

SA Australiana Study Group 68th Meeting, 12 August 2021

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

Attendance: 10



Brass emu egg centrepiece or inkstand marked for J M Wendt, Adelaide, third quarter of the 19thC. Width 31.5 cm, depth 23.1 cm, height 14.0 cm.

The curved receptacle at the centre makes it likely that the intention was to hold an emu or ostrich egg, possibly mounted as a jewel case or to be fitted with an inkwell. Holes in the deck may have been to hold mounted figures or to fix a pen holder. The deck or platform appears to have been cast, as were the two eagles. The pair of cornucopias were cast in halves and joined, and have a hole through the side, perhaps to fix a decoration in the mouth of the horn. Stress cracks in the deck have been silver-soldered beneath.

Silver inkstands and centrepieces of this general style are relatively familiar objects, but not so in brass. It raises the question as to whether this was a special order which fell through, a test piece for a craftsman, or perhaps a job put aside and never finished. The collection of the late Ruth Simon once contained an unmarked pair of emu egg standing cups with brass mountings, and they were finished to the standard one would expect of silver examples. Perhaps such things were made as a cost cutting exercise or when silver was in short supply. In the case of this centrepiece, with a weight of 907 grams or about 29 ounces, the cost in silver would have been significant.



Silk jacket, New Guinea 1941-1942, ca. size 10, silk, silk lining, cotton. Private collection.

This silk jacket was made by Cantonese tailors in Wewak, New Guinea. A month before the Japanese bombed Lae on January 21st 1942, young Guinea Airways Ltd engineer C.H.W. (Bill) Neill purchased a jacket for each of his four sisters. He chose to cling onto the jackets during his escape along the uncharted Bulldog Track from Lae to Wau and across the Owen Stanley ranges to safety at Port Moresby - an arduous journey of over 600 miles on foot through the jungle - made in under a month. The Cantonese tailors also successfully made the demanding trek to reach safety.



**Slip-moulded model of a rabbit, by Bosley Pottery, Mitcham SA, mid-twentieth century.
Height 11.5 cm.**

One of the range of modestly priced novelty animals and birds offered by this Adelaide suburban pottery, which had been founded in 1933 by Thomas Bosley (1867-1945). Having trained initially at the Hindmarsh Pottery, Thomas worked in brickworks until losing his job during the Depression. He turned his skills to art pottery, initially in his garage, working with his son Alfred before employing an assistant in 1935. With local clays and lead based glazes they produced low-fired vessels and models of various fauna which met a ready market. Their most ambitious products were a series of gnomes, while their advertising frogs branded

for MacRobertson's chocolates are now well sought after. The workforce built up to twelve in the late thirties but was greatly reduced by WW2, so that by 1941 only Thomas and his son remained. With the death of Thomas in 1945, strong competition, and storm damage to the pottery in 1948, the great days were over.



WWI Egyptian souvenir embroidered silk (cotton sateen) with a stylised Australian Coat of Arms, flag, and dated 1915. Size: 60 x 60 cm including frayed edge.

The design was machine chained with a border of sequins and a frayed edge. This example would have been acquired by an Australian soldier whilst training in Egypt for Gallipoli or on return from there. These silks were very popular with the troops as they could be folded and easily posted back to Australia. Sadly many of these 'Egyptian silk souvenirs' have suffered from UV damage due to being proudly displayed in homes and exposed to light. This example is in excellent condition which suggests it was tucked away in a drawer and forgotten.

The stylized version of the Coat of Arms is based on the 1908 Coat of Arms which was depicted on all Australian silver coins from 1910 to 1936. However the Arms changed in 1912, but it was not until the George VI reign that most of the silver coins were updated.



A plywood fretwork pen and ink stand depicting a map of Australia supported by a kangaroo and emu. Maker Gordon Jericho, 1937. Size of base 21.5 x 13 cm.

There were two different plywoods used; a light timber for the top and two legs, and a darker timber for the base and two legs, the initials have been stained red and below the fretwork base green. The underside in ink records the maker's name and year created. As Gordon was still at school in 1937 the stand may have been a school project. The letters 'MD' may stand for 'Mum and Dad' or Meta his mother's name and Daniel, his father's second initial and possibly his known name. The ink stand was probably a school project.

