

## SA Australiana Study Group 62nd Meeting, 4 February 2021

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

Attendance: 15



June 12<sup>th</sup> 1843.  
Sent to S. Stocks 45 Bushels 40 lbs wheat <sup>1/2</sup> 2 1/2  
Ordered from do 1 Bag flour 100 sugar - 6 lbs tobacco  
Paid Gates £11 by an order on S. Stocks - <sup>12<sup>th</sup></sup> 26 to S. S.  
" Wm Anderson £5 - " " " "  
C<sup>d</sup> S. Stocks these two orders -

### Farm diary of Woodside Farm, near Macclesfield SA, 1843-1872.

Dimensions 32 x 21 x 2.5 cm.

The diary is bound in green leather and records some of the business affairs of Woodside Farm, established in an area variously called Battunga and Bugle Ranges, and near Macclesfield, a township on the headwaters of the Angas River about 50 kilometres SE of Adelaide. Macclesfield stands on Peramangk country, and was established by the brothers Davenport on part of their Special Survey during 1840 as Europeans dispossessed the Peramangk owners.

The drawings are by an unknown artist, and date to around 1850. They show the farm owners, Samuel Sommerville Jackson (c1802-1854) and his wife Mary Anne (c1803-1879), who had arrived in SA aboard the *Cygnat* early in 1841. In March 1841 Samuel Jackson became the first licensee of the Goats Head Inn, Macclesfield's earliest hotel, and appears to have run it for a short time before settling on his own farm.

The earliest diary entry – shown above – is dated 12 June 1843, and records the sale of wheat to the Adelaide trader Samuel Stocks Jun. and the ordering from him of flour, sugar

and tobacco. Entries continue and reflect the doings on the farm up to January 1847. Two pages follow listing the monies owed to or owed by Samuel Jackson on his death on 30 September 1854. The book was then reversed and Mary Anne used it to record farm transactions from October 1854 until July 1865. Several other pages listed individual accounts, with the latest entry being dated 24 December 1872.

Of particular interest among the entries are those showing the purchase of 5,100 grape vine cuttings of eight varieties, imported from Sydney in July 1844, followed by eleven fruit tree varieties in August bought from Walter Duffield. An order for further varieties of grape cutting and rooted vines in August 1844 was *To be paid for at Harvest in Wheat at the then Market Price*. A feature of the accounts are the “contra” entries, where for example fencing was paid for in livestock or wheat, or wages taken out in meat. One of the early problems in cropping is shown by the number of notes differentiating the sales of sound and smutty grain, smut being a fungal infection of the wheat.



**Carved celadon lidded box on feet, Anne Mercer, Adelaide.  
Diameter 12 cm, height 10 cm.**



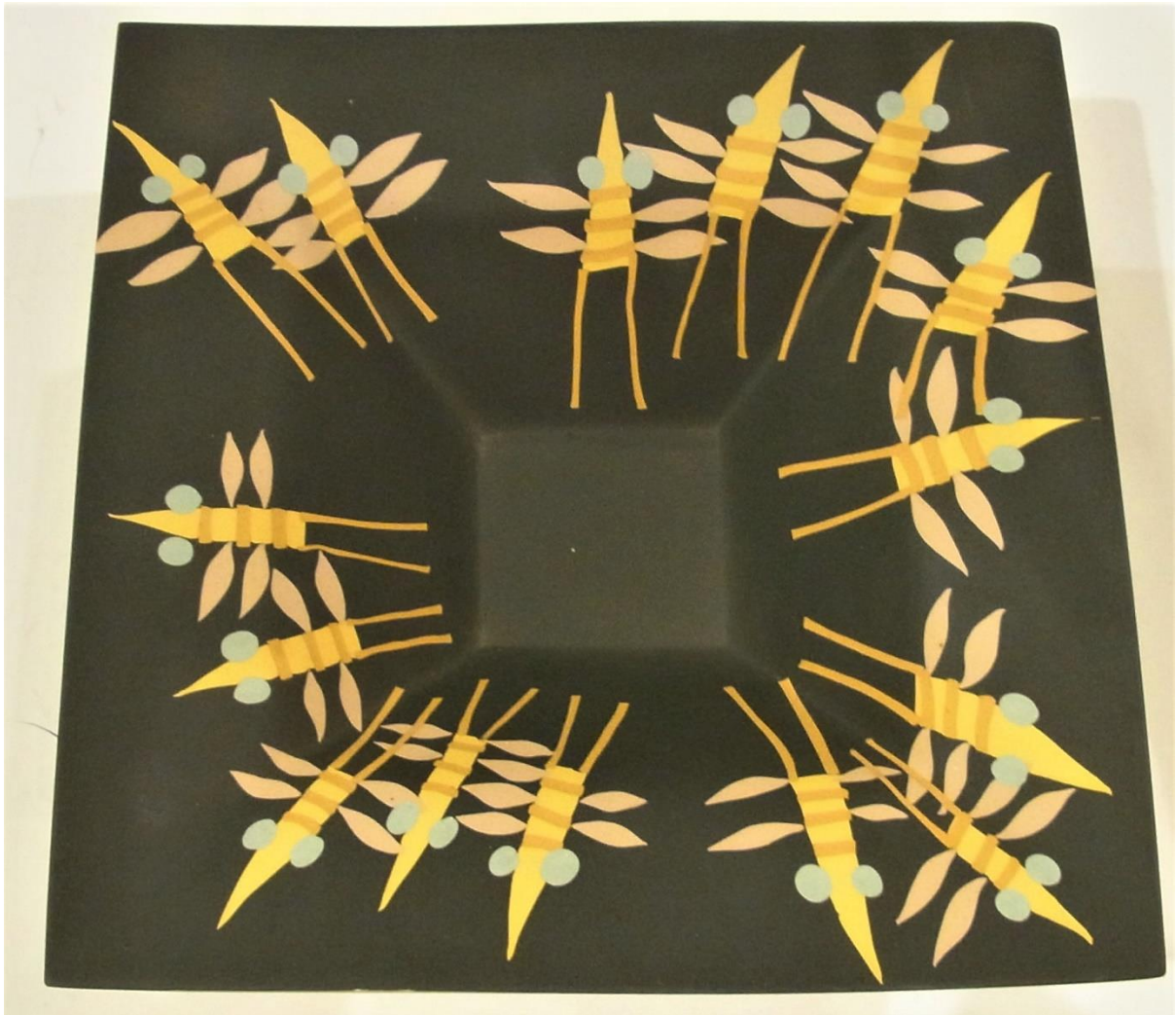
**Two painted bowls in calligraphic style, Anne Mercer, Adelaide.  
Diameters 18 cm and 16.5 cm.**



