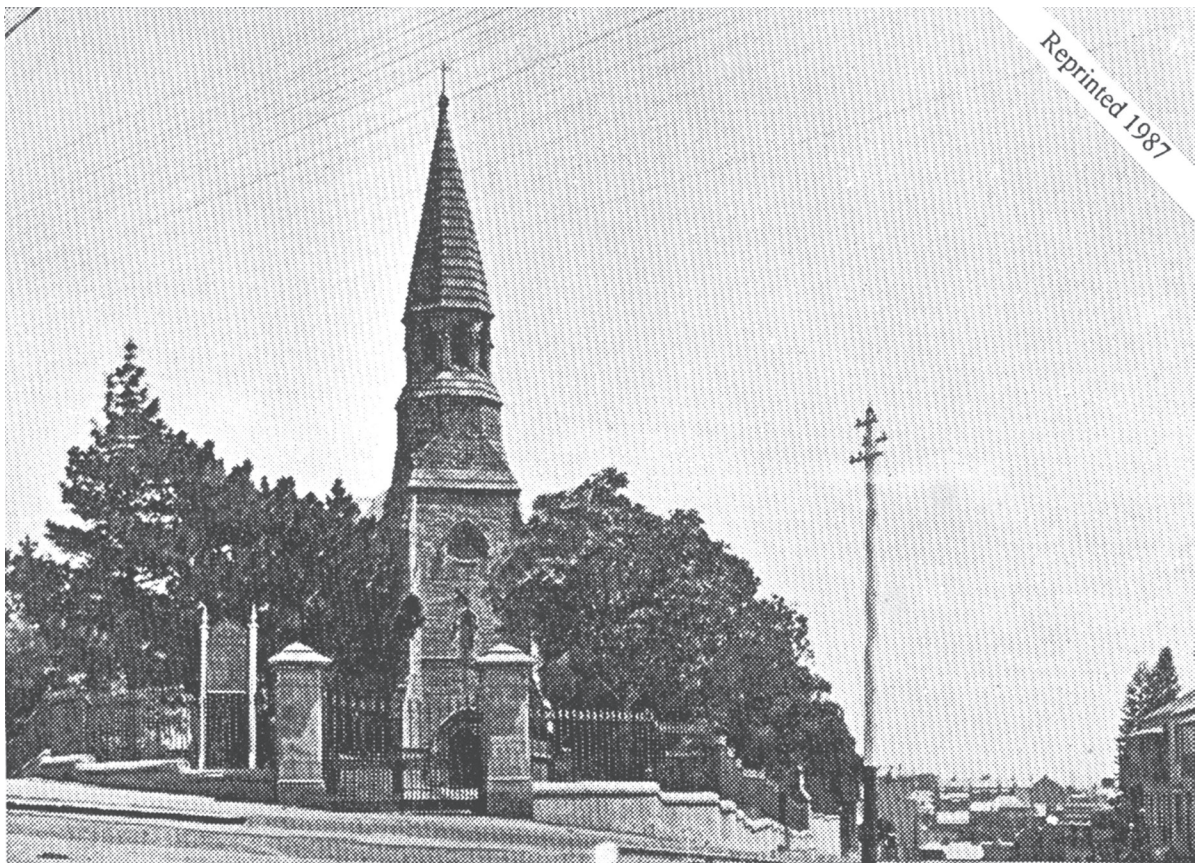# Leichhardt Historical Journal

No 5
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A Theatre of Suburbs
The Barquentine *Alexa* in Rozelle Bay
The Cinemas of Annandale
The Glebe Congregational Church
Excavating the Second Balmain Presbyterian Church

Reprinted 1987

St Andrew's Congregational Church, Balmain, in about 1910

Annandale Balmain Glebe Leichhardt Lilyfield Rozelle

ST ANDREW'S CONGREGATIONAL
CHURCH, BALMAIN, IN ABOUT 1970
(From the cover illustration of *St Andrew's
Congregational Church, Balmain, a short
history* (1972), artist unnamed).

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Editor's Note
The *Leichhardt Historical Journal* was founded in 1971 to encourage
the reading, writing and researching of the history of the Leichhardt
Municipality.

The demand for out-of-print issues has prompted the reprinting of
the issue No 5 of June 1975. After No 6 September 1975 there was a
break in publication until 1978 when the *Leichhardt Historical
Journal* became an annual.

The cover has been redesigned in this reprinting and the page
format enlarged to correspond with later issues. Illustrations have
been added to the cover, and to pages 2, 4, 12, 14, 20, 24, 25.
Purchase price of books reviewed may differ from the 1975 rates.

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An index to *Leichhardt Historical Journal* Nos 1 to 10 appears on
page 27 of *Leichhardt Historical Journal* No 11 1982.

Cover
St Andrew's Congregational Church, corner Darling Street and
Curtis Road, was opened in 1855.
After the 1876 Dandenong Gale "twisted" the stone spire, an element
of distinction on the Balmain skyline, it was strengthened with iron
bracing. Designed by architect John Goold, the church is of historic,
aesthetic and social significance.
(Courtesy, W Gourlay, Balmain Police Boys Club)

A Theatre of Suburbs

By Max Solling

The process of transforming the green fields of Annandale, Balmain, Glebe, Leichhardt, Lilyfield and Rozelle into bricks and mortar occurred, broadly speaking, between the years 1841 and 1918. The rates of population growth in the different districts provides a key to some of the patterns of development.

The first neighbourhoods within what is now the Municipality of Leichhardt to experience an assault of the extensive estate system, the basic unit of land-holding around Sydney up to the 1830s, were Balmain and Glebe.

In 1800 William Balmain received a 550-acre grant that now bears his name but in fact the surgeon held the land for only a year before selling it to John Borthwick Gilchrist. Today Balmain covers over 900 acres and the large discrepancy between the original grant and the present size of the district has not yet been adequately explained. In 1790 a 400-acre church reserve or glebe near Blackwattle Bay was surveyed and set aside for the maintenance of Church of England Chaplain, Richard Johnson. Glebe was subdivided into 28 allotments and sold in 1828 while the first major subdivision in Balmain took place in 1836.

Prior to 1840 the families of a few well to do merchants, solicitors, doctors and soldiers occupied handsome mansions in the more elevated portions of Glebe and Balmain. Although the initial carving up of some large estates in these districts began in the mid-1830s, a severe economic collapse through the colony in 1841 speeded up the process of subdivision and marks the beginning of the intensive residential development in Balmain and Glebe. [1]

In the 1840s the colony was throwing off its convict characteristics and emerging as a free society. Skilled or unskilled labour could now move freely between jobs and from place to place and it was against such a background that a considerable number of labourers found lodgings or acquired a home in Balmain and Glebe and by 1846 the population of these two hamlets was 1,337 and 1,055 respectively. "So rapidly has population spread and multiplied in the suburbs" Mansfield wrote, "that its aggregate numbers are now but little short of one fifth of the population within the city". [2] Measured simply in terms of population statistics, the largest residential districts of Sydney in 1846 were Balmain with 19.6% of the suburban population, Newtown 17.8%, Glebe 15.5%, Redfern 12.7% and Paddington 12.1%.

As Balmain and Glebe acquired a definite shape on the map, early directories reveal the appearance of grocers, blacksmiths, butchers, bakers and shoemakers and as the communities expanded so too did the number and variety of facilities and services that came into being. A sure sign that these emerging suburbs had begun to take on a different character was the establishment of mail deliveries in Glebe in 1852 and in Balmain in 1853. By 1851 building activity on the green indulating hillsides just beyond the urban perimeter was quite conspicuous, but census figures on population and habitations reveal a perceptible quickening in the pace of the suburban migration in the years from 1851 to 1861. [3]

In 1861 both Glebe and Balmain had their own municipal council, National school, post office, churches, hotels and a miscellaneous collection of service and consumer trades. [4] They were, nevertheless, not yet subjected to the full transforming affect of rapid population increase, an advanced level of technology and improved forms of financing residential development.

Sydney's population increased from 44,240 in 1851 to 383,000 in 1891. The inner-residential districts also experienced high population growth rates and profound changes in their physical superstructure and social content during this period as the process of residential growth intensified and by about 1918 few building plots remained in these suburbs.
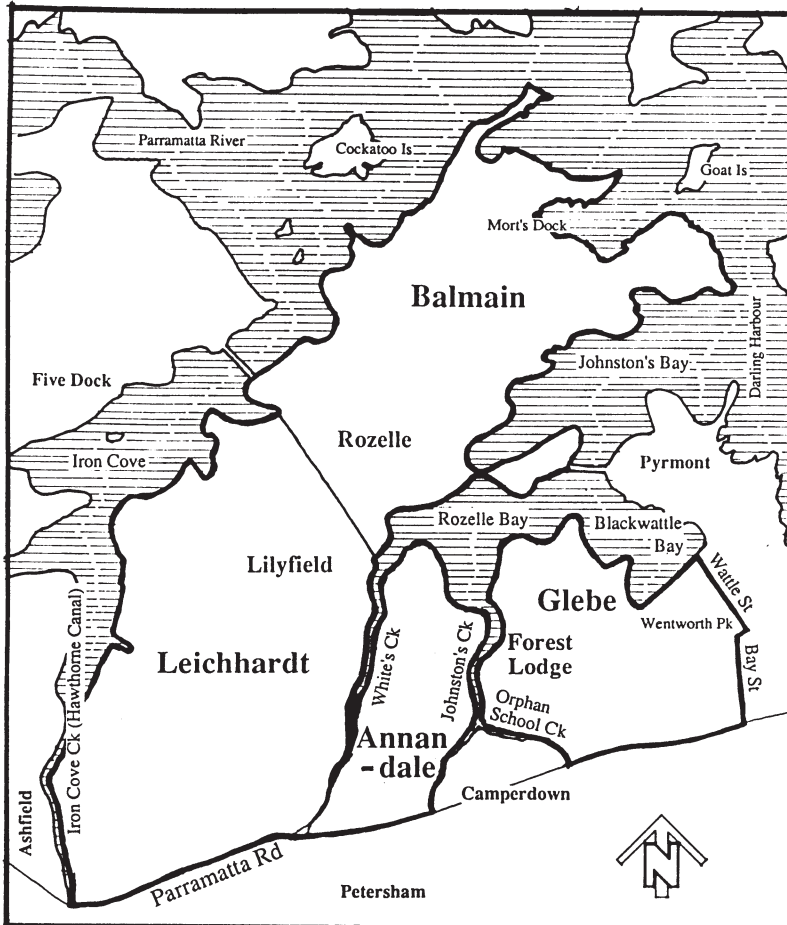
The transformation of the green fields just beyond the physical limits defined by Richard Bourke in 1833, into residential districts of Sydney is closely related to the appearance of improved and cheaper forms of public transport between the years 1871 to 1901.