The nib is a Melanyl nib, and came in a box with a small bottle of special ink for permanently marking garments. After marking, a garment was left for 48 hours then washed. The nib dates to the 1940's, and is most likely a replacement.

The stand was acquired at Bob's Antiques & Collectables at 99 Randell Street Mannum (SA) and the owner said it was made by Gordon Jericho, his wife Elizabeth's father, and Bob was selling off unwanted items from the estate of his mother-in-law who died in 2011.

Gordon Heinrich Jericho was born in 1922 at Moonta, and his parents, Otto Daniel Jericho and Meta Elsa (nee) Heinrich (Gordon's second name), were at the time wheat farmers at Tiparra, near Kadina. His father was a councillor for the District of Clinton. Gordon's grandfather Friedrich Heinrich Jericho had established the farm in 1880, and was born at

Lyndoch in 1855. Gordon's great-grand-parents, came from Saxony-Anhalt, Germany, sometime between 1851 and 1855.

Gordon attended Little Kalkabury School and the Kadina Memorial High School. In late 1937 his parents purchased a property at Coonalpyn in the Upper South East of South Australia and all the family moved there. Many descendants of Germans immigrants settled in the region and the town still has active Lutheran church. It appears the farm had Prisoners of War working there as in April 1944 the police at Tailem Bend supported the Jericho family to have POW's working on their property.

In 1950 Gordon married Myrtle May Rosenzweig, at Redeemer Lutheran Church, Perponda, 57 kilometres north east of Murray Bridge. They lived at Coonalpyn for all or most of their married life and had two girls, Helen and Elizabeth. On 23 August 1975 Gordon died and was buried at Coonalpyn, where his parents are buried.



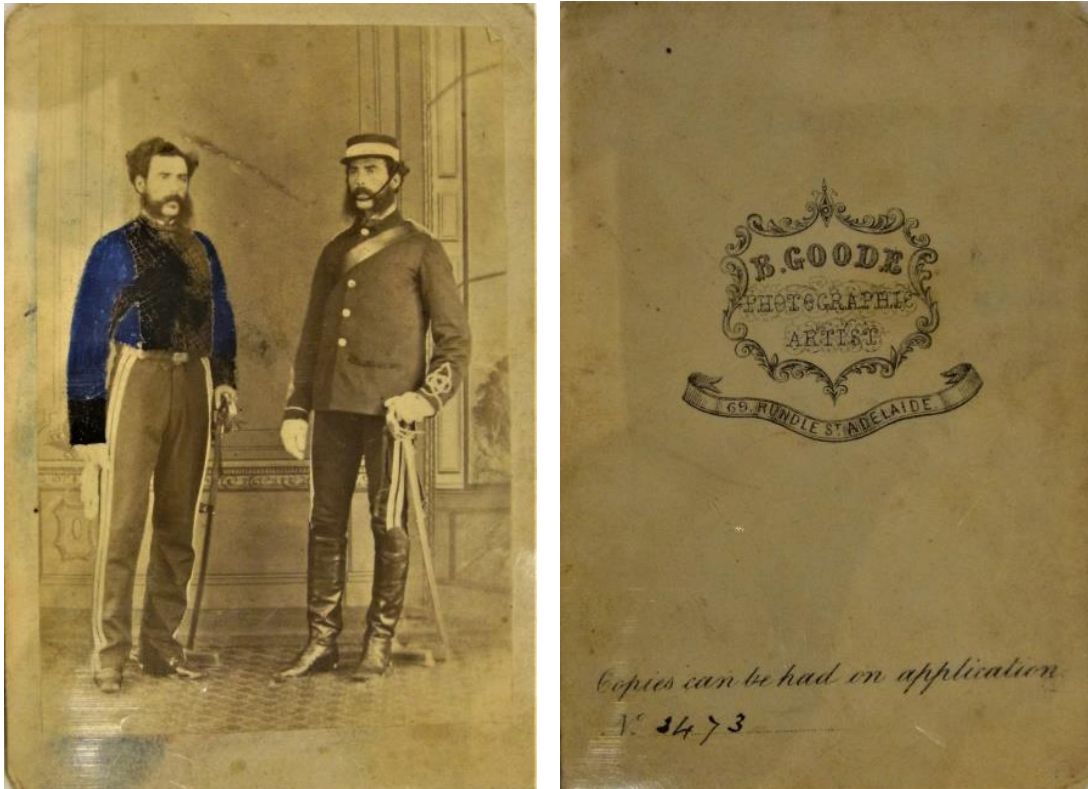
Six souvenir badged tea strainers, and another (boxed) of the same design, all produced by the Saracen Plate Company, Melbourne, 1952-1972. Diameter across handles 10cm.

