

SA Australiana Study Group 69th Meeting, 2 September 2021

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

Attendance: 13





**Silver cup presented to Captain James Robertson of the ship *Isabella*, Leith, June 1838.
Maker Edward Barnard & Sons, London, 1837/38. Height 19.5 cm.**

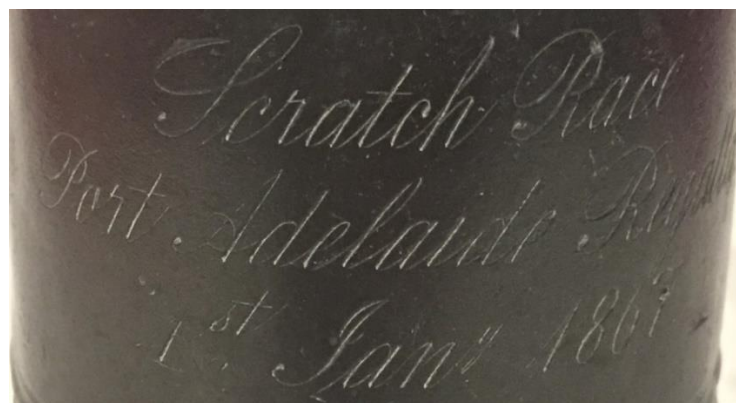
The *Isabella* was a full-rigged ship of 423 tons, built at Leith in Scotland in 1833 and engaged in the colonial and China trade. On her maiden voyage in 1834 to Hobart Town, Sydney and China, she arrived at Hobart on 22 May. Four years later her commander James Robertson was presented with this cup by grateful passengers for their successful passage from Canton in China to her home port. Of the donors, Doctor Alexander Nisbet RN (1795-1874) is noted in Australian history for his association with convict transports, acting as Surgeon-Superintendent on six voyages between 1824 and 1840. Henry S. Constable (1809-1875) was a Scottish “foreign merchant”, most likely in the tea trade, and Thomas Barker (1799-1875) who had arrived in Sydney in 1813 as an orphan was a successful miller, engineer and grazier who, with his wife Joanna, was undertaking the voyage “...for the benefit of health”

The Barkers had left Sydney in August 1837 aboard the ship *Mangles*, passing through Torres’ Straits to Lombok where they took on rice for Macao in China. On reaching Macao at the end of December the *Mangles* unloaded and awaited a cargo of tea for Quebec, while the Barkers boarded the *Isabella* at Canton in early January 1838. That next voyage took them via the Cape of Good Hope to Cork and on to Leith, arriving there in June 1838, when the presentation of the cup was reported in the *Caledonian Mercury*.

After travelling on the continent the Barkers returned to Britain and Thomas organized a shipment of livestock accompanied by some shepherds, destined to improve his NSW stock, with these to be transported along with other goods from Leith on the *Isabella*. Before leaving from London, Thomas was to be regaled at a public dinner and presented with “...a handsome piece of plate” for his services in promoting the colony. The *Kelso*, captain Roxburgh, left London on 8 May 1840 with the Barkers on board bound for Rio de Janeiro and Sydney, which they reached on 18 September.

On his return Thomas re-entered the milling business, opened a woolen-mill, entered politics, promoted education and was active in public affairs. His philanthropy was widespread and generous. Under a different captain the *Isabella* left Williamstown for London in June 1844 and was caught in storms in Bass Strait. Her anchors were lowered but dragged in the gale, and she was wrecked on Chappell Island on 22 June 1844, but with no loss of life.

We acknowledge the assistance of the Edlingtons of the S. E. Family History Group with this entry.



Pewter mug engraved Scratch Race / Port Adelaide Regatta / 1st Jan 1867.
Glass bottom, maker unknown, height 11.5 cm

The first Port Adelaide Regatta was held on the 14 September 1838 and the twenty-ninth was held on 1st January 1867, the date of the engraved cup. The regatta was a major event with the Governor present and some 7,000 to watch the races. There were ten races, and the eighth was the 'Scratch Race' open to amateurs in four-oared gigs, a youth's race with the prize of 'five engraved cups'. The entrance fee was ten shillings, and only two registered for that race, the *Nautilus* and the *Edith*. The *Nautilus* won, its crew consisting of W. A. Horne [incorrectly spelt with an 'e'] coxswain, Nesfield, Shaw, Blakey and Smith (bow). Horn rowed in two other events that day and his name was correctly spelt in the newspapers.