The size of Sydney and its residential districts in the 1850s was clearly defined by the available means of transport. Balmain, Glebe, Newtown, Paddington and Redfern, all situated within a radius of three miles of the city, experienced steady rates of growth between 1841 and 1871 when the means of transport was limited to ferries, public omnibus and private carriage. The high cost of transport restricted its regular use to a small wealthy minority and those with a home or lodgings outside the city limits had no option but to walk daily to their place of employment in the city proper.

In 1840 the forms of road transport were indeed primitive, and due to the time it took to journey by land into the city, Balmain was quite isolated from the metropolis. The inhabitants of Balmain realised that until effective use was made of the waterways the development of the district would continue to be retarded owing to the long, circuitous route to and from the city by land. The *Experiment,* a steam ferry, began conveying passengers to Balmain in 1840 but the service was irregular and soon ceased and in fact many Balmain families at that time acquired a boat and rowed to the city when the necessity arose.[5]

In 1842 Edward Flood and Henry Perdriau started operating a ferry service from Balmain and they were quickly followed by a number of other ferry proprietors. Perdriau eventually assumed control of the business, which was so successful that in 1853 it would buy out all its competitors.[6] At this time the business name of T S Rowntree & Co was formed, with the intention of constructing a dry dock at Waterview, the proprietors of the firm being

Thomas Mort, Thomas Rowntree and J S Mitchell and in 1855 the 300-foot long, 53-foot wide, and 19-foot deep Waterview Bay Dry Dock (Mort's Dock) was opened. When T S Rowntree & Co was dissolved in 1861, Mort became the sole owner of the dry dock. The importance of Mort's Dock and the number employed in shipbuilding and dockyard works and ancillary industries in Balmain helped establish a strong tradition of ship building and ship maintenance in the district.[7]

As the suburban communities continued to grow in the 1860s so too did the demand for more regular horse bus services and water transport. In Glebe, for instance, the number of omnibus proprietors jumped from five in 1859 to 45 some eight years later, and as services became more regular, the intensity of competition between proprietors was reflected in a drastic reduction of the fare into the city from sixpence to threepence, thereby bringing regular suburban travel within the financial reach of the better-paid clerk and artisan.[8] It was not until the 1880s when omnibus fares became relatively cheaper, real earnings rose and working hours were shortened, that the regular daily use of public transport became available to all.

In 1872 Henry Hoyt formed the Sydney Tramway and Omnibus Company, with the intention of establishing tram lines to some of Sydney's inner suburban areas. Six years later, the government examined the useful-ness of trams as a mode of urban transport and their suitability for Sydney's narrow streets. After extensive lobbying by a number of municipal councils the government assumed responsibility for the construction of tram tracks and lines were built to Randwick Race Course in 1880, to Bondi Junction in 1881 and in 1882 were extended to Marrickville and Glebe. The line to Glebe Point and another through Forest Lodge, were completed in August 1882.[9] The Annandale line was completed in 1883, and the steam tram service to Balmain was operat-ing in 1884, and it is certain that the advent of the stream tram intensified residential building in these areas while the circumstances of migration into these districts affected the dimensions of the boom. The steam trams connected the inner suburbs with the Sydney Tramway and made the whole apparatus of metropolitan transport capable of carrying more people further and cheaper than it had so far before.

The conversion of trams to electric traction in 1900 on the Glebe run ultimately sounded the death knell of the Glebe ferry service,[10] but in Balmain water transport, able to compete effectively with the trams, thrived. Electric trams were running to Balmain in 1901, Leichhardt in 1902 and Annandale in 1903 and continued to serve these areas until 1958.

From the 1860s steamboat proprietors sought to capture a share of the lucrative transport industry and as the speed of the service and the fares compared very favourably with land transport, they soon became a very real threat to the omnibus proprietors. In the 1880s double-ended paddle steamers were conveying passengers to and from Balmain and Glebe and with a more regular time-table ferry travel to these areas reached its zenith in the 1890s. The monopoly of the Balmain ferry service by Perdriau continued until 1882 and when he sold out to the Balmain Steam Ferry Company, the fare to the city was threepence each way or seven tickets for one shilling. Many residents contended that the fares were too high, and in 1892 a co-operative was formed, with the sole object of reducing the fare from threepence to one penny each way. The Balmain Steam Ferry Company unable to compete was bought out by the Co-op (known as the Balmain New Ferry Co.)[11] and in addition to reducing fares the company, by acquiring such vessels as the *Lady Rawson* and *Lady Carrington,* improved the comfort and speed of daily travel to the city.

The gradual improvement of transport facilities and the lowering of costs of daily suburban travel was an important factor contributing to a dramatic change in the social structure of these suburbs near the turn of the century.

Balmain and Glebe, with populations of 6,272 and 5,721 in 1871, were among the largest residential districts of Sydney. In that year when Leichhardt achieved municipal status, only 614 inhabitants lived within its boundaries. Leichhardt, named after explorer Ludwig Leichhardt, covered an area of 1,300 acres and was a collection of eleven grants, the five largest estates being Hugh Piper's 270 acres and John Piper's 165 acres and three separate 100-acre holdings owned by John Prentice, Lawrence Butler and John Austin. The area of Leichhardt was reduced to about 1,120 acres when Annandale was proclaimed a separate

Table I: Census Figures - Population and Habitations

	1846	1851	1861	1871	1881	1891	1901	1911	1933	1947
ANNANDALE (330 acres) Population	-	-	-	-	-	-	8,349	11,240	12,205	12,396
Residences	-	-	-	-	-	-	1,729	-	-	-
BALMAIN (938 acres) Population	1,337	1,397	3,482	6,272	15,063	23,475	30,077	32,038	28,272	28,398
Residences	296	-	737	1,391	3,430	5,138	6,028	-	-	-
GLEBE (529 acres) Population	1,055	1,575	3,712	5,721	10,500	17,075	19,220	21,943	19,874	20,510
Residences	264	-	720	1,156	2,231	3,449	3,737	-	-	-
LEICHHARDT (1300 acres Pre - 1894 1,120 acres, Post - 1894) Population	-	-	-	-	1,866	17,067	17,454	24,254	20,209	19,462
Residences	-	-	-	-	-	3,605	3,393	-	-	-

municipality in 1894.

In 1842 an auction advertisement in the *Sydney Herald,* referring to the subdivision of Piperston Estate, stated that "the numerous gentlemen's seats and residences of influential persons connected in daily occupations with Sydney shows at once that it is a neighbourhood not only of choice but of popular enquiry"[12] where the homes and grounds of solicitor James Norton, surveyor Samuel Perry and magistrate Ryan Brenan possessed all the prerequisites of the contemporary English country gentleman. The large garden on Norton's 100-acre Elswick Estate featured groups of roses, bamboos and gardenias, peacocks, a pond rich in eels and an orchard and behind Elswick House was a row of cottages for convict servants.[13]

The year 1875 marks the beginning of intensive subdivision of the large Leichhardt estates and the process of carving up such areas as Elswick, Redmond's, Piper's, Kegworth, Annan View, Helsarmel, Garry Owen, Orange Grove, Harbord and Austenham continued until about 1907.[14] By 1891, 17,067 residents lived in Leichhardt and a valuable record of the history of these changes in the 16 years after 1875 can be found in the *Sands Sydney and New South Wales Directory* , in estate agents' advertisements, and in official printed material such as census reports and lists of agricultural holdings, livestock and "manufactories".

In 1799 Lieutenant-colonel George Johnston received a grant of 290 acres. Some 85 years later reclamation of portions of Johnston's and White's Creeks enlarged the size of what is today the suburb of Annandale to about 330 acres. The emergence of Annandale, named after Johnston's birth place in Scotland, as a residential district occurred in the thirty year period after 1880.[15]

The pace and shape of suburban growth in the second half of the nineteenth century was governed by several dynamic forces. The effect of demographic change and the development of transport services have already been seen.

A third element in suburban growth was the appearance of new techniques and inventions, which provided the

means that made possible the accommodation of vast numbers of urban dwellers. The first fully mechanised process of brick production, introduced in 1870, allowed large quantities of bricks to be made more cheaply than previously and was a big improvement on the slow process of making bricks by hand-powered mechanical presses. The use of the cavity wall was an important technical advance and meant that the inner structural wall would remain dry during wet periods. Just as significant was the network of pipes, drains and sewers supplying the Sydney metropolitan area with gas and water and providing efficient house drainage and sewage disposal. The spreading network of pipes and the development of plumbing brought changes to the plan of the house. Water seals on every fitting and a ventilator between the seal and the sewer isolated each house from the gases in the main, while in most middle-class homes the water closet pan was brought inside the house by 1890, without unpleasant consequences, although in lower income group dwellings the pan remained in the separate out house in the backyard, oblivious to technical development.[16] By 1870 gas, apart from being used for street lighting, was also used in bed rooms, for kitchen stoves and for fires in living rooms and in the early 1890s gas bath heaters made their appearance.

A fourth element in this expansion was the widespread acceptance of the convention of a single family dwelling and of the quest for social exclusiveness. The wealthy colonists who lived in the neighbourhoods emerging just beyond Sydney's urban perimeter in the 1830s, had fled from the cramped and insanitary living conditions within the city proper, to areas of open green and garden, pure air and water.

In its early form, the suburb was an attempt to find a solution to the harsh realitites of the befouled metropolis and tended to be a segregated community set apart from the city, not merely by space, but by class stratification. By quitting the city they achieved privacy and solitude and a degree of social advantage.

Initially, of course, suburban living was limited to those who could sport a horse and carriage and coachman. As the forms of transit improved and the city crept closer to the suburbs, the rural note vanished and the virtues it at first boasted, namely society and solitude, began to disappear.

