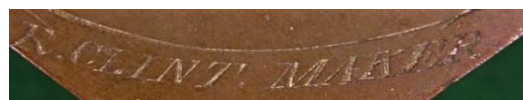
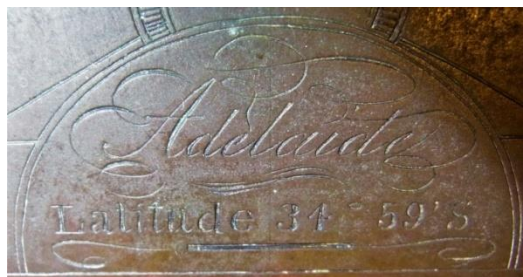
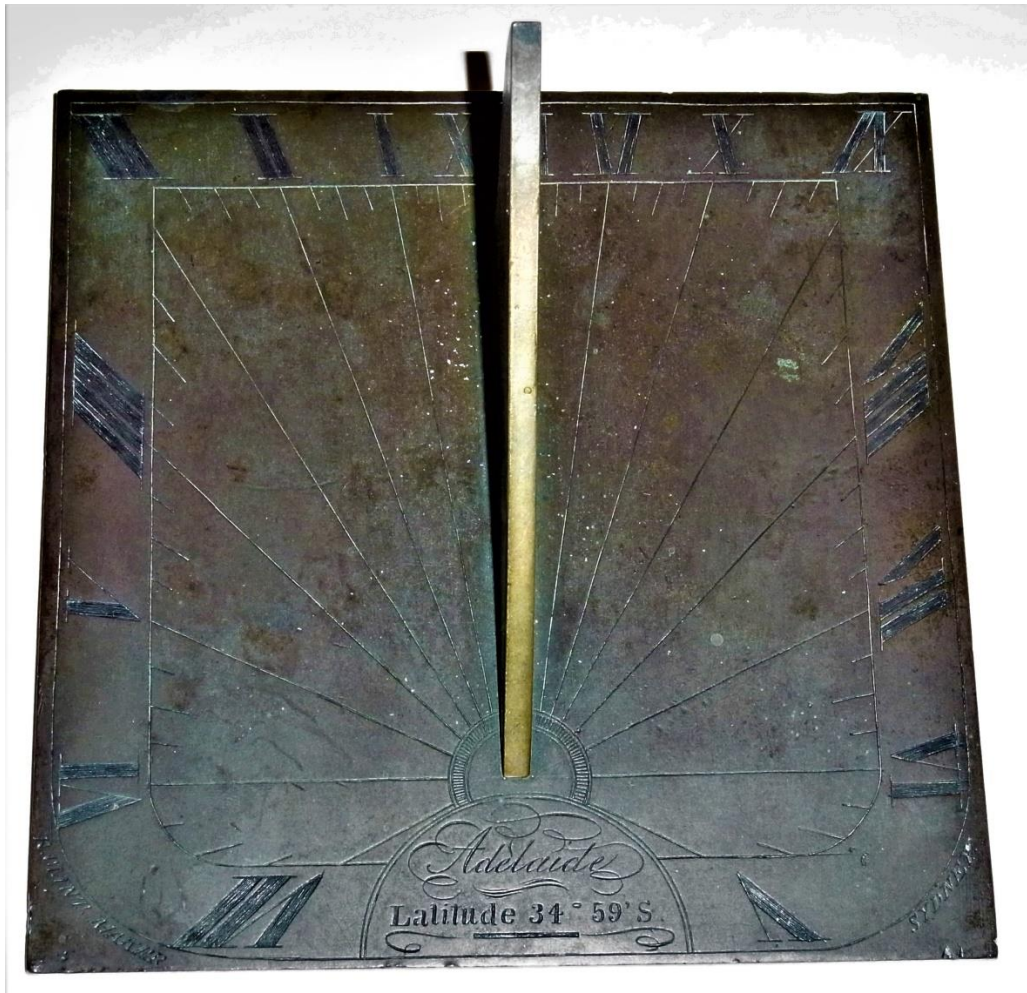


SA Australiana Study Group 63rd Meeting, 4 March 2021

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

Attendance: 15



Bronze 'Adelaide' sundial, engraved by Raphael Clint, Sydney, c1840s.

Plate 17 x 17 cm.

One of only a small handful of sundials signed by the maker Raphael (Ralph) Clint (1797-1849) known to survive, and unique in being the only one known calibrated for a place

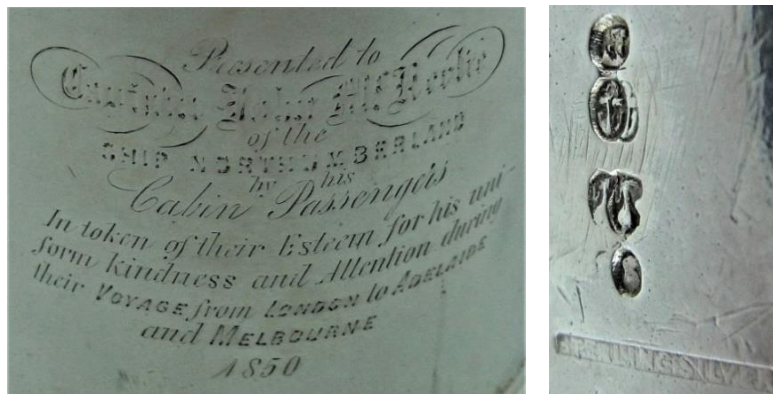
outside of NSW. Engraved at bottom centre with the legend *Adelaide Latitude 34.59'S*, it is surmised that the sundial would have been commissioned for a public building or substantial residence, but since it shows no evidence of ever having been mounted, it was probably never used.