Horne rowed for St Peter's College (St Peter's Club) from 1863 to 1867, but as an old collegian, since he was 22 in 1863. William Austin Horn (1841-1922) was a mining magnate, pastoralist and politician. During his rowing years he bought Maryvale Station on the Far West coast of SA. In 1890 he gave the Heinrich Heuzenroeder collection of coins, some 10,000 pieces to the SA Museum. These are now in the Art Gallery of South Australia. He also organized and equipped the Horn Scientific Expedition to Central Australia in 1894.

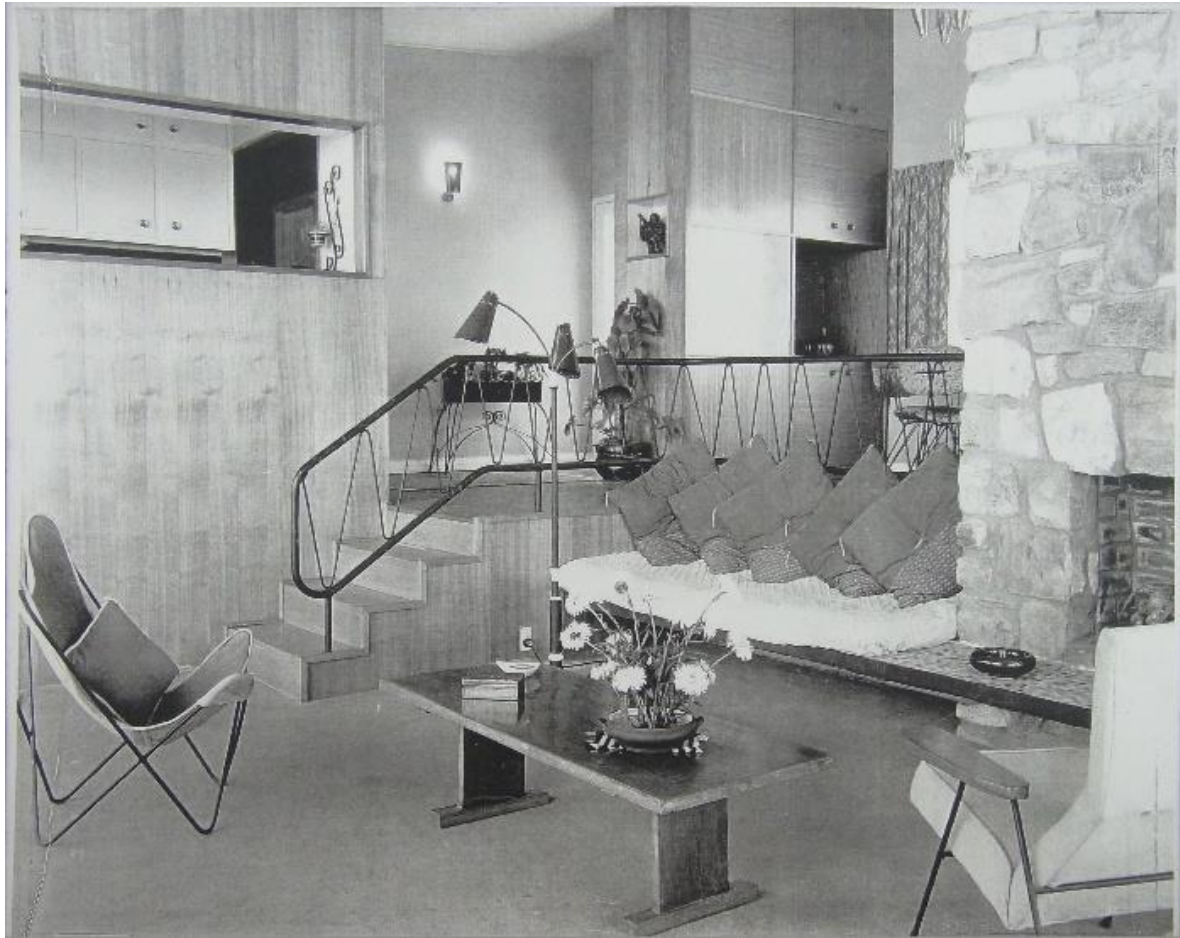


Cellaret or decanter box and pair of decanters, late 19th - early 20th century. Unknown makers. Box 23 x 22.5 x 12.5 cm. Decanters 20 x 8.5 cm.

