

No Great Walls without Skilled Wallers *by Jim Holdsworth*



Greetings

The front page of issue 41 of *The Flag Stone* carried a small article headlined: 'No walls without wallers'. Behind this self-evident statement lies a broad topic at the core of a vexing issue not easily resolved.

One of our Committee, Geoff Duggan, is a highly skilled and experienced professional waller with an impressive body of work behind him. One of only a handful of wallers in Australia with a qualification, Geoff is a Registered Master Craftsman, meeting the requirements and passing an examination within the training program of the Dry Stone Walling Association of Great Britain (DSWA).

Geoff is passionate that the standard of walling in this country be as good as it can be and, like any committed professional, is concerned at examples of sub-standard walling that occur because of unskilled practitioners and clients who unknowingly accept poor workmanship.

The Association regularly receives enquiries from people wanting a wall repaired or a new one built and they are referred to the Waller Directory on our website. Putting people in touch with wallers is a role that we didn't initially expect of the Association but, with a website and a growing awareness in the community, it is a role we are happy to take on.

The Directory currently lists a 13 wallers (across four States) and each entry lists the person's qualifications and experience; most have some sort of formal training and all seem to have extensive experience. Beyond the small group of professionals listed in our Directory are many people out there who claim they can build a dry stone wall. These are mainly landscapers or bricklayers with little or no experience and almost certainly no formal training in dry stone walling and its many facets. It is then a case of 'buyer beware' before engaging someone to do work.

Tertiary courses in dry stone walling within our education system are rare, and when they do exist, they are no more than an incidental part of a broader course.

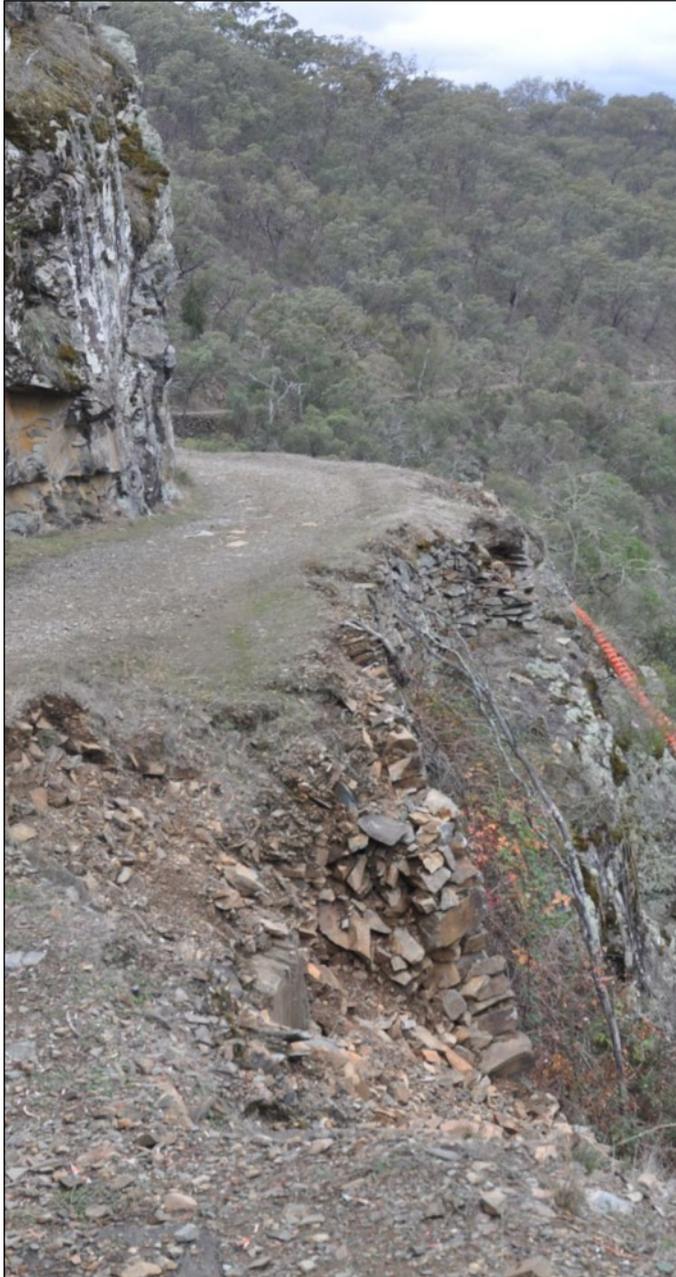
Along with Geoff Duggan, we are actively progressing the debate about Australia-based formal training, either within the TAFE system or via the DSWA or some other means, so that there are more opportunities for would-be wallers to gain the important skills and recognition of those skills. It's not straightforward but it is a priority for DSWAA in the coming year. More wallers, more skills and better walling outcomes will be the result.



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The Way to the Goldfields *By Jim Holdsworth (President)*



The thriving town of Bathurst lies at the end of the first road across the Blue Mountains from Sydney. On 7 May 1815 Governor Macquarie proclaimed the site on the banks of the newly named Macquarie River overlooking the Bathurst Plains.

As happened so often in Australia when gold was discovered, the population of Bathurst was soon eclipsed as prospectors, and people keen on making a quid out of them, responded to the lure of a rich find. In the March 1851 Census, the population of Bathurst was 2,252. In the decades that followed the early rushes, Hill End burgeoned to over 50,000 inhabitants.

