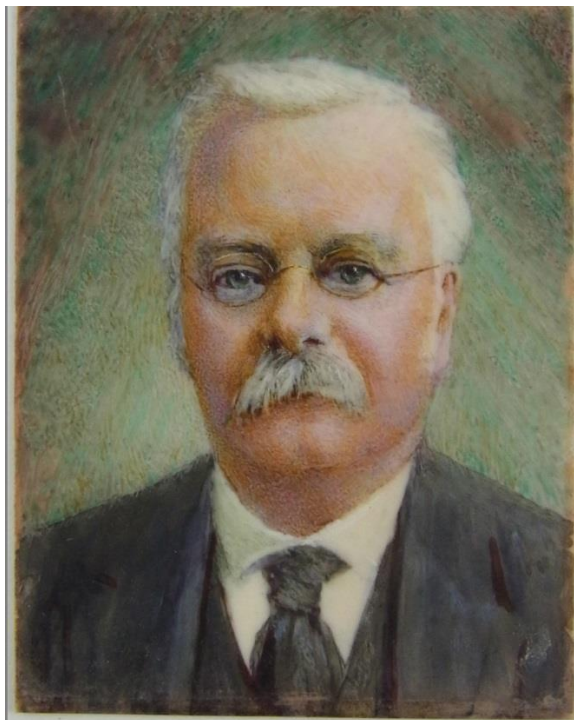


SA Australiana Study Group

48th Meeting, 5th September 2019

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

Attendance: 14



Portrait miniature of Robert Barr Smith (1824-1915), C 1904? Unsigned. 71.5 x 56 mm.

Photographic portrait of Robert Barr Smith, 1904. Image B-7749, courtesy Collection of the State Library of South Australia

Comparison with the State Library image suggests that the portrait miniature may have been painted from a photograph, rather than life. The painting on an ivory slip is unsigned, but is possibly by one of Adelaide's Hambidge sisters, probably Alice (1869-1947), who was the best known of the three for painting in this format. Her sister Milly (Millicent 1872-1938) produced a large pastel of Robert's son Tom in 1908. This miniature appears to have been held by descendants of Robert Barr Smith until recently.

Robert Barr Smith was born in Renfrewshire, Scotland, educated at the University of Glasgow, and migrated to Australia in 1854. In Adelaide he married Joanna Elder in 1856, sister of Thomas (later Sir Thomas) Elder, with whom in 1863 Robert became sole partner in the firm of Elder Smith & Co. Between them they forged a vast empire of pastoral, mining, shipping and commercial interests. Both of the partners had a common interest in sports, particularly horse racing, and many trophies still remain carrying their names as either donors or winners. Similarly, both men were philanthropists, to the great benefit of Adelaide's cultural, educational and religious life.

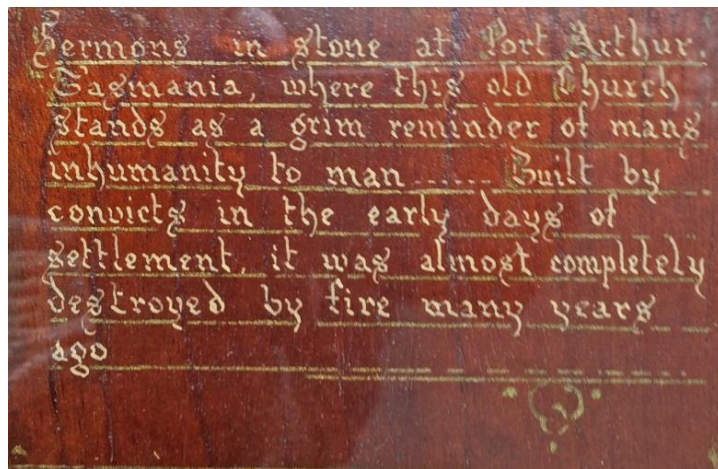


Silver dressing table box by Brunkhorst, Adelaide, c1894. Height 6.9 cm, diam. 10.5 cm.

On the 30th of May 1894 a birthday party was held at *Torrens Park*, the grand home at Mitcham SA of Robert and Joanna Barr Smith, and it seems likely that the box shown above was one of the presents. Elizabeth (Betty) Seymour Hawker was turning seven years old, and the lid of the box is engraved with a monogram of her initials and the date of the birthday. The day before, her grandmother Joanna Barr Smith had written to her husband; *Tomorrow is Betty's birthday. All the grandchildren are coming to spend the day...* And the day after the party she wrote to him again; *Yesterday we had Betty's birthday kept here. A cake and seven candles in the middle of the dinner table. They all behaved beautifully...*

Betty (born 1887) was the first child of Joanna Fitzgerald Hawker, nee Barr Smith, who had married George Charles Hawker junior in 1886, a marriage which had brought together two of the most notable pastoral families in SA. Hawker's father had been one of the founders of the sheep station called *Bungaree*, in the mid-north of the state, while George junior pursued his interests in Adelaide, particularly involving sport. Two years after Betty's birth her father died suddenly at the early age of 38, leaving her mother widowed at 23 and with two small children. At the time of the party she had just moved to another house close to *Torrens Park*, but in about 1899 moved to England where she married again, to one Thomas George Acres. His career led him to India, with Joanna accompanying him and their two children placed in boarding schools in England. That marriage eventually failed, with Joanna returning to England in 1915 and reverting to the Hawker name. In the same year Betty married, to Brigadier Cecil Francis Drew D.S.O.