Land values went up in the newly invaded areas, once they were made accessible by tram or train, and the better the modes of transportation, the higher the values and the wider the suburban ring.[17] Competition for land for residential building intensified in Balmain, Glebe, Leichhardt and Annandale in the late 1880s. Closely associated with increasing density of land use were the unpleasant odours emitting from Glebe Island abattoirs and from the harbour, polluted by raw sewage. The stench of the municipal nightcart, on its daily errand, pierced the air while the spread of factories and other non-residential buildings further reduced the social desirability of the inner ring of suburbs. The problem was aggravated by jerry builders, anxious to cash in on the need for residential accommodation, rapidly erecting sub-standard timber houses, a situation vividly described by James Inglis.[18]

Near the turn of the century the large houses of an early generation in Leichhardt, Glebe and Balmain were being purchased by the Church or State to serve as institutions for the poor, homeless or mentally ill, or were being converted into lodging houses, and in 1911, according to census data, 31% of the occupied houses in Sydney were owner-occupied and 66% tenanted.

In the early years of settlement New South Wales was dominated by a pastoral upper class, intent on emulating the English gentry and served by a class of propertyless men who furnished the labour supply. Colonial society nevertheless differed sharply from England in that it lacked a hereditary aristocracy and the rigidity of formal hierarchical grades. Since the labour force required by the pastoralists was relatively small, the working class increasingly drifted to the capital cities.

In the pre-industrial society the merchants and professional men, who had the monopoly of both wealth and education, were at the top of the social pyramid and there was a huge gulf in the level of income and style of life between this group and the remainder of the population.

In the 1860s the growth of colonial industry and the change in the scale of production in the urban areas not only altered the existing

occupational structure but made it more diverse and complex. Greater stability in social life associated with the new way people earned their living was reflected in a new order created by industrialisation and this restructuring of the economy laid the basis for a more developed form of social and economic differentiation. Most of the working population in Sydney and its suburbs at this time were wage earners and the economic position of the population was largely determined by occupation, income, education and style of life. In the final quarter of the nineteenth century occupational mobility was achieved through land ownership, education and increase in real income. During this period the middle and lower income groups had greater opportunities for economic and educational advancement and the possibilities for greater social mobility, narrowed the gap between the top and the bottom of the economic scale and this change in the occupational structure was reflected in the social geography of the inner suburbs.

In trying to assess the social standing of suburban districts of Sydney contemporary "guide book" descriptions are a somewhat crude yardstick, but more objective and reliable information can be found in the returns of the census enumerator. One useful index of social rank is the size of dwellings and the census data collected in 1891 which, by listing the size of residences, serves as a basis for comparison with other suburbs. Occupational data, the best evidence for a study of social differentiation, was not published in a meaningful form for the purpose of a social analysis in 1891. After 1885, however, the increasing amount of detail gleaned from *Sands Sydney and New South Wales Directory* relating to occupational groups, indicates relatively clear patterns of residential segregation according to occupation. An analysis of housing and population statistics in Glebe and Balmain suggests that the association of elevated areas with high social status was supported by medical, aesthetic and symbolic considerations.

The forms into which suburbs grow, the acceptability of those forms by the citizens and the changes in acceptability which these forms undergo are the very essence of suburban life.

The class lines within residential districts were largely defined in economic terms. In 1861 the main economic groups in Glebe were residentially segregated from each other, the most obvious pattern of social differentiation, being between the two extremes on the economic scale - the poor unskilled and semi-skilled labourers socially and physically isolated on Bishopgate estate near Parramatta Road while the professional and mercantile elite lived at Glebe Point at the suburb's other extremity. In adjoining suburbs also, differentiation was most evident at the extremes of wealth and poverty, which were translated into the landscape in unmistakable segregation, but between these two groups lay more hazily perceived social boundaries.

In the fifty years after 1861 a progressive series of changes occurred in the distribution of population within Annandale, Balmain, Glebe and Leichhardt. The interacting influences of new technology, new demands and changing taste, radically altered the physical fabric and social landscape of these suburbs. By the late 1880s the instability created by suburbanisation produced succeeding waves of escapees from urban congestion. The well-to-do were the first to flee and this exodus from the changing inner-city districts was closely associated with new suburban alternatives created by improved transportation. Once those with economic means fled to the outer fringes of development, in search of a new "way of life", they were replaced by citizens with moderate means, rents tended to fall, and as the process of downgrading continued, poor tenants moved in.

To generalise about the social content of the inner suburbs, with all their complexities, is a hazardous occupation. All possessed a number of well-to-do streets in 1911 occupied by doctors, lawyers, engineers and architects but the writings of contemporary observers gives the impression that the level of social acceptability of these areas had deteriorated appreciably and the gradations in social status which had previously characterised different neighbourhoods had become increasingly imprecise.

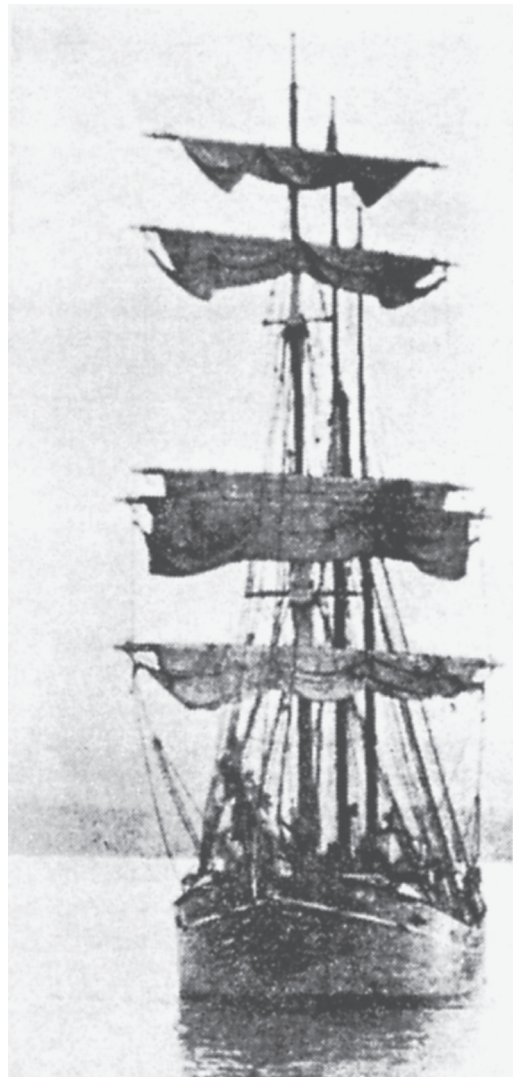# The Barquentine *Alexa* in Rozelle Bay

By Margaret Quinn

ALEXA IN ABOUT 1920
Built in Holland as a river barge, *Alexa* was converted to a barquentine and sailed out to Australia. *Alexa* plied between Sydney, New Zealand and the Gilbert Islands.
(Courtesy E Whitton, Vaucluse)

Around 1920, when the viaduct was being built across the head of Rozelle Bay for the goods railway, Kelly's paper shop was a social centre. It had a triangular court-yard with a protective iron fence, and commanded a fine view over the bay. For a couple of hours every evening, men in the twenty-to-thirty age group sat on the steps and along the courtyard ledge, and as legs dangled from the high-rise positions, they smoked pipes, yarned and kept a lookout on the passing parade.

Rozelle Bay itself provided a lot to watch. The ferries *Lilac* and *Annie (Gentle Annie* was her local nick-name) charged a penny for the trip to the city from a wharf between Johnston Street and the bridge over White's Creek. Both ferries plied across the bay, calling at Glebe Road, Goodlet's Timber Merchants wharf (now the C S R), and on to Erskine Street, Sydney. The trip took fifteen minutes. The Bald Rock ferry plied to Stephen Street, Balmain, then on to Erskine Street for a penny.

Rozelle Bay was also a major centre of the timber industry, and a large amount of timber was brought in by ships. Some ships anchored out in the stream and dropped logs into the water with their winches. Both ends of each log were then dogged with an iron ring and a wire rope was threaded through the rings of perhaps twelve logs to form a raft which a man rode while it was towed by steam tug into Rozelle Bay. Other grades of timber were winched from overseas ships onto a punt about 80-foot long by 30-foot wide, and a steam tug nudged the punt into Rozelle Bay just as they do today.

Oregon and spruce were imported from Canada; also Baltic weatherboards, already cut, bundled and ready to be off-loaded on to punts, from the Baltic states; as well as Tasmanian Oak and New Zealand pine. The oregon was re-sorted and graded for size when delivered by the timber steamer *Myall* to the various timber yards on Rozelle Bay's foreshore. A firm of furniture manufacturers, Binns, Wadge and Brown, had their timber yard in Storey and Gordon Streets, Rozelle, and used Canadian spruce and Tasmanian oak. New Zealand pine was used by the Union Box Company in Johnston Street and The Crescent, Annandale, for making boxes. Two other timber firms in Annandale were Saxon and Binns, and Langdon and Langdon.

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Many ships engaged in the timber trade in Rozelle, Johnston and Blackwattle Bays and even then - in the 1920s - most were sailing ships. They included the included the Craig Fleet: the barquentine *Selwyn Craig,* the barques *Louisa Craig, Joseph Craig, Marjorie Craig, Jessie Craig, Constance Craig, James Craig* and *Hazel Craig.* Then there were *Mary Isabel, St Kilda, Louis Thirult* and *Kate Tatham;* also some scows, *Jap, Morora, Cathkit* and *Uroro.* Also *Pelotas, Hippalos, Daniel, Alexa, Wanganui* and *Senorita.* Many of these sailing ships were commanded by some member of the Whitton family.

In December 1920 I watched one of my friends, a sixteen-year-old lad, sail out on the barquentine *Alexa* from Rozelle Bay. The *Alexa* was registered in Wellington, New Zealand, weighed 285 tons, and was owned by a Chinese firm of silk merchants, On Chong. As well as an office located in Lower George Street, near Essex Street, On Chong conducted a store and sold rolls of silk and eastern merchandise. Prices were reasonable as customs restrictions were more lenient than today, but On Chong later went bankrupt.

