole
* Type 60 - shoe, tacked, slightly bent
* Type 61 - shoe, tacked, square toe
* Type 62 - shoe, tops, 7 eyelets, machine stitched
* Type 63 - shoe, child's, tacked
* Type 64 - shoe, woman's (?), tacked
* Type 65 - shoe, woman's (?), McKay sewn, pointed toe, diamond tip, tops repeat pattern, 6 eyelets, toe-end of out sole replaced by tacked tap sole
* Type 66 - shoe, double channel stitched (hand)
* Type 67 - shoe, double machined stitched with additional hand tacking, shank support
* Type 68 - shoe, cloth covered upper, round toe, heel with single lift, tacked, heel stiffener
* Type 69 - shoe, channel stitched (hand), elasticised gore at sides, out sole in two parts
* Type 70 - shoe, tacked, full vamp, tops above ankles, 5 eyelets, copper alloy toe cap
* Type 71 - shoe, double machine stitched, square toe, extended tip, gore at sides
* Type 72 - shoe, iron toe cap
* Type 73 - shoe, iron heel plate
* Type 74 - shoe, iron heel plate
* Type 75 - shoe, iron heel plate
* Type 76 - shoe, top, lace hooks, printed label inside, "The A-" with archery target and "Solid Leather"
* Type 77 - shoe, thong, 3mm wide
* Type 78 - shoe, thong, 5.5mm wide
* Type 79 - shoe, lace hook, iron
* Type 80 - shoe, lace tip, iron
* Type 81 - shoe, child's, McKay sewed, square toe, elasticised gore sides, 1856+
* Type 82 - shoe, double machine stitched and nailed, elasticised gore, 1" gusset, cut down quarters and vamp, 1870s-1880s
* Type 83 - shoe, tacked, hob-nailed sole and heel, stitching at side of vamp, no quarters, rivets at side of tongue, 1868+
* Type 84 - shoe, machine channel stitched, pointed toe, cut-off vamp, stock tip, tooled, clump sole, early-mid 1880s
* Type 85 - shoe, machine channel stitched, round toe, cut-off vamp, stock tip, tooled high tops, 6 eyelets, 3 lace hooks, late-1860s-1880s
* Type 86 - shoe, machine channel stitched, round toe, cut-off vamp, stock tip, high patent tops, 6 eyelets, 3 lace hooks, clump sole, stacked heel, late-1860s-1880s
* Type 87 - shoe, channel stitched, elasticised gore gusset, round-pointed toe, high tops, late-1880s+
* Type 88 - shoe, channel stitched, elasticised gore sides, round-pointed toe, tacked, 1870s-1880s
* Type 89 - shoe, stitched and nailed, elasticised gore sides, round toe, tacked, stacked heel, late-1860s-1870s
* Type 90 - shoe, machine stitched, round-pointed toe, elasticised gore gusset, lined throat, early 1880s
* Type 91 - shoe, machine stitched, round-pointed toe, elasticised gore gusset, partly lined throat, stacked heel, 1870s-1880s
* Type 92 - shoe, machine stitched, round-pointed toe, elasticised gore gusset, partly lined throat, 1870s-1880s
* Type 93 - shoe, machine stitched, square-pointed toe, elasticised gore gusset, full vamp, stacked heel, mid-1880s
* Type 94 - shoe, hand stitched, round toe, clump sole, stacked heel, 1860s-1870s
* Type 95 - shoe, channel (hand) stitched, machine stitched upper, low cut vamp with scalloped edge, round pointed toe, rubber lined, inserted throat, 1870s-1880s
* Type 96 - shoe, double machine stitched, round toe, stitched tongue, unlined heel and quarters, 4 lace holes, 1860s-1880s
* Type 97 - shoe, hand stitched, square toe, quarters and heel one piece, three lace holes, tongue and vamp one piece, mid-19th
* Type 98 - shoe, machine stitched, cut-off vamp, tip tooled, quarters forming high tops, 5 eyelets, 2 lace hooks, stacked heel, 1860s
* Type 99 - shoe, McKay sewed, round toe, scalloped throat, low tops and quarters, 5 eyelets, 1860s-1870s
* Type 100 - shoe, child's, McKay sewed, stacked heel tacked
* Type 101 - shoe, McKay sewed, stacked heel tacked
* Type 102 - shoe, hand stitched, square toe, pointed toe, stock tipped, 1880s+
* Type 103 - shoe, McKay sewed, square toe, stacked heel, counter, mid 19th
* Type 104 - shoe, McKay sewed, full vamp, stock tip (tooled), 6 eyelets, 3 lace hooks, 1870s-1880s
* Type 129 - shoe, tacked, hob-nailed, rubber lined, clump sole, heel stiffener
* Type 130 - shoe, tacked, pointed toe, stock tipped (tooled), 6 eyelets 3 lace hooks, clump sole, stacked heel, 1870s-1880s
* Type 131 - shoe. U-shaped heel plate, iron

Gloves:

One example was recovered forming a single type.

Belts:

Eight types of belt were identified

* Type 01 - belt, 23mm wide, buckle Type 11
* Type 02 - belt, 23mm wide 2 holes
* Type 03 - belt, 32mm wide, pierced below each edge
* Type 04 - belt, 20mm wide, pair of incised lines below each edge, buckle attached by stitched loop
* Type 05 - belt, 19mm wide
* Type 06 - belt, 23mm wide, pointed tongue
* Type 07 - belt, 28mm wide, 2 holes
* Type 08 - belt, 27mm wide, pierced below each edge

Horse fittings:

Eight types of leatherwork associated with horses were identified.

* Type 01 - attachment for stirrup strap
* Type 02 - pair of reins
* Type 03 - leather pad placed between hoof and shoe
* Type 04 - miscellaneous straps
* Type 05 - strap, double thickness of leather, ring at one end, second strap attached to middle of main strap with buckle
* Type 06 - miscellaneous straps
* Type 07 - harness
* Type 08 - harness

Off-cuts:

Three types of leather off-cut were identified.

* Type 1 - miscellaneous leather off-cuts
* Type 2 - off-cut with two parallel cuts across surface
* Type 3 - off-cut with double row of holes along edge

Unidentified Leather:

23 types were identified. This material had a defined shape but could not be attributed to a particular function.
* Type 01 - strap, pointed tongue
* Type 02 - strap, hole at one end surrounded by stitching
* Type 03 - strap, stitching along edges
* Type 04 - strap, one end cut square with central slit
* Type 05 - strap, squared end with three holes
* Type 06 - trapezoidal strip with three rows of stitching
* Type 07 - rectangular with large loop hole
* Type 08 - strap, three holes
* Type 09 - thick strap, stitching along edge
* Type 10 - strap, three rows of stitching
* Type 11 - strap, stitching along edge
* Type 12 - strap, stitching along edge and across centre
* Type 13 - strap, stitching along edge, central loop hole
* Type 14 - double thickness of leather, six holes
* Type 15 - strap, pointed end, loop hole, thinner strip stitched along centre
* Type 16 - strap, pointed tongue, six holes forming lozenge
* Type 17 - strap, round tongue, central line of three holes
* Type 18 - ring, diameter 124mm, width 25mm
* Type 19 - irregular strip, two central lines of stitching with loop hole
* Type 20 - rectangular, three holes in form of triangle
* Type 21 - strip with five Cu alloy studs
* Type 22 - three thicknesses of leather pierced by single Cu alloy stud
* Type 23 - oval, double thickness of leather, square cut end, single Cu alloy stud

Unidentifiable Leather:

One type was formed to encompass all pieces of unidentifiable leather. This consisted primarily of small fragments of leather with no defined shape.

3.0 ARTEFACTS AS SITE EVIDENCE

The Leather assemblage represents an extraordinarily large collection of this type of material recovered from an urban site. A scattering of leather objects is to be expected from most nineteenth century sites since this material was not only used for boots, shoes, belts and gloves but also as bags, aprons, hinges for doors and windows, fittings for horses such as traces and reins, saddles and packs as well as in engineering for machine belts and washers.

What characterised the Paddy's Markets assemblage was the concentration of large quantities of leather in a few related deposits, principally 1046, 4040, 4064 and 4109. The material from these deposits consisted mainly of shoes and horse fitting with very few off-cuts being present. The great number of shoes recovered from this suite of units date to the period from the late 1850s to the 1880s with an apparent concentration in the 1870s or early 1880s. Styles varied and included elegant women's shoes, a range of children's shoes and men's shoes including dress shoes and hob-nailed work boots. Many showed signs of repair and most were heavily worn, in a number of cases the wear extended through the soles into the uppers.

The shoe assemblage offers a considerable area for further research since the wear patterns may be related to particular physical problems experienced by their owners. Similarly the shape of many of the shoes were atypical of standard shoe forms. A number were bent, suggestive of a peculiar foot formation, or straight, which may have resulted in deformation of the foot.

The collection also provides a extensive assemblage of well preserved footwear from a reasonably discrete chronological period. The assemblage also demonstrated most of the shoe making techniques used in the mid to late nineteenth century. The provenance of this material has not been established, but given the
importance of the shoe manufacturing industry in Sydney during the second half of the nineteenth century it is reasonable to assume that a large portion of the assemblage is of local manufacture.

The reason why so many shoes were concentrated in the one place remains unresolved. The material had been deliberately dumped suggesting collection at one point and then disposal. It is possible that old shoes were re-sold and the Paddy's Market assemblage represents those rejected as unserviceable. The analysis of the shoes is further complicated by the small numbers of pairs identified. The majority of shoes recovered were single examples. It cannot be stated with any certainty that the shoes recovered from these deposits were in any way associated with the inhabitants of the surrounding properties.

Shoes were recovered from deposits associated with the various buildings on the site but these, for the most part, were unidentified fragments of heel, sole or upper.

The leather off-cuts recovered from the site suggest some form of minor leather-working taking place within the various structures occupying the site. These were found in relatively small quantities across the site with a slight concentration in unit 2002. The type of activity associated with the production of these off-cuts may have included simple repairs to shoes, horse fittings &c. There was no evidence to suggest that an industry based on leatherworking was located within the structures excavated.

The horse fittings recovered consisted mostly of reins and traces. These were again concentrated in 1046 and 4040 which may indicate that these too, formed material rejected following collection at some other place. The site did however, have strong associations with the use of horses. Stables were located on the site and a number of near-by industries also employed horses in transporting their products.

The unidentified leather material consisted primarily of straps or sheets of leather containing metal studs. Although this material could not be reliably attributed to a particular activity there is a strong possibility that much of this material was associated with fittings for horses. Most of this material was recovered from yard deposits within the various buildings on the site and not from the 1046-4040 dump.
PADDYS MARKET ARTEFACT CLASS REPORTS

FUNCTION: CLOTHING

TYPE SERIES GROUPS

Button
Shoe
Hat
Glove
Belt
Shoe
Buckle
Brace
Eyelet
Hook
Closure
Adjustor

WENDY THORP

September 1993
1.0 INTRODUCTION

1.1 AUTHORSHIP

This report has been prepared by Wendy Thorp. The material examined for this report formed part of the assemblage recovered during the excavation of part of the former Padlys Market site during 1990-91.

The report is intended to provide an overview of the entire class of artefacts. It is not a detailed analysis of any one or more aspects of the assemblage and neither has it been written with the objective of discussing any particular aspect of the site's history and/or archaeology. The information contained in the report should enable researchers to determine whether the artefacts contained in this class may be able to contribute to these issues.

