

**SA Australiana Study Group 61st Meeting, 7 January 2021**

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

Attendance: 13



**Mounted emu egg cup, attributed to Ludwig Julius Schomburgk, Adelaide c1860.  
Silver, silver-gilt, patinated bronze or brass, emu egg. Height 23 cm.**

The cup was found in pieces at an English auction with the egg missing, and accompanied by an unrelated but carved emu egg. The cup is unlined, and may originally have had a lid. Restoration was carried out by the Sydney firm of W. J. Sanders. No marks have been found on the silver, but stylistically it seems characteristic of a small but distinguished group of silverwork produced in Adelaide around the year of 1860 by Julius Schomburgk. The tri-form base and the use of inset dioramas of cast miniature animals both point towards his style, which was continued when he was absorbed into the business of J. M. Wendt in the mid-1860s. In this example, a miniature cast silver-gilt ram and ewe inhabit each foot niche.

Schomburgk (1819-1893) had arrived in Adelaide from Saxony in late 1850 and is known to have attempted several partnerships and to have worked collaboratively with C. E. Firnhaber. Both are likely to have made use of “outside” workers with specialized skills such as modelling and casting when necessary to meet deadlines or extend their capabilities. The high standard achieved by Schomburgk and Firnhaber was recognized in the Art Gallery of S.A. exhibition “Bounty” and its accompanying catalogue in 2012.



**1670 Charles II British Colonization medal with original case.**

**Obverse:** conjoined busts of Charles II and Catherine of Braganza facing right, he wearing a breast plate and her draped. Around, CAROLVS. ET. CATHARINA. REX. ET. REGINA [Charles and Catherine king and queen].

**Reverse:** a globe depicting all the continents; Antarctic and Australia (west coast only) joined as one land mass. Around: DIFFVSVS IN ORBE BRITANNVS 1670 [Briton spread over the world].

**Metal:** silver, **Size:** 41mm, **Engraver:** John Roettier 1631-1703, born Antwerp, arrived in England 1661.

This medal may allude to the dowry brought with Charles’s marriage to Catherine, which laid the foundation of the British Empire in India or possibly to the acquisition of territory notably in North America and Asia.

Charles II (1630–1685) in 1660 was restored as king of England, Scotland and Ireland. In 1670 he married Catherine of Braganza (1638- 1705). Catherine was born into the House of Braganza, the most senior noble house in Portugal which became Portugal's royal house after Catherine's father, John, 8<sup>th</sup> Duke of Braganza, proclaimed King John IV, after deposing the House of Habsburg, in 1640.

**This medal will displayed at *Captain Cook & the Art of Memorabilia* exhibition at The David Roche Foundation House Museum: 30 January to 29 May 2021**





**Brass horse harness ornament, English, 19<sup>th</sup> century. Height 10.0 width 5.1 cm.**

A heavy die-struck “horse brass” bearing the monogram of Queen Victoria, and believed to have formed part of the accoutrements of the Royal Household Cavalry. It would have originally been worn on the horse’s chest as part of the martingale, which functioned to restrain the horse’s head.

This was bought from an Adelaide antiques dealer about 22 years ago, having been sold to them by an old man who had served in the Australian Army in the Middle East during WW1. His story when he sold it was that while in the Middle East he was stationed near to a British cavalry force, and being young and something of a larrikin, he had “souvenired” the brass as a memento.



***Sisiphus, 4/20, Lidia Groblicka (1933-2012), C 1970. 29 x 38 cm***

**Number 5 of the woodcut print on paper was exhibited at the Royal South Australian Society of Arts, Retrospective Exhibition, 13 October – 2 November 2013.**

Sisiphus was a king in Greek mythology who was forced as a form of punishment to roll a boulder up a hill then have it roll down, with the process to be repeated for eternity. This exercise was as futile as convicts being subjected to a treadmill.

Lidia was born in Poland in 1933. In 1944 her family fled the Soviet annexation of their homelands to Now Sacz. She studied art at the Krakow Academy of Fine Arts specializing in woodcut printmaking and completed her Master of Arts degree in 1957. From 1958 to 1965 she lived in London and married in 1958 an old friend, Tadeusz (Tadek) Groblik (note different spelling) and a year later had a son. The family migrated to Australia in 1965 some two years before moving to Adelaide. In 1967 she joined the Royal South Australian Society of Arts on the advice of Wladyslaw Dutkiewicz and in 1972 became a Fellow. She exhibited at the RSASA and at least four private Adelaide galleries. The Art Gallery of South Australia has over 50 of her works, donated in 2012 by her widower and Roman Groblik, her son, and from time to time they have been exhibited. A book on Lidia's life and art written by Adam Dutkiewicz and titled *Lidia Groblicka Suburban Iconographer* was published in 2014.