The strainers, some chrome plated and some silver plated, were a popular line of the Saracen Plate Company, founded by Cypriot immigrant George Kyriakides (1921 - 2006) in 1952. One of them is engraved with an inscription for Ryde High School (NSW) 1966.

George had learned silver-smithing from his father in their home village on the south coast of the island, where bartering their work was a way of life. After service with the British Army during WW2, during which he was captured and escaped, he followed others from his village in migrating to Australia. In 1948 at the age of 26 he arrived in Australia and found work as a silversmith with the Melbourne silverware firm Pitcher Products, but before long set up his own firm, the Saracen Plate Company, in the garage of his home in Malvern. On outgrowing the garage, the business moved to a site in Lygon Street Carlton, where George

had a workshop and living quarters built. The brand name of their products was "Sheffield Reproduction", but many of the smaller wares carried no name, as Saracen was mainly a wholesale suppliers to department stores such as Myer, Dunkling and Prouds.

Saracen produced a wide range of salvers, jugs, trophies and serving wares in electroplate, and was frequently commissioned to make presentation pieces. Changes in the market and difficulties with the reliable supply of materials in the early 1970s led to the sale of the Saracen business in 1974. George then went on to establish a jewellery business (G. K. Jewellery) at which he worked until retirement, and became well known as a charitable benefactor.



"Double exposure photograph of a mounted police constable", c1865, Bernard Goode, Adelaide, carte de visite photograph. 10 x 6 cm.

In January 1865 an American photographic journal outlined a procedure for producing multiple portraits of the same person on a single photograph. Within months this novelty was briefly taken up in Australia, particularly by a small group of Adelaide photographers. In this example, a South Australian constable is wearing the mounted police winter and summer uniforms (1854 - 81). The winter tunic is far from standard - featuring military style braiding to the lower sleeves (at a time when many police were also members of the popular Volunteer Defence Force) and fewer buttons. Such deviations were not uncommon. As late as 1884 the Police Commissioner wrote "I have again to call attention to the great want of uniformity in dress and equipment that prevails" and prescribed that uniforms could now only be made by nominated tailors.

The constable is not yet identified but the photograph came in an album of Mt Gambier related material.

The awkward attempt at hand-colouring is not likely the work of the studio.

A triple exposure self-portrait by Goode is in the collection of the NGA.



"Self Portrait", c1866, Bernard Goode (1830 - 1897), Adelaide, carte de visite photograph. 10 x 6 cm

Bernard Goode (a carpenter from Hull, Yorkshire) arrived in Adelaide in 1855 as a government immigrant, with Sarah his 17 year old wife and a 1 year old child. How he converted from carpentry to photography is not known but from 1862 he became one of the few long-running Adelaide photographers - operating his studio and living in Rundle Street. One point of difference was that Goode also marketed himself as a wholesaler of photographic chemicals and apparatus - with catalogues and monthly imports from England.

The Goodes had eight children, with two dying in their infancy. Business seemed to be declining in the early 1870s and Sarah, through the courts, petitioned that Bernard pay her a weekly maintenance to support the household. Bernard countered this by submitting the studio's accounts to show that income was poor, and accused his wife of drunkenness and of gross immorality. Sarah denied the immorality. That same month (April 1874) the business was sold and the whole family left for Sydney. Goode continued there as a photographer until 1897 when he fell down a flight of steps as he left the back entrance of a hotel. Sarah died four years later, and they are buried at Waverley Cemetery.



