

A baby boomer, David Jones was born at Paddington in Sydney in 1949 but spent his childhood in the bush and cow paddocks of Sydney's south-western suburbs. His father, a recently repatriated artillery sergeant, had built a home there for himself and his new bride (whom he had met whilst recovering in hospital from war injuries). It was there that David grew to appreciate the bush and its native wildlife. The colour and subtleties of the Australian landscape caught his eye and at an early age he taught himself oil painting in the family's old aviary he had converted to a tiny studio. His artistic



and creative talents were encouraged and fostered by his parents and by 15 he had numerous commissioned works hanging in private homes and institutions throughout Sydney. But, he was only too well aware of the realities of modern society and rather than taking up the brush full time, he opted to take a more commercial path. He was selected for, and admitted into, Sydney's National Art School where, for three years, he studied not only all disciplines of the fine arts, but also photography, typography, illustration and graphic design. It was with these skills he entered the profession of advertising. He first managed a studio on Sydney's North Shore, then he soon after joined the largest Australian owned advertising agency. In 1975 he was appointed as an art director with a multinational agency and when he left in 1979, he was its senior art director. In the same year, with two others, he commenced an independent venture creating a new niche in Australian advertising; its success resulting in him winning numerous local and international creative advertising awards. The agency's reputation was such that in 1987 it was restructured to ensure its continued and unprecedented growth and, by the time David sold his interest and retired in June 2002, the business was turning over 27 million dollars annually and employed 45 people. His training and experience within the advertising and graphic arts industries equipped David with the necessary skills required to produce a volume such as this. Not only did he write the text, but he also took all the photographs and scanned all historical photographs and other archival images and prepared the high-resolution digital files for printing. He is also responsible for the design and artwork for this book. On a personal note, his two children by a previous marriage are now adults with one married and living overseas. With his partner, he now shares two other adult children, and lives in Sydney's inner city suburb of Glebe in a Victorian villa they faithfully restored several years ago. Today, David is continuing research on related subjects and several books are envisaged over the next few years.



Pour yourself an iced glass of ginger beer, settle down and make yourself comfortable and prepare to embark on a 200-year voyage back to when life was a lot less complicated and about as fast as a plodding horse.

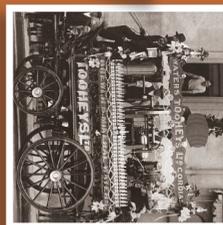
To a time when lemonade was made from real lemons, sarsaparilla was made from plants, cordials were pure fruit juices and soda water spurted from syphons.

Experience the tribulations, the failures and successes of Sydney's early ginger beer, aerated water and cordial manufacturers whose personal lives are laid bare; exposing unbearable grief, the hardship of every-day life and the misery of some of their lives. The skeletons are out of the closet revealing murder, theft, lust, subterfuge and embezzlement. Some lives defy belief and are truly worthy as the basis for a modern-day movie script.

How was it that some convicts were able to accrue phenomenal wealth whilst others could only eke out a wretched existence?

Who knows, among them you may discover a long lost relative just as the author did.