**Yacka commemorative medal celebrating 150 years of the township 1870-2020, copper/bronze, 50mm.**

**The obverse depicts the Institute, the War Memorial and the Archives and Community Centre, a former bank building, below in minute letters the designer's initials DD., surrounded by .COMMEMORATING. 150 YEARS OF THE TOWNSHIP Reverse: in two lines YACKA 1870-2020 within a wattle wreath and above the maker's initials AM, surrounded by a pearl border.**

**Designed by Dennis Dale on behalf of the Yacka Community Development Association**

**Maker: Adelaide Mint, PO Box 2183 Kent Town SA 5071**

**Manufactured method: Diecast in Taiwan**

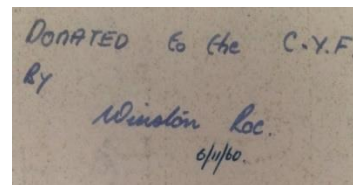
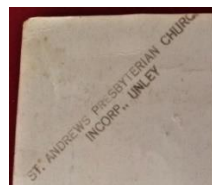
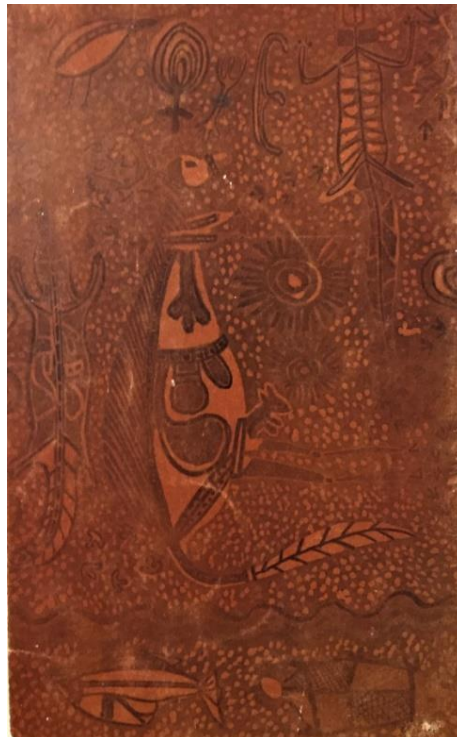
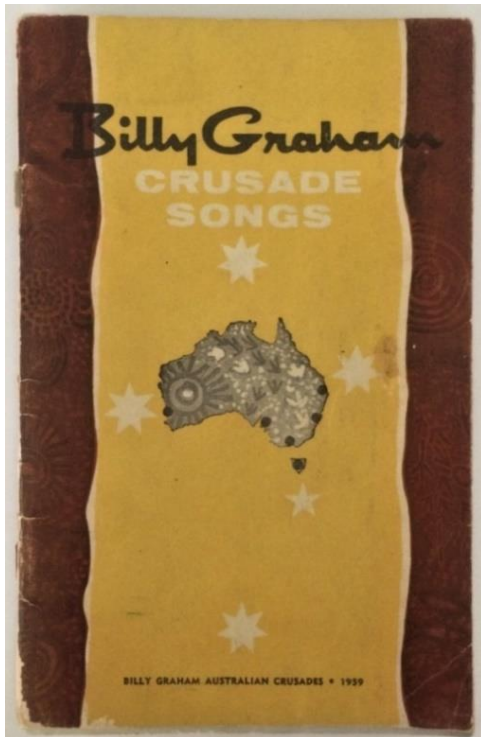
**Mintage:100. fully subscribed.**

**The medal was issued in a plain black box and with a card which reads:**

The name Yacka is an abbreviation of the Ngadjuri word Yackamoorundie, the name given to the hundred. **[A hundred is an administrative division that is geographically part of a larger region and is uniquely a SA and NT term in Australia]** The town nestles on the southern bank of the Broughton River and was surveyed in 1870. The township has the familiar squared pattern with surrounding parkland and an outer patchwork of small farms. The first major buildings were the Hotel 1873 and the Institute 1875. Over time other businesses, a Post Office, a school, a bank and churches were established and the railway line was opened in 1894. As the town's infrastructure developed so too did a strong sense of community. Over 150 years Yacka has adapted to meet many changing economic and social circumstances, however the strong community spirit forged in the 1870's and onwards endured.

The 150<sup>th</sup> year celebrations were curtailed due to Covid restrictions, but a gathering of residents attended the unveiling of a commemorative plaque adjacent to the Institute building on 25<sup>th</sup> October. This was followed by a luncheon. The town has a population of about 100 and is situated 182 kilometres north of Adelaide. The nearest town is Clare, some 48 kilometres south of Yacka.

The SA Australiana Study Group held a show and tell session at Yacka on 11 August 2019, when the designer of this medal gave us a tour of the township.



### Billy Graham Crusade Songs

**Published for the Billy Graham Crusade Committees by Chancel Publishing Co. Pty. Ltd., Sydney 1958, contains 74 songs and an index of first lines and titles. Aboriginal design on back 21 x 13.5 cm.**

Two Billy Graham Crusader song books were purchased at a Rose Park, SA, church fete on 12 December 2020 for 50c each. Both books are identical except for the inscription on the inside cover; one stamped 'St Andrews Presbyterian Church Incorp., Unley'[a suburb of Adelaide] and the other in ink 'Donated to the C.Y.E Rose Park [Christian Youth Fellowship] by Winston Roe. 6/11/60'. Choosing an Aboriginal motif for the cover was an interesting choice as the aim of the crusade was to convert everyone, for them to discard their past beliefs and become Christians.

