

SA Australiana Study Group

53rd Meeting, 6 February 2020

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

Attendance: 12



A fund raising sign for the Kangaroo Island Wildlife Park, drawn by eight year old Iris Butchart of Norwood. Paper 30 x 21cm.

In the wake of the summer 2019-20 bushfires on Kangaroo Island, a group of families with children attending Rose Park Primary School decided to raise money for the Kangaroo Island Wildlife Park.

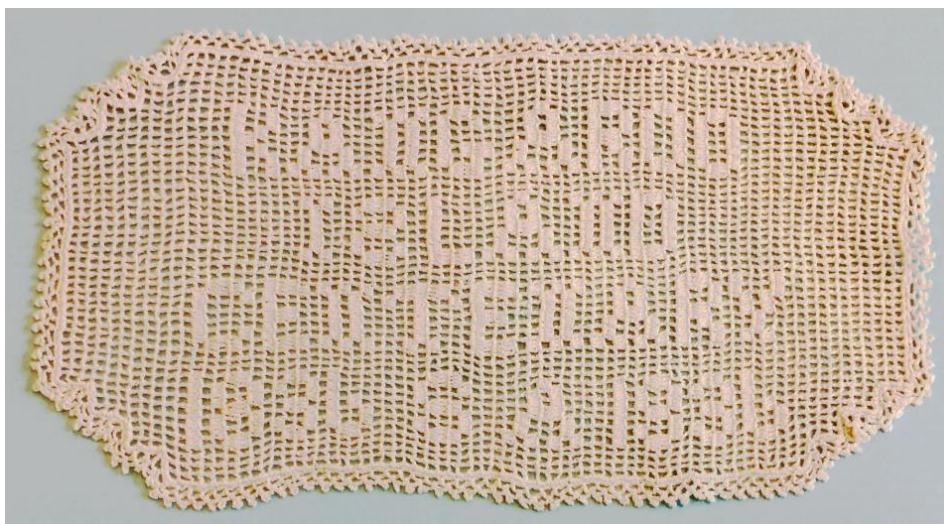


The leaflet drop. 10 x 15cm.



Left: The Stall along Stuart Rd, Dulwich, SA, Saturday 18th January 2020. The Iris Butchart pencil and ink drawing on paper is on the right of the girl wearing a red top. Apart from food and drink, home made gift tags (example on right) and cards were also sold.

The event raised nearly \$1,000. The KI Wildlife Park appeal was on the 'Go Fund Me' website and raised some \$2 million.



**Crochet doyley: Kangaroo Island Centenary 1836 SA 1936.
Maker and designer unknown. The 'S' is inverted (an error), 24 x 12 cm.**

There were no Aboriginals living on the Island when the first sealers arrived there in 1802. The first official South Australian British colonists arrived on the island on the 27th or 28th July 1836 and on the 28th December 1836 Captain John Hindmarsh as the Governor of the Colony, read the first Proclamation at Glenelg, on the mainland. The 28th December is known as 'Proclamation Day' and is a public holiday. However there is no state holiday in late July celebrating the landing of the first colonists on Kangaroo Island.



Kangaroo Island Button Day Badge for Australia Day, August 1918

Maker: AW Patrick, Adelaide & Melbourne. Paper and tin, 3.2 cm diameter.

Australia Day on Kangaroo Island in 1918 was held on Saturday 24 August. The funds raised on KI were for the Australian troops. The money was raised by playing sideshow games like 'shots at the Kaiser', guessing games, euchre, and best Queen and Man competitions. A procession through Kingscote, and selling button day badges were amongst the many events.



Chrome plated and engraved cigarette tin showing Kangaroo Island, given by S.E.T.

Map of KI, with names of locations: C. Borda, Middle River, Kingscote, American River, C. De Coudie (sic), Vivonne Bay and Backstairs Passage, and 'With compliments S.E.T.' Maker unknown. C 1920-1960. 8.5x7.5x1.5 cm.

