

SA Australiana Study Group 65th Meeting, 13 May 2021

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

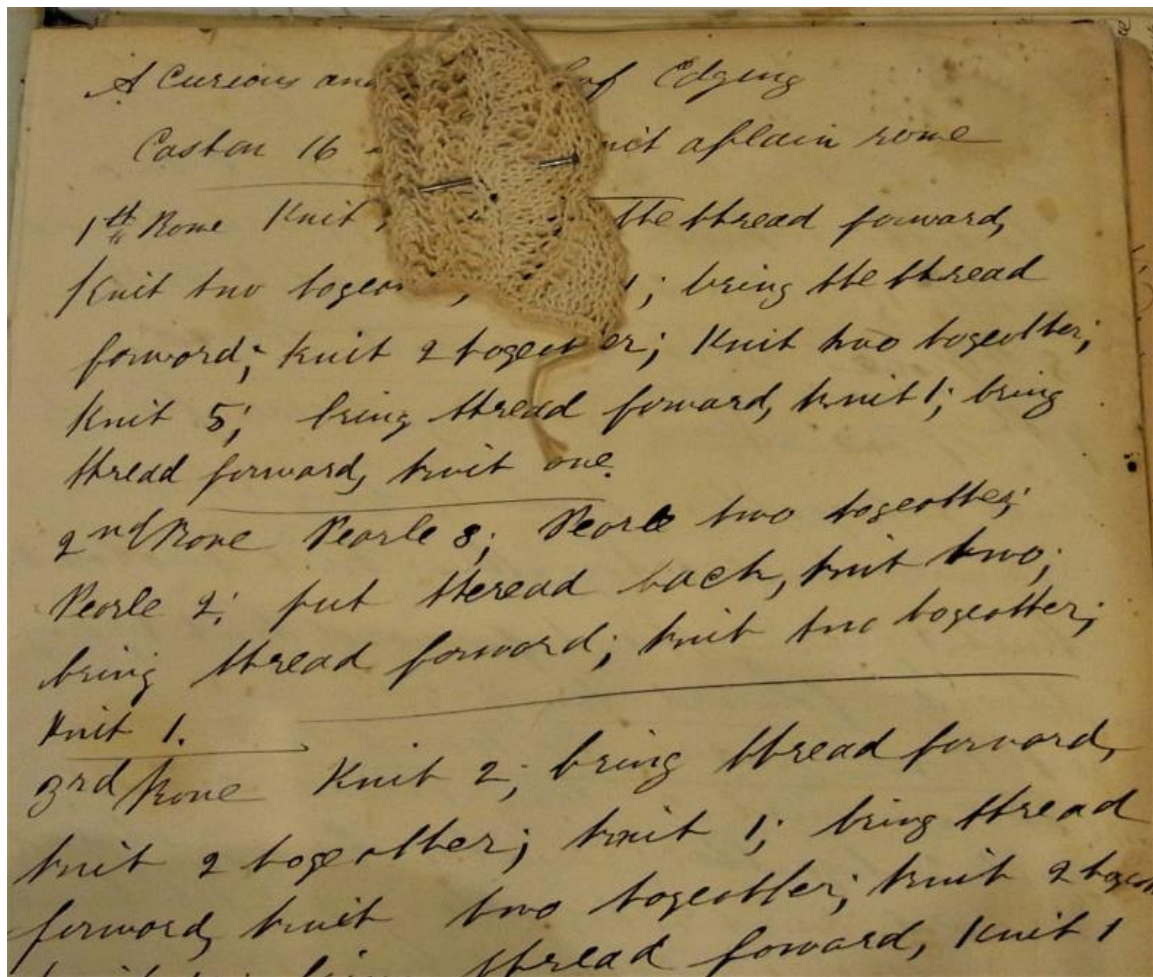
Attendance: 13



Attributed to Charles Summers (1828-1878), *Mount Rose, near Mintaro, c1863-1866.*
Private collection, photograph Matt Walker. 23.3 x 30.3 cm.