The book was shown to Ian McIntosh, who has written a number of books on Aboriginal Australian religion and culture, including 'The Whale and the Cross', and on the topic of pilgrimage and peace building, such as 'Pilgrimage. Walking to Peace, Walking for Change.' He stated that Billy Graham 'was hugely popular in outback Australia. By the 1970s, he had inspired what was called the Christian Revival at Elcho Island which spread like a wildfire through the remoter aboriginal territories. Much has been written on that 'revival'. I see that your item was published in 1958 which is fascinating for it clearly shows his intent to reach the first Australians'.

American born William (Billy) Franklin Graham Jr. (1918-2018) was invited to preach in Australia and New Zealand and spent three months crusading in both countries from February 1959. It was an incredible success, and it is claimed that nearly a third of Australia's population attended his events. His impact on religious life in Australia in the mid-twentieth century cannot be overestimated.



**Australia's Centenary 1888 souvenir medallion, in unmarked silver, probably by W. J. Amor, Sydney. Irregular shape, 36 x 40 mm.**

**A high relief bust of Captain Cook in a raised circular border is flanked by the federation flag to left and the union jack to right.** On the reverse is a map of Australia ringed by lines representing the sea, with seven states shown but only six states named—South and North Australia named as separate states while Tasmania is shown but not named.

Reference: Carlisle 1888/4\* (Carlisle mentions only an enamelled sterling silver medal).

Cook's portrait is in profile facing left and is based on an unknown image; the only comparable portrait of Cook similar both in style and in such high relief is one used on a medallion celebrating the establishment of Australia as a Commonwealth in 1901 (Carlisle 1901/19); that medal was manufactured by WJ Amor, which would indicate that our medallion also was probably made by Amor.

The flag on the left of the obverse appears to be the Federation Flag that was adopted as the unofficial flag of Australia for more than seventy years. The stars in the cross (shown only partly) each have five-points while the stars in the Jack on that flag have six points. The Federation Flag, also known as the New South Wales Ensign, came about in 1831 in an effort to create a national flag to represent Australia, at that time divided into several British colonies. It was designed and proposed by Captain Jacob Gronow, harbour master of Port Jackson, Sydney. The flag was popular among proponents of Australian federation, and was also used as an unofficial ensign by the merchant marine until 1884, when Lord Derby banned its use at sea because of its similarity to the White Ensign.

Pro-federation groups like the Australian Natives Association and the Australian Federation League used the flag as a symbol to promote their push for federation under the slogan "One People, One Destiny, One Flag". Prime Minister Sir Edmund Barton liked the flag so much that he recommended a variant be adopted alongside the eventual competition-winning Australian Blue Ensign, but the Colonial Office, with a mild rebuke, rejected his proposal. Even after the Australian government received official approval to fly the Blue Ensign in 1903, the Federation Flag was still being flown as late as the 1920s, mainly by people in the eastern states. Until at least 2005 it was still hung in the Sydney Central Railway Station main hall. Fraser Anning's Conservative National Party (deregistered in 2020) used the federation flag as a shield for its logo.

The flag on the right of the obverse is the Union Jack, emphasising Australia's link to its long-time parent country, England.

\* Leslie J Carlisle, *Australian Historical Medals 1788–1988*, the author, Sydney, 2008.





**Cake doyley designed by Mary Card, the pattern first appearing in *Everylady's Journal* August 1916 edition. The design consisting of the French national Fleur-de lis surrounded by Adam Lindsay Gordon's famous lines "Life is mostly froth and bubble, Two things stand like stone. Kindness in another's trouble, Courage in our own."**

**320 x 303 mm. The spelling of this example is recorded in the journal as 'doyley', and the name has been spelt elsewhere as; doilie, doily, doiley, d'oyley and d'oilie. The line that the designer used 'Courage in our own' is different to Gordon's verse; he has 'your' and Mary Card used 'our'. This is most likely Mary's reference or appeal to the nation for courage in the middle of WW1.**

The designer, Mary Card, was born in 1861 at Castlemaine, Victoria. In 1880 Mary enrolled at Melbourne's National Gallery School of Design. By 1903 she became increasingly deaf and was forced to switch from being a hands-on-teacher, to become a professional designer and teacher of needlework through the press. She wrote articles for Australian and USA magazines and published five books. Her success enabled her to travel overseas and she died in Victoria in 1940.

In 1937 the Aboriginal women of Weipa Mission became highly competent crochet workers and the wife of Missionary Miller took their work to sell at a Church Missionary Exhibition held at the Brisbane Town Hall where it realized £50. One item was singled out and described: 'A particularly fine table centre shown to a "Post" representative [journalist] yesterday had worked in it the words of Adam Lindsay Gordon's famous four lines, commencing with 'Life is mostly froth and bubble'.