**Stoneware bowl with sgraffito decoration of water lilies, by Anne Mercer, Adelaide.  
Diameter 25 cm, height 18 cm.**



**Necklace, porcelain with handmade 'shell' forms, Anner Mercer, Adelaide.  
Length 50 cm.**



**Polished slab-built bowl with inlaid clay decoration "Bogong Moths", Anne Mercer, Adelaide. 21.5 cm square.**



**Two "Wasp Nest" brooches, carved porcelain with sterling silver mounts, Anne Mercer, Adelaide. Diameters 5 cm and 4 cm.**



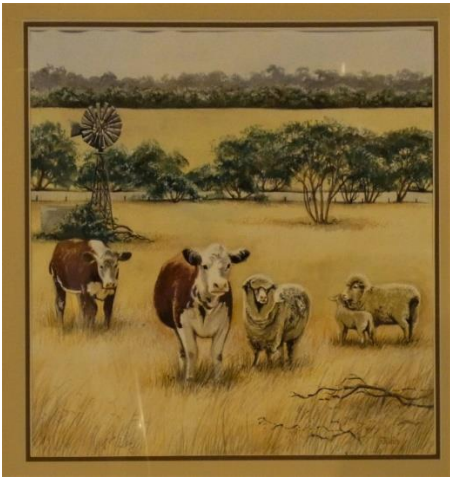
**Impressed mark of Anne Mercer on the slab-built bowl.**



**Marking seal and jewellery punch used by Anne Mercer, Adelaide.**

Jeweller and ceramicist Anne Mercer (1945 - current) attended our meeting and presented the above works. They reflect different stages of a long innovative and creative career, both as a practicing artist and inspiring teacher. Her initial employment as a secondary school art teacher from 1966 led Anne to gain an Arts Council grant to set up her own studio in 1975, then to become a ceramics lecturer at T.A.F.E. and the University of SA. An invitation to introduce ceramics into the art programme at St Peters College in 1990 was followed by her designing and supervising the Clay/Pottery Facility there, where she taught until 2004.

Study leave in Italy in 2000 and further specialisation at UniSA in her Visual Arts Degree course (jewellery) changed her direction and meant that Anne's ceramic studio became a jewellery workshop in 2006. Exhibiting at art shows reflected the change in emphasis as after 20 solo exhibitions of ceramics at major galleries in all states plus NZ, the jewellery took over. Her work is found in many state and regional art galleries, New Parliament House Canberra, the collection of the Bank of Tokyo, and many private collections in Australia and overseas.