The now sleepy village of Hill End, with fine old buildings, mature European trees and a growing tourist industry,

began when gold was found nearby at Ophir in 1851. Within a few weeks of the discovery of the first payable gold, practically all the menfolk from Bathurst left their usual occupations and headed to the Ophir field, Chambers Creek (on the Macquarie) or the Turon River. The Tambaroora goldfield (Aboriginal name for “place of the Ibis”) attracted many miners hoping to make their fortune. Hill End was originally named Bald Hills, then Forbes but which was too readily confused with another goldfield in the town of Forbes 100 miles away.

Present-day Hill End is about 80 kilometres north-west of Bathurst, in rolling wooded country easily approached by road from Bathurst via the old gold mining town of Sofala.

Soon after gold was found at Hill End, and to make travel from Bathurst quicker, a bridle track began construction in 1872 following the tracks forged through the scrub by early pastoralists. These tracks were probably used by the local Aboriginal people, the Wiradjuri, for their seasonal hunting and gathering along the Wambool (Macquarie River). The route can be followed today, through farming land, wooded hills and, as one approaches Hill End, the most spectacular part of its length along the right bank of the meandering Macquarie River, then up the steep and rugged Hawkins Hill into the township.

In many places the track traverses hilly country and, at Monaghan's Bluff, is carved into the steep sides of the banks of the river. Where tributaries flow in steep gullies into the river, the bridle track crosses them by short timber bridges between dry stone culverts of some grandeur and scale, their stone abutments having withstood decades of foot and horse traffic to and from the goldfield and the neglect of more recent times.

Led by local farmer and teacher Sharon Shelton, a small group visited The Bridle Track last May. Sharon is publishing a history of The Bridle Track, compiling stories from people who have lived, worked and visited this iconic road. These, along with original photographs of



Goldfields ... cont.



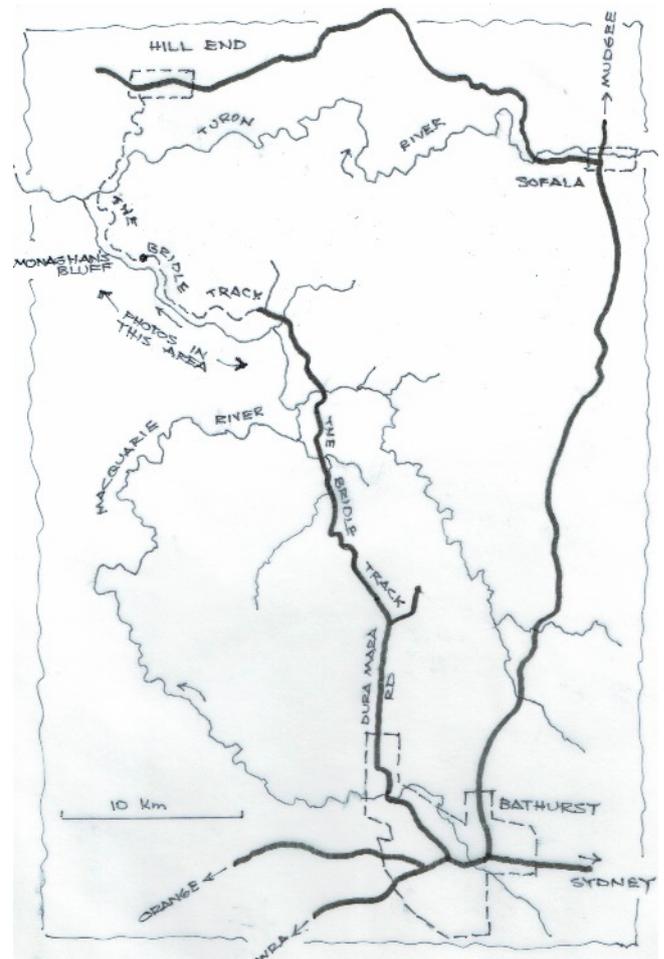
the opening up of the country, show the difficulty of pushing the track through the often inhospitable and rugged terrain. The skill of the builders of the many long lengths of dry stone retaining walls, embankments and culverts is all the more impressive as you witness the track today. Access by foot is easy and pleasant but vehicles are now prevented from using the most remote section of the track including one part that clings to the cliff at Monaghan's Bluff where a landslide has broken it away.

After walking along part of the track, Hill End made a welcoming stop for the night for us and for a look around at the remaining brick buildings that are all that tell the story of a town that, in its heyday was the second largest in NSW; its 52 hotels attesting to both its size and the needs of thirsty miners. The Hill End goldfield was the first reef mining in Australia. During the 1870s vast amounts of gold were discovered; it is estimated 50 tons was recovered from Hill End/Tamboroora in an area of only 5 square miles. The Beyers and Holtermann nugget was discovered on 19 October 1872, weighing 630 lbs.

It is hoped that Sharon's book will inspire the Bathurst Regional Council and the state government to put funds into the restoration, interpretation, promotion and main-

tenance of the track and its features. The Bridle Track, and particularly the fine dry stone structures along its northern part, traverses beautiful country and it deserves more visitation and to have its history revealed.