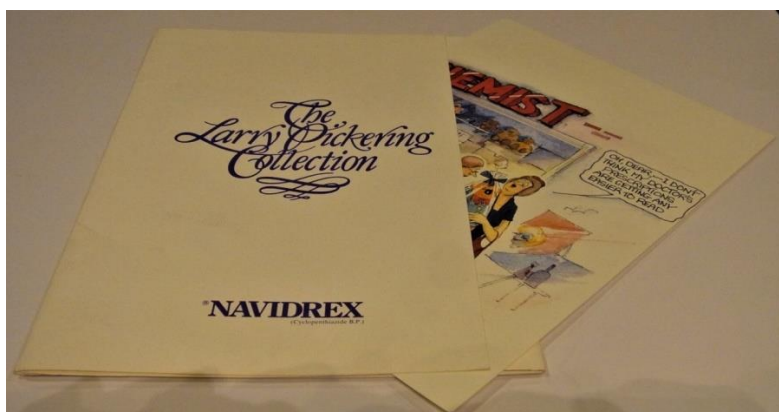
This sketch is of *Montrose*, near Mintaro, still extant today albeit with extensions either side. The 137 acre property is part of the Hundred of Upper Wakefield and was purchased by Sophia Brown, nee Torr (1839-1917) and her husband James (1829-1895) for £137 in 1856, not long after their marriage in the Bible Christian Chapel. In this image, we see Sophia about to enter the house. She is surrounded by three of her children. The style of her dress and the amount of children help to date the object. Sophia's husband James is outside with the bullock cart, a familiar motif in Charles Summers' oeuvre, as is the treatment of trees, foliage and the use of figures and lines to convey perspective. The artist Charles Summers was also a non-conformist and it is likely he attended a Wesleyan Jubilee in 1864. Some of his work in National institutions is of city buildings but there are others of regional scenes such as those held in the Tanunda Museum.

Sophia and James involved themselves in the progress and development of their district. James was on the fledgling Council and helped establish a number of Mintaro buildings and roads including what is now the Barrier Highway. Sophia was also the district president of the Women's Christian Temperance Union and her remarkably persuasive speeches were published in their entirety during her tenure. Although Sophia was listed as a 15 year old servant when she emigrated, the Browns pushed through their considerable trials in colonial South Australian and achieved the distinction of sending two of their sons to Cambridge, possibly three. This image celebrates the non-conformist Browns, who were hard working, kind and good people.



Manuscript album of lace-making instructions, 19thC. 23.5 x 20 cm.

The album, currently being researched by its owner, consists of hand-written instructions on making twelve different lace patterns. Each is accompanied by a small sample of the technique described on the relevant page to which it is pinned. Although there is no obvious ownership inscription, a tiny drawing at the head of one page shows an envelope with an address and twopenny stamp, post paid. The address shown is to *Mrs. Chambers, N. Adelaide*. It has been speculated that the Mrs. Chambers may have been Catherine (née Redin), the wife of James Chambers, the carrier and pastoralist who sponsored McDouall Stuart's northern expeditions. She died in 1875.



**Promotional folder of four cartoon prints on medical themes by Larry Pickering.
The prints 20.9 x 29.5 cm.**

Issued to general practitioners as a gift by a pharmaceutical company to promote the prescribing of Navidrex (cyclopentiazide), a diuretic. In this instance the company used the skills of Pickering (1942-2018), a four times Walkley Award winner, best known as a political cartoonist.

Pickering's controversial career as a cartoonist began at The Canberra Times in 1968, when he sharpened his pencils for commentaries on the Whitlam and Fraser governments. He went from there to the National Times, and then the Sydney Morning Herald, before going to The Australian in 1976 for the last five years of that phase of his career, ending in 1981.

From 1981 to 2011 Pickering was mainly noticed for his annual "Pickering's Playmates" calendars, but then he returned to political cartooning after 30 years, publishing online and on his blog "The Pickering Post". Over that 30 year absence sensitivities had increased as political tensions rose, and his attacks on Prime Minister Julia Gillard were seen as particularly divisive. His excursions into race relations seemed to add fuel to the fire, and as a result he lost media support. By the time he died in 2018 at the age of 76 he was bankrupt, supporting his large family on the dwindling income from his website and government support.