1.2 DEFINITION OF THE "CLOTHING" CLASS OF ARTEFACTS

1.2.1 Fabric

This report documents a class of artefacts that relates to a specific function, that of "clothing". As such it encompasses objects made from a variety of materials.

These include:

- metals
- leather
- shell
- plastic
- glass
- ceramic
- bone
- rubber
- jet
1.2.2 Function

The function of "clothing" was generally defined as:

"items of fittings of dress or costume associated with civilian ware".
1.3 TYPE SERIES DEFINITION

A "type" is a single artefact from an entire assemblage that best defines a select group within that assemblage. For example, a single button may have a variety of characteristics that sufficiently exemplify all the like pieces that came from the site. When different varieties of buttons are discovered that show new characteristics to those displayed by the first type piece each new and unique piece is described as a single type.

Hence, if twenty buttons are recovered from the site and they are all different there will be twenty types. However, if four single buttons display all the characteristics that are shown by the other sixteen examples there will be only four type pieces. The remaining sixteen buttons will be called "repeat-types" with the appropriate type number following. For example, if eight of the repeat-types are related exactly to the type piece 1 there will be a single type piece 1 and eight repeat-type 1.

This system allows for the placement of artefacts which may only be broadly distinguished to belong to a certain group but are generally unidentifiable in most details. The Type Series is designed to provide every artefact in the assemblage with a brief name and number that will allow for access to perform a useful analysis. It provides an overview of the basic diagnostic features and allows a ready comprehension of an assemblage that may number many hundreds of thousands of individual artefacts. A further use of the Type Series is in forming intra and inter-site comparisons such as the formation of phases across the site or specific activities within or between sites.
2.0 DESCRIPTION OF THE TYPE SERIES

Twelve separate type groups were identified for this function. There were

* Button
* Shoe
* Hat
* Glove
* Belt
* Shoe
* Buckle
* Brace
* Eyelet
* Hook
* Closure
* Adjustor

Not all of these type groups are discussed in this report. Those that were constructed from leather have been detailed in a separate report on that fabric by G. Wilson. They comprise shoes (131 types), belts (1 type), hats (in felt, 2 types) and gloves (1 type).

Textiles or pieces of garments also do not feature in this report. There were no single pieces of fabric that could be positively identified as originating from an item of clothing. Textiles have been discussed in the report on unidentified objects prepared by this author. Many of the pieces described in that report are certain not to have been used in clothing, for example, oil cloth and hessian. Others, particularly wool and cotton, may have been so but their fragmentary state is too great to make definite attribution.


7.1 Button

Buttons were the most extensive form of evidence of civilian clothing found in the assemblage. 230 separate types were identified in a range of materials. Some of the metal buttons were moulded or engraved with a variety of designs including floral, geometric and linear motifs. Generally, however, the buttons were utilitarian.

Shell: Types 12, 15, 16, 98 - 111, 113 - 121, 123 - 130, 177, 203 - 221, 228.

Copper or Alloy: Types 5, 6, 8, 9, 10, 63, 66, 67, 69 - 97, 131 - 134, 136 - 140, 142, 144 - 146, 151 - 154, 156, 158 - 166, 185 - 192, 194 - 196, 198, 200, 229, 230.


Iron: Types 25, 147 - 150, 155, 157, 167 - 171, 181, 182, 183, 199

Brass: Types 1, 18, 19, 22, 222 - 227.

Brass: Types 89, 135, 141, 184, 193, 197

Ceramic: Types 13, 20, 21

Frosted: Types 26, 27, 28

Plastic: Type 17

Rubber: Type 23

Jet: Type 24

Silver: Type 14

2.2 Buckle

Belt buckles were well represented with 24 types mostly plain and undecorated designs. Most common were copper or alloy (15), iron (5), brass (2) and one of unidentified metal.

2.3 Brace

Braces refer to the leather and metal straps designed to secure trousers. Three types were identified in this assemblage.
2.1 Eyelet

Eyelets are one part of "hooks and eyes" generally used to secure dresses or blouses. Six types were identified all of copper or an alloy.

2.5 Hook

This is the other half of "hooks and eyes". Four types were found all in alloys.

2.6 Closure

A closure may be seen to have been used in securing garments but may not be specifically identifiable; two types were found in this assemblage.

2.8 Adjustor

These items were identified as small metal elements used to adjust the length of straps. Four types were found in this assemblage.
This artefact group does not provide any specific or unusual insights into clothing worn by the occupants of the site other than, perhaps, the shoes (see separate report). It is probably most noticeable for its utilitarian character.
PADDYS MARKET ARTEFACT CLASS REPORTS

FUNCTION: CLERICAL

TYPE SERIES GROUPS

Pen
Pencil
Type Face
Fastener
Aids

WENDY THORP

August 1993
1.0 INTRODUCTION

1.1 AUTHORSHIP

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1.2 DEFINITION OF THE "CLERICAL" CLASS OF ARTEFACTS

1.2.2 Fabric

This report documents a class of artefacts that relates to a specific function, that of "clerical" items. As such it encompasses objects made from a variety of materials. These include:

- metals
- slate
- wax
- wood
- ivory
- carbon
- graphite

Some artefacts are composites of two or more materials.
1.2.2 Function

The function of "clerical" was generally defined as:

"artefacts associated with the production of the written word either in an office or school environment."
1.3 TYPE SERIES DEFINITION

A "type" is a single artefact from an entire assemblage that best defines a select group within that assemblage. For example, a single pen nib may have a variety of characteristics that sufficiently exemplify all the like pieces that came from the site. When different varieties of nibs are discovered that show new characteristics to those displayed by the first type piece each new and unique piece is described as a single type.

Hence, if twenty nibs are recovered from the site and they are all different there will be twenty types. However, if four single nibs display all the characteristics that are shown by the other sixteen there will only be four type pieces. The remaining sixteen nibs will be called "repeat-types" with the appropriate type number following. For example, if eight of the repeat types are related exactly to the type piece 1 there will be a single type piece 1 and eight repeat-type 1.

This system allows for the placement of artefacts which may only be broadly distinguished to belong to a certain group but are generally unidentifiable in most details. The Type Series is designed to provide every artefact in the assemblage with a brief name and number that will allow for access to perform a useful analysis. It provides an overview of the basic diagnostic features and allows a ready comprehension of an assemblage that may number many hundreds of thousands of individual artefacts. A further use of the Type Series is in forming intra and inter-site comparisons such as the formation of phases across the site or specific activities within or between sites.
2.0 DESCRIPTION OF THE TYPE SERIES

Five separate type groups are detailed in this report. These are:

- Pen
- Pencil
- Type Face
- Fastener
- Aids
2.1 Pen

Elements from pens were the most extensive items in this functional group. A total of twelve separate types were recorded from the site. They all relate to pens used with ink.

* Types 5, 7, 8, 9, 10 are all parts of nibs. Type 10 has "...BONUM" etched on the sleeve.
* Types 2, 4, 6, 11 are sleeves that wrapped around the shaft of the pen.
* Type 3 is a conical lid?
* Type 1 is the shaft of a pen with a fluted sleeve
* Type 12 is a carved wooden pen shaft (spiral) with nib.

2.2 Pencil

Pencils were also well represented in this functional group with eight separate types.

* Types 1, 2 and 7 were slate pencils
* Types 3, 4 and 8 were graphite leads
* Type 6 was a thick lead possibly used for trade or craft
* Types 9 and 10 were parts of wooden shafts.

2.3 Type Face

Three elements of lead type face were recovered from the site.

* Type 1 had no identifiable face
* Type 2 had "CASLON"
* Type 3 had "..OMBE...".
2.4 Fastener

"Fasteners" refer to those items which are used to secure documents together or to other surfaces. There were five separate types in this group.

* Types 1 - 4 were thumb tacks

* Type 5 was part of a flat document pin.

2.5 Aids

"Aids" refer to those artefacts which may have assisted in the production of text or pictures. Three separate types were identified in this group. These were:

* Type 1: Sealing Wax (red)

* Type 2: Hinge from a folding ruler.

* Type 3: Slate Board
3.0 ARTEFACTS AS SITE EVIDENCE

This was not a very large group from the site but there are unusual elements within it that require closer consideration to explain their presence. In particular the type face seems difficult to understand. Even in circumstances where office requirements would encourage the use of some items possibly not usually associated with normal domestic use, for example folding rulers and document pins, it is unclear how the commercial premises known to have existed on this site (for example the fuel yard) would require or come about the possession of type face. Apart from these anomalies the assemblage is normal, and possibly less than might have been expected, from a site of this type and vintage.
PADDYS MARKET ARTEFACT CLASS REPORTS

FUNCTION: HYGIENE

TYPE SERIES GROUPS:

Hairbrush
Hair Pin
Hair Slide
Hair Comb
Teeth
Shaving

WENDY THORP

August 1993
1.0 INTRODUCTION

1.1 AUTHORSHIP

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1.2 DEFINITION OF THE "HEIGIENE" CLASS OF ARTEFACTS

1.2.2 Fabric

This report examines a class of artefacts that relates to a specific function, that of hygiene. As such it encompasses objects made from a variety of materials. These include:

- bone
- metals
- ceramics
- plastics.

Some artefacts are composites of two or more materials.

1.2.2 Function

The function of "hygiene" was generally defined as:

"artefacts associated with personal cleanliness and ablutions for example for the hair, teeth or associated with shaving".

All three of these activities were found in the assemblage although in very small quantities.
1.3 TYPE SERIES DEFINITION

A "type" is a single artefact selected from an entire assemblage that best defines a select group within that assemblage. For example, a single comb fragment may have a variety of characteristics that may sufficiently exemplify all the like pieces that came from the site. When different varieties of combs are discovered that show new characteristics to those displayed by the first type-piece each new and unique piece is described as a single type.

Hence if twenty fragments of combs are recovered from the site and they are all different there will be twenty types. However, if four single pieces of combs display all the characteristics that are shown by the other sixteen there will only be four type pieces. The remaining sixteen fragments will be called "repeat-types" with the appropriate type number following. For example if eight of the repeat types are related exactly to the type-piece 1, there will be a single type-piece 1 and eight repeat-type 1. This system allows for the placement of artefacts which may only be broadly distinguished to belong to a certain group but are generally unidentifiable in most details.

The Type Series is designed to provide every artefacts in the assemblage with a brief name and number that will allow for access to perform a useful analysis. It provides an overview of the basic diagnostic features and allows ready comprehension of an assemblage that may number many hundreds of thousands of individual artefacts. A further use of the Type Series is in forming intra and inter-site comparisons such as the formation of phases across the site or specific activities within or between sites.
2.0 DESCRIPTION OF THE TYPE SERIES

Six separate type groups are discussed in this report. These are:

- Hairbrush
- Hair Pin
- Hair Slide
- Hair Comb
- Teeth
- Shaving
2.1 Hairbrush

Only one type piece was identified relating to this group. The base of the brush was formed from carved bone in a rectangular shape. Holes remained where the bristles were held in place.

2.2 Hair Pin

Only one type piece was identified in this group which may also be called "bobby pins". The pin was formed from metal twisted around itself on one side. Only half the pin remained intact.

2.3 Hair Slide

A hair slide is a toothed comb, often decorated, designed to hold the hair back from the face at the sides or support the hair in more elaborate styles such as buns or pleats.

Five individual types were identified; Type 1 was made of tortoise-shell, Type 3 from plastic and the remaining types were all constructed from carved bone. None of the types were decorated in any form. All of the types except Type 1 had a straight spine that supported the teeth. Type 1 was curved.

2.4 Hair Comb

Hair combs, designed to groom the hair, were the most numerous class in this functional group. Fourteen separate types were identified. Types 5, 8, 9, 10 and 14 were of a design that could be identified as nit combs.