**Two paintings of landscape and livestock, watercolour and gouache, by Julia Davis, Keith SA c2007. Sizes 28 x 39.5 cm and 32.5 x 31.5 cm.  
Artist Julia with her painting ‘At the saleyards, in this outfit no way’. October 2016, image courtesy ABC Rural.**

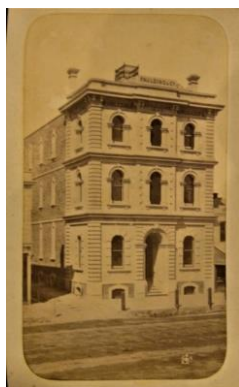
The two paintings were bought at the Keith SA coffee shop gallery ‘Henry & Rose’ in 2007 where local artist Davis is represented. Known for her delightful images of animal life, often done tongue-in-cheek, but at times sharply politically charged, she is known more widely for her large scale public artworks. Probably the most noticeable is that on the Keith CFS station, with its depictions of firefighters in action, launched in December 2018. The previous year when the fire threatened the factory of MBL Proteins it was defended by the CFS and in return the company donated funds to improve the station in Keith, some of which were used for the mural. The station now forms part of the “Silo Art” trail, and is supplemented in Keith by other public artworks by Davis in the town.



**Two cast copper ingots, souvenirs of the Wallaroo copper mines and smelters, probably early 20thC. Top, length 12.5 cm, lower, length 6.5 cm.**

Part of the “Copper Triangle” of Moonta, Kadina and Wallaroo in the Northern Yorke Peninsula of SA, the mines of Wallaroo were established following the finding of copper there in 1859. The export of ore through Port Wallaroo was soon followed by the building of a smelter which enabled the more economical enriched matte copper to be shipped. The building of more furnaces and the high quality of the ore meant that within a decade the Wallaroo smelters were considered the world’s largest.

The technological developments and expansion towards the end of the 19<sup>th</sup> century saw Wallaroo processing silver-lead ores from Broken Hill, and then gold bearing ores from Kalgoorlie. New processing equipment brought in from the United States in 1909 improved efficiency, while the advent of WW1 increased demand. But by the end of the war falling yields and industrial unrest along with a falling copper price sounded the end of the industry and resulted in the closure of the mines and smelters.

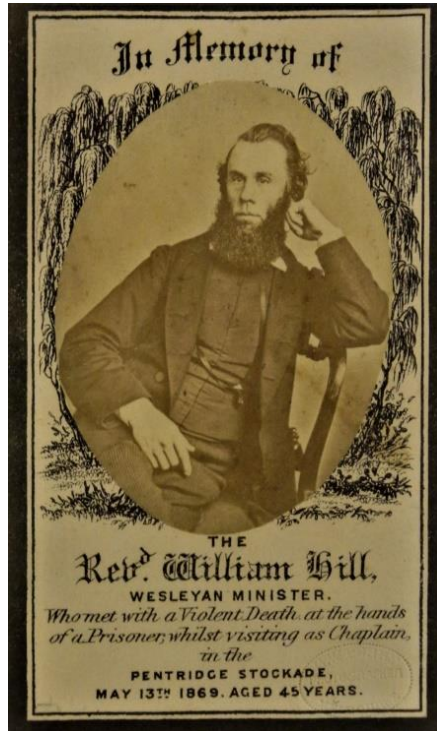


**“F. H. Fauldings & Co. business card”, c 1880, photograph on printed card (carte-de-visite format), Charles Manning, Adelaide. 10 x 6 cm.**

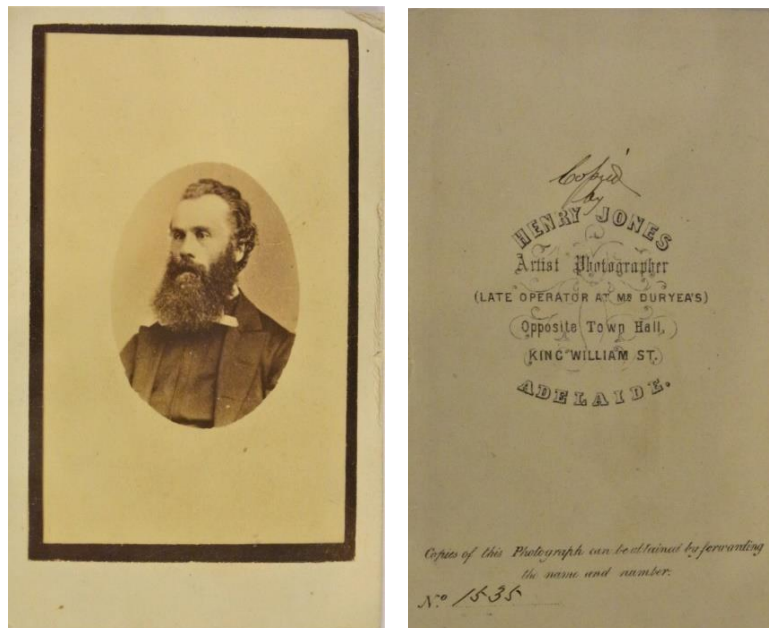
Fauldings began in Adelaide in 1845, with the Scammell family attaining full ownership in 1868. Their eucalyptus-based disinfectants and soap, together with milk emulsion, junket pills and cordials seemed to be in every South Australian 20th century home. Mayne Pharma took over the company in 2001.

