SA Australiana Study Group 59th Meeting, 5 November 2020

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

Cedar side or dining chair, Sydney c1835, unknown maker. Height 88 cm.

The chiseled numeral on the rear seat rail "VII" indicates that this chair (one of a pair) was once part of a set, while the remnant of a dowel or peg set in the front rail shows that it once had an upholstered drop-in seat, probably to provide comfort in winter in place of the cane seat. The unusual combination of classical scrolls and naturalistic leaf and berry carving on the back rail is rare, and extends as reeding down the stiles and side rails. The carved mid-rail reflects classical architectural decoration, as do the two paterae that sit above the front legs, which are turned and carved.

A pair of chairs of this design are illustrated in *First Fleet to Federation Australian Antiques* (1977) on page 43, while one from Kevin Fahy's collection is shown in Fahy, Craig & Robertson's 1972 *Early Colonial Furniture* on page 81. Another is in Fahy & Simpson's *Australian Furniture – Pictorial History…* of 1998, page 256.

Three bowls in porcellaneous stoneware, produced by the Lue Pottery, NSW c post 2000
Diameters (top to bottom) 17 cm, 21 cm, 15.3 cm.

Lue Pottery is set at the village of Lue near Mudgee in the Central Tablelands of NSW, where the pottery was established in 1981 after several years at nearby Badger Ground. Run with flair and inventive genius by the trio of Des, Jan and Trev, who use mostly local materials and scratch-built equipment, the pottery produces a wide range of domestic and decorative wares. In its setting of a hectare of native gardens, the pottery offers group tours and demonstrations, with the added attraction of resident possums and a wandering wombat.

Inventiveness and make-do are everywhere apparent and contribute to the wide range of surface textures and glaze finishes on their products, which are microwave and oven proof and safe in dishwashers.
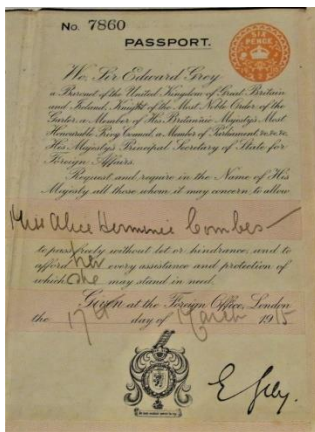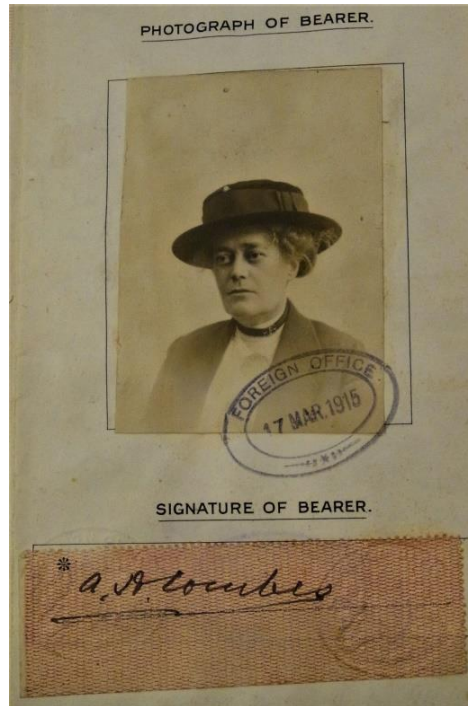
Passport of Alice Herminie Combes No. 7860: issued 17 March 1915, London (Foreign Office); renewed 17 March 1921, and 24 Dec 1922. Carrying numerous transit stamps: Dieppe, Marseille, Toulon, Paris, Calais, Colombo, Bombay, and Fremantle, W.A. 17.2 x 11cms; foldout, 33.6 x 53.8cms.

Salvaged from a second-hand shop, King St., Newtown, Sydney in 1984.