Bought many years ago, the pair of decanters in their box have been considered possibly Australian. With its twin-lever unmarked brass lock and oak construction, along with ebony stringing to the arrises, the indications are that the box is of English make. The decanters however have similarities with two sauce bottles illustrated on page 36 of Marjorie Graham's book *Australian Glass...*, published in 1981 by the David Ell Press. Although the sauce bottles are of circular section and the decanters of square section with chamfered corners, they both have what are described as cartwheel stoppers and flaring notched rims with a pouring lip. Graham attributed the sauce bottles to the North Melbourne firm of W. A. Dott and Company, around the second decade of the 20th century. A short article on glass in *The Australiana Society Newsletter 1979/2* and a more comprehensive one by Annette Keenan in the issue of *1983/3* make brief references to Dott and Company, but we have been unable to uncover further information.



Architectural pen and ink sketch with hand colouring, Adelaide c1958. 30.7 x 29.6 cm.

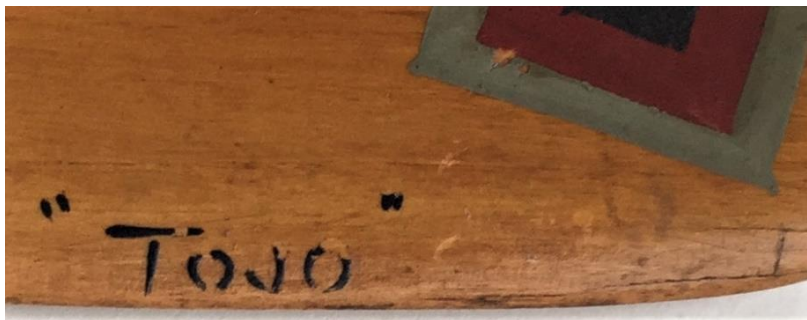


Copy of photograph taken November 1959, interior of Mrs Stead's home, at 27 Seaview Road Lynton SA. Photographer unknown.

The images relate to a house at Lynton, in the southern Adelaide foothills. Set into the western-facing hillside overlooking the Gulf and the city, the house had been designed by the architectural practice of Lawson, Cheesman and Doley, in the latest modernist style. Built over three levels, the lower of masonry with light construction above, the house took maximum advantage of the site while minimizing the need for excavation.

Jack Cheesman (1905-1994) was exposed to modernist architecture while working in New York in the early 1930s, and when studying the works of Le Corbusier and Gropius. His friend and younger partner from 1956, Keith Neighbour (1919-2011), studied architecture in Adelaide after the harrowing wartime experience of imprisonment at Java and Changi, and working on the Burma Railway. While studying in the USA on a Fulbright Scholarship in the early 1950s he wrote articles on modern architecture for Adelaide newspapers, and on returning home in 1954 joined the firm of Lawson, Cheesman, and Doley.

Neighbour built his own house at Torrens Park on land bought from Cheesman, close to the Lynton house, and at about the same time as that one. He took advantage of the foothills site and outlook with the latest ideas on house design and materials. It would seem quite likely that he had a personal involvement with the design of the Stead's house. The interior photo was taken for the architect John Chappel to use in his long-running column on new architecture for the Adelaide *Advertiser*, and shows part of the spare, elegant, and light-filled interior.



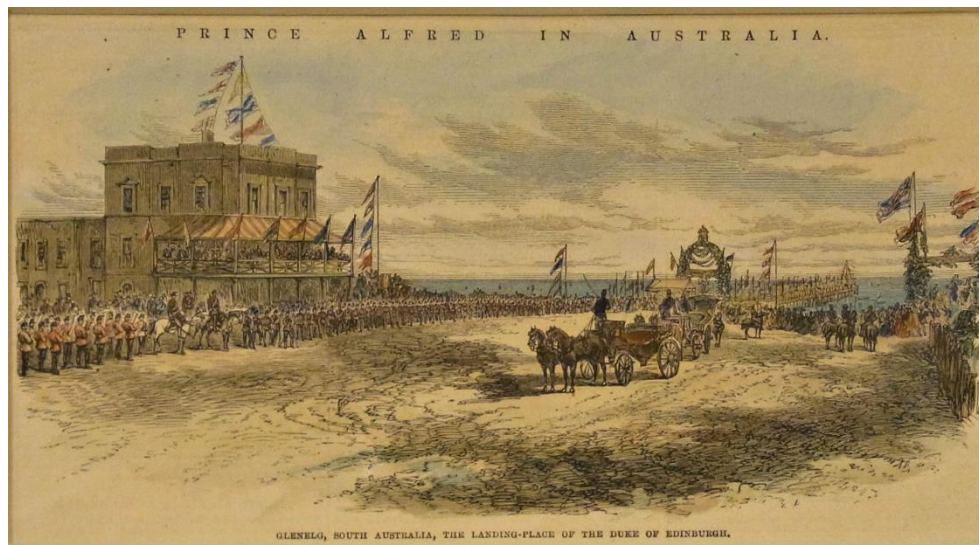
Xmas 1943 Northern Territory Mulga Wood souvenir boomerang.