Our visit to Bathurst coincided with the annual Rare Trades Trail, a celebration and demonstration of traditional skills, crafts and techniques, from lace making to whip cracking, penny farthings to bodgering. The 'selfie with a kelpie' was a modern attraction!



Rare Trades Trail – take a seat



The Rare Trades Trail in Bathurst is an increasingly-popular annual event. This year, in the grounds of the Agricultural Research Station, professional wallers Emma Knowles of *Stone of Arc*, Tracy Cumberbatch, and Wayne Fox of *Fox Rocks*, all members of DSWAA, built an impressive dry stone seat as a gift to Bathurst and the Trades Trail. Most of the stone came from Emma's home town of Wellington and was donated by her; the timber sleepers donated by Simon Badway of *Highland Stone Walls*.

One feature of the seat is a block of sandstone, carved with the inscription "*Bathurst Heritage Trades Trail, May 2018*". The seat was unveiled by the master letter-cutter, Colin Fenn from Mt Rankin who commented: 'It follows an idea I had when we did the first Trades Trail in May 2017. This is such an historic place, and celebrating and showcasing rare and hidden trades here is very close to my heart.' Emma added that she was delighted with Colin's outstanding work, knowing his immense standing amongst people working in stone around Australia.



Wayne, Emma and Tracy



Keeping the skills alive

The DSWA(UK) in 2017 provided [National Training Bursaries](#) to four young potential dry stone wallers. The recipients were not necessarily people with ambitions to become wallers; rather, the prerequisites were really just a keenness for working outdoors; appreciation of heritage; and willingness to take on a challenge.

The purpose of the bursaries is to facilitate retention and development of traditional building craft skills. This is particularly important in the UK with its great array of monuments, historic sites and old buildings.

The bursaries awarded by the DSWA offered 12 month's workplace training with professionals, for both rural walls and landscaping features, leading to Level 2 qualifications. They provided a daily stipend, tools and assessment while gaining experience in both rural walls and landscaping features.

Tracy Cumberbatch was a recipient of one of these bursaries and the DSWA, at its AGM this year, was extremely proud of her achievements. This year they are offering a further eight bursaries.

Kyneton Lost Trades Fair *By Jim Kilsby (member)*

We had formed the Kyneton Dry Stone Walling Centre only weeks before the Kyneton Lost Trades Fair on the weekend of 10/11 March, and were lucky enough to know the organisers through a friend. This fair has become the premier lost trades event in Australia and regularly attracts over 20,000 people for the two days. This year there were over 170 exhibitors. To participate in the fair, exhibitors need to be businesses who practise lost trades and can demonstrate skills at the fair. Associations are not allowed to exhibit in their own right and sale of products is strictly controlled to maintain the authenticity of "lost trades". It is difficult to get a slot at the fair as the balance of exhibitors is strictly controlled.

This was the 7th year of the fair and frankly we were lucky to be allowed to exhibit as most places were secured years ago. As Kyneton Dry Stone Walling Centre is closely aligned with DSWAA we were approved to hand out DSWAA information at the stall as a secondary activity. We did this with the help of our volunteers who did an admirable job coping with the huge crowds. One member said that he had not seen this many people showing interest in dry stone walling for years and it was refreshing. Over the weekend we would have fielded questions from well over 500 people and demonstrated walling techniques to thousands.

We flew in a skilled waller, Tracy Cumberbatch, to demonstrate just what is involved in building a high standard dry stone wall. Tracy, a friend of *Stone of Arc* in NSW, had just arrived in Australia from a holiday in Iceland. She had trained to Advanced level through the DSWA (UK), generally accepted as the gold standard, and so had a lot to offer. Needless to say she did a great job.



Looking on as Tracy starts building

We were first surprised when the "early bird arrivals" came through the gate at 9am on the Saturday (official



Never too young to learn

opening was 10am) and these looked like the exit gates to the MCG just after a football match has finished. From then on it was non-stop all day for both days with constant demonstrations and a swarm of people wanting more information.

On Sunday, we were interviewed by Better Homes and Gardens for a feature on the Fair. Tracy did an extensive interview with Jason Hodges, one of the hosts on the show. We are hoping to see this nationally sometime this year – let's hope so as it would be great exposure for dry stone walling throughout the country.



We attended the fair as a team, purchasing the site, the stone to build a wall and hay bales for our amphitheatre theme. We prepared the site

with tenting and signs and produced flyers and so-on. All up a huge effort. Big thanks to Geoff Thomas who arrived with a big trailer of hearting. Also big thankyou's to Greg Clinnick, Jim Holdsworth, Geoff Thomas, Ian Crouch, Laurie Atkins, Gael Shannon, Natalie Paynter, Tracy Cumberbatch, Andrew Kilsby and Lisa Rundell for all the help and contributions over the two days of the fair. We could not have done it without you all.

All up – we appreciate that we were lucky to be able to exhibit but emerged from the weekend very satisfied that the joint team from Kyneton Dry Stone Walling Centre and DSWAA raised the exposure of dry stone walling. Well done team.