Dressing Case 37 x 27 x 14 cm

The box is veneered in silky oak, probably southern silky oak, *Grevillea robusta*, and has a large circular parquetry inlaid rosette of different timbers to the centre of the lid. The outer ring of the inlay appears to be figured totara, *Podocarpus totara* (from New Zealand) but could also be figured brown pine, *Podocarpus elatus*. The multiple layers of zig-zag inlay internal to that ring appear to be different species of conifer timbers mixed with Australian cedar. The pines include hoop pine, kauri pine and possibly bunya pine. Internal to that is a ring of birds-eye figured *Podocarpus* (could be either of the species noted above) around a five-pointed central star of alternating kauri pine and cedar inset into a circle of an unidentified timber.

The front, upper face to the arris edge and some small parts of the top of the box have been repaired with a different timber, tulip oak, *Argyrodendron actinophyllum*.

NB timber identifications from surface examination of veneers are difficult. These are a 'best guess' based on personal experience. Description courtesy: David Bedford.



Silver and steel griddle with wooden handle, H. Fischer, Melbourne, c1895.

Dimensions: length 58cm, width 27cm.

Consisting of ten silver channels leading to a connecting cross channel and ending in a well with a pouring lip, the griddle sits on four compressed ball feet. It has silver-plated steel rods at the sides for strength, joining to a silver handle with a replacement wooden grip, and carries the maker's mark of Harry Fischer (1873-1958), a son of Edward Fischer (1828-1911), the noted Geelong goldsmith silversmith and jeweller.

When in 1890 Harry Page, Fischer's former workshop foreman took over the business in Geelong, Edward and his sons Edward Robert (1856-1925) and Harry moved to Melbourne. There they set up business in Collins Street, which on the father's retirement Harry and Edward Robert ran until about 1916. Harry had branched into business as an optometrist and optician, while the younger Edward maintained the jewellery side.

The griddle and a set of silver flatware also marked for Harry Fischer had been part of the estate of Dr. Edward Joseph Brooke Du Moulin, the highly regarded "poor man's doctor" of Dubbo, who died in 1900.



Wooden bowl made by David Bedford of Brisbane 2019. 10 x 23 cm

Inscribed on underside 'David J. Bedford 2019 West Australian Sheoak Allocasuarina Fraseriana Shellowax Glow'. The centre of the base is slightly higher, to make the bowl swivel without it wobbling.

David Bedford grew up with a great interest in the flora and fauna of Australia and the love of the Australian countryside. Gained a PhD in Botany, and became the Director of the Royal Tasmanian Botanical Gardens in the 1990s and was there for six years. He has learnt skills in photography, woodworking (furniture designer/maker) and woodturning. He is a regular contributor to the *Australiana*, has won two Peter Walker Fine Art Writing Awards, and is a Board member of the Australiana Society representing the Queensland Branch.



Aboriginal stone implement from the SE of South Australia.

Maximum dimensions: length 17cm, width 12cm, thickness 6cm.

Shaped in the form of an axe head, with indentations where a haft may have been attached, the implement has smoothed cheeks to the cutting edge which is now nicked and blunt. Wear to the sides of the axe head indicate that once it was un-hafted those surfaces were used – perhaps as a millstone or an anvil for the breaking open of bones or shellfish. The surprising weight of the stone and its composition (possibly basalt) seems to differentiate it from those made and traded from Mt. William in Victoria. Comparison with examples held at the SA Museum is pending. Tom McCourt, in his book *Aboriginal Artefacts* (Rigby, Adelaide, 1975, p.91) illustrates a similar but larger axe head which he found about 32 kilometres inland from Rivoli Bay.

The implement was found in 1920 by Frederick Ivory Elliott while involved in clearing debris at the site of the Travelers' Rest Hotel in the small settlement of Allendale, now called Allendale East, about 20 kilometres south of Mount Gambier. The 55 year old hotel had been destroyed by fire on the first of February 1920, leaving only the stone walls of the front three rooms still standing. Most of the structure was wooden, and with windy conditions and a limited water supply saving the piano, liquor and some items from the front rooms was all that could be done. It is not known whether the stone was part of the hotel contents or was found while disturbing the ground.

