

SA Australiana Study Group

52nd Meeting, 9th January 2020

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

Attendance: 13

In late 2019 Barbara Fargher was presented an 'Excellence Award' for curatorial research, by the Art Gallery of South Australia. All present congratulated her.



**A Tasmanian writing box in musk, Huon pine and cedar with leather lined slope,
c 1850. Width 46 cm, depth 26 cm, height 17.5 cm.**

A writing box formerly in the collection of Caressa Crouch and Carl Gonsalves, this relies on the spectacular figuring of the surfaces, primarily what has been described as *Christmas pudding musk* or *tortoiseshell myrtle*. The only ornament is the Huon pine string inlay surrounding the central panel on the lid, the surrounding cross-banding, and the kite-shaped keyhole escutcheon.



A group of silhouette animals and birds on wooden bases, hand painted. 1930s(?).

Dimensions various, height of rabbit 16.5 cm, giraffe 20.5 cm.

The animal and bird figures have been cut out of plywood with a fret-saw, then painted in naturalistic colours. Most likely made as playthings for a child, possibly they are survivors from a Noah's Ark. There are no marks of authorship or ownership, and the provenance before the present owner is unknown.



Marble Cribbage Board

Carved with a swan, 'W.A. 1913.', playing cards, and pipe, framed cribbage holes, and ornamental devices, inlaid with gold and red, c 1913. Diameter 33.5cm, thickness 2cm.

It is thought that the cribbage board would have been commissioned by someone stating their Western Australian identity. West Australians first tried seceding in 1906-7 as the population was unhappy with the Commonwealth and the diminishing manufacturing base, as eastern states companies pulled out of their WA manufacturing bases and sent goods made on east coast in duty free after 1907, destroying nascent industries.

The board was most likely have been carved by a monumental mason or a man known for wood and stone carving. Two strong possibilities are G.C. Smith and Co and Edward George Madeley (1862-1947).

In 1917 G.C. Smith and Co monumental masons (established 1894 and still in business) donated a marble cribbage board as a prize for an Australian Natives Association event.

Madeley was a wood and stone carver and cabinetmaker, and was born and grew up in Chester, England, which according to him was the centre of woodcarving in the UK. Where he trained is not known but he did restoration work on Tudor carving for the Duke of Westminster before coming to Australia. He was in Queensland in 1884 and the well-known Queensland craftsperson Lewis Jarvis Harvey was apprenticed to him in the late 1880s. Madeley married Constance Mary Jane Stacker in Sydney in 1886. By 1895 He was in Western Australia when he was in court for not paying maintenance to his wife. He later married Emily Sarah Madeley. He, and a man named Cohen, were the co-makers of the timber sections of the ornate carved casket presented to Queen Victoria from the parliament of Western Australia in 1897 on the occasion of her Diamond Jubilee. He was also a medallist at the 1908 *Franco British Exhibition* with the elaborate throne-like chair now in the Art Gallery of Western Australia. He lived and worked at Forrest Street East Perth in 1914 and in 1924 and 1936 at 29, Monger Street, Perth.

This cribbage board was acquired some years ago from a Bendigo antique dealer who acquired it in Melbourne. *Acknowledgement: Dr Dorothy Erickson.*



South Australian Dog Registration Discs– various sizes and shapes, brass and bronze.

Left to Right:

Round, unofficial colonial coat of arms with kangaroo and emu facing in, one hole–male, (Dog Act 1884), 1st July 1885 to 30th June 1886, registration number 164 [name of dog and owner’s details were recorded in a council dog registration book], District 123 [Saddleworth].
 * this example is for the first year dog registrations were issued.

Hexagonal, unofficial colonial coat of arms with kangaroo and emu facing out, two holes–female, 1st July 1918 to 30th June 1919, registration number 136, District 95 [Nuriootpa].

