

SA Australiana Study Group 55th Meeting, 2 July 2020

We recommend readers to the Australiana Society website
<https://www.australiana.org.au/> and encourage membership. Attendance: 12

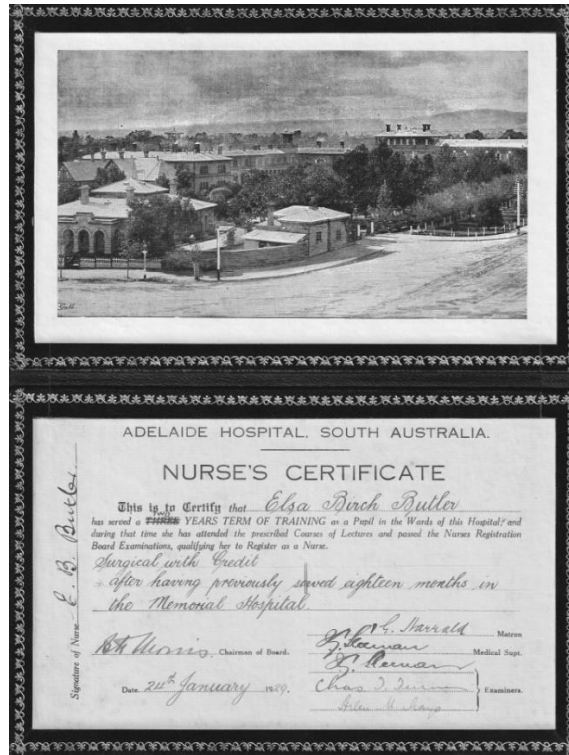
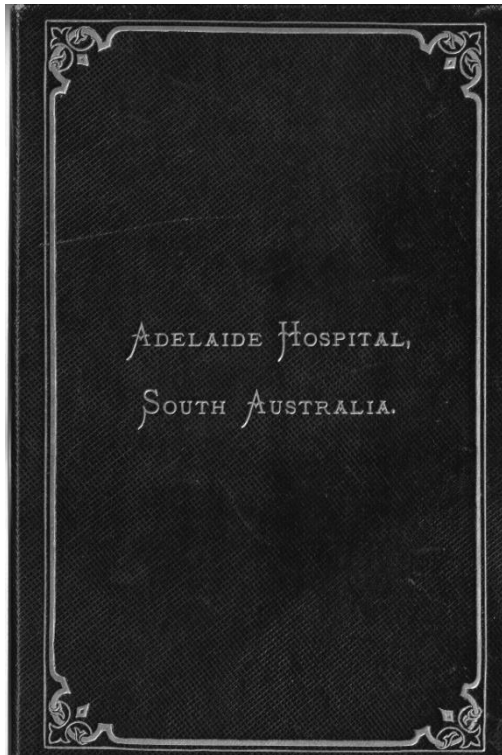


1. Olive Abotomey's brass "shingle", mounted on a wood block. Dimensions 76 x 153 x 19 mm.

Olive Wanda Abotomey was a pioneering speech pathologist in SA. Born into a family of Lebanese origin at Norwood SA in 1909 and trained as a teacher in speech therapy, she was posted to Mount Gambier High School as a junior teacher in 1930, and was noted there for the school plays she produced. Following further study and nominated for a free passage to England by the University of Adelaide she travelled to London in 1934, where she worked and studied while attached to three hospitals. In 1938 Abotomey was cabled the offer of the position as Speech Therapist and Lecturer in Phonetics in the Education Department of SA, and on her return in 1939 was appointed to organise a Speech Therapy Clinic within the department.

During the war years she engaged in country visits, conducted a survey of English speech as heard in Australia, made broadcasts to schools and on the radio, and at the request of the BMA addressed a meeting at the Royal Adelaide Hospital on Speech Therapy. With her sister Ivore, Abotomey organised a series of concerts for servicemen in a ballet studio in Gawler Place. She was called upon to address two Parliamentary Enquiries as they related to speech therapy in Australia, as well as the 1947 N.Z. Science Congress.

Taking two years of leave from the Education Department she sailed for England in March 1948 as one of two passengers aboard the four masted barque *Viking*, setting sail from Port Victoria with a cargo of over 4,000 tons of wheat, and on her last voyage as part of the "Great Grain Race". To her delight, once south of Tasmania the ship turned east, for its last rounding of Cape Horn, on a voyage of 139 days. During the stay in England Abotomey extended her professional development and worked on the Isle of Wight and at the Military Hospital for Head Injuries in Oxford. On returning home in August 1950 she resumed her career in Adelaide.

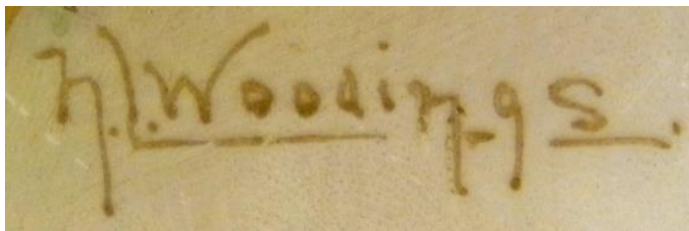


**2. Nurse's Certificates of Elsa Butler, 24 Jan. 1929 and as Charge Nurse 3 May 1934.
Folder open 28.7 x 21.7 cm, closed 21.7 x 14.1 cm.**

The certificates were awarded to Elsa Birch Butler née Gibson (1897-1989) who was born at Bool Lagoon near Naracoorte, SA. She was the third of eight children, born into a farming family. Forbidden by her father to train as a nurse, she put her age up and trained to be a teacher. On Elsa's first posting, to the school at Koolywurtie on Yorke Peninsula, she met Harry Butler (1889-1924), a local farmer. He had attended the school, where he had shown an early interest in aviation by building models of aircraft. Butler joined the armed forces as an aeromechanic in 1915, joined the Royal Flying Corps in 1916, and returned home as a war hero and pioneer aviator. He carried SA's first airmail (to Minlaton) in 1919, and then in 1920 with fiancée Elsa Gibson on board, flew to Minlaton again, the longest passenger flight in SA to date.