All the combs were of plastic, some of the ebonite type.

* Type 5 had on the spine "MONARCH".

* Type 9 also on the spine had "ANITE". Type 10, along the spine, "UNBREAKABLE".

* Type 12, broken along the spine, "...N GERMANY".

* Type 14, along the spine, "BRITISH MADE".

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2.5 Teeth

Three types of toothbrush were recovered from the Paddys Market excavation assemblage and one early specimen of denture.

* Type 1: carved bone toothbrush with handle largely intact and engraved "Super Fine".

* Type 2: head of brush only in carved bone with striations along the back.

* Type 3: Carved bone brush intact engraved "G.H.TOWNEY CHEMIST/KENT & SONS/ MUNICH.../LONDON/PETERSHAM."

* Type 4: Half plate denture in red ceramic.

2.6 Shaving

Three types of cut throat razor were recovered from the excavation assemblage.

* Type 1: Blade and handle

* Type 2: part of handle only

* Type 3: Part of handle only.
3.0 ARTEFACTS AS SITE EVIDENCE

The artefacts associated with personal hygiene presented in this report encompass a very small percentage of the site assemblage. It should be noted, however, that other artefact reports contain items that belong to the same category such as glass and ceramic containers (for toothpaste, cologne etc).

The small percentage of items such as brushes and combs may represent a more careful "hoarding" of these items; equally it may represent a particular discard pattern. At best it may be said that the artefacts provide an intimate glimpse into personal habits and the variety of the market.
FUNCTION: JEWELLERY

TYPE SERIES GROUPS

Pendant
Ring
Brooch
Stud
Bead
Finding
Decorative Element

WENDY THORP

August 1993
1.0 INTRODUCTION

1.1 AUTHORSHIP

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1.2 DEFINITION OF THE "JEWELLERY" CLASS OF ARTEFACTS

1.2.2 Fabric

This report documents a class of artefacts that relates to a specific function, that of "jewellery". As such it encompasses objects made from a variety of materials. These include:

- metals
- glass
- shell
- paste
- natural stones
- jet
- bone
- plastic

A number of artefacts are composites of two or more materials

1.2.2 Function

The function of "jewellery" was generally defined as:

"items worn about the person and intended to be of decorative value."
1.3 TYPE SERIES DEFINITION

A "type" is a single artefact from an entire assemblage that best defines a select group within that assemblage. For example a single bead may have a variety of characteristics that sufficiently exemplify all the like pieces that came from the site. When different varieties of beads are discovered that show new characteristics to those displayed by the first type piece each new and unique piece is described as a single type.

Hence if twenty beads are recovered from the site and they are all different there will be twenty types. However, if four single beads display all the characteristics that are shown by the other sixteen there will only be four type pieces. The remaining sixteen beads will be called "repeat-types" with the appropriate type number following. For example, if eight of the repeat-types are related exactly to the type piece 1 there will be a single type piece 1 and eight repeat-type 1.

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2.0 DESCRIPTION OF THE TYPE SERIES

Seven separate type groups are detailed in this report. These are:

- Pendant
- Ring
- Brooch
- Stud
- Bead
- Finding
- Decorative Element
2.1 Pendant

Pendants are defined as elements suspended around the neck. They typically encompass a single decorative or commemorative element at the end of a chain. Five types were recovered from the Paddys Market excavation.

* Type 1: circular metal disc with a masted ship above "VICTORY" engraved on one side. Obverse obscured. Suspension loop and ring to attach to chain remain.

* Type 2: Part of a hinged metal locket, rectangular. One side only with central section now empty; probably contained glass to enclose hair or picture. Suspension loop on short end.

* Type 3: Circular metal disc with beaded edge. One side in relief now too worn to define. Part suspension loop remains.

* Type 4: Hinged oval metal locket. Two suspension loops.

* Type 5: Hinged metal locket. Front domed with engraved flower or star within circle. Back engraved with a cross on plinth with "V. Leary".

2.2 Ring

Two finger rings were recovered from the site. These were:

* Type 1: plain brass

* Type 2: signet ring with flat face and faceted shoulders.

2.3 Brooch

Brooches were well represented in the site assemblage. Eight separate types were identified:

* Type 1: Metal shield over scimitar

* Type 2: Oval moulded blue glass with applied gilt. Floral? pattern

* Type 3: blue glass "stone" in claw setting

* Type 4: enamelled USA flag with sixteen stars

* Type 5: rectangular form with relief pattern of flowers? along ridge and hatched sides.
* Type 6: Oval shape in metal

* Type 7: Raised diamond shape in metal

* Type 8: Maltese Cross with each arm carrying respectively the floral emblems of the UK and a crown and one decipherable date, 1838. A jubilee piece for Queen Victoria.

2.4 Stud

Studs refer to either collar or cuff studs. Thirteen separate types were identified encompassing a variety of bone, shell, metal, plastic, glass and paste items.

2.5 Bead

Beads were the most numerous of the types in this functional group. It has been recognized that beads may have served other purposes than as jewellery: toys, clothing elements, decorating household elements etc. However, to avoid the subjectivity entailed in nominating these categories all beads have been placed in this one functional group.

Fifty-two separate types were identified in the beads recovered from the site. All were formed from glass except:

* Type 9: bakelite?

* Type 15: ceramic

* Type 32: jet

A variety of manufacturing techniques were identified including free blown, coiled and moulded.

The most obvious exceptions to the "jewellery" function were:

* Type 8, 25: probably embroidery or from a purse

* Type 36: fringing from a lamp shade.

A number of decorative devices were displayed including:

* Type 2, 3, 24, 37, 48: facetting

* Type 1, 32: carved or moulded
* Type 10, 26, 29, 31, 39, 41, 47, 50: unusual shapes.

2.6 Finding

A "finding" is an element used to close an item of jewellery, such as a clasp, or to connect various elements together. Two types of this class were recovered from the site:

* Type 1: rectangular clasp from a necklace or pendant (a second piece would have hooked into this element)

* Type 2: necklace clasp engraved on one side (a second element would have slid into this element).

2.7 Decorative Element

"Decorative elements" was a term used to describe all those small elements that may have contributed to an item of jewellery but from which they have become disassociated, for example paste stones, and for which it is now impossible to assign with any certainty to a particular type. This was quite an extensive group with seventeen types.

* Type 1: clover leaf shaped black glass

* Type 2: pear shaped blue glass, domed.

* Type 3: paste in claw setting

* Type 4: "S" shaped metal element engraved "Fire and Blood"

* Type 5: facetted clear paste

* Type 6: domed, mottled green/black glass "stone"

* Type 7: domed mother of pearl facet

* Type 8: heart shaped agate pierced with a single hole

* Type 9: domed and ribbed blue glass facet

* Type 10: broken blue glass oval "stone"

* Type 11: horseshoe shaped metal crescent set with clear pastes
* Type 12: hollow metal tube
* Type 13: domed paste
* Type 14: three pastes in clover leaf set on pressed metal
* Type 15: circular metal fillet
* Type 16: Carved jet pear shaped element
* Type 17: jet shield.
3.0 ARTEFACTS AS SITE EVIDENCE

Jewellery may represent one of the clearest indications of a female presence within a household, unless the item is a keepsake. None of the jewellery present on this site may be considered "fine" but a great diversity of types and materials is noticeable. Most interesting are those pieces which appear to be commemorative such as the Jubilee brooch, the "Victory" pendant and the USA flag. The jewellery generally falls into later nineteenth century styles.

The jewellery does not tell us anything new about the site or its formation but it does provide a particularly intimate glimpse of the occupants' tastes and "buying power". It is one of the most tangible links between past and present communities.
PADDYS MARKET ARTEFACT CLASS REPORTS

FUNCTION: PERSONAL

TYPE SERIES GROUPS

Timepiece
Umbrella
Spectacles
Purse
Fan
Implements
Fragrance

WENDY THORP

August 1993
1.0 INTRODUCTION

1.1 AUTHORSHIP

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1.2 DEFINITION OF THE "PERSONAL" CLASS OF ARTEFACTS

1.2.2 Fabric

This report documents a class of artefacts that relates to a specific function, that of "personal" items. As such it encompasses objects made from a variety of materials. These include: metals

- glass
- leather
- bone

Some artefacts are composites of two or more materials.

1.2.2 Function

The function of "personal" was generally defined as:

"those items which come into association with the person and for which a practical use is found, for example, a watch (chain, key etc), umbrella (handle, rib etc), purses etc".
1.3 TYPE SERIES DEFINITION

A "type" is a single artefact selected from an entire assemblage that best defines a select group within that assemblage. For example, a single purse frame may have a variety of characteristics that sufficiently exemplify all the like pieces that came from the site. When different varieties of frames are discovered that show new characteristics to those displayed by the first type piece each new and unique piece is described as a single type.

Hence, if twenty fragments of frames are recovered from the site and they are all different there will be twenty types. However, if four single pieces of frames display all the characteristics that are shown by the other sixteen there will be only four type pieces. The remaining sixteen fragments will be called "repeat-types" with the appropriate type number following. For example, if eight of the repeat types are related exactly to the type piece 1 there will be single type piece 1 and eight repeat-type 1. This system allows for the placement of artefacts which may only be broadly distinguished to belong to a certain group but are generally unidentifiable in most details.

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2.0 DESCRIPTION OF THE TYPE SERIES

Seven separate type groups are detailed in this report. These are:

- Timepiece
- Umbrella
- Spectacles
- Purse
- Fan
- Implements
- Fragrance
2.1 Timepiece

The type group "timepiece" refers to any fragment of a watch that could be worn about the body. It does not refer to household clocks.

Five separate types were identified in this group. Types 1, 4 and 5 were watch keys. Type 2 was a watch back and Type 3 a hinged watch face.

2.2 Umbrella

Four separate types were identified in this group; differences between parasols and rain umbrellas could not be identified from the remaining artefacts. The four types were:

* Type 1: spoke tip
* Type 2: umbrella rib
* Type 3: ribbed metal sheath from shaft
* Type 4: button base of handle.

2.3 Spectacles

Two types were identified in this group although it is likely that other reports, particularly glass, may contain evidence that relates to this group.

* Type 1: a lens piece, blue and ovoid in shape.
* Type 2: clear lens piece with a half frame in metal and part of bridge.

2.4 Purse

Nine separate types were defined for this class making it the largest of the "personal" type series. All of the purses could be identified as coin purses, utilitarian rather than decorative.

Type 1 was a complete leather hinged coin purse. The leather was in a perished state. It was undecorated. Types 2 - 7 and 9 were all fragments of frames. Type 3 had attachments to the top of the frame to support a chain which meant it could be worn at the waist. Type 5 had a small amount of engraved decoration at the top of the frame. Type 9 was particularly large and appeared to be more likely to have belonged
Type 8 refers to all fragments of purses that 
have been utilitarian rather than a portion of the item. Both appear to have been utilitarian rather than 
single bone rib and Type 2 the hinged metal to or were decorated in any way.

Tools used to help dress a person such as shoe horns as identified; Type 1 was an iron button hook.

The hinged lid from a scent or perfume reports, particularly glass, will contain evidence of
PADDY'S MARKETS ARTEFACT CLASS REPORTS

RECREATIONAL OBJECTS:

TYPE SERIES GROUPS: Marbles, Counters, Balls, Carpet Bowls, Dolls, Dolls' Tea-sets, Tobacco Pipes.

