

SA Australiana Study Group 67th Meeting, 1 July & 8 July 2021

We recommend readers to the Australiana Society website

<https://www.australiana.org.au/> and encourage membership.

Attendance: 10 & 8 (held over two nights due to Covid-19 Restrictions)



Silver coffee pot presented to George Goyder, Adelaide 1894. Maker J.M. Wendt.

Height 25 cm.

George Woodroffe Goyder (1826-1898) was given the coffee pot as part of a four piece cased tea and coffee service, along with an illuminated address, on his retirement as Surveyor-General of SA. His career in the SA public service had begun in 1851, and ended with him in ill-health and under political attack, resigning to set up his own business. His position as Surveyor-General had involved a great deal of arduous travel, as well as having to negotiate conflicting demands in the rating and allocation of land, and all this took its toll. A formal presentation was made to him of an illuminated and bound address, but his confreres in the Survey Department felt that this was far from enough. They banded together and separately presented him with “...*the tea and coffee service...of four pieces, which are of dull silver, beautifully engraved with fern leaves, while on one side there is Mr. Goyder’s monogram, and on the other side his crest.*” This too was accompanied by an illuminated address. Members of the pastoral community were later to recognize his achievements by giving him a purse of a thousand guineas.

Goyder had trained as a railway engineer in the UK, migrated to Melbourne in 1848, and in 1851 moved to Adelaide to marry Frances Smith. Initially employed that year as a draughtsman in the office of the Colonial Engineer he soon left, but rejoined the public service in 1853 as chief clerk in the Land Office. After exploration north of the Flinders Ranges he gained the position of Surveyor-General in 1861. Disputes over mining claims and land valuations dogged him through the sixties, in the middle of which he presented the government with his map showing “...the line of reliable rainfall...” to be used for defining the limits of agricultural land, now known as Goyder’s Line. This was adopted in 1872, but then removed in 1874 to allow agricultural expansion further north. A succession of dry years from 1880 proved the wisdom of his line, as crops withered and livestock starved.

Sent to the Northern Territory in 1869, he was charged with selecting the site of Palmerston (now Darwin) and surveying over half a million acres of surrounding land. The pressure of work, ill health, and low pay led him several times to either resign or seek leave, and all was compounded by family and other demands, as well as difficulties caused by his somewhat prickly personality. On his resignation to set up his own surveying practice in 1894 he also became president of the Royal Geographical Society, SA Branch. He did not have long to enjoy his “retirement”, ended by a heart attack and then a stroke, 2 November 1898.

Around the time of the presentation to Goyder, the supplying jeweller J. M. Wendt was celebrating its 40th anniversary and position as the preeminent such business in Adelaide. On display in the front window of the shop were the 1893 Waterloo Cup, the 1894 Adelaide Gold Cup, John Warren’s model of the Block 10 Mine, a claret jug and tray presented to Zebina Lane (late Captain of the Block 14 mine) and Goyder’s cased tea and coffee service.



“Catherine’s Apron”, embroidery on silk, 19thC. Height 40.2 cm, width 45.5 cm.

The apron was given to Catherine Nora Lewis (born 1867 née Fitzgerald) when she married Frederick William Lewis in 1889 at St. Laurence’s Church, North Adelaide. Family tradition records that the giver was an aunt who had it in her trousseau when her fiancé died, and so never married. It was originally edged with machined lace, now lost.

Catherine’s parents had arrived independently from Shanagolden in Limerick, Ireland. Her mother Ellen was aged 19 when she emigrated with two brothers on the ship *Fatima* in 1850, while her father Michael was also 19 when he arrived on the barque *Sultana* in 1854. They married at St. Patrick’s in Grote Street in October 1854, and farmed land they bought at Moppa near Kapunda, living in a house that Michael built and where Catherine was born. Tradition relates that Frederick had jumped ship and gone to work on the Fitzgerald farm as a farmhand, although no record of his desertion has been found.

Catherine and Frederick lived at North Adelaide, with Frederick working for the railways for 41 years and Catherine bearing and raising 14 children. As well as being a trainer for the North Adelaide football team from 1905 until 1923, Frederick was instrumental in forming a football team among the railway men, and they competed against railway teams from interstate for the Nash Shield. He also came to notice when the cow he grazed on the parklands was stolen in 1915, the SA Police Gazette recording its value at ten pounds.