Alice H. Combes was born in Orange, N.S.W. on 9 Dec. 1859, eldest daughter of Edward Combes (1830-1895), and Anne, née Bracher (?-1883). Alice was a landscape painter in watercolours from c.1880s to the early 1900s in N.S.W. and London. She is recorded as having travelled widely and exhibited watercolours in Walker's Gallery, London, (1885-1912). She also exhibited extensively with the Art Society of N.S.W. of which her father was President in the 1880s. The *Sydney Morning Herald* (23 Mar. 1883, p.3) records that "Miss A. H. Combes sends a water-colour drawing, which is very good for a beginner, and a pair of plaques, which are of special interest, seeing that they were made of Australian clay, at the Lithgow Pottery Works, and painted by an Australian lady with representations of native flowers." No outline of her career appears to have been undertaken, and no publication has been found that reproduces her work. Four watercolours are recorded in the collection of the Art Gallery of N.S.W.

Alice died a spinster, in Vaucluse, Sydney, August 17, 1924, four months after her return to Australia from Europe. Probate stated her "leaving an estate of the net value of £79,324, of which £20,661 represented the deceased's half-interest in the Lue Station partnership of Combes and Combes, [Bathurst] and £32,076 shares in public companies." *Sydney Morning Herald* (9 Oct. 1924, p.6).

Alice's father, Edward is noted for having been instrumental in efforts that led to the government in 1874 granting £500 towards the formation of an art gallery useful to students, a step said to mark the foundation of the Art Gallery of New South Wales. He was appointed one of the five trustees to administer the fund. When the trust was reconstituted in 1876 he was abroad, but in England he persuaded the trustees to spend their entire annual grant of £500 on Ford Madox Brown's *Chaucer at the Court of Edward III*, (1847-51) the first oil painting bought by the gallery and one of its most prized works which remains on display to this day.

Refs: *A.D.B.*, (Vol. 3), Melbourne University Press, 1969.

A. & S. McCulloch (eds.), *The Encyclopedia of Australian Art*, (3rd Ed.) Allan & Unwin, Melbourne, 2006.

D. Thomas, 'The Art Gallery of New South Wales', *Quarterly*, Art Gallery of New South Wales, Vol. 1, No 2, Jan. 1960, pp.10-15.

S.M.H., 23 Mar. 1883; 21 Oct. 1895; 9 Oct. 1924.

Cast brass ashtray for the South Australian Hotel, by the Berndorf Metalware Factory, Austria, circa 1895. 12 x 16.7 cm.

The South Australian Hotel, "The South", was an Adelaide institution. Built on the site of the former South Australian Club Hotel (1879-1894) on North Terrace opposite the railway station, the hotel soon prospered. So much so that by 1900, additions had to be made including the three-storeyed verandahs, a dining room to seat 200 guests,72 rooms with hot and cold running water, and seven luxurious suites. It became 'the' place for important social engagements and central to Adelaide's social life. However during the 1920s, as it faced increasing competition and lost its importance, its reputation faded.

In 1934 the lease was taken over by Louisa O'Brien, who was an experienced hotelier and had recently been widowed. Louisa saw the potential of the run-down place, and decided to restore it to its former glory. One account has it that on taking control she immediately sacked the entire staff, and within a week had the place repainted and fully staffed again. The head waiter she installed, Louis (Lewy) Cotton, went on to rule over Adelaide's finest dining room with unbending aplomb. Guests of note and notoriety stayed there, including H G Wells, Anna Pavlova, Marlene Dietrich and The Beatles.

In the disastrous bushfire season of 1939 the Blue Room was made available as a dormitory for firefighters, and during WW2 it served as headquarters for the American forces in Adelaide. Louisa also offered the use of the hotel for fundraising for the Red Cross, the Cheer-up Society, and the Fighting Forces Comfort Fund, and this was recognized with her award of the MBE in 1948. Louisa died in the hotel in 1957, and was succeeded by her daughter Beth, still with Lewy as head waiter. Ansett Transport Industries bought "The South" in 1971, and demolished it to build the "Gateway Hotel".