The box is marked for A. L. Brunkhorst, the Adelaide jeweller and silversmith, and one often favoured by the Barr Smiths when it came to gift-giving. A number of silver gifts given by Joanna Barr Smith to her numerous grandchildren are known. Although the purpose of the box is not known, it is partly lined with fabric, and given the age and gender of the recipient use on a dressing table seems most likely.



Walnut marquetry tray with glass top illustrating the Port Arthur Church ruins, c 1920-1950. 53 x 36 cm plus handles. Maker unknown.

Inscription: Sermons in stone at Port Arthur, Tasmania, where this old church stands as a grim reminder of man’s inhumanity to man..... Built by convicts in the early days of settlement, it was almost completely destroyed by fire many years ago.

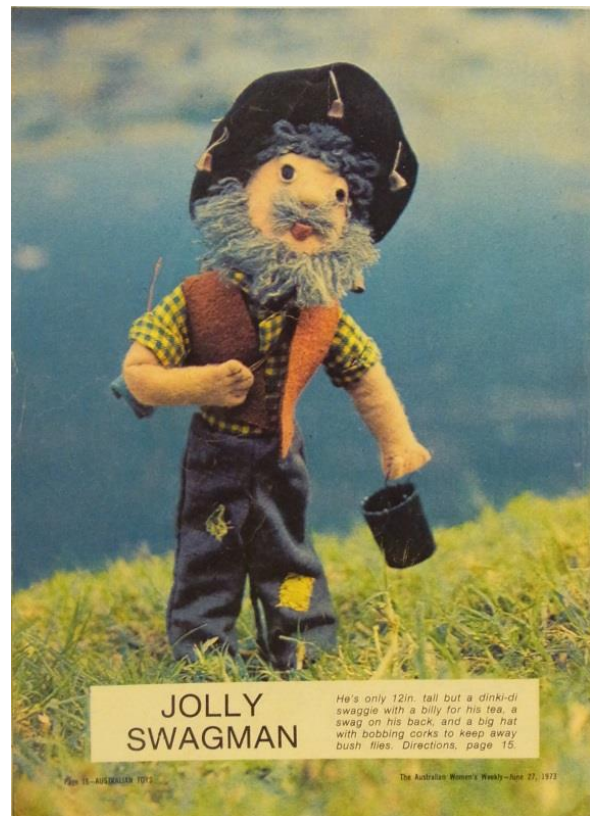
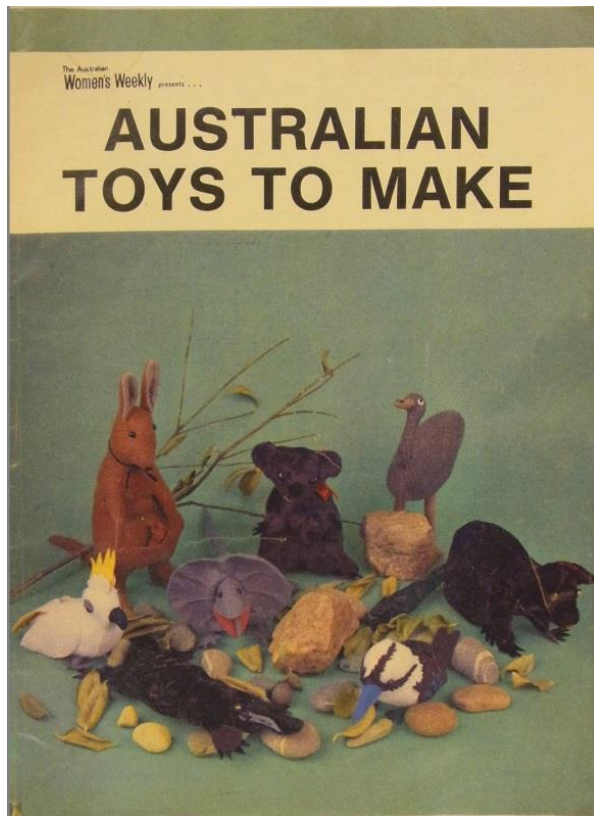
Ruins today, Image source: <http://ontheconvicttrail.blogspot.com/2016/04/the-convict-church-port-arthur.html>

The maker has used some artistic licence, including varying the number of windows for dramatic effect.

Port Arthur was the largest convict settlement in Tasmania and was established in 1830, closing in 1877 (the last convicts arrived in Tasmania in 1853).

The foundation stone of the church was laid in 1836 by Lieutenant Governor George Arthur but never consecrated. The stonework was prepared by convict boys at Point Puer and built by Port Arthur convicts.

The church was used by various denominations and could hold up to 1,000 worshippers, being used by both convicts and freemen. In 1884 the church burnt down and by 1900 the ruins were overgrown with ivy and were viewed as romantic by visitors. The tray was made at a later date.