Originally built as a river barge in Holland, The *Alexa* was converted to a barquentine, i.e. a three-masted vessel, with the fore-mast square-rigged and the main-mast and mizzen-mast fore-and-aft-rigged. She was brought out to Australia by Captain White, but the conversion was not entirely successful: Captain Walter Whitton says she was not a good sailing ship. The *Alexa* did a few trips to New Zealand in the charge of Captain F Whitton; otherwise she was in the charge of Captain Gerrard. On the vessel's last voyage, in 1923 she caught fire and was a total loss.

In fair weather the *Alexa* could "lay her course", i e, sail straight to her destination; otherwise "tack ship", or zig-zag across the wind, was the order of the day. In bad weather, sails had to be shortened so as not to put too much strain on masts and gear, and in some cases all hands had to be on deck. Depending on weather conditions, the number of days varied for different sailing ships. For instance, the *Alexa* did a trip to the Gilbert Islands in 20 days, whereas the *Cathkit,* an Auckland scow took 60 days to do the same. Yet the barquentine *Laura* once did the voyage six days. Another schooner, *Mapu* sailed from Hobart to Grafton in five days.

In December 1920, the ship's crew consisted of the captain, chief officer (first mate), bosun (second mate), ordinary seamen (three able seamen who worked for Ł12 per month each), cook (also steward), and boy (the local lad who was paid Ł3 per month). It was customary for the captain's wife and younger children to accompany him on a trip.

Tobacco and cigarettes were kept customs-sealed in the captain's quarters in the saloon on the aft deck, whilst the *Alexa* was in port. At sea, the skipper broke the seal and the crew purchased smokes at duty free prices. The cook prepared meals of salt meat and hash, and cooked in a small galley over a coal stove. Crew members provided their own cutlery, crockery, towels, soap, matches, sheets, blankets and straw mattress (known as a donkey's break-fast). Personal ablutions were performed with a bucket of fresh water, alternating with a sea bath brought up by bucket. The crew's eating and sleeping quarters were in the fo'c'sle. But the boy and one able seaman were domiciled on the half-deck of a small room furnished with top and lower bunks and collapsible table hinged to a wall.

The *Alexa* left Rozelle Bay with a cargo of food provisions. Her first port of call was Newcastle to take on a cargo of coal; then to Grafton on the Clarence River to load local hardwood. She then proceeded to the post of Butaria in the Gilbert Islands, to rendezvous with the *St George,* a former North Coast Company steam vessel. The *Alexa* discharged the food provisions and coal at Bultaria and took on copra which had been collected around the Gilbert Islands by the *St George.* The crew of the *Alexa* loaded and discharged the cargo with a winch, except for the copra which was loaded by native labour supervised by the first mate. Cargo was stowed below and, on occasions, deck cargo was carried. The *Alexa* then delivered the copra to New Zealand where she took on white pine for the Union Box Company in Annandale.

The boy saw an ugly incident on this first voyage. The work of stowing a full cargo of timber at Greymouth in New Zealand was finished on a Saturday morning and the *Alexa* was due to sail on the Sunday morning. The master then gave each man a "sub", i e, a little money out of his pay. One sailor came on board and demanded more money but was refused.
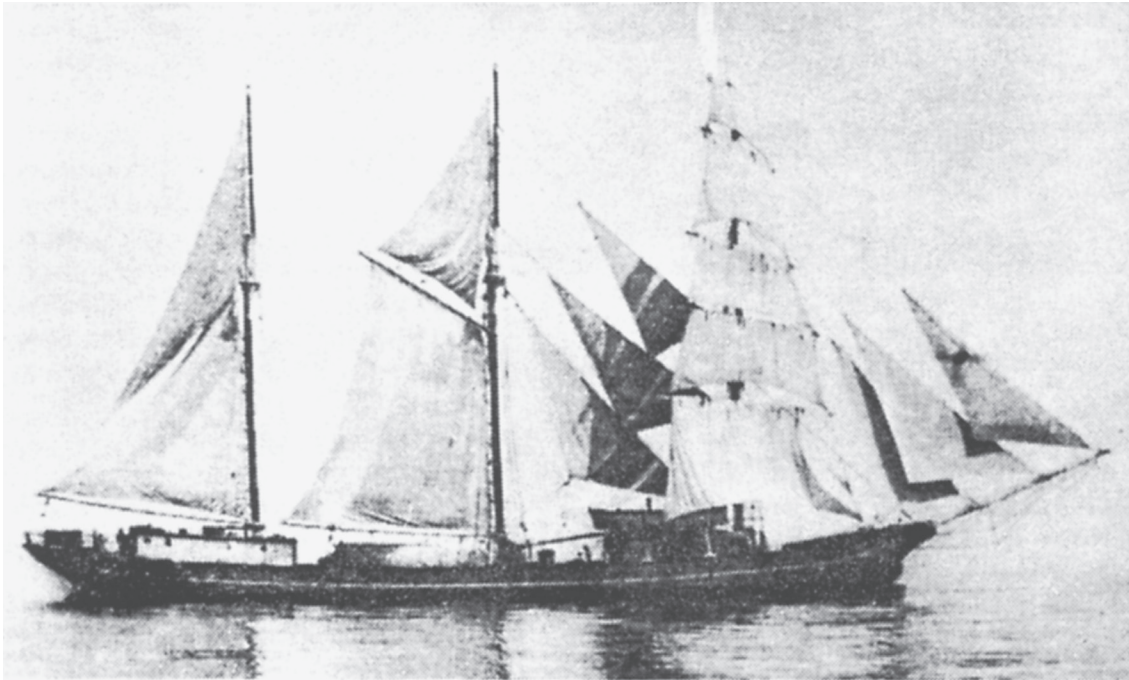
ALEXA IN FULL SAIL

The barquentine carried timber, copra and coal with her captain, first mate, bosun and crew of three seamen, cook and ship's boy.
Alexa was destroyed by fire in 1923.
(Courtesy E Whitton, Vaucluse)

He picked up a belaying pin, which is used to make the ropes fast, and threw it, missing the captain's head by inches. He was locked up by police for the night. It was found the next day, after sailing, that the sailors had a great deal of liquor in the fo'c'sle. The master borrowed the bosun's revolver, went forward and demanded the liquor. When the men saw the revolver, they brought out all the liquor and the master made them throw it overboard. There could have been trouble, though nothing happened. When they were signed off in Sydney, a number of them were fined, or "logged".

When the boy arrived back, the local cobbers waited on the old blue metal wharf which extended 100 feet to a depth of 16 feet into the bay. After proudly supervising the tie-up of the *Alexa* to the bollards, the pals jumped on board, welcomed the sailor-boy, crew and captain, and made themselves at home. They ate the old man's biscuits and cheese with chewed copra. They donned swimming vees and dived off *Alexa's* side and mast into the shark-infested bay. These boys were strong swimmers and champion divers. They had been taught to swim by older boys at high tide in Johnston's Creek canal, which cuts through Federal Park and empties into the bay. They learnt to dive at Drummoyne Swimming Baths. Many-a-time they swam from the *Alexa* or the old blue metal wharf to the Rowing Club on Glebe Point. The local residents were concerned and so were the parents. My brother was one of the swimmers. But they were lucky, the Rozelle Bay sharks never attacked.

Being a girl, I was not allowed to participate in the departure of the *Alexa* in 1920. These were the affairs of men. To soothe my disappointment, I was handed a ration of copra, but after two brave attempts to chew it, I returned my award: it tasted like soap.

Information on Alexa was kindly supplied to the author by Captains Walter & George Whitton.

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Excavating the Second Balmain Presbyterian Church

By John Wade
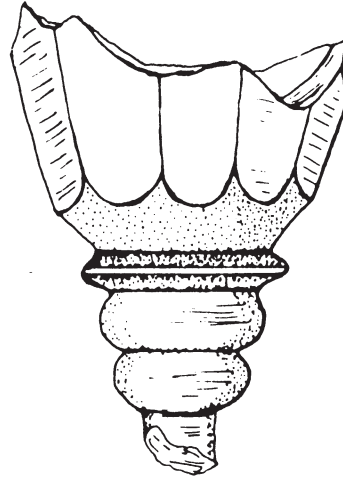
A renowned archaeologist once said that archaeology begins when you throw an empty tobacco tin in the waste basket. By definition of course, archaeology means the study of ancient things, but in recent years archaeologists have been using the techniques of their discipline on more recent material. This subject is often called historical archaeology.

Sydney University Archaeological Society has conducted several excavations in Australia over the last ten years, first on Aboriginal rock-shelters and later on early European sites, such as the Irrawang Pottery in the Hunter Valley. In 1973, we undertook a small "rescue excavation" of the Balmain Presbyterian Church site before its transformation into a park.

We already knew something of the history of the church, thanks to research by Peter Reynolds, John Engle and Rita Wise.[1] It was built of timber on stone foundations at the corner of Darling Street, and Colgate Avenue, adjacent to the lot on which the Watch House stands. Ten years after its opening in 1858, the unpretentious timber building was superseded by a new stone church in nearby Campbell Street. By 1870, the old church had been converted into a shop and residence, and so it remained - with frequent changes of

proprietors - until its demolition in the 1930s or 1940s. The vacant block was then used as an unofficial rubbish tip until its conversion into a small park by the Balmain Association.

The Balmain Association had already conducted some digging on the Darling Street side of the site. We decided to concentrate on the parts which had not been investigated already, and laid out three trenches 3 m wide and 9 m long from the Colgate Avenue alignment (see plan). The "dig" was held on weekends from June 14 until September 22 1973, with an average of a dozen workers drawn from University students, W E A students and local residents.

Archaeologists not only attempt to recover objects and structures, but also to preserve the relationships between these. Noting the stratification, or layering, enables us to arrange in sequence the various layers and objects within them according to their relative times of deposition. Hence we dig slowly, layer by layer, and leave vertical "baulks" between our trenches to preserve a visual record of the stratification. This gives us a relative sequence of events; for absolute dates, we must rely on the objects themselves (coins are an obvious example) to date the layers, or on other methods.[2]

So far, only the excavational side of the work has been completed. We did not have time to clear all the trenches down to sterile soil, but a smaller area of each was ample to give a firm idea of the sequence of events. We have only just begun the study of the finds back at the University.

In excavation, one comes across things in the reverse order from the way they happened, i e, things get older as you go down. However, it is usually clearer to explain what happened in the opposite direction, from earlier to later. The drawing of the vertical section in Trench Z (marked A-B on the plan) illustrates what happened.