Clint was the son of an artist and engraver, and was a lithographer, engraver, printer and surveyor. Employed in the Survey Department of WA when he arrived from England in 1829, by 1832 he was surveying in Van Diemen's Land, and then in 1834 was in Sydney where he set up as an engraver. As well as offering lithographic portraits, prints, maps and charts, his advertisements of 1837 mentioned his ability to supply sundials *...for any five miles in the Colony*. Clint had fractious relationships with those he employed, publicly traded insults with those with whom he disagreed, and was bankrupt in 1847. On his death in 1849 his widow had insufficient funds to pay for his burial.



Lithograph “Vue Des Défrichemens / Au pied du Mont Wellington / Ile Van Diemen”, by Leborne, after de Sainson, 1833. Print 22.4 x 33.2 cm.

The image is shown as plate 160 in Dumont d’Urville’s *Voyage de la corvette l’Astrolabe...* which was published in Paris in 1833. The view shown is of clearings at the foot of Mt Wellington, and would have been taken there during the visit to Hobart in December 1827 and January 1828. Most of the prints were published in black and white, while some had contemporary hand-colouring. This particular print was formerly in the collection of Dr Clifford Craig, sold by Sotheby’s at Launceston in 1994.



**Silver presentation beaker to Captain McKerlie, Melbourne, 1850.
Attributed to Charles Jones of Hobart. Height 10 cm.**

**Marks on the base of the beaker, attributed to Charles Jones of Hobart.
The "STERLING SILVER" mark probably a later addition.**

The beaker bears the inscription: *Presented to / Captain John McKerlie / of the / SHIP NORTHUMBERLAND / by his / Cabin Passengers / In token of their Esteem for his uniform kindness and Attention during / their VOYAGE from LONDON to ADELAIDE / and MELBOURNE / 1850.*

The *Northumberland* was a teak-built ship of 684 tons, built in Rangoon in 1838. On this voyage she had left London, via Plymouth, on 9 July 1850, and arrived at Adelaide on 14/15 October. She was calling at Adelaide to drop off a small number of passengers before proceeding to her destination of Port Phillip with the bulk of her passengers, among whom were “57 needlewomen”. According to one account, Captain McKerlie was “...a very strict Presbyterian...a careful commander...beyond praise...and greatly esteemed by his employers”. McKerlie did not take the new Great Circle route, as he was concerned with the accuracy of the charts and unfamiliar with the winds far south.

The approach to Adelaide coincided with a storm, recorded in the journal of J Baker: “We had to go between Kangaroo Island and the mainland...and in a few hours...a cyclone struck us. I had never seen any storm so violent... the ship had to take in every stitch of sail...except two great mats in the main and foretops. This storm is known as ‘the Grecians’, from a barque of that name being wrecked in it within a mile or two of the entrance to Port Adelaide. It was not very pleasant to see her so near us...lying upon her beam ends, and deserted...a total wreck.” The *Grecian* had been several hours ahead of the *Northumberland* in entering the Gulf of St Vincent.

The *Northumberland* reached Port Phillips on 26 October, and it was in Melbourne that the cabin passengers presented the beaker. The silverwork and jewellery trade was small there, and there was much trade with Van Diemen’s Land just across the strait. Although the marks on the beaker are rough and poorly struck, they are attributed to Charles Jones of Hobart, a former convict, who had advertised two years previously as the only manufacturing jeweller and silversmith in Van Diemen’s Land. A lightly-struck “Sterling Silver” stamp appears to have been a later addition.



Cast bronze bullock bell, probably Australian, mid-late 19thC. 15.3 x 12.9 x 8.8 cm.

The bell has an iron loop, and the original iron tongue. It has cracked and been repaired on the left hand side. Nothing is known of its background, but the legend “GOLDEN AGE” (with the N reversed) seems to imply manufacture perhaps not long after the gold rushes of the 1850s.



Silhouette by S. John Ross, America's famous newspaper scissor artist, sitter an unknown gentleman, dated 9th September 1950. Frame 14.5x 9cm.

Sebastian John Ross was born 25 April 1919 at Detroit, Michigan, USA, and upon leaving school he trained for three years as a silhouette artist under the supervision of Joseph Budd-Jack. He travelled and worked at fairs in the northern states and in Hollywood. After Pearl Harbour he was conscripted into the army. He first arrived in Australia as a corporal in 1942 and married Phyllis Countsell of Hazelbrook, Blue Mountains, NSW. By the end of the war he was a Staff Sergeant and in November 1945 he arrived back in Australia and lived in Springwood near Hazelbrook. From 1948 he applied his trade at country fairs and capital city shows until his death in 2008. He took 45 seconds to cut out a silhouette and at the end of his career charged \$10 per image. Over the years he cut many thousands of images and without doubt was the most prolific silhouette artist in Australia.

The date on the reverse of the frame, 9th of September 1950, was the first Saturday of the Royal Adelaide Show (7-16 September). The current owner of the silhouette has had a long association with that show from the mid 1950s and recalls Ross working in the Centennial Hall immediately below the stage, from the audience perspective it was on the left hand side. The Beatles performed on that stage during their tour of Australia, some years ago the Hall was demolished. The silhouette was acquired in Mt Gambier and an image of it has been given to the nearby South East Family History Group based at Millicent, so perhaps one day the sitter may be identified. Whilst thousands of silhouettes were made by Ross they are seldom seen on the market.

An article on S. John Ross appears in *Australiana* August 2009, Vol 31 No 3.



Bribie Island, 13th Garrison Battalion, boomerang dated 1942. Length 51 cm.

This cottage industry transitional boomerang was made by a local Aboriginal living on or near Bribie Island. He selected timber that had a naturally grown curve, but the surface shape is not aerodynamic. It was shaped for the purpose of being painted, presumably by another person, to be made into a souvenir display item for someone serving in the 13th Garrison Battalion on the island. Aboriginals have lived on and near the island for thousands of years and prepared spears and boomerangs from various types of hard timbers, then ‘fired’ them to add strength.