Supplement to the Australian Women’s Weekly of 27 June 1973.

This 16 page supplement catering for knitters and hand-crafters capitalised on the popular enthusiasm of the time for making toys and decorations with an Australia theme. The issue shown included instructions for making stuffed fabric toys such as the koala “bear”, kangaroo, possum, platypus, cockatoo, frill-necked lizard, emu, sheep and swagman. The Women’s Weekly was unrivalled at the time for its coverage of ‘women’s interests’, and as a result dominated that section of the periodicals market.



19th Century samplers made at Port Adelaide by Rosina Mary Butler and her sister Laura Florence. 37 x 30 cm and 14 x 37 cm.

The Rosina Mary Butler (1861-1942) sampler is dated July 1873, and Laura Florence Butler's (1868-1883) is undated but would have been made in the same decade or by no later than 1883.

Their father Charles John Butler (1828-1898) was born in England, and sailed from Plymouth on 5 January 1849 in the *David Malcolm*, arriving in Port Adelaide on the 7 April 1849 as a single man. Some seven months after Charles arrived in the colony, his brother Elijah Henry arrived at Port Adelaide in the *Navarino* and his occupations were recorded as miner and bootmaker. Within a week of Elijah arriving in South Australia the pair set up a boot making business. In 1853 Charles married the sister's mother, Laura (nee Waters 1831-1908) who was born at Abergavenny, Monmouthshire Wales. The date of her arrival in the colony is not known.

Rosina Mary Butler never married, and presumably worked in the family business and resided most of her life above the shop on North Parade, Port Adelaide. When she died she was living nearby at 48 Coburg Road Alberton. In 1883 Laura Florence passed her Pupil Teacher's Examination (second year) at the Adelaide Advanced Girls School and shortly after died, aged 15 years, seven months.

The whole family was actively involved in the Port Adelaide Baptist Church.

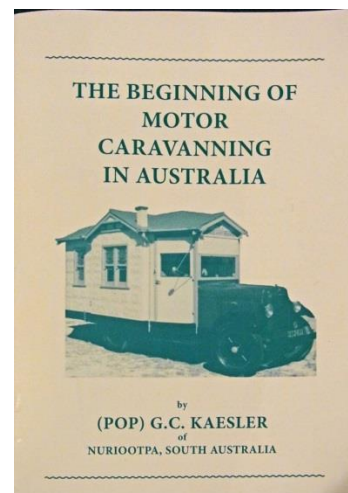
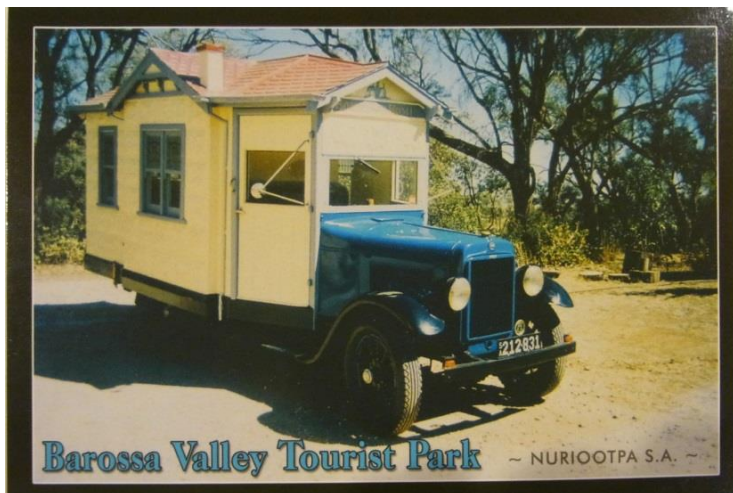


Proudly proclaiming its country credentials – a packet of biscuits!

Hunger on a long cross-country drive in the early hours of the morning led to the discovery of our first example of edible Australiana! The only food available at the time was a packet of Kooka's Country Cookies. They proved to have been made in country Victoria in the township of Donald (pop. approx. 1,500), located at the junction of the Sunraysia and Borung Highways alongside the Richardson River, and surrounded by such destinations as Dooboobetic, Watchem, Areegra and Cope Cope.

Investigation was called for. Initially supplying biscuits to Donald and the local area, the company was set up in 1994 with a staff of five. By 2015 the number of staff had reached 25, making Kooka a valuable employer in the township. Our investigating members were welcomed and shown the site, retiring with an unwise amount of broken biscuits as a souvenir of their visit.

In this instance the above exhibit did not survive our meeting, being completely demolished at supper time, the first time we had eaten someone's item of Australiana.