The ashtray was made by the Berndorf Metalware Factory at Berndorf near Vienna, a company dating back to 1843 and still producing. They manufactured cutlery, tableware and such small decorative wares for major European hotels and restaurants, often including the customer's crest or logo in the casting or stamping, but for the much smaller Adelaide hotel the engraved name sufficed

**Cast model of a "flying" kangaroo, unknown maker, 2nd quarter of the 20th century.
Length 20.3 cm, height 6.7 cm.**

The chrome plated cast kangaroo has a single hole through the base, and it is speculated that it was used as a bonnet or radiator mascot on a motor vehicle. The distinctive art deco design is quite unusual in Australian artworks, and in this instance, extremely stylish.

A Huon Pine napkin ring with a stylised pokerwork version of the 1912 Commonwealth Coat of Arms, and on the reverse within a ribbon 'AUSTRALIA'.

Maker unknown. Height 4.5 cm.

In the late Victorian era in Australia the use of linen napkins held in napkins rings became popular, they were placed next to the outer fork on the dining room table. The rings have been made of many materials including silver, silverplate, various forms of plastics and timbers. The latter were often sold as affordable tourist gifts up until the 1960s when napkins became no longer fashionable. Most Australian timber examples were made in Tasmania, and often attached is a metal map of Tasmania. Whilst we do not know for certain where this example was made, it was probably made in Tasmania as Huon Pine is a native tree of that state.

Using the Australia Coat of Arms on napkin rings is uncommon as it does not refer to a locality or state. The main differences between the official Arms and that used on the ring is that above the shield is a crown and not a star, and the emu and kangaroo are reversed. This may have been a deliberate act to avoid any possible legal disputes. The earliest date for this ring is 1912 but could well be as late as the 1940's as the second Coat of Arms became widely seen, as it first appeared on silver coins of George VI. Its date may possibly be narrowed down to the 1920s and 30s when pyrography was at its peak in popularity.

Kuitpo Colony Appeal badge. Plastic. Size 40x33mm

Kuitpo Colony was located 54km south of Adelaide. In 1930 a Minister of the Methodist Church, Rev S. Forsyth established on his property the settlement Kuitpo Colony for those suffering from alcoholism. The accommodation blocks were 'Old Oxford Huts' bought at a cost of £10 each to house two men. An army field cooker was donated by the Surplus Military Stores. Funds were raised by selling badges, holding an antiques exhibition and other activities. Residents worked a five day week over a normal stay of four months. Their rehabilitation included training in such skills as farming, car maintenance, carpentry and office work. The Colony was closed during the 1980s by the Health Minister John Cornwall.
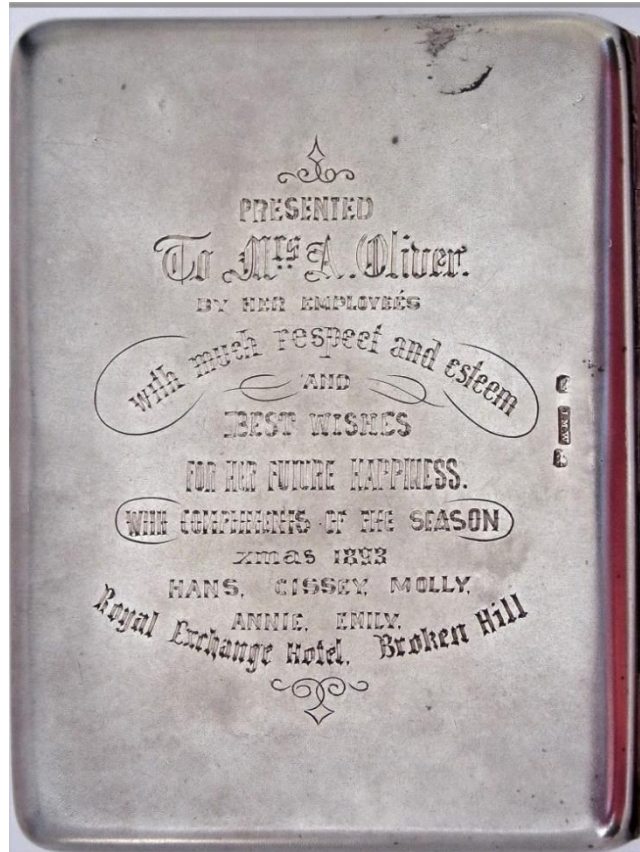
Silver purse presented in Broken Hill in 1893. Marked for J M Wendt, circa 1893.
**102 x 75 x 16 mm.**