Adam Lindsay Gordon (1833 –1870) was an Australian poet, horseman, police officer and politician. He was the first Australian poet to gain considerable recognition overseas, and according to his contemporary, writer Marcus Clarke, Gordon's work represented "the beginnings of a national school of Australian poetry". Gordon was born at Fayal, Azores, and educated at the Royal Military Academy at Woolwich and Royal Worcester Grammar School. He arrived in South Australia on the *Julia* in November 1853 and lived mainly in the South East of the State. Financially he had mixed fortunes, and took his own life in Brighton Victoria. His home in the South East of SA from 1865 to 1867, Dingley Dell is now open to visit by appointment only. Email to [DEW.SEOnlineBookings@sa.gov.au](mailto:DEW.SEOnlineBookings@sa.gov.au)



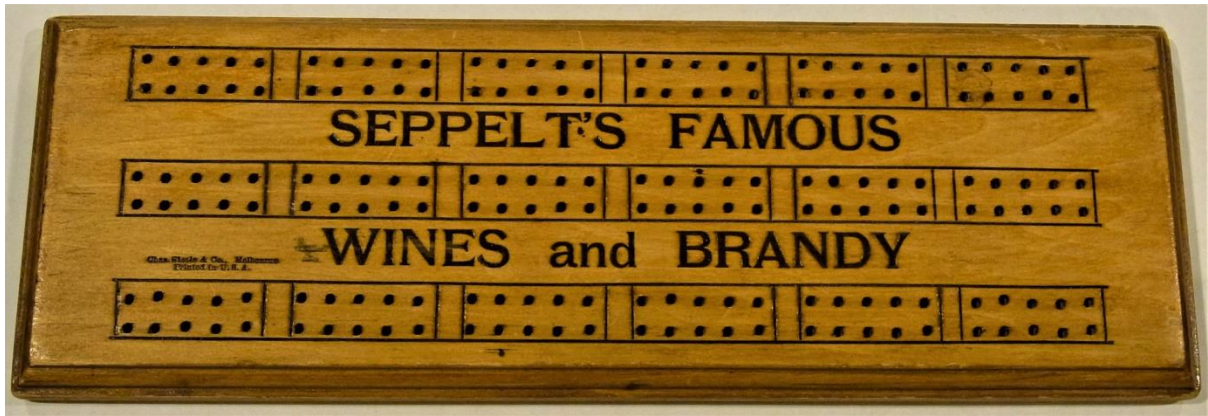


**Semco Souvenir of the Royal Visit to Australia in 1954. 340 x 480 mm.**

This souvenir linen needlework was sold in haberdashery departments around Australia to celebrate the Royal Visit to Australia. The linen, when sold had a traced line, to assist women to hand sew over it. This form of needlework was highly popular in the 1950s through to the 1960s. During the Royal visit souvenirs like this were in high demand and afterwards became almost unsaleable – the makers were constantly promoting the next big thing. Today most souvenirs are sold ‘completed’ with fancy packaging, limited numbers (the maximum they can sell!) and certificates of authenticity

Semco: In 1907 Stanley E Mullen established Semco in Melbourne, with the firm’s name using the three letters of his initials. In 1911 the premises were destroyed by fire and shortly after this the business was run by C H Mylis. By the early 1920s Semco had moved to Cheltenham Road, Black Rock. After the war the firm stayed in production until the early 1990s when it was taken over by cotton merchants, Coates-Paton Pty Ltd. The Black Rock factory closed and the office moved to Mulgrave, while factory work shifted to Launceston in Tasmania before being moved to New Zealand.

The 1954 tour was the first Royal visit by a reigning British monarch and was highly successful. Her Majesty Queen Elizabeth and H.R.H. Duke of Edinburgh arrived in Sydney Harbour on February 3, 1954, at the start of their 58 day tour. They visited 57 towns and cities. Whilst the souvenir Semco map does not include the island state of Tasmania, the Royal party visited there.



**“Seppelt’s” promotional cribbage board, supplied by Chas Steele & Co., Melbourne, but printed in the USA. 111 x 330 mm.**



**Cribbage board, unknown maker. 83 x 266 mm**

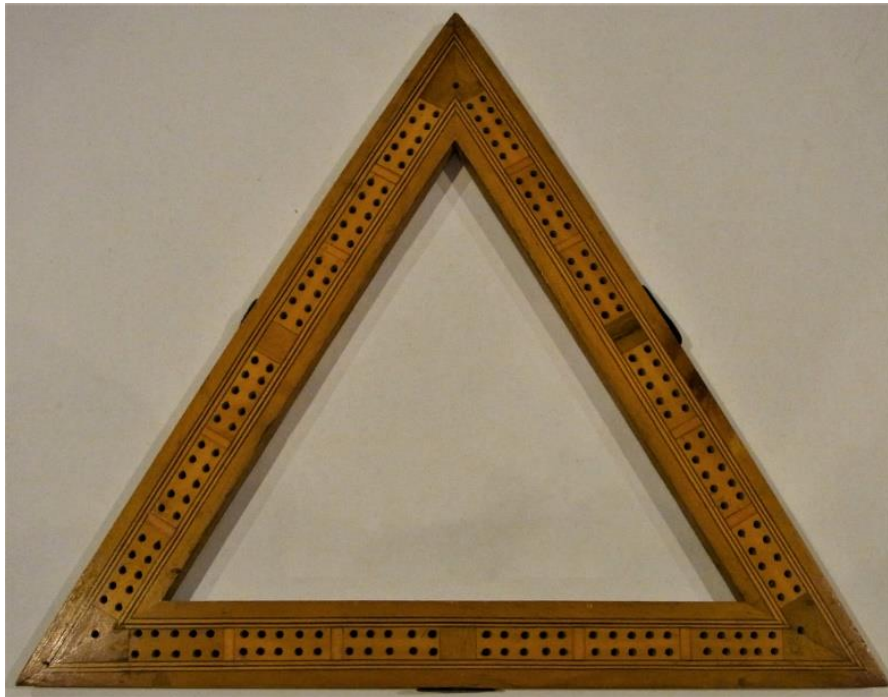


**Cribbage board of inlaid timbers, with a hinged arm to allow for two or three players, unknown maker. Brief inked rules underneath. 63 x 251 mm.**





