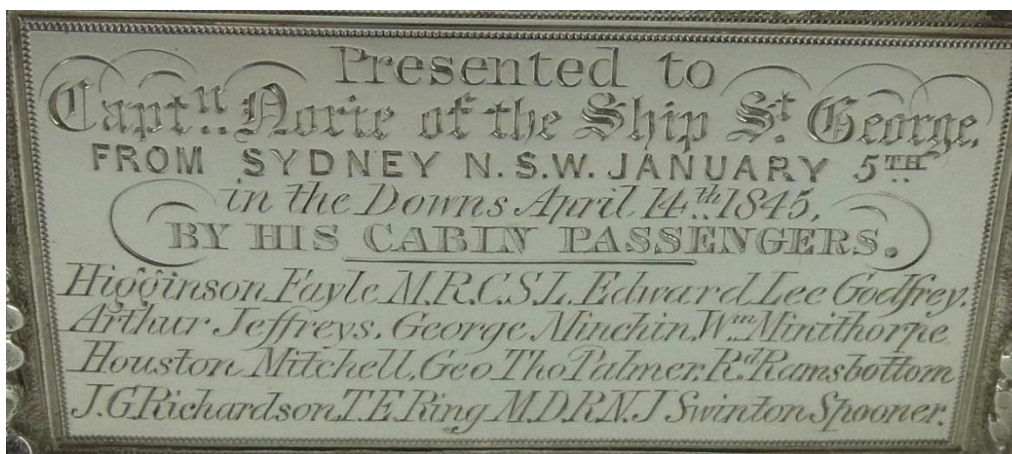


SA Australiana Study Group

46th Meeting, 1st August 2019

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

Attendance: 13



Silver snuff box presented to Captain Norie in 1845. Maker: Edward Edwards, London 1844/45. 10.2 x 6.6 x 3.5 cm.

The lid of the box is engraved with the names of the eleven cabin passengers who subscribed towards the cost of the snuff box on arrival in England, at the end of their voyage from Sydney, NSW. Captain James Norie's full-rigged ship *St. George* had been built in

Chester in 1827, and was registered at 605 tons. She had arrived in Sydney from Portsmouth on 10 September 1844 as one of the monthly packet ships bringing mail, passengers and general cargoes from England.

Before Norie took command in 1842 the *St. George* had been trading between Bristol and Calcutta, and on his initial voyage with her to Sydney (arriving 23 January 1843) Norie received a similar presentation "... as a Testimony of well merited Esteem and Regard...", a silver cup now in the Houston Collection at the Australian National Gallery.

The *St. George* set out on her return voyage on 5 January 1845 with a cargo of tallow, manganese, lead and copper ores, animal hides, dyewood, whale oil and wool. The passenger list of forty nine names included six children and four servants. It is apparent from the snuff box that once again Norie's skill and personality were well regarded. In 1848 he was replaced as captain by one Captain Jones and the vessel was re-rigged as a barque; shortly afterwards she disappeared from the records.



Left: Stoneware bowl with celadon glaze, by Harold Hughan (1893-1987), C 1970s.

Diam. 35.5 cm, height 7.5 cm.

Right: Detail of reverse showing signature in iron oxide.

With a glaze that Hughan might have characterised as *fat and unctuous*, the iron spotted celadon glaze and unglazed base and footrim reflect the potter's love of Chinese pottery of the Song and T'ang Dynasties, examples of which he had studied at the National Gallery of Victoria (NGV).

Hughan was born in Mildura, where he grew up enjoying and appreciating the natural surroundings of the mallee country. His family then moved to Hamilton in the Western District of Victoria where he completed school and trained as a mechanical engineer. Moving then to Geelong, he retrained as an electrical engineer. Enlisting in the AIF in 1915 he served on the Western Front, and following his return as a married man, settled in Melbourne. The remainder of his working life was spent as an electrical engineer.

Hughan's wife Lily and son Robert were involved in pottery making as a hobby, and they extended his interest in crafts to the field. Initially hand-building using lead-glazed earthenware in his studio at Glen Iris, Hughan changed to stoneware in 1945, blending his own glazes, building his own kick-wheel, and heavily influenced by the publication of *A Potter's Book* by Bernard Leach. His first exhibition was at Georges Gallery in Melbourne in 1950 and is credited with inspiring a new generation of Australian potters. Following his retirement from work in 1963 he was able to devote more time to ceramics, with a retrospective exhibition of his works being held by the NGV in 1968. Awarded an MBE for his services to pottery in 1978, he was still making pots into his nineties.



Pottery campfire swagman ashtray.