Kyneton Dry Stone Walling Centre *By Jim Kilsby (member)*



Tanderrum is an Aboriginal word from the Djadjawurrung people that means Welcome to Country or Freedom of the Bush. In 2016 my family purchased a small farm of approximately 80 hectares between Kyneton and Malmsbury. We immediately fell in love with the countryside and quickly wanted to share it with our friends and family which led to our decision to name it Tanderrum. After commissioning a full historical survey of the area we discovered that this farm has quite a history seen through its old shearing shed and around 2 km of dry stone walls that formed the edges of stock yards, paddock fencing and garden boundaries. The walls today range in quality but they belong to the land and as custodians we have a responsibility to maintain them.

Soon our interest in the walls of Tanderrum and our desire to include others in our property merged. We sought out information and spoke to the walling community about restoring the walls and found that the expert wallers around worked predominately on smaller projects (front gates and so on) and generally worked alone. However I found over 30 people looking for work and happy to be paid award wages but without walling skills. As these data points orbited like planets we found they all pointed to one clear conclusion – there were not

enough basic walling skills in the community despite a lot of interest in the topic and many people willing to work on farms doing basic labour.

In February 2018, we hosted a very successful field day for DSWAA and discovered further interest in the walls. On the same weekend we hosted two one-day courses: one for constructing a straight wall and on the Sunday a course on cheek-end construction. Em-

ma Knowles taught both courses for us and did a marvelous job. There was a lot learnt during this weekend and our thinking developed quickly. We then decided to open the Kyneton Dry Stone Walling Centre on Tanderrum to teach the ancient techniques. We realised that doing courses on the historic walls was unwise (for a number of reasons) so we have invested in a purpose-built school area with solid, level, clear ground as well as about 50 tonne of “training stones” that better demonstrate the appropriate techniques. Three “training walls” are for students and we have established signage, kitchen and toilet facilities. Two weeks after our first course we promoted the new Training Centre at the Kyneton Lost Trades Fair (see separate article) and generated a lot of interest in professionally run courses.

We hope that the centre will grow over time and be supported by the best wallers in Australia and overseas where they can showcase their skills and enhance reputations. The centre can drive memberships to the DSWAA and join the community of people interested in walling in Australia. This will be a huge benefit to all involved and underpins the creation of Kyneton Dry Stone Walling Centre. If anyone would like to know more about the Centre at Tanderrum and how to become involved in any capacity, then please give Jim Kilsby a call on 0490090279 or email to jim@kdswc.com.au.



Schools for wallers *by Bruce Munday*

The DSWAA has been running weekend workshops in SA since 2013 – I think the count is now 19. We began by stripping down an old (c. 160 years) wall at Mount Pleasant in the Adelaide Hills and rebuilding it about 15 metres at a time. The result, reported in several back issues of The Flag Stone, is about 200 m of very fine rustic wall (including about 80 m that did not need repair).

The decision to rebuild an old wall should not be taken lightly as it could amount to tampering with or even desecrating history. In an ideal world historic walls would be protected, at least at the local level, but in the real world this is seldom so. On the other hand, the Mt



Pleasant wall was far from public view, severely damaged by fallen timber and mostly beyond repair – a rebuild was needed.

Our most recent workshops were held at the Clarendon property of Jon Moore, our instructor. Jon provides the site and stone, the wall staying until the next workshop.

This model is not unlike the Kyneton Dry Stone Walling Centre on Tanderrum described by Jim Kilsby on page 6. A significant benefit of this model is that as the students strip down the existing wall they learn all about copes, throughs, hearting, pinning, length-into-the-wall, batter, and foundation. This is far more instructive and meaningful than words and diagrams.



In the UK there are about twenty Branches of the Dry Stone Walling Association and each has its own regime for training wallers and wanabe wallers. In most instances training is at a permanent site.



At Crooklands (Cumbria, see left) the Association has its own training site and organises in-house training courses for members interested in running short courses for beginners. The courses are available to those holding at least the



Intermediate/Level 2 certificate and take place over a two-day period, usually a weekend, and gives candidates the opportunity to practice instructional techniques and to plan training events.



The National Stone Centre at Wirksworth (Derbyshire) also has a permanent site for hands-on walling instruction (see left).

Beyond explicit instruction, the NSC aims to 'tell the story of stone throughout the UK: its geological background, the history of its working and uses, crafting and artistic elements, modern technology and end uses and environmental aspects. The site occupies 50 acres and is well worth a visit if ever you are in that area.

Can TAFE Deliver? Geoff Thomas (DSWAA committee)

A key strategy of the DSWAA is assisting wall owners to repair and maintain their existing walls. Most wall owners, many of whom are farmers, don't have the knowledge or skills nor the time to attend to walls on their properties. Hiring the very few qualified wallers is also expensive.

So many walls, worth preserving across Australia, may be at risk of being dismissed as a row of ugly rubble and in the way of better land use.

As one who has around 1.5 kms of dilapidated walls on a property in Central Victoria, the desire to restore at least some of them is very strong. Although I have built a wet stone wall house, my aging body and lack of time stands in the way of restoring the walls to their former glory of the late 1800s.

A few years ago the Landscape Department of the Northern College of TAFE approached me about allowing students to complete the Dry Stone Wall module of their landscaping qualification on my property. For next few years an annual pilgrimage of three teachers and about fourteen very fit students camped overnight and repaired about 10 metres of old walls.



The process involved the students inspecting various walls, some comprising sandstone, but most constructed of irregular volcanic field stones, to understand the history and style of the original walls and their builders.