The lengthy inscription on the purse records its Christmas time presentation to Annie Oliver (1851-1921), the licensee of Broken Hill's Royal Exchange Hotel, by five of her employees. Annie had been running the hotel since 1890, having previously been licensee of the York Hotel in Broken Hill, and (very briefly) the Crown and Sceptre in Adelaide. She was a good publican, popular with her staff and customers, and the gift was occasioned by both the

season, and that she was preparing to leave Broken Hill and the hotel to visit her home country of England.

In late 1894 Annie visited the Coolgardie goldfields, no doubt looking for business opportunities, and meeting up there with several old friends from Broken Hill, where fading prosperity and industrial strife had taken their toll. By mid-1895 Annie held the lease of the Horse and Groom Hotel in Perth, applied for and was granted the license, and made such improvements that the *Coolgardie Miner* was to write at year's end "Mrs. Oliver, formerly of Broken Hill, is the presiding goddess, and deserves success for her enterprise. It is almost impossible to conceive that such a delightful retreat could exist in the heart of the city."

Annie and her hotel prospered mightily, so much so that she as able to buy the place lock, stock and barrel. Later in life she came under the influence of a travelling evangelist, and took to religion. Always a generous giver to charities, she was a major supporter of the YMCA, which as a newspaper noted "…seems to me most appropriate, in view of the fact that the money she possessed was principally found by young men who were not precisely YMCA members."

The Adelaide jeweller J M Wendt had opened a branch of his business in Argent Street Broken Hill in 1889. Business was soon brisk, and he built new premises, reputedly the first of masonry in the town. The great strike of 1892 and ongoing labour problems must have severely dented trade, but his firm was in the box seat to supply presentation pieces in the town, both major and minor.
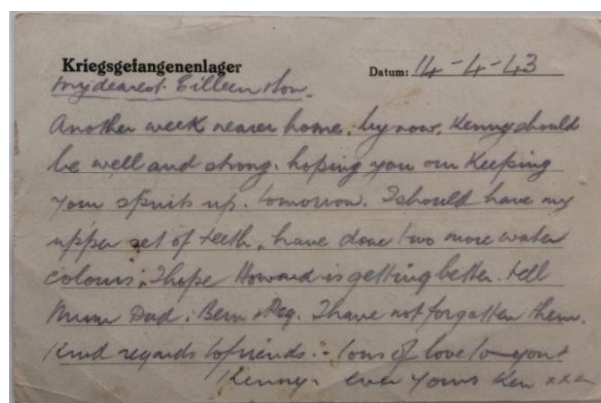
POW letter dated 14 April 1943, from Australian P.O.W. Kenneth (Ken) Hugh Knights prisoner number 3938 somewhere in Germany to his wife Eilleen L of Coronation Road, Strathalbyn, SA. Date stamped 7.6.43 size: 15 x 9.8 cm

Printed: Kriegsgefanggenenpost, Postkarte, Gefangenennnummer, Larer-Bezeichnung, M. Stammlager XVIII A m. *Translation*: **Prisoner of war mail, Postcard, Prisoner number larger designation, Main warehouse XVIII A [Stalag 18A].**

Written in pencil: *My dearest Eilleen & son, Another week nearer home, by now, Kenny should be well and strong, hoping you are keeping your spirits up. Tomorrow I should have my upper set of teeth. Have done two more water colours. I hope Howard is getting better. Tell Mum, Dad, Ben & Peg I have not forgotten them, and regards to friends. Lots of love to you & Kenny, Ever Yours Ken xxx*

Two Army images of Knights, courtesy National Archives of Australia
Knights c 1946 – the image originally recorded in a John Martin's exhibition catalogue.