Queensland’s first Aboriginal Reserve was located on Bribie Island in 1877. Bribie Island measures 34 by 8 kilometres in size and is located at the northern end of Morton Bay, and was seen as an important island in the defence of Brisbane. Other islands in the Bay, like Moreton Island, were also fortified to protect the Queensland capital.

Garrison Battalions were part of the Australian ‘Army Reserve’ within the CMF Militia structure for Homeland Defence. The personnel were B class men, those between 48 and 55 who had seen war service before 1939, therefore were mostly WWI veterans.

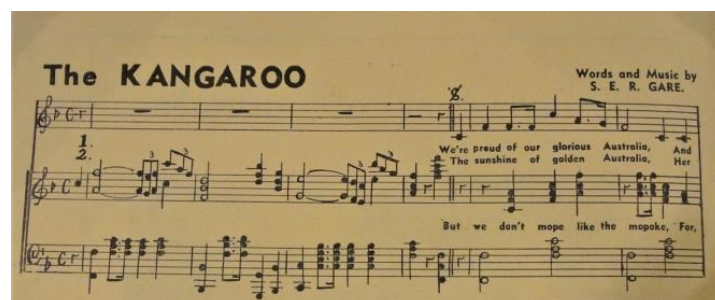
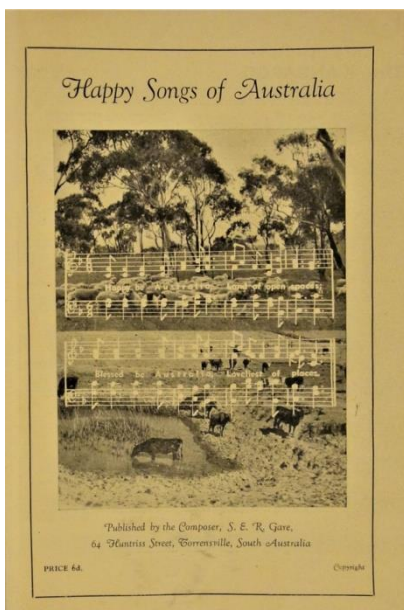
The 13th Garrison, consisted of a Militia Battalion and the Volunteer Defence Corps, and they helped construct the island’s Fort Bribie and the other military installations scattered over the island between 1940 and 1942. In October 1942 the Garrison amalgamated with the 33rd Battalion.



Silver Fob, Bathurst Jubilee 1912, 100 Yards, E. Hollier

A small sterling silver fob featuring a voided unofficial Australian coat of arms in the centre within a hollow broad circular border, crudely hand engraved BATHURST JUBILEE/ 1912 to the front, and 100 YDS/ E. HOLLIER to the back; 23mm diameter, applied loop, stamped STG. on the back, 1.99gm. The engraved details make this fob an award prize for achievement in a 100-yard race during the Bathurst jubilee.

The Bathurst jubilee was a much-celebrated occasion and included not only enthusiastic and extensive civic pomp and ceremony but was considered a children’s day involving athletic competitions for all local school children. Events included tug-of-war that pitted schools against each other as well as foot races, particularly 100-yard races for girls and boys. All placegetters coming first, second and third in the events are listed in an article titled Sport, in the Bathurst *National Advocate* dated 14 November 1912. But the name E. Hollier, the name engraved on our fob, is nowhere mentioned on this comprehensive list. Then what was the purpose of this fob that has been transformed into an award medal? The fob remains an enigma, but is at least a memento of a particular historical event and simply commemorates a student’s participation in a foot race in Bathurst on Jubilee day in 1912, a student who was not necessarily one of the placegetters.



Sheet music “Happy Songs of Australia”, by Samuel E. R. Gare, published by the composer, no date.

Samuel Ernest Rudge Gare (1877-1949) was a son of Edward (1830-1911) and Maria Ann Gare, and little is known of his life. His father had arrived in Adelaide aboard the *Salamanca* from London in 1859, and married Maria Ann Hall at Aldinga in 1862. The couple spent much of their married life in the north of SA, where Edward was highly regarded as a station manager on pastoral properties, including Mt Arden, Rylands, and notably at Bimbowrie from 1866 to 1873, a station lying north of Olary on what is now the Barrier Highway. Leaving there he farmed for himself, worked in local government, and went to Broken Hill before retiring at Burra.

Samuel spent his career in the printing industry as a type-setter, living at one stage in Bendigo, but otherwise in Adelaide. The sheet music above contained the titles “The Kangaroo” and “Blessed Be Australia!” with his composition and lyrics, and self-published by S. & P. Ltd of Torrensville. An office holder of the Printing Industry Employees’ Union, he also published a pamphlet in 1943 titled “An Inkslinger at Islington”, at a time when he was involved with war work at the workshops there.



Postcard, souvenir of the destruction of Burford’s Apollo Works, Hindmarsh SA, Christmas day 1907. Undated, c1908.

The Apollo Works fire broke out early in the morning at Burford’s soap and candle factory, and fed by the stocks of fat, resin, pitch and oil quickly took hold. Fanned by the NW wind, it spread to an adjacent timber and box-making yard and the wool store of GH Michell’s next door, as well as a tannery and some houses. The Hindmarsh volunteer brigade attended, and were forced by low water pressure and the fierceness of the fire to call in the Metropolitan Brigade, while on the opposite bank of the Torrens River crowds of onlookers gathered. The spectacular coloured tongues of flame and clouds of smoke thrilled the watchers, and a newspaper reported that “*The effect was glorious*”.

The postcard only shows part of the wreckage, which had smouldered for about a week afterwards. Burford’s had earlier been situated on the East Terrace and Grenfell Street corner of the city, where 22 years earlier a similar fire had destroyed the buildings and sent rivers of burning fat and resin into the parklands.



Sydney Technical College, Thomas Irons Memorial medal awarded Ronald Riches for Fitting & Machining, Stage III, in 1938.

Mint: Amor Ltd of Sydney, designer's initials A.A.M., Bronze, 70 mm. Weight 160 gm.