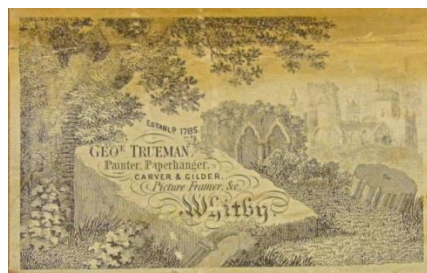
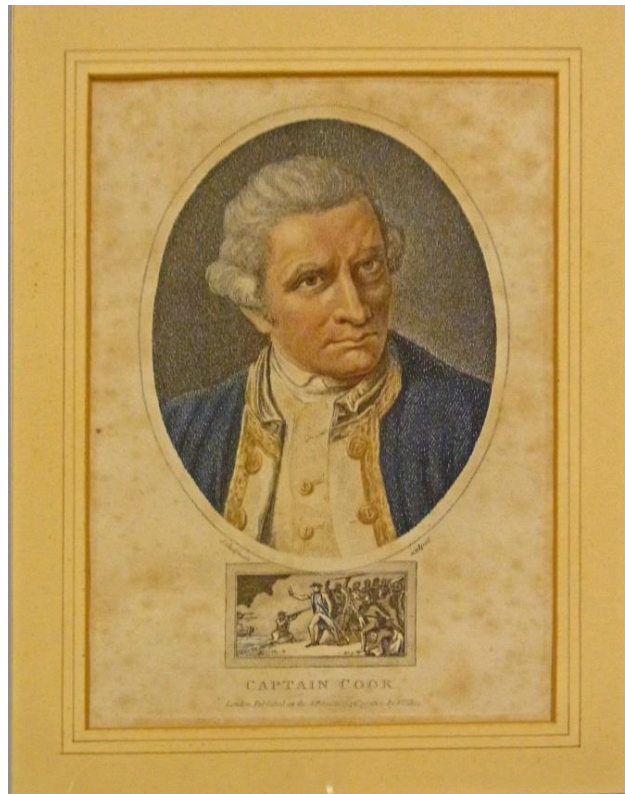
Postcard and booklet illustrating early South Australian caravans built by Gerhard Kaesler at Nuriootpa, Barossa Valley.

Born at Tanunda, Kaesler (1885-1987) had only five years of schooling, leaving to work for a wheelwright and undertaker. By his mid-twenties he was able to buy land in Nuriootpa for his own business as coachbuilder and blacksmith and exercise his ingenuity on his own account. Among his creations were a rotary clothes line, a camera, and a water-driven turbine for generating electricity.

Using a Dodge Tourer chassis, in 1929 he built a miniature mobile house that he named *Home From Home*, complete with a pitched roof, brick cladding, beds and camping equipment. Two years later he created the example shown above, for his Silver Wedding Anniversary trip, which he named *Cottage*. It incorporated bunk and sofa beds, a first-aid kit, cooking facilities and an underfloor water tank.

On the two month trip starting at Clare SA on 31 August 1931 the couple travelled through Peterborough to Broken Hill, then Bourke, Goondiwindi, Toowoomba and on to Brisbane. The return trip through Sydney enabled them to see the partially completed Sydney Harbour Bridge before proceeding to Canberra where they met Prime Minister Scullin, who inspected the *Cottage*. In return the couple were shown through Parliament House while it was in session. They then motored up Mt. Kosciusko, thence to Lakes Entrance, Bairnsdale and Melbourne before returning home via Mt. Gambier and Robe. In the two months they were away they covered 6,595 kilometres, used 1,241 litres of petrol, and averaged 18.8 litres per 100 km.

“Pop” Kaesler was active and inventing well into his nineties, passing away in 1987 at the age of 102. Both of these caravans are on public display, *Cottage* at Nuriootpa and *Home From Home* at Goolwa, SA.



"Captain Cook", engraving, John Chapman after Nathaniel Dance, from "Encyclopaedia Londinensis", John Wilkes, published 1801-1828, London, England, 17 x 12cm.

A bust length portrait of Captain James Cook (1728-1779) in naval uniform and powdered wig, with a vignette underneath of his death in Hawaii. The stipple engraving by the largely self-taught John Chapman (active 1792-1823) is after the oil painting by Nathaniel Dance (1735-1811) which was commissioned by Sir Joseph Banks to hang in his home. Dance (who later added the suffix Holland to his name) was one of the leading portrait artists of the time, having painted members of the royal family. He was also a founding member of the Royal Academy.

Cook's death scene is after the engraving by Francesco Bartolozzi and William Byrne, which popularised John Webber's oil painting of 1784. Webber (1751-1793) was the expedition artist for Cook's third Pacific voyage and on board the "Resolution" in Hawaii. Between 1801-1828, John Wilkes (1750-1810) a printer and bookseller, published a 24 volume encyclopaedia (including three volumes of engravings) of the arts, sciences and literature.

On the back of the frame is the engraved label for George Trueman, painter and picture framer of Whitby, "established 1785". Co-incidentally, Whitby was Cook's home port during his three year merchant navy apprenticeship in the late 1840s.



"Kangaroos", hand coloured lithograph, from a book by Reverend John George Wood (1827-1889), possibly "Sketches and Anecdotes of Animal Life", 1856. 16 x 22cm.

John Wood, the son of a surgeon and educated at Oxford, worked part-time in various roles for the church while also becoming the Victorian equivalent of today's David Attenborough. He toured and lectured on zoology and natural history in Britain and the United States, and drew illustrations on blackboards and large sheets of paper as he talked. He published 12 books, with "Common Objects of the Country", 1866, selling 100,000 copies in its first week. His writings were referred to by Mark Twain and mentioned in one of Conan Doyle's Sherlock Holmes books.