Kenneth Hugh Knights was born 25 June 1909 at Norfolk, England, educated at Yarmouth and migrated to Western Australia. In July 1928 in Perth, Knights at the age of 19 was going under the name of K. Hugh Knight, drawing master of the Perth School of Painting, and he with R Beverly Lawson, the principal of that school, exhibited landscape pictures in watercolour, oil, and pastels at the Booklovers' Library in Hay Street, Perth. Knight's drawings included *In the Meadows, The Old Mill* and *Noon Day.* Lawson, the principal, was acknowledged to have been the more accomplished artist.

When Knights moved to South Australia around 1929, he added an 's' to his surname and used his first name and just the initial of his second. He and Lawson held a joint exhibition at Theodore Bruce's showrooms in Adelaide in July 1929. In 1936 Knights held a one man show of watercolours of country scenes at Theodore Bruce's and in January 1939 he exhibited at the Royal South Australian Society of Arts in aid of a bush fire appeal. His painting was titled *St. Andrew's Church, Strathalbyn.* Other artists at this exhibition included well-known names like Hans Heysen, Max Ragless and Gwen Barringer.

In October 1939 Knights enlisted into the Australian Army in Adelaide. At the time he was married, had one child aged about four, was an unemployed cook living in Strathalbyn SA, and was a Presbyterian.

He served in the Army in Egypt, Tobruk, Palestine and Greece. In June 1941 he was declared missing in Crete, and in September it was learnt that he was a POW. At this time the local newspapers described him as an artist by profession, and a great lover of nature and of good music. A few months later at St Andrews, Church Hall, Strathalbyn, forty of his watercolours of the Middle East and Palestine that he had painted while on active service there were exhibited alongside other servicemen's art works.

He was discharged in Australia on 3 January 1946 with the rank of Trooper. In July that year he held an exhibition of his watercolour works at John Martin's Departmental Store in Rundle St Adelaide, which was opened by Brigadier A. S. Blackburn V.C. Knights showed a total of 57 artworks including one of the P.O.W. camp at Eisenberg, Austria, two of P.O.W. Camp Ertzberg, and a sentry box at Stalag-Spiral also in Germany. Were the two German

POW Ertzberg camp pictures the ones he referred to in his letter to his wife? The exhibition catalogue reveals that the prices ranged from three to fifteen guineas. The exhibition was reviewed by Ivor Francis of *'The News'* and he considered Knights' overseas work better. Francis added 'This often happens. It is because these artists are at a complete loss when confronted with a landscape, such as Australia's where there is no traditional formula to copy. If so, the sooner our younger artists get busy on their country instead of running off overseas to study, the better it will be for all of us…'

Shortly afterwards Knights was employed at the Strathalbyn and District Soldiers' Memorial Hospital as a domestic. In 1949 he became an agent for Schubert & Son monumental masons at Strathalbyn, and in 1952 he moved to nearby Ashbourne where he continued to act as the firm's agent. This involved taking orders and confirming inscription details and occasionally helping out at the cemetery. He died 6 December 1980 and is buried at Strathalbyn cemetery where his headstone reads, 'Trooper Kenneth H Knights EM [Efficiency Medal] and Bar' The headstone also records his wife's details as 'born 13 October 1913 died 17 December 2000'.

The upper set of teeth that Knights mentioned in his letter, was probably made from melted down Army badges and silver foil wrapping from Red Cross issued chocolate. The AWM have an example on their website and a suggestion as to how they were made, reference REL/09653.

