

SA Australiana Study Group

43rd Meeting, 2nd May 2019

We recommend readers to the Australiana Society website
<https://www.australiana.org.au/> and encourage membership.

Attendance: 10



Vale: Martyn Cook. 1958-2019

On 1 May a memorial service was held in North Adelaide at The David Roche Foundation Museum for Martyn Cook. Over a 150 people attended the service and six people spoke about the life of Martyn. He was the youngest of five siblings who lived at Lane Cove in Sydney. During his childhood his mother remarried and they moved to Port Macquarie. His stepfather brought with him five children.

During Martyn's school life he performed in plays, was academically bright, and considered undertaking a law degree, but the bright lights of Sydney appealed to him more. He first worked as a hairdresser before becoming an antique dealer in the early 1970s. He set up shop in the salubrious Queen Street, Woollahra, in the heyday of the antique district. All that knew him considered him at the pinnacle of the antique profession. He was always immaculately dressed, and a friend of all who knew him.

He loved dogs and befriended David Roche, also a dog and antique enthusiast. Martyn sought out items for David, and was a natural choice to become the first Director of The David Roche Foundation Museum. In doing so he moved to Adelaide and was responsible for setting up the new gallery space.

The card on the left was given out at the service. The photo on the right was taken on 29 March 2019, the week before he died. It was taken in the Adelaide Hills by Justin Gare, a conservator of Artlab, and a member of the Australiana Society.



Pair of silver sugar tongs, by Alexander Dick, Sydney C 1835. Engraved with the crest of Sir Robert Ramsay Mackenzie (1811-1873). Length 15.4 cm.

Mackenzie was a colourful grazier, land speculator, bankrupt and politician who was briefly premier of Queensland (1867-68). He had arrived in Sydney from Scotland in 1832 to join his brother James, bought sheep from H. H. Macarthur, and speculated in property, becoming an absentee landlord. His widespread interests and financial methods, described in the ADB as "...slipshod... deliberately obscure..." saw him bankrupt in 1844 with massive debts. On the discharge of his bankruptcy in 1847 he was appointed a magistrate, and in 1856 was part-lessee of 52 runs. By the depression of 1867 he had profitably sold out, and entered politics in Queensland when that state separated from NSW. On the death of his brother William in 1868 he succeeded to the title of 10th baronet of Coul, Ross-shire, Scotland. Returning to Scotland in 1871, he died there two years later.

Alexander Dick (1790s-1843) had served his apprenticeship as a silversmith in Edinburgh, arrived in Sydney in 1824, and in 1826 was advertising his business in Pitt Street. By 1828 he was employing two silversmiths and two jewellers, but as the result of being convicted of receiving stolen goods in 1829, was sentenced to seven years on Norfolk Island. Pardoned in 1833 he returned to his business and it rapidly expanded until ill health caused him to announce his retirement in 1841, though trading on until his death two years later. The

most prolific of early Sydney silversmiths, his work is widely held and sought. The major collection of Dick silver was that of the late John Houstone, and amounted to over 160 items, now held by the National Gallery of Australia.



Any silversmith working in Great Britain in Dick's time was familiar with the regulations governing the necessity for quality control of the metal they used, under the (even then) centuries old hallmarking system. There was no such system in the colonies, but silversmiths often adopted marks similar to what they had been used to "at home", partly perhaps to reassure clients who had been used to such marks. In this case, Dick has used punches which (rather crudely) imitated those used by the London Assay office in the 1800/01 hallmark year. They are the lion passant (walking – the sterling mark), the crowned leopard head (the London city mark), the specific letter of the hallmarking year, and the king's head (a duty paid mark).



Trench Art made by an Italian POW in NSW during WWII.

It appears to have been a base for something as it has two glue marks on the mountain range (or crystals). On edge, KeePSAKE. P.O.W. BELLOCCHIO. ANTONIO. Made

from Eucalyptus, probably a fragment from a railway sleeper, Maximum dimensions; 12.5 x 7.5 x 3 cm.