In 1875, Charles Manning (who had previously worked in an artist's studio in Madras, India, and then for photographers Johnstone & O'Shannessy in Melbourne) bought Townsend Duryea's studio on the corner of King William and Grenfell St. The following year Fauldings built the warehouse shown here further north along King William St. Manning's monogram (signed on the negative) is visible lower right. Verso, the printed card advertises the address of the warehouse and features an engraving of phoenix rising from a fire.

The site of the building is now the northern side of the Southern Cross arcade.



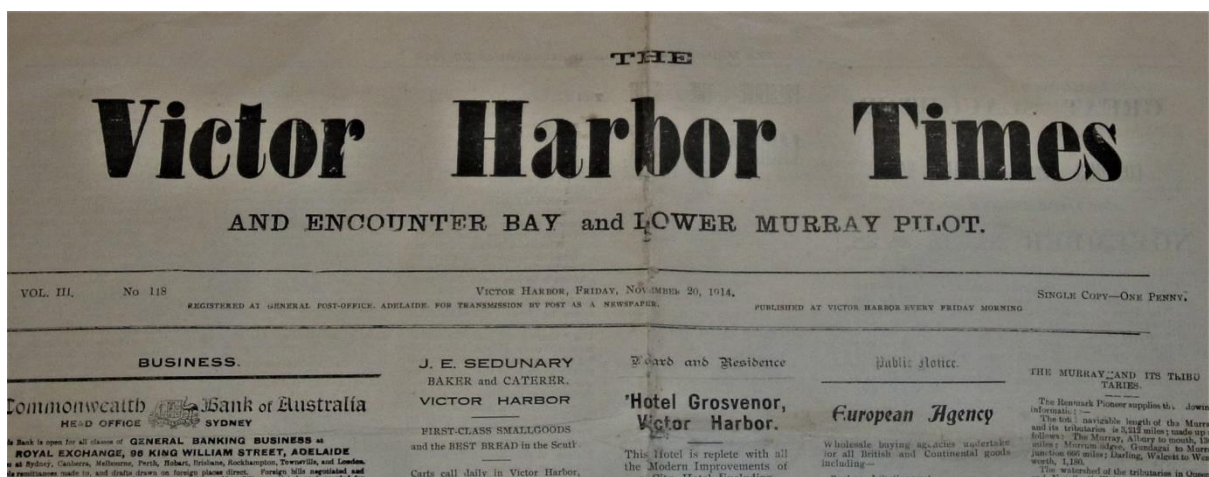
**“In Memory of the Revd. William Hill ...” 1869, ‘In Memoriam’ card, photograph on lithographed mount, George Perry, Melbourne. 10 x 6 cm.**



**“Reverend William Hill”, 1869, ‘In Memoriam’ card, photograph on mount with black border, Henry Jones, Adelaide. 10 x 6 cm.**



The Wesleyan minister, William Hill (1826 - 1869) was bludgeoned to death while alone with a prisoner (James Ritson) in his cell at Pentridge Gaol. Ritson had taken offence the week earlier at Hill's criticism of his attempted murder of an overseer at the Victoria Market (who was reprimanding him for arriving late at work when Ritson produced a revolver and shot him in the face). Hill's wife had died four months earlier and their five children were now orphaned. The tragedy became a media sensation and the Melbourne's Bourke Street waxworks featured a tableau of the event "with authenticated likenesses". Subscriptions for the children's welfare were organised throughout the country by newspapers and the church. For sale at two shillings each, there were at least six carte-de-visite designs produced from which there are three different photographs of Hill.



**Newspapers 'The Age', Melbourne, 10 April 1889, and 'The Victor Harbor Times...', 20 November 1914.**

Two newspapers were shown from opposite ends of the circulation spectrum. The Melbourne Age of 1889 served a city with a population already approaching half a million, that for Victor Harbor, a town only proclaimed in 1914, had perhaps around a thousand inhabitants at its printing in 1914.

Notable in our visual age was the paucity of images and lack of colour, and the apparent vast swathes of small print. With communications practically confined to print, highly detailed reporting of events was the rule for the major dailies, which often 'passed on' news copied from interstate or overseas papers. For the small local papers, circulating in familiar neighbourhoods, the comings and goings of locals and visitors alike were of great interest. Civic affairs were followed closely, and the importance of primary production, the weather, and local industry ensured coverage. Disputes were vociferously fought out in print on the correspondence pages, while advertising could make claims that these days would end up in court.