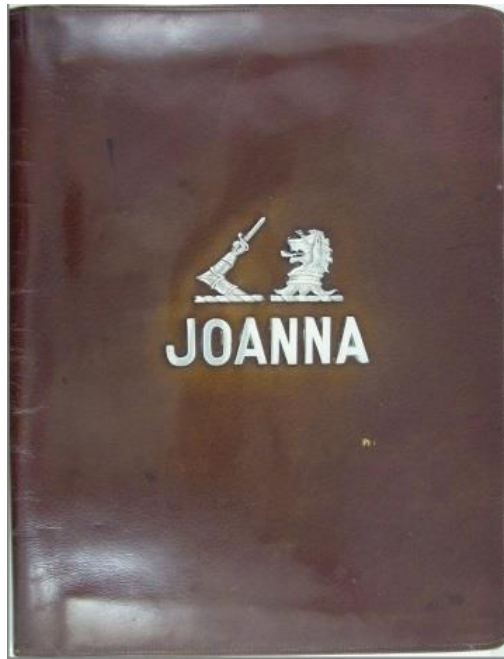
Octagonal, Australian coat of arms (1908-1912), two holes–female, 1st July 1950 to 30th June 1951, registration number 48, District 162 [Lucindale].

Heart, unofficial colonial coat of arms with kangaroo and emu facing in, one hole–male, (Dog Act 1884), 1st July 1906 to 30th June 1907, registration number 158, District 29 [Quorn].

The shape changed every year as a convenient and safe way for a dog catcher to recognise if a dog was currently registered, the second hole at the bottom indicated the animal’s sex.

The Highways and Local Government Department (H.L.G.D.) was responsible for sourcing the discs from manufactures and supplying orders from councils. Trove reveals that contracts were given in 1928, 30,31 and 51 to A.Simpson & Son Ltd, in 1942 and 43 to L. R. Laver Manufacturing Coy, in 1952 to a ‘Brisbane firm’, and in 1953 to an ‘an Adelaide firm’.

District locations are recorded in *Collared: A history of Dog Registration in South Australia*, by [the late] Neil Ransom, self published, Campbelltown, SA, 2005. This publication is available in the State Library of South Australia.



Writing compendium of Joanna Barr Smith, leather and silver, unmarked, c1885.

29.5 x 22.5 cm.

The compendium is finely made of maroon coloured leather, and bears in silver the applied name of the owner Joanna Fitzgerald Barr Smith (1866-1963), and the crests (of Barr and Smith) used by her parents, Robert Barr Smith and Joanna (nee Elder). The younger Joanna married George Hawker Jr, of the Bungaree pastoral family, in 1886, but his early death in 1889 left her at the age of 23 with two small children. In about 1899 Joanna left Adelaide to go and live in England, where she married one Thomas George Acres. His career led him to India, accompanied by his new wife, leaving the two children at boarding schools in England. That marriage eventually failed, and Joanna returned to England in 1915, resumed the Hawker surname, and lived there until her death in 1963. Although unmarked, it is most likely that the compendium was supplied by the Steiner/Brunkhorst business of Adelaide, the jeweller favoured by the family at that time.



Silver napkin ring of Joanna Barr Smith, by Brunkhorst, Adelaide, c 1885.

Diameter 46 mm.

The simple napkin ring with its fine band of beading under the rim is marked within for the Adelaide jeweller August Brunkhorst, who had taken over the business of Henry Steiner in 1884 on the latter's departure to return to Germany.

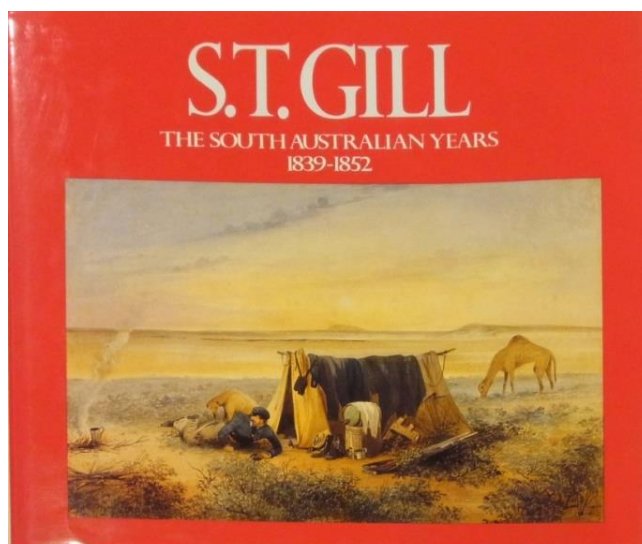


Hand-made school prize medal to Miss Crofts, dated 1815, unmarked. 53 x 34 mm.