Australian Archives records reveal that the carver, Antonio Bellocchio was born on 21 January 1918 at Bari, a port city on the Adriatic Sea, and the capital of southern Italy's Puglia region. His parents were Angelo Bellocchio and Rosa (nee Cerundola). Antonio was a member of the Italian Army and held the rank of corporal when he was captured in Libya on 21 January 1941. He was in the engineers, single, a Roman Catholic and a tailor by trade. His British POW number was 11886 and Australian POW number was 45078. He sailed in the Queen Mary from the Middle East on 21 May 1941 and arrived in Sydney on the 22 July and was immediately sent to Hay POW camp then in August sent to Cowra for about a month then returned to Hay. In January 1943 he communicated with a person outside the camp without permission and was sentenced to 48 hours in solitary confinement. In October 1944 he was found guilty of 'conduct prejudicial to good order' and was sentenced to 28 days detention [He may have been a Fascist]. In December he was sent to Yanco POW Camp 15, near Narrandera, which held up to 774 Italian prisoners of war. They were required to work producing vegetables for processing at the Leeton cannery for Australian troops. Also at Yanco there were orchards, cereal crops and livestock. Bellocchio was repatriated back to Italy in December 1946.



AUSTRALIAN WAR MEMORIAL

030142/07

Hay, NSW. 9 September 1943. Group of Italian prisoners of war (POW) interned at No. 6 POW Group. Australian War Memorial, Accession Number 030142/07

In this group are known to be: 45215 Vito Carlucci; **45078 Antonio Bellocchio** [the carver of the previous item]; 48272 Guido Plata; 46395 Vito Tirrico; 46723 Carlo Sassano; 46585 Alfonso Ronca and 46826 Arturo Sabini.

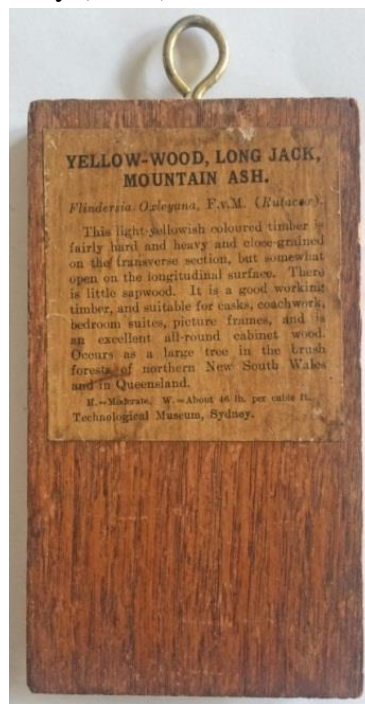


Museum of Economic Forestry (NSW), sample of Mountain Ash or Cudgerie, *Flindersia Schottiana* FvM MELIACEÆ 21.5 x 9.5 x 2 cm. plus ring.

Sample timbers are useful in a number of ways. They can be examined for their properties, test strength and durability as well as developing keys to identify timber. Samples are highly valuable in assessing the timber's commercial potential.

Label: *Timber white, hard, tough, close-grain, and durable; Used for building purposes, & c. Hab. Brush forests; northern coast districts; fairly plentiful. H. 80-100 ft; diam. 3-4 ft. Department of Lands, "Forests," Sydney NSW. [also known as Bumpy Ash in Queensland, and as Stavewood in NSW]*

The Museum of Economic Forestry (NSW) was established c.1892.



Technological Museum, Sydney sample of Mountain Ash, Yellow-Wood, Long Jack, *Flindersia Oxleyana*, FvM RUTACE. 7.75 x 14 x 1.5 cm. plus ring

Label *'This light-yellowish coloured timber is fairly hard and heavy and close grained on the traverse section. But somewhat open on the longitudinal surface. There is little sapwood. It is a good working timber and suitable for casks, coachwork, bedroom suites, picture frames, and is an excellent all-round cabinet wood. Occurs as a large tree in the brush forests of northern New South Wales and in Queensland.'*

Sydney Technological Museum became the Museum of Applied Arts & Sciences, formerly Powerhouse Museum.