The Australian War Memorial (AWM) and the AGSA do not hold any of Knights' art work.   Should any reader sight his work please contact Peter at pnj.lane@bigpond.com and he will pass the information to the owner of the postcard.


Three silver and one electroplated napkin ring by Stokes (Melbourne), first half of the 20thC. Diameters (clockwise from top left) 61 mm, 46 mm, 45mm, 49 mm.

Having seen the three silver-plated napkin rings in the third Australiana Virtual Show & Tell of June 2020, one of our members was inspired to bring along the above four, all

manufactured by the Melbourne firm of Stokes and Sons. Each of the rings carries a slightly different version of the marks used by Stokes, while only one is engraved with a date, for 1927. The three silver rings have been hand-assembled, while the plated version is made of a rolled or stamped die-struck strip.

The Stokes business owed its inception to Thomas Stokes, a Birmingham die-sinker and button maker who after unsuccessfully trying his luck on the goldfields, set up at his trade in Melbourne in 1856. Soon joined by a partner, G. F. Martin, the two rapidly expanded their business, introduced the electroplating process, and as medallists, die-sinkers, and makers of a wide variety of metalwares became dominant in their market. Martin departed and Thomas' sons Harry, Thomas and Vincent came into the firm, which became Stokes & Sons in 1896.

Stokes continued through most of the 20th century as a major manufacturer, having a peak workforce of about 800 before the decline brought about by changing market conditions and import competition. Its Ringwood property was finally sold in about 2015. An example of their industrial silverware manufacturing was seen at our meeting number 24 of October 2017, when a silver salver presented for the *1958 Holden Challenge Stakes* was brought along.
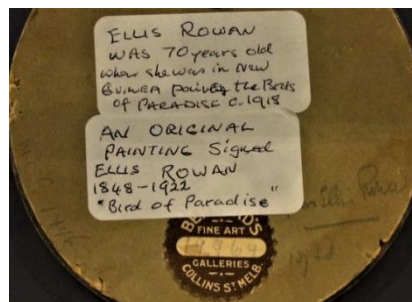

Tondo miniature watercolour painting of a Bird of Paradise, Ellis Rowan, c1918.
Diameter (image) 65 mm.

Ellis Rowan (1848-1922) was Melbourne-born, who without having had formal art training became an internationally renowned painter of wildflowers, as well as of birds, insects and butterflies. The late 19th century probably saw her at her peak of achievement, winning many medals at international exhibitions and having three of her works accepted by Queen Victoria.

In the period 1916-18 she visited Papua and New Guinea twice, recording many then unclassified flowers and most of the known species of birds of paradise, but in the process damaging her health. Enormously productive, she was to show an exhibition of 1000 of her paintings in Sydney in 1920. By then, with Rowan having illustrated botanical texts, written her own book, and with over 200 works in State collections, there was pressure on the Federal Government to buy the collection. At her death in 1922 the situation was not resolved, however the Rowan Collection finally found a home at the National Library of Australia.

Ref: *A.D.B.,* volume 11, Melbourne University Press, 1988.
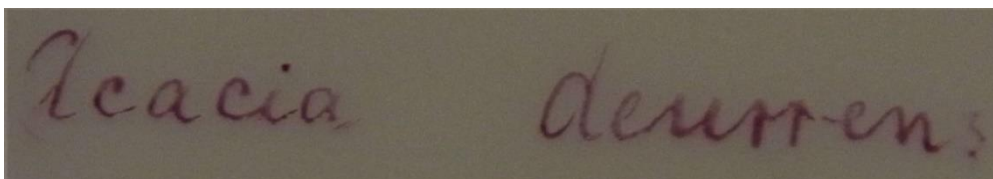
Royal Worcester cabinet plate, "Ellis Rowan"series, painted with *Acacia Decurrens*, c1914. Diameter 23 cm.

Famous for her botanical paintings, Ellis Rowan (1848-1922) was commissioned to supply designs by England's Royal Worcester company, principally for the Australian market. The result was the *Ellis Rowan Series* of porcelain, sold in Australia through high-end retailers, such as major jewellers like Flavelle and department stores.

