

## SA Australiana Study Group 66th Meeting, 3 June 2021

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

Attendance: 10



**WWI Supper cloth, crocheted by Rose Anne McFarlan, c1920. 95 cm by 95 cm**

A fine example, which looks to be Rose's own design. The placement of the word "Soldiers" on two lines is very unusual, apparently due to having left insufficient space. The numerous sayings and designs have been seen on separate smaller crochet work.



**Everitt E. Hibling photographer: *Portrait of a family taken from an earlier daguerreotype or ambrotype. Melbourne. (1873-77). albumen silver carte de visite photograph c.1873-77***  
**103 x 63 mm (mount) 68 x 54 mm (oval image)**

The verso of the card indicates that Hibling occupied 7 Collins St East, just prior to it being taken up by J. W. Lindt in about May 1877. The studio had previously been occupied by Frederick Frith for 5 years, from 1866-71, the year in which he died. Hibling was formerly principal operator to the prominent G. W. Wilson of Aberdeen, and R. W. Thrupp of Birmingham, and had prior to 1873 been working for Johnstone & O'Shannessy & Co. Melbourne.





**A layered bark picture of the Toll Gate at Glen Osmond created by Avis Bell.**

**Inscription on front bottom right: Toll Gate 1967. On reverse in ink on the reverse: '2', 'Toll Gate Glen Osmond S.Aus. 1842' and 'Avis Bell 3/6 Ronald Tce Nth Glenelg S.A.' 19 x 14 cm, including frame.**

Photographic and contemporary drawings of the Toll Gate do not show a boundary fence around the Toll Gate, so the creator of the bark appears to have used artistic licence.

In 1841 the Government built a road between Adelaide and the hills town of Mt Barker and to fund it users had to pay a fee at the Toll Gate, built in the same year as work on the track commenced. The toll was removed by an Act of Parliament in 1847, and the Toll Gate and the House still stand on the original site, at the bottom of the South East Freeway. Whilst the House is well known, tourists simply drive past it on the way to or from the Adelaide Hills.

The artist in the early 1950s lived along fashionable Anzac Highway Glenelg and her address on the reverse is now a two story unit block built sometime in the 1960s. Avis Bell was certainly talented enough to sell her work, possibly in her own suburb as Glenelg, a seaside suburb, has long attracted tourists.

Layered bark art commenced in Australia in the early 1950s and by the mid-1960s it reached its peak in popularity, continuing into the 1980s. The timbers used were Melaleuca or paperbark tree and creators of this form of art, often retirees, earned a bit of extra money by selling their work. The current owner of this item acquired it on eBay from a seller based in Queensland, suggesting that a Queensland tourist acquired the work during their stay in South Australia.



**South African Anglo-Boer War medal with five bars, named to Pte G Aiston**  
**Engraved on edge: 18 PT. G. AISTON. STH. AUSTRALIAN M.R.**

George (Poddy) Aiston (1879-1943) was born at Burnside SA, and in 1897 enrolled into the South Australian Military Forces, becoming an orderly in the Chief Secretary's Office at Government House. He enlisted in the South Australian First Mounted Rifles Contingent in 1899. He wrote a letter of his experiences of the front that was published in the *Adelaide Chronicle* in March 1900 and that same month at the Pantheon in Adelaide he exhibited relics he had 'gathered on the battlefields.' This appears to be the start of his interest in collecting objects.

His bars on the medal are Cape Colony, Orange Free State, Johannesburg Diamond Hill and Belfast. At a later stage he added an unofficial clasp '1899-1900'.

After the war he enlisted into the SA Police Force, and from 1904 spent five years at Tarcoola and Tumby Bay and while there befriended the local Aborigines and collected stone tools and sent them to the SA Museum. From 1912 to 1923 he was based at the Birdsville Track where he befriended the indigenous peoples and studied their culture while carrying out his duties as a police officer. He was in regular contact with a Melbourne art dealer and at least four archaeologists and again supplied museums with Aboriginal tools and fossils. In 1923 he resigned from the Force and bought the Mulka store. In 1931 in Canberra Aiston catalogued the Commonwealth Horne-Bowie collection of Aboriginal implements.

Aiston died at Broken Hill and ten years later his widow donated ethnographic, arms and armour to the SA Museum. They later acquired many of his photos. His papers and correspondence are in the National Museum of Australia, Mitchell Library and the SA Museum.

George Aiston, appears in the Australian Dictionary of Biography, and was written up by Philip Jones. The ADB records much more information than the above brief notes.