Starting at the bottom, we have sterile soil (I) with no trace of man's activity. Then there is a layer of soil (II) with pieces of charcoal in it. This seems to be the original topsoil when the Europeans moved into Balmain, the charcoal suggesting land clearance by firing the scrub. We cannot say whether this was done by Aborigines or Europeans[3], since there were no finds in this layer to permit a date more precise than "before 1858" when the church was completed.

At least some of the sandstone for the church foundations was brought to the site and trimmed in situ, for there is a layer of stone debris (III) from this operation. This layer is much thicker in some parts of the site than in others; the chipping was carried out in at least two areas, probably near where the loads of rough-hewn stone from the quarry had been stacked.

The church foundations associated with this layer are preserved on the Colgate Avenue alignment and across the back wall parallel to the Watch House fence, where two courses were needed to bring up the level. Most of the blocks are about a metre long and 35 cm, wide and deep. Our excavations revealed the existence of another wall, built of rubble and parellel to the Colgate Avenue wall. This rubble wall belongs on stratigraphic evidence of the original phase of construction. Most likely it was intended as a support for the floor timbers, judging from its position mid-way between the side walls and its construction. No other wall found- ations were located inside the building and we assume that any shop/residence partition walls were of timber or similar light material.

A thin band of fine, dark soil (IV) above the construction debris represents the dust that settled here during the period of the building's use. No doubt it is also partly made up of the remains of white ant activity on the floor timbers, which necessitated their replacement on at least one occasion.[4]
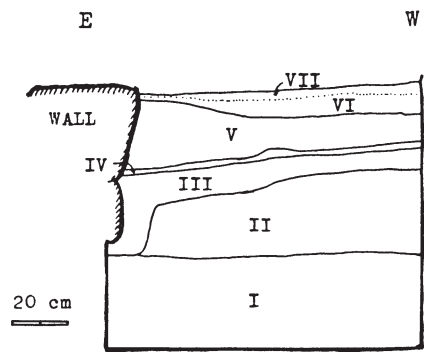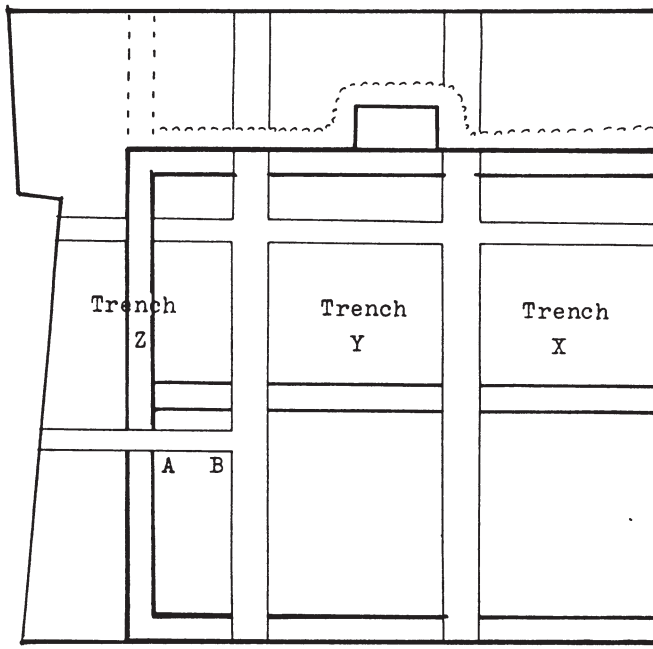
Above this, there is quite a thick layer of fallen mortar and wall plaster (V), which covers a number of grog bottles at the rear of the building. This layer must be the debris from the building's demolit- ion. The plaster had been painted with at least three successive colours - green, blue and red. The plaster has a sandy texture and may derive from interiof lath-and- plaster partitions or facing of the interior walls. The bottles have not yet been studied in detail, but include some nineteenth century square case bottles.

On top of the demolition debris, we distinguished two layers (VI and VII) of rubbish dumped on the site. The objects in the lower of these would confirm that the building was pulled down in the 1930s or 1940s. The later layer included objects dating from 1973 - like the tobacco tin of the first paragraph - even some pornographic literature. In the best archaeological tradition, we kept samples of this.

There remains a lot of work to be done in studying and collating the finds from the excavation and in sorting out the chronology of the various layers. We hope eventually to publish the results in the series Studies in Historical Archaeology published by the Australian Society for Historical Archaeology.* The major finds will then be returned to the Balmain Association for display in the Watch House.

* See M Byrne (ed), Lot 48 Darling Street Balmain, an archaeological enquiry, (1979), Sydney University Archaeological Society, No 1.

Trench Z

Trench Y

Trench X

A B

E   W

VII
WALL   VI
                                          V
IV
            III
                        II

                        I

20 cm

1 m.

↑

SECOND PRESBYTERIAN
CHURCH, BALMAIN
BPC 73

East-west section through trench Z.

← ————————— Plan showing excavated area.

TOOTH & CO LTD
TRADE MARK
INVICTA
KENT BREWERY
SYDNEY

VANCE&ROSS
SS
SYDNEY

2

TOOHEY'S LTD
TRADE MARK
SYDNEY

VANCE & ROSS
MAKERS
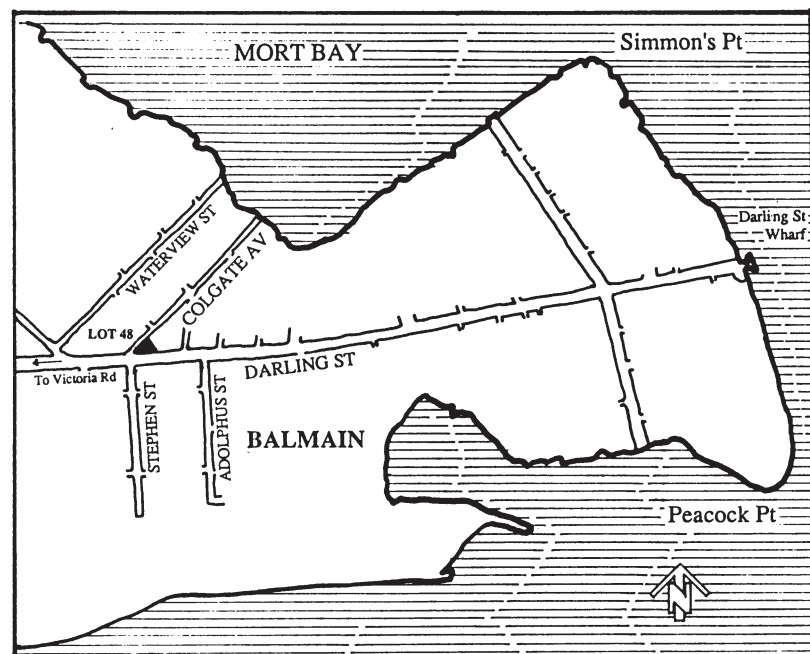ALEXANDRIA SYDNEY

1

1 Embossed design, pale green
   tinted clear glass soda bottle from
   Trench Z (Byrne, *Lot 48 Darling
   St...*, p53 fig 15 G14).
2 Embossed on base of Tooth's
   soda bottle in illustration 1.
3 Embossed design, pale green
   tinted clear glass soda bottle from
   Trench Z (Byrne, p53 fig 16 G29).

3

LOCALITY MAP

References

1 *Leichhardt Historical
   Journal* No 1, November
   1971, p13; *Leichhardt
   Historical Journal* No 4,
   July 1973 p2.

2 *Cf* J Michels, *Dating
   Methods in Archaeology*,
   (New York 1973).

3 Tasmanian aborigines are
   known to have period-
   ically fired the bush.
   The charcoal may also
   have resulted from natural
   bushfires.

4 *Leichhardt Historical
   Journal* No 4, July 1973,
   p3.

MORT BAY   Simmon's Pt

WATER VIEW ST

COLGATE AV

LOT 48

To Victoria Rd

STEPHEN ST

ADOLPHUS ST

DARLING ST

BALMAIN

Darling St
Wharf

Peacock Pt

The Cinemas of Annandale

By Margaret Quinn

Annandale's first cinema, opened in about 1908, was Waddington's Picture Show. It was an open-air theatre in Parramatta Road, situated on the site later occupied by the Strand Theatre, which became the Strand Skating Rink and is now a service station. Waddington's Picture Show screenings were often disrupted by sudden rain storms, but, patrons were given a return ticket to attend another session. The owner decided to erect a tent, and grateful patrons queued at 6 p m, although the show commenced at 8 p m. Why the early line-up? The gala opening night had provided the reason. Patrons found that the tent poles interfered with viewing and certain seats were known by the locals as "crook". An alternative to the "crook" seats was to stand on the drinking-water trough at the rear of the tent. But a standing position on the trough was unpopular with patrons who had walked a mile or two to Waddington's cinema and then had to walk home. Much better to arrive early and select a good seat. The time was amicably filled in before the pictures commenced as the elders yarned, the "young-uns" eyed the field and the popular art of seat-swapping flourished.

There was a dirt floor and long benches provided seating. Music was provided by an Edison phonograph which rendered the latest numbers on cylindrical records and were *The Last Rose of Summer*, *Listen to the Mocking Bird*, *Silver Bell*, *Red Wing*, *Roaming in the Gloaming*, *Stop your Tickling Jock* (two Harry Lauder renditions), *Waiting at the Church*, *Blazeaway*, and *Stars and Stripes Marches*.

PROGRAMME FOR THE WEEK AT ANNANDALE THEATRE

Mon Jan 25th, Tues 26th, Wed 27th. Also Special Holiday Matinee, Tuesday 26th Jan.

JACKIE COOGAN in "The Rag Man", and "The Broadway Butterfly".

Thursday and Friday, Jan 28 and 29, Reginald Denny in a Universal Special, "Where Was I?" and "Was It Bigamy?"

Saturday – Matinee and Night, Special Programme. A Fox Special, "Thunder Mountain". and Metro Goldwyn Attraction, "Sinners in Silk".

Coming to New Theatre Shortly, Charlie Chaplin's Latest and Greatest Picture, "The Gold Rush". NOTE. – This Picture has been procured at Enormous Cost for exclusive rights for the New Theatre, and it cannot bescreened in the Strand or Olympic Theatres Parramatta Road, Leichhardt. REMEMBER, it can be seen only at the New Annandale Theatre when opened.