Wrigglework has been used to make the outline of the island, and the overall impression of the tin is rather basic – created by a semi-skilled engraver. The tin appears to be a one off gift by ‘S.E.T.’ to an unknown person. Surprisingly the long established port of Penneshaw, the nearest point to the mainland is not named, nor is Parndana. The latter was established after WWII, under the Soldier Settlement Scheme. These two important absent towns suggest the presentation piece is connected to the port town of Kingscote (the first SA Settlement), or American River, named after a group of American sealers who arrived there in 1803 in the *Union*, an area that has since the early 1900s provided the main accommodation facilities for tourists arriving on the Island.



Steel carving set with ivorine handles, James Dixon & Sons, Sheffield UK, c1918.

Length (knife) 35.8 cm.

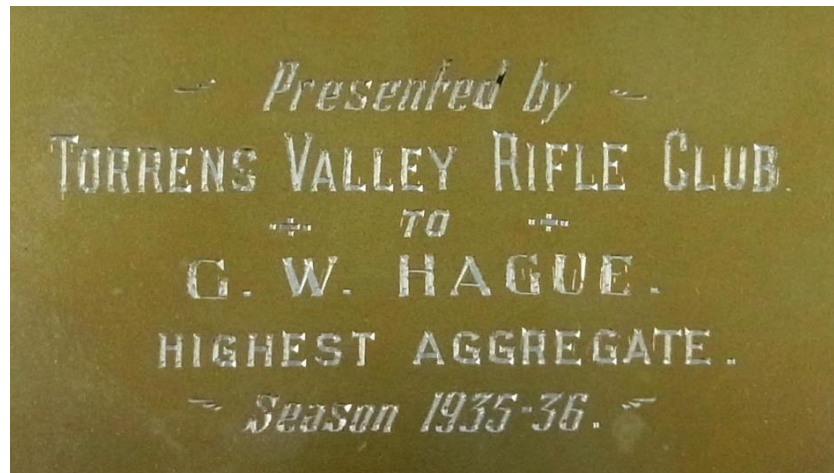
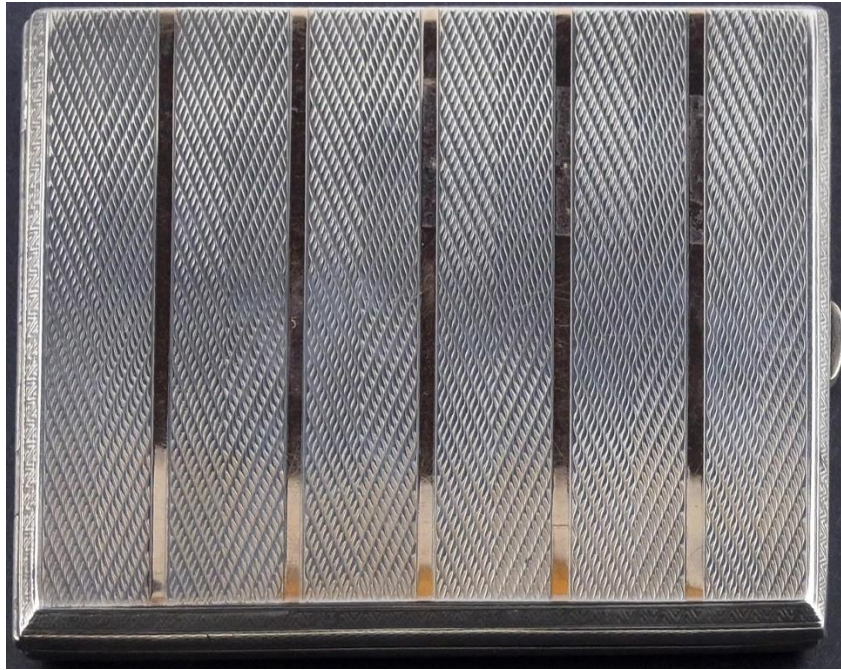
Made by the major Sheffield cutlery and metalware maker Dixon & Sons, the carving set was received by one of our members as a wedding gift many years after it was made. With a carbon steel blade stamped with the widely-known trumpet and banner trademark, the knife holds a fine cutting edge. The silver ferrules were hallmarked in 1918, thus dating the set, while the handles are of ivorine, an early plastic and substitute for ivory.