**English inlaid cribbage board with maker's brand beneath. 94 x 258 mm.**



**Triangular cribbage board for two or three players. Unknown maker. Each side measures 360 mm.**

This board has a fitting in the middle of one side, perhaps to allow the addition of another section to allow for more players.

Cribbage is a card game for two or more players, and was developed from an older English card game called "noddy". With few rules, but requiring skill in strategy for success, and with a unique scoring system marked by pegs in the board, it progressed into a highly popular game in pubs. The spread of people from the UK across the world and its simple portability ensured that it became widespread in colonial outposts like Australia.



**Cribbage board with fitted brass pins, on box base, unknown maker. 90 x 278 mm.**

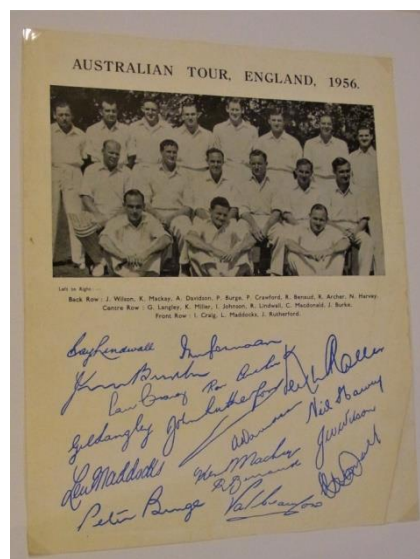
Underside of the cribbage board shown above. The pins can be raised and lowered in position for scoring, but are retained by their splayed bases to prevent loss. A pencilled note records the death of F. F. Osbiston (also known as Osbeston), manager of the Burbanks Birthday Gift mine, who died of "internal trouble" on 23 April 1902 at Coolgardie, aged 64.





**Transfer printed earthenware child's plate, probably English and early 20thC. Diameter 160 mm.**

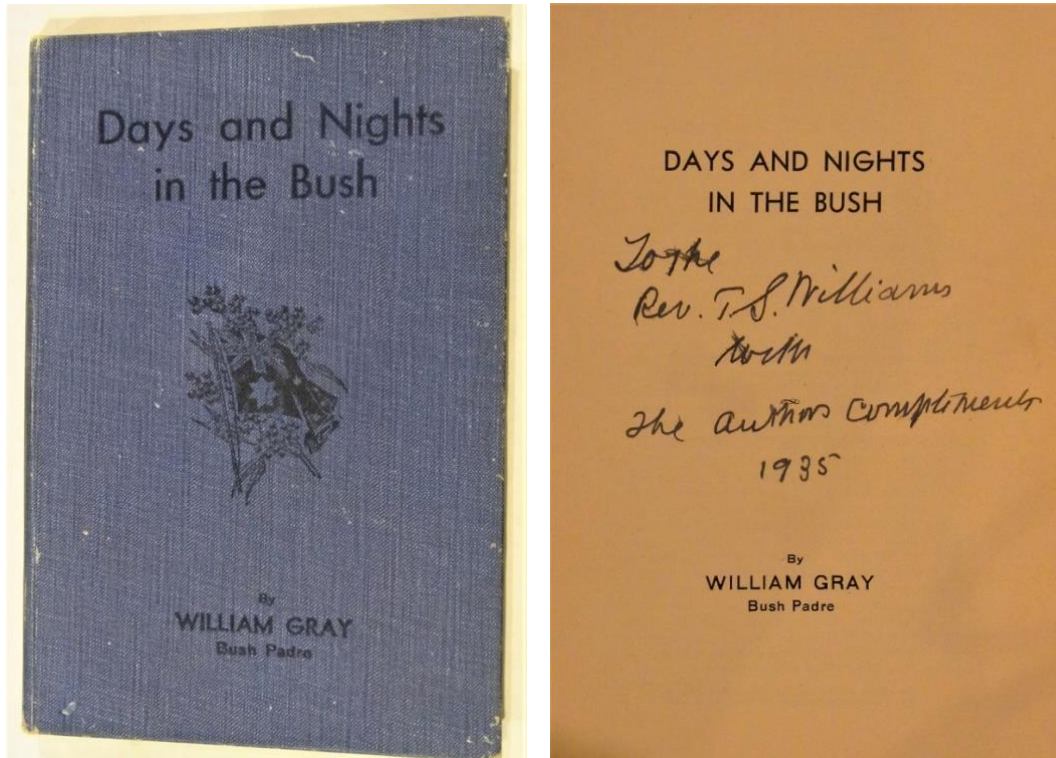
Collected by its owner for the image of the batting kangaroo and its nostalgia appeal, it was most likely once part of an amusing and educational set. The plate is unmarked.



