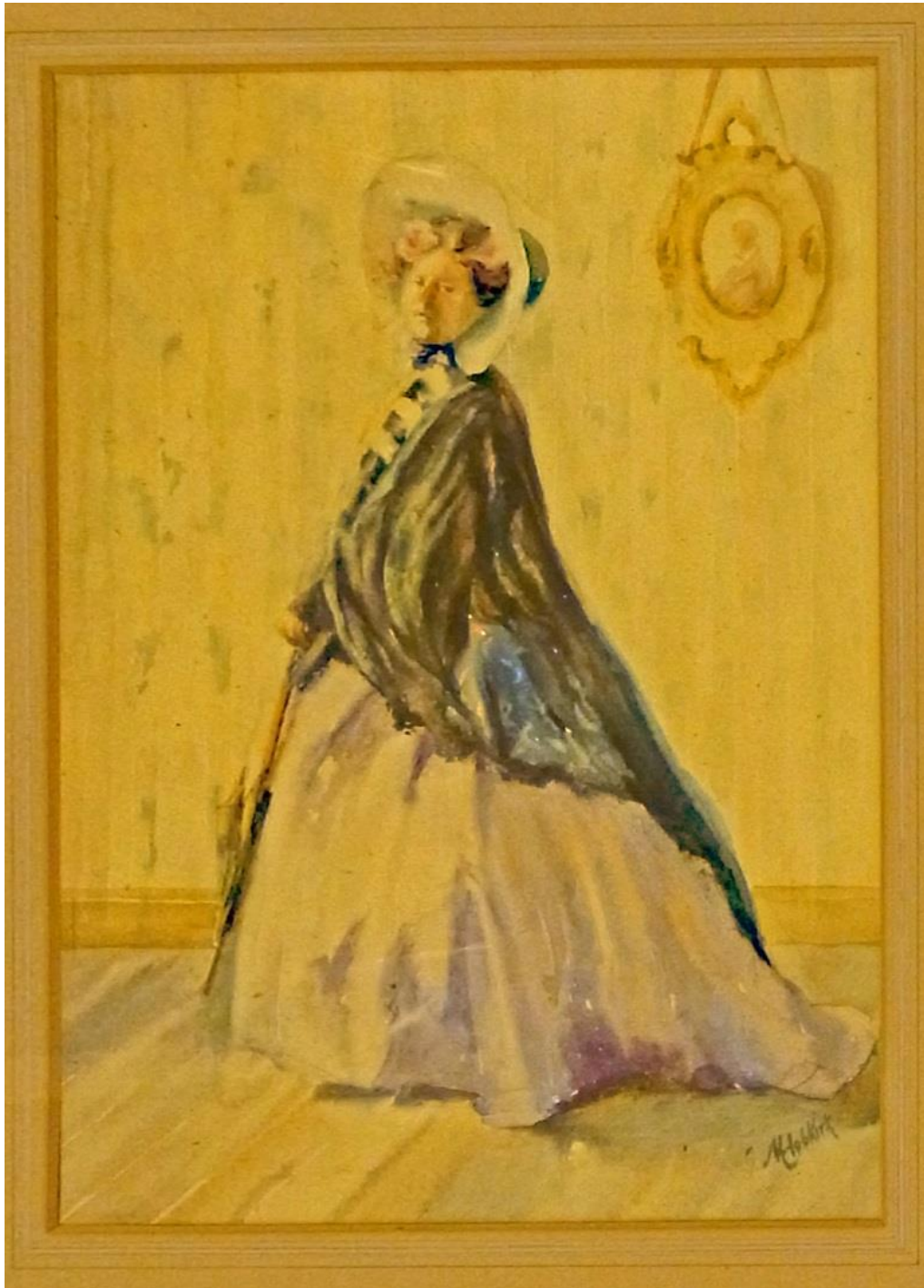


SA Australiana Study Group

45th Meeting, 4th July 2019

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

Attendance: 11



Portrait of a Woman in Victorian Dress (self-portrait?), Mildred Louisa Hobkirk (1869-1926), watercolour, early 20thC. 35 x 25 cm.