Registered design. Painted plaster, maker unknown. Diameter 12 cm, height 8cm. Wembley Ware swagman on right (photo Courtesy Wembley Ware Society web page)

A similar design was made by Wembley Ware (who traded in W.A. from 1946 to 1961) but theirs has a billabong in the centre. The above version is a cheap copy with its registration number appearing to be deliberately made unclear.



Stuffed toy koala, C 1943. Height 32 cm.

Photograph of recipient of the koala with her sister, 1943, by Charles Horn. 13.55 x 8.1 cm.

Given to the three year old recipient as a third birthday present in 1943, the koala was deprived of its eyes by the well-meaning Aunt who was looking after the sisters while their mother was in hospital for the birth of their brother. The toy appears to have been made of kangaroo hide, and is stuffed with fibre.

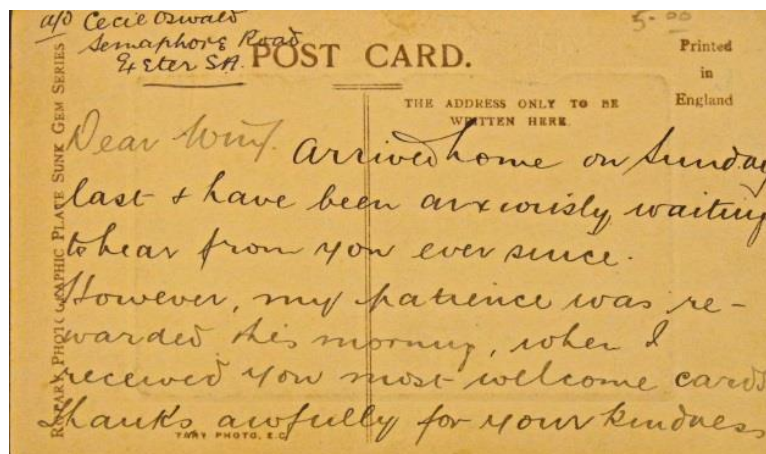
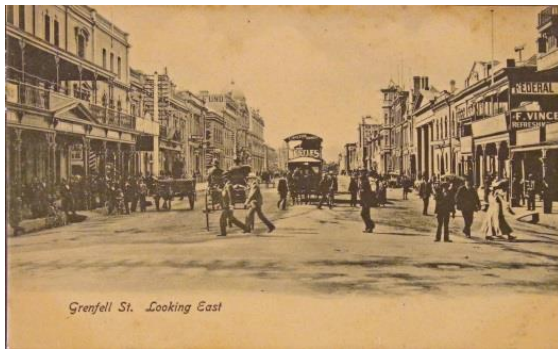
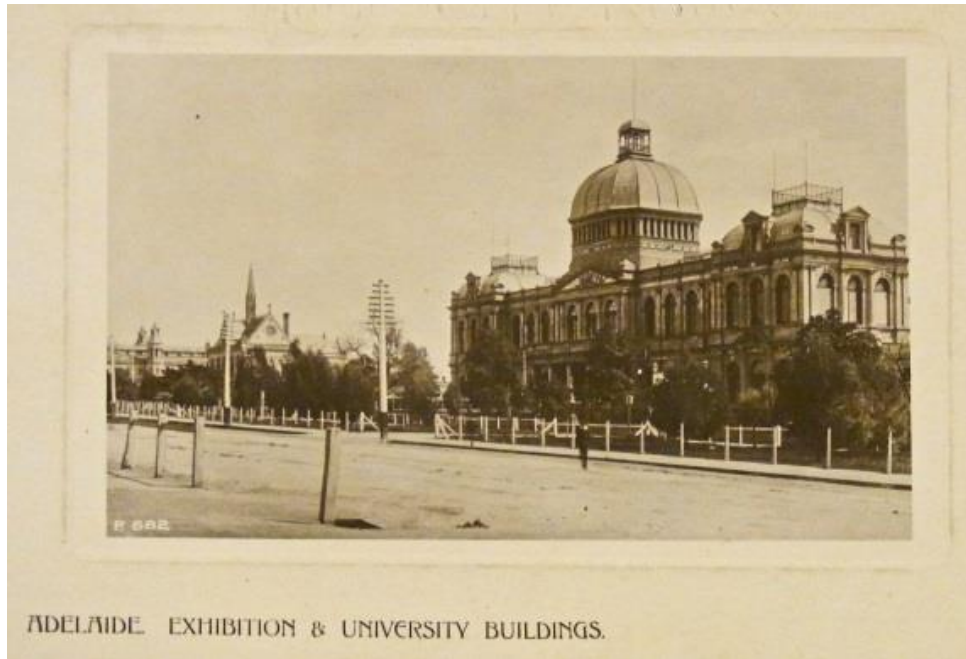
The photograph bears an inked oval rubber stamp impression on the reverse for *Chas Horn* – photo – *Hindmarsh*. Little appears to be recorded about Charles Horn. He was mentioned as a “young photographer” then living at Carron-down (now part of the near-city Adelaide suburb of Brompton) when he was the victim of a robbery in 1912. Five years later when he fell from a tram in King William Street his address was given as Frederick Street, Welland.