**Gold "handbag" charm, unmarked, on chain, late 19thC.
Height 15 mm, width 16 mm, depth 9 mm. Chain 75 mm.**

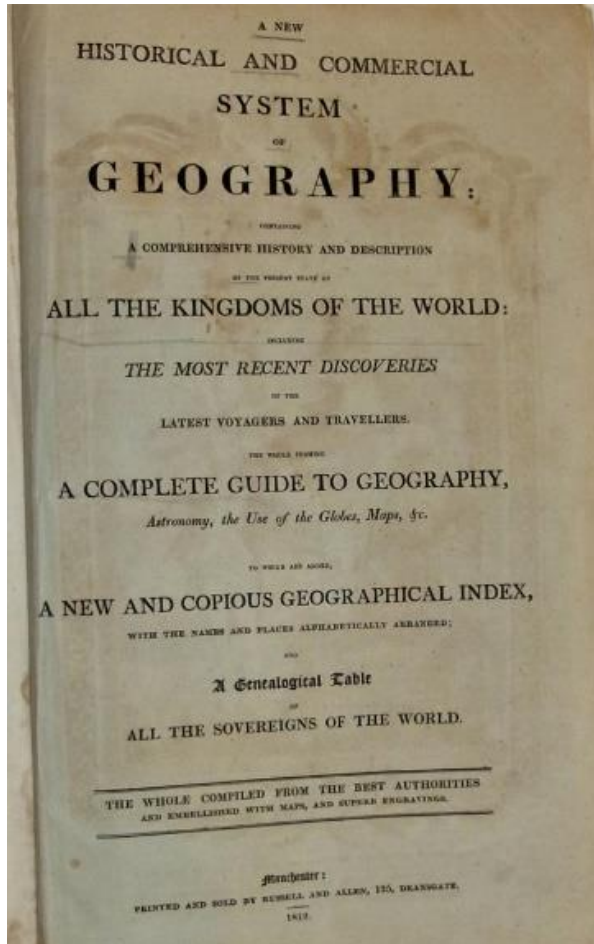
Once owned by Catherine Lewis, the unmarked charm is decorated in yellow, rose and green gold and is formed of two stamped halves soldered together. Probably made in England, and non-functional, the current owner thinks that it may once have decorated a chatelaine.



**Box made from various Australian timbers made by Ryans (maker's label removed).
C 1900-1925, size 8.0 x 11.0 x 5.5cm**

Timbers include silver ash, Queensland walnut and cedar and are glued together. The owner has seen an identical example at 'Colonial Rarities and other Curiosities' Newcastle NSW which had the label as shown below.





“A New Historical and Commercial System of Geography...” printed & sold by Russell & Allen, Manchester 1812. 38.1 x 25.4 cm.

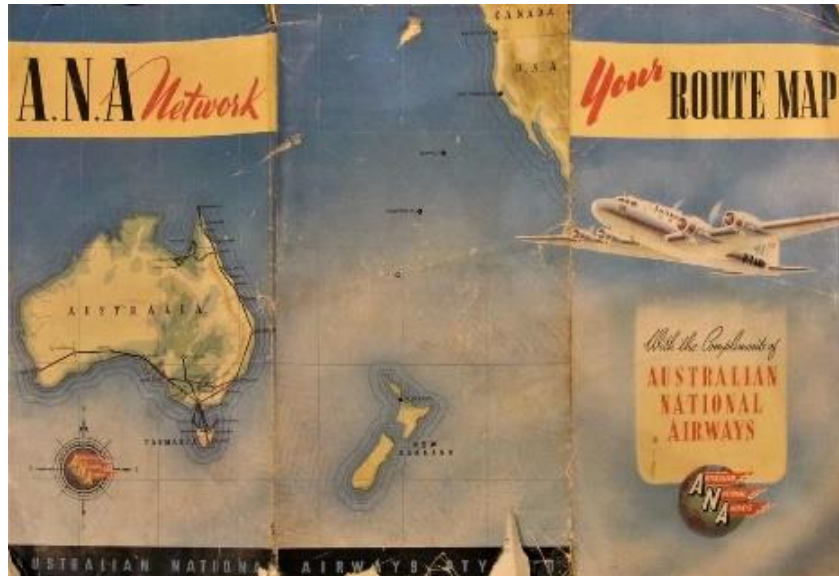
Catering for curiosity about the world and the expanding British Empire, this was an “all in one” book to go to in 1812. As shown by the frontispiece entitled “*Britannia Seated on an Eminence, With a Lion at Her Feet...*” this volume was not published for a nation with doubts about itself (even in that lion looked rather like a stuffed toy). Britannia crowns a very young looking James Cook with a laurel wreath as Neptune looks on, History records the scene, and a cherub above flourishes a trumpet bearing the names of Columbus, Anson and Cook. That same engraving had been used in an earlier edition of 1806.

The book runs to over 700 pages with engraved plates showing maps of the world, America, the West Indies and Asia and Europe, and views of cities such as London, Dublin, Madrid, Lisbon and Florence. This copy, even with its defective binding and water staining, gives us a fascinating view into the world as the British saw it two centuries ago. Interestingly enough, contemporary commercial reprints of it are now fairly readily available.



Wool-work tapestry depicting two parrots, 19th century, by an unknown hand. Frame overall 57 x 54.5 cm.

Bought at a Launceston auction in the early to mid-1990s, the defects in condition of the embroidery were accepted because of the frame, which is of finely figured Huon pine veneer over Baltic pine. It is not known whether the parrots are Australian or generic birds used for decoration.



Colourful fold-out promotional brochure for Australian National Airways, c1950.