Graham Wilson
August 1993
1.0 INTRODUCTION

1.1 AUTHORSHIP

The following Report was prepared by Graham Wilson for Godden Mackay P/L in August 1993. The material examined, formed part of the Ceramics assemblage recovered during the Paddy's Market Excavation 1992.

1.2 DEFINITION OF THE RECREATIONAL CLASS OF ARTEFACTS

The following report examines objects allocated to the Recreational Class of artefacts recovered during the Paddy's Markets excavation. This class contains artefacts whose fabrics consist of a range of materials including, glass, clay, stone and synthetic materials. The fabrics recognised in the report are the following:

- amberoid
- bone
- earthenware
- glass
- kaolin
- limestone
- marble
- porcelain
- rubber
- stoneware
- terracotta
- vulcanite

The artefacts examined in the present report form a class concerned with recreational activities ranging from children's toys to adult pastimes, including smoking.

1.3 TYPE SERIES DEFINITION AND FORMATION

A "type" as used in the analysis of Recreational objects consists of an element which can be distinguished from similar or related elements by one or more particular characteristics. The characteristics which determine such uniqueness consist of the material from which an element is made in association with the form and method of decoration applied to that material.

Function defines the broad divisions of the class, further refinements were made using fabric, shape and decoration.

The Type Series is designed primarily to provide every artefact in the assemblage with a brief name and number which allows access to be made to the assemblage in order to perform a useful analysis. The Type Series name and number also allows information relevant to a single elemental type to be appended to all other examples of that particular type. The formation of a Type Series also increases the ease with which data may be manipulated in order to draw conclusions. A further use of the Type Series is in forming inter- and intra-site comparisons such as in the formation of phases across a site, the examination of taphonomic processes or establishing the relationship between units within a trench.

Miscellaneous fragments which can only be identified as having the general characteristics shared by a group of types were grouped together and given a type number within that particular type group.
1.4 DESCRIPTION OF THE TYPE SERIES

The recreational objects examined by the present report have been divided into type groups according to primary function.

Marbles:
Objects used in playing the game of marbles. The objects in this group ranged in size from 10mm to 20mm in diameter. They were made of marble, limestone, kaolin, fine stoneware, fine earthen, porcelain and glass. Sixty-seven different types were recognized.

* Type 1 - glass, solid core
* Type 2 - glass, latticinio with spiral
* Types 3 to 4 - glass, solid core
* Type 5 - glass, latticinio with outer spiral thread
* Types 6 to 8 - glass, solid core
* Type 9 - glass, solid core outer spiral thread
* Type 10 - glass, divided core, outer spiral thread
* Type 11 - glass, solid core
* Type 12 - glass, latticinio with outer spiral thread and ribbon
* Type 13 - glass, solid core
* Type 14 - glass, no core, outer spiral ribbon
* Type 15 - glass, double ribbon core
* Type 16 - glass, solid core outer spiral thread
* Types 17 to 18 - kaolin
* Type 19 - fine stoneware
* Type 20 - glass, solid core outer spiral thread
* Types 21 to 25 - porcelain, unglazed
* Types 26 to 27 - porcelain, hand-painted geometric
* Types 28 to 31 - porcelain, Bennington glaze
* Type 32 - marble
* Types 33 to 41 - limestone
* Type 42 - porcelain, Bennington glaze
* Type 43 - porcelain, hand-painted geometric
* Type 44 - glass, solid swirl
* Type 45 - porcelain, Bennington glaze
* Type 46 - glass, solid spiral
* Type 47 - porcelain, Bennington glaze
* Types 48 to 49 - kaolin
* Type 50 - porcelain, unglazed
* Types 51 to 53 - limestone, coloured surface
* Type 54 - porcelain, Bennington glaze
* Type 55 - porcelain, unglazed
* Type 56 - kaolin
* Type 57 - limestone
* Type 58 - glass, solid core outer spiral thread
* Type 59 - glass, ribbon core outer spiral thread
* Type 60 - glass, latticinio with outer spiral thread
* Type 61 - glass, solid core outer spiral thread
* Type 62 - glass, no core, outer spiral ribbon
* Type 63 - fine earthenware, Bennington glaze
* Type 64 - glass, snowflake
* Type 65 - glass, solid swirl
* Type 66 - glass, solid core outer spiral thread
* Type 67 - kaolin

Carpet Bowl:

One type, porcelain, hand-painted geometric pattern, 34mm diameter.
Ball:
One type, rubber.

Counter:
One type, bone.

Dolls:
Thirty-five types, all fragmentary. Made from either bisque porcelain or porcelain with a clear vitreous glaze and coloured over-glaze details.

Dolls' Tea-sets:
Forty-three types, all porcelain.

Tobacco Pipes:
128 types of clay pipe
10 types of vulcanite pipe
4 types of amberoid pipe
1 type of bone pipe

Clay Pipes

All are kaolin except where indicated otherwise, only those types with makers marks or distinct features are listed.

* Type 13 - impressed mark "D. Bart(h)/London". Maker, Desiree Barth, London (1855-1890)
* Type 14 - impressed mark "C. CROP", "LONDON". Maker, Charles Crop, London (1856-1924)
* Type 15 - Bowl with spur marks "W", "C". Maker, William Chuer, Sydney (1802-1846)
* Type 16 - impressed mark "C. CROP LONDON", "LACHLANDER". Maker, Charles Crop, London (1856-1924)
* Type 17 - impressed mark "McD(OUGALL)", "(GLAS)GOW". Maker, Duncan McDougall, Glasgow (1846-1867)
* Type 18 - impressed mark "(DAVID)SON", "GLA(SGOW)". Maker, Thomas Davidson, Glasgow (1862-1911)
* Type 19 - relief mark "ELLI(OTT.MAKER)", "(MARKET WH)ARF". Maker Joseph Elliott, Sydney (c.1828-c.1840)
* Type 20 - relief mark "THOs WHITE & C(O)", "EDINBURGH". Maker, Thomas White, Edinburgh (1823-1882)
* Type 21 - Bowl with spur marks "M", "C". (c1820-1860)
* Type 22 - relief mark "(THOs WHITE) & CO", "ED(INBURGH)". Maker, Thomas White, Edinburgh (1823-1882)
* Type 23 - bowl, relief pattern arms of the City of Glasgow, motto "LET GLASGOW FLOURISH". (1850-1920)
* Type 26 - impressed mark "LONDON", "LONDON".
* Type 28 - fluted bowl (1820-1860)
* Type 29 - impressed mark "CORK", "CORK".
* Type 30 - impressed mark "CORK", "CORK".
* Type 31 - impressed mark "C. (CROP)", "(-)R". Maker, Charles Crop, London (1856-1924)
* Type 33 - relief decoration, sheep and palm tree. Maker, Thomas White, Edinburgh (1823-1882)
* Type 38 - impressed mark "(SOUTH)RN & Co/(BROSEL)EY (?). Maker, William Southorn, Broseley (1850-1900)
* Type 39 - impressed mark "DAVIDSON", "(GLAS)GOW". Maker, Thomas Davidson, Glasgow (1862-1911)
* Type 40 - bowl, milled rim, relief mark on spur, Arms of the City of Gouda.
* Type 41 - impressed mark "s CORK", "CORK".
* Type 42 - impressed mark "DIXON & SONS". Made for Hugh Dixon, tobacconist, Sydney (1839-1904)
* Type 44 - impressed mark "(L)ille/D*P". Maker, Gisclon, Lille, France (1820-1880)
* Type 45 - impressed mark "(C. CR)OP", "(LO)NDON". Maker, Charles Crop, London (1856-1924)
* Type 46 - impressed mark "S DIXSON & SONS", "SYDNEY". Made for Hugh Dixon, tobacconist, Sydney (1839-1904)
* Type 48 - impressed mark "McD(OU)GALL)"; "(GLASGO)W". Maker, Duncan McDougall, Glasgow (1846-1967)
* Type 49 - relief mark "T.W. & Co", "EDIN". Maker, Thomas White, Edinburgh (1823-1882)
* Type 51 - stem with relief marks "M.P.(P)"; "(M)AKER". (c1810-1850)
* Type 52 - impressed mark "McDOUGALL", "GLASGOW". Maker, Duncan McDougall, Glasgow (1846-1967)
* Type 53 - impressed mark "149/COLLEEN", "BAWN". Maker, Bawn, London
* Type 54 - impressed mark "(?)", "CORK".
* Type 55 - impressed mark "(DIXSO)N", "SY(DNEY)". Made for Hugh Dixon, tobacconist, Sydney (1839-1904)
* Type 57 - impressed mark "PARIS".
* Type 58 - impressed mark "CORK", "CORK".
* Type 59 - bowl, milled rim, impressed mark "ERIN GO BRAGH".
* Type 61 - relief mark "MURRA(Y)"; "(GL)ASGOW". Maker, William Murray, Glasgow (1830-1861)
* Type 62 - bowl, relief pattern thistles
* Type 63 - bowl, relief pattern bunches of grapes
* Type 64 - impressed mark "PENFOLD", "SYDNEY". Made for Edwin Penfold, tobacconist, Sydney (1855-1890)
* Type 65 - impressed mark "66 DAN.SIMMONS", "SYDNEY". Made for Daniel Simmons, tobacconist, Sydney
* Type 66 - impressed mark "(COR)K", "(C)ORK".
* Type 68 - impressed mark "F. Dumeril (?)/ St Omer". Maker, Dumeril, St Omer, France (1845-1885)
* Type 70 - impressed mark"(SOUTH)ORN & Co/(BROSEL)EY 22". Maker, William Southorn, Broseley (1850-1900)
* Type 71 - impressed mark "S/DAVIDSON", "GLASGOW". Maker, Thomas Davidson, Glasgow (1862-1911)
* Type 72 - impressed mark "C. CROP", "LONDON". Maker, Charles Crop, London (1856-1924)
* Type 77 - bowl, relief pattern scallops and trefoils, relief mark on spur "I", "J"
* Type 78 - bowl, milled rim, impressed mark harp with "CORK".
* Type 79 - impressed mark "W. WH(ITE)", "(GLAS)GOW". Maker, William White, Glasgow (1806-1955)
* Type 80 - impressed mark "BURNS CUT(TY)", "GLASGOW".
* Type 81 - impressed mark "55 W. WHITE", "GLASGOW". Maker, William White, Glasgow (1806-1955)
* Type 82 - relief decoration, ship and anchor.
* Type 83 - impressed mark "C. CROP LONDON" and Registration Diamond. Maker, Charles Crop, London (1856-1924)
* Type 85 - impressed mark "Gambier/Paris". Maker, Gambier, Paris (1780-1926)
* Type 87 - impressed mark "SQUATTERS OWN", "B. JACOBS LONDON". Maker, Benjamin Jacobs, London (1862-1885)
* Type 88 - fluted bowl
* Type 90 - impressed mark "M(cDOUGALL)", "(GLASGO)W". Maker, Duncan McDougall, Glasgow (1846-1967)
* Type 92 - bowl, relief pattern arms of the City of Glasgow
* Type 94 - impressed mark "BLAKE", "LONDON". Maker, Blake, London
* Type 96 - relief decoration, rose. (terracotta)
* Type 97 - impressed mark "RI(NG)". Maker, R. Ring and Co, Bristol (1812-1884)
* Type 99 - impressed mark "CORK".
* Type 100 - relief mark "CORK".
* Type 101 - relief decoration, steam train. Maker, William Murray, Glasgow (1830-1861)
* Type 104 - bowl, impressed mark "BEN N(EVIS) CUT(TY)".
* Type 105 - impressed mark "C. CROP", "LONDON". Maker, Charles Crop, London (1856-1924)
* Type 108 - bowl, milled rim, impressed mark harp and shamrocks with "ERIN GO BRAGH".
* Type 109 - bowl, relief pattern knobs and leaf
* Type 111 - impressed mark "McDOUGALL", "GLASGOW". Maker, Duncan McDougall, Glasgow (1846-1967) (terracotta)
* Type 113 - impressed mark "(T. W)HITE & CO", "(B)URNS CUT(TY)". Maker, Thomas White, Edinburgh (1823-1882)
2.0 ARTEFACTS AS SITE EVIDENCE

The recreational material falls into two broad classes - toys and tobacco pipes. The toys are represented by a limited range of objects, primarily marbles and dolls. The marble assemblage is one of the most extensive observed on a Sydney site. The bulk of the marbles recovered were made of limestone which were amongst the cheapest of the marbles available in the period before 1920. The dolls and the dolls' tea-sets examined were all of porcelain and varied in quality and style from fine French pieces in bisque to solid one-piece examples of indifferent manufacture.