Then followed the dismantling of a section of old wall including repositioning the foundation stones, if required, prior to rebuilding the wall. The finished product was by no means perfect due to various rules of dry stone walling being missed occasionally and the lack of well placed heart stone. But overall it was a great improvement and left the walls in a condition which I could easily maintain.

The students, who were mainly from city homes, got to experience the bush and appreciate an aspect of country

history which was foreign to most of them. At the time, had I known that there was such a shortage of dry stone wallers, I would have raised with them the issue of dry stone walling as a prospective career.



This experience points to an opportunity for DSWAA to think about relationships with bodies such as TAFE as well as commercial stonemasons or wallers who may have adequate skills to be listed as possible resources for private wall owners. Such a move should not conflict with DSWAA's purpose of pushing for internationally recognised qualifications in Australia and distinguishing those wallers who have attained them.

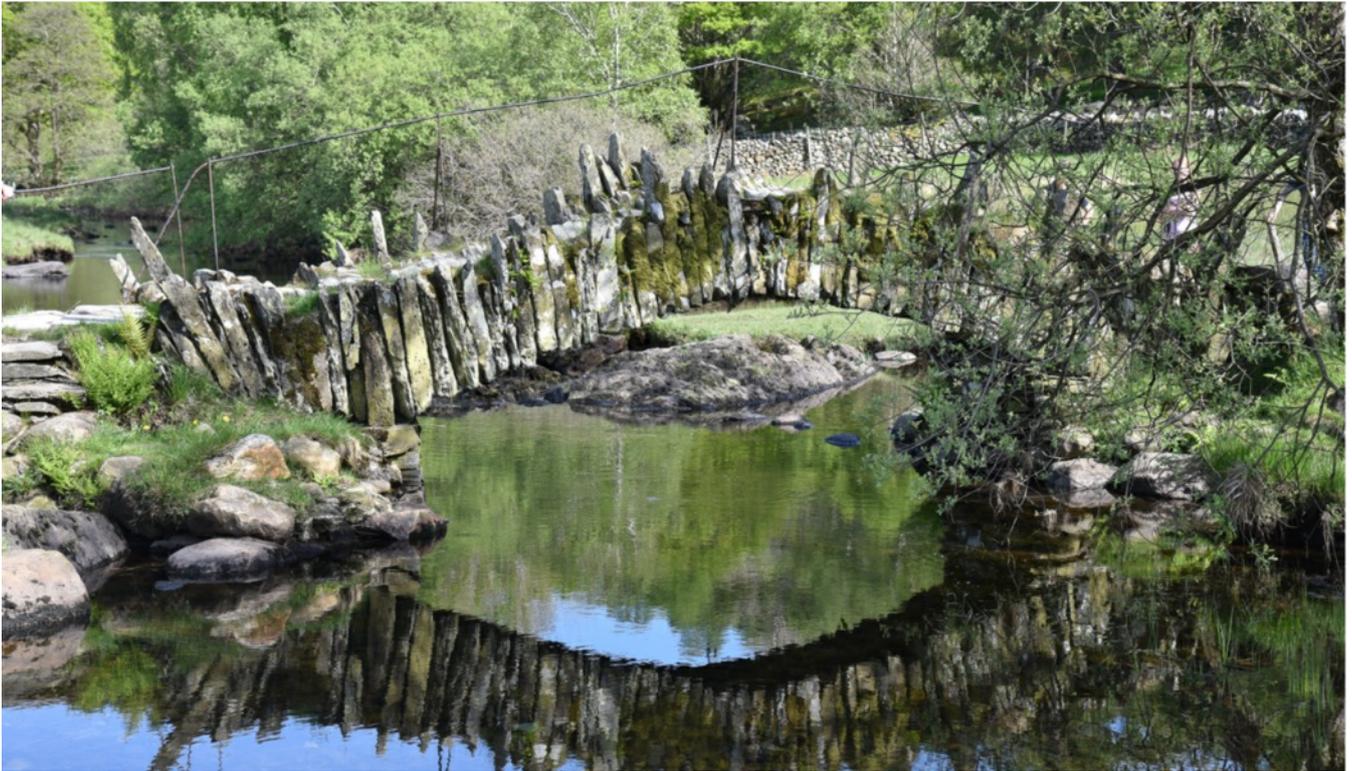
I am again in discussions with the TAFE college to explore the nature of a DSWAA/TAFE relationship for the future.

The Association's vision is that dry stone walls and dry stone structures are widely accepted for their unique place in the history, culture and economy of the nation and for the legacy they represent.

Our goals are:

- That governments and the wider community recognise the significance of dry-stone structures built by indigenous peoples, European explorers, early settlers and modern craftspeople as valued artefacts of our national identity.*
- That this acceptance is manifested by appropriate statutory protection and landowner and community respect and celebration.*
- That the craft of dry-stone walling grows as a modern reinforcement of the contribution that dry stone walls and structures have made to the culture of Australia.*

Bridges with Arches (and no mortar) *By Bruce Munday*



Slaters Bridge, Lakes District National Park

The Flag Stone consistently reveals the universality of dry stone walls. Wherever there is stone people will put them together to build and have been doing so since emerging from the cave. Some dry stone structures will be grand for their functionality, some for the craftsmanship and, particularly recently, some for their artistic design. But overwhelmingly they are utilitarian.