Pt. MacDonnell and the find area are part of the lands of the Boandik (Bunganditj) people, who ranged through the coastal southeast from around Robe to the mouth of the Glenelg River over millennia, and some of whose campsites near the find site have been dated to about 9,000 years ago. *We thank Dr. Philip Jones of the SA Museum for his insights, and providing the reference to McCourt.*



Peace Day 1919, shield shaped silver medal awarded to FM Sellick for second place in the 440-yard race of the Military Championship. The small medal is 22mm by 34mm high and is stamped: Silver and a crown, the mark of Schlank and Co, Adelaide.

Peace Celebration Day, 19th July 1919, was described by the Advertiser on that day as “a day of Deliverance, mighty in its meaning, bought for us by the blood and sacrifice of millions of our kinsmen ... Everywhere the profoundest patriotism was manifested, mingled with a strong note of thankfulness and gratitude that the world had been delivered from the brutalities of a barbarous and inhuman [war]. The pageant vibrated with loyalty and thrilled the people’s hearts and souls. The one great symbol of that tremendous occasion—that almost terminable line of khaki—was of proud and glorious achievement, gained at such a sacrifice of gallant manhood, that the world might be free again.

“But there were shadows through the sunshine. There were men in that pageant who had fought at dear cost for our liberties, and had escaped death by a hair’s breadth—not once or twice, but times out of reckoning. These warriors had shown a marvellous devotion to duty, and, alas! many have been maimed and scarred in the conflict. But here they were today with a smile for every look of sympathy from the crowds.”

Surprisingly this 440-yard foot race as well as a 220-yard race—perhaps less spectacular to watch than short-distance sprints—were run during interval times of a football match played on the Adelaide Oval between the two battalions, the 10th and the 27th. Place getters for these races are not available and so we only have a permanent record of this second place-getter in the 440-yard race in the shape of this small, engraved medal.

Francis Michael Sellick was attached to the 14th/3rd light horse as a corporal; at the time of these celebrations he had been discharged from the AIF to return home to Alfred Street, Kilkenny, South Australia for family reasons. He was awarded the Military Medal in 1917, and now was with his remaining family, his youngest child was ill with consumption—his wife had died of the same disease early 1916, sixteen months after he had enlisted on 30 June 1915.



Pottery bowl with multi-coloured glazes, by F. A. Wendt (NSW or SA). Diam. 16 cm.



Pottery bowl by F. A. Wendt (NSW or SA). Diam. 11.5 cm.



Pottery bowl with mottled glaze, by F. A. Wendt (NSW or SA). Diam. 19.5 cm.



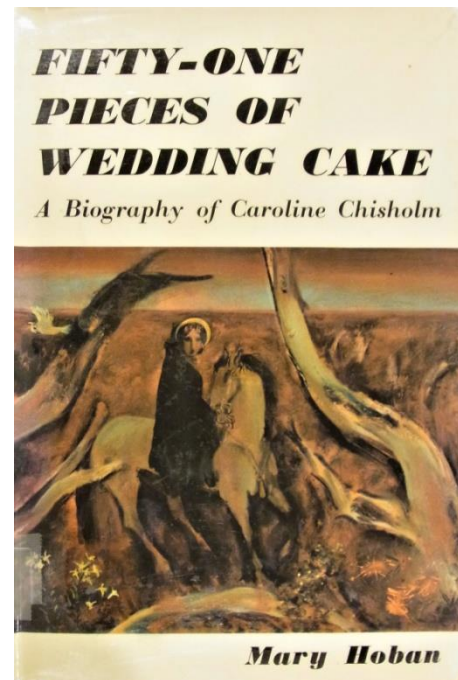
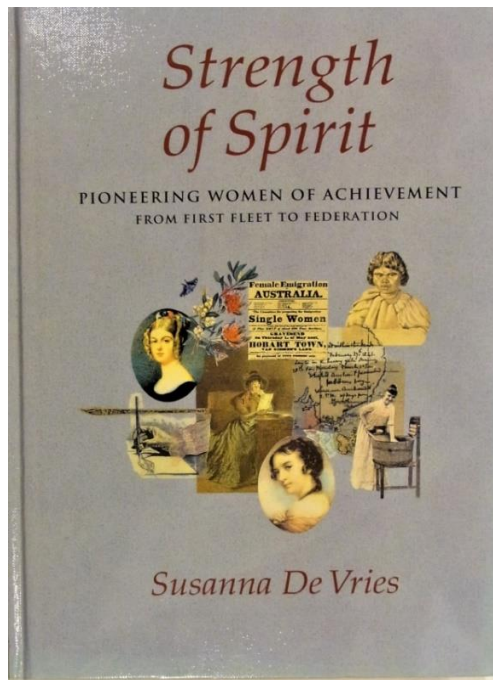
Pottery bowl with mottled glaze, F. A. Wendt (NSW or SA). Diam. 7.5 cm.