The medal is engraved to the obverse: *M^{rs} OBrien's School / PRIZE /Medal / 2nd Class*. The reverse bears the inscription: *THE REWARD OF MERIT / Miss / M. Crofts, / JULY 1815*.

The medal is made of thin sheet silver, and is buckled, either as a result of wear and tear or possibly indicating the use of scrap silver, perhaps a spoon bowl. It has no firm provenance, although an earlier owner held that it was a family piece with an origin at a private school at or near Harris Park, Parramatta. Research to date has not been able to find any reference to *Mrs O'Brien's School* at or near Parramatta, but records for that period are sketchy, to say the least.

What does suggest that there may be some credence due to the earlier owner is that he also sold to the vendor of this medal, a Parramatta Sunday School medal presented in 1821 to one F. Cameron by James Elder, a medal later sold through Noble Numismatics in November 2000. Research is continuing, as should the medal be substantiated as Australian, that would make it one of the earliest items of Australian silverwork known. *Thanks are due to Mr Les Carlisle for his assistance*



Book: *S. T. Gill – The South Australian Years 1839-1852*, Appleyard Fargher and Radford, Art Gallery of South Australia, Adelaide 1986. ISBN: 0730807908

This is a book that I treasure. It was commissioned as part of the celebrations in 1986 for the 150th anniversary of the founding of Adelaide. It sold out very quickly, in soft and hardback and is now something of a collector's item.

Ron Appleyard had been researching the artist S. T. Gill (1818-1880) for many years with a view to writing a monograph on him, but the idea of focusing on the years in Adelaide and South Australia generally for this specific occasion soon became the impetus for the writing of the book.

Ron Radford wrote a comprehensive appreciation of the artist's work, Ron Appleyard wrote a biographical outline of the artist's life and I was asked to write a piece on Gill's watercolour materials and techniques. In addition we all wrote chapter headings for specific groups of paintings and I wrote a small piece about an exquisite Sketchbook in the Art Gallery of South Australia collection which was worked on by Gill as a boy in England and while sailing here with his family in 1839.

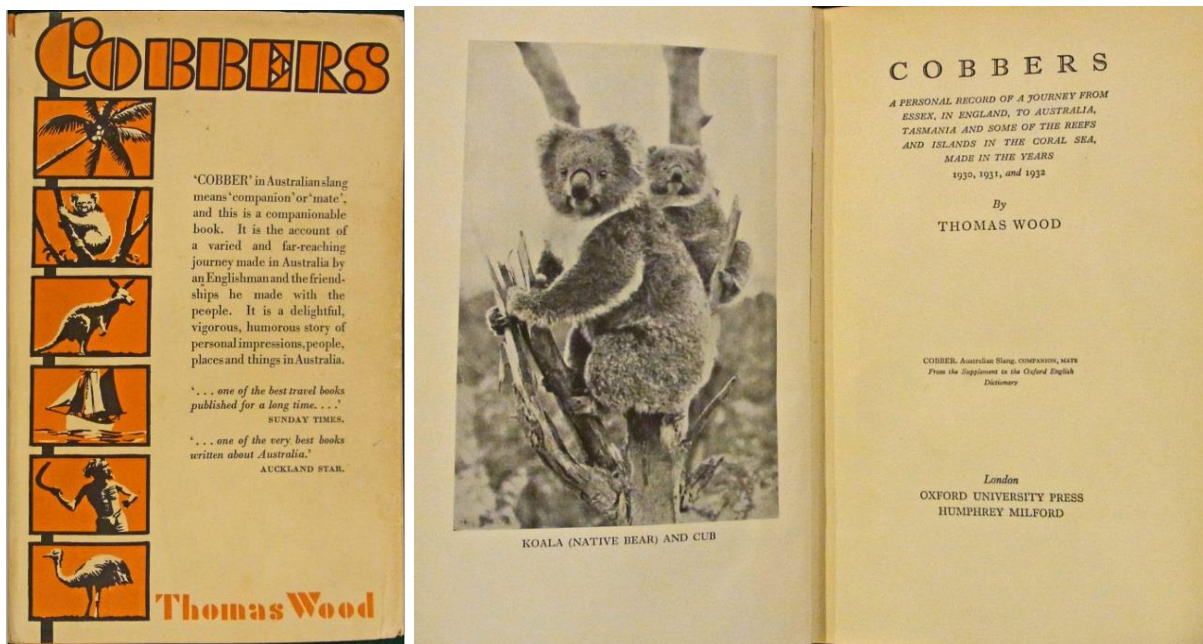
As a group we hope to be able to meet at the Art Gallery this year for a private viewing of this small sketchbook which throws so much light on the work done by Gill in Adelaide and South Australia in subsequent years.