Mineral identification kit produced by the firm of John Letcher, Truro, Cornwall UK, c1900. The lidded box 27 x 12.5 x 10.5 cm.

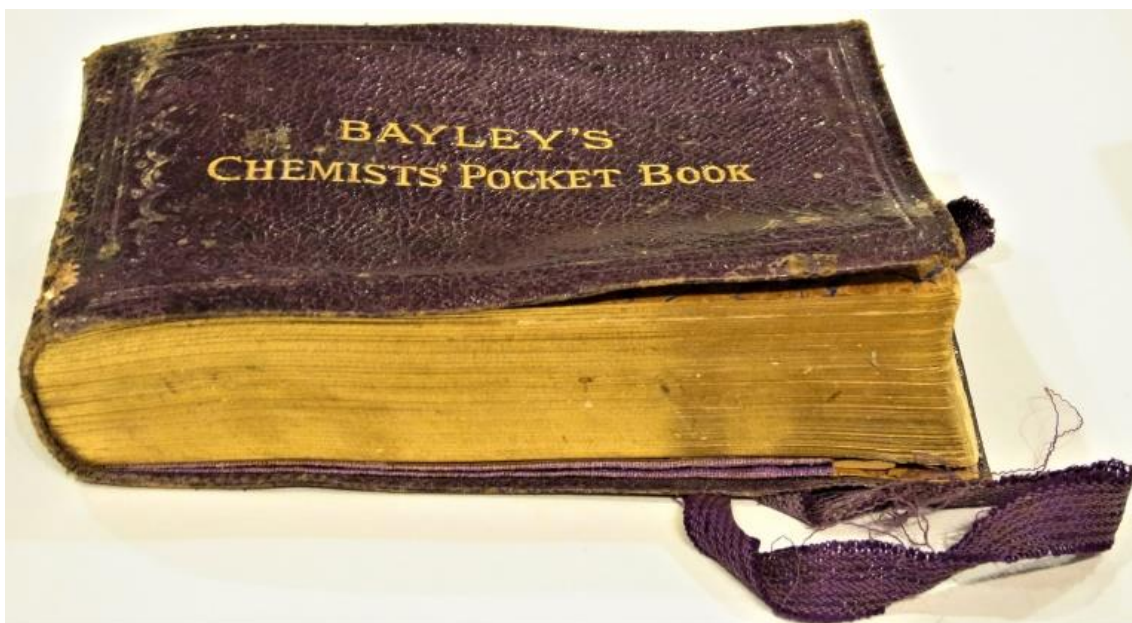
The kit was intended for use by explorers and prospectors in the field, and contains materials and equipment for use in analysing minerals, including by grinding ores and exposing them to a flame and observing the resultant colouring. The blowpipe seen at the front of the removable tray was used to direct and enhance the flame.

This kit and its accompanying equipment belonged to J. A. Hamilton, an Adelaide mining manager and metallurgist, and was used by him when manager of the Deloraine Gold Mine in the Adelaide Hills near Kersbrook from about 1910. Although gold had been found in the area as far back as 1871, two prospectors sparked renewed interest in early 1909, and by mid-1910 the new Deloraine Gold Mine, under Hamilton as manager, had delivered over 62 tons of ore to the Mount Torrens battery, with promising assay results. At that stage Hamilton had traced the gold-bearing line of lode for one and a half miles, but was finding transporting the ore difficult.

In due course a small group of about five mines were developed in the area, all using Deloraine in their names. The province was worked until about 1940, and is believed to have produced about 1.1 tons of gold over the period, making it probably the richest source of gold in the Adelaide Hills. The group of items we were shown included early correspondence between Hamilton and the mine owners, and other items as below.



Gold scales, and the roller ruler engraved with his name and profession.



J. A. Hamilton's copy of "Bayley's Chemists' Pocket Book", c1889. 8 x 12.5 cm

A widely used handbook, referred to at the time as a 'useful laboratory companion', and last published under the original editor in 1900. This would have been Hamilton's go-to ready reference for identification of ores and chemical compounds, formulae and useful information.