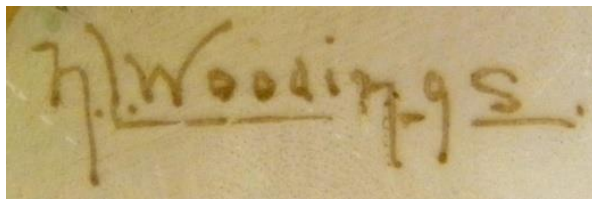
When the barn storming aviator and Elsa were married in July 1920 at St Paul's Church in Adelaide the building was packed, with an estimated 2,000 to 3,000 well-wishers outside, and the police had to clear a path for them to leave. Barely four years later crowds formed again, this time for his funeral, following an aircraft crash.

Elsa Butler, after a period of mourning, followed her early ambition, training as a nurse at Memorial Hospital for a year and a half, then for two years at the Adelaide (now Royal Adelaide) Hospital. Her certificate on completion is contained in a gold-blocked leather-like folder along with a view of the hospital as it was at the time. Included too is her certificate as a Charge Nurse, dated May 1934. With her additional qualifications Elsa left for England, and worked there until returning to Adelaide after WW2. From 1946 Elsa was the matron of the Semaphore Convalescent Home until retiring in about 1958, remarrying in that period (as Elsa Hay-Taylor). In her long retirement she was extensively interviewed for her oral history of nursing and flying in SA by volunteers of the State Library.



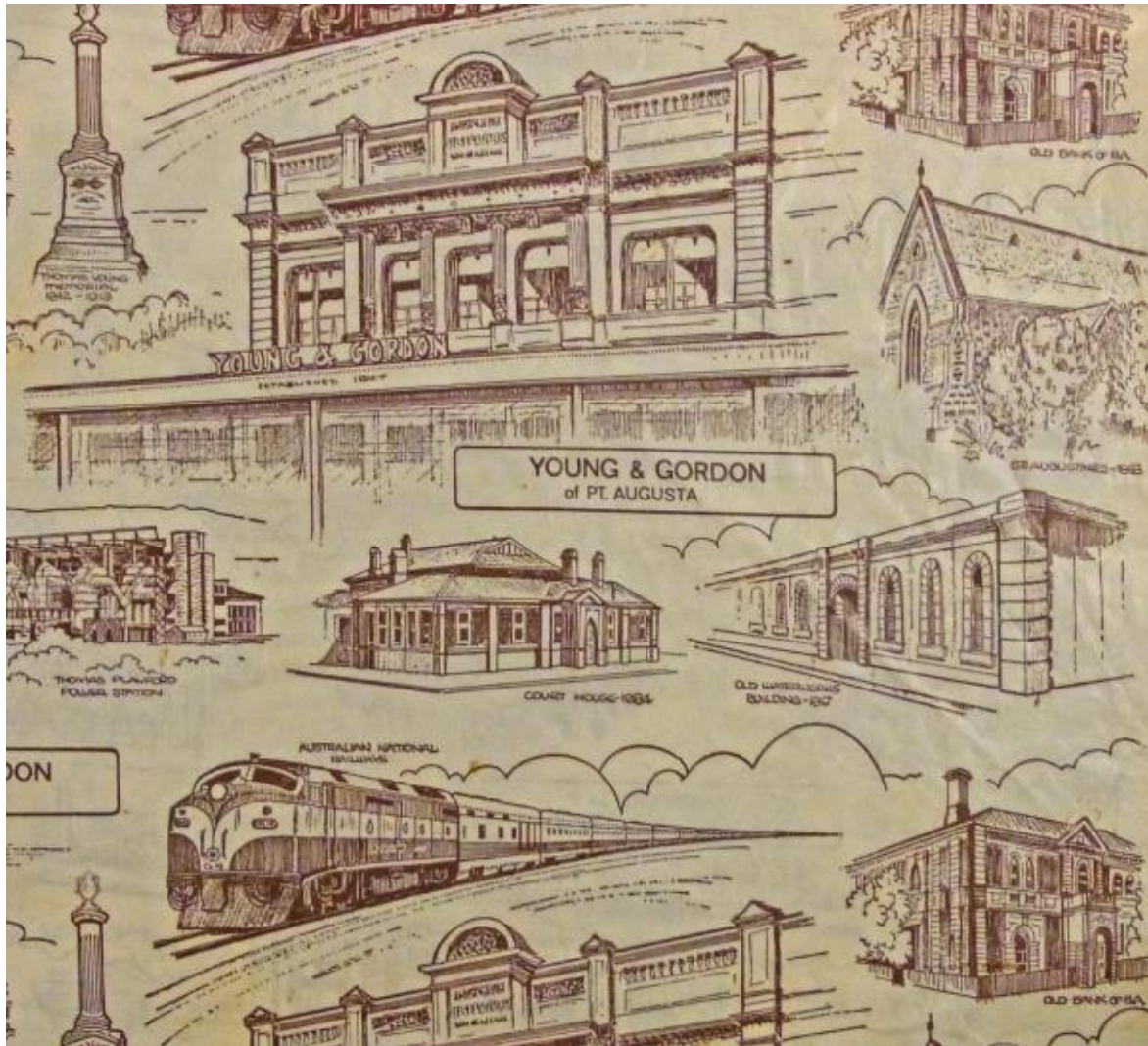
3. Transfer printed and hand coloured porcelain plate by Royal Doulton, England, mid-1920s. Diameter 96 mm.