The plate above displays a painting of *Acacia Decurrens,* the hardy tree known as the black wattle, or the early green wattle, native to eastern NSW. The painting is surrounded by the rare acid-etched Quaker grey border, within a gilt rim. The date code on the plate is for 1914, and it is recorded as pattern number 9762. Although not signed by the artist, the most likely painter responsible would be among R. Austin, W. Hart and A. Shuck, all active at the time.

SA Railways Tally Disc No. 1585.
Brass, 36mm.

SA Railways Pay Disc No. 1942.
Chromed brass, 36mm.

Twentieth century numbered brass discs used in the workshops of the South Australian Railways on Churchill Road, Islington.

Bill Edmonds (consulted at the National Railway Museum Port Adelaide, October 2019) was employed at age 16 years as an apprentice copper smith at the Islington SA Railway Workshops on Churchill Road, and remained there for just over 31 years, retiring in the 1990s. Bill clearly remembers the following brass checks as *Tally Disc*.

The brass Tally Discs were hung on nails or hooks on a large board displaying the disc's corresponding number on a metal tag behind the hook.

Each worker had his own tally disc. Each morning when he arrived at the workshops the worker would remove his tally disc from its hook on the tally board, and keep it in his pocket or on a nail by his workbench during the day. Clock-on time was 8 am; at lunchtime, about 12 noon, he replaced the disc on its hook and removed it again end of lunch at about 1 pm, until knock-off time at 4:30 pm, when he replaced the disc on the board. Their "boss" or supervisor recorded late times as well as toilet breaks via the worker's tally disc number. Pay was adjusted in increments of 6 minutes. The tally board had a hinged folding cover and, with the discs in place, was padlocked overnight and unlocked again next morning. If a disc had not been replaced at the end of the day then the supervisor assumed that the worker was still somewhere in the workshops and was then looked for. On one occasion a worker had not returned his disc and subsequently was found to have died "on the job"—they found him in the toilet, deceased.

The tally disc number served as identification and, for example, was used for borrowing tools from the workshop.

The chrome plated Pay Discs were brought in on each payday (once a fortnight—Islington's payday was on Wednesdays) by a supervisor. Each worker had to sign their pay sheet under supervision and was then handed one of the discs, which he presented at the paymaster's window and there received his fortnight's pay. "One of the rules was that the workers were to check that the cash and pay slip amount tallied. If the worker walked away without doing so, they were unable to claim any shortfalls later". A worker was not necessarily handed the same disc each time, and so each fortnight his disc could have a different stamped number.

Bill Edmonds worked in the metal workshop and was himself involved in manufacturing these checks. The blank brass discs were cut from sheets using a large manual screw press. The die with the image was also made in the workshop and was pressed onto the blank discs on a large 50 ton hydraulic workshop press.

The bronze tally discs were first used in the early 1920s, when WA Webb was made Commissioner of the South Australian Railways in 1922 (–1930), and their use continued into the 1990s. Bill believes that the chromed pay discs were from an earlier period, before the bronze tally discs were in use.

The metal workshop was responsible for manufacturing other items and took on outside commissions for say, the Avicultural Society of SA medal, which featured a bird on the obverse.

SA Railways Tally Disc No. 236. No 1438.
Chromed brass 36mm.

SA Railways Check for Loco and Carriage Dept,
No lettering, Brass, 35mm.

SA Railways Security Pass for the Aircraft department. Painted Aluminium, 37mm.

"During WWII the Islington workshops began to manufacture military items including Bren Gun carriers, artillery shell casings, key components of the wings and fuselage of Beaufort Bomber aircraft and armoured cars known as 'Bandicoots'. After the war the workshops manufactured Lincoln Bombers." [National Railway Museum Port Adelaide]

Cast iron trivet, A. Simpson & Son, Adelaide, late 19thC. 15 x 11.6 cm.