A Patons Craft Book of knitting patterns, C 1966. 21.3 x 13.8 cm.

This craft book was selected because of the pattern on page 18 for making a “Koala” tea cosy, to fit a large sized pot. All one required, apart from the requisite skill were:

7 balls of dark and 1 ball of light Patons Jet Tripleknit wool and a Patons Crochet Hook, No. 9; Two glass eyes & two small buttons to fasten under the handle & spout of the teapot; Small quantity of Black Kid or Felt, for the nose and paws; Coloured Ribbon for the neck & a small quantity of stuffing; A Teazle Brush to fluff up the Koala.



Australian postcards, c 1910, various makers. 9 x 14cm

A collection of two dozen photographic postcards of Australian scenes, collected mainly in England. They are principally of Adelaide and surrounding areas, including early views of Hahndorf. Also featuring Adelaide's first electric trams - introduced in 1909.

A group of six (also 1909) of flooding in the northern Wimmera township of Donald. Flooding affected large areas of western Victoria during August - with four people drowned. Various manufacturers / distributors, including Austral, Rose and Donald Taylor's Collotype Company of Adelaide.



WWII Welcome Home document to Corporal A.G. Bastian of the 2nd 43rd Battalion.

Banners: Welcome Home, Cpr. A.G. Bastian, 1940, 1945, His Country Called, He Answered, His Duty Done, We Thank You, No 2 World War, 2nd 43rd Batt, Ninth Division, Tobruk, El. Alamein, Lae, Finschhafen [*], Labuan, and N.E. Borneo. The photo of Bastian is flanked by flags, the colours of the Division, and Australia.

Paint on plywood and photograph (a pin hole in all corners), wooden frame. 69 x 56 cm. maker unknown

Due to the way it is constructed, it was most likely made by cabinet maker rather than a picture framer as a mortise and tenon joint was used. The document shows that a preparatory sketch was modified. The reverse has an incomplete faint pencil sketch similar to front.

* In 1961, the battle honour "Finschhafen" (New Guinea) was awarded to the Australian Army units that had been involved in the capture of Finschhafen.

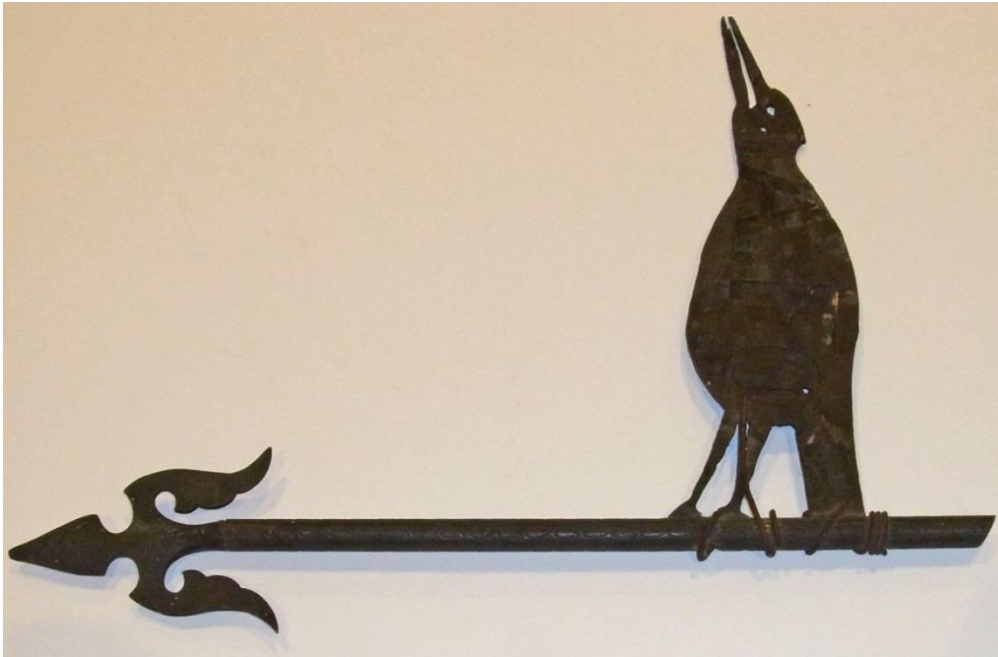
Ashleigh Gordon Bastian, service number AS4910, was born 10 May 1917 at Adelaide, and when he enlisted in June 1940 in Adelaide he described himself as a 'bakers deliverer', single and gave his father as Cyril Gordon Bastian of Pt Broughton, SA. In June 1944 Ashleigh married Florence Agnes of Port Broughton. In 1982 AG Bastian died and was buried at Victor Harbour.