Dixons were founded in 1806, and became a leading manufacturer of pewterware, britannia metal, electroplated wares and silverwork. They were also known for their shooting accessories and whistles, and produced major silver trophies including that now used for the American Masters Golf Tournament. Australia was a staple export market for the company.



Silver beer mug marked for William Drummond & Co. of Melbourne. Height 15 cm.

An entirely plain beer mug of substantial gauge, most likely produced between WWI and WWII, and by a supplier to the trade. The firm dated back to the 1873 partnership of William Drummond and Samuel Brush, trading as Brush and Drummond. With the retirement of Brush in 1880 Drummond became sole proprietor. The firm became probably the dominant top-end jewellery retailer in Melbourne, continuing in private ownership after William's death in 1917 until becoming a public company in 1950. It was bought by Shirley Stern in 1978, but on her retirement in 2002 closed its doors for the last time. The Melbourne Age newspaper lamented the loss of this historic business on Bourke Street, writing: *The store's closure last month ends a retail era in which commissionaires kept the riffraff out, knew customers by name and carried parcels to waiting limousines.*

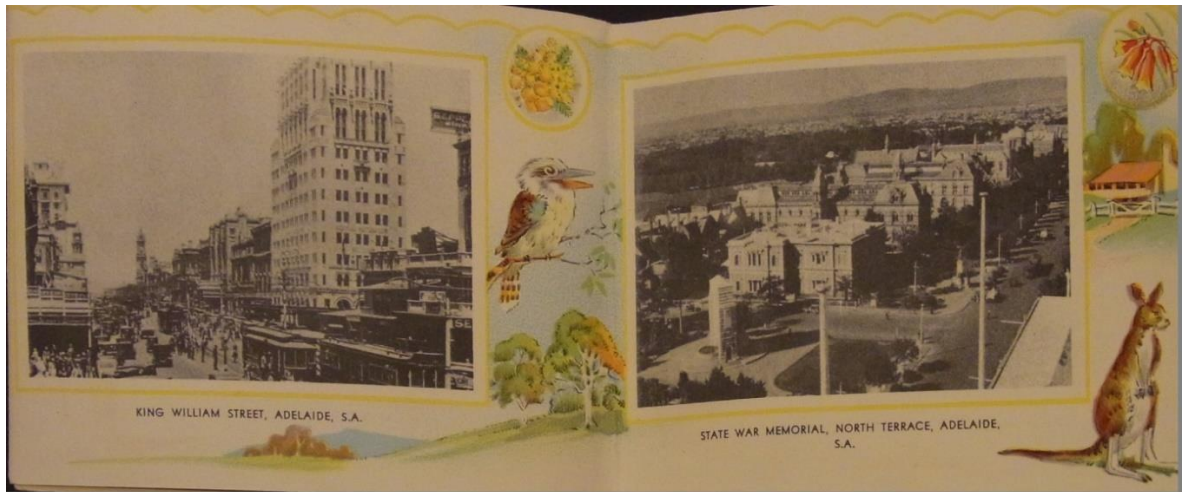


Silver cigarette case presented to G. W. Hague in 1936 Maker unknown.

80 x 97 x 10 mm.

Presented by the Torrens Valley Rifle Club in S.A. for the highest aggregate score in the season 1935-36. The slim case is decorated with bands of engine turning in a chevron pattern, separated by thin gilt strips. The interior is gilt, with the inscription inside the lid.

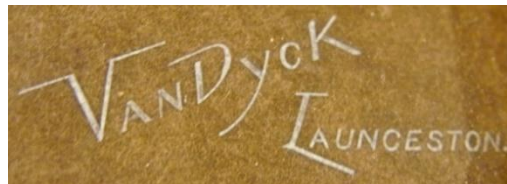
The T. V. R. C. was formed during World War 1, when the Payneham, St. Peters, and Athelstone Rifle Clubs amalgamated under the new name in June 1917. The home range was at Athelstone, which was in the foothills east of Adelaide, with the suburbs of St Peters and Payneham lying between the range and the city. The strongest years of the club were between the wars, and in 2001 it joined with another old established rifle club, the Cyclists' R. C. to form what is now the Cyclists and Torrens Valley Rifle Club (CTV), based at the S.A. Rifle Association at Lower Light.