**A "signed" souvenir record of the Australian cricket team for the 1956 England tour.**

Although previously thought to have been a signed photograph of the touring team, a closer inspection showed that the illustration was done by the photogravure process. Similarly, the even colour and precision of the signatures of the players indicated that they were offset printed.

The tour consisted of a five-match Test series for The Ashes. Largely due to the deadly bowling of English player Jim Laker, who took 46 wickets, the English side were triumphant winning 2-1, with two matches drawn.



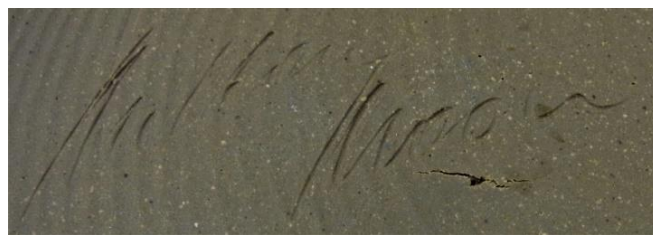
***Days and Nights in the Bush* by William Gray, Bush Padre printed by Robert Dey & Son, Sydney, 1935, 122pp, blue binding with foldout map and 20 photographic plates taken by the author. The copy carries a dedication to Rev. T. S. Williams inscribed by the author in blue ink**

A charming account of William Gray's ministry to the settlers of the Flinders Ranges, under the auspices of the Smith of Dunesk Mission. Funds from this source helped to establish a ministry at Beltana in 1894, under its first agent, Rev. Robert Mitchell. Gray spent four and a half years here from 1924 to 1927, from the age of 70 to 74. His field of active service covered 40,000 square miles of country from Craddock in the south to Marree and Blanchewater in the north, extending east to the shores of Lakes Frome and Callabonna, and west to Lake Torrens.

William Gray was born at Sheoak Log near Gawler on 23 July 1854. He was schooled at Whinham's North Adelaide Grammar School, and enrolled in subjects for a B.A. course at the University of Adelaide prior to taking charge of the Presbyterian Church at Mount Barker.

He married Elizabeth, the daughter of the late John McEwin, of Mount Barker in 1882, and the couple took up missionary work in the New Hebrides. Returning to South Australia in 1895, Gray was a pastor at Jamestown, South Australia until 1904. His wife died in 1921, and his youngest daughter in 1924, after which he took up pastoral duties at Beltana in the Flinders Ranges. Gray retired from active ministry in 1930 and died on 21 July 1937. He was interred in the West Terrace Cemetery, Adelaide.





**Stoneware platter of Japanese influence, Milton Moon (1926-2019), Adelaide c1980. Diameter 29.0 cm.**

The platter is decorated with copper and manganese, with a reduction firing heightening the red of the copper, and an all-over nepheline syenite glaze. It was bought at the Adelaide craft workshops and gallery, the Jam Factory, in the early 1980s, and was made at his Summertown studio. The platter was one of a series of such platters and artworks reflecting Moon's year of living and studying in Japan under the auspices of the Myer Foundation in 1974. This influence was superimposed on his earlier responses to the landforms and scenery of Australia, and gave rise to his unique contribution to Australian ceramic art. Moon's art was recognized with the award in 1984 as Member of the Order of Australia, along with many other honours over the years



**Lidded circular celadon carved box, by Anne Mercer, Adelaide c1980s. Diam. 107 mm.**

Anne Mercer (1945- ) trained as an art teacher at the South Australian School of Arts before teaching in secondary schools for ten years. In 1975 she decided to devote herself to her craft full time, supplementing her income by part-time teaching, and then completing her studies for a BA in Design (Ceramics) in 1984. This led to over 20 years of teaching Art and Design at St Peters College in Adelaide. Study leave in Italy in 2000 was followed by an increased interest in jewellery and the acquisition of a Visual Arts Degree (Jewellery Specialisation) through UniSA.

Mercer's wide range of ceramic work has used terracotta, a variety of glazes, carved bodies, stains inlays and slips. These were exhibited at 20 solo shows through 1974-90 in all states of Australia, New Zealand, as well as being included in a number of travelling exhibitions in Australia and overseas. Her ceramic work is represented in public collections in all mainland states and in private collections in NZ, Japan, the UK and USA. She has concentrated on jewellery since 2005.