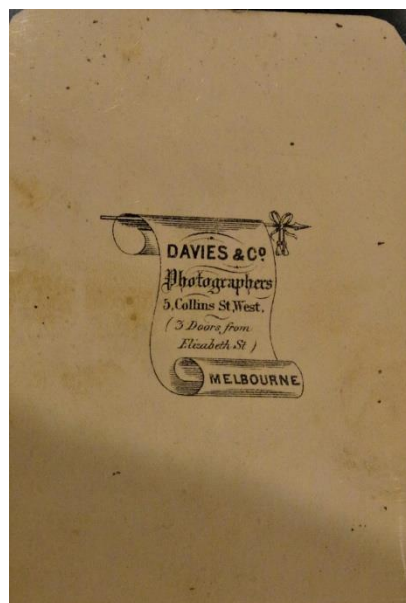
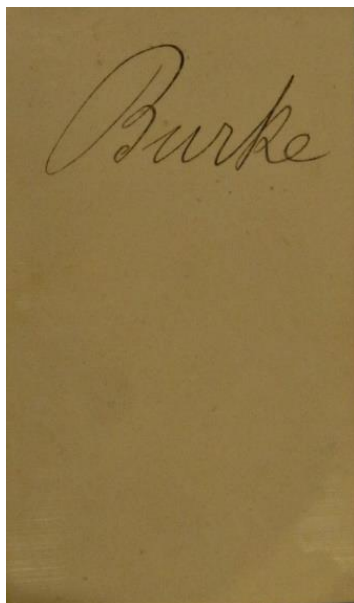
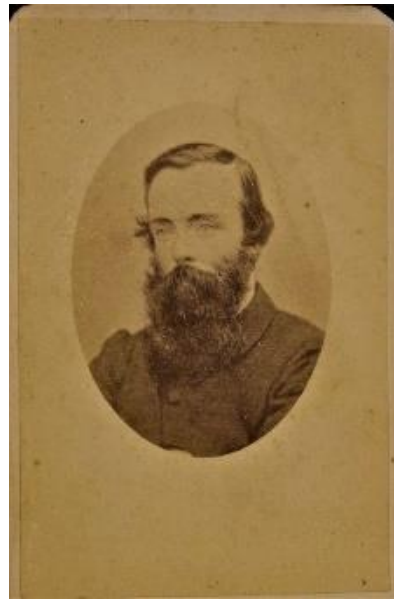
The brochure illustrates route maps of centres served by ANA. The airline had been formed by the amalgamation of Holyman’s Airways and Adelaide Airways in 1936, serving Sydney, Melbourne, Tasmania and the Adelaide and Perth routes. Although some of its aircraft were requisitioned by the government on behalf of the war effort in 1939, the resulting transport demand within the country gave ANA a great boost. Serious competition for the airline came in 1946 when Trans Australia Airlines (TAA) was set up by the Commonwealth Government, and ANA developed a service to North America.

Following the death in 1957 of Sir Ivan Holyman the shareholders of ANA approached the government with a view to it buying the business and amalgamating it with TAA, but this fell through. Then an approach from Reginald Ansett was rejected initially, but finally agreed to, with the result that ANA was merged with his smaller Ansett Airways in 1957, and Ansett-ANA was formed.

The brochure carries on the back an advertisement for Air Ceylon, which dates it to the short period 1949-1953 when the two were in partnership.



Route map section showing southern ports served from Melbourne by ANA c1950.



Robert O'Hara Burke (1821-61), c1862, attributed to Henry Glenny, hand tinted carte de visite photograph, Kyneton, Victoria. 11 x 6 cm.

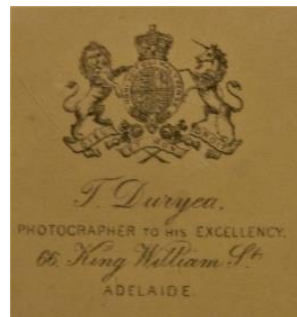
Robert O'Hara Burke (1821-61), c1864, Davies & Co, carte de visite photograph, Melbourne. 10 x 6 cm.

Robert O'Hara Burke's portrait is known from a single photograph. This was itself photographed - as were resultant copies - as studios throughout Victoria looked to issue their own souvenir carte de visites following Burke's death in 1861. The remains of Burke and Wills were reinterred at the Melbourne General Cemetery, January 1863, and the Burke and Wills statue was erected in Collins Street in 1865. The cartes were advertised in newspapers for a shilling each and sold well into the mid-1860s.

William Davies & Co ran a series of well-known photographic studios in Melbourne during the 1860s and 70s, including one across from the Melbourne waxworks that featured a diorama of Burke, Wills and King returning to the abandoned Cooper's Creek depot.

Henry Glenny (1835-1910) operated a photographic studio at Castlemaine while Burke was there as Superintendent of Police (November 1858 to June 1860). Both were Irish Protestants.