Mildred was the youngest daughter of the ten children of John Hobkirk and his wife Charlotte (nee Atkinson) of Launceston, Tasmania. A first prize for pencil drawing awarded to a Miss Hobkirk at the 1883 Arts and Industry Exhibition in Launceston may be evidence of youthful skill. She later entered a pencil sketch and a charcoal and crayon study in the Annual Exhibition of the Launceston Arts Society in 1898, then commenced formal training at the Launceston Technical School of Arts and Sciences in 1902. The following year her Firsts in Anatomy, Design, Freehand Drawing and Memory Drawing awarded for the South Kensington Art Examinations confirmed her talent.

After a decade of activity within the artistic community of Northern Tasmania, and more widely as secretary of the Australian Exhibition of Women's Work (held Melbourne 1907), as well as winning exhibition prizes for embossed leather, pyrography and other arts and crafts works, Hobkirk moved to Hobart. There she attempted to establish herself giving art classes in the historic house *Hamlyn*, but by January 1914 had decided to move to Melbourne to further her artistic career. This was noted in the Melbourne paper *Table Talk*, which noted her arrival there and mentioned that "*She has been particularly successful as a painter of portraits.*" Hobkirk exhibited oil and watercolour paintings, but her main living in Melbourne seems to have been as a teacher at Lauriston Girls' School in Armadale, not far from where she was living in South Yarra. Her career was cut short when in January 1926 she was killed in a road accident, aged 56.



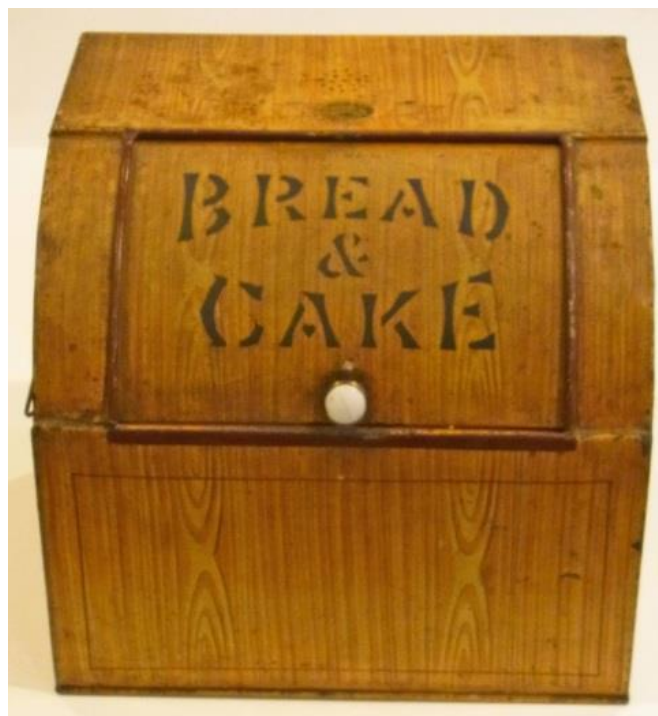
Cast brass name plate by A. Simpson & Son of Adelaide. 11.0 x 10.2 cm.

Taken from one of the highly regarded safes manufactured by this Adelaide firm and sporting an unofficial coat of arms, this name plate was advertising what was, in 1891, the largest metal manufacturing plant in Australia. Its origins lay with Alfred Simpson, a tinsmith from England, who had arrived in South Australia in 1849, and established his business in

Adelaide four years later. Growing with the economy of the state following the gold rush, his *Colonial Tinware Manufactory* expanded on the city site in Gawler Place.

Alfred and his wife visited the 1878 Paris Exhibition seeking new manufacturing and product ideas which were adopted in the business when they returned. With a war scare in the 1880s they expanded into munitions, then in 1894 opened a new works in Wakefield Street, which came to cover more than three acres. The introduction of enamelling on metal in 1898 added to their reputation and to their interstate sales, and in 1910 the business was incorporated with Alfred Muller Simpson, son of the founder as chairman, and his sons Alfred (known as Allen) and Frederick as directors.

Growth continued with the demand for armaments during WW1 and domestic goods once peace was declared. The 1940s saw the opening of a new factory at Dudley Park and the beginning of whitegoods production, which as that demand expanded saw the company merge with Pope Industries in 1963 to form Simpson Pope Holdings. The Simpson brand was later incorporated into Electrolux.



Bread and cake tin made by A Simpson & Son, Adelaide, early 20thC.

H 30cm, W 34 cm, D 27.5 cm.