**A whimsical crochet: Dame Nellie Melba tea cosy made by Trevor Smith of Penola SA. c2019, height 30 cm.**

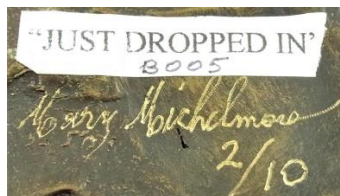
The creator, Trevor Smith, was born in 1961 at Penola and in the early 1980s completed a Diploma of Visual Arts at Warrnambool Institute of Advanced Education (now Deakin University), majoring in sculpture. For over 30 years he has held curatorial roles at Ararat Regional Art Gallery (1985-88), Horsham Regional Art Gallery (1989-2007) and more recently with the Glenelg Shire Council, based in Portland Victoria. He now creates whimsical crochet objects from wool. He is represented at Michael Reid's Gallery in Sydney.

The attendee acquired the tea cosy from 'Jill's Vintage, Clothing & Collectables', Penola and learnt that Jill's first shop at 'Wilson Cottage' in Petticoat Lane, Penola was at one time owned by her husband's family and also Trevor's; they are distant relatives and good friends.

Dame Nellie Melba (1861-1931), prima donna, was born Helen Porter Mitchell in Melbourne, and sang in London, New York and Paris and in Australia. Melba is best remembered in the vernacular Australian expression "more farewells than Dame Nellie Melba". From 1904 Melba began recording and issued over one hundred records and helped to establish the gramophone. In 1920 she became the first artist of international standing to participate in direct radio broadcasts. A number of picture theatres were named 'Melba' in her honour including one in the Adelaide suburb of Dulwich. Melba has also been honoured in a dessert; Peach Melba.



**Cast bronze model of a platypus, Mary Michelmore, Adelaide, late 20thC.  
Length 13 cm.**



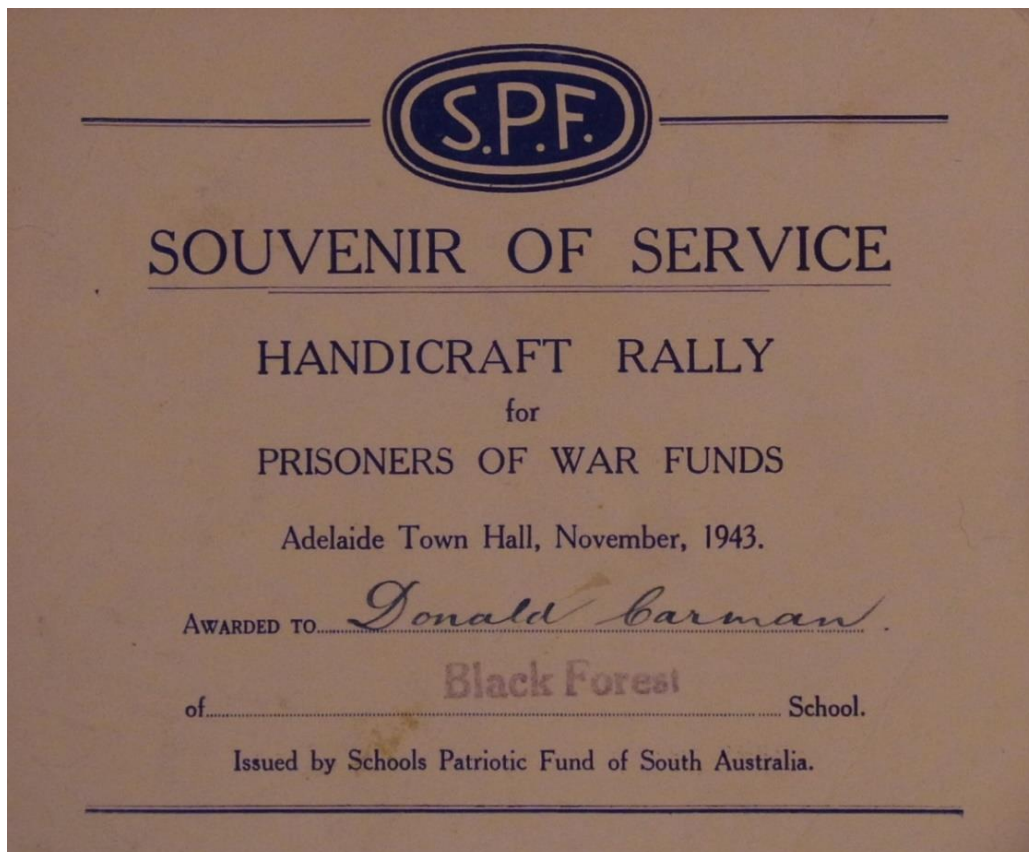
**Patinated cast bronze model of a frog on a leafy pad, “Just Dropped In” no. 2/10. Mary Michelmore, Adelaide, late 20thC. Base irregular, 12.1 x 11.4 cm.**

Mary Michelmore (1932-) was born at Victor Harbor SA. Her brother Robert established Adelaide’s first post-war arts and crafts gallery Mungara Arts in 1955, in which she became a partner, and encouraged Mary to make small sculptures, as she enjoyed modelling in

plasticine. When attending an artists' camp at Darwin she was inspired to model frogs, and then other wildlife, which she had cast in Melbourne using the lost wax process, and these were produced up until about the year 2000.