Glenny had also been a volunteer police trooper (at Ballarat at about the time of the Eureka Rebellion) and had also lived at Beechworth and volunteered at the local district court (where Burke had previously been posted). This carte came from Glenny's personal album and Glenny's self-portrait was on the same page. It may be a copy of Johnstone & Co.'s carte de visite (which itself was a copy of an earlier photograph). In 1880, Glenny was present as a J.P. at Ned Kelly's hanging and described the event, and his interpretation of Kelly's last words, in his book "Jottings and Sketches at Home and Abroad" (1889).



"When I am dead, place my revolver in my hand and leave me unburied as I lie", 1866, Townsend Duryea after Adam Gustavus Ball, carte de visite photograph, Adelaide. 10 x 6 cm.

A commemorative carte de visite of Burke's death at Cooper's Creek, created by photographing Adam Ball's sketch that also included Ball's poem below. The title derives from Burke's wishes to John King the day before he died in an abandoned aboriginal wurlie.

Adam Ball (1821-82) was yet another Irish Protestant. The son of an army officer and university educated, he emigrated to Sydney aged 18 and worked as a civil engineer. Aged about 26, in 1847, he helped overland a mob of cattle to Adelaide, and then stayed. Thereafter he worked as a surveyor, a station manager in the Flinders Ranges, and took part in minor exploration expeditions. He exhibited with the SA Society of Arts in 1859 and 1860. His watercolours and pencil sketches are held in numerous state collections. A variation of this sketch is held at the National Gallery of Australia. A number of his poems were published in newspapers.

Townsend Duryea (1823-88) - South Australia's pre-eminent portrait photographer of the nineteenth century - reproduced a number of Ball's drawings of horse-riding and bush scenes as carte de visites between c1865 - c 1871.



Sydney Morning Herald newspaper, Centenary Issue with Supplement, Saturday, 18 April 1931. No. 29,106. 67 x 54cms (cover), 68 pp.

The issue contains a facsimile of the first issue – Monday, 18 April 1831 – carrying for its motto a couplet by Pope:

*“In moderation placing all my glory,
While Tories call me Whig – and Whigs a Tory.”*

Published to mark the centenary of one of Australia’s pre-eminent newspaper, which began life as a four page weekly called the *Sydney Herald*, under the proprietorship of Ward Stephens, Frederick Stokes and William McGarvie. Subscribers were 750 in number, in a city of 15,000 residents, and the early issues were printed on a small hand press known as a “Columbian” in offices behind the “Keep within the Compass” Inn, which fronted George St. The original paper was seven pence per copy.

After a number of ownership changes, which saw the paper go to a tri-weekly by mid-1838, and to a daily by October 1840, John Fairfax and Charles Kemp took over proprietorship in early 1841 thus inaugurating a dynastic newspaper empire that has sustained itself for more than 150 years. On 1 August 1842 it assumed its fuller title *Sydney Morning Herald*. Kemp sold out his share to his partner at the end of 1853, and the offices were removed to the corner of Hunter and Pitt St. in 1856. In 1858 electric telegraph was introduced into Australia, connecting Sydney with Melbourne and Adelaide, thus transforming news gathering and dispatch.

The Centenary Issue with Supplement is littered with many items demonstrating the remarkable progress made in all aspects of Australian society over this period, in automation, technological advance, and communication. By 1931 Sydney boasted a population of a million and a quarter people, and the newspaper’s daily average sales of 220,000 made it by far the largest in Australia at that time.



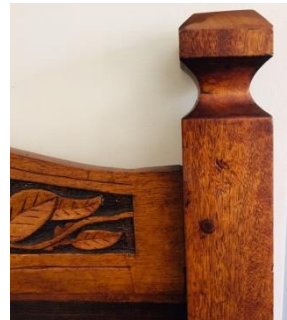
**The IHC (International Harvester Company) bronze kangaroo
circa post WWII. Height 9cm
left: stamped IHC right: stamped GEELONG**

The International Harvester Company had its origins dating back to 1874 when Cyrus Hall McCormick produced a wire tying grain binder, and when six years later he learnt that William Deering had a similar product he entered into a trade war. This ended up in 1902 with the two competitors combining to form the International Harvester Company of America.

The company in Australia simply called itself the International Harvester Company, and the firm had a factory in Geelong. The land where the plant was built, on Corio Bay, North Shore, Geelong, Victoria was acquired by the company in 1937. Within a few months of being it being built Australia was at war, and the agricultural manufacturing company changed its operations and made motor trucks, gas masks, torpedo bombers, service rifles, howitzers, bren guns and machine gun carriers.

Upon cessation of hostilities in 1945 the factory went back to producing agricultural machinery and later earth moving equipment. Other factory sites were built on the other side of Melbourne by the company.

The kangaroo figure: There are two sizes of the kangaroo; 17cm and 9cm high. The 17cm ones were given away as paperweights to valued clients by salesmen. The smaller examples were made from the left over brass from casting and were created behind the boss' back!





Carved timber single bed head and foot end.

Timber: Queensland maple, *Flindersia brayleyana*, in what is variously described as a ripple/quilted or fiddleback figure.