**Two silver napkin rings by A. L. Brunkhorst of Adelaide, c1900
Height (left) 29mm, (right) 27mm, ave. diameter 44mm.**

Two examples of what would have been staple sellers for an Adelaide jeweller at the time, the decoration limited to the script initials on the ring to the left, the other is unengraved. Each is marked within in the same style as the one engraved *Joanna* earlier illustrated.

Arriving in SA in 1875 as a 26 year old from Germany, by August 1877 August Brunkhorst, a jeweller, was in partnership with C. Kindermann & Co. of Rundle Street, trading as Kindermann & Brunkhorst, watchmakers and manufacturing jewellers. This partnership ended with the close of that business in 1883, at which time Brunkhorst apparently joined the workshop of Henry Steiner, whose business Brunkhorst took over when following the death of Steiner's wife and two children the proprietor returned to Germany.

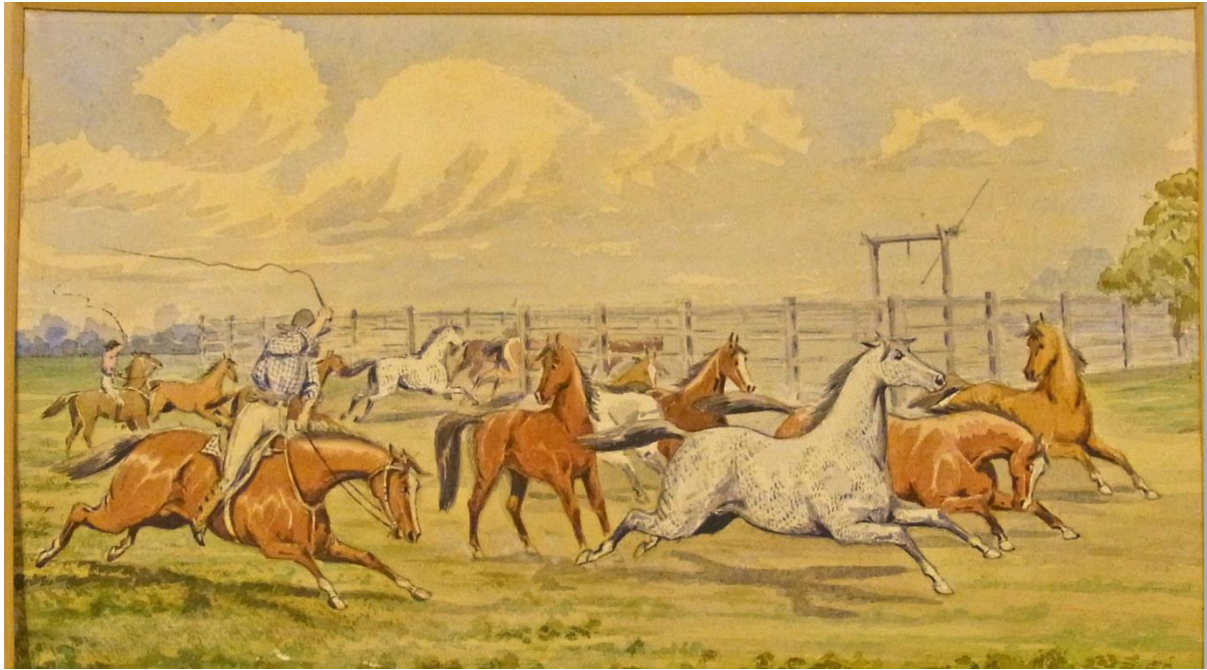


Book *Cobbers*, by Thomas Wood (1892-1950), Oxford University Press / Humphrey Milford, London 1934.