Mary's craftwork production also included items in wood and copper, as well as pewter and silver. Her interest in silverwork grew, but the cost of the metal restricted her to making small scale things such as spoons. Tuition in jewellery design and techniques at RMIT in Melbourne during 1971 was followed by study under Vagn Hemmingsen at the newly-established Jam Factory Craft Centre in Adelaide around 1973. The next decades saw Mary develop her jewellery and sculptural skills while running her own workshop, business and studio, and exhibiting nationally and internationally.

When interviewed in mid-2019 Mary's work was on exhibition in SA at the Pepper Street Art Gallery, Top of the Torrens Gallery (Birdwood), and at Australiana Design (Burnside). Having had recent surgery she was resting, but looking forward to finishing her current projects.



**A prize certificate awarded by the Schools Patriotic Fund in 1943 to Donald Carman, a student of Black Forest School. 15 cm x 12.5 cm.**

The Students Patriotic Fund (SPF) of South Australia held a Handicraft Rally in the Adelaide Town Hall on November 19 and 20, 1943, to raise money for Prisoners of War. Lady Zara Gowrie, wife of the Governor General of Australia, opened the fair. South Australian school children were invited to make and to submit handmade items such as toys, needle work, wood work, metal work and the like for a gigantic display. The exhibition was non-competitive and all toys and work entered for the rally became a gift to the SPF and were sold as part of a Christmas effort for the Prisoners of War or Red Cross Funds.



**The official SPF badge as featured on the certificate above.**

The badge is made of gilt bronze and enamelled in dark blue. It is 31 x 17 mm with a brooch clasp and the maker's name on the reverse, SCHLANK / ADELAIDE. The original owner of the badge has also scratched her name on the back: SONIA.



**Wooden articulated mannequin of unknown origin or purpose, approximately 32 cm in height.**

The arms are only elbow length with no forearms or hands, the feet appear to be elaborately carved shoes and the head, the neck and the body are carved from the one piece. Traces remain of pencilled-in hair to the head, with ears, eyes, eyebrows, a nose and a mouth in red also drawn in. An 8 mm hole has been drilled partway into the back as if to take a piece of dowel.

The owner wonders if this figure may have been made by a school student for the SPF rally held in the Adelaide Town Hall in November 1943. The Advertiser of Wednesday 13 October mentions toys and craft pieces made by students for this show, "... Dolls, with painted round wooden faces which have been turned by technical school boys; attractive flat wooden dolls with jointed arms and legs ..." Could this be one of those wooden dolls?

Any information on our mannequin would be appreciated.



**Two small watercolours on card by David Hamilton Bunday (1925-2012).  
“Reflections on the Murray” and “River Murray – 20 km below Wentworth”  
15.5 x 11 cm and 15 x 10.5 cm.**

Born at Laura SA, David Bunday lived most of his life in the eastern suburbs of Adelaide. He was an artist and poet with a strong interest in the environment, and particularly in the rivers where he loved to paint. Paintings from his travels within Australia and to Alaska, Canada and New Zealand were exhibited locally at places such as the Burnside Painting Group to which he belonged, and the Lombard Gallery. The two shown above were purchased in 2009 when the then widowed Bunday moved from his house to a nearby Aged Care Facility, although he took many of his works with him to share with the other residents and decorate his room.

A book of Bunday's poems from 1985-1995 was edited by Anne Jensen and Jennifer Bunday and privately published, titled "A Poetic View", with Jensen explaining that David "...loved the beauty, ruggedness and amazing structure of nature in the raw." His family history, a short work titled "The Bunday Families in South Australia, 1848-1993" was published in 1993. His legacy was not only of paintings and poems, as in lieu of flowers at his funeral his family requested donations towards buying water for environmental flow.



**Sampler depicting a Black Swan, sewn by Sarah Bellar, Aged 10 year, 7 January 1801:  
Size 34.5 x 29.5 cm.**

**Print by Jacques-Gérard Milbert (1766-1840) of Château de Malmaison depicting  
black swans, dated 1804. Diameter 15.7 cm.**

The black swan is a unique Australian indigenous bird and the first European believed to have seen the bird was Willem de Vlamingh (1640-c1698) who saw them in 1697, at the Swan River, WA.