**Chinaware “Barbecue” series Tricorn plate of Australian interest by Spode Copeland.
Diameter 25.4 cm.**

One of a series of four idiosyncratic plates produced by Spode Copeland in 1957 and discontinued in the early 1960s, and the only one with an Australian motif. The two leading steeplechase horses taking a water jump are looking back in surprise, as are their riders, at the kangaroo with monkey jockey pressing them hard. These humorous plates with their unconventional shape seem not to have been very successful, judging by the short production period, but this one is an Australiana delight.

The Staffordshire (UK) pottery of Spode Copeland traces its history to Josiah Spode (1733-1797), who founded the pottery in 1770. He was a pioneer English ceramicist and is credited with both perfecting the decorative technique of underglaze transfer printing onto earthenware, and the development late in his life of fine bone china. Spode’s business was succeeded by that of Copeland and Garrett in about 1833, then by W. T. Copeland and Sons, but use of the Spode name continued into the late 20th century. It was briefly merged with the Royal Worcester business, then that in turn was bought out by the Portmeirion Pottery, which still produces some of the Spode designs.



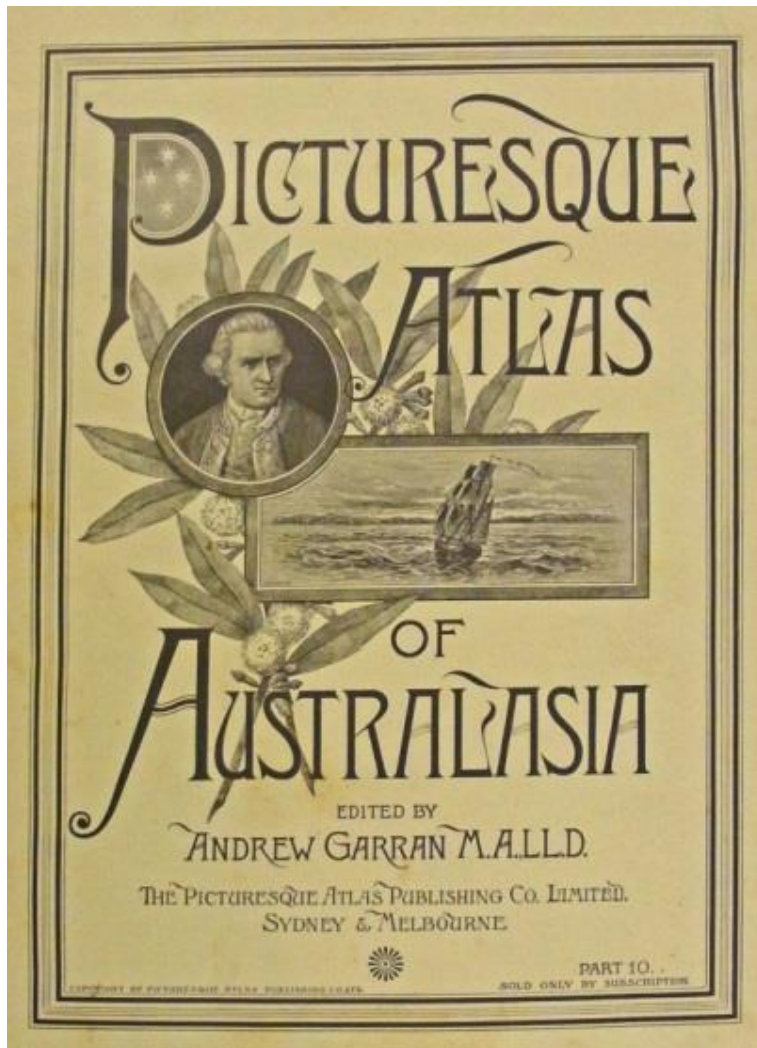
Metal wind vane ornament of unknown date. 35 x 57 cm.