Greetings from Adelaide [Souvenir brochure], n.d. [1936].

Folded, 10.3 x 12.6cms, trifold to a full sheet, 20.2 x 50.3cms.

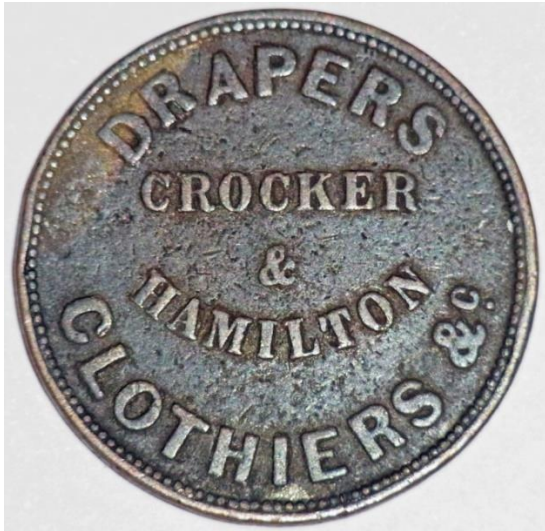
Foldout brochure containing 15 views of Adelaide with printed flora and fauna decorative colour surrounds. This was produced in the centenary year of the founding of South Australia; one of the plates features the Buffalo Monument, Moseley Square, Glenelg, unveiled in 1936.



**A pair of Arts & Crafts carved wooden picture frames, unknown maker, Tasmania
c 1910? Each approximately 48 x 44 cm.**

The frames contain photographic portraits of a married couple, probably reproduced from earlier portraits on paper or milk glass, by an unknown photographer of the 1880s. The timber of the frames has not been identified, and is well carved in an art nouveau influenced arts and crafts style.

The Vandyck Studios of Launceston advertised as re-opening ... *having been entirely renovated* ... on 1 August 1902 in Brisbane Street, opposite the Brisbane Hotel, and seem to have come from Queenstown. Initially the proprietors were V. Lilley and J. A. Andrews, but shortly after the opening only Andrews, formerly of Melbourne, was mentioned in advertisements as “Chief Operator”. He assured the public that ...*The name VANDYCK on your Photograph enhances its artistic value.*

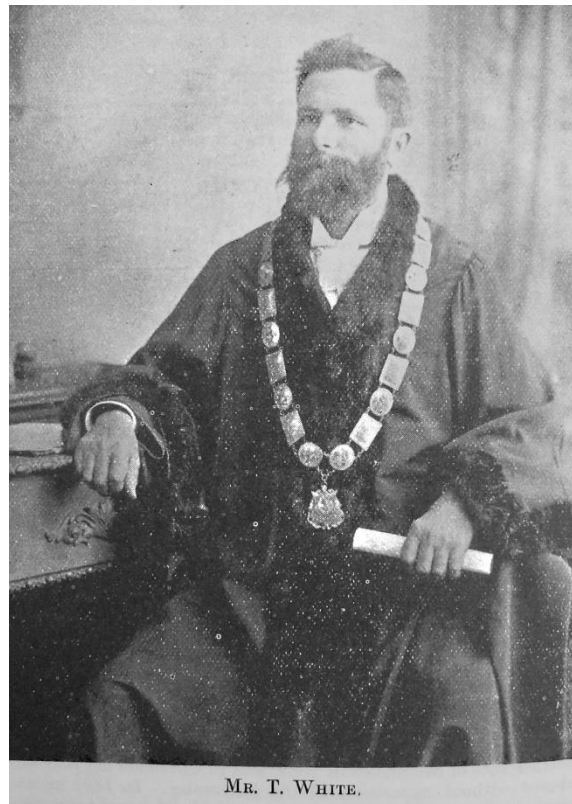
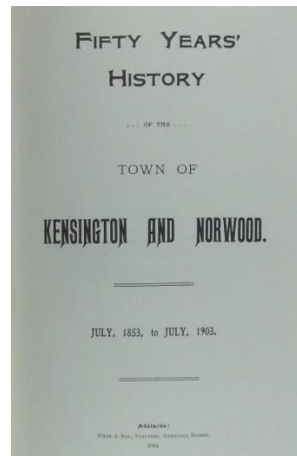
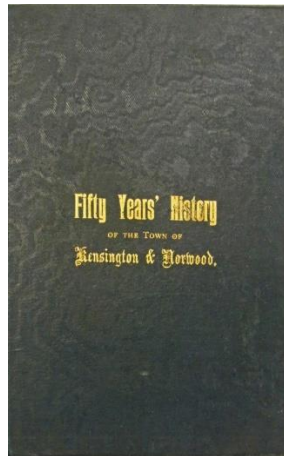