The porcelain plate is date coded for June 1922, with its colourful decoration of Christmas bell blossoms, a plant native to sandy and swampy areas south of Sydney, added a year or so later. Bearing the backstamp of Royal Doulton and the signature of the artist, it also carries beneath it the hand painted mark **RA 9688**, used by the design studio under Robert Allen during the period 1920-1923, and the factory mark **H 1494** used in 1923. Allen had begun his career as a boy at Minton's, then progressed to Pinder Bourne & Co. at Burslem, Stoke-on-Trent, which then became Doulton & Co. As head of the design and decorating department until retirement in 1929, he lead a team of artists and craftsmen in developing products to compete with rivals such as Royal Worcester.



4. Transfer printed and hand coloured porcelain plate by Royal Doulton, England, mid-1920s. Dimensions 87 x 90 mm.

Similarly marked to the previous example, but with a slightly different factory backstamp, this design also emanated from the Royal Doulton design studio of Robert Allen, and at the same period, with the signature of the same colourist. The decoration is of Geraldton wax, a plant indigenous to the south-west of Western Australia, now widely cultivated. As with the example above, the rim is delineated with a black line, a device popular with Allen. Ceramics such as there were usually sold through jewellery shops and high-end retailers, and squarely aimed at the Australian market.



5. Section of a sheet of wrapping paper for the department store of Young and Gordon, Port Augusta SA, late 1970s. Dimensions 22.6 x 30 cm.

Young and Gordon advertised in their heyday as “Universal Providers” of shipping, forwarding, insurance and commission agents. The business itself was once regarded as the biggest department store in SA outside of Adelaide, and traced its origins to when Thomas Young of Happy Valley (1844-1913) travelled to Pt. Augusta in 1864 to work for the draper Tassie & Co. Three years later Francis Bignell took over the firm, later taking Young into partnership until retirement in 1881, when Young and Robert Gordon restyled the firm under their joint names. They dominated trade in Pt Augusta, which was regarded as the “crossroads of Australia”, and supplied farms and stations to the north and west with clothing, hardware, groceries, ironmongery and liquor. Symbols of the pride and success of the town are shown in the buildings, monuments and transcontinental train depicted on the paper.

Young was active in the local council, becoming mayor, as well as being an office holder in the town’s Freemasonry. After Thomas’ death in 1913 the business became Young & Gordon Ltd and was managed by his descendants, surviving droughts, depression, and two world wars, until sold to Demasius Ltd in 1980.



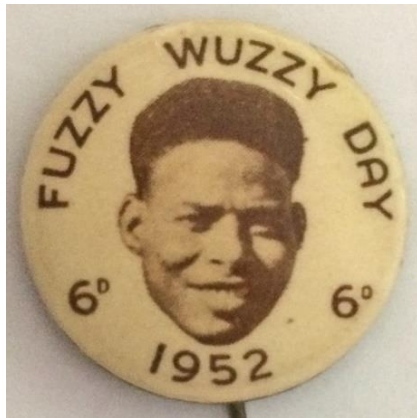
6. “The Late Sir George Kingston of South Australia”, wood engraving, after a drawing by Julian Rossi Ashton, published “Australasian Sketcher”, 1881, Melbourne.

Size: 17 x 15 cm.

Sir George Strickland Kingston (1807-1880) was born in Ireland, had training as both an architect and engineer, then moved to London. He successfully lobbied for the passage of the South Australian Act through the House of Commons in 1834 and was appointed deputy surveyor to William Light for the new colony. He later became an Adelaide architect, designer, engineer, politician, and original shareholder in the Burra copper mine. Kingston was buried at sea en route to India in November 1880. His furniture designs were the subject of an article in the national *Australiana* journal in 2019 that was subsequently awarded the annual Peter Walker Fine Art Writing Award.

“The Australasian Sketcher” (1873-1889) was published fortnightly and sold for sixpence. It covered news relevant to Victoria, Tasmania, South Australia and New Zealand, including current events, sport and theatre, celebrities and new buildings.

The engraving of Kingston is by an unknown engraver, after a drawing by Julian Rossi Ashton (1851-1942), after a photograph. Ashton studied art in London and Paris and emigrated under contract to David Syme, the Melbourne newspaper proprietor. In June 1880 he was at Glenrowan to cover the capture of the Kelly Gang. Ashton moved to Sydney and established the art school that still continues with his name.



7. 1952 Fuzzy Wuzzy Day 6d appeal badge.

Maker Davies & Cannington Pty Ltd, Newcastle. Size 21 mm diameter.

8. Methodist Fuzzy Wuzzy 1/- appeal badge.

Maker unknown. C 1952, Size 25 mm diameter.

A) The maker

Davies & Cannington was established by Alfred William Davies and Herbert John Cannington in 1895 and traded as Federal Printing Works at Bolton Street Newcastle, and later in King Street. In 1920 the business became a public company and in the 1930s it claimed to be the largest printing business in NSW outside Sydney, employing 70 people. In 1991 the firm went into liquidation.

WWII – New Guinea

In June 1942, Australian Major General Basil Morris issued an “Employment of Natives Order”, which allowed native Papuans, described by the troops as ‘*Fuzzy Wuzzy Angels*’ to be recruited as carriers for three years. Between August and December that year, around 16,000 Papuans were recruited, often with false promises such as a shorter period of service or less difficult working condition. On some occasions, the Papuans were forced into service.