Made of tinplate with a decorative woodgrain finish and a hinged lid, this was just one among many of the everyday household containers and utensils produced by the Adelaide firm of A Simpson & Son. For further information on the company, see the entry for the brass name plate above.



A wall hanging diorama of Central Australia depicting an Aboriginal with a woomera and spear. Maker unknown. Redgum frame, pine needles and bark, the back frame probably meranti, and masonite, c mid 20th century. Max dimensions: 27x22x6.5 cm.

The diorama features an Aboriginal standing on a rocky outcrop who is about to launch a spear using a woomera (the woomera serves as an extension of the human arm, enabling a spear to travel at a greater speed and force than possible with only the arm). The Aboriginal is probably hunting a Rock Wallaby (not depicted). As the Aboriginal body is painted (paintings are only used in ceremonial dances) suggests the diorama was made by a non-Aboriginal who was not familiar to the custom or simply wanted their work embellished

Wood-Art works like this example were usually made in small quantities by men as a sideline income or as a hobby. The maker of this diorama may not have visited central Australia and could have been inspired by the works of artist Albert Namatjira. Depicting an Aboriginal seems a mandatory subject in Australian Wood-Art landscapes if the maker intended to sell his work.



New knitted Golly in an Adelaide Crows Football team uniform with no number on the back. Knitted by Marj Edmonds, aged 82, of Burra in 2017. Height 42cm.

Marjory Edmonds knits all kinds of sleeping companions and sells them for \$14 at Burra Antiques and Fine Wares.

The Adelaide Football Club, called the Crows, formed in 1990 and first played in 1991 (AFL). They were originally owned by the South Australian National Football League (SANFL), before gaining independence. The club plays its home matches at Adelaide Oval and the club song is "The Pride of South Australia", to the tune of the US Marines' hymn. It has won two grand finals; 1997 and 1998.

One of the team's current best players is Eddie Betts and from time to time he has been subjected to verbal abuse about his Aboriginality. Whist this sleeping companion is in the form of a golly, which nowadays seems politically incorrect, the maker grew up interpreting the golly as a term of endearment.



Photograph of the River Angas at Strathalbyn S.A., overpainted with watercolours and gouache by Frederick B. Schell, 1880s. 16.5 x 28.5 cm visible (irregular).



**Photograph of the River Angas at Strathalbyn S.A., by Captain Samuel Sweet C 1872.
*Image courtesy of State Library of S.A. Collection, ref. B 3093.***

Frederick Schell (1838-1902), American artist painter and illustrator, was born in Philadelphia, where he studied at the Pennsylvania Academy of Fine Arts. In 1863, as a “special artist” for a New York newspaper, he was assigned as a war artist to the Union army of Gen. Ulysses S. Grant. His later work as Art Editor for *The Picturesque Atlas of Canada* resulted in his being offered, at the age of twenty-seven, the position of Superintendent of the Art Department of Andrew Garran’s ambitious new publishing venture, the three volumes of *The Picturesque Atlas of Australasia*. This work was to be published in parts, to coincide with the centenary of white settlement in 1888.

Schell and two other American illustrators, plus some of Australia's finest landscape artists, including Julian Ashton and Arthur Fullwood, were commissioned to travel the country to record suitable historic or beautiful views for the *Atlas*. In doing so they also collected images from professional photographers such as Captain Sweet of Adelaide, and these, with their own works, were then engraved onto woodblocks for the printing press. The image above bearing Schell's monogrammed signature was apparently not used in the *Atlas*, but is arranged as if to fit in with text blocks, and may have appeared in print elsewhere. It is clearly based on the Sweet image shown.

In late 1888 Schell travelled to England with the artist Phil May (1864-1903), later returning to the United States, where he died in New York in 1902.

Captain Samuel Sweet (1825-1886) was a sea captain, surveyor and photographer. Born in Portsea, England, he is believed to have joined the navy in 1844, then later mastered mercantile ships until going to Queensland on a cotton-growing venture. In Adelaide in 1867 he set himself up as a photographer in Rundle Street, but returned to the sea two years later, and for several more years as he travelled also took photographs, notably around Palmerston and the Roper River. Finally, the grounding of his ship the *Wallaroo* in 1875 near the town of Wallaroo saw him leave the sea. Sweet travelled widely in S.A. with his horse-drawn darkroom, and was the major photographic recorder of outback scenes into the 1880s. The South Australian Archives and the State Library of South Australia both hold large collections of his work.