The shield is quartered and depicts a Maltese cross (for Queensland) pick and shovel (mining industry) Golden Fleece (wool industry) and a sheaf of wheat (agriculture). The recessed stippling in the shield is gold painted. The shield is supported by a kangaroo and emu, and a star above. On both sides of the arms are flowers and leaves.

The two birds are surrounded by stippling. There is a snake below the kookaburra, which is common when depicting a kookaburra. The two panels are solid timber, (not plywood), the grain pattern matching on both sides. Further confirmation of this is that the panels have shrunk across the grain. They were carved when the timber had not been fully seasoned. This can be seen at the top and bottom of the panels as about 2 cm are plain – a sign of shrinkage.

The foot end legs have grooves running from the top to the bottom on two sides. This is a typical pattern of Edwardian furniture.

The timber has been assembled using mortise and tenon joints and each of the four legs have been pinned.

The four iron support locks are not original, as there is a hole in the wood below them. The iron supports have been attached using Phillips head screws.

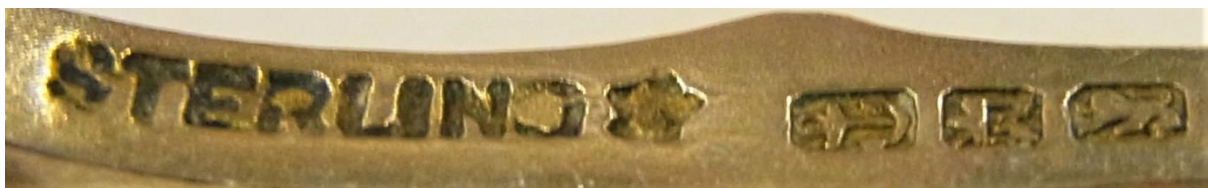
There is evidence that the base of the legs originally had castors attached, a hole surrounded by metal.

Stylistically the bed dates from 1900 to 1910. In later examples the panels were made from plywood and the legs were not fluted. During the late Victorian - Edwardian era Australians were very nationalistic which accounts for the coat of arms. The kookaburras were popularized by the artwork of Neville HP Cayley (1853-1903) and stippling on wood was common during the Edwardian era.

The maker is unknown, but it may have been carved by a man or woman, presumably in Queensland as the timber is from that state and the coat of arms includes a Maltese cross – the symbol of that state since 1873.

Provenance: The bed was for some twenty years displayed at a private Maryborough (Queensland) Museum in the late 20th century.

The owner has contacted a number of experts and they have given their thoughts, and he thanks them. The owner is entirely responsible for the above comments.



Set of six souvenir teaspoons with the cipher of Edward VII, each enamelled in the bowl with a Melbourne landmark public building, c1901. Maker unknown. Length 10.5 cm.

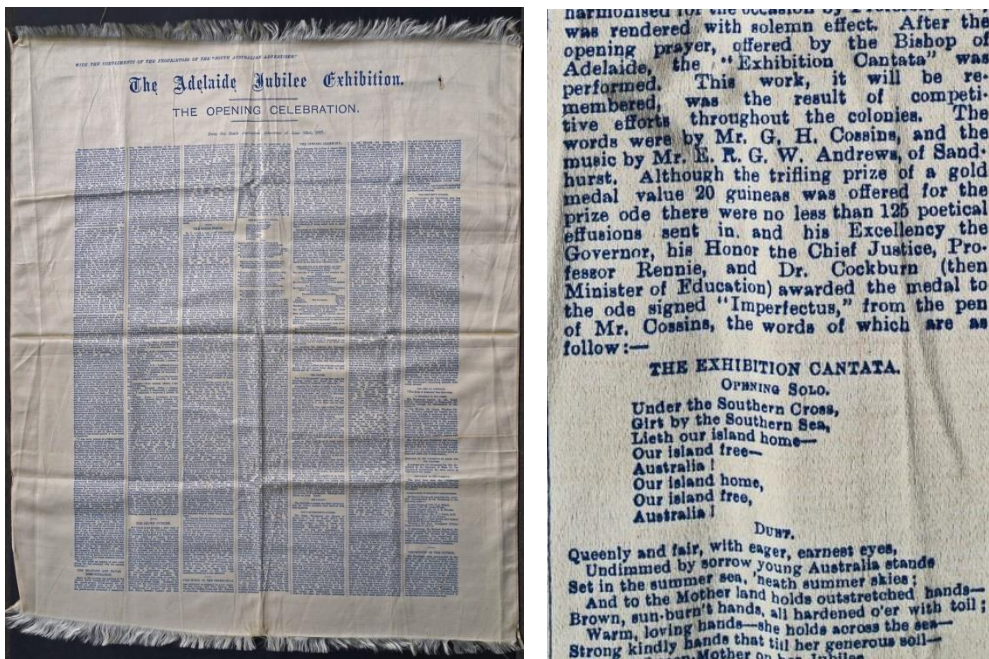
Most likely produced to celebrate the coronation of Edward VII, the spoons are made in two parts, with the bowls joined to the die-struck stems. The buildings featured are the Town Hall, GPO, Government House, Exhibition Building, Public Library and Parliament House. These enamels appear to have been hand-tinted and based upon contemporary engravings. The spoons carry the marks as shown, which seem likely indicate an unknown American manufacturer. At the time there was almost a frenzy of souvenir spoon production, particularly in America, whereas in Australia, marks similar to those used in England were often adopted. It is remarkable to see such a set together, as even single examples are rarely found (in the writer's experience).