Thomas Wood, the son of a master mariner but suffering from cataracts, was studying music at Oxford when he was accepted into the Navy during WW1 at his eighth attempt. After the war he lectured at Oxford and composed choral and orchestral music to some acclaim. In 1930 he travelled to Australia for two years and on return to England wrote "Cobbers". The dust jacket was designed by Lynton Lamb, a well-known English designer / illustrator of book covers, posters and postage stamps. Wood has been regarded by the Australian Dictionary of Biography as having produced in this work *...still the most perceptive and captivating characterization of Australia and its people ever written by a visitor.*

As a collector of folk songs Wood included the words and music of 'Waltzing Matilda' in his book, and considered it good enough to be Australia's unofficial national anthem. On a visit to Adelaide he noted that directions were given relative to the locations of hotels. He was impressed by Light's location of Adelaide and the surrounding parklands but found the too orderly grid of streets depressing.

In 1936 he published an autobiography, and in 1940, "Cobbers Campaigning" - an account of Australia's early involvement in WW2. Under British government sponsorship he returned to Australia in 1944 to give a series of talks and broadcasts about wartime Britain. Once peace returned his musical career resumed. He died of a heart attack in 1950.



ESAM

Arthur Esam (1850 - 1934) "Mustering Horses" and "Droving Cattle", watercolour, c1890s. 15.6 x 26.5 cm and 15.5 x 27.5 cm respectively.

Arthur Esam was born in London and arrived in Melbourne aged 20. By the late 1870s he was a surveyor for the South Australian Lands Department, mapping pastoral country and taking part in surveying and exploration journeys to central Australia. He led unofficial expeditions for syndicates into Queensland and the Northern Territory, and searched for land suitable for rubber plantations in the South Pacific.

By 1890 Esam was married and living in Melbourne but with the discovery of gold in Western Australia moved to Coolgardie from 1893 - 1907, where he was secretary to a brewery and on the staff of the "Coolgardie Miner". He assisted with early planning of the Trans-Australian railway and later retired to Victoria.

Esam's artworks are predominantly watercolours of bush scenes painted with a sense of spontaneity and movement. Common subjects include stagecoaches, droving and kangaroo hunting. Horses at work feature in nearly all. He also produced drawings for various illustrated newspapers which were printed as etchings.



Jeffrey Smart (1921-2013), "Untitled landscape", c1945, aquatint etching, 24 x 31cm

From 1939 - 41 Jeffrey Smart was a student at the South Australian School of Arts and Crafts (SASAC) while studying at Adelaide Teachers College. He returned in 1945 - 47 as a part-time teacher (appointed by the principal and well known South Australian etcher John Goodchild). During this time he lived with his parents in Hawthorn and travelled to the city from the nearby railway station. In late 1944 AGSA purchased a railway yard scene "The Water Towers" and in 1945 he painted "Keswick Siding" (AGNSW).

This etching (previously unrecorded) with its low point of view, curving rail tracks emerging from the foreground and signal tower has similarities to "Keswick Siding" and was likely printed on the SASAC printing press. With no exhibition history, and lacking a title or signature, it may have been produced as a demonstration piece while teaching or was simply an experiment.

As with the Hick etching below, it comes with the provenance of being rescued from a bin during a clean out of the SASAC printing room in the 1960s. It came with an old folder labelled "Aquatint, Frank J. E. Smart"