Incised name and monogram marks used by F. A. Wendt on his pottery.

The earthenware wheel-thrown bowls shown carry the marks used by Frederick Albert Wendt (1900-1976). Born in NSW, the sketchy details found on him so far indicate that until at least 1933 when he married in Sydney he resided there, and had employment as a commercial artist. By 1938 he was in Adelaide, where he had joined the Adelaide Camera Club, won a prize, and became a committee member.

Wendt's skills extended to painting portraits and landscapes in oils, which he exhibited as a member of the Royal S.A. Society of Arts from 1945 to at least 1953. In 1951 he was elected to the council of the Society. No record of him as an exhibiting potter has been found. The owner of the examples shown above had bought a large quantity of Wendt's pottery at auction many years ago, and kept these as a representative sample. They seem to indicate that although he experimented with pots and glazes, he never seriously developed his ceramic skills.



**“Strength of Spirit...” by Susanna De Vries, Millennium Books, NSW 1995.
 “Fifty-one Pieces of Wedding Cake...” by Mary Hoban, Lowden Publishing Co.,
 Victoria 1973.**

Both of these books drew our attention to Caroline Chisholm (1808-1877), familiar to us from her portrait on the first Australian \$5 banknote (1966-1995). She had earned her place there for her outstanding humanitarian and philanthropic work and achievements in immigration reform.

In an age when women were expected to look after the household and children, Caroline was exceptional, for several reasons. The first was that in 1830 she married Archibald Chisholm, a Scottish officer with the East India Company. She was 22, he more than a decade older and a Catholic. Coming from a family of evangelical Christians and intending to devote herself to God’s work, she sought, in effect, a pre-nuptial agreement, that he would support her aims. He always did, while she converted to his faith.

The second reason was that with a wealthy father and being comfortably off, she could afford help with the children. And the third reason was that when Archie returned to his regiment in India in 1840, two years after they had arrived in Australia, she elected to stay in NSW with their three sons to continue her work. So for the five years or so that they were separated she was spared pregnancy and rearing babies.

Another reason may have been that she was not interested in housework and children. When newly married and in India Caroline wanted to do something about the poverty she saw. With British soldiers forbidden to marry Indian girls and prejudice towards the inevitable illegitimate offspring, she started a school for them and moved to an Indian district, becoming something of a social outcast herself.

On moving to NSW in 1838 she found a similar situation with young immigrant girls, often Irish, who had been lured out with the promise of a better life. With no accommodation or help finding work they were often forced into marriage or drifted into prostitution. Caroline trained girls in her own home, then in a home she founded. She nagged the Governor and his

wife and wrote to the newspapers to obtain part of the old barracks for her Female Immigrants' Home. Campaigning through the papers, harassing politicians and speaking at public meetings, she got her way, raising money from private subscriptions while avoiding dependency on other organizations.