Earlier this year Kristin and I did a cycle safari through what I think of as 'stone wall heaven': Cumbria (the Lakes District), Yorkshire (the Dales) and Derbyshire (the Peak District). What we were particularly keen to find was dry stone bridges like the masterpiece sketched on the lid of Derwent Artists pencils that we treasured as kids.

To find a truly dry stone bridge one needs to venture onto small tracks that cross small streams. Ordnance Survey maps indicate some such bridges but of course they don't tell you if they are stone, let alone dry stone.

A feature of stone structures in this region is that where mortar has been used it is invariably a colour that matches the stone and is hidden as far as possible from view. The dry stone look is valued, showing off the craftsmanship rather than concealing flaws behind mortar. So it was with the bridges, many that we first thought might be dry stone turned out to be mortared, albeit modestly so.

We began our search from Eskdale, a beautiful part of the Lakes National Park and a fair way west of the main tourist areas – a blessing when riding a bike on narrow roads. A Dutch girl at the hostel showed us a photo of a packhorse bridge that she thought was dry stone 'behind the pub' as Wasdale Head. We had also read of this bridge, so off we went full of hope. And a beautiful bridge it was, but alas closer scrutiny revealed mortar; merely the thinnest veins, but mortar nonetheless.



Wasdale Head – Sorry, I see some mortar

Bridges... cont.



Lingcove Bridge with sheepfold

Tracking down dry stone bridges was proving more difficult than expected. Most of the 'locals' we spoke to seemed puzzled or bemused that we should be looking for such things, let alone thinking they might be significant. Finally a farmer pointed us to Scale Bridge that he had heard might be what we were looking for and sure enough there it was. The cap stones on the guard rail are mortared for obvious reasons but the arch and abutments are entirely dry stone. So – a nice find!



Scale Bridge (2) with waterfall conveniently framed



Scale Bridge (1) Eskdale

Our next destination was another bridge by exactly the same name: Scale Bridge. We had seen photos on the internet that looked promising, but no reports that it would actually be dry stone. But it appeared small and not on a vehicle track, so that was promising. Two bridges in the same region with the same name is a mystery, but the second was well worth the search: a delightful dry stone structure just downstream from a waterfall.



Underside of Scale Bridge (2)

Bridges... cont.

Lingcove Bridge was several kilometres up the River Esk from Brotherikeld, straddling Lingcove Beck just before it joins the Esk. Whereas the charm of the second Scale Bridge is its setting among trees, a gorge and a waterfall, Lingcove is part of a sheep complex with a sheep fold and a small pen, both dry stone and well kept. That it also has several waterfalls and looks back down the wild Eskdale framed by some of England's highest peaks is a bonus.



Lingcove Bridge, still used by Herdwick hoggets

Several other little bridges almost met our criteria, but always some mortar got in the way. Sometimes it was just in the arch, sometimes the abutments, or sometimes throughout yet barely perceptible and easily mistaken for lichen. At Coniston we found Shepherds Bridge, dry stone and with the unusual (although not unique) feature of being widened at sometime. This was revealed along the underside, but what was not obvious was how the two sections were tied together.



Shepherds Bridge, Coniston



Underside showing where bridge was widened.

Inset: Capstones tied for safety



Walkway across Slaters Bridge

Venturing out from Coniston to the Tilberthwaite slate quarries we finally came to Slaters Bridge across the River Brathay. Surely the builders could never have imagined that this little pedestrian

bridge would carry the tourist traffic it does today. Slaters does not look the 'solid' structure that marks the Scale, Lingcove and Shepherds bridges. It does not have the stable elliptical profile, but it has many times survived under flood waters. That it is anchored at both ends to bedrock certainly helps, but no more than the remarkable skill of its builders.

These beautiful arched bridges are quite awe-inspiring, the more so when one reflects on the simple equipment available to the builders, the traffic they have borne and the floods endured. We found more in Yorkshire and Derbyshire but it was The Lakes that raised our awareness of these little gems. It is fun hunting them down and quite exciting when the search for mortar comes up with nothing.

Walling as a contest *by Bruce Munday*



At Crooklands, home of the Dry Stone Walling Association (UK), we met Gerry, a retired school teacher now semi-professional waller. Gerry said he was there to compete next day in the walling competition. Why? – to see how he rated against other wallers. He wasn't aiming to win, just to compete.

The competition celebrated the 50th anniversary of the DSWA by recognising the importance of the walls with which they are blessed and the skills of those who build and maintain them. Fifty four competitors across five major (and several minor) categories: Professional and amateur singles and pairs and best overall waller on the field, all chasing significant prize money.

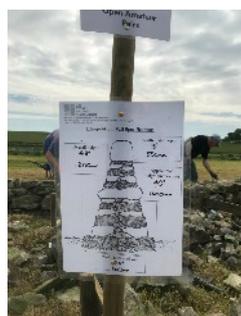
Competition was serious, with prize money and reputation on the line. But there was abundant camaraderie, wallers often taking a breather and 'sharing notes' and then generous applause for everyone who took a prize.