POSTCARD ADVERTISING THE RE-OPENING OF THE ROYAL CINEMA: 1932 (Courtesy P Blackall, Annandale)

The picture show was taken over by Mr Madell and, in later years, Saturday matinees were screened as the audience were seated on tiered gallery benches on wooden flooring, and the theatre had galvanised-iron sheeted sides but no roof. In the event of rain, tickets were given to patrons to return again. A skipping competition was conducted on the stage and toys given as prizes. Music was provided by a lady pianist and her fiancee would play the piano "turn about" – rather a quaint term but an apt one.

In 1912 the Annandale Theatre opened in Johnston Street, near Booth Street. It was much more convenient for North Annandale folk, and Waddington's lost its appeal. Built by Messrs Schell & Tome, the Annandale Theatre was open-air, with timber seats, iron sheets and timber front and sides. The picture screen faced west and silent films were accompanied by a pianist. The new theatre was built around the old building.

My earliest recollection of the Annandale Theatre dates back to 1914. I remember the name of Mr Schell but knew the Tome family. Mr Tome conducted the business, Mrs Tome attended to the ticket box, son Carl supervised, and daughter Netta played the piano. Mr. Pickard collected the tickets and also supervised.

A red concrete floor and mirror-walls formed an entrance foyer where easel display-boards advertised coming films. In the foyer's centre and above a mirror-walled ticket box, were large-framed coloured photographs of Norma Talmadge, Constance Bennett, Gloria Swanson, John Barrymore, Charles Chaplin and Mildred Harris. Strong wire-meshed partitions protected the foyer after closing times and informed patrons of coming films. Swinging double timber gates, manproofed with barbed wire, surmounted with hoardings advertising the current week's programmes. There was a timber lock-up confectionery shop inside the double gates on the Booth Street boundary.

The screen was on Johnston Street boundary in a galvanised-iron building. The sliding galvanised-iron panels were kept open except in very cold weather. Unexpected rain created a panic, sometimes the manually operated wire ropes jammed, the audience cheered and urged the harrassed wire pullers to hasten.

On each side of the entrance foyer, asphalted space surrounds led to two wide entrance doors and gave access to two-thirds of the theatre's asphalted floors and aisles. The rear of "up-the-back" of the theatre had flooring boards.

Access aisles to "up-the-back" were provided by meshed wire partitions and enclosed the "cushion seats" and "chairs". Admission price was threepence "up-the-back" to wooden benches with back rests. The access aisles were complemented with two smaller aisles and divided the

seating into three blocks. The graduated flooring provided tiered seating. The operator's box was at the rear of the centre block, and its side door opened for coolness.

The matinee children would watch the operator at work but it was noisy and we tired of that activity. The operator's patience was magnificent: he ignored us.

Admission price was sixpence to the front benches with leather upholstery and back rests. These were divided into two blocks by a middle and two side aisles and referred to as the "pushion" seats by the small children. Three silken cords across these aisles divided the cushion seats from the "chairs", which cost a shilling, and an extra charge of sixpence for a reserved seat. Progression to each seating section of the "Dale" was our childish ambition. Some of us achieved our goal when a complimentary ticket was acquired by a parent from a shop owner who displayed posters advertising the coming films; the parent then paid half-fare for junior for a "chair".

The orchestra pit below the stage was enclosed with brass-ringed gold-braided and gold-fringed bottle-green velvet drapes, mounted on brightly polished brass rails. Evening sessions had a six piece orchestra of first and second violin, cello, cornet, trumpet and piano, and rendered classical and popular melodies. The musicians were in formal evening wear and the lady pianist, dignified in full length evening gown, was orchestra leader.

She selected music to suit a film's action. Cowboys and Indians films had the musical support of *Colonel Bogey, Under the Double Eagle, American Patrol* and *Napoleon's Last Charge*. These stirring tunes were rendered with the added accompaniment of the audience's stamping feet, whistling and cheering. We had no need for talking films. The audience loudly voiced advice and warnings to the film actors. Silent films presented the audience with images of hero, anti-hero and heroine in the celluloid world of amazing situations, daring exploits and sinister intrigue; showing who did it, when he did it, why he did it, and who he did it to.

The cimena was an escape from real-life and tough problems to be solved, just as it is today, but real-life seldom offers happy solutions to our problems.

WEEK NIGHTS UP THE DALE: A week-
night attendance at the "flicks" was
an impossibility for the local 15-16
year old lads, who had no money for
tickets. Undaunted by this trifle,
they generally managed to see two
night shows every week. Monday was
"out" - the picture show was not well
patronised as it was the local
washing day, so strict viligance was
kept on all opened doors. Tuesday
and Friday nights were "good".

Several boys would loiter near the
double gates on the Piper Street
boundary and with the aid of a few
fruit-cases managed to climb over
the double gates and dodge the barbed
wire. But one cold night, a lad
nicknamed Aranore, insisted on wear-
ing his overcoat. Despite warnings
from the others, he refused to remove
the said overcoat to scale the gates.
He cleared the top but his coat
tails were caught in the barbed wire
and Aranore was held dangling. The
others left him dangling because
they were doubled up with laughter
and helpless to assist. Here was
the classic example of animal
(unpredictable Aranore), mineral
(unyielding barbed wire) and
vegetable (a cloth unable to with-
stand strain). As Aranore's over-
coat ripped, he hit the ground in
some of it and gazed mournfully as
the other part waved from the barbed
wire in the cold night air. A quick
discussion and Aranore was divested
of the remaining cloth. His mother
was very cross when he was unable to
remember where he had lost his over-
coat. Yes, they were all caught in
the act and "thrown out" that time,
so illegal entry was postponed for
a few weeks. Aranore really was a
menace but also a comedian.

The next calamity was at a screening
of the Phantom of the Opera because
the boys had paid their fare in to
the cinema on that occasion. Aranore
pretented to be afraid of the
Phantom's horrible image on the
screen and in mock fear threw his
arms around his mate sitting next
to him and let out blood-curdling
screams. Naturally both boys were
"thrown out".

Before an evening session commenced,
words of songs were flashed on to the
screen and the audience, accompanied
by a piano, would sing these numbers
- *Shine on Harvest Moon, A Long, Long Trail,*
Over the Hill, Broken Doll, Oh Johnny, My
Home in Tennessee, Look for the Silver
Lining, Avalon, Last Night on the Back Porch,
Silver Lining, Who's Sorry Now and other
popular songs.

SATURDEE 'ARVO UP THE DALE: As one
of a group of girls and boys, either
cousins or neighbouring playmates,
I unwillingly handed my threepenny
piece in exchange for an admission
ticket. But the agony of parting
with my threepence was brief because
on handing in my ticket, I was
invited to quickly select a toy from
a table. The lovely toys bewildered
me but choice was limited to age
groups. I collected a doll's tea-
set during regular attendances at
the matinee; and I was really living
- a china milk jug carefully stowed
in my brown velvet peggy-bag already
holding a handkerchief with a penny,
knotted in one corner of it, to
spend at interval. What would I buy
at interval? This was a most
important decision to make as it
involved consideration of the
preferences of the other children:
an apple on a stick; four Cook's
caramels; a pink rosebud (a delicious
lolly with coconut-shredded centre);
a milk pole; nulla-nulla (a knurled
chocolate-coated pink lolly); a musk
stick; coconut jacks, conversation
lollies; licorice strap; licorice
twist; humbugs; or an aniseed stick.

Wide cracks in the floorboards,
elevated about 10 feet above ground,
claimed many a dropped penny before
interval, and the demented owners
would forget the screen, race through
the open side-exit doors, and
frantically search the earth below.
Those open doors admitted the
afternoon sun.

Fish and chips from Dunn's fish shop,
and saveloys (starvers) from Levy's
ham and beef shop, in Booth Street,
were barred by the management. The
smarties were made to eat these
purchases outside the theatre and
deposit greasy papers in a bin.
Those supervisors could smell Dunn
and Levy food items many, many yards
away. The boys smuggled in
Starkey's ginger beer in stone
bottles, Marchant's soft drinks,
and some other brand that had a
glass-marble stopper. "Up-the-back"
the empties were rolled down the
raised wooden floor, halted by un-
suspecting feet but promptly
released and given a fresh start.
Those rolling bottles made a loud
racket and we would all get the
giggles.

During interval we would watch Wally
the motor cyclist arrive in Johnston
Street with the next rolls of film.
His job was to collect and transport
films between the Strand, Marlborough,
Leichhardt and Annandale Theatres.
Then we would return to our seats to
watch the advertisement on the

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ROYAL CINEMA IN THE 1950S

The palatial building was opened in 1928 in Johnston Street next to the Post Office.
The Royal was demolished in 1958 to make way for a service station.
(Courtesy H Wills, Annandale)

screen – the Lady standing at the foot of a stairway ringing a huge bell, and words flashed across imploring tea-drinkers to "Start the day well with Kinkara tea"; and Arnott's famous advertisement on a printed label wrapped round a biscuit tin of a cocky on a perch eating a biscuit.

The only unpleasant incident connected with the matinee was that the older children made the younger ones hurry. The oldies were interested in the opening feature, the *Gazette* (current affairs), but we smaller ones were not too shook on the *"Cadet"*, which was beyond our comprehension, and also we could not read. But when we were learning to read, we read aloud and were promptly told to "shut up"! As we grew, we too learned to enjoy the *Gazette*. A popular short film was the lightning sketch artist who managed to draw a funny face with a minimum number of lines.

The Post Office yard in Booth Street provided some free seats. A tree and the shed roof were ideally situated close to the galvanised iron wall and suitable peepholes had been gouged by unknown hands and – well, how could these vantage points not be exploited? The postmaster was busy ejecting viewers but he was not always at home on Saturday afternoons.

The weekly serial was always intro-duced with a piano selection from *English Dances* by Edward German, and pandemonium followed. But immediately the episode commenced an expectant hush descended in the house-full matinee for about five seconds. Then most of the audience did their own

thing – whistled, cheered, jogged along on horses with Tom Mix and Buck Jones in the saddles, and en-joyed a quiet ride with S W Hart on his docile pony Pinto Ben. The serials were wonderful entertainment and included Pearl White in *Diamond Ring*, Houdini and the *Thirteenth Bride,* also *The Clutching Hand*. Loud groans of disappointment expressed the audience reaction when a serial episode finished on an exciting incident and a slide informed us that it was TO BE CONTINUED NEXT WEEK.