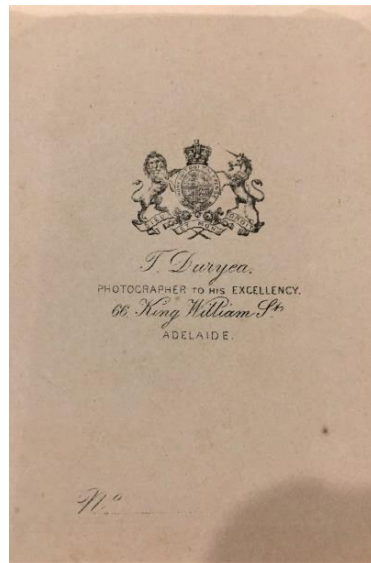
**Framed Wool work picture depicting a typical late Victorian Australian single storey house with veranda and picket fence. c1990s. Size including frame 55 x 45 cm.**

This example was recently acquired in Bathurst at a second hand dealer's shop by the current owner. The picture was most likely created using a set pattern, by a woman living in the Bathurst area. Wool work was popular in Australia from the 1960 through to the 1990s and most examples depict English country scenes and pets.

The reverse has the framer's details: Dimension Framing / Custom Picture Framing / 64 Bentinck Street / Bathurst 2795 / Phone 02 6331 9373. The business was established 30 years ago and has since moved to another address in Bathurst.



**Two 'Australiana' possum visitors!**



**"Frederick Molteno with violin" and "Alice Molteno with harp", August 1866, a pair of carte de visite photographs, Townsend Duryea, Adelaide. 10 x 6 cm.**

Frederick Molteno (1859-1866), was born in Geelong (his father a librarian), and became an overnight sensation with his first concert in Melbourne in October 1865, aged just six. He was dubbed the "Australian Infant Musician" and "The Infant Paganini". The following month he shared star billing with the English entertainer Lady Don, and, then in Sydney, gave a private performance at Government House.

Arriving on tour in South Australia in August 1866, seven year old Frederick developed a mild fever. It was initially not considered serious, and doctors said the country air at his next concerts in Gawler and Kapunda might do him good, but he slowly weakened. Returning to



Adelaide he died two weeks later in Norwood of typhoid. He is buried at West Terrace Cemetery without a headstone. The family returned to Melbourne and there is no record of them ever coming to Adelaide again.

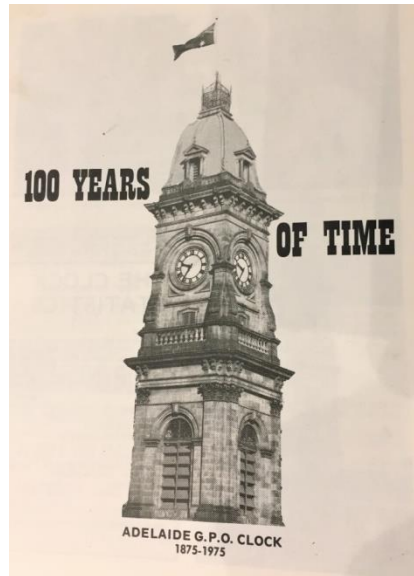
Alice Molteno (1857-1931), was also promoted as a child prodigy, but an Adelaide reviewer was less convinced, writing "...it is a great mistake to bring her before the public so early...It is really pitiable to see an interesting child who ought to be in bed at an early hour set up ... before an audience and a grave responsibility rests on those who put her forward".

In 1867 the Motenos suffered further loss while relocating to Tasmania. Their steamer, the "Black Swan", was rammed at night by another ship and slowly sank in Port Phillip Bay with all their possessions, including Alice's harp. Two years later, in Launceston, Alice's mother died in childbirth and the family emigrated to England. During the 1870s Alice played in concerts in the United States, and at Albert Hall and Covent Garden in London. In the 1880s she was advertising as a private music teacher to children before marrying at age 34 in 1891.



**"Aboriginal man with two Europeans", carte de visite photograph, 1873 - 74,  
Melbourne Photographic Company (George Freeman), Rundle Street, Adelaide.  
10 x 6 cm.**

A studio portrait of three young men - one Aboriginal and two Europeans (possibly brothers), all unidentified for the moment. The 'brothers' look as though they were more associated with the church rather than pastoralism. The studio imprint verso gives a relatively tight date range of June 1873 to about November 1874. During this time period the Forrest brothers, with two Aboriginal members, crossed from the W. A. coastline to the Overland Telegraph Line, and were photographed by George Freeman in Adelaide (not the sitters here); the Poonindee Mission cricketers played an annual match at St Peter's College; and George Taplin of Point McLeay wrote his landmark book "The Narinyeri".