**Sydney International Exhibition 1879 Season ticket No 929 issued to Miss S Wiley.
6 x 10.5 cm.**

The season ticket records the price of the ticket, three guineas, and a photo of the holder appears on the ticket. The secretary of the Exhibition, Augustus Morris has signed the pass under a seal. The Executive Commissioner PA Jennings has also signed. This example is not in a holder. Little is known about Miss S Wiley, but she obviously came from a well to do family.

The exhibition opened on 17 September 1879 and closed on the 20 April 1880. It was spread over 15 acres and 23 nations were represented. Attendance records reveal 1,117,536 people attended.



**Printed silk souvenir of the opening of the Adelaide Jubilee Exhibition of 1887.
66.5 x 54 cm.**

Published and distributed by the proprietors of the South Australian Advertiser to a select few, the silk printed account of the opening was one of the great number of souvenirs of the occasion. The survival and fine condition of this example is remarkable.

The Adelaide Jubilee Exhibition opened on 21 June 1887, the culmination of plans made and unmade, with the aim of celebrating Queen Victoria's jubilee as well as the recent 50th anniversary of the Proclamation of South Australia. Its funds were eventually underwritten by some wealthy guarantors with hopes, later realized, of recompense from ticket sales. It ran until 7 January 1888, and during September was complemented by the Royal Agricultural and Horticultural Society Spring Show, held opposite the Exhibition site, and on the east side of Frome Street.

The success of the Exhibition was measured by the number of visitors, claimed as 789,672, which was twice the size of Adelaide's population. The 192 members of the 34 juries adjudicated on 3,426 awards. And culture was not overlooked, with organ recitals by William Pybus (grandson of the William Pybus noted on page 19), band performances, and Miss Hawkins giving a "vocal intermezzo."



Framed photograph on paper of a log house with bark roof. Unknown photographer, c1870-90. Image size 9.5 x 13.9 cm.

The faded image shows a house built of horizontally laid logs, and with a roof of bark sheets. In the foreground is a fence of horizontally woven sticks, while to the left a man wearing a hat and waistcoat is seen walking away, using a walking stick. An earlier owner of the photo thought that the scene was recorded in Victoria, possibly near Woodend.

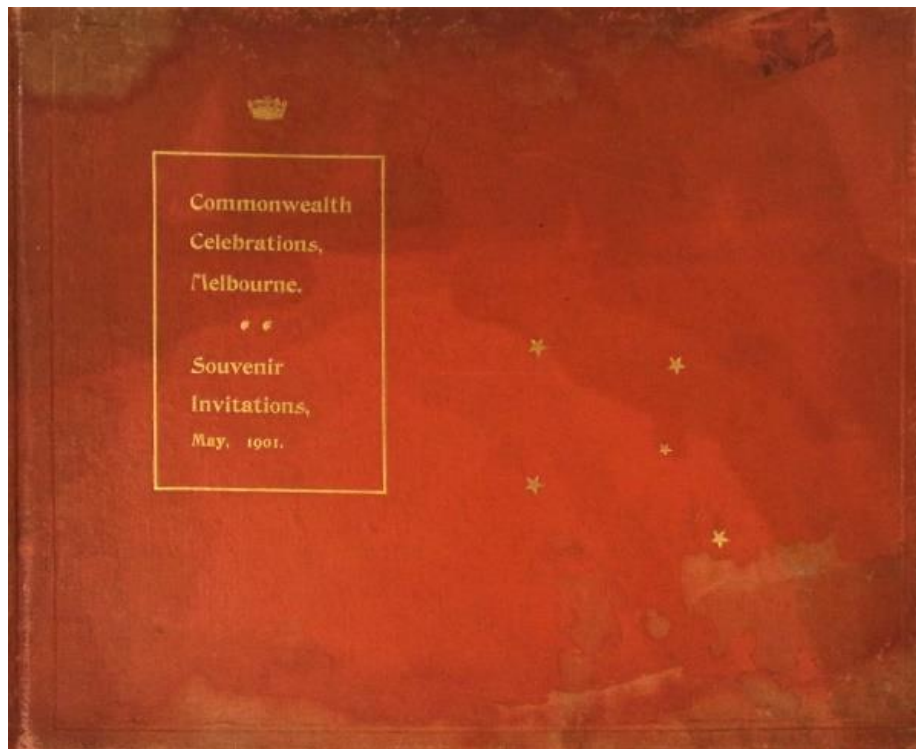


Lobethaler Königschiessen. 16th Feb 1885, silver medal won by F.H. Sonnemann, 131 Ringe. Maker H. Steiner Adelaide Size 40 mm.