Inscription: Centre RALPH within a wreath, and on ribbon TRUE LOVE MARJORY BEN' and below XMAS 1943. At ends, colour patches of the Australian Electrical and Mechanical Engineers [AEME] and bottom right "TOJO". Underside blank with axe marks. Length 66 cm.

The width of this boomerang is not traditional and it was made that way to accommodate the large painted inscription.

Name search of Ralph: The National Archives of Australia records 175 servicemen with the surname of Ralph; Albert Benjamin – married Bernice, Maxwell George – married Marjory Joyce in June 1944 but was never in the Northern Territory, and Arthur – married Marjory Minnie but was a POW from 1942. Ralph may have been a first name but first names only cannot be researched on the National Archives of Australia website, so it is unlikely their true identity will be ever discovered.

During WWII mulga wood boomerangs were sold at Tennant Creek and Alice Springs and possibly elsewhere, where military stations were situated. Art works on most boomerangs like this example were made by skilled sign writers, which suggests they were painted by non-Aboriginals; those with painted scenes were painted by Aboriginals. This example is uncommon in that it has the name Tojo on it, which alludes to the fact that the original owner was fighting the Japanese forces. Hideki Tojo (1884-1948) was the General of the Imperial Japanese Army, and Prime Minister of Japan up to 1944, and in 1948 was executed for war crimes. During WWII some Australian posters personalised Japan by using the expression 'We are fighting Tojo', and a representation of him is on a New Guinea coconut dated Xmas 43 the same period as the boomerang [AWM collection accession number REL29146].



Prince Alfred in Australia

Glenelg, South Australia, the landing-place of the Duke of Edinburgh

Wood engraving from the *Illustrated London News*, 22 February 1868. 13 x 24 cm.

The engraving illustrates the arrival of Prince Alfred at Glenelg on 31 October 1867, hailed as the first Royal Visit to Australia, and a source of tremendous pride to South Australians. Following a stormy crossing of the Great Australian Bight the first Australian landfall of *HMS Galatea* was at Glenelg, where crowds were waiting on a sweltering morning for their prince. The arrival saw the beginning of an incessant series of welcomes, speeches, concerts and diversions, with the population, government and civic leaders all trying to outdo each other in their eagerness to impress with their fealty and achievements.

After the civic welcome at Glenelg, the speeches and singing of the National Anthem and the Song of Australia, the royal coach proceeded to Adelaide, at times being pelted with floral tributes, before halting at the Town Hall. The city was festooned with decorations, the streets were packed, and after Prince Alfred had addressed the crowd he received the first of his many presentations, an illuminated Declaration of Loyalty from the Corporation of Adelaide. This was contained in a magnificent ornamental silver and malachite casket decorated with inset dioramas and Aboriginal figures, produced by the firm of J. M. Wendt.

Banquets receptions and military reviews followed, but light relief was provided with a possum hunt in the Adelaide hills. There the Prince proved his sportsmanship by accounting for fifty two of the luckless animals, the first of many native creatures to pay the price of the royal visit. A country tour was arranged, during which at Lake Alexandrina the party was able to observe a corroboree, including the spectacular *Kuri* dance. The social whirl ended with the departure of the Royal Party on 20 November, despite the entreaties of those who wished to extend the visit, and the *HMS Galatea* headed for Melbourne.