Made of an assortment of metal scraps, and perhaps never mounted aloft, this may have just been an exercise in decoration. The bird itself has evidently been cut from a brass name plate, such as a doctor's "shingle", with the recessed lettering still visible. It is wired onto a patterned brass rod fitted with an ornamental arrow head. With the bird's head erect, like a warbling magpie, it is an appealing piece of folk art.



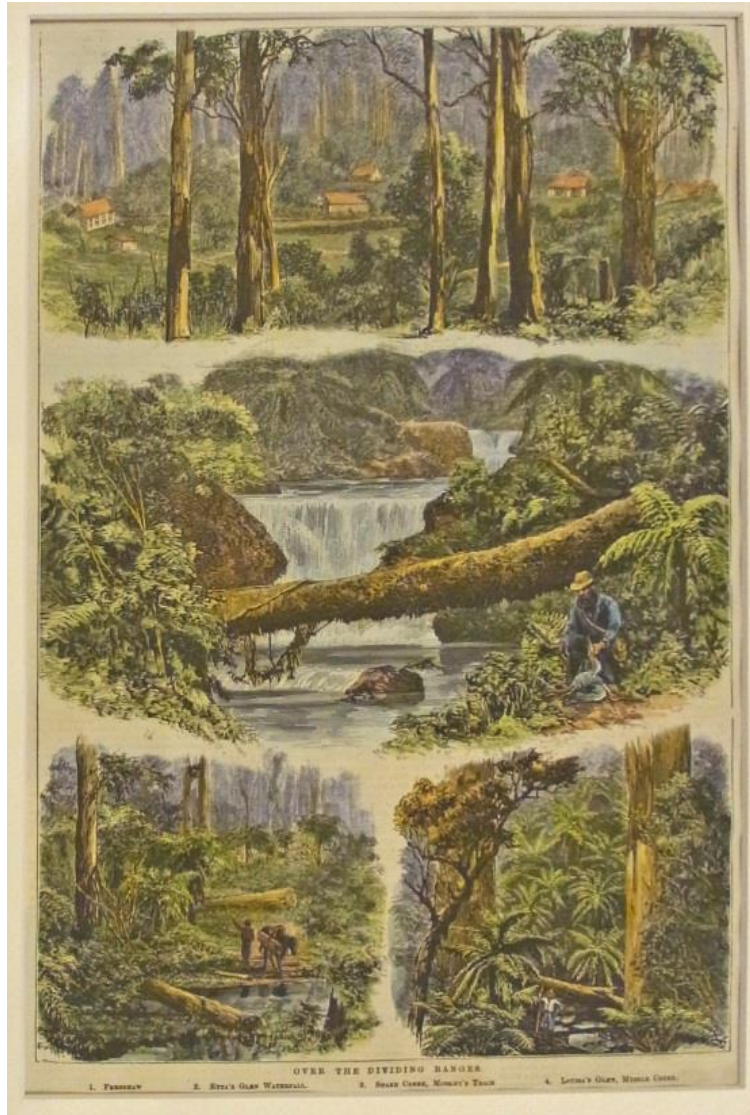
Articulated child's toy of steel sheet. 18 x 26.5 cm.

As with the previous item, this cannot be dated, other than to hazard a guess that it may date to the first half of the 20th century. The walking figure is hinged by rivets at six points, and is attached to an iron bar with a loop end. It is another whimsical expression of someone with a playful disposition and some metal working skill.



An example (part 10) of the sections sold individually to make up the entire three volume *Picturesque Atlas of Australasia*.

The *Atlas* was published in Sydney during 1886-88, and was a huge undertaking aiming to record landscape, life, and industry while capitalising on the centenary of white Australian settlement. Its 800 pages with over 1,100 engravings on steel and wood by some of the finest illustrators available could be bought as individual sections, or eventually as a monumental and fully bound three volume publication. The illustration alongside is one of the engravings; William Buckley (1780-1856), known as the *wild white man*, a transported convict who absconded at Port Phillip in 1803 and was befriended by Aborigines of the Watourong. He did not return to white society for thirty-two years.



After N. J. Caire (1837-1918), *Over the Dividing Ranges*.

1. Fernshaw, 2. Etta's Glen Waterfall, 3. Snake Creek, Morley's Track, 4. Louisa's Glen, Myrtle Creek. Image, as block, 34.2 x 22.6 cm, sheet, 39.3 x 26.8 cm.

Four wood engravings on paper by S. Calvert after four N. J. Caire photographs, originally published in *Illustrated Australian News*, 3 October 1878; this sheet from *Illustrated Sydney News*, 2 November 1878. No. 3 carries S. Calvert's distinctive signature, as if carved into the stump of the felled tree that fills lower right corner.