"Crocker & Hamilton" copper trade tokens. Penny, c1854, Halfpenny, 1857, 34mm and 28mm. Unknown English mint.

Trade tokens were issued by Australian retailers in response to a coin shortage during the expansionary years of the gold rush. Resembling a penny or halfpenny they usually advertised the name and address of the issuing business. Initially accepted as unofficial currency, they were progressively banned by state governments in the 1860s/70s and scrapped for their copper. Australia produced over 400 token designs but only 13 were South Australian.

Crocker & Hamilton were drapers at Port Adelaide from 1851. They were in existence at least by 1850 as Crocker & Co - when run by two brothers, Walter and John. They were joined in 1851 by William Hamilton, son of a solicitor and newly arrived from Scotland. In 1853, 'Regent House' in Hindley Street became their premier shop front, and in 1855 there was a branch in Burra. In 1856 the Crocker family in Adelaide, and England, were unwittingly caught up in a cheque and gold fraud by a fellow draper, and then, in November 1857, South Australia's largest fire to date destroyed their Port Adelaide premises (as well as 13 other shops, 3 hotels and 13 cottages). The Burra branch also closed at about this time. Six months later Hamilton left the partnership and 'Regent House' closed shortly after. In February 1859 Norman Crocker was fined five shillings for public drunkenness.

The Crockers soon moved to Sydney where they ran a wholesale grocery business in George Street. William Hamilton opened another drapery business in Port Adelaide for a short time but was primarily involved in pastoral, shipping and copper mining syndicates. He had an East Terrace, Adelaide address.



MR. T. WHITE.

THE MAYOR'S CHAIN.

To Mr. R. K. Threlfall belongs the credit of originating the idea of the Mayor's chain. By his persistency he obtained several of the links from past Mayors during Mr. K. St. B. Miller's term of office, and many others have been added since. No other South Australian municipality but Adelaide possesses such a valuable and unique chain. It was presented to Mr. Miller as a souvenir of the opening of the new Town Hall, and a special vote of thanks was accorded by the Council to Mr. Threlfall for his successful efforts.

“Fifty Years’ History...” compiled by George Gooden and Thomas Moore, Norwood, 1903 for the Town of Kensington & Norwood.

On December 26th, 1902, the Council of the Town of Kensington and Norwood decided at its ordinary meeting to publish a sketch of the rise and progress of the town from the inauguration of Municipal Government in 1853 to the year 1903 – the date of the jubilee of the town. These words opened the book, printed for the Council by Webb & Son, of Grenfell

Street Adelaide. Its 247 pages record the rapid growth of these inner eastern suburbs of Adelaide, lying between the city and the hills, at a time when development was already driving primary production, particularly vineyards, further out.

As the book became harder to find, and more expensive, it was noted by Alan Osterstock of Austaprint at Hampstead Gardens, a specialist publisher of facsimile editions on South Australian history. In 1978 Osterstock published his facsimile edition, handsomely bound and gold blocked, with an image of the Town Hall on the cover, and faithful to the original.

In 1997, when the Governor signed a proclamation declaring the new City of Norwood, Payneham and St. Peters, the Council, proud of the fact that it was ... *the oldest municipal council in Australia, whose boundaries have not changed since 1856* ... decided to publish a new edition. This it did, in a soft cover version of 254 pages, and importantly, with a detailed index, a feature lacking in the earlier versions. It is a wonderful guide to the history of what is now a popular, vibrant, and multicultural city.