**Personal Challenge Coin of the current Australian Consulate-General,
Honolulu, Hawaii, Jane Hardy.**

The Challenge Coin is 44mm in diameter, is chromed brass, enamelled both sides, the reverse in about nine colours. Reverse design by Vytas Kapociunas, minted by Challenge Coins Ltd, Florida, USA; mintage 300.

The obverse shows the Australian coat of arms. Around in a double border, AUSTRALIAN CONSULATE-GENERAL HONOLULU; three stars at the top. The reverse shows a multi-coloured kangaroo on the right facing a palm tree on the left, all on ground. Above is the Southern Cross and at bottom ALOHA MAHALO (thank you) divided by a flower.

The artist has chosen the kangaroo to symbolise Australia and used a network of polychrome shapes for the kangaroo's body as homage to Australian Aboriginal art. The kangaroo's connection to Hawaii goes back about a hundred years when a breeding pair of wallabies was presented to the Hawaiian royal family, but they escaped during a hurricane when their enclosure was damaged. The wallabies flourished in the wild in the Hawaiian mountains—currently they number around 2½ thousand.

Challenge Coins are associated with the military or national associations and are used as a badge of identity. They are sometimes given as a reward for exceptional service. According to tradition, a soldier or member of a service unit could be challenged to prove their membership by displaying their coin. Today they are used as a badge of honour as well as for identity and can be given out much as a prestige calling card.

Jane Marie Hardy was born in Adelaide in 1958 and since December 22, 2017 is Consul-General of the Australian Consulate-General, Honolulu. She commenced her career with DFAT in 1991 as a graduate and her Australia-based roles have included assignments as Assistant Secretary in the Strategic Issues and Intelligence Branch (2011-2012) and the United States Branch (2010-2011); as Director in the Nuclear Policy Section (2009-2010 and 1998-1999) and the Korea Section (2002-2005); and as Executive Officer, Regional Security Section, Strategic Issues and Intelligence Branch (1996-1997).

She has also served overseas as Australia's Ambassador to Spain Andorra and Equatorial Guinea (2013–2014); Counsellor (Congressional Affairs), Australian Embassy, Washington

DC, United States of America (2005–2009); Counsellor (Political), Australian Embassy, Seoul, Republic of Korea (1999–2002); and Second Secretary (Political-Economic), Australian High Commission, Kuala Lumpur, Malaysia (1993-1996).

Jane is a published author of books and journals on Australian indigenous art (The Heritage of Namatjira: The Watercolourists of Central Australia, Jane Hardy et al [eds]) and analysis of overseas aid programs. She holds an MA from Monash University, BA from Flinders University, BA from the University of South Australia, and a GradDip in Foreign Affairs and Trade from the Australian National University.

Her husband, Vytas Bronius Kapociunas, was born in Lithuania in 1943 and arrived in Australia in 1949. He studied at the South Australian School of Art and graduated in 1965 with a DipFA (Painting). In 1966 he was awarded a working scholarship that enabled him to travel to Germany, France, Spain, Morocco and England.

Vytas held solo exhibitions in 1963 at Lithuanian House, SA, in 1965 and 1966 at North Adelaide Galleries, in 1967 at Ansdell Gallery, London and North Adelaide Galleries, in 1968 at Nundah Gallery, Canberra and North Adelaide Galleries, in 1969 at Munster Arms Gallery, Melbourne, Man Yung Gallery, Melbourne and North Adelaide Galleries, 1970 Derek Hunt Galleries, Perth, 1973 Llewellyn Galleries, Adelaide, 1975 Osborne Art Gallery, Adelaide and in 1980 at the Contemporary Art Society, Adelaide.

Between 1965 and 1977 he participated in group-exhibitions at the Art Gallery of South Australia and Art Gallery of Victoria, and in numerous private art galleries in South Australia, as well as galleries in New South Wales, Victoria, The Northern Territory, New Zealand, and London. His works are held by the Art Gallery of South Australia, the Hamilton Gallery (Victoria), and in many private collections.