The tobacco pipe assemblage is a fairly typical one for a Sydney site between c.1850 and c.1890. The makers represented in the collection are mostly Scottish or English although there were a number French pipes in the collection and one of Dutch manufacture. The local producers were represented by William Cluer and Joseph Elliott, both of which pre-date 1850. All of the clay pipes were of the common type with no "fancies" being present.

The presence of amberoid and vulcanite pipes in relatively large numbers attest to the replacement of clay pipes by synthetics in the period after c.1860. The single bone mouthpiece may be of Chinese origin. It does not appear to be related to the smoking of opium but is typical of Chinese tobacco pipes.
PADDYS MARKET ARTEFACT CLASS REPORTS

FUNCTION: RELIGION

TYPE SERIES GROUPS

Medal

WENDY THORP

August 1993
1.0 INTRODUCTION

1.1 AUTHORSHIP

This report has been prepared by Wendy Thorp. The material examined for this report formed part of the assemblage recovered during the excavation of part of the former Paddys Market site during 1990-91.

The report is intended to provide an overview of the entire class of artefacts. It is not a detailed analysis of any one or more aspects of the assemblage nor has it been written with the objective of discussing any particular aspect of the site's history and/or archaeology. The information contained in the report should enable researchers to determine whether the artefacts contained in this class may be able to contribute to those issues.

1.2 DEFINITION OF THE "RELIGION" CLASS OF ARTEFACTS

1.2.1 Fabric

This report documents a class of artefacts that relates to a specific function, that of items relating to "religion". It encompasses only one item that is made from metal.

1.2.2 Function

The function of "religion" was generally defined as:

"artefacts which show evidence of spiritual practices or beliefs."
1.3 TYPE SERIES DEFINITION

A "type" is a single artefact from an entire assemblage that best defines a select group within that assemblage. For example, a single medal may have a variety of characteristics that sufficiently exemplify all the like pieces that came from the site. When different varieties of medals are discovered that show new characteristics to those displayed by the first type piece each new and unique piece is described as a single type.

Hence, if twenty medals are recovered from the site and they are all different there will be twenty types. However, if four single medals display all the characteristics that are shown by the other sixteen examples there will only be four type pieces. The remaining sixteen medals will be called "repeat-types" with the appropriate type number following. For example, if eight of the repeat types are related exactly to the type piece 1 there will be a single type piece 1 and eight repeat-type 1.

This system allows for the placement of artefacts which may only be broadly distinguished to belong to a certain group but are generally unidentifiable in most details. The Type Series is designed to provide every artefact in the assemblage with a brief name and number that will allow for access to perform a useful analysis. It provides an overview of the basic diagnostic features and allows a ready comprehension of an assemblage that may number many hundreds of thousands of individual artefacts. A further use of the Type Series is in forming intra and inter-site comparisons such as the formation of phases across the site or specific activities within or between sites.

2.0 DESCRIPTION OF THE TYPE SERIES

Only one type was identified for this functional group. This was:

- medal

2.1 Medal

* Type 1: small metal oval medal with suspension loop. On obverse a figure with hand raised in benediction. Inscribed "...BENEDICTI...". Obverse a crucifix.
FUNCTION: SEWING

TYPE SERIES GROUPS

Pin
Needle
Thimble
Sewing Tool
Scissors
Decorative

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1.2 DEFINITION OF THE "SEWING" CLASS OF ARTEFACTS

1.2.1 Fabric

This report documents a class of artefacts that relates to a specific function, that of "sewing" items. As such it encompasses objects made from a variety of materials. These include:

- metals
- bone

1.2.2 Function

The function of "sewing" was generally defined as:

"tools associated with the production of garments".
1.3 TYPE SERIES DEFINITION

A "type" is a single artefact from an entire assemblage that best defines a select group within that assemblage. For example, a single pin may have a variety of characteristics that sufficiently exemplify all the like pieces that came from the site. When different varieties of pins are discovered that show new characteristics to those displayed by the first type piece each new and unique piece is described as a single type.

Hence, if twenty pins are recovered from the site and they are all different there will be twenty types. However, if four single pins display all the characteristics that are shown by the other sixteen examples there will only be four type pieces. The remaining sixteen pins will be called "repeat-types" with the appropriate type number following. For example, if eight of the repeat types are related exactly to the type piece 1 there will be a single type piece 1 and eight repeat-type 1.

This system allows for the placement of artefacts which may only be broadly distinguished to belong to a certain group but are generally unidentifiable in most details. The Type Series is designed to provide every artefact in the assemblage with a brief name and number that will allow for access to perform a useful analysis. It provides an overview of the basic diagnostic features and allows a ready comprehension of an assemblage that may number many hundreds of thousands of individual artefacts. A further use of the Type Series is in forming intra and inter-site comparisons such as the formation of phases across the site or specific activities within or between sites.
2.0 DESCRIPTION OF THE TYPE SERIES

Six separate type groups were detailed in this report. These were:

- Pin
- Needle
- Thimble
- Sewing Tool
- Scissors
- Decorative
2.1 Pin

All pins have been placed in the "sewing" function although it is recognized that some, particularly those in the upper levels of Type 2, may reflect a clerical use. Three types were defined for the site:

* Type 1: 2 - 3cm in length
* Type 2: 3.1 - 4cm in length
* Type 3: broken - length unknown.

2.2 Needle

Needles could encompass a wide variety of types however in this assemblage only one type was defined:

* Type 1: knitting (bone - point only)

2.3 Thimble

Thimbles were one of the most common artefacts of this function to be found on the site. Five types were identified:

* Type 1: rolled rim, rouletting above in two rows and "orange peel" top
* Type 2: rolled rim, palmette border above and "orange peel" top
* Type 3: rolled rim, plain border and "orange peel" top
* Type 4: rolled rim, inscribed border "Forget Me Not" and "orange peel" top
* Type 5: rolled rim and plain border and top.

2.4 Sewing Tool

Sewing tools were identified as any aids to creating a garment. Two types were identified:

* Type 1: Metal needle threader. Obverse has female profile with "CAMERON" above and "SIGNET/FIRST MEDAL" below.
Type 2: crochet hook - bone.

2.5 Scissors

Scissors were well represented in the assemblage although none appeared to be dressmakers shears. Six types were identified; Types 1 and 6 were particularly delicate.

2.6 Decorative

The only decorative element was Type 1, a sequin.
3.0 ARTEFACTS AS SITE EVIDENCE

The artefacts associated with sewing were not a particularly numerous class and clearly represent casual domestic use rather than commercial purposes. They also do not display the variety that other sites have done, for example, there was no evidence of decorative needlework.
FUNCTION: UNIDENTIFIED OBJECT

TYPE SERIES GROUPS

Alloy (TS UNID OBJ)
Steel (TS UNID OBJ ST)
Brass (TS UNID OBJ BR)
Silver (TS UNID OBJ SIL)
Lead (TS UNID OB PB)
Iron (TS UNID OBJ FE)
Tin (TS UNID OBJ TIN)
Zinc (TS UNID OBJ Z)
Aluminium (TS UNID OBJ AL)
Copper (TS UNID OBJ CU)
Unidentified Metal (TS UNID OBJ MET)
Wood (TS UNID OBJ WO)
Miscellaneous Material (TS UNID OTHER)
Textile (UNID TEXT)

WENDY THORP
1.0 INTRODUCTION

1.1 AUTHORSHIP

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The report is intended to provide an overview of the entire class of artefacts. It is not a detailed analysis of any one or more aspects of the assemblage nor has it been written with the objective of discussing any particular aspect of the site’s history and/or archaeology. The information contained in the report should enable researchers to determine whether the artefacts contained in this class may be able to contribute to those issues.

1.2 DEFINITION OF THE "UNIDENTIFIED" CLASS OF ARTEFACTS

1.2.1 Fabric

This report documents a class of artefacts that relates to a function, that of unidentified or unidentifiable objects. It encompasses objects made from a variety of materials. These include:

- metals
- wood
- cork
- paper/cardboard
- plastic
- rubber
- bone
- textile

1.2.2 Function

Unidentified objects were generally defined as:
"an unknown object; may have a clear form but cannot be ascribed with any certainty to a particular area of activity."

"Unidentifiable" objects may be defined as:

"objects that may have lost parts or may be damaged to the extent that its former use is now unclear."
1.3 TYPE SERIES DEFINITION

A "type" is a single artefact from an entire assemblage that best defines a select group within that assemblage. For example, a single iron fragment may have a variety of characteristics that sufficiently exemplify all the like pieces that came from the site. When different varieties of fragments are discovered that show new characteristics to those displayed by the first type piece each new and unique piece is described as a single type.

Hence if twenty fragments are recovered from the site and they are all different there will be twenty types. However, if four fragments display all the characteristics that are shown by the other sixteen examples there will only be four type pieces. The remaining sixteen fragments will be called "repeat types" with the appropriate type number following. For example, if eight of the repeat-types are related exactly to the type piece 1 there will be a single type piece 1 and eight repeat-type 1.

This system allows for the placement of artefacts which may only be broadly distinguished to belong to a certain group but are generally unidentifiable in most details. The Type Series is designed to provide every artefact in the assemblage with a brief name and number that will allow access to perform a useful analysis. It provides an overview of the basic diagnostic features and allows a ready comprehension of an assemblage that may number many hundreds of thousands of individual artefacts. A further use of the Type series is in forming intra and inter-site comparisons such as the formation of phases across the site or specific activities within or between sites.
2.0 DESCRIPTION OF THE TYPE SERIES

Fourteen separate types were identified for this group. These are:

- Alloy (TS UNID OBJ)
- Steel (TS UNID OBJ ST)
- Brass (TS UNID OBJ BR)
- Silver (TS UNID OBJ SIL)
- Lead (TS UNID OBJ PB)
- Iron (TS UNID OBJ FE)
- Tin (TS UNID OBJ TIN)
- Zinc (TS UNID OBJ Z)
- Aluminium TS UNID OBJ AL)
- Copper (TS UNID OBJ CU)
- Unidentified Metal (TS UNID OBJ MET)
- Wood (TS UNID OBJ WO)
- Miscellaneous Material (TS UNID OTHER)
- Textile (TS UNID TEXT)
2.1 Alloy (TS UNID OBJ)

This was a relatively small group with fifty types. These encompassed a variety of artefacts that may relate to lighting, furniture, clerical items. Type 36 encompassed all completely unidentifiable objects that had no shape or distinguishable features.

2.2 Steel (TS UNID OBJ ST)

Twenty types were identified in this group. They encompassed a variety of wires, rods, straps and one handle.