The named institution on the medal, 'Sydney Technical College' existed under that name from 1878 to 1992. The recipient of the medal Ronald Riches attended the trade school at Belmore, and for his third year he was given an A, and the medal, which has now passed to his daughter.

The owner writes: *My father worked in the Commonwealth Aircraft Corporation factory in Sydney, regarded as an essential industry during WWII. After the war he joined the CSIRO Radiophysics laboratories in the grounds of Sydney University. He drew up designs for experimental equipment used in research programs being developed by CSIRO scientists. This was followed by six years at the Snowy Mountains Hydro-Electric Scheme (1954-1959), providing technical support for problems in the construction of roads, tunnels, and dams in the alpine environment.*

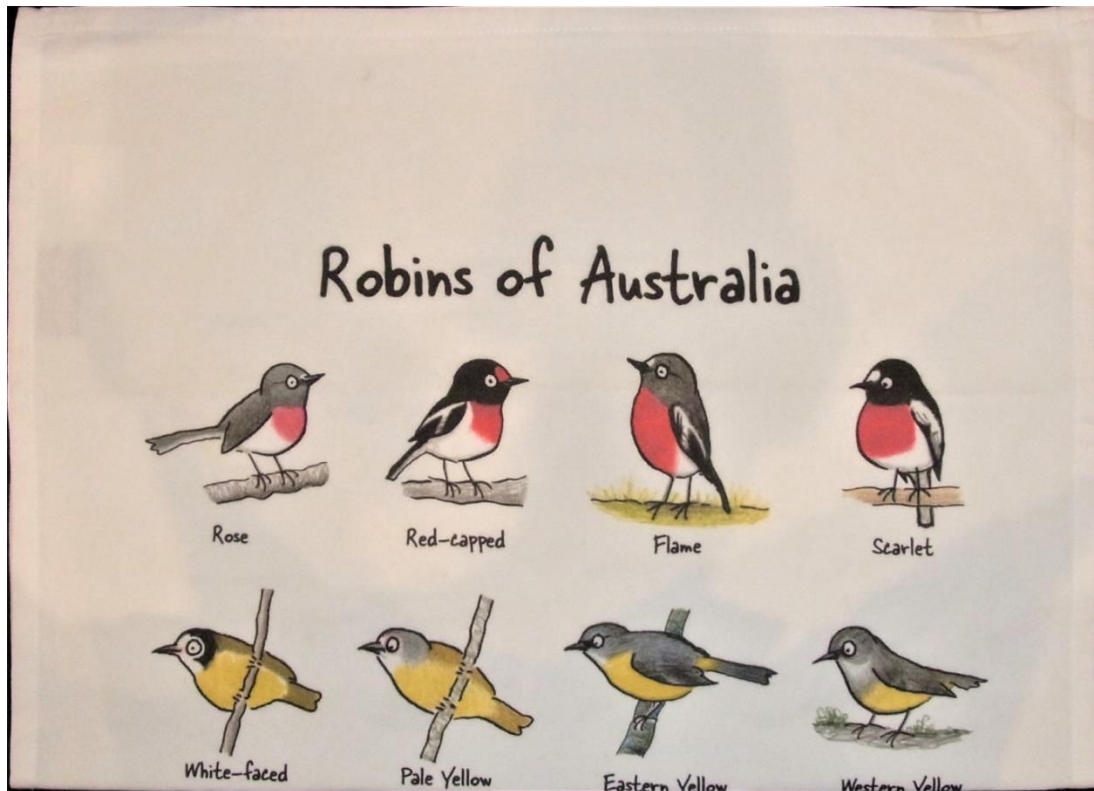
He returned to CSIRO in 1960 and for the next 25 years was involved in the study of radio waves from the sun and stars, called radio astronomy, at the Parkes radio-telescope commonly known as "the Dish", and the telescope array at Narrabri.

The earliest known example of this medal is dated 1920 and was auctioned by Noble Numismatics – see sale 105, lot 884, they gave the measurement as 69 mm while Amor's die book records it as 71mm. In October 1923 at the Granville Trades School a Thomas Irons Memorial medal was shown, which was claimed to have been the first example, recently struck. This was clearly an error either in reporting or the official made a mistake. The memorial medal was awarded for Blacksmithing, Fitting and Machining, Founding, Patternmaking and Boilermaking for the best results in Stage III of the student's course.

Thomas Irons was born in Sydney c1850 and commenced his career as an engineer at P.N. Russell works, then Atlas works at Hunter's Hill as managing director and when it closed he became manager of Messrs Hudson Bros ironworks. He later with a syndicate purchased the ironworks and renamed it Clyde Engineering Works. Irons died at Thirroul on the 21 February 1918, with his estate valued at £20,175.

The director of Amor Ltd, William Joseph Amor (1860-1955) was originally an apprenticed pupil of the celebrated London firm of J.S. and A.B. Wyon. After ten years with this firm he left to work in a number of studios of leading continental medal making firms and for

eighteen months was assistant coin engraver at the Royal Mint, Berlin. In 1887 he arrived in Sydney and commenced work at the Sydney Mint, and later married Emma Louise the daughter of Joseph Newtown, Chief Engineer of the Sydney Mint. In 1888 he established his own mint in Chippendale and in 1914 moved to a four story building at 24 Wentworth Avenue, Darlinghurst, where the medal was minted. It is unknown who made the dies, it may have been Amor himself or possibly W. Wingfield or J. Abbott who were working in the die room when the dies were cut in 1919 or 1920. The minute initials A.A.M. that appear at the base of the obverse's inner circle and the base of the reverse's wreath are those of the designer.



Teatowel, printed cotton (half shown), artist Paula Peeters, Qld. contemporary.



Christmas card, Australian wildlife themed, by Paula Peeters, Qld. contemporary.

54 x 78 mm.