The scene here shows a group of long eye-lashed kangaroos in a walled enclosure - likely an English zoo. One, with a joey perched on the edge of her pouch, sits on a bed of straw, legs apart - its posture slightly more human than marsupial.



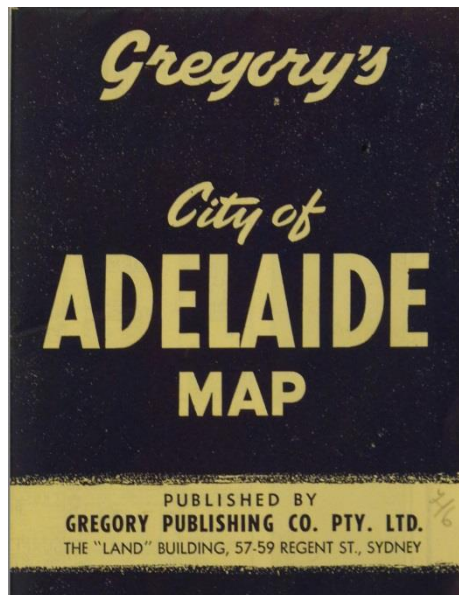
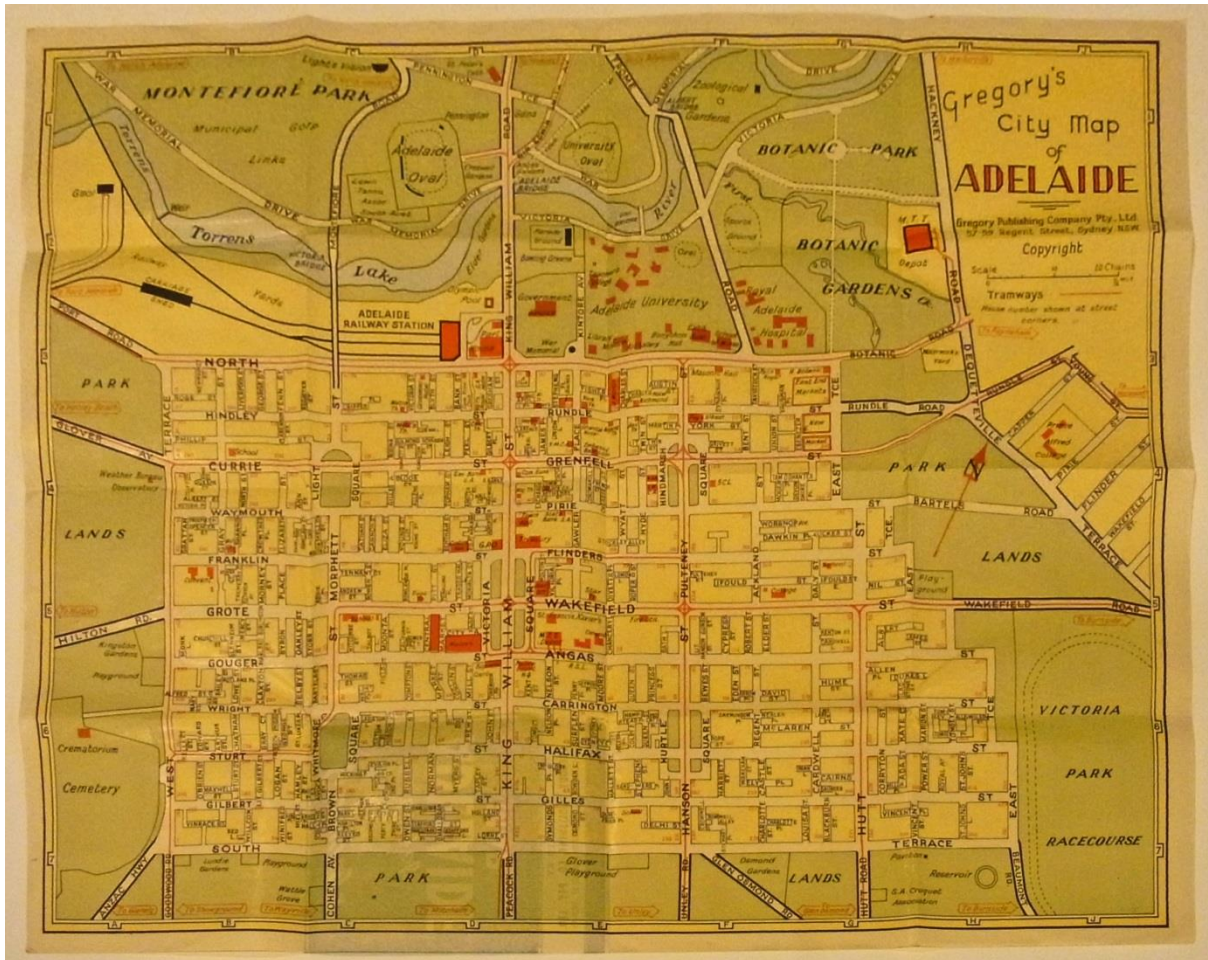
Silver and ivory acorn pendant by Philip Noakes, C 1980.
Overall length 42.5 cm, acorn 2.7 cm.