More welcomes, more speeches, and more presentations followed as Prince Alfred worked his way in Victoria and then on to NSW. It was there, at the Grand Picnic at Clontarf on 12 March 1868, that the assassination attempt on the prince by the Irishman James O'Farrell was made. This unleashed waves of horror and consternation for Alfred, and a hysteria of anti-Irish sentiment. Following a short convalescence Albert truncated his colonial tour, and left for home on 4 April. O'Farrell paid the price of his crime on 21 April.



Spring Garden (Mt. Torrens), undated oil on board, Marie Tuck. 27 x 37 cm.

This fresh and colourful impressionistic scene is inscribed on the back in pencil:

“Dear Myrtle – did I hear that you were tired of your pictures, if so, will this Spring garden (Mt. Torrens) be a little change? Love & best wishes to you [illegible] M T”

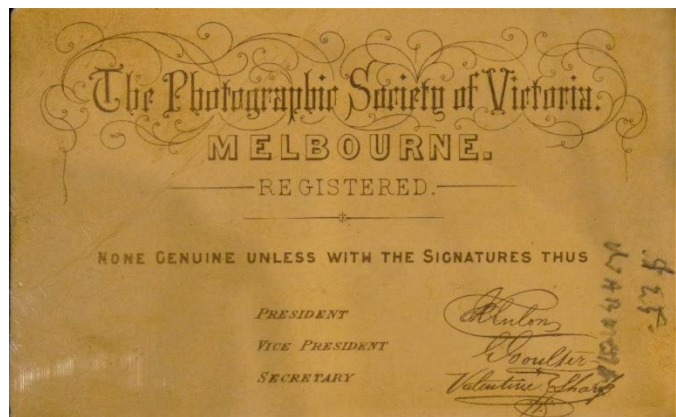


Mount Torrens landscape, undated oil on board, Marie Tuck. 24 x 32 cm.

Much loved and prolific as an artist, Marie Anne Tuck (1866-1947) had been born at Mount Torrens, near Lobethal in the Adelaide hills. With the aim of studying art in Paris, for ten years from 1886 she attended James Ashton’s art school at Norwood while working as a florist by day, studying botany at Adelaide University and exhibiting her work. In 1896 Tuck

moved to Perth where she opened her Perth Art School, influenced a rising generation of young women artists, and was acclaimed for her landscapes and flower paintings. This important period was recently elucidated in Dorothy Erickson's series *Angels in the Studio* (*Australiana*, May 2021, vol 43, no 2).

In 1906 Tuck at last left for Paris, where she paid for her lessons under Rupert Bunny by doing domestic chores for him, and spending summers painting in Brittany. While exhibiting at the salon in Paris she also sent work back to Adelaide, where the National Gallery of SA bought the major work *The Fish Market*. After the onset of World War I Tuck returned to Adelaide, taught at the South Australian School of Arts and Crafts, and built a small home and studio at Frewville. Regarded as a "dedicated and inspiring teacher", she was loved by her students and influenced amongst others John Dowie and Ivor Hele. A stroke in 1940 severely hampered her work, and she died in 1947. At her 1971 retrospective Dowie was to say that "...she taught us what an artist should be". A brief and sensitive biography by Ruth Tuck is in the *Australian Dictionary of Biography*, vol. 12, and online.



"Tom Pearce with gold medal", 1878, carte de visite photograph, unknown photographer, issued by the Photographic Society of Victoria, Melbourne. 10 x 6 cm.

At 4am, June 1st, 1878, the Scottish clipper ship, the *Loch Ard*, in misty conditions and heavy seas, sailed into the Victorian coastline near The Twelve Apostles. As waves swept the deck the captain fastened a lifebelt to 18 year old Eva Carmichael and asked that if she survived, to tell his newly married wife that he remained at his post. Clinging to a spar Eva spent six hours in the water until she saw Tom Pearce - apprentice ship's officer and also 18 - already on shore. On hearing her screams Tom swam out through rough seas and wreckage to bring her to land. He found a track through the cliffs, and following it barefoot for several hours, encountered a stockman from the isolated Glenample Station. Eva was brought from

the beach and spent six weeks at the homestead recuperating. They were the only survivors from the fifty-four on board. Eva's parents and six siblings had drowned. Two of their bodies were found and are buried on the clifftop.