Three emu eggs at varying stages of decoration. Dimensions various.

Brought along by the owner to demonstrate how these distinctively Australian ornaments have been worked. The egg on the left had once formed part of a prize or presentation, and had been unornamented apart from an applied small shield, now missing, and the mounting which held it vertically. The central egg shows how the 'skin' has been scraped or filed away to leave a reserve for further work or painting. The remaining egg has been carefully scraped through the layers to leave a delicate image of a kangaroo in cameo (relief).

The craft of emu egg carving has had something of a renaissance in the hands of Bluey Roberts, a South Australian artist of the Ngarrindjeri and Kokatha nations, with his works displayed as part of the Adelaide 2016 Biennial of Australian Art. The 'flyer' on the right was recently brought back from Queensland, and advertises *Hand Carved Illuminated Emu Eggs* being offered for sale at St. George, Queensland.



Cast silver models of a cow and a shorthorn bull, workshop of J. M. Wendt, Adelaide, late 19thC. Length of each 6.0 cm.

Typical of the small cast models used by Australian silversmiths to decorate their centrepieces and prize cups in the 19th century, these were part of a larger group of such models that remained with the Wendt firm of Adelaide until it closed in the late 1980s. The hide of the cow is delineated by fine and detailed filing; that of the bull was apparently achieved from the casting. Models were produced in brass/bronze alloys as well as silver, and were sometimes treated chemically to achieve an oxidized finish, with the base metal versions sometimes electroplated. Finial figures were also imported to adorn sporting and military trophies.



Silver casket presented to Father Patrick Leo Kelly (1873-1943), Port Lincoln, 17 August 1927. 18.5 x 8.2 x 5.4 cm.

On a Wednesday evening in August 1927, Father Patrick Leo Kelly (1873-1943) was presented with this inscribed silver casket in front of a large audience in the Port Lincoln Memorial Hall.

To Father P. L. Kelly from his Parishioners and Friends to commemorate his Silver Jubilee. Port Lincoln, August 17th, 1927.

The gift and its contents marked the Silver Jubilee of his Ordination. The casket was filled with 200 guineas from parishioners, friends, members of the community and family, a list of whom (and the amount they donated!) was typed and included in the presentation. Even in today's money, this was an extremely generous gift but Father Kelly was known throughout what was then the largest parish in the Commonwealth as a man who would traverse difficult terrain, over hundreds of miles, to tend to the needs of anyone who needed him. At first he travelled by horse and cart and from 1905, he drove an *Overland* car.

At the time, newspapers in Adelaide and around South Australia hailed the Silver Jubilee occasion as a show of genuine affection from representatives of all denominations. This lack of sectarianism would have been unusual for the times.

A large cake adorned with 25 lit candles formed the centrepiece of a "sumptuous supper" made by women of the district. The Mayor's speech was followed by that of other representatives who spoke of their esteem for Father Kelly's wide ranging community engagement. For example, Mr W. Muir McFarlane spoke on behalf of the sporting bodies; Sergeant W. M Litchfield and the branch manager of the Port Lincoln Bank of Adelaide recounted anecdotes from Father Kelly's support for far flung districts of the West Coast and northern parts of the Port Augusta diocese; and representatives from Tumbly Bay and Yeelanna spoke of the hardships endured by Father Kelly that would have "broken an

ordinary man.” The crowd was reminded that robust priest was chosen for the position because of the bush skills. Prior to his ordination, Patrick Kelly worked as a surveyor, traveling up and down the colony on camel or horse. (A career highlight being in the surveying party to put the ‘dig tree’ on the map in 1894).

Father Kelly’s reply address noted that he first came to the West Coast when the widely dispersed inhabitants were contented with “growing and dealing with wheat and wool” and that he had been “just as welcome in the scrub cutters’ camp as in the house of the squatter” - a comment that was met with applause by the crowd.

The silver casket was purchased from Schlank & Co. of Adelaide for eight pounds and has been in the custodianship of Father Kelly’s family ever since, complete with the typed list of donors. Alas, the 200 guineas is long gone but given his characteristic generosity in the community, the funds were probably used in his large parish for the benefit of others and thereby recycled back to those in need.

Jo Vandeppeer

E.T. No. 2
COMMONWEALTH OF AUSTRALIA.—POSTMASTER-GENERAL'S DEPARTMENT.