**“100 Years of Time”, a booklet on the history of Adelaide’s GPO clock and clock tower. 1975**

Published to celebrate the centenary of the landmark public timepiece, first set in motion on 13 December 1975. Set in the Victoria Tower of the GPO in King William Street, the clock had been commissioned from Joyce & Son of Whitchurch, Shropshire from specifications drawn up by Charles Todd, the Postmaster-General. The bells that still ring out the quarter hours across Adelaide were made in England by John Taylor of Loughborough, with their chimes modelled on those of Westminster Abbey.

Designed in the Italianate style by Adelaide architects Edmund Wright and Edward Woods (with modifications), the grand freestone edifice of the GPO had its inception with the laying of the foundation stone by Prince Alfred, Duke of Edinburgh, in 1867. While opened for business in 1872, the clock tower itself was not completed until 1876, and it remained as Adelaide’s tallest structure into the early twentieth century.

The GPO was a great source of civic pride, bolstered by the fact that it was there that the first message sent along the Overland Telegraph was received, in 1872. Thus Adelaide was foremost among Australian cities in being linked to the world with telegraphic communication, the internet of its day.



**Left: Bank of Victoria’s plastic map of Australia, with their home state painted black. c1960-80s. Right: A metal stencil Australia pattern template**

The yellow map appears to be a promotional item for school children.

The advantage of the metal example is that the image is void, thus it can accurately record the location of the island state.





**Plastic stencil maps of Australian states used by school children c 1950 onwards.**  
**Each stencil measures approximately 210mm x 210mm.**

Since these stencils were made shortly after the Second World War they have proved very popular in schools all around Australia. Apart from the borders they allow students to mark major rivers and lakes. The four lakes in South Australia rarely have water in them.

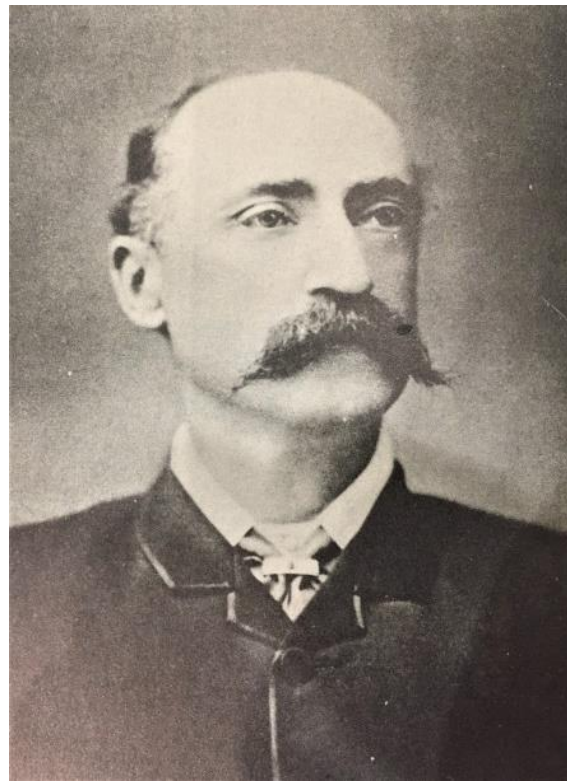
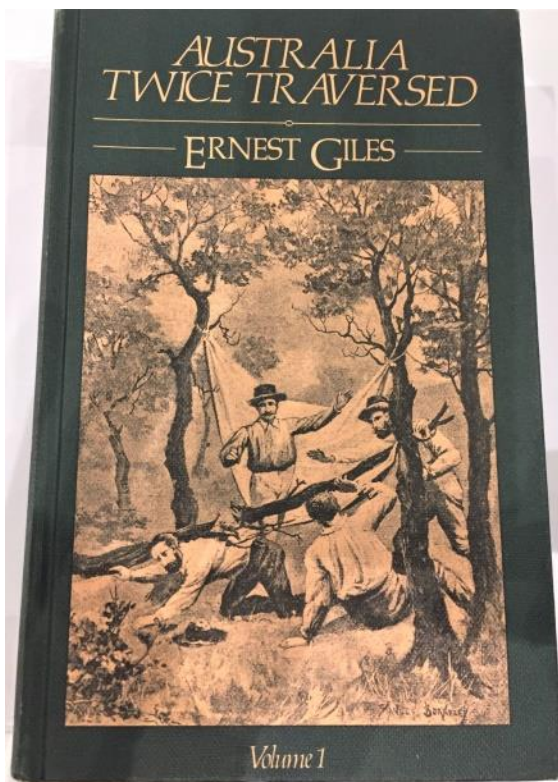


**An assortment of dishes, a sign, and a biscuit cutter.**

Bingham bronze sign 40x30 cm, metal biscuit cutter 4 cm approx, an enamel alphabet plate with a map of Australia in centre, plate, 30 cm. China ware: Tasmanian plate with lion in

centre 17 cm, Mug with a crude map of Australia 9 cm, a plate with map of Australia with apple branches, 14 cm.