Given by a fond husband to his wife, who was exasperated at the amount of litter she had to sweep up from the oak-lined street in front of their house. They had admired an exhibition of metalwork by Philip Noakes at Adelaide's Bonython Gallery, and this was a later surprise gift.

Trained at the Sir John Cass College in London, and with the experience and influences of having worked with the remarkable goldsmith Louis Osman, Philip Noakes came to Western Australia in 1975 on a "year's adventure holiday". It was in the middle of a mining boom, with demand high for precious metalwork and the skills to produce it. Working with silversmith Eric Car led to employment teaching at a technical college, an exhibition of his metalwork, and consequent commissions and invitations, and a move to Sydney in the late 1970s. Many exhibitions and awards followed, with his work being acquired by major Australian institutions.

A move back to Perth came in 1992, followed by designing for the pearl jewellery industry, and a brief period teaching at the Central Institute of Technology. The frustration of the constraints there led him to set up his own training institution and to progress towards making a major body of work. Visiting England gave him the opportunity to see and learn some of the exciting new techniques being used in silverwork and inspired him to develop the skills to produce the major survey exhibition *Sculptural Silver*. This, at the Lawrence Wilson Art Gallery of the University of WA earlier this year, showed some forty vessels of textured, hammered and engraved silver, gold and copper.

A monograph on Noakes by eminent WA artist-jeweller Dr. Dorothy Erickson has recently been published by the Western Australian Museum.



Folding street map of the City of Adelaide, C1940s, by Gregory Publishing Co. P/L.

Showing the layout of the city not long before the rapid changes of the post war period, in particular, the development of the new Adelaide High School on West Terrace (opened 1951) and the demolition of the 1887 Jubilee Exhibition Building on North Terrace in 1963.

Name changes to several roads, and the intensive redevelopment of recent years with the loss of many of the small lanes and alleyways and distinctive examples of early architecture make this map a museum piece.



Corner shell display built in a converted Wolfe Schnapps box of C 1929. 39.2 x 22.5 cm.

This colourful and ingenious display of folk art using local and exotic shells has taken advantage of the popularity in the inter-war years of Wolfe Schnapps. The company was advertising at the time that its sales in Australia amounted to a million bottles annually.

Always a popular souvenir of a seaside visit, formal shell displays came into their own with British and European settlement of the islands of the West Indies, being produced there and brought home by sailors as love gifts and mementoes of their travels.



Chair One. Height 91.5 cm.

Detail – chair one.

Chair Two. Height 94 cm.

Two spinning chairs associated with the Adelaide School of Design.

Chair One: initialled EB and dated (1898). This spinning chair looks like it is a student piece from the Adelaide School of Design. The year and initials carved into the back support bring forward two suggestion.

1. Charlotte (Lottie Benda) commenced carving lessons in 1897. The initials could refer to her father, Ernst Benda, Tobacconist at 41 King William Street, Adelaide. Lottie had early success as an artist and her Princess of Wales's parakeet oil painting was purchased by a visiting member of the British House of Commons in 1896. She enrolled in the industrial class of carpentry at the School of Mines the following year and of the 967 students, she was the only female awarded a prize. Charlotte went on to become a successful carver and ran her own studio that held annual exhibitions in the Lyric Club within the State Bank Building in Pirie St, central Adelaide.
2. Mrs Charles Todd (Elsie Beatrice Backhouse) wife of the son of Sir Charles Todd. Elsie began carving tuition in 1898 and the initials could refer to her Christian names or her maiden name. Elsie went on to carve objects and furniture still extant today.

Unfortunately, this spinning chair has been covered in a thick layer of something revolting and has lost any finesse it once conveyed.

Chair Two: The second chair is also a student piece from the Adelaide School of Design, carved by Elizabeth Knight Fleming. The chair features a thistle motif often explored at the Scottish-saturated Adelaide School of Design. The initials of the man she would marry much later in life are secretly interlocked into her own within the design of the back support (E for Elizabeth and J for John Knight). Elizabeth Fleming was one of the first students to enrol in carving at the Adelaide School of Design and rendered a number of commissions and successful objects still in use today. After she married, she continued to carve in isolation on the banks of Lake Alexandrina.



**IMSHI YALLA MEDALLION issued to commemorate the landing at Gallipoli in 1915.
Gilt bronze, 28 mm, holed, with a split ring and red, white & blue ribbon.**

An armed Anzac soldier advancing uphill to the left; to the right in the distance are two soldiers carrying a stretcher, several ships near the shore, two biplanes in the sky; around the top right, IMSHI YALLA; at the bottom in small letters, J.C.W. SYDNEY. *Reverse:* In a circle in the centre, APRIL 25 superimposed on a stylised rising sun; inscription around, DARDANELLES/ 1915.