The owner of these was introduced to the life, work and art of Paula Peeters through Australian Birdlife magazine, and found common ground in their shared interest in wildlife conservation.

Peeters married her interests in science and conservation by attaining a PhD in ecology, and worked in state government environmental agencies with the aim *...to inject scientific facts and logic into conservation policies and projects...* But after 13 years she realized that doubt and scepticism are hard to combat, and there must be other more effective approaches. She took time off work to find other ways to engage people with their environment, began to write and create, and *...discovered I was an artist, after all.* As a result her illustrations have appeared in scientific journals and colouring books, greeting cards and calico bags.

Peeters now runs nature journaling workshops, teaches, draws and writes, and has found her own unique combination of skills to apply science and art in the service of the environment.



Solid blackwood chest of drawers, by Pengelly & Co. of Edwardstown SA, 1933.

Height 130 cm, width 96 cm, depth 55 cm.

Commissioned in January 1933 from Pengelly & Co., the chest of drawers is of Tasmanian blackwood (*acacia melanoxylon*), an easily worked but resilient timber with a lustrous grain and a range of colours from light golden brown to deep brown. Widely used for cabinet making, musical instruments and joinery, it is prized as a craft wood. This chest has the

unusual feature of what would have been the base drawer front hinging down to make a small cupboard.

Pengelly at the time had a three acre carpentry factory with 340 employees, but could not get enough skilled workers to meet the demand, despite having among their few piece workers one who could produce a wardrobe a day, and another who could make 24 chests of drawers a week. It was noted that stamped on the back of the chest, along with the manufacturer's name, was the label "European Labour". A newspaper report in 1910 mentioned that they consumed 6,000 feet of timber a day, and had a stock of two million feet of seasoned wood in their yards. In 1913 a disastrous fire destroyed much of the factory, but they were soon back in production, working on tram and train bodies, and later trims for cars, notably Holden Motor Body Builders.

The trade mark shown above, RC&S in a coronet, is that found on the locks of the top drawers. It is for the firm of Richard Cooper & Son of Wolverhampton, English makers of high quality lever locks, and had been used by them since the 1850s. By the time of this chest it was rare for locks to be marked by the maker, but Coopers made a point of pride in doing so.



***Entrance to Fernshaw, c.1878, albumen silver photograph. N. J. Caire (1837-1918).
22.5 x 27.0 cm.***

Inscribed in pencil on the card mount: *Entrée de Fernshaw, 50 miles de Melbourne via Lilydale.*

An early large photograph of Fernshaw, demonstrating the ambition of Nicholas Caire's photographic fieldwork, and evidently collected by a French visitor to Caire's Melbourne studio. Fernshaw, then a small hamlet in the Upper Yarra Ranges, north-east of Melbourne, was a staging post to the Woods Point gold-fields, beyond Marysville, and became a popular tourist destination in the 1870s and 80s. It was resumed and removed by order of the Greater Melbourne Water Board in 1890. Today a plaque marks the site where the village once stood.

This photograph forms the basis for an engraving *Paysage du Victoria – Foret Pres de Fernshawe, au Nord-Est de Melbourne*. Dessin de P. Langlois, d'après une photographie de M. Caire. [N. Caire]. No date (c.1889).



**"Horace Watson", 1862, ambrotype photograph, Benjamin Batchelder, Bendigo.
7 x 6 cm.**

The extended Watson family (builders from Leicestershire) emigrated to Adelaide in January 1850 with a cheap passage on the "Douglas" - a small two masted brig - where one third of the passengers died from cholera and dysentery. Two years later Horace's father "went to the diggings" in Victoria. The family then settled in Bendigo where they owned a timber yard. Horace was born in January 1862 and this photograph was taken the following December.

By 1885 Horace was a chemist and had entered a partnership in Hobart. He married into the Keen's family where the parents and their 16 children ran a grocers and bakery shop and were also sauce and condiment makers. They are remembered today for their "Keen's Curry Powder". After the death of his in-laws Horace continued the curry powder business. He also purchased a sloping block of land on the edge of Hobart and arranged scores of white painted rocks to spell "Keen's Curry" in letters 15 metres high. Hugely unpopular at the time it survives and is heritage listed.

In 1899 and 1903, Horace, with an early Edison phonograph, made wax cylinder recordings of traditional songs by Fanny Cochrane Smith (1834 -1905). She was the last speaker of any of the Tasmanian aboriginal languages, and these are the only surviving recordings of any of those languages. They are listed on the National Registry of Sound and one recording is on YouTube.

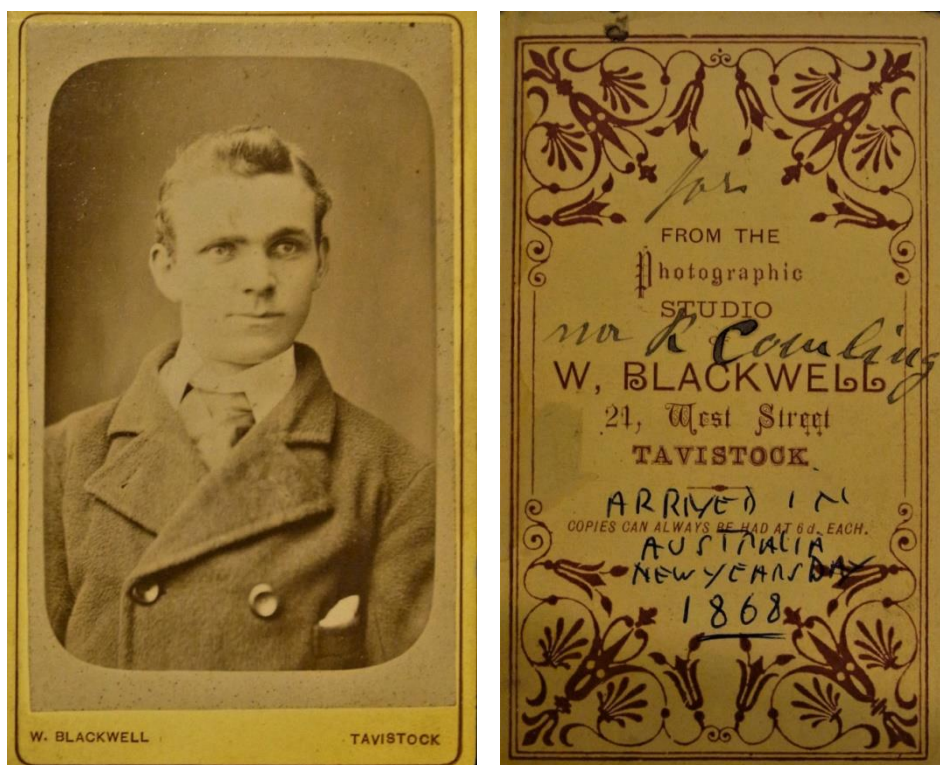
A photographer on the Californian goldfields, Benjamin Batchelder (and three of his brothers) emigrated to Victoria in the 1850s and established studios in Melbourne and Sydney. Benjamin was in Bendigo from 1860 - 68 before returning to the United States. His studio's 1861 views of Bendigo were sent to the 1862 London International Exhibition and are the subject of the book "An American on the Goldfields" (2001).