2.3 Brass (TS UNID OBJ BR)

This was a very small group of approximately nineteen objects. These types appear to generally relate to furniture or, possibly, clocks. There is some sheet metal and rods.

2.4 Silver (TS UNID OBJ SIL)

Only one type was identified in this metal. Type 1 forms part of a key.

2.5 Lead (TS UNID OBJ PB)

A total of seventeen types were identified in this group. Most types are of sheeting and some flat discs. There was one pear-shaped weight and possibly one plumb bob. Type 15 refers to all off-cuts.

2.6 Iron (TS UNID OBJ FE)

Fifty-nine separate types were identified in this group. Type 1 encompassed all unidentifiable fragments. The remaining types encompassed rods, wire, bands or bars (flat), tubing or piping, handles, unusual shapes, hoops, parts of furniture?, grilles, brackets, discs, cans, closures?, parts of fences?, blades?, parts of tools?.
2.7 Tin (TS UNID OBJ TIN)

Thirteen types were identified in this group. Type 3 encompasses all unidentifiable fragments. The remaining types include discs, cans, sheet metal, special shapes, tubing.

2.8 Zinc (TS UNID OBJ Z)

This was a small group of approximately thirty objects with four types. These were:

* Type 1: formless fragments
* Type 2: fragments with distinct edges
* Type 3: rids, bars and other formed shapes
* Type 4: an open rectangle

2.9 Aluminium (TS UNID OBJ AL)

Only one type was identified for this group. This was:

* Type 1: aluminium foil

2.10 Copper (TS UNID OBJ CU)

There were thirty-nine types in this group. The largest portion was composed in fine wire (Type 1) and unidentifiable fragments Type 2). The remainder encompassed brackets, a handle, chain and some pieces that may have come from jewellery.

2.11 Unidentified Metal (TS UNID OBJ MET)

There were eleven types in this group. Type 2 encompassed all unidentifiable fragments. The remainder included wire, tubing, special shapes, sheet metal, bands, and rods.
2.12 Wood (TS UNID OBJ WO)

There were twelve types in this group. Type 7 encompassed all unidentifiable fragments. The remainder included knobs, spikes, stakes, skewers and a variety of special shapes.

2.13 Miscellaneous Material (TS UNID OTHER)

A total of forty types were identified in this group. They encompassed a variety of materials including cork, paper, plastic and rubber. Most relate to specialized shapes.

2.14 Textile (TS UNID TEXT)

Twenty-five types were identified in this group. They included fragments of twine, felt, hessian, sponge rubber, oil cloth, cotton, wool, twill and unidentified fabric.
PALYNOLOGICAL ANALYSIS OF SAMPLES RELATED TO
THE MIDDLE TO LATE COLONIAL PERIOD OCCUPATION
OF THE PADDYS MARKET SITE, DARLING HARBOUR, SYDNEY

by

M.K. MACPHAIL

Palynological report prepared 20 August 1991 for
Godden Mackay Pty. Ltd., Heritage Consultants

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ABSTRACT

Pollen and spores preserved in a variety of archaeological contexts at the Paddys Market site, Sydney, demonstrate that during the middle-late 19th century, the backyards of small terraces were mostly used as dumps for household waste such as ash rather than as vegetable or ornamental gardens or orchards.

This practice, begun earlier in the Colonial Period, allowed the spread of agricultural weeds as well as several cereal crop species, believed to be self-sown from stock feed or straw, and at least one shrub species native to western New South Wales.

The pollen data reinforce earlier evidence that some native bush remained accessible for recreational purposes. This included picking of "showy" wildflowers for house decoration?

Both processes can be seen as part of the ongoing degradation of remaining areas native vegetation around Sydney by exotic species.
INTRODUCTION

This report is the fifth in a series of palynological analyses of soil and other pollen-rich sediments related to the European settlement of Australia (Macphail et al., 1988; Higginbotham et al., 1989; Macphail, 1989, 1990a, 1990b). These analyses form part of an ongoing investigation of Early Colonial Period buildings and archaeological remains preserved in the Sydney Metropolitan area.

The deposits analysed here are come from the Haymarket area site, bounded by Quay and Hay Sts., on the southwestern edge of Sydney's central business district. This site, formerly occupied by Paddys Market is currently undergoing major redevelopment.

Remains uncovered on the site relate to occupation during the middle to late 19th Century, with the earliest remains consisting of material used to fill and level an area developed for terrace housing during the 1860s. Consequently the cultural deposits are both younger than, and reflect a more highly urbanized townscape than those recorded in previous reports such as the Family Court site at the corner of Goulburn and Castlereagh Sts. (Macphail, 1990b).

As previously, the aim of the pollen analysis is to provide evidence of European horticultural practices in the Sydney environs during the Colonial Period.

TOPOGRAPHIC SETTING

The site occurs on the lower slopes of a shallow valley formerly extending onto the foreshore at Darling Harbour. Pre-European soils in this area are likely to have been developed on shales of the Triassic Wianamatta Group overlying Hawkesbury Sandstone.

LOCATION OF SAMPLES

Twenty four samples were forwarded for palynological analysis (Table 1). Most come from soil and rubble used to level and fill the backyards or within the foundations of these terraces built after 1860. All localities are located above the high tide limit.

LITHOLOGY

With the exception of samples recovered from wood dumps [ACNs 1040, 1098] the sediments analysed were sandy loams containing variable amounts of charcoal. Several included fragments of wall plaster [ACNs 3156, 3214, 4013, 5030] but
other European debris such as brick, pottery and bottle glass was absent. A calcined bone was included in the sample from ACN 1026.

POLLEN ANALYSIS

All samples were processed by standard palynological techniques to extract the fossil spore and pollen content. Yields were low relative to other archaeological sites but when possible a minimum of 300 identifiable spores and pollen were counted for each sample. The remainder of the same preparation were then scanned for additional species. In order to achieve acceptable concentrations, plant debris finer than 8 microns was removed by sieving. Unlike palynofloras recovered from soil profiles, the pollen and spores were mostly well-preserved and relatively uncrumpled although often immature or obscured and diluted by macerated plant tissues, fungal spores and charcoal. Only two unidentified pollen types were frequent (1-3%).

TAXONOMY

The fossil spore and pollen types were identified using a pollen herbarium of native species common in the Sydney region. Unknown types were compared with pollen of exotic species known to have been planted at Sydney Cove during the Early Colonial period (see Bligh, 1980; Gilbert, 1986). Based on census of plants at Camden Park (A.N. Rodd, pers. comm.), virtually all ornamental and useful plants now found in Sydney suburban gardens had been introduced by 1860.

Binomial names are given in parentheses at the first point of mention in the text but where possible common names are used thereafter, e.g. composites for the daisy-bush/daisy family (Asteraceae) and chenopods for the salt-bush/salt-marsh families (Chenopodiaceae and Amaranthaceae). Two liverwort (Hepaticae) spores has had to be referred to the Tertiary fossil species - Cingulatisporites bifurcatus and Rudolphisporis rudolphi since the source plants have not been identified. The only plant native to Sydney known to produce pollen smaller than 8 microns and therefore possibly lost during processing is the "Christmas Bush" (Ceratopetalum gummiferum).

Where possible, the common pollen types have been subdivided into morphological classes in order to improve identification of the source plants. Examples are:

(a) Grass (Poaceae) pollen were separated into three size classes [20-40, 40-50 and 50+ microns in maximum diameter] in order to identify probable cereal (Cerealia) species. Unlike in Europe, some Australian grass species produce pollen in the 40-50 micron size class, e.g.
spinifex, although an cereal source is more probable. Grass pollen having maximum diameters greater than 50 microns are identified as definite cereal species.

(b) Three types of composite pollen are distinguished:

(i) The fenestrate type produced by the Liguliflorae, notably exotics such as the very widespread weed, the European dandelion [Taraxacum], and some edible species such as endive [Cichorium], but also by natives dandelions such as Sonchus megalocarpus and Microseris lanceolata. Because these last two species are confined to coastal sand-dunes and the Blue Mountains respectively, an exotic origin is certain.

(ii) Echinate types produced by the Tubuliflorae. These sub-divided into 'low' spine and 'high' spine classes. Only the latter is likely to include exotic species.

Since many fossil pollen were immature, it has not been possible to subdivide eucalypt (Eucalyptus) or crucifer (Brassicaceae) pollen into smaller groups of species. Nevertheless, it is noted that (i) all samples contained low numbers of the distinctive eucalypt type produced by both the bloodwood (E. gummifera) and native apple (Angophora) and (ii) pollen virtually identical to the turnip Brassica campestris and the mustards, B. hirta and B. juncea, are present in some samples.

A list of all plants represented by fossil pollen and spores is given in Table 2. Variation in the acid-insoluble organic matrices (Palynofacies) and of preservation of the fossil spores and pollen are illustrated in Plates 1 and 2. Examples of the more common or distinctive fossil species are illustrated in Appendix 1.

RESULTS

The relative abundance of fossil spores and pollen are given in Fig. 1. These are calculated as percentages of total identifiable dryland spore-pollen count for that sample. Algal and hepatic spores and reworked pollen are excluded.

All fossil assemblages are dominated by the same three native pollen types: she-oak (Casuarina), eucalypt and native grasses (Poaceae <40 microns). More than one species of eucalypt are present and the same is almost certain of the other prominent taxa, i.e chenopods, composites, crucifers and Gonocarpus.

Otherwise the only native types comprising 1% or more of the total identifiable pollen count in most sample are herbs and...
ferns, notably sedges (Cyperaceae) and ferns such as the Rainbow Fern (Culcita dubia).

All the major types were represented by fused clumps of pollen (Plate 2). Some pollen masses were so large as to suggest whole flowers had become incorporated in the soil, notably she-oak, eucalypts, native grasses, probable cereal grasses. A total of 7 definite exotic, 7 probable exotic and 14 non-local native taxa are represented by pollen and spores, mostly in trace [< 1%] amounts.

Botanically significant taxa amongst these and the local native plants are: Araucaria and northern hemisphere pines (Araucariaceae, Pinaceae), wattles (Acacia, including A. baueri), tea-tree (Leptospermum), privet (Ligustrum vulgare), Drumsticks (Isopogon), Native Pea (Xylomelum pyriforme), native heath (Epacridaceae), Rutaceae (including the lemon, Citrus limon), plantain (Plantago lanceolata-coronopus), clovers (Trifolium) and at least two species of the wet forest ferns (Dicksonia, Pteris). Taeniate bisaccate pollen reworked from shales within the Triassic Hawkesbury Sandstone Series occurred in most samples.

Four rare pollen types appear to represent long-distance dispersal: Amperea found in heath and on old dunes; Gyrostemonaceae, widespread in inland Australia; Nothofagus moorei, a rainforest tree confined to the Barrington Tops area on the central north coast but whose pollen occurs in Holocene peats at Dee Why and other swamps in the Sydney region (see Macphail, 1974); and Podocarpaceae, a native conifer confined to coastal rainforest.

DISCUSSION AND COMPARISON

In keeping with the varied sources of the samples, few if any consistent trends occur in the pollen data. For example Privet pollen only occurs only in fill samples but values recorded are close to the 'background' pollen rain. Conversely, probable cereal pollen tends to be more common in samples taken from the backyards and other outside areas but the highest value recorded, 27% in ACN E4/1, comes from within the foundations of one terrace. Similarly with pine pollen [ACN 5031]. Dandelion pollen which are most closely associated with remnant topsoil, occur at equivalent percentages in some but not all of the internal deposits.