Europeans were fascinated by black swans and in France Madam Josephine had them on her property at Château de Malmaison, with the swans illustrated at the Château in the above print after Lesueur, which formed part of the “Atlas part 1” of the Baudin Expedition of 1800-1804, published in 1811.

The sampler, date 1801, is one of the earliest depictions of a black swan in any form, see detail on left, and the detail on the right has a black and white swan, perhaps a very young swan? Templates for samplers were the norm, and the maker, usually a young girl, copied the pattern and added their name, age and a date. Therefore it is likely other similar examples were made but no examples are known by the owner.

The sampler was acquired from an English dealer and as such the owner assumes that it was made in England. A genealogical search of the maker’s name, Sarah Bellars, has proven to be elusive.

The black swan is the symbol of Western Australian and of the English town of Dawlish, Devon where it is an introduced species.



**Wheel engraved and acid etched souvenir glass, for Mary O'Halloran, Adelaide Exhibition 1887. Height 11 cm.**

Mary O'Halloran (1862-1937) was a woman of 'ready wit and cheery disposition'. She lived her entire life in Riverton in the Mid North of South Australia. Her parents, James O'Halloran (1833-1885) and Bridget O'Halloran (1816-1892) migrated in 1855 from Tipperary and settled in Riverton in the Mid North of South Australia. James was an advocate for the town's advancement in many ways, including a mail run from Riverton to Auburn and the railway communication. He also acted as a Councillor, was a member of the Riverton Foresters Court, and Steward for the Riverton races in 1868. When he died in 1885, he had been a resident of Riverton for thirty years. Two years after his death, Mary's name was etched onto this souvenir glass from the Jubilee Exhibition. Mary must have visited the newly purpose-built Jubilee Exhibition building on North Terrace in 1887, along with thousands of others. Perhaps the glass has escaped the ravages of time because it was the same year that 25 year old Mary O'Halloran married Richard Burrows (1851-1934) and together, they lived on a farm just on the outskirts of Riverton for the rest of their lives.



Unlike Mary, Richard had been in Riverton for just three years before he married. He migrated from Cornwall to South Australia with his parents at the age of 21. At first, he worked as a blacksmith before working in the same trade on a station in the north. Still a young man, he returned to Semaphore and purchased a bakery which he ran for a few years before taking on the lease of the Semaphore hotel. At the age of 33, he took on a shared lease of the Riverton hotel but worked instead in his own blacksmith business for the rest of his life. Many of the distinctive gates in the district are likely to be his work. Just before WWI, he built the 'Coffee Palace' in the Main Street of Riverton, a two story building that still stands today. He was a member of the Druid Lodge and well known in coursing circles.

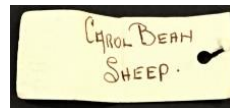
Mary was 11 years Richard's junior. Given that the name on the glass is her maiden name, the souvenir is likely to have been purchased just prior to their marriage in the same year. They had two children together - Rita, and Jack who took over the farm. The glass was passed down through the line and kept at the farm until recently. The delicate glass commemorates the year Mary and Richard started married life, the jubilee year of Queen Victoria's accession to the throne and the corresponding exhibition, an event that also invoked the jubilee of the Proclamation of South Australia: a trifecta of provenance.



**Stylised pottery ram, with retailer's stamped: 'Warrawong Farm Victoria Australia' maker unknown, c1990s. Size: 6.3 x 5 x 7.5 cm.**