Foundations first



Preparing for throughs



Competitors were balloted space along an old farm wall in disrepair. In seven working hours

they were to strip out the old wall, prepare a foundation and build a new wall: 660 mm at base, 330 mm wide under the copes, 1000 mm high plus 200 mm coping, using string lines only for the foundation and the top line. The professionals were given the toughest section with lots of difficult-to-work limestone; amateurs on more amenable gritstone (sandstone).

Wallers were rewarded by the judges for tight joints, throughs, copes, regular courses, length in and safe worksite; penalised for running joints, excessive use of hammer, loose hearting and front pinning.

Contest ... Cont.



Meticulous work by Japanese pair



Ready for copes



Winner (Andrew Mason): Professional single

So what's the problem

The landscapes in the Lakes (Cumbria), Dales (Yorkshire) and Peak (Derbyshire) national parks are largely defined by the vast network of dry stone walls criss-crossing the valley floors, many stretching right up into the high fells. And also the stone field barns (laithes), the stone bridges and the hay meadows. Aesthetically pleasing and historically significant, these special landscapes draw tourists which for many small villages now underpin their major industry.

Today the walls and barns, built when labour was cheap, have a declining role in agriculture, which itself has a declining role in the local economy. So the walls and barns steadily fall into disrepair, few having the skill to undertake the maintenance and even fewer having deep enough pockets to fund it.

Some areas of the national parks have been designated Environmentally Sensitive Areas (ESA). Instituted in 1984 this provides a platform for funding farmers to continue some traditional farming practices, including maintaining stockproof walls and weatherproof barns using traditional materials. Beyond the ESAs there is very limited support.

Walling competitions are like demonstrations on steroids. They raise the profile of walling and also introduce the public to the DSWA who offer training courses. Unfortunately the trend now seems to be for trained wallers to concentrate on landscaping features rather than rural walls.

The competition at Kirkby Lonsdale was a wonderful event, at least for groupies like us. At first blush there seemed to be a reasonable crowd, but subtracting the competitors, their families and the officials there were probably not a lot of general public, even to this very public site on a day of perfect weather – at least not as many as we visitors from the Antipodes might have expected. Indeed, when we mentioned to locals that we had come to UK to marvel at the dry stone walls we generally met bemusement.

*Don't it always seem to go
That you don't know what you've got
Till it's gone [Joni Mitchell]*

Huge Rocks; Fine Walls *By Geoff Thomas (DSWAA committee)*



Regarded as one of the world's most sensational golf courses, Jack's Point, near Queenstown New Zealand is not only a challenging course but the dramatic and sensational panoramas will distract all but the most dedicated of golfers.

Framed by the 2300 vertical metres of the craggy pinnacles of the Remarkables mountain range and the shores of Lake Wakatipu, rows of dry stone walls lining the fairways provide the feel of Scottish highlands while reflecting the course's heritage as a Central Otago high country farm.

Designer John Darby is said to have adopted design principles of minimal excavation using the integral features of the land as much as possible, a modern throw-back to classic naturalistic architecture. It is, therefore, not uncommon for a well struck golf ball to connect with a solid outcrop of schist stone and ricochet out of sight or into the depths of Lake Wakatipu.



The most prominent features of the course are the many hundreds of metres of dry stone walls constructed only from the local schist stone. Schist is metamorphosed greywacke, a variety of sandstone which has been subjected to significant tectonic movement over a long period of time and is usually extremely deformed and fractured. The uniformity of the walls indicate a high degree of waller skill dealing with such irregular material.



In the context of DSWAA's purposes, it is interesting to note that the official Jack's Point district building development guidelines and controls recognise the value of dry stone walls as boundary and street frontage fencing by the following: 'Boundary walls shall be a maximum height of 1.5 metres dry stack and constructed of locally sourced schist with a vertical capping in the agricultural stone wall style.'

Transfer Printed Ceramics *Natalie Paynter: DSWAA committee*

Transfer printed ceramics produced in the 19th Century were predominantly used for food service in a domestic setting.

The process for creating transfer printed ceramics was quite simple. The required design was etched into a copper plate, mineral colour used to fill the design and fine paper was pressed onto the surface before being transferred to the ceramic object prior to firing.

British views and British scenery series, were patterns decorated with country houses set in idyllic landscapes, produced from the c.1812 – c.1842 (Jefferson Patterson Park and Museum online, 2018). Many patterns were based on existing prints and depicted real structures or views. Formal stone fences surrounding castles or large estates and post and rail fences in rural settings are shown on many examples. Interestingly, there is a lack of dry stone walls in these series, posing the question why were they not depicted? Perhaps they were not fashionable at that time, and demand was more for romantic and classical scenes of exotic locations. Another reason may have been that it was difficult to detail a dry stone wall using the transfer method.

Only a small number of transfer printed patterns showing dry stone walls have been identified. Some of these patterns include *Wellington Hotel*, *Waterloo* transfer printed on tea wares as commemorative pieces developed for the English market, appear to show a dry stone wall and a hotel possibly used by Napoleon as his headquarters during the battle of Waterloo (Coysh & Henrywood 1982: 397). This piece was produced between 1807 and 1823 (Godden 1964: 576).