Photograph of the Beehive Clothing Company, corner of Bourke and Elizabeth streets, Melbourne, c1874, by Thomas Chuck. Image 10.5 x 16 cm.

Shown on the left is the imposing new building of the Beehive Clothing Company, opened in November 1873. With its ground floor as the main shop, the tailors' rooms and boys' clothing department on the first floor, and the factory at the top, the building housed sixty to seventy people and had cost 7,000 pounds.

The photographer Thomas Chuck (1826-1898) had premises in the Royal Arcade, but sold his studio there to Nicholas Caire in 1876, thus narrowing the date range for the photograph above. Chuck had arrived in Melbourne from London aboard the *Arundel* in 1852, and not long after set himself up as a cabinet maker, before becoming insolvent by 1860. Involvement in touring a diorama of scenes from the Burke and Wills expedition apparently led to an interest in photography, with him taking a studio in the Royal Arcade and also travelling with his equipment. His most notable achievement was the grand photo mosaic *The Explorers and Early Colonists of Victoria*, incorporating 713 portraits, and measuring 6 feet by 5 feet 9 inches (1.83 x 1.75m), now held by the State Library of Victoria.



**Portrait of Richard Cowling, c1866, by W Blackwell of Tavistock, W. Devon.
Carte-de-visite 10.3 x 6.3 cm.**

Born c1854 in Cornwall, Richard was a son of mining pitman Thomas Cowling (1827-1899), who not long after the boy's birth left his family to gain experience in North American copper mines. On his return to Cornwall Thomas joined Captain East of the Wheal Edward Copper Mine, and when East was offered management of the New Cornwall Mine near Kadina SA he accepted, on condition that Cowling came too. They arrived on the *Murray* in 1862. By 1866 Thomas was captain of the Wheal Hughes Mine, and sufficiently established to send for his family, who arrived on the *Canterbury* on 1 January 1867. On his 13th birthday Richard "...donned a miner's helmet and took his place among the shift men at the Wheal Hughes mine..."



Staff at the Hamley Mine, Moonta 1897, photographer unknown. 14.5 x 19 cm.

A large and rich copper mine in the Moonta-Wallaroo area, the Hamley Mine had its origins as the Karkarilla Mine, dating to 1862. On the departure of Captain Warren, Thomas Cowling came from the Yelta Mine as manager, and in 1880 his son Richard was appointed assistant manager, to take over as manager when his father retired five years later, while also running the Yelta, until retiring in 1900.



Staff at the Yelta Mine, Moonta, c1900 photographer unknown.

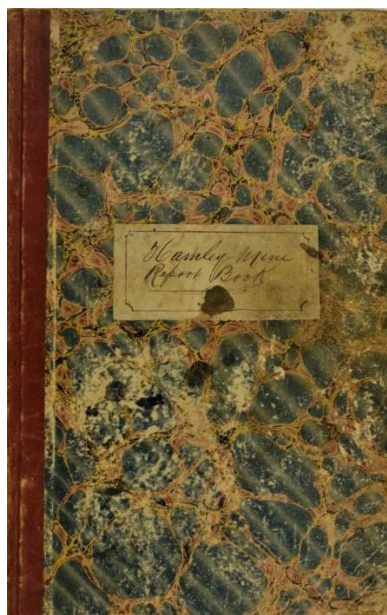
The Yelta Mine was a minnow compared to the major enterprises at Burra and Wallaroo/Moonta, and was unusual in having its own smelter, being the only one among the smaller mines to do so. Begun in 1864, it was worked until the mid-1870s, but was discontinued due to water influx and low copper prices, Captain Thomas Cowling being manager at the time. Later redevelopment under his son Captain Richard Cowling is recorded in the Report Book below. From 1903 to 1907 the mine was run in conjunction with the Paramatta Mine, but was to become a state enterprise from 1910 to 1913. In our discussion of this photo, attention was drawn to two of the subjects who appeared to be carrying bundles of candles suspended from their necks.