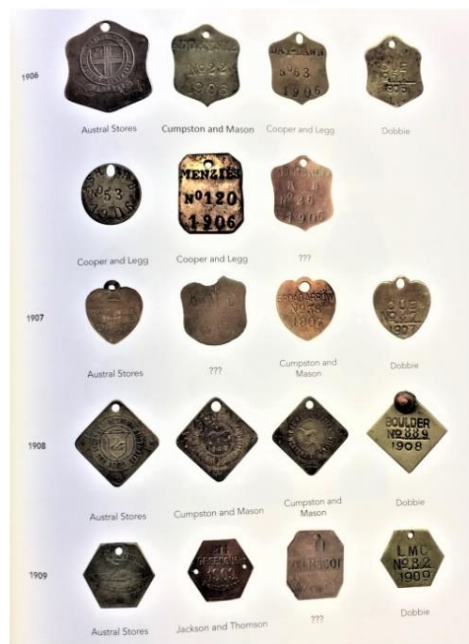
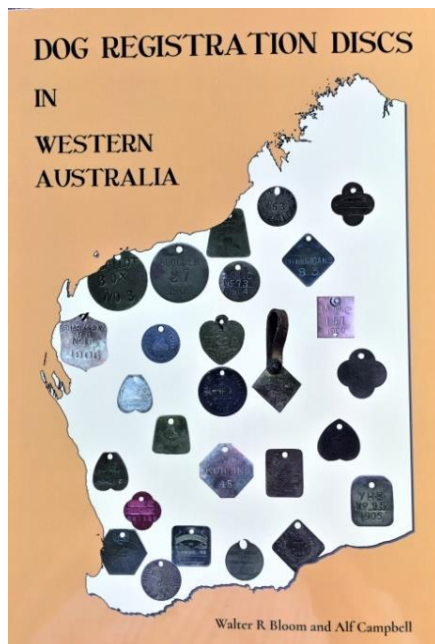
Warrawong Farm, Chrome Road, Branxholme, was located some 25k south of Hamilton in the Western district of Victoria. It was established by John Alexander Sharp and his wife Diana Carolus (nee Duffy). John was born in 1933 and attended private schools in Melbourne, and completed a wool and textile course at RMIT. In 1957 he became vice-president of the Young Farmers' Association, and married Diana. Around this time they settled at Warrawong Farm where they reared calves for the livestock market. In 1970 they invited the public to their farm and at one time had a 50 bed bunkhouse, 25 powered sites, and at times fed 200 people in one sitting. John demonstrated to their guests shearing, wool-classing, water divining and boomerang throwing. Later they started 'Small Group Tours' with a 16 seater 4WD bus, taking tours around Australia for up to six months at a time. They sold their farm in the mid-1990s. John died in 2011. Information obtained from Scotch College Victoria obituaries –

The stylised sheep souvenir was probably sold at the farm's reception office, along with other gifts.



**A clay ram figure made by Carol Bean and sold at Koorlong Crafts, with paper label. c1980s. Size: 4.6 x 3.5 x 6.3 cm.**

Koorlong Crafts centre at Irymple, Victoria, near Mildura was an important exhibition space for many up and coming painters and potters in the 1980s and perhaps beyond. Little is known of the maker, Carol Bean.



**DOG REGISTRATION DISCS IN WESTERN AUSTRALIA  
Walter Bloom and Alf Campbell, Hesperian Press, WA, 2020.**

This 162 page A4 book in full colour outlines the history of WA dog registration discs since their first known appearance in 1898 together with details of their manufacturers. There are sections on known collections, methods of manufacture, known and estimated mintage figures up until 1920, rarity, the different types up until 1940, the range of Road Districts and Municipalities, and finally the extensive collection of Alf Campbell. There is also a brief introduction on other related collectables, including cart plates and camel and goat registration discs. The book is available from Hesperian Press at \$60 plus postage.

## Feedback

**Re: Report 61, p7** *Australia's Centenary 1888 souvenir medallion, in unmarked silver, probably by W. J. Amor, Sydney.*



A Queensland reader replied that he has what he believes is a trial piece of this medal, see below. It is in white metal and weighs 15.2 g. He also stated the medal is listed in Allan Klenman's *Faces of Cook: A record of the coins and medals of James Cook*, printed by Ideletter Services [Canada], 1983, ISBN 0-9690755-1-0, as number K11: **N.S.W. "Centennial" "Shield medalet"**. The author states it was minted in Bronze finish, Bronze, Gilt-Bronze and Silver plated and issued with a red, white and blue ribbon. The author lists a total of 118 medals, and 21 coins.



These Centenary Medals were advertised for sale at 6d each (metal not stated) at a Centennial souvenir shop in Variety Arcade, Newcastle, NSW.

Ironically the medal bears the effigy of Captain Cook with the date 1888. Cook in 1770 charted the East Coast of Australia, and claimed the region for Great Britain, naming it New South Wales. It is therefore surprising that the medal does not depicted Governor Arthur Phillip, who established the penal colony of NSW in 1788, that being the focus of the centenary of 1888, or another contender, the reigning monarch, Queen Victoria. Cook has often been incorrectly acknowledged as the person who established the colony.

So why did the medal designer choose Cook? In 1879, the centenary of the death of James Cook, a statue was erected in Hyde Park, Sydney, funded largely by public subscription as he was revered in the colony. The Melbourne *Argus* on 26 January 1888 stated '... To move the rulers of England to proclaim her sovereignty, and send out those seeds of our civilisation whose development is seen in our present Australian state, Captain Cook gave us, gave England, gave the world, Australia...' Thus the answer to the question is; Cook was famous, respected and most of all, his image was commercial.

## **Collector activities in Adelaide**

**The Adelaide Society of Collectors** – holds regular talks, occasional visits and a Christmas Dinner. For further information 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/>

**The Silver Society of Australia** – holds informal meetings in Adelaide about every three months. For further information contact: [info@silversociety.com.au](mailto:info@silversociety.com.au)