The Council was very proud of their gold Mayoral Chain, shown above from page 70 of the book, and presented in 1883. Designed by and commissioned from the jeweller J. W. Davis of Rundle street Adelaide, it comprised at the time of twenty links, and a large pendant bearing the coat-of-arms and motto of the town.



Three silver wine labels, mark of Hester Bateman, London, late 18thC.

Dimensions various.

The Wine Label Circle, based in England, recently printed an interesting article by Australian silver aficionados Jolyon Warwick James and Tony Lewis in their *Journal* of autumn 2019 (vol. 14, no. 5). In the article the subject of four silver wine labels carrying

marks somewhat similar to the above was discussed. The four labels had been bought by a collector at an Australian auction in the 1970s, on the understanding that they were by the noted London firm of Hester Bateman. When they appeared on the market many years later as part of the collector's estate and were offered to Tasmanian dealer Craig Broadfield, he recognised the labels as fake on the grounds of style and date discrepancies and declined to buy them.

Warwick James and Lewis were intrigued, bought them, and set about exploring their possible origin. Two were submitted to the Antique Plate Committee at Goldsmiths' Hall in London, where analysis showed that the silver alloy used dated possibly later than 1830, and more likely after 1900, while the marks were undoubtedly fake. To bring the labels within the British legal system governing precious metalwares the fake hallmarks had to be defaced, and the items newly hallmarked or recorded with a case number to show that they had been inspected.

What does all this have to do with Australiana, one might ask? The fakes are thought to have been representatives of a group of 20th century fakes of early English silverware, made in Australia. Such things are not technically illegal here, although knowingly misrepresenting them in commerce would be. Our member, having owned the above three labels for many years, brought them along for verification of authenticity, which was confirmed.



"Government House, Adelaide. Limited Edition published by THE AUSTRALIAN, July 1968". Facsimile print of an engraving by John Crew from "Australia" by Edwin Carton Booth, Virtue & Co. publishers, London, 1874 -76. 68.5 x 53.7 cm.

Presumably included as a supplement in "The Australian" newspaper in July, 1968, but the reason for its inclusion is currently unclear.

The original steel engraving came from Booth's "Australia" - an illustrated publication issued in thirty parts and later commonly bound as two volumes. Drawings were provided by

five artists including John Skinner Prout, Oswald Brierly and Nicholas Chevalier (the last two sailing with the Duke of Edinburgh on the "Galatea" during his 1867 / 68 world tour). Very little is known of Booth the author. John Crewe the engraver, is similarly unknown, but was one of 15 engravers for "Australia". He also worked on other Virtue & Co. publications. Virtues were a family run publishing business from the 1820s to 1908, specialising in art books and journals, including an illustrated book on the Royal Collection.

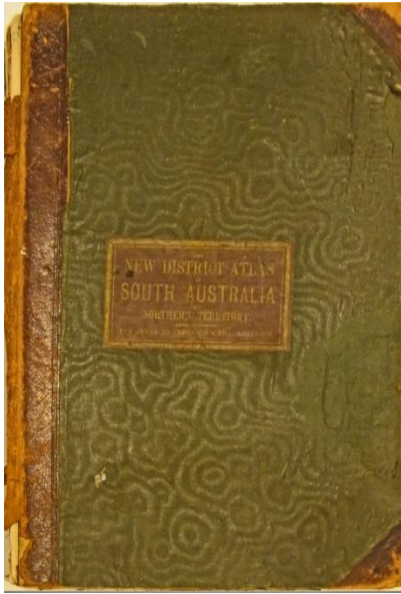
Both the original print and the facsimile carry the inscription "From a Photograph" - a rare acknowledgement for the time that a print was done from a photograph rather than a painting or sketch. A photograph of the same scene is held by SLSA. Although the photograph is unattributed, the third storey (or higher) outlook corresponds with the Neales Building on King William Street which was the premises of the Adelaide Photographic Company (1864-1879). Crew, the engraver, has added a bullock dray, and an open carriage with mounted escort and numerous onlookers, to provide a more lively scene.




Souvenir View Book of Melbourne and Victoria ... and Historical Links With Early Days. 32 pp., stapled 21.0 x 27.5cms.