Thirsty

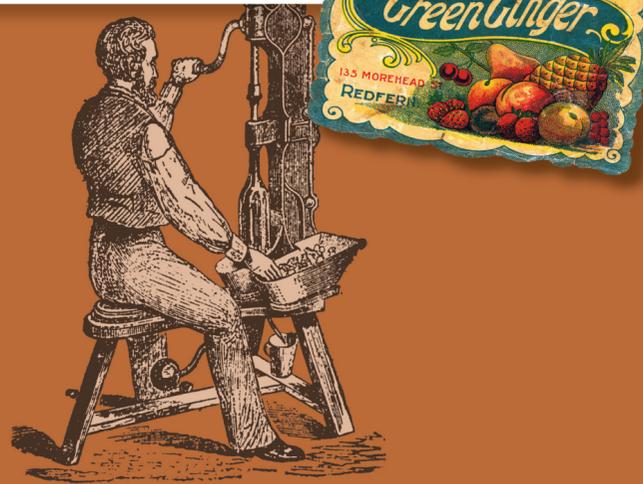
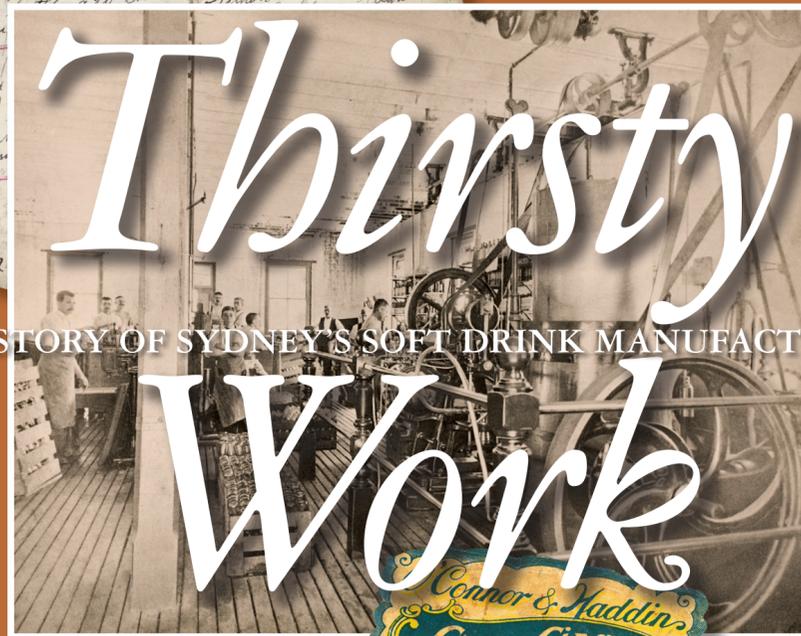


Work

David Jones



THE STORY OF SYDNEY'S SOFT DRINK MANUFACTURERS



David Jones

Consulting historical archaeologist: Martin Carney

This work grew from a hobby and a love of history, particularly that of Australia's colonial days. Although my first book (*One Hundred Thirsty Years*, self-published in 1979) was essentially a guide for collectors, the 2000 copies quickly sold. It is still used as a prime reference but is now out of print and eagerly sought.

I realised during its research there was a wealth of untapped resources waiting for someone to gather, collate, and then assemble, the information in a more comprehensive volume that was relevant to a wider audience. That task so far has taken me almost 30



years – part time because of business commitments but full time since retiring in 2002.

Extensive research and gathering of material have been done in state, national and university libraries; state and national archives; and I have had privileged access to private collections and family records. All this has resulted in what is believed to be the most comprehensive history of the Sydney soft drink industry compiled to date – and hopefully it will remain the reference volume for some time in the future.

It encompasses that period in Sydney from the earliest of convict days until just after World War II by which time most companies had succumbed to multinational concerns.

Some 360 individuals and companies are recorded, many with additional information obtained directly from living relatives. The story of each, fully details the subject's industrial history and also provides a social commentary, often quite poignant, of the lives of those involved.

Richly illustrated with some 3,500 images, this book includes the most complete catalogue of Sydney bottles yet published and also includes other relevant artefacts such as labels, advertisements, trademarks, stationery, archival photographs and maps pertaining to individual enterprises.

Hopefully of great appeal to collectors, the work has also been written as the definitive work on the subject for archaeologists, academics, university lecturers and historians. In fact, the work has already been referenced in a number of published archaeological reports and has been eagerly awaited.

Here it is. Enjoy.

Jacket photographs. Front cover: A page from George Pilgrim's recipe book (Pilgrim family); inside *Sharpe Bros.*' Glebe factory; and a label that is the only tangible evidence of *O'Connor & Hadden's* venture. Back cover: the Regent Street factory of *Hume & Pegrum*. Above: Fernand Louis Collet with his daughter Marie and son Louis at his Mackay factory before he commenced business in Sydney's northern suburb of Chatswood [Karen Lamb].