Tom arrived in Melbourne to a hero's welcome and was presented with an inscribed gold watch by the Governor, and the Royal Humane Society of Victoria's first gold medal. The Photographic Society of Victoria (PSV) requested he sit for his portrait with the resulting one shilling cartes de visite to be sold for his benefit. He agreed, but asked that the funds raised be added to the public subscription for the wives and orphans of the wreck's victims.

The PSV imprint on the back of the carte de visite acted as a guarantee to buyers that their shilling would go to the fund. Newspapers derided professional photographers who sold copies and other photographic souvenirs for their own profit. Scandalously however the Society's own organiser of the benefit (a member of the well-known Burman photographic family) was himself accused of copying photographs and otherwise profiteering from sales.

Tom and Eva returned separately to Britain. Tom became a ship's captain and was involved in two more shipwrecks (his stepfather had died previously as captain with the sinking of the *SS Gothenburg*). Eva married a doctor (the same profession as her father) and was remembered by a grandson as "a stern old trout".



Forest Scene on the Illawarra Mountains, New South Wales.

Lion's Head Mountain, Near Capetown, Cape of Good Hope.

Two woodcut engravings on paper, signed in the block, ANGAS.

Illustrated London News, Feb. 22, 1868, p.185. Each image 23 x 16cms, printed on one sheet measuring 27.5 x 40.5 cm.

English-born naturalist and travel artist George French Angas (1822-86) made hundreds of drawings and watercolours on his travels in Australia, New Zealand, South Africa, and South America. Many were rendered as lithographs, and collated into lavishly presented albums.

Other versions of his imagery also appeared in woodcut form in the illustrated newspaper press of the day, as shown in the examples presented here.

Although dated 1868, these two images stem from drawings made more than twenty years earlier. Angas visited Dapto, located in the Illawarra district of New South Wales in 1845, where he spent a number of days making studies of the cabbage trees and bangalow palms that abounded in the vicinity of Mr. Jessett's farm, situated in the lee of the Illawarra escarpment. Another view of similar New Zealand forest scenery featured as a lithograph in Angas' *Savage Life and Scenes in Australia and New Zealand: being an artist's impressions of countries and people at the antipodes*, published in two volumes by Smith, Elder, and Co., London in 1847.



**Long handled steel shovel with replacement weathered timber handle, origin unknown.
Length 120.5 cm, width 24.6 cm.**

The arrowhead shapes punched through the blade of the shovel to each side may indicate that it was a government issue. Holes to each side of the socket show where the original handle had been fixed, with the replacement now held by a simple clout. The remnants of lettering stamped into the top surface of the socket are now unreadable.

Speculation as to its original purpose took in the idea that it may have been used for rock shovelling by a jail inmate, for stoking the firebox of a steam engine, or perhaps had been deliberately shortened in the blade by a labourer wishing to reduce his workload. Suggestions invited!



The Keain Medal, annual award for a South Australian Historical Publication, created for The Historical Society of South Australia Inc. by Maurice Keain.

AE antique 51mm, dies by George Friml, struck at the Hafner Mint, Melbourne.

Mintage 106 (6 for personal use, 100 for use by the Society).

Maurice Bernard Keain (10 April 1938–25 July 2021) was born and raised in Spalding and for his early years lived there with his parents Bernard and Margaret and his two brothers Arthur and Kevin. Maurice developed an interest in the township of Spalding and in 1976 published a book on its history: *From where the Broughton flows: a history of the Spalding district*. He was able to acquire a good number of properties in the area and at least one of the houses he owned there he is known to have filled up with his vast collection of books, his so-called library away from his later home at Marble Hill in the Adelaide Hills.

Keain's lifelong interest in history resulted in his active involvement in a number of learned societies. On the numismatic side he became an active member of the Numismatic Society of South Australia (NSSA) and later a foundation member and president of the Numismatic Association of Australia. As well as numismatics he had a lifelong interest in family history and actively involved himself in the Genealogy and Heraldry Society of South Australia. He joined the Royal Geographical Society of South Australia, and the Historical Society of South Australia of which he was a foundation member and vice president. He sponsored the Keain Medal (illustrated above), an annual award for a non-fiction publication on South Australian History, first presented in 2015. Maurice was a respected researcher and writer and was always actively involved in the administration of the organizations he belonged to. He acquired all publications of the Melbourne based Hawthorn Press and compiled a list of their publications. The founder of this press was John Gartner, who in 1964 published the *Australian Coin Review*, the predecessor of the current *The Australasian Coin and Banknote Magazine*.