Dining Room Politics 1/30

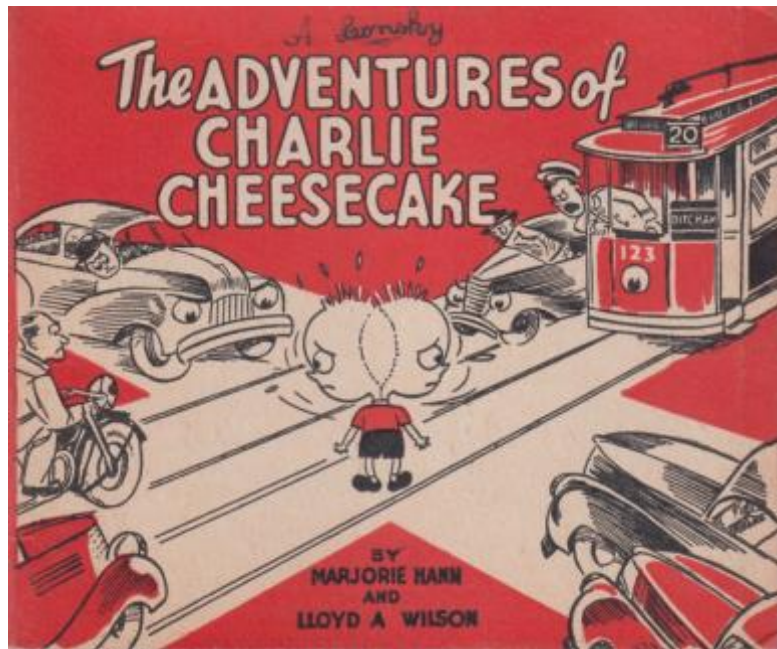
Jacqueline Hick 44

**Jacqueline Hick (1919 - 2004), "Dining Room Politics", 1944, aquatint etching.
21 x 28 cm.**

Jacky Hick was a highly regarded South Australian figurative painter in the 1940s to 80s. She is perhaps best known for her scenes of Aboriginals on the Andamooka opal-fields (1960s) and her blue "Swimmers" series of the 1970s.

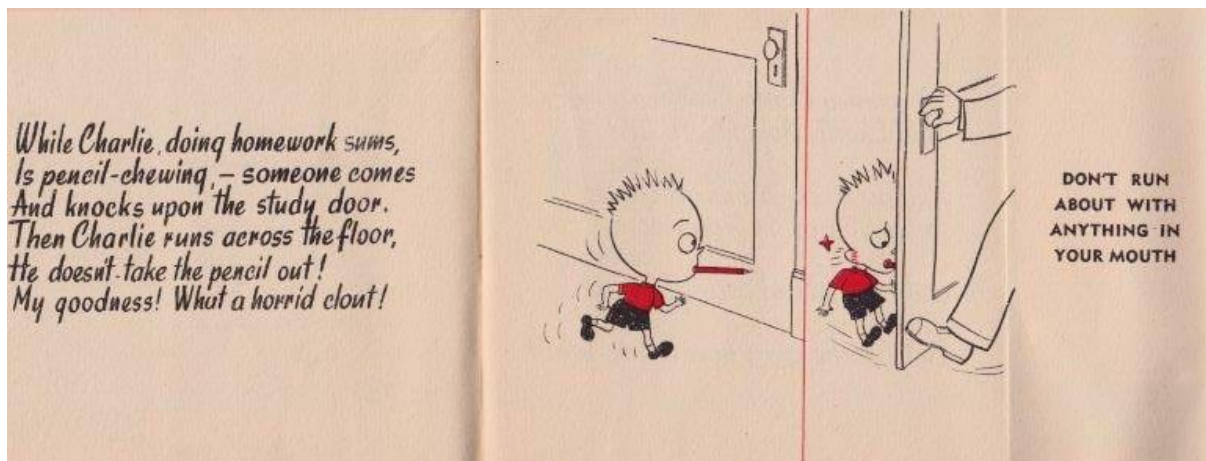
As a teenager Hick received art tuition at the Girls Central Art School - which included teachers such as Mary Harris and Dorrit Black. In 1939 - 41 she was at Adelaide Teachers College and met and became life-long friends with Jeff Smart (with whom she had three joint exhibitions), and attended the South Australian School of Arts and Crafts (SASAC). In 1942 she was a founding committee member of the breakaway SA Contemporary Art Society and assisted with the purchase of their gallery at Porter Street, Parkside.

While a teacher at SASAC in the mid-1940s she also produced a number of etchings. These usually showed groups of women, and a number - such as this example - are set in cafes (possibly "Judy's" of James Place, Adelaide - a well-known student meeting spot of the day). This is numbered 1/30, printed in brown ink and dated 1944. Later examples are dated 1945. The AGSA's print is printed in blue ink.