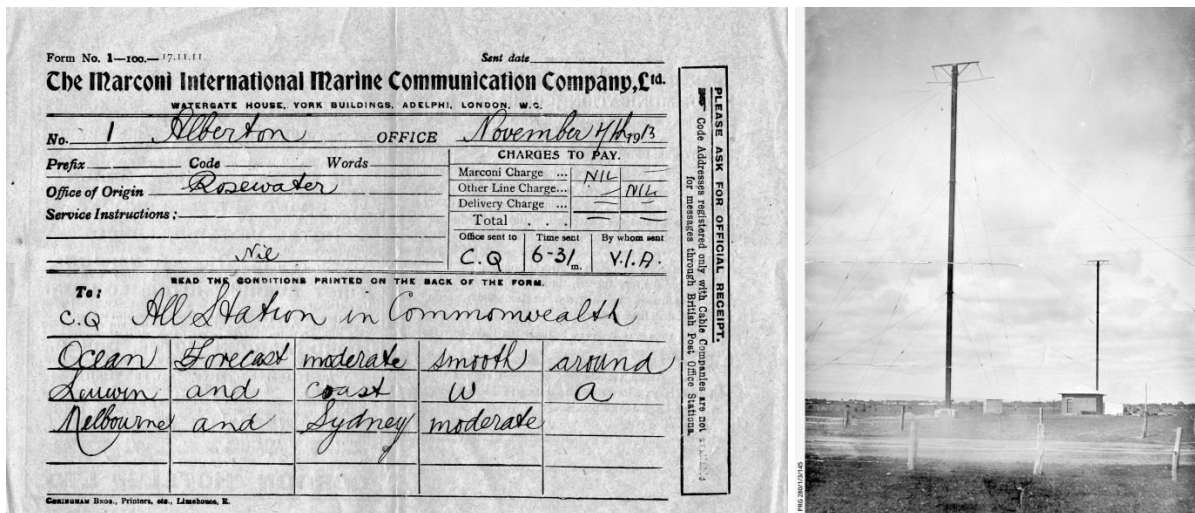


Ewald Namatjira (1930 - 84), "Macdonnell Ranges Landscape" (two), 1969, watercolour. 19x26 cm

A member of the Hermannsburg art movement, Ewald was one of Albert Namatjira's five sons who painted.

Albert was shown the techniques of watercolour painting by the visiting Victorian artist Rex Battarbee, in 1934, at Hermannsburg Mission. In 1938, Battarbee arranged a sell-out exhibition of forty-one of Albert's works in Melbourne. He then moved permanently to Alice Springs and established an aboriginal art gallery - "Tmara-mara"- at his home.

Ewald accompanied Albert on painting trips as a boy and also began painting in 1947. This continued throughout his life despite losing the sight of one eye from a rifle accident. These works come with their original, 1969, Tmara-mara Gallery receipts - signed by Rex Battarbee. Ewald's watercolours are held in the National Gallery of Australia and the Art Gallery of South Australia.



Marconi telegraphic message form for a weather forecast, 1913. Ink on printed paper. 14.7 x 22.5 cm.

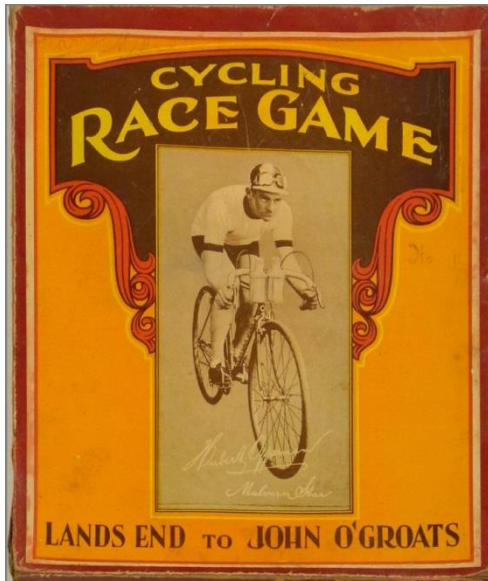
Photograph of the first Adelaide Radio-Telegraph Station, C 1912.

Photographer unknown. Courtesy, State Library of South Australia, Searcy Collection, PRG 280/1/3/145.

A telegraphic message form for an ocean waters forecast issued by the Bureau of Meteorology on 4 November 1913. For broadcast by *All Stations in Commonwealth*, this copy was used by the newly established Adelaide Radio-Telegraph Station at the No. 1 Alberton Office at Rosewater, located at the corner of Grand Junction and Government Roads.