**1943 Australian threepence with a small clip.**

**Obverse:** Portrait of King George VI facing left, surrounded by GEORGIUS VI D:G:BR OMN:REX F:D:IND:IMP. HP *Translation:* George VI by the Grace of God, King of all the British territories, Defender of the Faith, Emperor of India. The HP is the initials of the engraver: Thomas Humphrey Paget

**Reverse:** Three Wheat Heads with ribbon dividing the date 1943. Above AUSTRALIA and below THREE PENCE In minute letters KG, the initials of the engraver: George Kruger Gray

**Metal:** silver .925

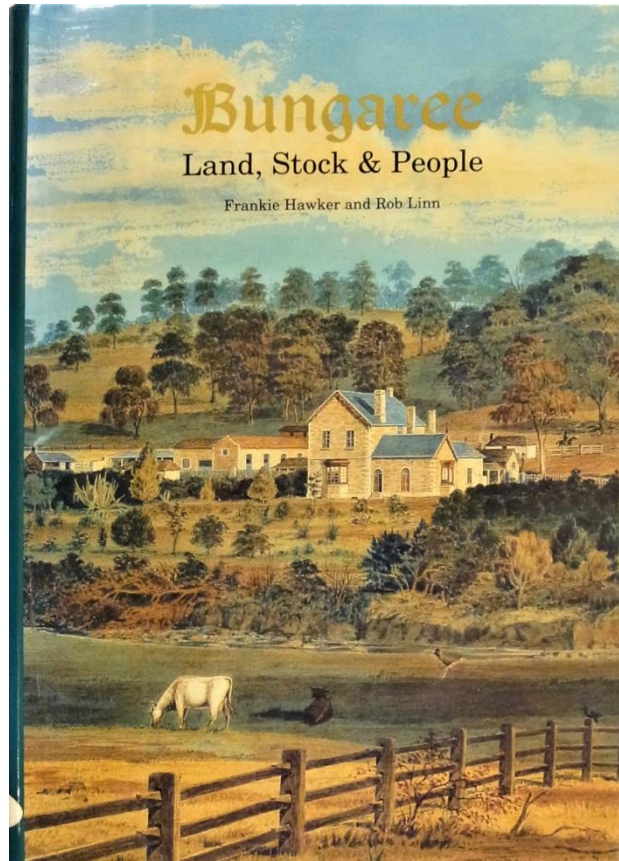
**Mint:** Melbourne (that year threepences were also minted in Denver and San Francisco)

**Size:** 16mm

The owner, an attendee, whilst selecting threepences from their collection of silver coins for their 2020 Christmas pudding found the clipped coin. Whilst Australian silver coins have found their way into a melting pot, rarely one sees one with what appears to be a deliberate very minor clipping. It has always been illegal to clip Australian coins unless permission was given. In this context, “clipping” is used in the historical sense, to indicate the removal of small amounts of precious metal from coins to “steal” metal value while retaining the face value.

The tradition of putting silver coins in Christmas puddings goes back to the Victorian age when Queen Victoria and Prince Albert promoted Christmas traditions and served their puddings with silver charms and silver coins for good luck.

The most common Australian coin found in Christmas puddings is the threepence. The silver coins dated 1910 to 1944 have 92.5% silver content, and those from 1946 onwards have 50% silver content. Decimal coins do not have any silver and should never be used in this way. One should never cook the pudding with coins in it; they are to be inserted during the serving.



**“Bungaree: Land, Stock and People”, by Frankie Hawker and Rob Linn. Turnbull Fox Phillips, Adelaide, 1992. ISBN/EAN: 9780646120591.**

**S.T.Gill and Bungaree:** Some further thoughts on S.T.Gill and the advertisement shown at the last meeting of December 2020:

Browsing through a copy of the limited edition **BUNGAREE: Land Stock and People** there was further proof that the advertisement (shown at our previous meeting no. 60 of 10 December 2020) placed by Gill in *The South Australian Register*, March 1840 had borne fruit.

Several sketches and finished watercolours of the first settlement at Bungaree had obviously been commissioned to record the slab huts and fenced plantings of trees, orchards and vegetable plots that made up the self-sufficient homestead. Simple as these buildings look at first glance, they would have required strong manual labour. Painted in 1843, three years after the advertisement had been placed in *The South Australian Register*, their neat recording as watercolour images in addition to pencil sketches giving a broader overall view of Bungaree station show Gill at his best, and an ambitious family wanting to record their success to date.

With the continuing growth of the sheep flock over the years, and the prosperity that that brought to the Hawker family, a solid stone house was built in the 1850s.

John Horrocks (1818-1846) settled nearby Hope Farm, Penwortham. It is highly possible that Gill’s watercolour depictions of Bungaree were seen by him, and led to the invitation to Gill to accompany Horrocks on what was to be a tragic expedition to explore land further North with a view to expansion.

Gill drew and painted the party setting out full of energy, and returning with the dying Horrocks after the tragic accident which would claim his life.

A small advertisement had led to great success for the energetic Gill, and had brought both friendship and ultimately tragedy into his life.





**Colourful lino-cut still life print of a vase of flowers, artist unknown, c1930.**

**260 x 196 mm.**

A modern day label on the rear of the print states that the artist was an “Apprentice” at the Central Technical College, Brisbane, and gives a date of 1930. The College had been established in 1908, and built from 1911 on what had been the Government House Domain. It was a centrally planned complex built in stages, and opened in 1915.

Although the print is unsigned, the strong fresh colours and composition seem to reflect the influence of the expatriate Australian artist John Hall Thorpe (1874-1947), who after a career in illustrative journalism developed his own style of woodblock printing, and was noted for his “...large, bold bright colourful prints...”