An important early engraving of Fernshaw subjects, assisting to date Caire's photographic activities in the region, and notable for the representation of Etta's Glen Waterfall, so named after Atalanta Jefferson (b.1861), the fourth child of Matthew and Isabella Jefferson, proprietors of Jefferson's Watt's River Hotel. An excerpt from an accompanying article on the verso of the sheet gives a characteristic impression of the locale.

"A bright sunny morning found us alert at six o'clock at Jefferson's Hotel, in the small but exceedingly romantic township of Fernshaw, which is situated in a valley on the banks of the River Watts, and surrounded on every side by mountains of very considerable elevation, covered with trees of gigantic growth, the bases of which are interwoven with an undergrowth of ferns, kangaroo, sword and many other grasses, rendering many places utterly impenetrable."



After N. J. Caire (1837-1918), *Fern-tree Gully*. Wood engraving on paper after a photograph by N. J. Caire. Engraver, C. Schwarzberger.

Image, 28 x 18 cm, sheet, 45 x 35 cm

Picturesque Atlas of Australasia, Edited by Andrew Garran, Picturesque Atlas Publishing Co. Ltd., Sydney & Melbourne 1886, Part 10, opposite p.161.

This impressive engraving is based on what is considered to be photographer N. J. Caire's most renowned photograph, *Fairy Scene Black Spur*, c.1878, an original photograph of which is in Caire's *Fernshawe Album*, (State Library of Victoria).



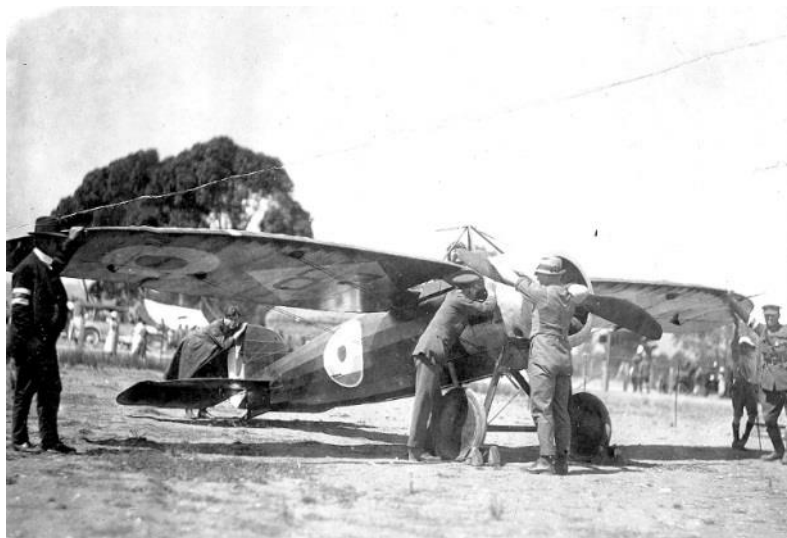
**Printed tinplate commemorative button badge, S.A. 1919.
AW Patrick, Unley, manufacturer (32mm)**

After WW1, former RAF captain, Harry Butler gave aviation displays to promote Peace Loans to the South Australian public. On August 23rd, 1919, 6,000 people paid admission to Unley Oval (and an estimated 14,000 were in the surrounding streets) as for nearly an hour, Butler in his "Red Devil" monoplane, performed aerial stunts and released Peace Loan pamphlets. The button badges were sold at the event.

Harry Butler (1889 - 1924) was raised on a Yorke Peninsula farm and travelled to England in 1916 to enlist with the RAF. He was a senior flying instructor in England and also flew in France. He was awarded the AFC. After the war, Butler returned to Australia with two aircraft and ran a small flying company from what is now the Adelaide suburb of Hendon. He crashed his biplane on Yorke Peninsula in 1922. A resulting head injury caused his death in 1924.

The surviving Bristol monoplane is on display at Minlaton. It was developed as a fast single-seater fighter plane during the war but was not widely used. The 'Red Devil' is the only remaining example.

Patricks have been a family run badge manufacturer since 1913. The Adelaide business (1918 - 2005) was located at 3 Unley Road (next to Small & Whitfields). The Melbourne business still exists.



PRG 280/1/41/19

**Harry Butler's "Red Devil" photographed in 1922.
Image courtesy State Library of SA, Searcy Collection, PRG 280/1/41/19.**



The Henry G. Smith Memorial Medal for chemistry awarded in 1950 to Sir Geoffrey Badger, eminent organic chemist and later Vice-Chancellor of the University of Adelaide.