Maurice kept himself physically active by playing tennis and was a long standing member of the SA Lawn Tennis Association, first as a player, then as an umpire. Always the collector, he acquired a good selection of early tennis racquets and built up a substantial library of books on tennis.

From 1957 until his retirement he worked for the South Australian branch of the Shop Distributive and Allied Employees Association (SDA), eventually becoming Secretary.

During his membership of the Numismatic Society of South Australia Maurice served as president, vice-president, hon. secretary, councilor and became associate editor of its periodical publication, the *Australian Numismatic Journal*.

In 1964 Maurice was instrumental in designing the NSSA membership badge.



Badge of the Numismatic Society of South Australia Inc,
produced by S. Schlank & Co Ltd, Chesser St, Adelaide; diam. 2 cm, mintage 500
with brooch clasp.

On several occasions the Art Gallery of South Australia quietly sold off some of their coin collection, and Maurice led the charge in confronting the Gallery's administration.

Maurice designed the 1992 NAA Adelaide Coin Fair Medal that depicted the two sides of the 1852 Adelaide Five Pounds, a coin that was never officially issued for circulation. The dies for these are now held by the Art Gallery of South Australia.



1992 NAA-NSSA Coin Fair medal.

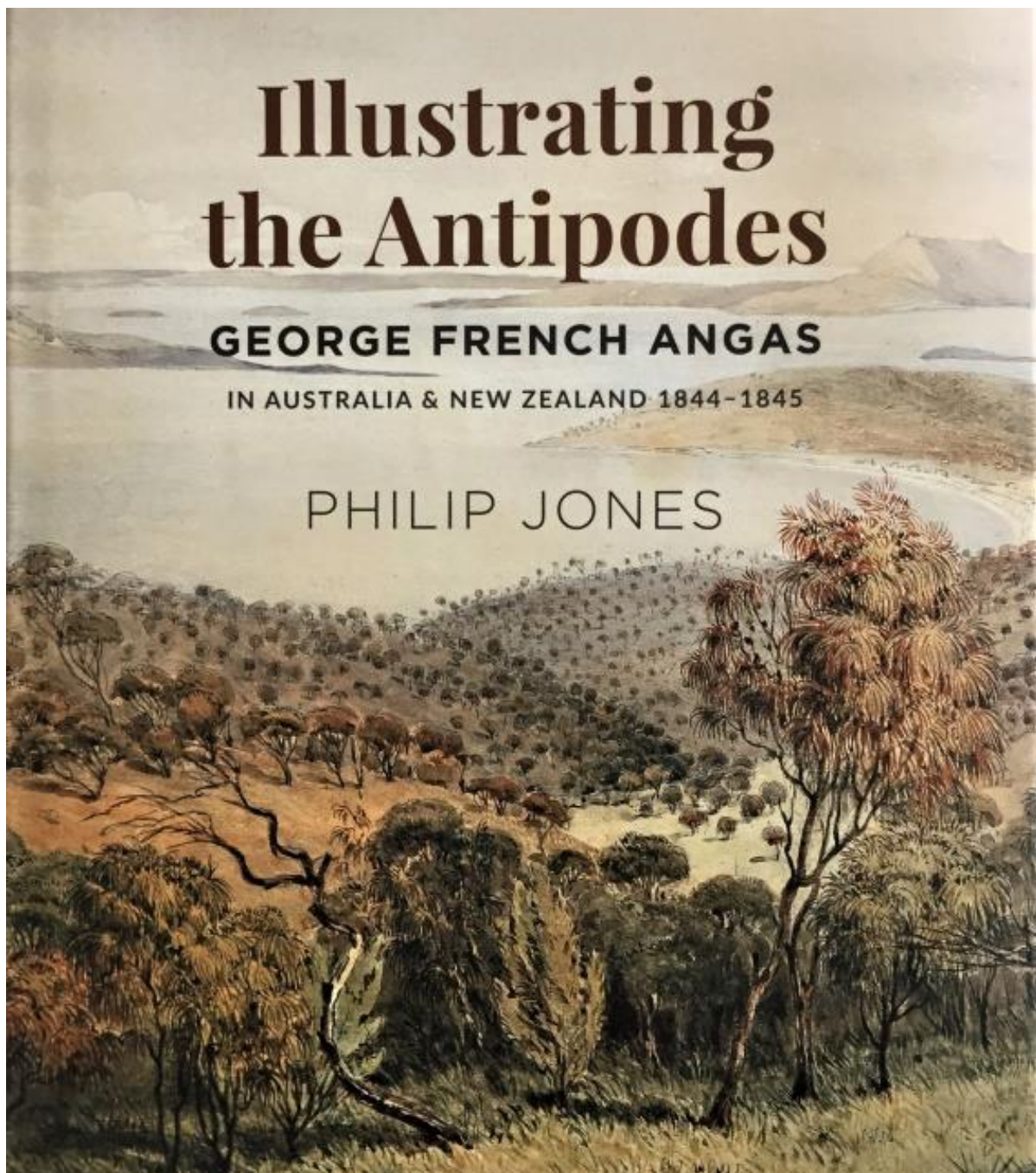
100 were struck in copper (50mm). Mint: Alan J Olson Pty Ltd of Forestville (SA); silver plated and gold plated examples were struck for NSSA members.