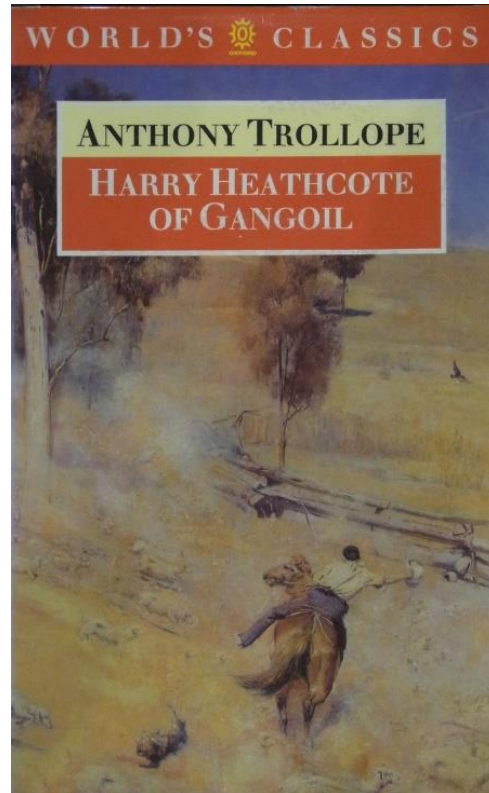
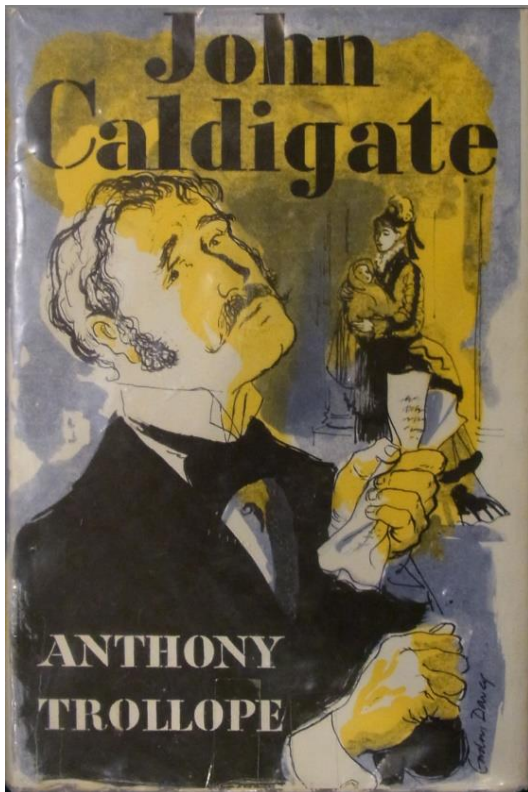
One badge story from *The Goulburn Evening Post*, 19 November 1952:

NATIVE MINISTER FOR GOULBURN

Rev. Eliasa Taito, a native minister from the Pacific, will arrive in Goulburn on Friday. He will tell a great story first hand, in the various centres and will preach in the Methodist Churches on Sunday. This Friday will be Fuzzy Wuzzy Button Day in Goulburn. Well known church and social workers will be selling buttons, the proceeds of which will go towards the development of the work amongst the Fuzzy Wuzzies. A remarkable story is told of the mission to what recently were unchristened tribes in the Mendi Valley. About 10,000 people live in the valley and are or were spirit worshippers. The missionaries had access only by plane and have been well received.

The Government has given its blessing to this new field and is helping to extend the work. Fuzzy Wuzzy Button Day is under the direction of the Methodist Church.

‘*Fuzzy Wuzzy*’ was one of Rudyard Kipling's *Barrack Room Ballad* poems, published in 1892. The poem is written in the voice of an unsophisticated British soldier and expresses admiration rather than contempt, although expressed in terms that sound patronizing and racist today.

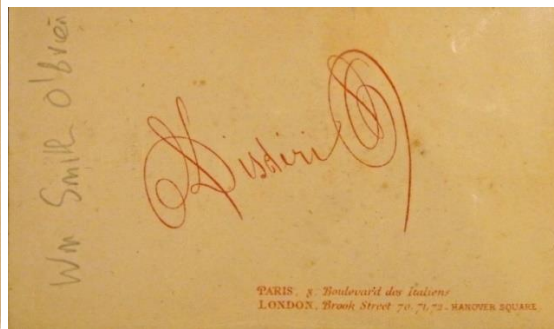


9,10. Two “Australian” novels by Anthony Trollope, *Harry Heathcote of Gangoil* and *John Caldigate* (originally published in 1874 and 1879).

Anthony Trollope (1815-1882) was a famous English novelist and a former civil servant when, with his wife, he sailed to Australia in 1871 aboard the *Great Britain* to attend the wedding of their son in NSW. On the voyage out he wrote the novel *Lady Anna*, and during the year in Australia travelled widely while providing copy for newspapers and information to the home government. The 1874 novella about the strange and unfriendly *Harry Heathcote of Gangoil* drew on his son Frederick’s pastoral experiences, and spun a tale of feuds, bushfires, romance and reconciliation. Following his travels here Trollope spent two months in New Zealand, and on returning to London handed his publisher the manuscript of his work *Australia and New Zealand*, published as a book, and serialised in Australia.

In 1875 Trollope returned to Australia and visited the goldfields, again gathering material for a novel that was to become *John Caldigate*, and corresponding with the *Liverpool Mercury*. In this book the convoluted plot involved the young Caldigate leaving England to seek his fortune in order to return and marry his sweetheart. With mining success, the sale of the mine, and a brief romantic interest behind him, Caldigate returned home. But having overcome opposition from her family, and marrying his youthful love, his colonial past comes back to haunt him, and he ends up in court charged with bigamy. Here Trollope’s earlier career in the Post Office, comes into play, as Mr Bagwax of the PO travels to Australia to prove evidence of a forgery.

The fame of Trollope as an author, the Australian setting of these two novels, and the spotlight he shone on this country has almost made him ‘one of our own’, and earned him a place in the Australian Dictionary of Biography.