The station was erected under the supervision of John Graeme Balsillie (1885-1924), an engineer and inventor appointed in 1911 by the Commonwealth government as engineer for radiotelegraphy within the Postmaster-General's Department, to establish a coastal maritime communication service. Two massive masts were built in 1912, each standing about 144 feet (44 metres) tall, forming part of a network of twenty stations operating around Australia by the end of 1915. Spreading with rapidity similar to that of the internet today, wireless telegraphy was recognised as essential for safety at sea, and was quickly taken up by shipping lines, who advertised the fact prominently. The new Adelaide station had an expected broadcast range of 400 miles (644 km) by day, and up to 1,800 miles (2897 km) by night.

Building on the earlier patchwork development of meteorology in Australia, the newly established Bureau of Meteorology issued its first country-wide forecasts on 1 January 1908. The predictions of the first Government Meteorologist, H. A. Hunt, were sent by Morse code to country centres, published in the press, and indicated by a system of flags on tall buildings in the main cities. One daily forecast for the States, metropolitan areas and oceans areas was issued, based on the scanty and scattered observations then available.



Bicycle race board game, English c 1935.
Box 26 x 22.5 x 3 cm, game 56 x 25 cm.

The pictorial lid of the cardboard box with an illustration of Australian cyclist Hubert Opperman (1904-1996), known as *Oppy*, then at the height of his cycling career. Oppy rode for the Malvern Star bicycle company, who in turn were agents for the British BSA firm, sponsors of his record breaking Lands End to John O'Groats ride of 1934. In the game the participants each have a marker as shown above, and by the throw of a dice advance (or otherwise) depending on the instructions shown on the board.

From delivering Post Office telegrams by bike at the age of 12, Oppy was still cycling at 90 years, in between becoming a favourite of the French public, a notable breaker of British records, and probably Australia's greatest bike racer. Having won, among other events, the Australian national road race title four times by 1929, and having returned to a hero's welcome in Melbourne from competing in the Tour de France in 1928, his successes continued until the outbreak of WW2. Following war service with the RAAF and his cycling retirement on 1947 a political career followed, as Liberal Member for Corio in the Australian Parliament which he held for 17 years. Following his position as Government Whip he was a cabinet minister over a six year period before being appointed High Commissioner for Malta, while honours awarded to him included his appointment as an Officer of the Order of the British Empire (OBE) in 1953, and Knight Bachelor in 1968. His name has been grouped with those of Phar Lap and Don Bradman as an Australian sporting idol.



Poetic commentary on the 1948 Test Cricket series in England, by Alan Melville.
13.5 x 19.5 cm visible.

Alan Melville (1910-1983) was a brilliant inter-war and post-WW2 South African cricketer, playing initially for Natal, then for Oxford University followed by Sussex in county competition, captaining both the latter teams. On moving back to South Africa in 1936 he captained Transvaal before leading the South Africa team for the Test series in England in 1938-39. With his cricket career interrupted by war duty and an injury, he returned to the game to captain the South Africa tour of England in 1947. His final first-class match was in 1949.

The poetic commentary relates not to a South Africa defeat at the hands of the Australia team, but to the 1948 Test series in England, when Australia was victorious against England in four matches, and drew the other:

*I wish the Aussies had a tail.
 I wish their latter half would fail.
 I wish when Bradman's been suppressed,
 The rot would set in with the rest,
 Or after Miller (Number Four)
 I wish the others wouldn't score.
 I wish when Hassett's out at last
 Runs wouldn't still come quite so fast,
 And after Tallon (Number Eight)
 I wish they'd all disintegrate.
 I wish we could be really sure
 That Lindwall wouldn't snatch some more.
 I wish we'd even have the luck
 To see the last man get a duck.*



Aboriginal figure produced by the Darbyshire Pottery, Perth W.A. Height 17 cm.

Founded by Jean and Bill Darbyshire, the pottery was active from circa 1947 to 1956, and produced a wide variety of novelty salt and pepper shakers as well as more 'artistic' lines of vases and figurines. Having studied before WW2 with the Perth studio potter Flora Landells, Jean (1910-1996) took advantage of the war-induced shortage of utility items to go into business with her husband, and by 1948 was employing ten staff. Four years later they were able to move into a new factory at Innaloo, where at its peak there were 64 staff.

Differential sales taxes favoured utilitarian items, hence the great production of table ware, slip cast and with hand-made moulded decoration. Skilled European migrants modelled the sculptural figures and assembled the more intricate items, which found a market well beyond WA, in the eastern states and as far afield as New Zealand and Papua New Guinea.