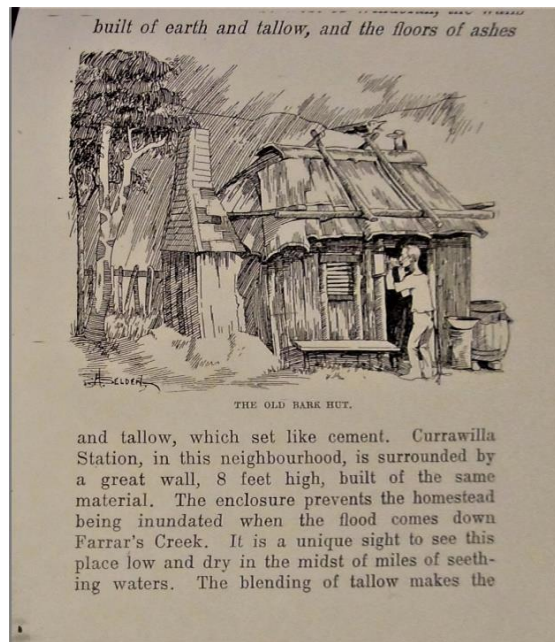
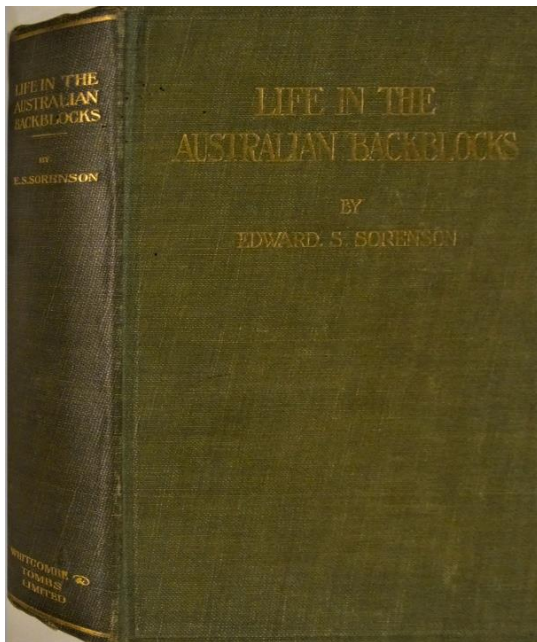
Caroline found country work for "her girls" as maids, cooks and nursemaids, in all about 14,000 of them. But the gruelling travel on horseback took its toll on her health, and she developed kidney disease. Credited with saving over 1,000 women from living on the streets by the time her family returned to England in 1845, she continued her work there. Her influence and that of Archie made the emigration system more humane.

At the age of 50, and with her health failing, they returned to Australia, where they lobbied to get land allocated to immigrant families so that they could start small farms. She tackled the problem with the abuse of women, sexual and otherwise, by officers and crew on board the migrant ships, encouraging one girl to take a ship's captain and doctor to court. They were convicted in a wave of publicity.

Caroline died in England in 1865.

"Caroline was not 'the angel of hearth and home' that stern moralists advocated. She had little free time left for housework and childminding... When Dickens visited her he commented on Caroline's poor housekeeping. Her strength was that of a fearless, honest crusader, coupled with her charm and frank approach" (De Vries, p. 101).

"Caroline Chisholm seems a very modern woman in many respects ... her tolerance was highly unusual in a period when religious intolerance and sectarianism was rife ... her intelligence and social conscience caused her to break out of the barriers that confined most women of her period and change Australia for the better" (De Vries, p. 109).



Life in the Australian Backblocks by Edward S. Sorenson

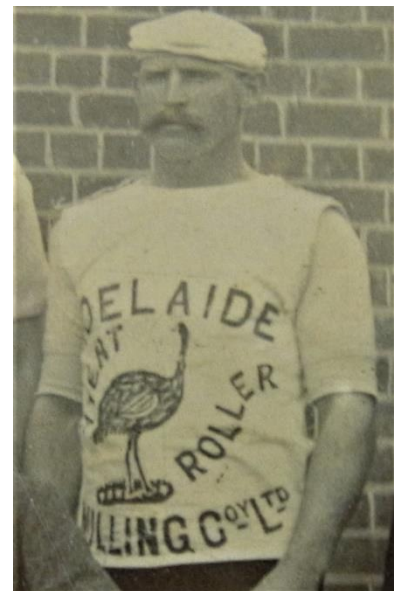
with 37 black & white pen illustrations by H. Selden.