**11. William Smith O' Brien, carte de visite, (c1865 - 67), Andre Disdéri studio, London.
Size: 11 x 6cm 12.**

12. Smith O'Brien Cottage, Port Arthur.

Image: Courtesy

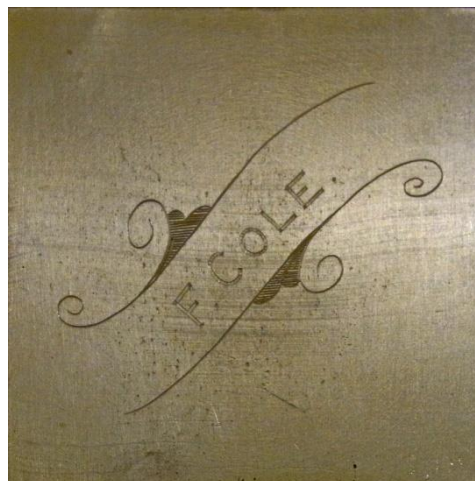
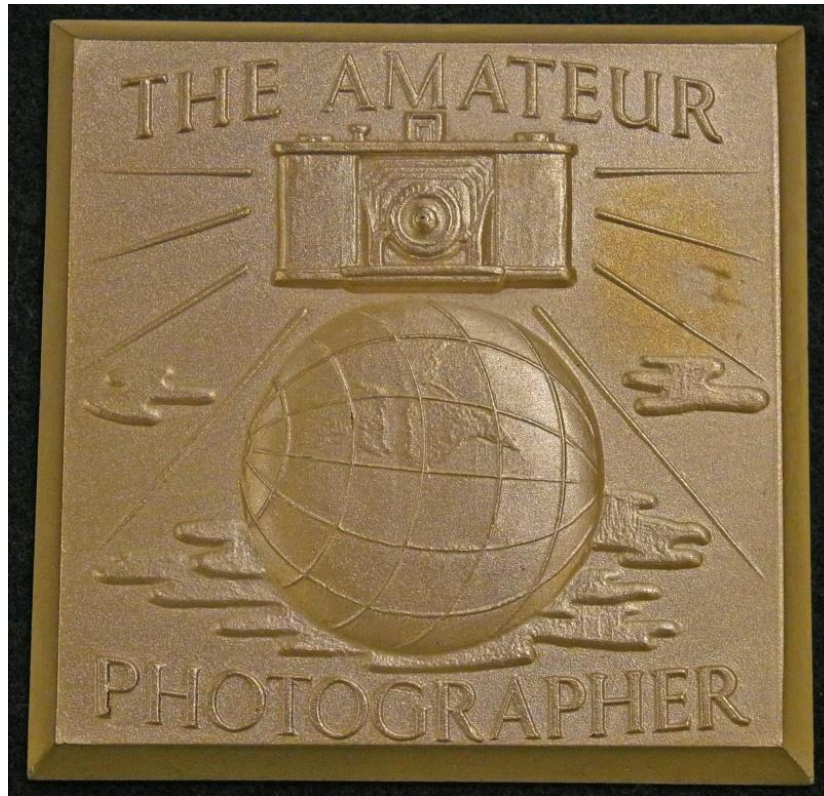
<http://ontheconvicttrail.blogspot.com/2016/05/smith-obrien-cottage-port-arthur.html>

William Smith O'Brien (1803 - 64) was an Irish Protestant country gentleman with an interest in Irish language and manuscripts. Educated at Cambridge he was the family's fourth successive MP. Involved in nationalist politics he initially supported peaceful legislative independence for Ireland. Against the backdrop of the potato famine (1845 - 49), he headed the more militant Young Ireland Movement. Facing imminent arrest, a hastily organised uprising was attempted (derisively termed the Battle of Widow McCormack's Cabbage Patch by The London Times). The leaders of the movement were soon rounded up and sentenced to be hung, drawn and quartered. With their sentences commuted to transportation they were sent to Van Diemen's Land in 1849.

O'Brien attempted to escape from Maria Island in an American whaler, and then spent months in solitary confinement. Transferred to Port Arthur he gave his word he would not attempt another escape, and was allowed his own cottage. Eventually pardoned, he returned to Ireland in 1856. As a writer and observer on nationalist causes he travelled to Europe extensively between 1861 and 1863 and it is likely that this photograph was taken at that time in Disderi's Paris studio. He died in 1864. The funeral procession was five miles long, and in 1870 a statue was erected in Dublin by public subscription.

Andre Disderi (1819 - 1889), a French daguerreotypist, patented the carte de visite format in 1854 - which made him a considerable fortune during the 1860s. Using a glass negative, photographs could be reproduced quickly and inexpensively on paper. Portraiture was now within reach of everyone including the lower middle classes. Images of royalty and celebrities were also collected in vast numbers. This carte de visite, with Disdéri's London studio imprint verso, indicates it was produced between 1865 and 1867 (after O'Brien's death) probably as a commemorative item.

As a footnote to this item: Prior to O'Brien's return to Ireland he was "presented" with a massive cup of Victorian gold weighing 125 ounces and made by the Hackett brothers in Melbourne. In fact the cup was not ready when he departed, but followed him on the *Argo* in January 1855, and was shown at the Paris Exhibition of that year. It is now in the National Museum of Ireland, Dublin.



13. "The Amateur Photographer" silver plaque award, engraved verso "F. Cole", 1945 or 1946, unknown metal, England. Size: 83 x 83 mm.

The little-known South Australian photographer Frederick Cole (1873 - 1959) operated the Arkendeith portrait studio at Renmark in 1899 -1901 (from which he also produced local postcards). He may have lived in the district from the 1890s to 1920s as a fruit-grower. Moving to Glenelg, Cole became a member of the Adelaide Camera Club (ACC) and won a number of awards during the 1940s from the London published "Amateur Photographer" magazine - through their annual "Overseas Competition". He won a silver plaque in both 1945 and '46. Other Australian award winners in the 1940s were Harold Cazneaux and Keast Burke. In 1943 the ACC won the "Colonial Photographic Club" award (which was open to all clubs in the Commonwealth) with Cole being one of the ACC contributors.