RECEIVED TELEGRAM.

Station From.	Words.	Charge.	Time and Date Lodged.	No.
2 Adelaide	16	5 56p	17th 01	

OFFICE DATE STAMP
PT LINCOLN
17/11/27
SOUTH AUSTRALIA

Remarks.

To
Rev Father Kelly Pt Lincoln

This message has been received subject to the Post and Telegraph Act and Regulations

Congratulations on silver jubilee of priest hood from M Leonard
family adelaide ✓

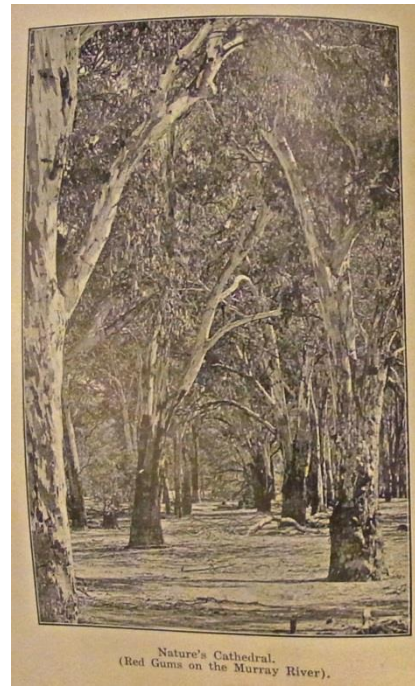
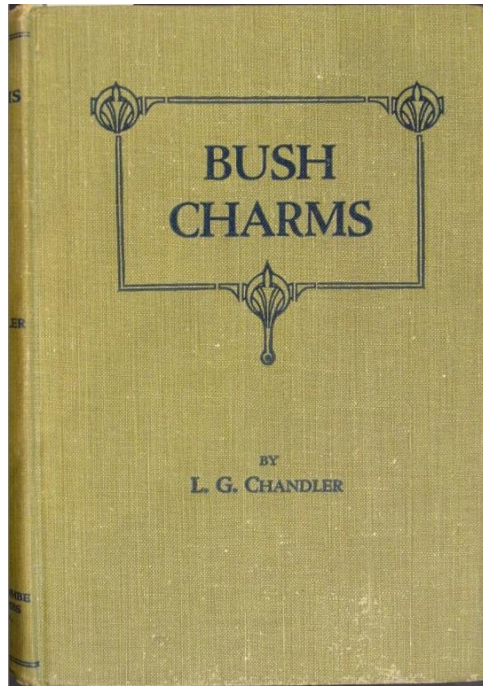
6 8p

Sched. C 107-6/1935

Time received at this Office.

Congratulatory telegram to Father Kelly, on the occasion of his silver jubilee as priest.

The silver casket shown above now contains a bundle of telegrams, sent to Fr Kelly at Pt Lincoln on the celebration of his 25th anniversary as priest.



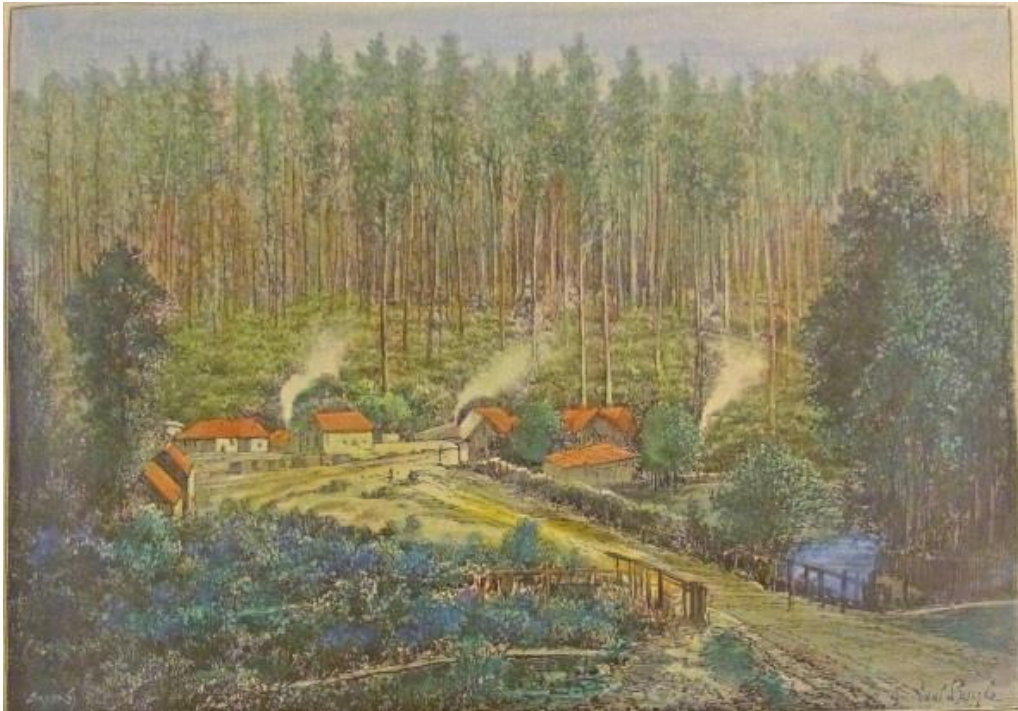
“Bush Charms”, by Leslie Gordon Chandler (1888-1980), Whitcomb & Tombs, Melbourne, n.d. Octavo, height 19cm. Originally published in 1922, but undated, this may be a later edition.