In spite of the lack of any clear-cut palynological difference between the 'outdoors' and internal terrace deposits, a comparison of the Paddys Market data with other Colonial Period sites does allow a number of conclusions to be made with a moderate to high degree of confidence. These concern the source of the material used as infill and horticultural and social practices during the Middle Colonial Period.
PLATE 1

VARIATION IN ACID-INSOLUBLE ORGANIC RESIDUES [PALYNOFACIES] RECOVERED FROM SOIL AND OTHER ARCHAEOLOGICAL SAMPLES

[all photomicrographs x 125 magnification]

1. Wood dump at ACN 1098 [1880s +]: Palynofacies dominated by fungal spores and hyphae and fragmented wood tissues.

2. Occupation deposit at ACN [1860s +]: Palynofacies dominated by carbonized and amorphous plant remains interspersed with well-preserved wood fibres and silica.

3. Levelling and fill material at ACN 3156 [pre-1860s]: Palynofacies dominated by amorphous (carbonized?) and semi-humified cuticle tissues. Well-preserved specimens of Isopogon and Casuarina pollen are visible in the lower and upper half of the photomicrograph (arrowed).

4. Remnants of original topsoil? at ACN 3165: Palynofacies similar to that in Fig. 3. Cereal pollen is visible at the centre (arrowed).
5. Protohaploxypinus, a taeniate gymnosperm pollen type, widely distributed throughout Permo-Triassic rocks in the Sydney Basin. [ACN 1095]

6. Poorly preserved bisaccate pollen of an unidentified Permo-Triassic gymnosperm [ACN 3149]

7. A fragment of Lingulodinium machaerophorum, a marine dinoflagellate still present in the waters of Sydney Harbour. This delicate cyst is common in estuarine and foreshore muds and is unlikely to have been preserved unless rapidly buried under wet sediment at ACN 3164.


10. Pseudoschizae circula, an algal species found in freshwater lakes and peats. Its significance at ACNs 1026 and 3164 is unclear but it is possible that the alga can survive in damp soil, e.g. in house foundations.
PLATE 2b

EVIDENCE FOR LOCAL SOURCING OF, AND VARIATION IN THE PRESERVATION OF, COMMON POLLEN TYPES

11. A fused mass of native grass pollen found in the possible remnant topsoil underlying the yard at ACN 3214.

12. A fused mass of eucalypt pollen recovered from fill material at ACN 3149 [pre-1860s].

13. Bacterially degraded eucalypt pollen recovered from the 1860s+ occupation deposit at ACN 3058. This preservation is typical of pollen accumulating within a soil profile.

14. Bacterially degraded she-oak pollen recovered from soil infilling a pipe trench at ACN 3068.

15. A crushed and partially fragmented but otherwise well-preserved pollen produced by a probable cereal grass. Recovered from the pipe trench at ACN 3068. Again this is typical of soils, where the degree of preservation of spores and pollen in the one sample may range from perfect to wholly corroded (and difficult to identify).
1. Sources of sediment

The presence of exotic pollen, in particular dandelion, pine and cereal types, demonstrate that all samples represent or include sediments deposited since European settlement. Although it remains possible that remnants of the pre-European landscape have been preserved at ACNs 3165, 3214, 4128, 4140 (see Table 1), the topsoil almost certainly has been disturbed during the Early Colonial Period.

Of particular interest are the persistent to high levels of Permo-Triassic pollen, reaching up to 10% at ACNs 3149 and H3/1. These palynomorphs are ca. 200-300 million year old and rapidly destroyed by weathering once exposed. The corollary is that much of the material used as infill had either been recently excavated from unweathered shale or obtained from a waterlogged sediment in e.g. a creek bed, pond or on the harbour foreshore.

This almost certainly is the case for one sample [ACN 3164] where marine algae (dinoflagellates) indicate that sand and silt used to fill and level the site was removed from a muddy beach. Logistic considerations indicate this would have been the foreshore below highwater mark at Darling Harbour. The same algae still occur in Sydney Harbour waters. Alternative hypotheses that e.g., the marine algae represent marine silt scraped from boots, cannot be tested on the available data. In either case, the data suggest that by the 1860s, silts and mud associated with the expansion of Sydney Town had begun to cover formerly sandy beaches within Darling Harbour.

2. Survival of the pre-European vegetation

The pollen results confirm previous conclusions (Macphail, 1990b) that:

(a) Significant stands of eucalypts and she-oaks, many probably established before 1788, remained a feature of the Sydney landscape well into the nineteenth century. Whether trees survived on the Paddys Market site is less clear since much of the pollen could have been wind-transported from native trees and shrubs to the south-west and on the North Shore or brought in via firewood. The first hypothesis is supported by the presence of pollen from as far away as Barrington Tops (Nothofagus moorei), consistent with a relatively low influx of pollen from local or in situ plants. Similarly the increasing abundance during the Colonial Period of she-oak pollen (produced and dispersed in very large numbers) is consistent with a diminishing influx of pollen from local sources.

The firewood hypothesis is likely to apply to at least one [ACN 1040] of the two wood dump samples given that this is the only sample in which eucalypt pollen is distinctly more
common than she-oak pollen. Presumably the source(s) were (flowering) eucalypt loppings used for kindling. The use of eucalypt wood for this purpose is significant since she-oak has rather better qualities as fuel.

It is noted that isolated large trees, including a she-oak, survived in the backyard of an Early Colonial Period laundry at Goulburn St. up to at least the 1820s-1830s (Macphail, 1990b). Given the reliance on firewood for cooking and heating, any trees deliberately retained in the Haymarket area would have been for shade or ornament.

(b) Plant communities including native shrubs with 'showy' flowers or attractive foliage survived within recreational (walking?) distance of Paddys Market, e.g. a coastal wattle (Acacia baueri), the "Native Honeysuckle" and several other native proteas such as "Drumsticks" and "Native Pear". The implications of this are discussed below (Point 5).

3. The 'inner city' terrace backyard

With the possible exception of citrus pollen in the wood dump at ACN 1040 [this may represent fuel: see above], there is no compelling evidence that vegetables or fruit trees were grown on or near the backyards of the terraces excavated at Paddys Market. Rather the impression given by the relative abundance of pollen of agricultural weeds, notably chenopods, crucifer, dandelion and grass pollen, is that these areas were used as a dump for household waste including ash from household fires. The overwhelming majority of native shrubs are unable to compete against European exotics on fertile soils and the data illustrate nicely the consequences of raising the fertility of Sydney's soils with ash or other household compost!

This weed flora almost certainly included cereal species since the pollen type is very poorly dispersed (Vuorela, 1973). Given the size of the dwellings, this conclusion may be only applicable to a particular (lower) socio-economic group although it is noted that a very similar situation prevailed at Macquarie Place before 1810 and at the Goulburn St. site in the 1820s to 1830s.

A second probable consequence of the terrace developments was the maintenance of perennially damp environment, allowing the survival of native ferns such as the "Rainbow Fern" [Culcita dubia] and cryptogams such as Lycopodium deuterodensum in an urban environment. At least one species naturally confined to wet forest was present - Pteris (possibly P. comans) at ACN 3164. It is probable that treefern spores [Cytethea, Dicksonia] reflect garden plantings, possibly in the Botanic Gardens. These gardens or the Norfolk Pine planted in the grounds of First Government House on Sydney Cove are likely to be the source of the Araucaria pollen at ACN 5061.
4. Transportation and transhumance

Since systematic cropping was no longer practiced within the Sydney townscape after ca. 1800, it is logical that self-seeding of cereal species was associated with the movement (transhumance) or maintenance of stock, e.g. from seed used for stock feed, or discarded in straw waste. The possible exception is at ACN E4/1, an internal terrace deposit yielding 27% of probable cereal pollen. In this case straw used for bedding may have shed pollen through the floor boards into the foundations.

Since cereal pollen is virtually absent pollen at Macquarie Place (pre-1810), the relative abundance of cereal pollen is suggested to reflect increasing local populations of horses, presumably dictated by the transportation needs of an increasingly urban population in Sydney. The observation runs counter to earlier expectations that within the confines of the Sydney central business, district cereal pollen should be most abundant in deposits pre-dating the relocation of agricultural crops from Farm Cove to Parramatta in the 1790s.

Pollen of the "Chinese-shrub" (Cassinia arcuata), recorded at ACNs 1040, 3068, 3164, 3165 and 5031, almost certainly reflects plant immigration due to movement of stock into the Haymarket area. This species, which now occurs along roadsides in the vicinity of the Flemington Saleyards, has been introduced via stock into Sydney from western N.S.W. The Paddys Market data allow this immigration to be dated to, if not before, the 1860s.

5. Horticultural attitudes

In spite of the extensive exotic plantings in the Botanical Gardens and elsewhere in the Sydney region by the 1860s (Bligh, 1980; Gilbert, 1986), the only plant taxa including ornamental garden species recorded in this study are daisies ("high spine" Asteraceae), geraniums (Pelargonium: in ACN 3058) and buttercups (Ranunculaceae). All include native as well as exotic 'weed' species and relative abundances are far too low to imply deliberate cultivation of ornamental species in any of the terrace backyard samples examined in this study. Similarly with vegetable species with the possible exception of the crucifer family which includes cabbage, mustards and turnip. Conversely the pollen data are emphatic that that many garden plants - from roses, soft-fruit/nut trees (Prunus spp.) and blackberries to garden peas, beans and cacti - were not present or not preserved. The use of privet as a 'quick-set' hedging or street-trees does not appear to have been a local practice in the Paddys Market area during the middle-late Colonial Period.

An alternative source of this pollen type in the Sydney region, Calomeria amaranthoides, is discounted as the species is wholly confined to rainforest on the Blue Mountains.
Conversely, unusually high percentages of pine pollen in ACNs 3149, 5031, 5064 may be evidence that pines were being used as street trees or for wind-breaks in the general area by the 1860s. Like she-oaks, pines are prolific producers and dispersers of pollen and the sporadic high values, e.g. at ACN 5031, may reflect no more than a very low pollen influx from other plants. It is noted that an abundance of pine pollen usually reflects 20th. century plantings of _Pinus radiata_.

In contrast, native proteas (see Point 3, above) and other decorative native shrubs such as _Pimelea_ and _Goodenia_ disperse pollen very poorly and even trace percentages of these pollen types can be good evidence that either the source plants were growing at, or that picked flowers had been discarded on, the site. Unless the pollen has survived from pre-European/Early Colonial Period times - considered unlikely in view of the abundant weed flora and absence of pollen of relatively easily grown, widespread plants such as the _grevilleas_ - the latter explanation almost certainly is correct. It is tempting to speculate that the absence of pollen from extremely decorative native plants such as the _waratah_ (_Telopea speciosissima_) and _Native Rose_ (_Boronia serrulata_) means such plants had already been 'picked out' of areas of native bush accessible to the inhabitants of the Paddys Market site.