The Adventures of Charlie Cheesecake, a children's cautionary tales cartoon book.

Published around 1950 and distributed to Adelaide primary school students by the Child Safety Council of South Australia. The character of Charlie Cheesecake was created in 1947 by Adelaide radio personality Bob Fricker who used this persistently mischievous boy on his 5AD breakfast program and this led to the production of the book written and drawn by Marjorie Hann and Lloyd A Wilson. Marjorie had studied art at Presbyterian Girl's College under Maude Priest and then had taken oil painting classes at the South Australian School of Art and Craft under Leslie Wilkie, Gladys Goode and Ivor Hele, leading to her illustrating several children's books, including this one.



A page from *The Adventures of Charlie Cheesecake, a children's cautionary tales cartoon book.* On the left is a poem describing what happens when Charlie leaves a pencil sticking out of his mouth, in the centre is a drawing of Charlie with pencil in mouth running towards a closed door, and on the right the normally closed fold-out page flap is now unfolded and a second drawing reveals the drastic results to Charlie's cheek when the door opens against the pencil, followed by a short text of cautionary advice based on this incident.



CHARLIE CHEESECAKE, CYCLING CLUB tin and celluloid badge 22 mm

Featuring in the centre the head of smiling Charlie Cheesecake. No information has been found on the purpose of this badge, and we think that it may have a connection to the book *Charlie Cheesecake Rides a Bike* by Lloyd Arnold Wilson, published by the Cycling Manufacturers' Association in Adelaide around 1955. The only known available copy of this book is held by the National Library of Australia in Canberra.



Coronation exercise book illustrated by Maud Baillie and written by her daughter, Betty, 1937-38.



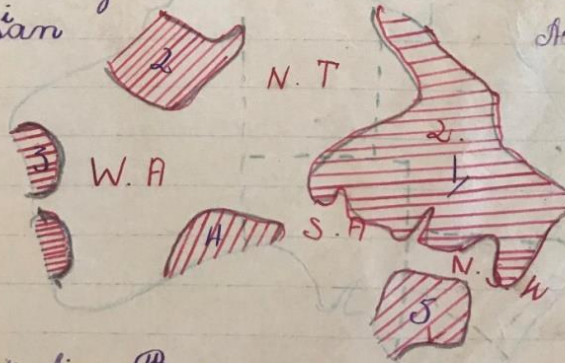
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HOME-WARD BOUND FROM PT. LINCOLN