The magazine still exists - currently published weekly - having begun in 1884. The ACC dates to 1899 and is also still operating. During the 1940s Ainslie Roberts was a long serving president and judges at competitions included Hans Heysen and John Goodchild.



14,15,16. Three NSW fund raising badges c 1950s-1962.

Makers unknown, Materials: tin, paper, plastic and ink. Size: 25 mm.

Australian children with disabilities were very frequently placed in institutions around the country, and were funded by various charities with government assistance, on the basis of one-for-one or two-for-one subsidies by the state governments.

As societal attitudes changed towards those with intellectual disabilities, the names of institutions adapted to meet these social changes, in particular from the latter half of the twentieth century. For example in 1956 the NSW Society for Rehabilitation of the Retarded was established as a sheltered workshop, and in 1960 changed its name to Aid Retarded Persons NSW, then in 1982 to Amaroo Industries. Amaroo is an Aboriginal word meaning beautiful place.

14) *The Subnormal Children's Appeal 2/- badge.*

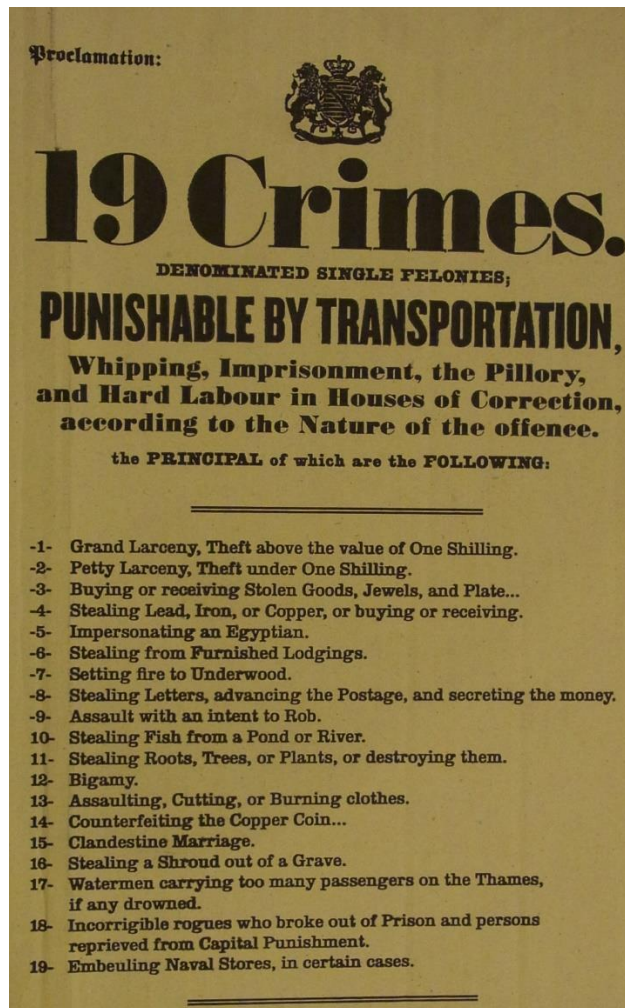
In 1952 there were 150 children being taken care of in six suburban and two country centres in NSW, and these were located at Burwood, Chatswood, Campsie, Mosman, Sydenham, St. George, Newcastle and Wollongong. Funding these centres included badge appeals, selling comics and books in street stalls, guessing competitions to win a radiogram, and beauty contests in which single and married women could compete for the title of Queen.

15) *NSW Society Rehabilitation of the Retarded Appeal 2/- badge
(ARP – Aid Retarded Persons)*

This badge probable dates to 1960 as it has the former society's name and the initials of its new name, so that the public could recognise the organization. This transitional name badge was most likely used for only one year.

16) *NSW Hostels for the Mentally Handicapped, 2/- Appeal badge.*

The details of this organization are sketchy, and the organization was removed from the register of charities under the Charitable Collection Act, 1931-1941, on 9 November 1962.



**17. Printed cardboard promotional item for the Treasury Wine Estates brand *19 Crimes*.
Size: 26.3 x 16.3 cm.**

Perhaps inspired by the runaway success of the Californian wine brand *The Prisoner*, Australian publicly listed company Treasury Wine Estates launched their brand of *19 Crimes*, currently offering four reds and a chardonnay. With each label showing a grim looking convict from our 19th century past, and modestly priced, the offering propelled the brand into fourth position on the Drinks International “World’s Most Admired Wine Brands” list for 2020. Wine judge Huon Hooke wondered whether that success was due to the skilful marketing or the quality of the wine, and seems to have gone for the former. A phone app provides a very brief video introduction to each convict when the phone is pointed at the label. Treasury Wines is best known for owning the Penfolds brand.