**CONCLUSIONS**

The Paddys Market samples reinforce the impression of an increasingly urbanized environment in which lower socio-economic groups had neither the inclination nor the economic need to develop their small holdings. One result of this and was an expansion of many agricultural weeds and some crop species within the urban landscape, a trend promoted by the presence of stock in the area. Not unrelated, may have been an increasing awareness of the aesthetic value of the remaining areas of 'bush' for recreation, manifest in the use of native flowers for household decoration?
BIBLIOGRAPHY


TABLE 1

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<td>1040</td>
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<td>Brick levelling yard 1860s+ ?</td>
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<td>Occupation deposit 1860s +</td>
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<td>Levelling &amp; fill material pre-1860s</td>
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*Archaeological Context Number

Data provided by W. Thorp, 12 August 1991
TABLE 2

CENSUS OF PLANT SPECIES REPRESENTED BY POLLEN OR SPORES

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5. **Native Taxa probably local in Paddys Market area**

[* denotes taxa which may include exotic species]

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<td>Caryophyllaceae*</td>
<td></td>
<td>H</td>
<td>open places etc.</td>
</tr>
<tr>
<td>Cyperaceae*</td>
<td>sedge</td>
<td>H</td>
<td>wet, open places</td>
</tr>
<tr>
<td>Gonocarpus</td>
<td></td>
<td></td>
<td>wet? open places</td>
</tr>
<tr>
<td>Liliaceae*</td>
<td>lilies, irises H</td>
<td></td>
<td>open places</td>
</tr>
<tr>
<td>Poaceae [&lt;40u]*</td>
<td>grasses</td>
<td>H</td>
<td>ubiquitous</td>
</tr>
<tr>
<td>Ranunculaceae*</td>
<td>buttercups</td>
<td>H</td>
<td>wet places</td>
</tr>
<tr>
<td>Restionaceae*</td>
<td>wire-grass</td>
<td>H</td>
<td>wet places</td>
</tr>
<tr>
<td>Typha</td>
<td>bull-rush</td>
<td>H</td>
<td>wet places</td>
</tr>
<tr>
<td>Umbelliferae*</td>
<td>umbellifers</td>
<td>H</td>
<td>widespread</td>
</tr>
<tr>
<td>Culcita dubia</td>
<td>rainbow fern</td>
<td>F</td>
<td>moist rock etc.</td>
</tr>
<tr>
<td>Gleicheniaceae</td>
<td>fan &amp; coral ferns</td>
<td>F</td>
<td>moist places</td>
</tr>
<tr>
<td>Histeropteris incisa</td>
<td>bats wing</td>
<td>F</td>
<td>moist places</td>
</tr>
<tr>
<td>Lycopodium deuterodensum*</td>
<td>bushy clubmoss A</td>
<td></td>
<td>open forest</td>
</tr>
<tr>
<td>Lycopodium laterale*</td>
<td>slender clubmoss A</td>
<td></td>
<td>peaty ground</td>
</tr>
<tr>
<td>Lycopodium scariosum-type*</td>
<td>clubmoss A</td>
<td></td>
<td>peaty ground</td>
</tr>
<tr>
<td>monolete spores*</td>
<td>inc. rasp-ferns</td>
<td>A</td>
<td>damp sites</td>
</tr>
<tr>
<td>Schizaea</td>
<td>comb-ferns</td>
<td>A</td>
<td>damp sites</td>
</tr>
<tr>
<td>Selaginella*</td>
<td>selaginella</td>
<td>A</td>
<td>damp soils</td>
</tr>
<tr>
<td>Cingulatisporites*</td>
<td>liverwort</td>
<td>A</td>
<td>damp soils</td>
</tr>
<tr>
<td>Rudolphisporis*</td>
<td>liverwort</td>
<td>A</td>
<td>damp soil</td>
</tr>
<tr>
<td>Botryococcus*</td>
<td>alga</td>
<td></td>
<td>brackishwater</td>
</tr>
<tr>
<td>Desmidaceae *</td>
<td>desmids</td>
<td></td>
<td>freshwater</td>
</tr>
<tr>
<td>Pediastrum *</td>
<td>alga</td>
<td></td>
<td>freshwater</td>
</tr>
<tr>
<td>Pseudoschizaea*</td>
<td>alga</td>
<td></td>
<td>peaty soil?</td>
</tr>
<tr>
<td>Zygnemales</td>
<td>alga</td>
<td></td>
<td>peaty soil?</td>
</tr>
<tr>
<td>Lingulodinium*</td>
<td>marine dinoflagellate</td>
<td></td>
<td>sea-water</td>
</tr>
<tr>
<td>Operculodinium*</td>
<td>marine dinoflagellate</td>
<td></td>
<td>sea-water</td>
</tr>
</tbody>
</table>

T = trees, S = shrubs, H = herbs, F = Ferns, A = fern allies
APPENDIX 1

PHOTOMICROGRAPHS OF FOSSIL POLLEN AND SPORES

[x 1250 magnification unless stated otherwise]
PLATE 3: POLLEN OF DEFINITE EXOTIC PLANT SPECIES

16. *Pinus* pollen [ACN 3165] x 788 magnification

17. *Ligustrum vulgare* (privet) pollen [ACN 3156]

18-19. *Citrus limon* (lemon) pollen [ACN 1040]

20-21. *Citrus* sp. cf *C. grandis* (orange) [ACN 1040]

22. Asteraceae (Liguliflorae) pollen produced by the European dandelion *Taraxacum officinale* and some exotic vegetable species. As discussed in the report, native species producing this pollen type do not occur in habitats within the Sydney townscape. [ACN 3156]

23. Poaceae (> 50 microns) pollen, produced only by cereal crop species such as wheat, oats and barley [ACN 3165]

24. *Trifolium* sp. (clover) pollen [ACN 4128]

25. Possible specimen of *Citrus* pollen [ACN 3164]
26. Arecaceae (palm) pollen of a type produced by Archontophoenix [ACN 3165]

27. Asteraceae (daisy/daisy-busg) high-spine pollen. This type is uncommon in the native flora but characteristic of most introduced species. [ACN 3165].

28. Asteraceae (high-spine) pollen. This differs from the pollen type illustrated in Fig. 27 in that the spines (echini) are thinner and higher relative to the diameter of this (smaller) grain. [ACN 3058]

29. Asteraceae (high-spine) pollen [ACN 3058]

31. Pelargonium (geranium) pollen, x788 magnification [ACN 3058]

32. Stellaria (chick-weed) pollen [ACN 3156]
PLATE 5: NATIVE TAXA THAT ARE UNLIKELY TO HAVE BEEN PART OF THE NATURAL VEGETATION SURVIVING AT PADDYS MARKET DURING THE MIDDLE-LATE COLONIAL PERIOD

33. Acacia baueri (wattle), characterized by an 8 unit pollen polyad. [ACN 4013]

34. Banksia robur-type pollen [ACN 3164]

35. Banksia serrata-type pollen [ACN 3164]

36. Cassinia arcuata (Chinese-shrub) pollen [ACN 4140]

37. Isopogon anemonifolius (Drumsticks) pollen x788 magnification [ACN 3165]

38. Lomatia-type pollen [ACN 3165]

39. Xylomelum pyriforrme (Native Pear) pollen [ACN I/14]

40. Cyathea (tree-fern) spore [ACN 3158]

41. Goodenia pollen [ACN 3214]
PLATE 6a: LONG DISTANCE TRANSPORTED POLLEN TYPES

42. *Ampera xiphoclada* [ACN 3058]

43. *Gyrostemonaceae* [ACN I/14]

58. *Nothofagus moorei* [ACN 5064]

PLATE 6b: POLLEN PRODUCED BY SPECIES COMMON AROUND SYDNEY

44. *Acacia* (wattle) pollen of the common (16-unit) type [ACN 5061]

45. *Casuarina* (she-oak) pollen [ACN 3150]

46. *Dodonaea triquetra* (Native hop-bush) pollen [ACN 5031]

47. *Monotoca* (heath) pollen [ACN 3058]

48. *Eucalyptus gummifera*-type pollen, produced by the bloodwoods and Native Apple (*Angophora*). [ACN 4128]

49. *Eucalyptus* (eucalypt, gum-tree) pollen [ACN 3165]

50. *Eucalyptus robusta*-type (swamp gum) pollen [ACN 3165]

51. *Brassicaceae* (crucifer) pollen. This type closely resembles pollen of turnips etc. [ACN 3214]

52. *Gonocarpus* pollen [ACN 3156]

53. *Liliaceae* pollen [ACN 4140]

59. Unidentified psilate, tricolporate pollen present in most of the samples examined [ACN 3068]

60. Fragment of *Ranunculaceae* (buttercup) pollen? x788 magnification [ACN 1098]
54. *Selaginella* (selaginella), common on damp garden soils [ACN 3164]

55. *Lycopodium deuterodensum* (bushy clubmoss) [ACN 3149]

56. *Rudolphisporis rudolphi*, a spore produced by liverworts including *Riccia* and often recovered from colonial material made using creek water, e.g. wall plaster. [ACN 4140]

57. *Cingulatisporites bifurcatus*, produced by a liverwort that appears to be common in creeks in S.E. Australia; frequent in Colonial period wall plaster. [ACN 3156]
Soil profile inspections revealed details of the original landscape and drainage conditions prior to urban development. The soils were inspected in December 1990 and January 1991, during the archaeological study. An undisturbed soil core was collected and examined in the earlier visit, and later on profiles were inspected in the pits opened for the study.

The soil core (15 cm diameter) was bored in the northern part of the site where access was to be restricted later due to construction work. A shallow water table was encountered and the soil was sampled above and below the water level, which rose rapidly in the hole. Salinity measurements indicated that neither soil sample was saline, demonstrating tidal waters had not been reached. The upper sample appeared to be disturbed old topsoil; it had an organic matter content of 4.6%, typical of many topsoils. Other chemical properties such as pH (6.4) and the proportions of the various exchangeable cations were consistent with this explanation. The lower sample had a very low level of organic matter (1.2%) and similarly low levels of exchangeable cations. The site appears to have been swampy, with a fresh water table only about 30 cm below the surface. The high levels of exchangeable cations found in the loamy topsoil would indicate that this was an area of accumulation, i.e. a "sink" for the cations brought down by leaching from the catchment upslope. The soil was not peaty or fibrous (as seen in many permanent swamps), and so permanent waterlogging appears unlikely. Instead, the watertable was probably confined to the sandy subsoil, with the loamy topsoil supporting vegetation tolerant of intermittent waterlogging in the rootzone. A forest of Swampy Oak (Casuarina glauca) and Swamp Mahogany (Eucalyptus robusta) is the most likely vegetation pattern.

Shelving sandstone bedrock was exposed in the later excavations to the south, slightly higher upslope. It had a thin capping of sandy topsoil, possibly supporting a typical Hawkesbury sandstone woodland of Sydney peppermint (Eucalyptus piperita), red bloodwood (Eucalyptus gummifera), blackbutt...
(Eucalyptus pilularis) and smooth-barked Angophora costata in the more elevated positions.

The thickness of the soil profile was variable and the soil mantle discontinuous, with outcrops of sandstone bedrock often exposed at the surface. In pockets between the rocks a porous dark grey-brown topsoil of fine sandy clay loam has been preserved, with many old worm channels indicating vigorous biological activity. Some of the sandstone has been strongly weathered, and old root channels, some still containing remnants of the original vegetation, were seen penetrating this very soft and wet zone of decomposing rock. Occasional pockets of dark grey brown clay were seen, overlying strongly weathered sandstone. These are probably the result of weathering of shale lenses within the sandstone bedrock. Rusty mottles, and other signs of poor drainage, were seen in almost all the original soils. Species tolerant of these conditions include Scribbly Gums (Eucalyptus racemosa) and the shrubs Leptospermum flavescens, Banksia oblongifolia and Callistemon citrinus.

In summary, the site lies at the base of a gentle rocky slope, with shelving sandstone outcrops rising above a small apron of alluvial/colluvial material.

The gently-sloping to level footslope area was prone to seasonal waterlogging, and was probably close to one of the small gullies and watercourses which fed into Darling Harbour.

Mudflats below the high tide mark once lay north of the site, probably across Hay Street.

R. Lawrie, Chemistry Branch.