Brought up in the Dandenong Ranges near Melbourne, from a young age Chandler grew to observe and appreciate nature on his long walks to school. Apprenticed at 15 to a Melbourne jeweller, he disliked the city, and returned to the bush whenever he could, while learning photography to complement his bird watching interests. His jewellery making skills came to the fore when he took part in Australia’s first bird-banding scheme, making the metal bands to fit their legs. By the age of 18 he was giving school lectures, and belonged to several like-minded clubs.

With the onset of WW1 he enlisted in the A.I.F. in 1915, serving with the 15th Field Ambulance and recording his experiences in his diary and with a tiny concealed camera. Injured in a gas attack near the end of the war, he was repatriated to Melbourne in 1919. Too ill to return to his trade, he took up a Soldier Settler block near Red Cliffs and cleared it to make a vineyard. It was here that, while living in a tent, he wrote *Bush Charms* and then *Jacky the Butcher-Bird*, both published in 1922.

Chandler recognised early the damage being caused by land use in the fragile environment of the Mallee, and the effect of introduced feral animals on the unique wildlife there. He helped form the Sunraysia Field Naturalists’ Club, and wrote over 100 articles for a wide range of publications, while his nature photography was exhibited in the UK, USA and Japan. Partly due to him, the Hattah-Kulkyne area was declared a national park in 1960.

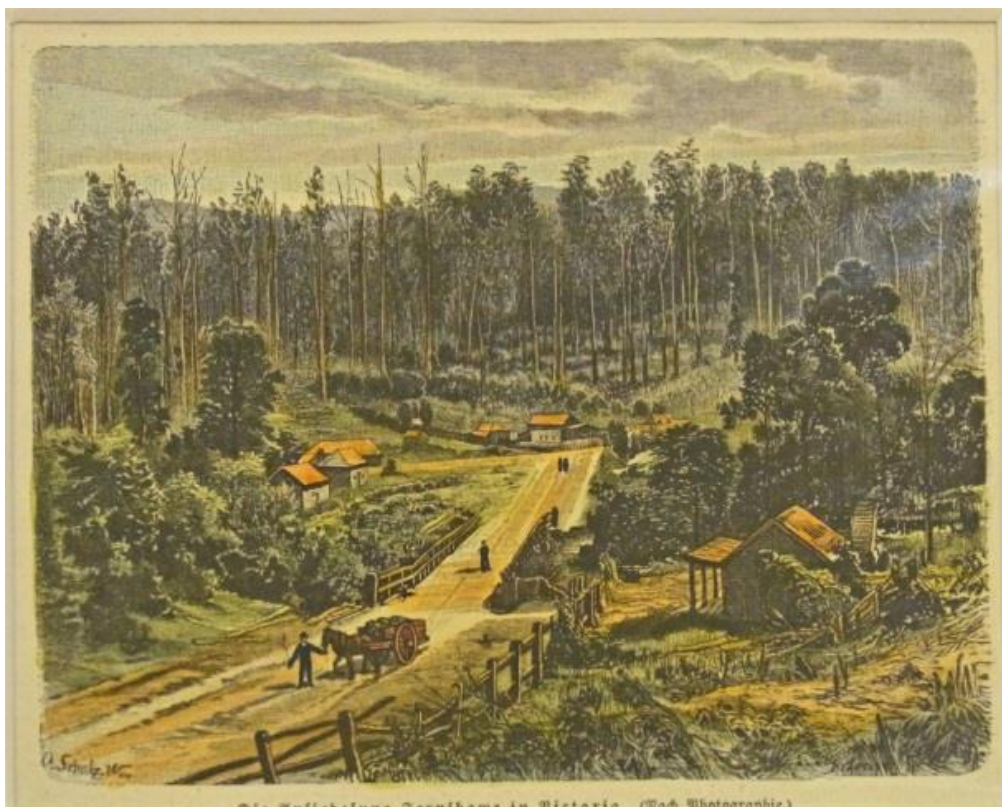
This gentle and passionate book, by a man described in the ADB as ...*courtly, gentle and usually silent* is an Australian gem. Describing the destruction of Bower Birds along the Murray, he wrote of ... *the old neglected bowers falling into decay and the crude playthings of these marvellous birds crumbling into dust. Visions of the smashed villages of France and Belgium where the toys of little children lay broken and scattered in the wreckage, rose before me.*