Changes in the import tariff regime in the mid-fifties resulted in a flood of imports, sales of Darbyshire wares dropped dramatically, and by 1956 the company was in receivership. The Darbyshires themselves moved to South Australia in 1960. Apart from the few experimental lines it is difficult to date most of the production. The figure above carries the impressed mark on the base "DARBYSHIRE", and scratch initials of the decorator or assembler "DW".

The Art Gallery of Western Australia holds a selection of Darbyshire products, given by family descendants, some of which are illustrated in the article on the pottery by Melissa Harpley published in *Australiana*, vol. 27, no. 1, February 2005.



Gold mine (unidentified) likely in the Mt. Lofty Ranges, South Australia. Unidentified photographer, c1900. 15x20 cm.

A commissioned photograph of a gold mine, with workers, set in hilly country with gum trees. The main corrugated iron building would have housed a boiler (underneath the chimney) and associated steam engine. There may also have been a small crushing plant. A winding house is attached - with a wire rope leading to the winding wheel atop the head-frame above the shaft. Pipes leading from the shaft to the engine house show the mine is being dewatered. Twenty-three men (and a traction engine) have lined up for the photograph which may have been commissioned to mark a new phase in the mine operations.

The photograph was found at an Adelaide auction and together with the landscape, and slightly scraggly gum trees, probably indicates a Mt. Lofty Ranges location. A couple of dozen small to medium size reef gold mines operated in this region for limited periods. Not all are known from contemporary photographs.

Mounted on its original card with printed decorative border but with no photographer's studio imprint.



John Moyle (1817-1880), likely with his grandson Richard Oats (1863-1867), carte de visite photograph, attributed to Cardell & Williams, 1866, Kapunda, South Australia. 9x6 cm.

Inscribed verso, "J.P. Moyle". John Moyle was a miner who, with his wife and two daughters, emigrated to Kapunda, aged 34. While in Cornwall, Moyle had the distinction of being a member of an escort party that accompanied Prince Albert on a tour of the region's mines. Badly injured in an accident at Kapunda, and unable to return to mining, he became a shoemaker (and seen here in Wellington boots). He played a role in establishing the Kapunda Council in 1865 and twice served as Mayor in the early 1870s. He was also a Justice of the Peace and an office holder at the Wesleyan Church. His health declined over a number of years and he died at age 63. His gravestone is in place at the Kapunda Cemetery.

Edmund Cardell was a travelling photographer in South Australia's mid north. He spent 1866 at Kapunda, and for several months, was in partnership with Edward Williams - a shop owner and hairdresser in Main Street. Williams was married to one of John Moyle's daughters and uncle to Richard Oats (seen here with a black eye).



THE SINGING LESSON.
J.A. CRISP.



Transfer printed plate, Royal Staffordshire Pottery, 1950s. Diameter 25.5 cm.

One of a series of decorative pottery items produced by A. J. Wilkinson Ltd, a Staffordshire (UK) pottery with origins dating back to 1885. The printed mark shown dates from about 1947, and several scenes showing kookaburras and designed by J. A. Crisp were used to decorate plates, cake stands and vases.

James Alexander Crisp (1879-1962) was a Sydney born painter, illustrator and print maker. He exhibited with the Royal Art Society from 1901 and provided illustrations to the *Bulletin* in Sydney, in particular some to accompany the short stories of Henry Lawson. Living from time to time in the USA, his works were shown in the International Print Makers exhibitions at the Los Angeles Museum 1926-37, as well as the Wembley 1924 International Exhibition. In Sydney as a member of the Australian Painter-Etchers Society his work was regularly seen, as well as being shown occasionally in Melbourne and Adelaide.

Crisp's paintings were mostly watercolours of landscapes, fauna and birds, and it is notable that among his etchings shown in Sydney in 1923 there were titles such as *Young Magpies* and *The Three Jackies*. His address at this time was 'K'Burra', *Vaucluse Road, Vaucluse*, where he was known to have had pet kookaburras, and it was his watercolour paintings of these birds which eventually were adapted as decoration for the Royal Staffordshire Pottery.