A useful promotional item made to fit the sole of the hot and heavy iron used in the laundry, this example had a flaw in its casting at manufacture, and was expertly brazed to make good the damage. The kangaroo at the centre echoes the painting by the English artist

George Stubbs, which as an engraving published in the 1773 account of the voyages of Captain James Cook in HMB Endeavour quickly became a symbol of the Australian continent.

The company of Alfred Simpson & Son reflects the partnership of Alfred Simpson (1805-1891) who had arrived in Adelaide in 1849, and his son Alfred Muller Simpson (1843-1917). Alfred had trained as a tinplate worker, and in 1853 set up in business in Gawler Place Adelaide making pots and pans and jam tins. Enterprising and inventive, he rapidly expanded his range of metalwares, using the newest available technology. The younger Alfred was an apprentice in the business from 1857, and became a partner in 1864. On a visit to the 1878 Paris Exhibition he saw and bought an American press, and in 1901 introduced the making of enamelware to Australia. The Simpsons were Unitarians in belief, and were well recognized for their care of employees and support of civic enterprises.

Framed map of Port Adelaide Harbor, with corrections to June 1924. H. E. Powell, Government Photo-lithographer, Adelaide, c1924. 62 x 50 cm.

With its detailed charting of Adelaide's port, the map records the depths of the waterway and its reaches, and the wharves, docks and railyards serving the state's transport needs. Reading the street and wharf names is a voyage into the history of the state's exploration, industry and development. Lipson Street, site of the SA Maritime Museum, records Captain Thomas Lipson, who as the first Harbour Master served from 1836 to 1855. The nearby Todd Street is named for Charles Todd, the SA Superintendent of Telegraphs and Government

Astronomer, who linked Adelaide and the Port by telegraph in 1855. Across the river Elder Street is a reminder of the Elder family and firms, important for their shipping and pastoral interests.

The westward Jervois Bridge is shown, but not the Birkenhead Bridge across the Gawler Reach, which was opened in 1940 to replace the earlier ferry service going northward from near the end of Mundy Street. Across the river from Queen's Wharf and near the site of the Birkenhead ferry is shown the site of the Royal SA Yacht Squadron, recently vacated at the time the map was made, as the Squadron had moved to Outer Harbour, where it is still located. And weaving throughout the area are the railway lines, necessary to serve the warehouses, wool-stores and wharves of the busiest port in the state.

Below: Australiana Magazine, dated May 1986. This item was not shown at the meeting – it was lent by a longtime member of the Australiana Society to our Study Group hosts. On reading it, some articles were highly relevant today as then. Annette Gero's article on Quilts: currently some of her collection is on display at the David Roche Foundation House Museum. Also recorded is an Adelaide Australiana meeting held at Moghul Antiques.

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Quilt makers from our Past

Two Australian Quilt makers:
Alicia Florinda Tye (1864 – 1959) and
Mary Ann Bruton (1851 – 1930)
by Annette Gero

Mary Ann Bruton The backing fabric of the quilt – Queen Victoria Jubilee fabric with the rose, the shamrock and the thistle together with a cameo of Queen Victoria (1887)

Adelaide:
South Australian society members held their first local Australiana Society meeting last November at the premises of Moghul Antiques in Adelaide. The shop's owners Ned and Peter Roberts should be congratulated on their generosity as should South Australian members for their keenness in spreading the aims of the society in their state. It should be noted that there are only 20 or so society members spread throughout South Australia and of those half managed to attend the meeting with many more sending their best wishes.

Collector activities in Adelaide

The Adelaide Society of Collectors – holds regular talks, occasional visits and a Christmas Dinner. Further details contact Theadelaidesocietyofcollectors@bigpond.com

The David Roche Foundation Museum – holds regular talks and exhibitions. For more information visit their website https://www.rochefoundation.com.au/

History Trust of South Australia – museums and talks. For details visit their website https://history.sa.gov.au/