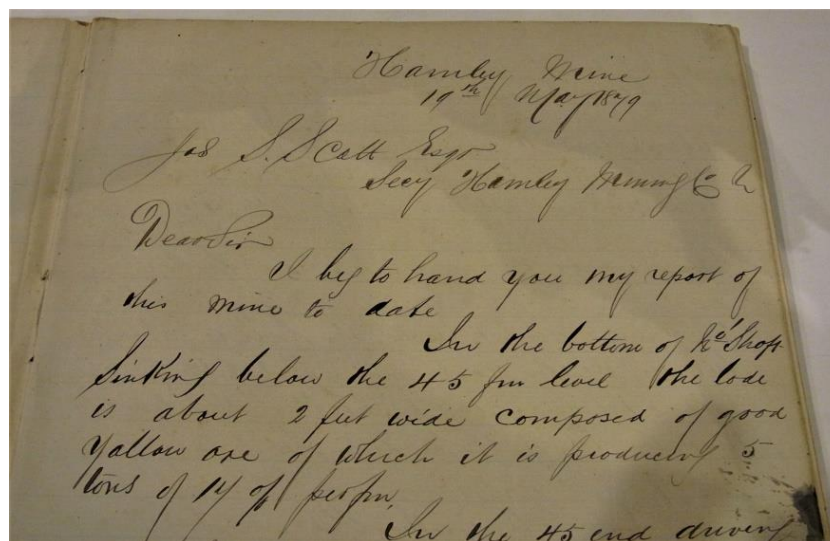
"Paramatta Mine, Moonta", carte de visite photograph, attributed to Stephen Nixon in April 1871. 7 x 11 cm.

The Paramatta copper mine was a small but rich operation slightly north of the main Moonta mining district in South Australia. Shaft sinking and production began in 1866 with 130 men, and in 1869 a steam engine was installed to operate pumping, winding and ore-dressing machinery. The mine closed in 1878 after paying 40,000 pounds in dividends. It was substantially rebuilt and reopened (1899 - 1907) with only the chimney remaining unaltered. This carte de visite is the only known image of the mine as it originally looked. Featuring a very typical cluster of buildings, the crushing house is on the left with the engine-house in the middle and the boiler house to the right. Unusually, the chimney is between these buildings and the headframe rather than 'out the back'. The headframe sits above the main shaft with a mullock heap extending south. Carts loaded with cut mallee are on their way to the boiler house.

The photograph has no studio imprint but a local newspaper records Stephen Nixon visiting the Moonta district in April 1871. The composition of the photograph and the scattered arrangement of the mine workers is very similar to other mine photographs by Nixon.



**Manuscript report book of the Hamley Mine, 19 May 1879 to 9 October 1880.
31.5 x 20 cm.**



The first entry in the above report book

Hamley Mine
4th August 1885

Jas S. Scott Esq
Secy Hamley Mining Co Ltd

Dear Sir

In furnishing you with my report of this mine to date, I beg to inform you that I have relet No 1 shaft to the ^{same} pair of men for two months at £35 0 0 per fathom. The lode is about the same in character as when last reported on and the water is still keeping the same. I have set the 106 fm level south of No 1 shaft Reddours lode, ^{to drive} to 4 men for 2 months at £ per fathom

Initial surviving page, Hamley Mine report book, 4 August 1885 to 12 November 1888.

Yelta Mine
October 22nd 1900

Messrs Bouverell Gwynne & Co Ltd

Dear Sirs,

Since writing my last report - I have engaged sufficient men to complete fixing new plunger lift at the 106 fathom level, lengthen main rods for same, remove the old drawing lift from the shaft and other necessary work preparatory to sinking

Initial page, Yelta Mine report book, 22 October 1900 to 9 February 1903.



Gold knob of the Malacca cane presented to Captain Richard Cowling on his retirement as manager of the Hamley Mine, Moonta, 1900. 9 carat, by J M Wendt.

Cane length 89 cm

Presented to Cowling by the employees of the mine, and some former workers from the Yelta Mine, at a gathering on their payday, Saturday 27 October. He had been the mine manager for 16 years, having followed his father Thomas into the position, and testimony to the regard in which he was held was that every employee had contributed towards the cane. The engraving reads: *Presented to Capt'n R. Cowling by the employees of the Hamley Mine, to mark the cordial relations ever existant between him and them during the whole 16 years of his management – 1900.*

This cane was shown at our first Australiana Study Group meeting on 5 November 2015.

The following item was shown at the Adelaide Society of Collector's belated Christmas Dinner held on the 25th February 2021 and many of the Study Group regulars attended the function. The dinner guest speaker was Luke Jones who spoke on his collection of Australian made toys, and his book on the subject. A tray from the rubber stamp set was passed around the Australiana group table.

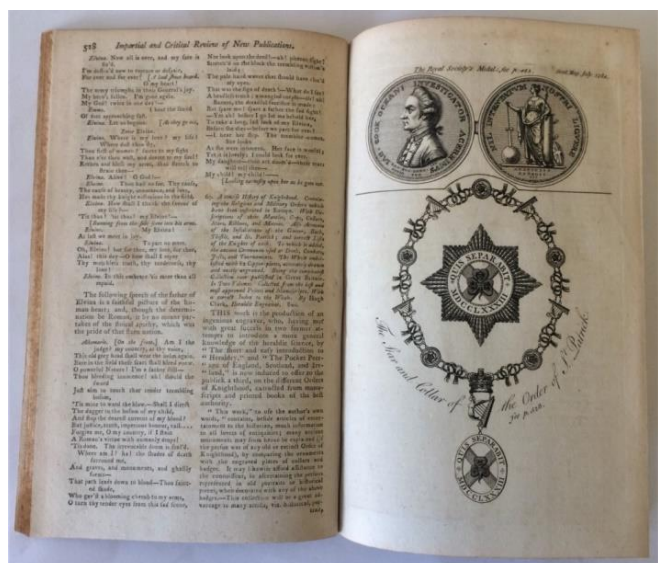


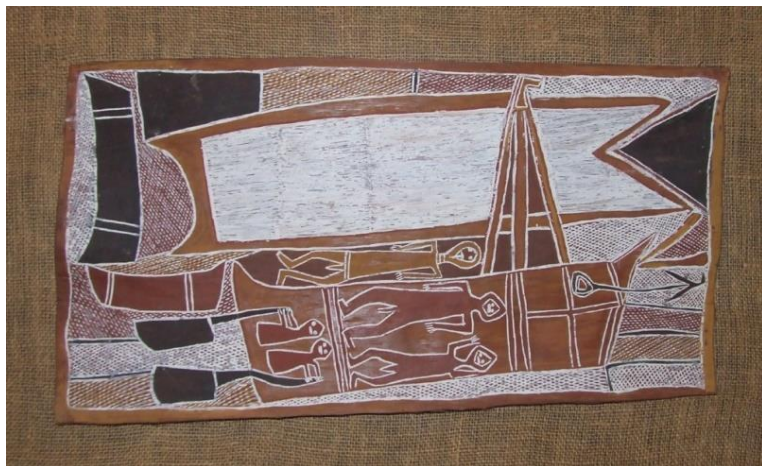
**D.O. Smith Educational Picture Builder, The Rembrandt 115 Special.
Made in Australia c early 1950s. 32x21x14 cm.**