The medal was designed and sculpted by Eileen McGrath (a student of Rayner Hoff).

The medal is cast bronze, 57mm diameter.

The obverse shows a bearded head of Smith; inscription in small letters: EILEEN/McGRATH/1927.

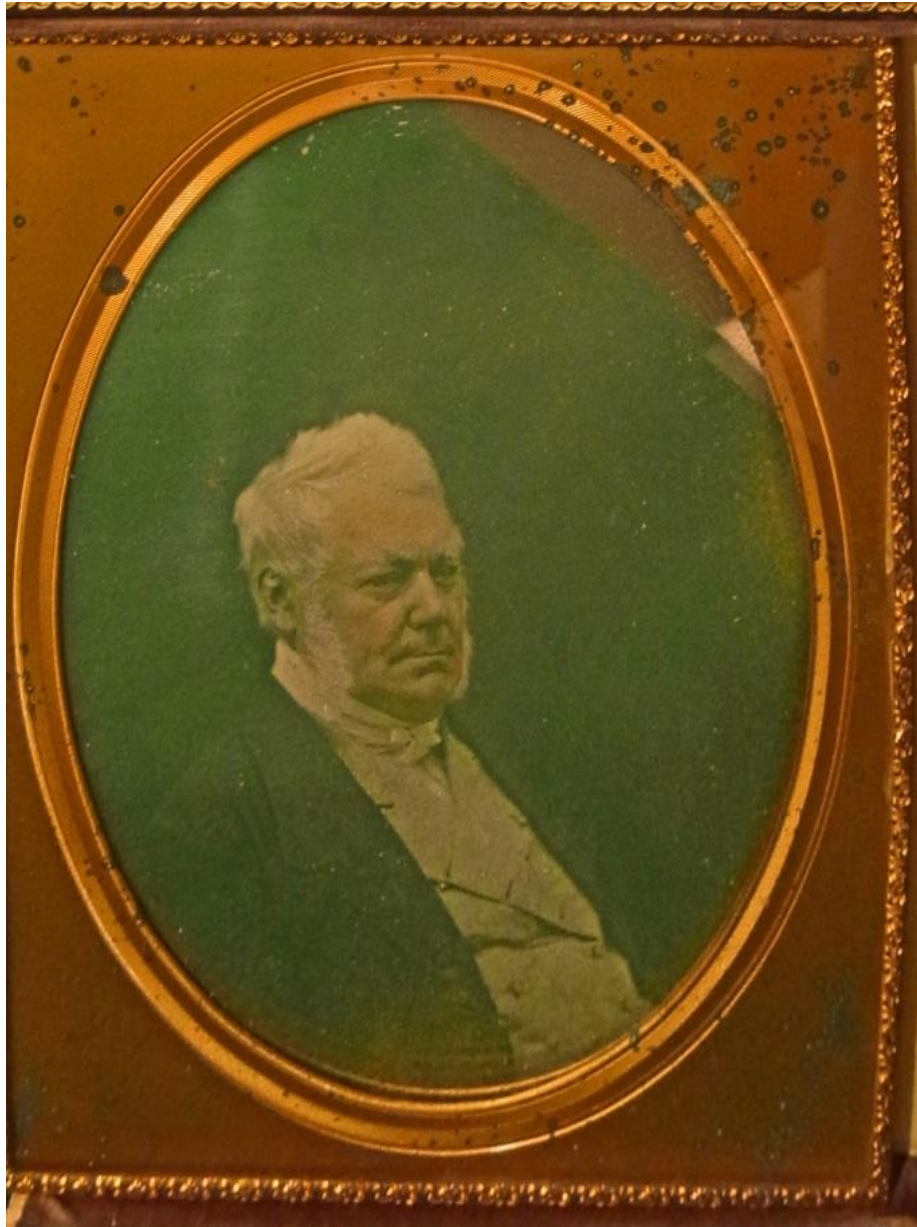
The reverse has a six-line inscription inside a wreath border: HENRY.G/ SMITH/ 1852 - 1924/ SOLVM/ VTILE/VERVM.

The edge is hand engraved: G. M. BADGER 1950. The presentation case is stamped inside the lid: AMOR PTY LTD/ SYDNEY.

The medal was established by the Royal Australian Chemical Institute in 1927 in honour of the biochemist Henry George Smith (1852–1924).