Imshi Yalla (*Turkish*, go away) became the battle cry of the Anzacs, after they had learned the cry from the street urchins of Cairo during the early stages of the 1914–18 war. The medal was designed by J.C. Wright of Sydney, issued by the Sydney Arts and Crafts Association and struck by Amor.

John Christie Wright was born in 1889 in Aberdeen, Scotland. He began his studies at the Aberdeen School of Arts, and at the end of a four-year course won a scholarship, the adjudicators of which were Sir George Frampton, A.R.A. and Messrs. George Clausen, A.K.A. and others. On their recommendation he attended the Royal College of Art in London, where he specialised in sculpture. Later, Sir George Frampton, R.A. awarded him the Scottish national diploma in sculpture, the only diploma granted that year. In 1912 he landed in Melbourne and then moved to Sydney and produced various sculptural works for leading architects. He created some decorations in His Majesty's Theatre, and then completed a large-scale model of the layout of the new Zoological Gardens. He sculpted the bronze figures

"Commerce" and "Knowledge and the Fine Arts," and the stone figures "Justice" and "Truth" for the "Daily Telegraph" building. At the end of 1915 he won the Wynne Art Prize with his figure of "Perpetuity" produced for the Perpetual Trustee Company's building. He was appointed the first lecturer in art at the Teachers' College, Sydney.

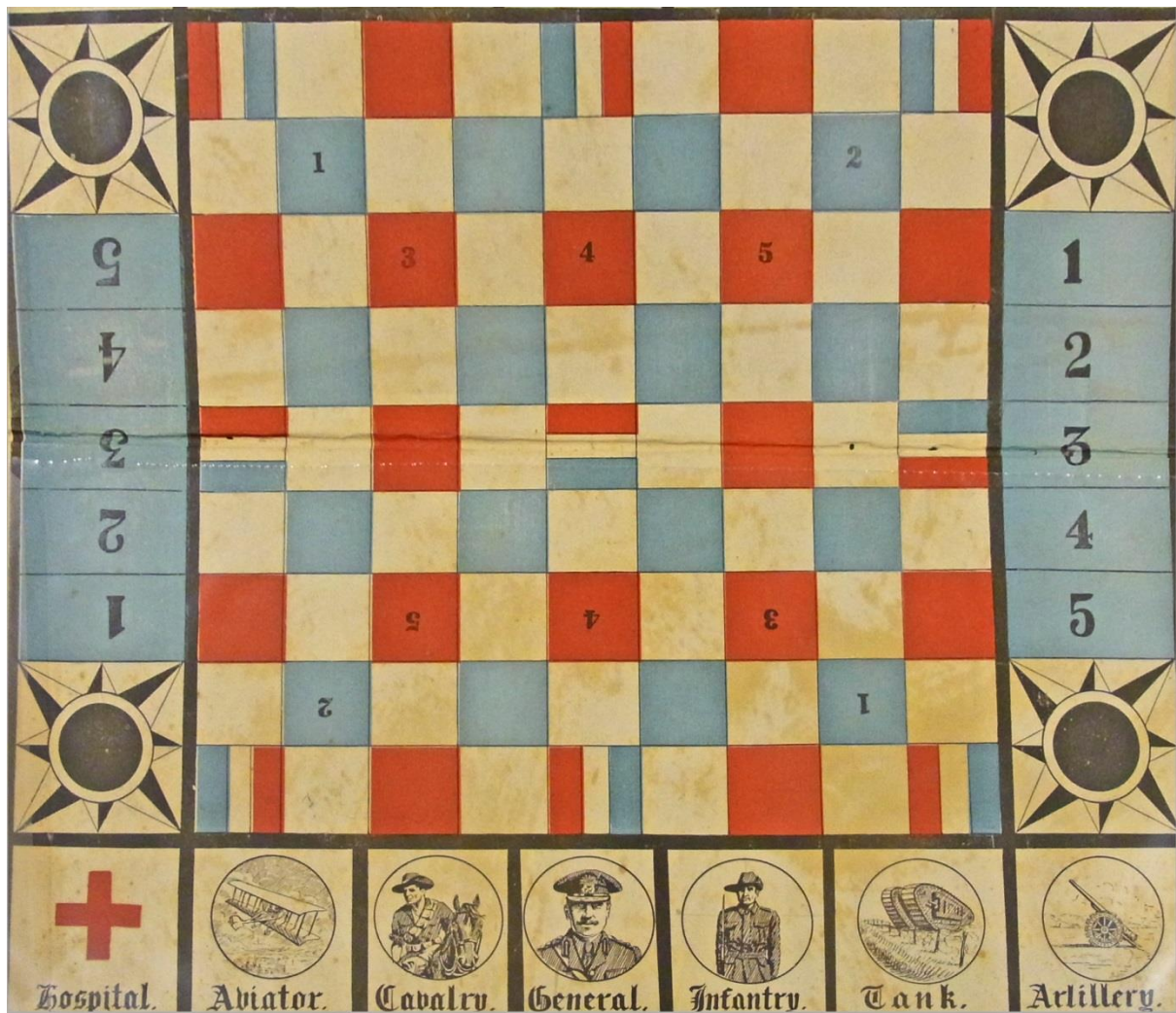
In January 1916, he received his Adelaide appointment as Principal of the Adelaide School of Art. Meanwhile he had enlisted, and the present Ministry gave him permission to leave South Australia and resume his duties at the School of Art after the war. He reached England at the close of the year and, on March 11 crossed the Channel and soon saw action in France. His end came suddenly on May 3, 1917, when he was killed by an exploding shell.