Designed and Printed by Specialty Press for The Valentine Publishing Co., 214 Queens St., Melbourne, n.d. [1934]. Produced in the centenary year of the founding of Victoria.

Two images feature the Manchester Unity Building (1932), which became a symbol of Melbourne's modernity, helping to date the item. The booklet is notable for its inclusion of images from the Victorian Government Railways, esp. *Fern Tree Gully* (p.26); *Mountain Ash* (p.28); and *The Taggerty River* (p.31), all possibly by N. J. Caire. There are four landscape plates by J. B. Eaton (F.R.P.S.).




THE NEW COUNTIES, HUNDREDS, AND DISTRICT
ATLAS
SOUTH AUSTRALIA
 AND
NORTHERN TERRITORY,
 TOGETHER WITH
 MAP OF SOUTH AUSTRALIA, INDICATING ROADS, DISTANCES, RELATIVE POSITION OF COUNTIES, &c. &c.

Compiled by F. S. Carrall.

To His Excellency Sir Anthony Musgrave, K.C.M.G., &c.
 THIS ATLAS IS, WITH HIS EXCELLENCY'S PERMISSION, RESPECTFULLY DEDICATED.
 BY HIS EXCELLENCY'S SECRETARY GENERAL, HON. W. G. HIGGINS.
F. S. HISCOCKS & CO.
 ADIELAIDE.
 PRINTED BY FREDERICK & SONS, PRINTERS, RAINFORD, SOUTH AUSTRALIA.

SOUTH AUSTRALIAN ATLAS, 1876.
A. SIMPSON & SON,
 IRON AND TINPLATE WORKERS, GALVANIZERS AND JAPANNERS,
 PATENTERS & MAKERS OF FIRE-PROOF SAFES & DOORS, & OF THE OCEANIC PRESS.

GAWLER PLACE, GRENPELL STREET, AND FREEMAN STREET,
ADIELAIDE, SOUTH AUSTRALIA.

LONDON OFFICE:—7 GREAT WINDHAM STREET, BUILDINGS, LONDON, E.C.

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 COLLECT & SADDLERS, HOBARTTOWN,
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147, 149, & 151, RAINFORD STREET, ADIELAIDE.
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Merchants & Importers,
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 MELBORN WHARF, PORT ADIELAIDE.
 30 DUNSTON STREET, LONDON E.C.

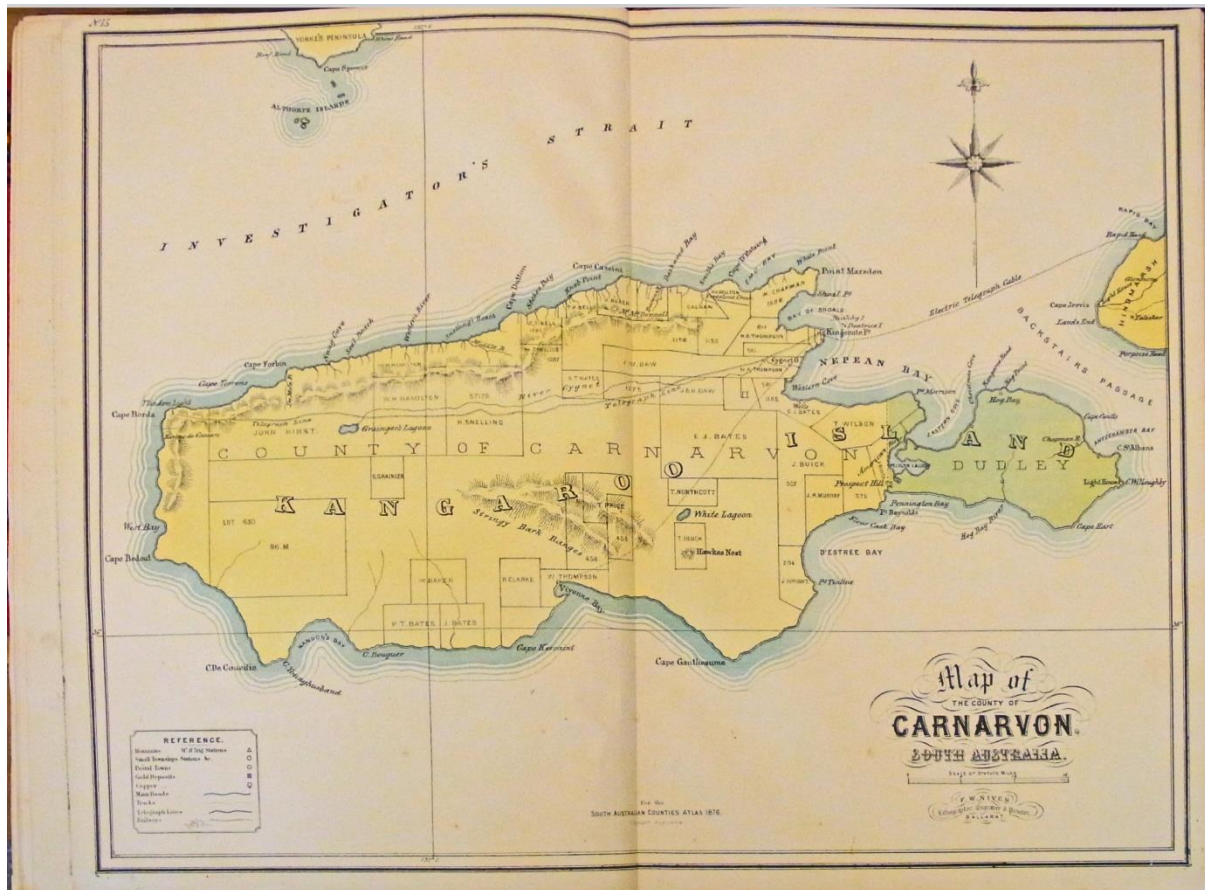
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"The New District Atlas of South Australia and Northern Territory", Frank Skeffington Carroll, compiler, "Frearson & Bro.", publisher, Adelaide, c1876. 43 x 29 cm.