Whitcombe & Tombs, Ltd., London & Melbourne, 1911, 296 pp.

Edward S. Sorenson (1869-1939) was born in Dyraaba, New South Wales and spent his early life intermittently attending Casino South Public School and working at stock-riding, bullock-driving and droving. At 14 he was apprenticed to a carpenter at Casino for two years, and later carried a swag throughout Queensland, and prospected for gold and worked on sheep stations in north-west New South Wales. These experiences were undoubtedly the source for many of his well rendered and humorous accounts of the lives of Australian bush workers, expressed in a laconic style full of wit and recondite knowledge.

From 1885 he contributed articles to the Bulletin, Lone Hand, and the Sydney Morning Herald, receiving encouragement from its proprietor, J. F. Archibald. He published a number of novels and wrote verse, and lived his later life in Sydney, where he died. Life in the Australian Backblocks is considered one of the best compilations of Australian bush types.

His biographic entry can be found in the Australian Dictionary of Biography, Vol.12, (M.U.P.), 1990, written by Peter Kirkpatrick.



"Adelaide Milling Company football team", photograph, c1909, South Australia.

15 x 20 cm

A football team of 18 players with officials and umpire photographed by the side of a grandstand. The players are wearing variously made guernseys fashioned from flour sacks featuring an emu and the words "Adelaide Milling Coy. Ltd. Patent Roller". A central player is holding a football marked "AMC FC".

The Adelaide Milling Company (AMC) spanned the nineteenth and twentieth centuries with flour mills across South Australia. It is best known today for the colloquially named Hart's Flour Mill at Port Adelaide. There appear to be no newspaper records of an AMC football club so presumably it played in a very lowly league - as perhaps evidenced by the guernseys themselves.

A lone reference for AMC Emu brand flour occurs in 1908 when it won a gold medal at the British-Franco Exhibition in London. The use of the abbreviation "Coy" (as printed on the flour sacks) instead of "Co" was common in AMC newspaper advertisements only in 1909.

Adelaide Events

Adelaide Society of Collectors holds monthly meetings

June 24 Speaker Noris Ioannou, Topic: Vernacular Visions: A folklife history of Australia: art, diversity, storytelling.

July 24 Speaker Dr Philip Jones, Topic: George French Angas: Colonial artist at large.

August 26 Speaker Dr Jennifer Harris Topic: Lalique.

September 23 AGM & members 'Show & Tell'.

October 28 Speaker Richard Phillips, Topic: Silver of the China Trade

November 25 Christmas Dinner at the Naval, Military & Airforce Club. Speaker to be announced.

To attend an evening and membership enquires contact the secretary:

theadelaidesocietyofcollectors@bigpond.com

The David Roche Foundation House Museum

241 Melbourne Street, North Adelaide

Exhibition: *Embroidery: Oppression to Expression* 17 June - 25 September 2021

Guided House Tours and monthly guest speakers.

For further details go to www.rochefoundation.com.au

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

South Australian Museum North Terrace Adelaide

Free Exhibition: *Wonders from the South Australian Museum*: 165 years/165 objects

Closes 8 August 2021. Museum open 7 days a week 10 – 5 pm. Closed Good Friday & Christmas Day.

Art Gallery of South Australia, North Terrace, Adelaide.

Has a large collection of Australian and World art on display – highly recommended.

Open 7 days a week 10-5 pm. Closed Christmas Day.

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

National Trust of South Australia – visit their website for places to see and events.

<http://www.nationaltrust.org.au/sa/>

State Library of South Australia, North Terrace. Visit the historic Mortlock Wing and the Royal Geographical Society of South Australia (RGSSA) room. Visit the Library's website for opening times: slsa.sa.gov.au and the RGSSA website <https://rgssa.org.au>