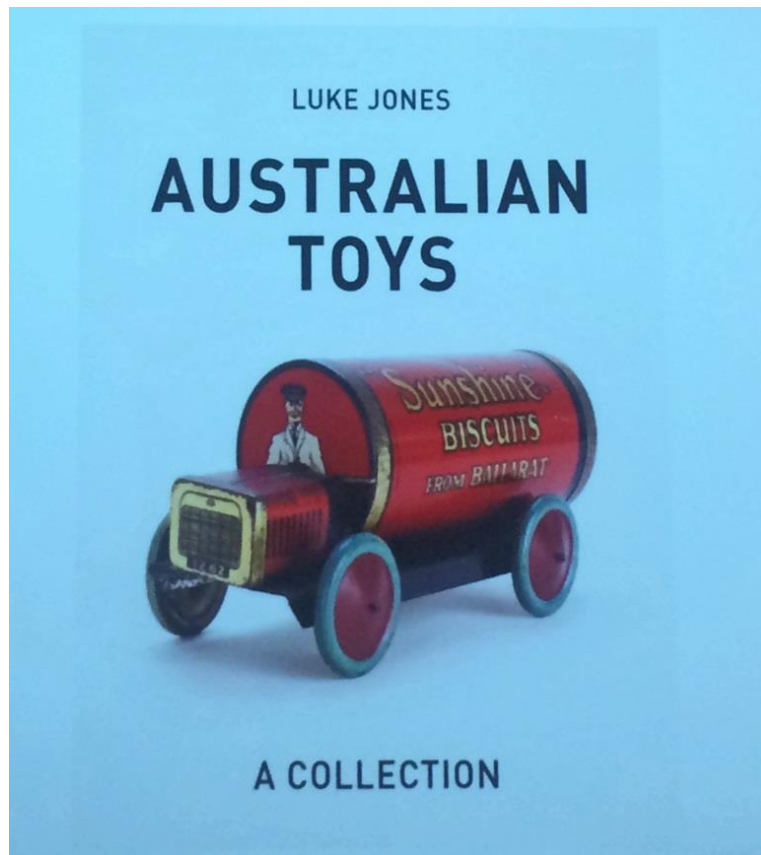


Justin Gare's presentation titled "Kingston's Vision: South Australia's earliest and most enigmatic piece of colonial furniture", at the AGSA Radford Auditorium on 30 April 2019.

Tracey Lock of the Art Gallery of South Australia gave the formal welcome to the 150 guests attending Justin's lecture. His Excellency, The Honourable Hieu Van Le AC Governor of South Australia introduced the speaker.

Justin, a conservator at Artlab and former carpenter, delivered his talk with great passion. He gave the five main points of his research on the large redgum cabinet, coming to the conclusion that it was made in Adelaide in the early 1840s by Thomas Bell. Justin hypothesized that the choice of red gum was emblematic of place for the establishment of Australia's first municipal council and first democratic authority. At the same time, the turret and crenellated gable was emblematic of the origin of place where South Australia was officially founded. The same architectural detailing prominently featured on the House of Commons in Westminster Palace, where Kingston lobbied for the passing of the South Australian Act 1834, hence the place where South Australia was officially founded. Two months later Kingston witnessed the building completely destroyed by fire.

The screen image was taken from the Australiana magazine cover, May 2019, Volume 41, No 2. The bookcase article covers 20 pages and was written by Justin Gare, Peter Scammell and Andrew Klenke. Copies of this publication are sent free to members or can be purchased from the society. The website is: <https://www.australiana.org.au/>



***Australian Toys: A Collection by Luke Jones.
Launched 1st May 2019 in Adelaide.***

Australian Toys is an illustrated history of Australian manufactured toys from 1900-1965, drawing on the author's authoritative collection. The hardcover book documents the production of each toy with beautiful colour photographs accompanied by relevant text about the toy and manufacturer. Luke Jones' carefully structured collection has been assembled with passion and commitment over a period of more than thirty years and is unrivalled for its breadth and quality.

Luke Jones is an architect by profession and an experienced elite level equestrian competitor in the sport of Eventing; however a life's passion for collecting antique toys preceded both of these pursuits. The first item in his collection was purchased in 1983 when Luke was aged nine. His long term commitment to the subject has led to the assembly of a comprehensive and considered collection of Australian manufactured vintage toys that is without peer. Published by Melbourne Press, RRP \$59.99.