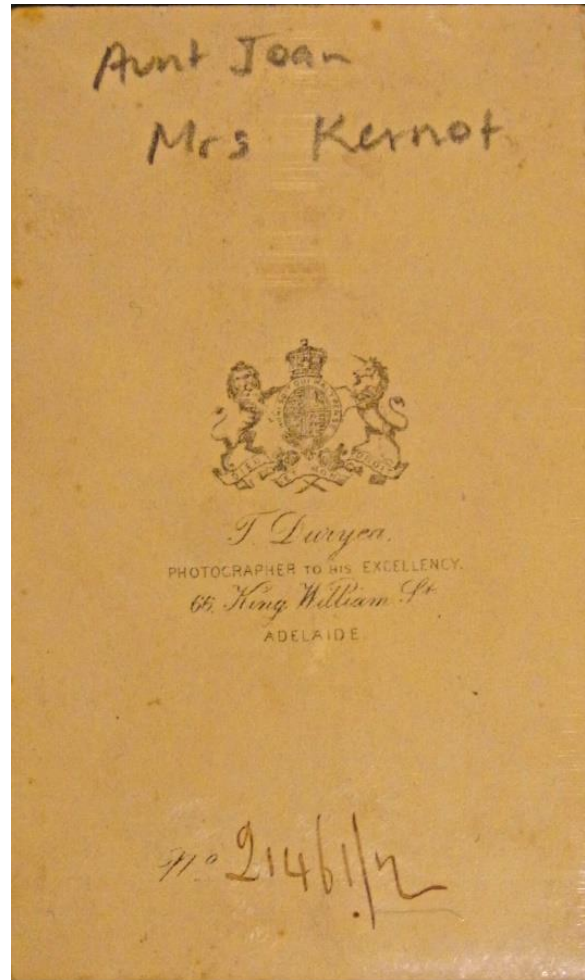
Discussion centred on the wide range of crimes for which one could be transported, with a couple sounding most unusual to modern ears. Number 5 on the list – *Impersonating an Egyptian* – related to the archaic use of the word Egyptian to describe a gypsy, as that land was thought to be where gypsies originated. The unlikely crime of impersonating an Egyptian was an old term for dressing as a gypsy in order to deceive, beg, fortune tell, or to gain parish poor relief. Similarly, it was a crime to impersonate a shipwrecked sailor. And number 19 – *Embeuling Naval Stores* - this appears from the context to refer to theft or damage, and may be specific to maritime use, but a definition could not be found.



18. *Watts River Near Fernshaw, Victoria.* Nicholas Caire (1837-1918). Size 23 x 33.5 cm.

Black and white offset photo print on paper, mounted on card, date and printing details unknown. Possibly 1950s? The title is given in the letterpress, rendered in the image at the bottom left.

A pleasing river scene looking along a portion of the Watts River, Fernshaw, once a popular village in the Upper Yarra Range, east of Melbourne. Four men are discernable in the mid-distance; the left figure aims a rifle. This later reprint derives from an original albumen-silver photograph that forms part of Caire's *Fernshawe Album*, of 1878, (State Library of Victoria). It demonstrates the appeal and distribution of Caire's landscape imagery from the 1870s long after its initial production.

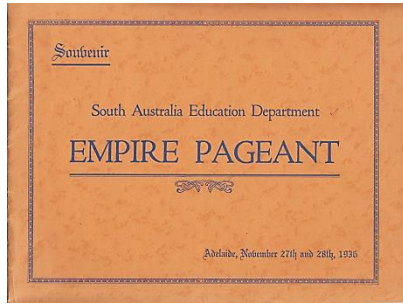


19. Mrs Joan Kernot, nee Matthews, (1832 - 1907), carte de visite, 1866, Townsend Duryea, Adelaide. Size: 10 x 6 cm.

In 1841 a young Joan Matthews, together with her mother and maid, were carried ashore at Holdfast Bay with some furniture and a silver teapot filled with sovereigns. They were met by Joan's father who had travelled from their village in Somerset to Adelaide in 1839, and was now grazing a small herd of cattle in the bush at Coromandel Valley

In 1907 the then Joan Kernot wrote her reminiscences of family life in South Australia in the 1840s, in a story called "A Simple Story for a Child". This was typed into 70 pages by her daughter in 1929, and the manuscript is now in the collection of the State Library of SA and can be read online. It is an early primary document with anecdotes of settler life in the Mt Lofty Ranges, trips to Adelaide, and encounters with Aborigines.

Townsend Duryea (1823-1888) was born in New York, and by age 17 was working as a photographer's assistant. Emigrating to Australia, he came to Adelaide in 1855 and established a daguerreotype studio. He likely began production of carte de visites in 1863. A negative number inscribed verso indicates a mid-1866 date.



22. Souvenir booklet produced by the SA Education Department for its Empire Pageant held on the Adelaide Oval, 27th and 28th November 1936, to celebrate the Centenary of South Australia. Size: 220 by 290mm

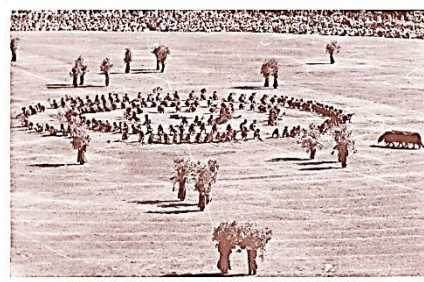
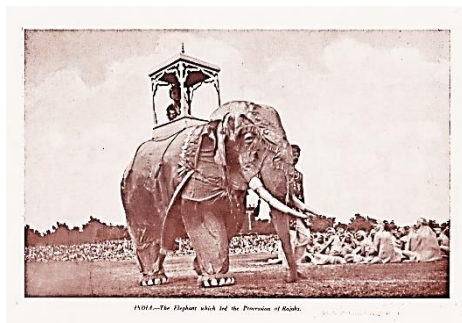
The booklet is unpaginated, has floppy card covers, and is bound by two staples. Printed by E J McAlister & Co, Blyth St, Adelaide and published by E Hosking, 125 Grenfell St, Adelaide.

The Pageant of Empire was staged over two days and enacted by some 14,000 metropolitan school children in five acts, representing the British Isles, Canada, India, Australia, and culminating in a Tableau of Britannia gathering her peoples.