Charlie Chaplin, characterised by baggy pants, shoes, and bamboo cane, and heroines Mildred Harris and Mabel Norman, were popular in films; Mack Sennett's *Keystone Comedies,* films starring Ben Turpin, Harold Lloyd, Mary Pickford, Milton Sills, Dustin Farnum, Billie Burke, Mary Boland and William Desmond, were assured money makers for the film industry.

The Annandale Royal Theatre opened in 1928 and replaced the Annandale Picture Show. A palatial brick building, one of the best in the suburbs, it was developed by Messrs Tome & Raine. Front and back stalls were on ground floor level and access to front and back circles upstairs, was via an aesthetically pleasing foyer complete with milk bar, and the audience viewed the screen which faced east. The Royal Theatre building site ideally provided shops on the north side; one was conducted by Miss Burgess (later by Miss Unwin) as a ladies hairdressing salon, and the other was Berry's milk bar; the one on the south side was Miss Seymour's pie and cake shop.

The Glebe Congregational Church

By Max Solling

JAMES RICKARD (1850-1909),
Glebe Congregational Minister
from 1875 to 1885.
(Courtesy, Dame Phyllis Frost)

Congregationalism has had a long connection with Glebe. Among the first Europeans to settle on the Sydney Glebe lands were a number of Congregationalists. The Glebe Congretational Church, formed in 1871, had a life of only thirty years before it closed but the Congregation connection was re-established in 1914 when Camden College, the Congregational Theological College, moved from its Newtown premises to Hereford Street, Glebe.

One of the leading lights in the Congregational movement in the early years of the colony was chemist Ambrose Foss. The leading layman in Wesleyan Methodism, George Allen moved to Toxteth House, Glebe, in November 1831 and Foss, one of Allen's "closest respectable" friends, joined a small band of non-conformists living in the neighbourhood when he and his wife, Louisa, purchased Hereford House in 1833.

Foss became the first occupant of Forest Lodge when it was completed in 1836 and lived there for a time before moving to Balmain where he died in 1862.[1] Low's Directory, 1847 lists the residence of draper David Jones, another staunch Congregationalist, as Forest Lodge.

In January 1869 Englishman Alfred Lloyd entered Camden College, Newtown as a non-resident student and in June 1871 he commenced evangelistic work at the Glebe. Three months later in September 1871 the Glebe Congregational Church was formed, a site in St John's Road purchased and about 1873 a small brick church-school was erected at the rear of the allotment. Lloyd was transferred to Rookwood Church in 1875 where he died on 22 November 1882 at the age of 37 years.[2]

Lloyd's successor at Glebe was James Rickard. Born at Latchley, Cornwall in 1850 he landed at Adelaide in 1856 with his father and stepmother and the family then travelled overland by horse and dray to the goldfields in Victoria where his father, an expert in mine ventilation, found employment. James spent most of his childhood in Stawell and later attended Wesley College, Melbourne.

He entered the Methodist ministry and was stationed at Fingal, Tasmania, where he met and married Elizabeth Smith in 1875. In the same year, he left the Methodist ministry and on 23 November 1875 he was ordained into the Congregational Ministry at the Glebe Church.[3] The energetic and affable Rickard built up a sizeable congregation early in his Glebe ministry, established a Congregational school and was instrumental in forming a number of organisations for working class youth.

At this time he experienced great personal loss when one of his three children, Mabel died in 1878 and on 10 September 1879 his wife, Elizabeth died. The following year Rickard married Elizabeth Clark, a cousin of his first wife, who bore him five children.
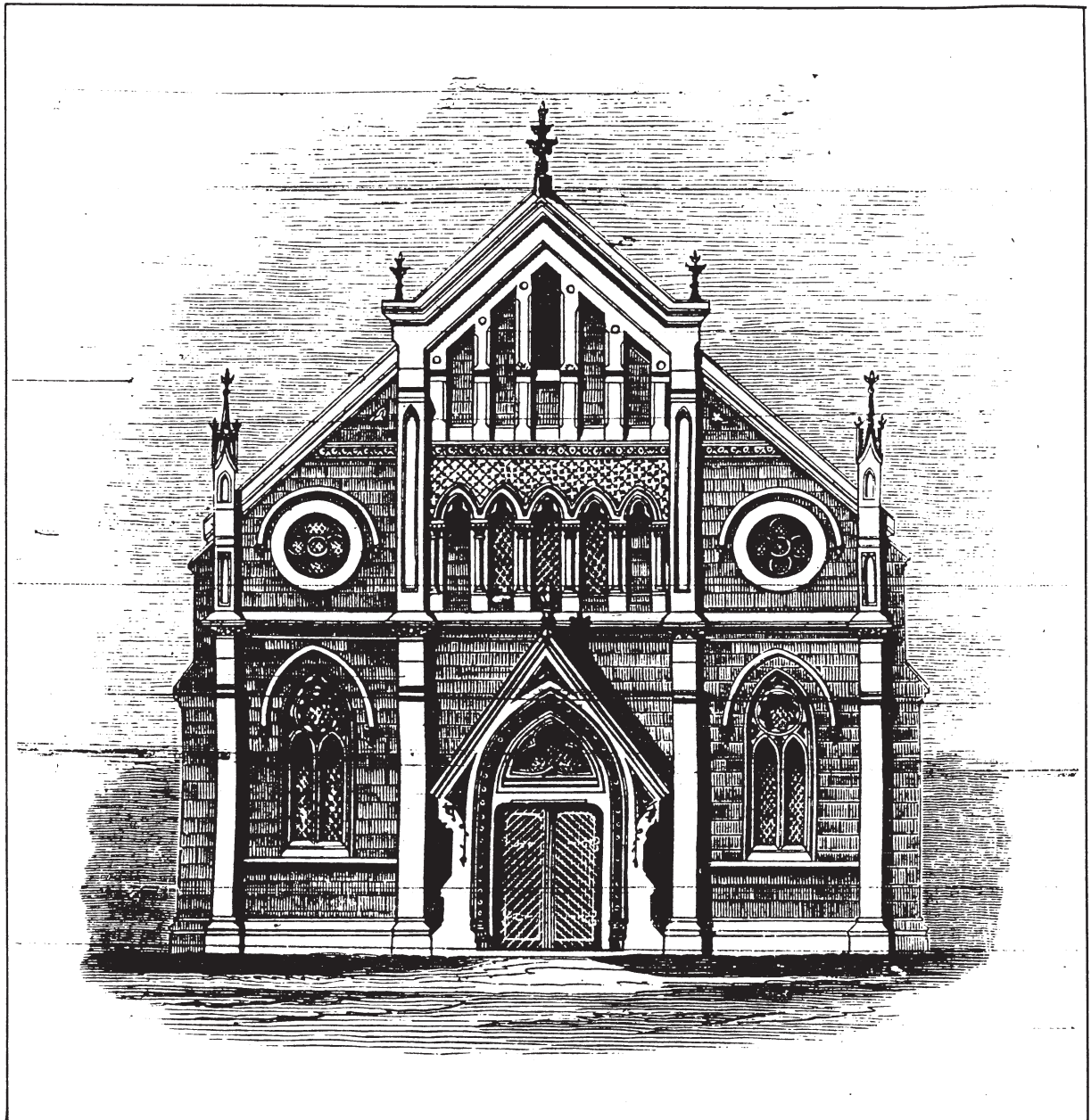
GLEBE CONGREGATIONAL CHURCH: 1880
St John's Rd, Glebe.

Designed by architect David McBeath in 1878, the foundation stone was laid by Hon John Sutherland on 4 November 1878.
Coins, a church history, and a brass plate, naming the officiating party and the architect, were placed in a cavity in the stone.

The stone was bolted down with four lead bolts (molten lead being poured into the apertures) to prevent the stone being robbed of its contents.
(*Australian Town and Country Journal*, 9 Nov 1878, p896)

From 1871 to 1891 Glebe population grew from 5,721 to 17,025 and it was during this period that the church flourished. A steady increase in the number of Congregationalists living in Forest Lodge by 1876 made it necessary for the building to be enlarged or a new church erected.

Architect David McBeath was commissioned to design a new church capable of seating 800 persons in 1878 and on 31 October 1880 the church was formally opened. Presbyterian Andrew Gardiner and Methodist Joseph Fletcher conducted the service at which the Glebe Musical Society sang and memorial windows were presented by James Rickard (in memory of his late wife), John Sutherland, Joseph Stevenson and Thomas Chapman.[4]

Although Congregationalists constit-
uted only a small proportion of
Glebe's population (3% in 1891)
several of their number occupied
important positions in the community.

Englishman Andrew Garran, editor of
the *Sydney Morning Herald* from 1873 to
1883, described by Froude as "right
minded even to the point of rigidity",
and his wife, Mary, were both devout
Congregationalists. Others included
the philanthropic son of David Jones,
surgeon Sir Philip Sydney Jones, and
Francis Abigail, M L A for West
Sydney from 1880 to 1891, whose
speeches reveal him as an Orangeman,
tee-totaller, ardent free trader and
opponent of State aid.[5] Directory
evidence tends to indicate that of
the known Congregationalist families
- Woodford, Bowie, Seamer, Giles,
Lowe, Stevenson, Hills and Grime,
most lived in Forest Lodge ward. In
the municipal affairs of Glebe the
non-conformist element made their

presence felt in the final quarter
of the nineteenth century where they
were represented by Charles Field,
John Seamer, Thomas Nosworthy, John
Murphy, William Robey, Henry Turner,
George Wells and William Yeates.

In August 1855 James Rickard was
transferred to Brighton, Victoria.
At his farewell Andrew Gardiner the
Glebe Presbyterian Minister eulogised
Rickard's successful efforts in
bringing together his brother
Ministers in Glebe while District
Court Judge William Hattam Wilkinson,
one of the Glebe representatives at
Synod spoke of Rickard's influence
outside his own church and in
particular of his untiring efforts
to promote the establishment of the
Wentworth Club, an institution for
young men. An excerpt from an
illuminated address presented to
Rickard by club members reads as
follows: "We cannot allow you to
depart from our midst without

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expressing our gratitude to you for the great interest you have shown in our welfare by the formation of the Wentworth Club".