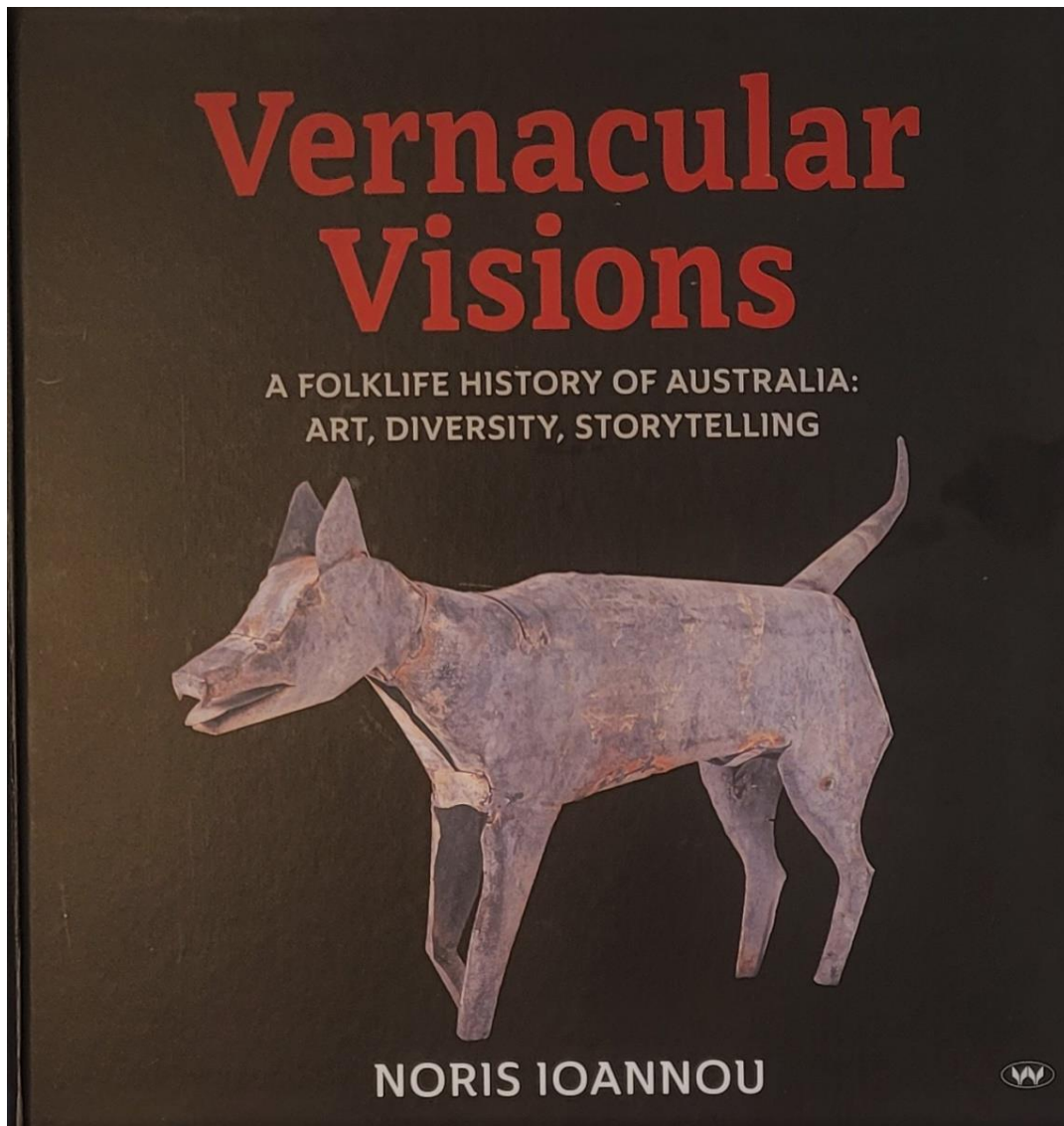
The box was given to the attendee when new by his parents as a Christmas Gift. It appears that the box was sold like Tupperware, rather than in retail shops. The tray was made by Wilson Brothers of 38 Ralph Street, Alexandra (Sydney) NSW under their brand name Willow Tinware.

On 24th February attendees visited The David Roche Foundation Museum's exhibition *Captain Cook & the Art of Memorabilia* and were given a guided tour by its director Robert Reason and curator Nathan Schroeder. The exhibition closes 29 May 2021. For details of the exhibition's talks visit the museum's events website.

Some items seen at the exhibition:







On the 3 March we attended the launch of Noris Ioannou's book Vernacular Visions, published by Wakefield Press, at Scammells.

There was a Welcome to Country Ceremony, Keith Conlon a retired media personality described the author and his book, and Noris took the podium to thank Jason Harris and his staff at Scammells and those that helped with the book. The publication will be reviewed in *Australiana*.

Collector activities in Adelaide

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



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

The Above images were just some examples that Stephen Bowers created and talked about at the Adelaide Society of Collectors March meeting.

On the 21 April Ken Orchard will be giving a presentation titled: John William Lindt, Master Photographer.