Paysage du Victoria – Foret Pres de Fernshawe, au Nord-Est de Melbourne.

Engraving on paper, hand-coloured. No date (c.1889). 13.2 x 19.2cm.

Dessin de P. Langlois, d'après une photographie de M. Caire. [N. Caire].



Die Unsiedlung Fernshawe in Victoria, engraving on paper, hand-coloured. c.1895, engraver, O. Schulz. 10.2 x 13cms.

Based on N. Caire's "Entrance to Fernshawe" Plate 19, *Views of Victoria, (General Series)*, c.1876.

Two late nineteenth century wood engravings based on photographs of Fernshaw by N. J. Caire (1837-1918), one German, the other French, indicating the international reach of Caire's photographic imagery. Both Caire and J. W. Lindt visited Fernshaw many times and created numerous memorable photographs of the hamlet and its picturesque surrounds, which were a mecca for visitors from Melbourne from the mid 1870s onward.

Fernshaw was a small hamlet in the Upper Yarra Ranges, north-east of Melbourne, and a staging post to the Woods Point gold-fields, beyond Marysville. Fernshaw developed after the 1864 rush, but was resumed by the Greater Melbourne Water Board in 1890, the area being deemed a critical part of the catchment for Melbourne's growing water needs. Buildings were sold by auction, some being removed to Healesville while others were salvaged for their materials. Today a plaque marks the site where the village once stood.



Brass-bound mahogany medical chest owned by used by early SA colonists: C & C.H. Dalton, mid 19thC. 30.9 x 24.8 x 13.3 cm.

The Dalton family believe the medical chest was brought to South Australia in 1854 by Charles Dalton senior, a chemist, who was accompanied by his wife and their six children in the *Alice Maud* as passengers. Shortly after their arrival in the colony he established his chemist shop in High Street Kensington, now an eastern suburb of Adelaide.

His son, Charles Henry Jnr, who was fourteen when he arrived, appears to have been given the chest and replaced most if not all its contents over a period of time. C.H. Dalton Jnr's first, employer was most likely Luther Scammell (1826–1910), a chemist of Pt Adelaide. In 1861 Scammell and Francis Hardey Faulding (1816 –1868) went into partnership, trading as F. H. Faulding & Co. Scammell became sole owner when Faulding died which led to young Dalton being sent first to their Rundle Street shop, then later out as a traveller for the firm. When Faulding died in 1869 Dalton was appointed manager, and he held this position until 1897 when L. and W. Scammell took over the business. He was then transferred to the wholesale section of the firm, remaining there until 1914. Therefore the contents now in the chest are most likely to date from the 1860s to 1914. The case and its contents were at one time in the Faulding's museum.



Interior compartments of the medical chest.



Cardboard pill box of F. H. Faulding, dated 1867. Diameter 32 mm.

The pill box carries the handwritten instructions and date, '25.1.67 Two pills to be taken every night & one in the morning Mr Anthony'



Snake-bite Antidote Case, produced by Faulding, c1889.

This case was contained within the mahogany medical chest, although of later date. It had been given to the firm of F. H. Faulding in 1964 to add to their museum of early medical equipment and remedies. The case contains, among other things, strychnine and a syringe with which to administer it.