Lobethaler was a rarely used German variation of Lobethal. During WWI the Adelaide Hills town was renamed Tweedvale, and in 1935 it reverted to its original name.

Franz Heinrich Sonnemann was born in Kniested, Hanover, Germany in 1834, and in 1857 migrated to Adelaide. In 1859 he married Anna Jahns of Germany and they had six children. By 1860 he moved to Hahndorf and shortly after established a bakery in the town. He represented the town as a member of the Onkaparinga District Council for 11 years. Sonnemann became a foundation member of the Hahndorf Rifle Club in July 1864, and won the Hahndorf shooting medal in its inaugural year of 1864, as well as in 1869 and 1885. He also won the nearby Lobethal Rifle Club shooting medals for a number of years including the 1885 medal shown above. Sonnemann died in Hahndorf on 18 July 1917.

The medal was supplied from stock by the Adelaide jeweller August Brunkhorst, who the year before had taken over the business of Henry Steiner on his departure to return to Germany. This was a time of depression in South Australia due to drought and bank collapses, so demand was slack in the jewellery trade. Goods bearing Steiner's marks were still being sold from stock for some years after he left the state.



Commonwealth [of Australia] Celebrations, Melbourne. Souvenir Invitations May 1901. This book belonged to Sub lieutenant R.J. Miller Victorian Naval Brigade & Mrs Miller. 37 x 29.5 cm.

The Invitations were to: Naval & Military Banquet 5 January 1901; Government of Victoria, the opening ceremony; A Conversation at Exhibition Building 7 May 1901; Witness the opening of Parliament 9 May 1901; Meet their Royal Highnesses the Duke and Duchess of Cornwall & York, 9 May 1901; and the Royal Review, 10 May 1901. All certificates were published by Sands & McDougall.



144 MECHANICS.

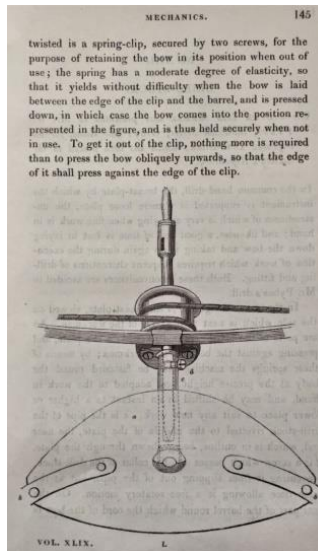
No. XIII.

DRILL-STOCK.

The SILVER ISIS MEDAL was presented to Mr. W. PYBUS, Smithon Street, Gray's Inn Road, for an improved Drill-Stock; which has been placed in the Society's Repository.

In the common hand-drill, the breast-plate by which the instrument is supported is a mere loose plate, the steadiness of which is very annoying when fine work is in hand; and likewise, a good deal of time is lost in laying down the bow and taking it up again during the execution of work which requires frequent alternations of drilling and fitting. Both these inconveniences are avoided in Mr. Pybus's drill.

In the annexed figure *a* is the breast-plate, viewed on the side which is next to the body of the workman. *bb* are parts of the elastic springs rivetted to the plate, and pressing against the back of the workman; by means of these springs the machine may be fastened round the body at the precise height best adapted to the work in hand, and may be shifted in an instant to a higher or lower place to suit any new work. *c* is the pipe of the drill-stock rivetted to the middle of the plate, the near end, which is in outline, being shewn through the plate. *d* is a screw which passes into the collar of the drill-stock, preventing it from slipping out of the pipe, but at the same time allowing it a free rotatory motion. On the near part of the barrel round which the cord of the bow is



**The silver Isis Medal awarded to William Pybus, London, in 1833. Diameter 40 mm.
Pybus's medal winning design recorded in the Transactions of the Society of Arts,
Manufactures, and Commerce, Vol XLIX**

William Pybus (? – 1854) was an ironfounder and engineer who was awarded the Isis Medal by the Society for the Encouragement of Arts, Manufactures and Commerce. The Society (now known as the Royal Society of Arts) had its inception in London in 1753, with the aim of *promoting improvements in the liberal arts and sciences, manufactures, etc.* They did this by awarding prizes, and this one was won by Pybus in the “Mechanics” category, for his improvements in the construction of the “common hand-drill” by attaching a spring mechanism to the breast-plate so that when the drill was laid aside the bow and plate stayed in alignment, saving much time.

William had arrived in SA on the *Orissa* with his young family, including his son William (c1820-1885) in 1840, and has been credited as Adelaide's first ironfounder. He also advertised as a gunsmith, locksmith and bellhanger. His early ingenuity, as shown by the medal, flourished in Adelaide, and was inherited by young William. Pybus was involved in the Apollo and Hercules Lodge in Gilles Arcade from its inception. The business, soon known as the Victoria Iron Brass and Bell Foundry was an early supplier of filtered drinking water to the city, was the first to erect a gas works, and also installed the first swimming baths. William junior took over running the firm in 1848 and did so until his death in 1885. A lodge medal presented to William junior in 1848 was shown at our meeting 64 in April 2021.