The booklet comprises sepia monochrome photographs of the events and enactments beginning with the Arrival of his Excellency the Governor (Sir Winston Dugan, KCMG, CB, DSO), inspection of the Yeomen of the Guard, and a section of the Grenadier Guards. This is followed by the British Isles; England represented by 1,100 children dressed as roses, Wales by 640 children as daffodils, Scotland by 1,150 children as thistles, and Ireland represented by 1,150 children as shamrocks.



Canada is represented by enactments with 200 braves on the trail, Red Fox trailing Grey Wolf, and 1,100 children as maple leaves drifting on to oval, 1,500 children as snowflakes covering the fallen leaves, snowflakes melting away at advent of spring, green leaves emerging from autumn, and a final scene, Spring Ensemble.





AUSTRALIA.—"The Flea." The Kangaroo leaps across the Oval.



AUSTRALIA.—The Bunyip.



AUSTRALIA, 1914.—Portion of the 1,000 boys in khaki with their hand coverings sunbathing in a fern cover line of Australia.



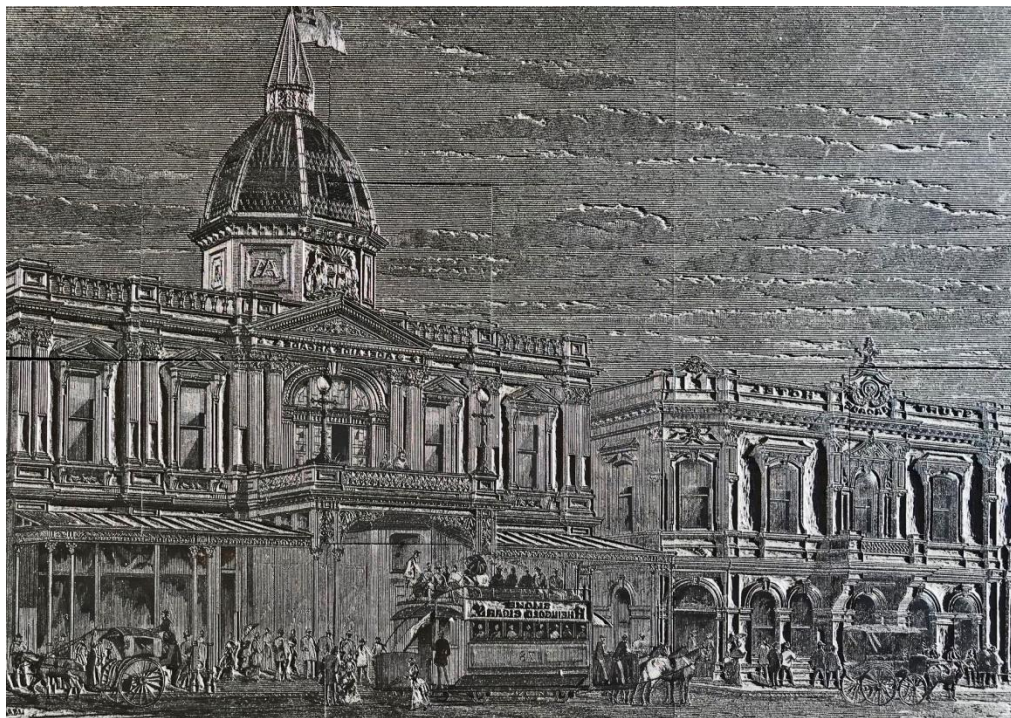
AUSTRALIA answering the Call.



AUSTRALIA.—At the Call to Arms the coast line emerges into khaki, and the boundaries melt into Anzac.

India is represented by a Group of Indian dancing girls, an elephant—strangely fully draped in canvas—leading a procession of 1,488 Rajahs and attendants converging on the oval.

The centre spread of the booklet is reserved for Australia, with 600 girls as crosses forming the word Peace, 900 children as wattle blossoms forming the year 1936, and 1,100 children as roses forming the word Goodwill. Next is a fully costumed kangaroo as well as a bunyip, an Aboriginal corroboree after hunting the kangaroo, followed by a focus on our military involvement, 1,600 "boys in khaki" forming the outline of the map of Australia which then changes into the word ANZAC.



20,21. "Adelaide Arcade", engraved printer's block and wood-engraving on paper, 1885. "JSRF", engraver, after Albert Cooke, from "Pictorial Australian", Frearson Brothers, publishers, Adelaide. Block, 23 x 33 cm. Sheet, 30 x 53 cm.

After a fire in November 1884, the Adelaide Arcade was designed and built in 13 months, and was claimed to be the largest arcade in the Southern Hemisphere. The foundation stone was laid by the Mayor in May 1885, and the building opened by the Governor in December, 1885.

The print however has a date verso of August 1885 indicating that the view must have originally been taken from architectural drawings. The inscription also tells us it was published as a supplement in the "Pictorial Australian".

The "Pictorial Australian" was a monthly illustrated paper published in Adelaide by the stationers and printers, the Frearson Brothers (established 1868) from 1885-1895 (but preceded by similar papers from 1875).

"JSRF" are the engraver's initials and are followed by "Sc" - an abbreviation of sculpt (or to engrave). The engraver's full identity has yet to be discovered but was likely one of a number of in-house engravers at Frearsons'.

"CA", bottom left, is the monogram of Albert Cooke (1836-1902) who did the initial drawing. Cooke was a London trained artist who emigrated in 1854 as a prospective miner on the Victorian goldfields. He soon reverted to his former profession and became a journeyman artist, architectural draughtsman, and illustrator across most states. His drawings were regularly engraved by the Australian illustrated newspapers and he was well known for his "bird's eye views" - including those of Adelaide and Port Adelaide in the 1870s.

The printer's block is a grid of smaller pieces of Turkish boxwood, cut across the end-grain, and glued and bolted together before being engraved. Whereas in a metal engraving the ink was held in the engraved recesses, in a wood engraving the reverse applies, and the ink remains on the surface to transfer to the paper.