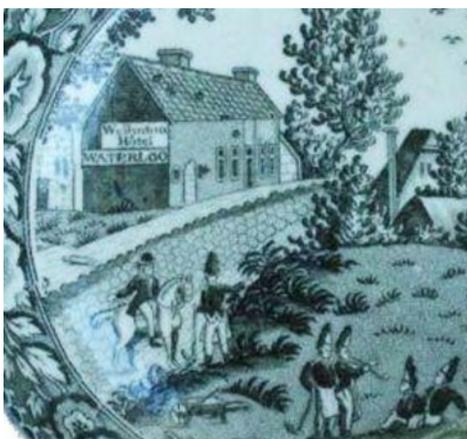


Figure 1: Detail of 'Wellington Hotel, Waterloo' transfer printed pattern with likely dry stone wall (© Transfer Collectors Club online, 2018. Pattern No. 7320).

Another pattern, known as 'Australia', manufactured by James Jamieson & Co. in Bo'ness, Scotland, shows Scottish emigrants landing on Australian soil. Jamieson and Co. manufactured earthenwares from 1826-1859 (Transfer Collectors Online, 2018). The pattern shows a tall sailing ship and row boat on the sea in the background, adjacent to high mountain

peaks (likely Scottish inspired). In the foreground is a young family celebrating; a father throwing his small child into the air (Figure 2). A 3 course high dry stone wall lies on raised dirt in the foreground. Could this be a small dry stone wall, representing the intended stamp and mark that Scottish immigrants would make on the new colony? If so, it also represents continuing culture and a transfer of skills to a new land.

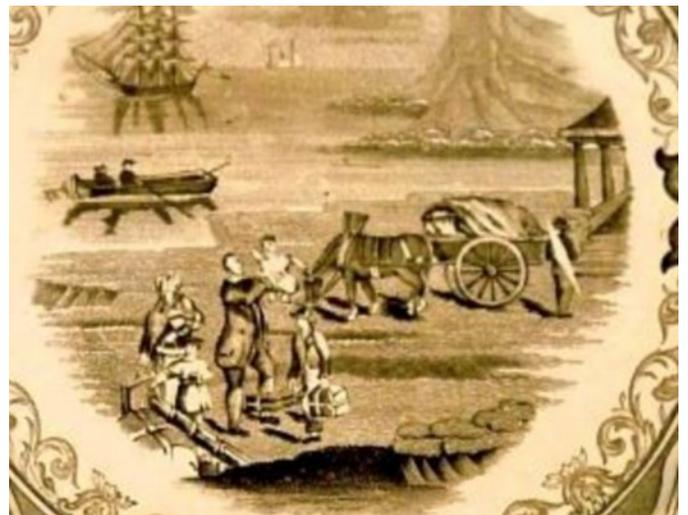


Figure 2: Transfer-printed pattern, 'Australia' decorated with an arriving scene to a new land (© Transfer Collectors Club online, 2018. Pattern No. 14785).

The celebration of historical events captured as part of tableware is a concept, much lost on today's table setting. The chosen transfer printed pattern laid out at food service would have revealed much about its owner including their social status, interests and is likely to have produced some talk around the dinner table. The presence of dry stone walls as part of these patterns, although rare, are a testament to their historical and cultural value.

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Fine Young Wallers



Lydia (23) and Cuthbert (25) Noble are young wallers from Shepley in west Yorkshire. They come from a long line of wallers, dad William being a DSWA Master Craftsman and Senior Examiner. Lydia was a serious waller by age 15 when she won the Ronnie Ball Gold

award presented by the DSWA. Cuthbert doesn't recall just when he started walling except that he fixed a gap in a wall aged 10 when he was too small to lift the copes.

The brother and sister are both Advanced Wallers who aim to be Master Wallers before the year is out. They have been walling together for five years as Noble Stonework, taking on projects ranging from field boundary work to complex features such as arches, pillars, bridges, dry stone paving and even dry stone buildings.

At the recent 50th Anniversary walling competition at Kirkby Lonsdale they finished second in the Professional Pairs, Cuthbert also winning Best Advanced Waller and Lydia Best Female Waller (yes, that is a category!).



Lydia recently received the DSWA Pinnacle Award for a project built by herself and Adam Clarke over the winter of 14/15 – the highest honour available from the DSWA. How do brother and sister work as a team? Who's boss? Answer: 'We don't need a boss; Cuthbert is very artistic and great with design; Lydia is great with detail. We complement each other'. Their website and facebook show just how talented are these young wallers.

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Membership

Annual membership fee

Corporate	\$80;	Professional	\$50
Single	\$30 (\$80 for 3 years)		
Family	\$50 (\$130 for 3 years)		

Cheque: DSWAA Inc. and posted to DSWAA Membership, 87 Esplanade West, Port Melbourne 3207; or

Bank Deposit at any branch of the ANZ Bank or **EFT:** BSB 013 373, Ac. no. 4997 47356

Clearly indicate membership identity of payer

New members

Complete the online membership form on our website: Alternatively email or post name, address, phone number/s, and area of interest (eg waller, farmer, heritage, etc) to the membership secretary (above).

Renewals

Annual fees are due May 31 after the first full year of membership. We send renewal notices prior to this.

Photos clockwise from top LH corner

- 1 K Munday
- 2-3 J Holdsworth
- 4 E Knowles
- 5-6 J Kilsby
- 7 B Munday
- 8 & 14 G Thomas
- 9-13 K Munday and B Munday
- 15 See captions
- 16 K Munday