Silver Medal presented to Sir Samuel Davenport for 500 gallons of full bodied dry white wine at their wine show in October 1887 by the Royal Agricultural and Horticultural Society of South Australia. The edge is chisel engraved, and is struck from dies engraved by J S and A B Wyon of London.

The medal is 70mm in diameter and weighs 151.99 gm

Samuel Davenport was born 5 March 1818 at Shirburn, Oxfordshire, England, the son of banker George Davenport and Jane (née Davies).

In 1842 Samuel married Margaret Fraser Cleland and with his brother Robert emigrated to Adelaide in February 1843 settling in Macclesfield. Samuel had gained experience in France in cultivating olives and grape vines, and put this experience to use. He actively promoted agriculture and new industries in South Australia, published pamphlets on olives and the production of olive oil, silk and tobacco, and was elected president of the Royal Agricultural and Horticultural Society and later of the South Australian branch of the Royal Geographical Society of Australasia.

In 1846-47 and in 1855-56 he was a nominated member of the Legislative Council and was elected to the first Legislative Council under responsible government in 1857. He served twice as commissioner of public works. In 1866 he resigned from the council.

He was a trustee of the Savings Bank, a director of several companies and for twenty years president of the Chamber of Manufactures. In 1849-52 he served as a city commissioner. He was a trustee of the Poonindie institution and in 1860 gave evidence to the select committee on Aborigines. In 1851 he was executive commissioner for the colony at the Great Exhibition in London, at exhibitions in Philadelphia in 1876, Sydney in 1879 and Melbourne in 1880, at the Colonial and Indian Exhibition in 1886 and the International Exhibition at Melbourne in 1888.

He was knighted in 1884 and in 1886 appointed K.C.M.G. and given an honorary doctorate by the University of Cambridge.

In 1856 the Davenports purchased the Claremont property now known as Beaumont House. It was here that Davenport planted a vineyard and olive grove. Beaumont Vineyards became well-known for their fine wines and won several awards at Australian and overseas

exhibitions. As well as the vineyards at Beaumont, Sir Samuel had plantings in the Barossa Valley and at Mount Lofty.

Sir Samuel Davenport died on 3rd September 1906 and was buried at Walkerville Cemetery. Both Houses of parliament adjourned for his funeral. His memory is perpetuated in the Davenport Ranges and the Hundred of Davenport, and by the Beaumont Common, which he established as a reserve in 1849.

South Australia's History Poetry Prize

A 10 year old boy in Adelaide saw the Annette Gero war quilt exhibition at the David Roche Foundation House Museum and then entered the SA History Festival and won second prize with this poem.

Transformation – From War to Pieced

2nd May 2021

The rags he wore, a soldier's pride,
Lie as a blanket, at my side.
Quilt saw battle, quilt saw war,
But that was long, yes long before.

The wind, once warm, has a cold chill,
All so quiet, all so still.
No more battle, no more dead,
But is this really the way ahead?

Andrew, year 5



Photo: From The David Roche Foundation House Museum, courtesy of the Dr Annette Gero Collection

The David Roche Foundation Adelaide House Museum



Current Exhibition

Embroidery: Oppression to Expression

Featuring exquisite embroideries from across four centuries, **Embroidery: Oppression to Expression** embraces contemporary textile practice in Australia and traditional European styles.

Travel from Georgian England to William Morris and forward to the internationally renowned couture of Paolo Sebastian created right here in Adelaide. Enjoy an extensive display of samplers, religious works, Regency silk pictures, and Victorian Berlin work animals. Embroidery in fashion and the unique contribution this art form makes to contemporary Australian art further enriches the diverse material on display in the exhibition.

A major survey of embroidery practices, **Embroidery: Oppression to Expression** is drawn extensively from public and private collections as well as superb examples collected by David Roche over his lifetime.

Details: Only at The David Roche Foundation House Museum

17 June to 25 September 2021

Tuesday to Saturday 10AM – 4PM. No booking required.

Entry: \$12 adult. \$10 concession. Children under 12 free.

Guided Tours: Wednesday, Friday & Saturday 11:15am

Image: Britain, *Fox*, 1850-1890, wool on canvas back cloth, 26.5 x 31.5 cm. TDRF 2480.

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

Adelaide Society of Collectors holds monthly meetings

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: Christmas Crackers – unwrapping the feast and all its quirky traditions including the Hayward’s celebrations at Johnnies and Carrick Hill’. Speaker Richard Heathcote.

For Further details email: theadelaidesocietyofcollectors@bigpond.com



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



Dušan Marek's Coorong, c 1971 .

Art Gallery of South Australia:

Dušan and Voitre Marek: Surrealists at sea. 19 Jun – 12 Sep 2021

The Marek brothers migrated from Czechoslovakia to South Australia in 1948 and whilst little known had an important impact on Surrealism in Australia. A book on their work is available at the Gallery's Store.