Rickard was minister at the Brighton Congregational Church from 1885 to 1907 and at Surry Hills from 1907 where he died on 25 January 1909. While at Brighton, Rickard took a prominent part in the founding of the Victorian Council of Churches.

Thomas Edward Owens Mell was welcomed to the Glebe Church on 8 December 1885. Born in London, England, in 1840, Mell, like Rickard, was ordained a Minister of the Methodist Church and was stationed in Tasmania from 1872 to 1875 and in 1875 he, too, became a Congregationalist. During Mell's Glebe ministry from 1885 to 1893 a Band of Hope and a Literary Society were formed. On the departure on one of the Church's stalwarts, James Giles in June 1892 Mell referred to a constant change in the constituency of the church and congregation caused by removal of families to distant localities and in fact even at that stage, with attendances falling, the church was struggling to survive.

Mell, chairman of the New South Wales Congregational Union in 1888, changed horses once again when he was consecrated a minister in the Church of England in 1894 and on his retirement in 1917 he was an Archdeacon. Mell died on 20 March 1934.[6]

The Ministry of Edward Adams at Glebe covered the years from 1894 to 1898 and Congregational records in 1900 reveal G H Barrett as being the last Minister to serve the church.

In 1901 when mortgagees Lydia Abigail and George Bowie threatened to exercise their power of sale, the Congregational Men's Fellowship inaugurated a Guinea Fund in an effort to save the church and it was even suggested that Camden College occupy the St John's Road manse.[7] The Fellowship unable to raise sufficient money was compelled to withdraw from negotiations and on 13 August 1902, the mortgagees exercised their power of sale.[8]

The Glebe Workingmen's Institute under the patronage of architect Finlay Munro and M L A for Glebe, James Hogue took out a lease on the church building in November 1902 and the building served as a regular meeting place for the Institute and also housed its library until 1918.[9]

In 1910 the Council of Camden College decided that the Theological College should be within easy walking distance of Sydney University. Kerribree, a large two-storey residence in Hereford Street, erected in 1889 for stock and station agent Joseph Leeds, was purchased and in 1914 College Warden from 1910 to 1932 and eminent scholar Dr. Griffithes Wheeler Thatcher took up residence in the house. When a brick dwelling at the rear of Kerribree was completed in 1916 students were able to live in.[10]

The Methodist Church purchased the church and adjoining parsonage in July, 1920 and the brick church served as a Methodist Church until 1967 when the building was closed. Since then all Glebe Methodist services have been held at the Toxteth Road church. The St John's Road property was sold and the church building demolished in March 1970 and walk-up units erected at 83 St John's Road. In view of the fact that the Methodists conducted services in the old Congregational church for almost fifty years I have listed the names of the Methodist ministers and the years of their Glebe Ministry.

GLEBE MINISTRY	METHODIST MINISTER
1916-18	T Frederick Potts
1919-21	William N Lock
1922-24	Joseph Tarn
1925-29	Frederick H McGowan
1930-32	Harrie Polkinghorne
1933-34	Alfred E Townsend
1935-36	Walter H Willey
1937-39	Glebe Community Centre
1940-41	Walter A Willey
1942-47	Geo W Johnstone (Mission)
1948-52	Ralph F Sutton
1953	Allan B Brand
1954-57	Reginald G Davidson
1958-63	William J Steele
1964-65	Donald F Boorman
1966	Graham Brookes
1967	Amalgamated with Balmain-Rozelle area under name West Sydney Mission (1967-69) under Rev G B Howard
1970	Under Sydney Central Mission Robert J Floyd
1971	Ronald K Elliott
1972	John Wakefield
1973	Matt Cathcart

Book Reviews

VICTORIAN CERAMIC TILES
By Julian Barnard
Studio Vista (London)
pp184, $14.40

Reviewed by ALAN ROBERTS

This is a well researched, well written and well produced book. Though short, it is surprisingly comprehensive and balanced. Illustrations are numerous and excellent: only the price is objectionable.

The text covers most aspects of the subject. It begins with a description of how hand-painted tiles of the eighteenth century were superseded by the application of mechanisation in the nineteenth, thus multiplying vastly the number and variety of ceramic tiles that could be produced. The most important point in this development was the rediscovery of the Medieval skill of making encaustic tiles, i e tiles with an inlaid pattern of a different colour clay. This discovery was made in the 1830s by Herbert Minton, whose name is so closely connected with Victorian tiles. The author describes how the great fashion for tiles was given an important early boost by the *soiree* held by the Marquess of Northampton, at which were present Prince Albert,

the Duke of Wellington, Sir Robert Peel, a number of bishops and about thirty foreign princes, to whom Minton described the process of manufacture.

Julian Bernard gives a useful description of the principal kinds of tile and how they were made: hand painting, transfer printing, stencilling, *pate sur pate, sgraffito* and tube lining. He describes the development of the industry in America, and the contribution of the craft tradition and William Morris. The relationship between tiles and architecture is outlined with the development of tile murals, *faience* and *terracotta*. A brief but illuminating description is given of how the industry developed, how it affected the environment of Staffordshire and the lives and health of those employed. A long list of British and American tile manufacturers is provided, with details of their dates and trade marks.

As a general book, it is excellent. The author appears to have striven to make it marketable to the widest audience possible, capitalising on interest in other fields which are related to his subject. But the combination of comprehensiveness and brevity (only 110 pages are text) is a weakness from the point of view of those who want really detailed information about any particular aspect. The reviewer, for example, wanted most to know about the stylistic development of tile decoration, about the artists and about the relationship of this form of applied art to developments in Victorian art such as the Pre-Raphaelites, the Arts and Crafts Movement and the Aesthetic Movement. It is when a specific aspect is pursued that Barnard's account looks rather thin.

Nevertheless, in such a sparsely written field as Victorian ceramic tiles, this book provides the best over-all coverage. One hopes it will be followed by more specialised studies.

ST ANDREW'S CONGREGATIONAL CHURCH BALMAIN
A short history
By E Bladon Letts
St Andrew's Congregational Church
pp24, 1972

Reviewed by PETER REYNOLDS

In this booklet, Eric Letts outlines the story of Congregationalism in Balmain from 1853 to the present day. It is written, not surprisingly, from the Congregationalist's point of view but it contains much general interest for those interested in Balmain's past. For the congregation, the successive ministers and office-bearers are listed and discussed, as are prominent past lay-members.

Interestingly, Mr Letts records the architects of the Church thus solving an enigma of long standing.

Although it is difficult to question the accuracy of the bulk of the research, for no sources are indicated, some of the opening paragraphs perpetuate the errors of previous researchers. For example, the story of the £17.10.0 paid for the Balmain peninsula is quite erroneous and the reference to Gilchrist Place is contrary to its correct time.

The economically produced booklet contains 25 octavo pages of clear type and some 15 illustrations. Its long awaited publication brings to the public the history of an important colonial church and also lays the groundwork for further research and future publication of a definitive work that should establish the churches of Balmain as historically and architecturally significant buildings.

Copies are available for $0.60 (including postage) from Mr Lambert Carter, 25 Curtis Road, Balmain, 2041.

ST ANDREW'S
CONGREGATIONAL
CHURCH, BALMAIN: 1855

Designed by John Goold, the foundation stone was laid on 3 August 1854 and the church, to seat 500 , was opened on 16 August 1855. Conceived in the "13th century Gothic style", the church, 80 feet long by 32 wide, with tower 80 feet high, cost £8,000 to build.

St Andrew's faces the sharp corner of Darling Street and Curtis Road thus placing the corner, entry gates, and tower on the major axis of the nave. (SAW Wells, John Goold, architect, 1853-63, B Arch thesis, Univ of NSW 1978)

ST ANDREW'S
CONGREGATIONAL CHURCH
IN 1978

The church hall (James McDonald, architect, 1871) completed in 1874, the organ (Walker, London, 1867) purchased from St John's Church, Darlinghurst, in 1884, and the side porch built in about 1886 were later additions.

During the re-development mania of the 1960s, the church could have been demolished. Income gained from the Saturday Market held in the grounds since the mid-1970s, and a NSW Heritage Council grant in 1981, however, assured the life of the building.
(SAW Wells)

A Theatre of Suburbs

CONTINUED FROM PAGE 8

For almost fifty years after 1911 to live in Annandale, Balmain, Glebe or Leichhardt was considered by many, to be the uttermost depth of social mediocrity. Inner-city living has some definite advantages, the most important of which are close proximity to services, entertainment and to place of employment. In the mid-1960s inadequacies in both public and private transport triggered off a significant movement of articulate, trendy middle-class citizens, with their concern for property and environmental quality, into the inner suburbs. The middle-class invasion was concomitant with an increase in real estate prices in these areas, which compared with the first half of the twentieth century, reflects a sharp improvement in the social ranking of the inner-residential districts.

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The Cinemas of Annandale

CONTINUED FROM PAGE 18

Live variety shows as well as movies were presented each Saturday night from 1943, for some years, and seat reservations was the usual practice and, in many cases, permanent seat reservations were made because of a full house attendance quota. Saturday night at the Royal was the venue of the local community meeting neighbours to exchange gossip and discuss sporting results on tennis, swimming, cricket and football competitions.

The Annandale Royal opened six nights a week with Saturday matinee and appeared at the top of the list in the daily press advertisements of picture show programmes. From 1934, advertisements of current and coming attractions were displayed on a hoarding, salvaged from the former Annandale Theatre, above Chappelow's fruit stall, Booth Street, for the information of passers-by. This large hoarding still adorns the fruit stall and advertises fruit and vegetable lines.

With the advent of the Regent, State, Prince Edward and other theatres in Sydney Town, hotel trading hours changed from 6 p m to 10 p m and the introduction of television in 1955, picture show attendances dropped. Eventually, in 1958, the site was purchased by the Shell Oil Company, and a very impressive building - The Annandale Royal Theatre - which had given many years of entertainment to so many people of all ages, was demolished to make way for yet another petrol station.

Glebe Congregational Church

CONTINUED FROM PAGE 22

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