A Trove search was conducted under “Bingham” and ‘Bingham Australia’ was unable to reveal anything about the Bingham sign that has an outline of Australia including Tasmania.



**Facsimile copy of *Australia Twice Traversed* – volume 1, Ernest Giles. Doubleday, Sydney (n.d.) 1979, hardcover. 23.5 x 15 cm.**

Won in a raffle, this book has led the owners on a modern day exploration of Giles’ journeys of exploration. The original two volume edition was published in London by Sampson Low, Marston, Searle & Rivington in 1889, and was regarded by one authority as “...arguably the most handsomely produced of late nineteenth-century Australian books”.

Ernest Powell Giles (1835-1897) immigrated to Australia with his parents in 1850, settling in Adelaide. His initial forays were small-scale expeditions along the Darling River, searching for land suitable for cultivation. Later, on the completion of the Overland Telegraph Line in 1872 he set off from Chambers’ Pillar with two companions in an attempt, mainly sponsored by Ferdinand von Mueller, to make the crossing to Western Australia. That was foiled by their failure to cross Lake Amadeus; however he was successful when in 1875 and equipped with camels by Thomas Elder he left from Beltana. From there he went to Pt. Augusta, then northwest and west until he reached the WA border.

The two volumes record Giles’ five expeditions through the centre and west of Australia and are based on his personal journals, recording the hardships and dangers his parties faced, and describing a landscape unaltered by the spread of colonization. This book (vol. 1) covers the first two unsuccessful expeditions of 1872 and 1873, and begins with an account of those who explored before him. Volume 2 deals with his later expeditions.



**Hand-painted ceramic lamp base, Daisy Merton on Newtowne Art Pottery blank.**

**Height 13 cm, width 18 cm.**

Daisy Merton (née Blackman 1891-1972) was a skilled painter and decorator. Brought up in the Snowy Mountains, her love of the bush showed itself in the wildlife, flora and landscapes she painted onto the Newtowne Art Pottery range while employed by the Bakewell Bros Pottery in Sydney from 1934, such as the example above.

With her artistic bent developed by painting lessons when young and extended by learning pokerwork, when she was left widowed and with three small boys to support in 1929 she was able to find employment with the Sydney firm of Norman Heilman. There at the Chippendale studio, as principal artist, she decorated vases with pokerwork, before moving to Bakewell's.

The five years at Bakewell's were spent decorating their production art pottery, mainly with a standard range of subjects, but with occasional excursions into the more abstract and impressionistic. Advised to set herself up in business, Merton installed her own kiln in 1939 and began to produce slip-cast figures, as well as making more useful domestic goods through the wartime. During the 1950s she worked for the Jedda Pottery at Neutral Bay until retirement.

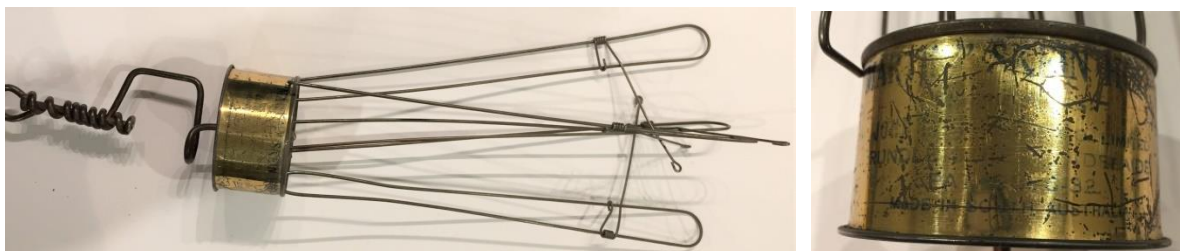




**Unbranded smocking machine.** 32 cm long, the metal barrel is 12 cm in diameter.



**G W Lucas smocking machine.** 30 cm long, the metal barrel is 12 cm in diameter.



**John Martins 1947 wool winder.**  
65 cm across diagonally with the arms fully extended - folded up it is 48 cm long.

These items are related in the craft category, but also because they have all been created from necessity and ingenuity. The smocking machines and wool winder were sold at John Martins, David Jones and other retail outlets in Adelaide. We usually associate retail stores of that calibre with a high professional standard of saleable items. However, during the time these and other items were made, which stretched from the 1890's to the 1950's, lack of industry, materials and most importantly, income, made local production, and cottage industries a viable proposition.