Geography

Map showing
sub Artesian

Artesian
Areas



1. Great Australian Basin.
2. Desert Basin. 3. Nth. West Basin. 4. Eucla Basin. 5. Murrumbidgee Basin.

Sentences
21-8-38

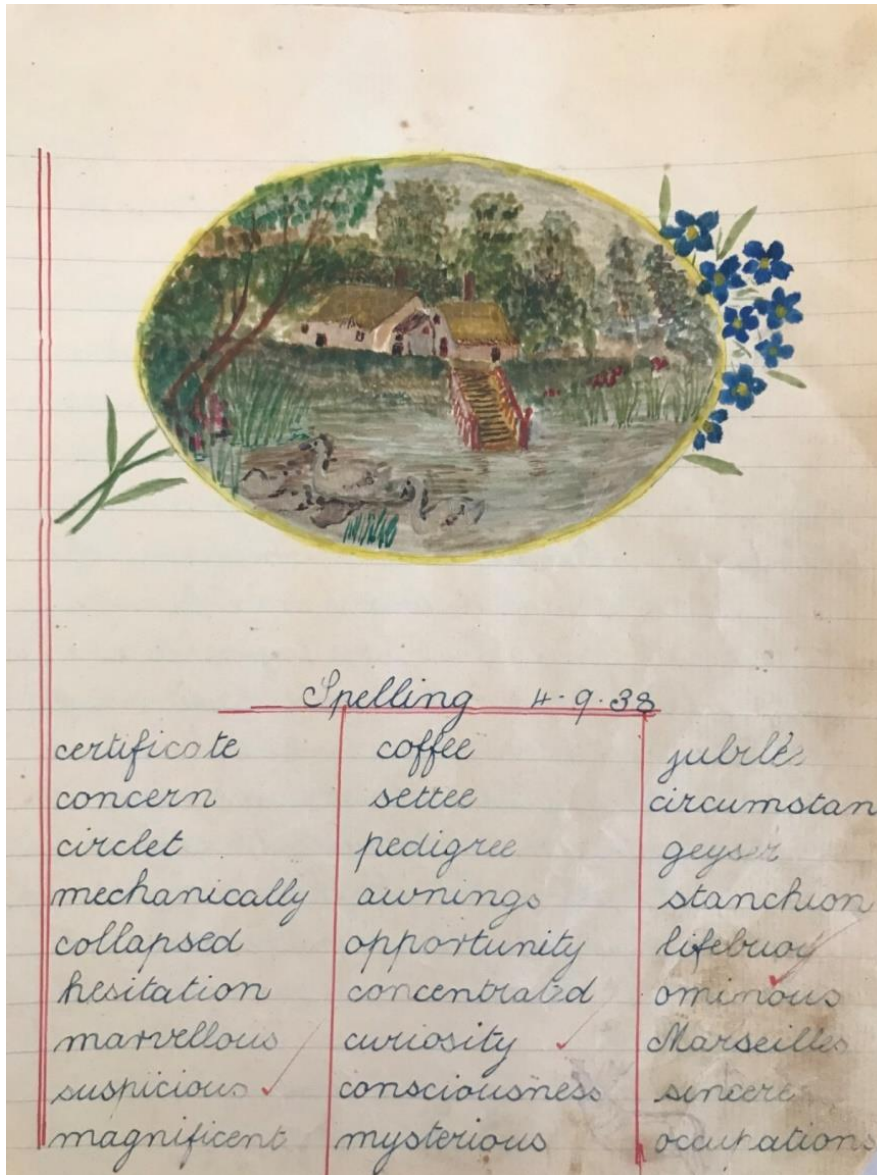


A large proportion of our wool is sent to England.
Most people have a calendar.
The boys were given an imposition for being late for school.
We generally use compasses in school each day.
Some children always fail at the terminal exams.



What a Monastery meant to the people in the Middle Ages

These Monasteries were very important during the Middle Ages. There were no churches so church were held in the monasteries.
Some monks studied medicine, and if anyone were ill they treated them. Monasteries were acted as hospitals. Old folk who



Alice Maud Baillie, nee Golley (1884-1961), Betty Lakin, nee Baillie.
Coloured pencil, watercolour and ink on lined paper. North Shields, Eyre Peninsula,
South Australia. 20.5x16.0 cm

Maud Baillie illustrated an exercise book for each of her daughters. Only one survived the sibling rivalry.

The 31 double-sided, lined pages reveal a range of illustrations rendered by Maud to adorn her daughter's cursive script. Some of the paintings and drawings loosely relate to the text, others are decorative. Excitingly, there are two baskets of flowers similar to the basket of flowers featured on the back support of the Father Kelly chair (1914), suggesting that this was indeed her personal motif.

An early illustration depicts a tall ship in the harbour of Port Lincoln and is entitled *Homeward Bound From Pt. Lincoln*, 16.7.1937. In fact, all seven landscape illustrations show waterside scenes as one might expect of someone who grew up on a remote island. The subjects of the other images are mostly Australian birds. Many of the flowers in the floral adornments are of non-indigenous, hardy garden blossoms such as sweet peas, holly and roses however, native gumnuts, blossom and foliage are used to frame landscapes. Maud

repeatedly used a twig or branch as a compositional device to support birds or flowers; this idea was developed into woven trellises and her woven baskets motif.

Maud's daughter related that her mother would often lament that she felt she could be an artist if only someone would teach her, yet her illustrations demonstrate an understanding of tone, perspective, and colour as well as developed ideas.

The school writing book was completed over two years and was illustrated during the evening at the kitchen table. Reluctantly, the present owner agreed to take this booklet at the end of a visit to Maud's grandson Bill at Port Lincoln, so that a safe home could be secured for it in an institution for the benefit of the wider public.



Due to the fire weather conditions we had an apology from an Adelaide Hills based regular attendee stating he had to look after his neighbours.