SA School of Arts students Australia Day Carnival badge, 1918. Diameter 32 mm.

A tin & paper button badge, showing a display stall under a large mushroom canopy. Inscription around, AUSTRALIA DAY 1918/ EXHIBITION CARNIVAL; below the stand, VISIT THE/ MUSHROOM/ STALL. Circlip pin. By AW Patrick 440 Rae St, N Fitzroy, Melbourne.

According to the Advertiser of Saturday 27th July, the 1918 Australia Day carnival celebrations involved spectacular displays in the streets of Adelaide as well as in the Jubilee Exhibition Building and its grounds on North Terrace. In the eastern wing of the Exhibition Building a stall in the form of a huge mushroom sold goods that had been made by students of the SA School of Arts in their arts and crafts classes. The badge was probably distributed throughout the Exhibition Building and surrounds, as it appears to be advertising this stall, urging people to come and visit it.



"Strategy, The New War Game, Invented on Active Service", folded board game, Dunchar & Co., Adelaide, 1918, illustrator and printer unknown. 40 x 40cm.

Borrowing heavily from chess, the object of the game is to capture each other's General and various units of his army (infantry, cavalry, artillery, tanks and planes) by moving pieces over a checkerboard. The surface is colour printed paper pasted onto a folding board. On the reverse is a label featuring a complex battle scene involving all the games military units. A cartouche on this label exists for the price to be added by the retailer (unmarked on this example) indicating that it sold without a box and therefore the moving pieces of the game probably had to be found by the players from whatever was at hand, eg. buttons or counters.

"Dunchar" is part amalgamation of the names of the game's inventors - Reginald Dunstone and Charles Houston. Both men were born in Adelaide, served with the 9th Light Horse and were both discharged as medically unfit in 1918. Very little else is known about them.

The game was registered for copyright in October, 1918 (together with three other board games - "Running the Blockade", "Seven Deadly Sins of the Army" and "Box On"). Besides the copy lodged for copyright (and now damaged) this is currently the only other known example.

N.B. The line of figures shown at the bottom of the board is repeated at the opposite end, but was missed in the photography.



Private Frederick Bagot Oldham of the Kapunda Mine Rifles, C 1864, carte de visite photograph, Stephen Nixon, Kapunda. 10 x 6 cm.

The Kapunda Mine Rifles (KMR) were one of the many companies that formed the South Australian Volunteer Military Force that operated intermittently from 1840 - 1901. The KMR existed from 1861-1866. Most of their volunteers were mine workers from the Irish settlement of Baker's Flat, south of the Kapunda copper mine.

This is currently the second known photograph of the KMR, but the only one with their 1862 - 1865 uniform.

Frederick Oldham arrived in South Australia in 1838, having been born on the voyage out from Dublin. His father, William, ran a private school in Light Square, Adelaide, but was later recruited by his first cousin, Charles Bagot, to assist with the Kapunda mine and later became its manager. William also established the KMR and served as captain. Three sons - including Frederick - were among its 50 volunteers.

Stephen Nixon began as a travelling photographer, having learnt the trade from his father William (who in turn had been taught by Townsend Duryea). He is recorded as photographing the KMR in December, 1862, but this carte likely dates to 1864, the year that Nixon established a permanent studio at Kapunda.



Dr Bradford Stiles, Assistant Surgeon, 40th Regiment of Foot, 1858, ambrotype photograph, Robert Hall, Adelaide. 9 x 8 cm.

Bradford Stiles was born in 1830 in Wiltshire, England. His father was a tailor who established a large tailoring workshop, with an attached drapery and undertaking business. On graduating from medicine in London, Stiles joined the 40th Regiment as an acting assistant surgeon and saw service in the Crimean War. In 1857 (three years after a detachment of the 40th was involved in the suppression of the Eureka uprising) Stiles was sent to Victoria as an assistant surgeon which carried the rank of lieutenant. From February to April, 1858, he was in Adelaide to assist a company of the 12th Regiment return to Melbourne. From 1860 - 1866 he was in New Zealand for the Maori Wars.

In an 1860 letter to a Melbourne doctor, a sergeant wrote "Truly Dr. Stiles is much beloved by all who know him and no wonder for he is the most kind and attentive man to the sick I ever knew in the Regiment". In an 1864 report a Lieutenant Colonel said "I would especially bring to notice Dr Stiles for his assiduity in caring for the wounded in the most exposed situation and under sharp fire." Returning to England he was promoted to Surgeon with the Royal Engineers.

The photograph is by Robert Hall - an Adelaide photographer since the early date of 1846. He retired in 1865 and died the following year. The ambrotype was presumably given as a memento to an Adelaide resident before Stiles' return to Melbourne after his brief two month stay.