**Handmade buttons made in South Australia. c1945**

Materials for production were in short supply so buttons were made from wood, bone, horn, plaster, wax and in the case of an attendee's mothers' buttons, bread dough. Her father was a baker and she and her friends would use the bread dough to mould buttons which were then slow baked and decorated. Most of the 'paint' shown here is fingernail polish.



**GW Lucas of Tennyson SA smocking machine with instruction leaflet.**

Since the show and tell an attendee who embroiders showed the pictures of the smocking machines to her teacher and has since received the above photos of instructions of a similar smocking machine.





**Photo (unpublished) of Arthur Mailey's Bohemians that included Don Bradman and Joe Evans, taken at Parkes NSW, c1928.**

Ian Evans, son of Joe Evans and a recipient of the SAASG reports sent us the above image.

Ian writes: In 1928 my Father, Joe, was secretary of the local cricket club at Parkes, in the Central West of NSW. He was a good bowler and was known around the Central West as Jazzer Joe because of his unusual and very successful bowling style.

Dad was given the job of making all the necessary arrangements for a visit by a touring team known as Arthur Mailey's Bohemians. Mailey played in 21 Test matches between 1920 and 1926. He used leg-break and googly bowling, taking 99 Test wickets, including 36 in the 1920–21 Ashes series.

Mailey's team consisted of some leading players from the State teams of NSW and Victoria. Peeking into the shot in the back row is Jimmy Bancks, creator of the then-famous cartoon character known as Ginger Meggs.

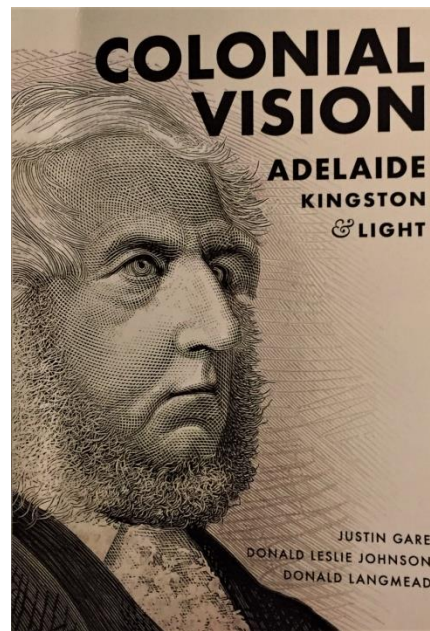
There was also a youngster named Bradman who, although only 20 at that time, had shown a bit of promise.

After the match a group photograph of Mailey's team was taken. Because of his sterling work for their visit Dad was invited into the group for the shot. In the photo he's sitting next to Bradman. Arthur Mailey is in the front row, wearing a cap.

Many years later my mother wrote to Don Bradman in Adelaide and asked if he would be willing to sign the photograph. He was, and my Mum sent the photograph to Adelaide. That's why Bradman's signature is on this historic cricket artefact.

Bradman's score in the match: just 18. Who won? The result was a tactful draw.





**Recent Publication**

**Colonial Vision Adelaide Kingston & Light**, by Justin Gare, Donald Leslie Johnson and Donald Langmead. Stress Press, 5 Brick Kiln Heathfield, SA, 5153, [jgare@internode.on.net](mailto:jgare@internode.on.net) Soft cover, 142pp 15 x 23 cm. Recommended retail \$20. Only available from the publisher.

The authors: J. Gare is a timber conservator and researcher and has won the Australiana Society's Peter Walker Fine Art writer award. D.L. Johnson and the late D. Langmead are academic historians who have studied and written papers on Light and Kingston.



**A**



**B**

**A: Australia, Chenille rosella, 1850–1870. Private collection**

**B: Sera Waters (Australia b.1979), Survivalist sampler #2, 2020–21. Sera Waters**

See these works and some hundred more from around the world at the David Roche Foundation House Museum, 249 Melbourne Street North Adelaide. The SAASG attendees have loaned a substantial portion of the exhibits.

**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](http://www.rochefoundation.com.au)

## Other Adelaide Events

### **Adelaide Society of Collectors holds monthly meetings**

**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](mailto:theadelaidesocietyofcollectors@bigpond.com)

**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)



**SA Museum, North Terrace, is located next to the Art Gallery of South Australia  
This 'Wonders' exhibition is highly recommended.**