Also headed on the frontispiece "The New Counties, Hundreds & District Atlas of South Australia and Northern Territory". Further down is stated "This atlas is the first of the kind ever produced in the colony". It features 25 double page, colour printed maps (printed by Nevins of Ballarat) showing cartographic information district by district. The colour printing emphasises the various Hundreds and pastoral leases. Some of the northern area are marked "Unexplored" with Lake Eyre and even Lake Torrens, looking slightly unconvincing in their outline. The atlas says it "...will be found eminently useful to Merchant and Squatter...and the Schoolmaster and Man of the Family". Pencil markings within indicate possible ownership by Andrew Wooldridge (1840-1925) one of the state's largest pastoralist with properties in the Far North and Central Australia.

The compiler, Frank Carroll (1837-1887) was an Irish born journalist and small newspaper owner in Adelaide during the 1870s and 1880s. Seemingly popular, he had the rare distinction of being a briefly elected state MP (for the district of Light) and having served three prison sentences in three states. A local editor wrote of him "he had a hide thicker than a rhinoceros".

The atlas had two publishers. The E. S. Wigg version appears only very slightly different, and carries a publication date of 1876 (held by the NLA and SLSA). The Frearson publication is undated and may have had a smaller print run. Both Wiggs and Frearsons were established Adelaide printers and publishers.

During the evening a review of the show and tell nights was discussed:

It was unanimously agreed that in passing objects around the table with a group of experienced collectors in a variety of fields, the interaction proved very productive and enjoyable. The definition of Australiana being 'if the attendee thought it was Australiana it was Australiana' was thought to be the right approach for us in that it brought out items that perhaps were not normally considered Australiana. With valuable and humble items being on equal footing, it was the story they told that was important. While some are personally important others have a wider importance. The recording and circulation of the items seen and discussed in the form of an E:Newsletter was seen as a positive.

It was acknowledged that our venue has its limitations in the lack of ability to invite more enthusiasts, but the ambiance would be lost if larger, and all present wanted to keep the status quo.

Fortunately for South Australian collectors The Adelaide Society of Collectors holds regular meetings in the city, and covers a wide field of interests. The ASC have regular guest speakers, many on Australian contemporary and antique topics. Should anyone be interested in attending please contact them by email at theadelaidesocietyofcollectors@bigpond.com