South Australian-born Sir Geoffrey Malcolm Badger (1916–2002) served as a Research Chemist for Imperial Chemical Industries in the United Kingdom from 1941–43. In 1943 he volunteered for the Royal Navy and became an Instructor Lieutenant. In 1946 he joined the University of Glasgow as an ICI Research Fellow. He returned to Australia in 1949 to accept a position as Senior Lecturer at the University of Adelaide and became Reader in 1951, and in 1955 Professor of Organic Chemistry. He resigned in 1964 to become a Member of the Executive of CSIRO. At the end of 1965 he was encouraged to return to the University of Adelaide to become its Deputy Vice-Chancellor. He was appointed Vice-Chancellor in 1967 and served in this position until 1977. He was the University's Research Professor of Organic Chemistry until his retirement in 1979.

Eileen McGrath was born in Parramatta (NSW) in 1907, took up art at East Sydney Technical College and specialised in sculpture under Rayner Hoff from 1924. Hoff described her student progress as “exceptionally brilliant”; he designed and edited a book on her work, which was published in 1931, with contributions from notable art figures such as Norman Lindsay and J. S. McDonald. That year, she was awarded the first art diploma awarded by the College, Diploma in Art (Sculpture Honours). She gained various prizes while a student and fulfilled various commissions. She worked as assistant to Rayner Hoff on the sculpture for the Anzac Memorial in Sydney 1930–33. In 1933 she travelled to London, attended carving classes and produced a number of portrait heads. She travelled in Europe 1934–35, and later taught art at a girls' school in Carlisle (UK). During the next three years she illustrated books of humorous verse. In 1938 she married Albert Frost and in 1941 moved with him to Washington DC (USA). From that time she no longer worked as a professional artist.



Daguerreotype portrait of Sir James Hurtle Fisher (1790 - 1875), attributed to Townsend Duryea, c1860, Adelaide. 22x18 cm (case).

Fisher, the son of an architect, became a London solicitor in 1821. In 1835 he joined the South Australian Building Committee and was selected to be the colony's Resident Commissioner. His task was to sell land (after it had been surveyed by Light) with the funds gained to assist further immigration. Second in charge - but not under the control of the Governor - Fisher fell into dispute with Hindmarsh while still on the 'Buffalo'. Altercations with other colonists as well saw Hindmarsh replaced by Gawler in 1838. The new governor, however, also arrived with the powers of Resident Commissioner. Fisher, now without a position, remained in Adelaide and returned to law. In 1840 he became Adelaide's first Mayor and in the 1850s was elected to the Legislative Council and served as speaker, then president. He became the first resident South Australian to be knighted (1860). He had nine children but one son predeceased him in the 1859 wreck of the 'Admella'.

This large (full plate / hand tinted) daguerreotype, is almost certainly by Townsend Duryea - Adelaide's premier photographer from the mid-1850s to mid-1870s. Details of the case design, other Duryea daguerreotypes, and Fisher's knighthood, suggest a date of 1860.



**Examples of H.J. Hall & Macintosh & Degraives tokens;
Token images courtesy Noble Numismatics**

A report from an interstate attendee.

Thank you to Peter Lane who allowed access to part of the Art Gallery of the South Australian Numismatic Collection at short notice to a visitor from Queensland. As a collector of Tradesmen's tokens, the opportunity to see items that I would not normally have access to was very enlightening and ultimately educational.

In this case I viewed a Macintosh & Degraives, Saw Mills one shilling as well as various tokens not normally seen. My initial response to the shilling was how small it was (22 mm). My main interest for this visit however were the Hall's tokens. Hall was a Christchurch based issuer who issued in excess of £500 of penny and half penny tokens. This came to a halt at one stage when Hall was taken to court for refusing to redeem his own tokens. The judge found against him leaving him liable at a stage of his life when he was bankrupt and trying to pay back his debts. He recovered and went on to be a major land owner in the region.

The tokens themselves were manufactured initially by an English producer called Taylors and then an Australian producer from Melbourne - Stokes in the 1860s. Sixty years later some of the dies used to make those tokens were pulled from storage to make souvenirs for local collectors.

The collection that Peter presides over has examples of the issued tokens which I was pleased to examine but just as importantly a sample of one of the restrikes also resides in the collection. This showed the characteristic rusty reverse die and softly struck obverse die. These features cannot be easily realised from photos or scans.

Announcement: David Roche Foundation Museum

It was brought to the attention of attendees that the David Roche Foundation Museum in North Adelaide is currently holding an exhibition titled 'Triumph & Tragedy: Catherine, The Romanovs & Fabergé' and it was highly recommended. The objects come from the Museum's own collection and items have been lent by Australian institutions and private collectors.