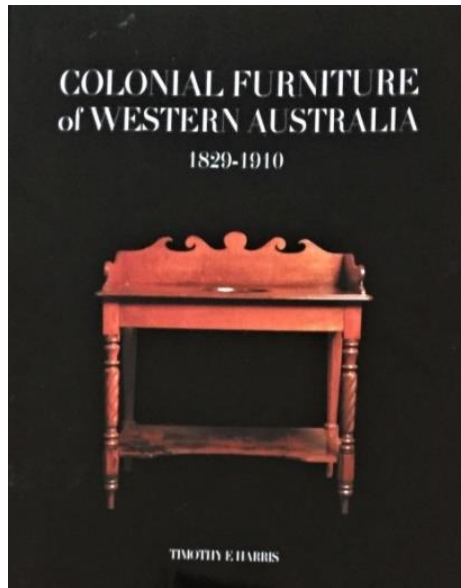


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***Colonial Furniture of Western Australia 1829-1910, by Timothy E Harris. Published by Colonial Jarrah Enterprises, WA. First Edition, 2020***

This 537 page encyclopedia of West Australian furniture records WA carpenters, and has beautiful colour illustrations of their work. As I am not a collector of furniture it would be inappropriate for me to review the text of this monumental publication.

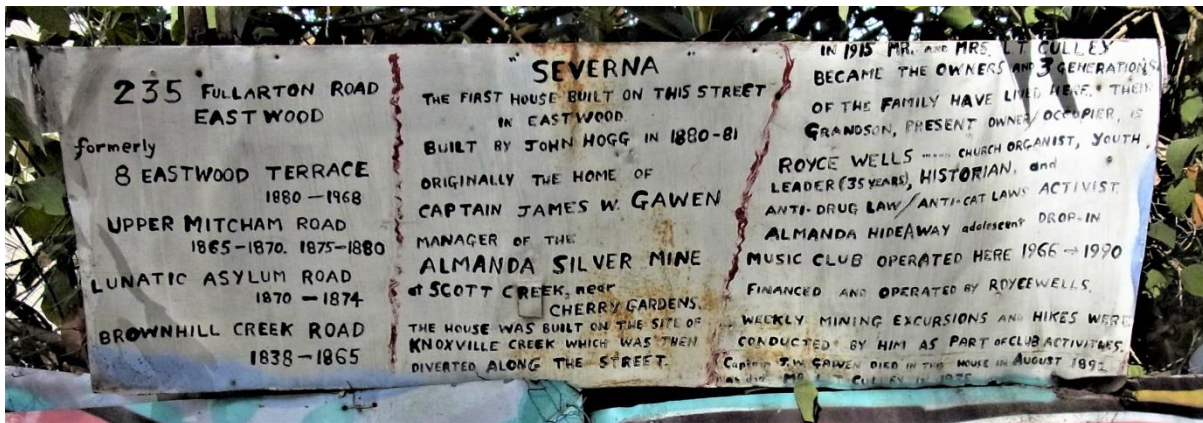
However, as an Australiana generalist and author I can appreciate the years of research and the work that has gone into this publication and can see that no expense has been spared in its production. If readers are interest in ‘all’ Australian furniture, they should not hesitate to buy this publication as geographically it represents the furniture produced in a large area of our nation. Although notable authors such as Dorothy Ericksen have ably covered aspects of the subject in detail this appears to be the first whole-of-field survey.

The book could be described as a practical person’s guide as it includes details of construction such as knobs, hinges, nails and screws in historical sequence. It is also unusual in showing numerous examples of common types of furniture such as chests of drawers, whereas more academic works have tended to show only a few ‘best’ examples.

Thumbing through the book I was captivated by the social history of ethnic minorities, including furniture made by Asians, predominately Chinese, that had to be stamped by law ‘ASIATIC LABOUR’. The section on carved furniture captivated me – I am tempted to collect a few examples!

Enquires email: [colonialjarrahenterprises@gmail.com](mailto:colonialjarrahenterprises@gmail.com)  
Peter Lane





### **Severna - the house of a collector – Royce Wells (1942-2020).**

The “House of Psychedelia” on Fullarton Road, Eastwood S.A. was the lifelong home of Royce Wells, musician, historian and collector. Housing his vast collection of records, papers, machinery rocks and relics salvaged from mine sites, it was also home to up to 20 cats and uncounted possums. *Severna* was built in 1880-81 for Captain Gawen of the Almanda Silver Mine in the Adelaide Hills before passing into the ownership of Royce’s grandparents in 1915.

Royce’s youthful interest in the old mines scattered around the near hills area turned into an occupation when he was employed by the Mines Department for several years to help survey and map the abandoned mines there. His religious upbringing inspired a love of music, an important part of his church life, as well as underpinning his commitment to youth welfare. Following his passions filled his life, even as failing health in later years and the growing dilapidation of his house were to lead to the prospect of eviction. With the support of friends he was able to stay on the property until July 2020 when he moved into respite care nearby.

### **Collector activities in Adelaide**

**The Adelaide Society of Collectors** – holds regular talks, occasional visits and a Christmas Dinner. Further details contact [Theadelaidesocietyofcollectors@bigpond.com](mailto: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/>