Maurice had a significant and important numismatic collection of Australian coins, including a Holey Dollar, an Adelaide Pound, a 1930 Australian penny, as well as a significant collection of Vatican and British coins. Sadly, a few years ago when his health was failing his collection was stolen. His Holey Dollar is recorded in Mira & Noble's *The Holey Dollars of New South Wales*, where his coin is illustrated.



Maurice became a fellow of the NSSA in 1966, and was awarded the Paul Simon medal in 1978 for outstanding service to the numismatic collecting fraternity.

As well as publishing his book on the history of the Spalding district (1976), and his *Bibliography of the Hawthorn Press* (1983), he compiled a card index over many years, *Index to notices of births, deaths and marriages as well as obituaries appearing in the South Australian Catholic newspapers for various periods between 1867–1945*, held in the State library of South Australia. During his many years as a member of the NSSA he had over thirty articles and reviews published in their journal and, in the national *Journal of the Numismatic Association of Australia* had two obituaries published, one for John Gartner (1914–1998) and the other for Ronald Mark Grieg (1927–2001) who was for some years Honorary Numismatist at the Art Gallery of South Australia.



Illustrating the Antipodes George French Angas in Australia & New Zealand 1844-1845.
Philip Jones, NLA Publication ACT 2021, ISBN 9780642279507. Hard cover, profusely illustrated, 374pp, RRP \$ 65.00.

Dr Philip Jones is a senior researcher at the South Australian Museum. He has researched and written about colonial frontiers since the 1980s, when he joined the South Australian Museum as a curator focused upon Indigenous Australian material culture. In 2009, Jones undertook a fellowship at the National Library of Australia, where he researched Angas' works. His lifelong passion has culminated in this epic tale of George French Angas' life. At the August 2021 meeting of the Adelaide Society of Collectors he gave a talk on Angas. Philip is a great storyteller and writer. His previous book, *Ochre and Rust* published in 2007, won the inaugural Prime Minister's Literary Award for non-fiction.



Mr Yiribana (Brett Cuthbertson), Tianli Zu, oil on linen
The Wedgwood Hear (Jonathon Dalton, artist), Caroline Zilinsky, oil on linen
The Long Soiree, 1924, at Miss Collins' Place (Self Portrait), oil on canvas

**The David Roche Foundation exhibition *Salon des Refusés*,
9 October to 11 December 2021.**

For the first time in its 30 year history, the *Salon des Refusés*, the S.H. Ervin Gallery's alternate Archibald and Wynne prize exhibition, is coming to Adelaide, where it will be on display at The David Roche Foundation in North Adelaide.

The *Salon des Refusés* was initiated by the S.H. Ervin Gallery in 1992 in response to the large number of works entered into the Archibald Prize that are not selected for display in the official exhibition. After the selections are made for the official Archibald and Wynne prizes, the judges from the S.H. Ervin are invited to go behind the scenes and pick from the works not chosen for the official award exhibition for their own exhibition. The resulting exhibition is a riveting display of contemporary Australian portraits and landscapes, with works chosen for their diversity, humour and experimentation.

Details:

Tuesday to Saturday 10AM – 4PM.

No booking required.

Entry: \$12 adult. \$10 concession. \$8 National Trust members. Children under 12 free.

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

October 28 Speaker Dr Jennifer Harris Topic: Lalique.

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