He lectured in art at the South Australian School of Art and in 1982 he married his wife Jane. He accompanied her on diplomatic postings to Kuala Lumpur, Seoul, Washington DC, Madrid and most recently Honolulu, Hawaii. In 2008 his sculpture *Passage through Fire* was exhibited at the Australian embassy in Washington.

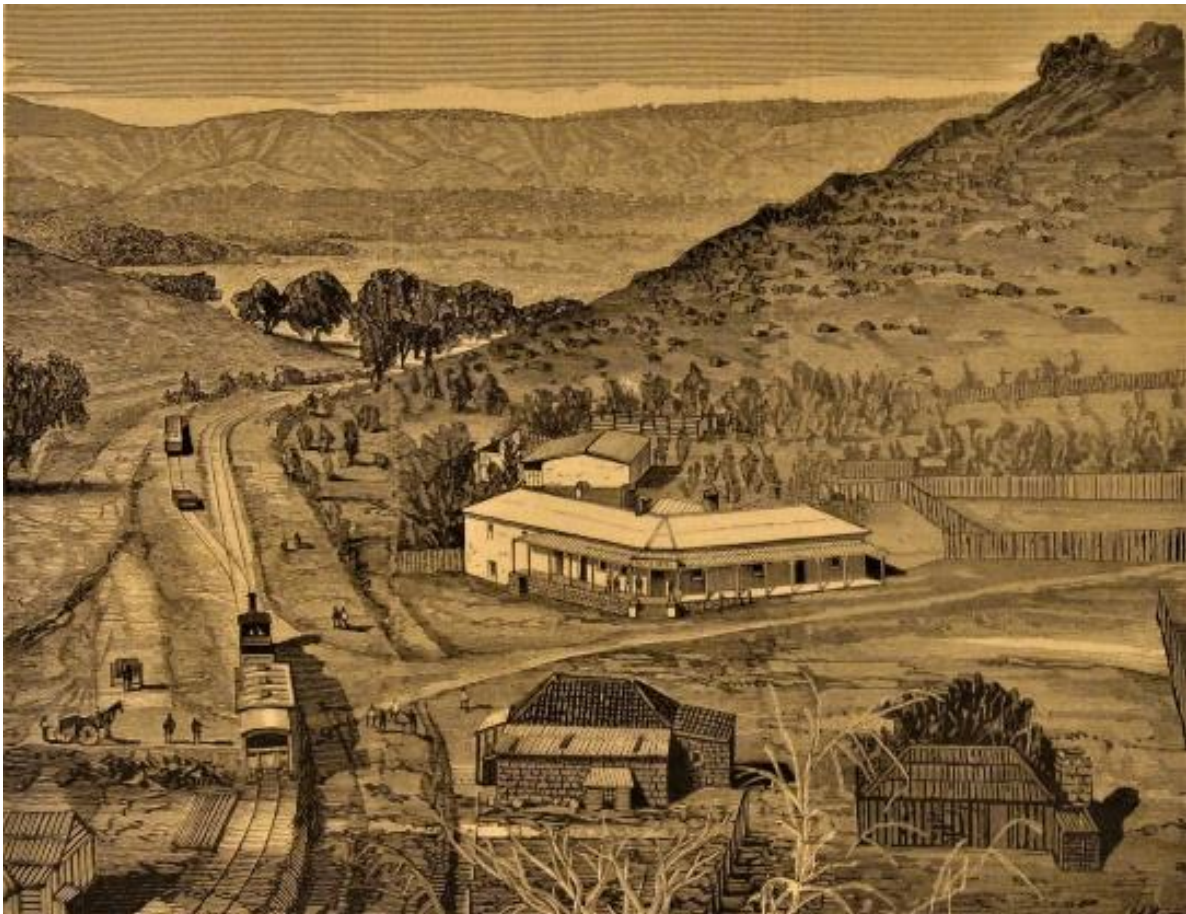


Ambassador Jane Hardy with her husband Vytas Kapociunas.



**Vytas Kapociunas, *Two Donkeys*, oil on masonite, signed bottom right VK 67.
24 x 19 cm.**

The date 1967 indicates that it was painted while on his scholarship travels, probably in Spain.

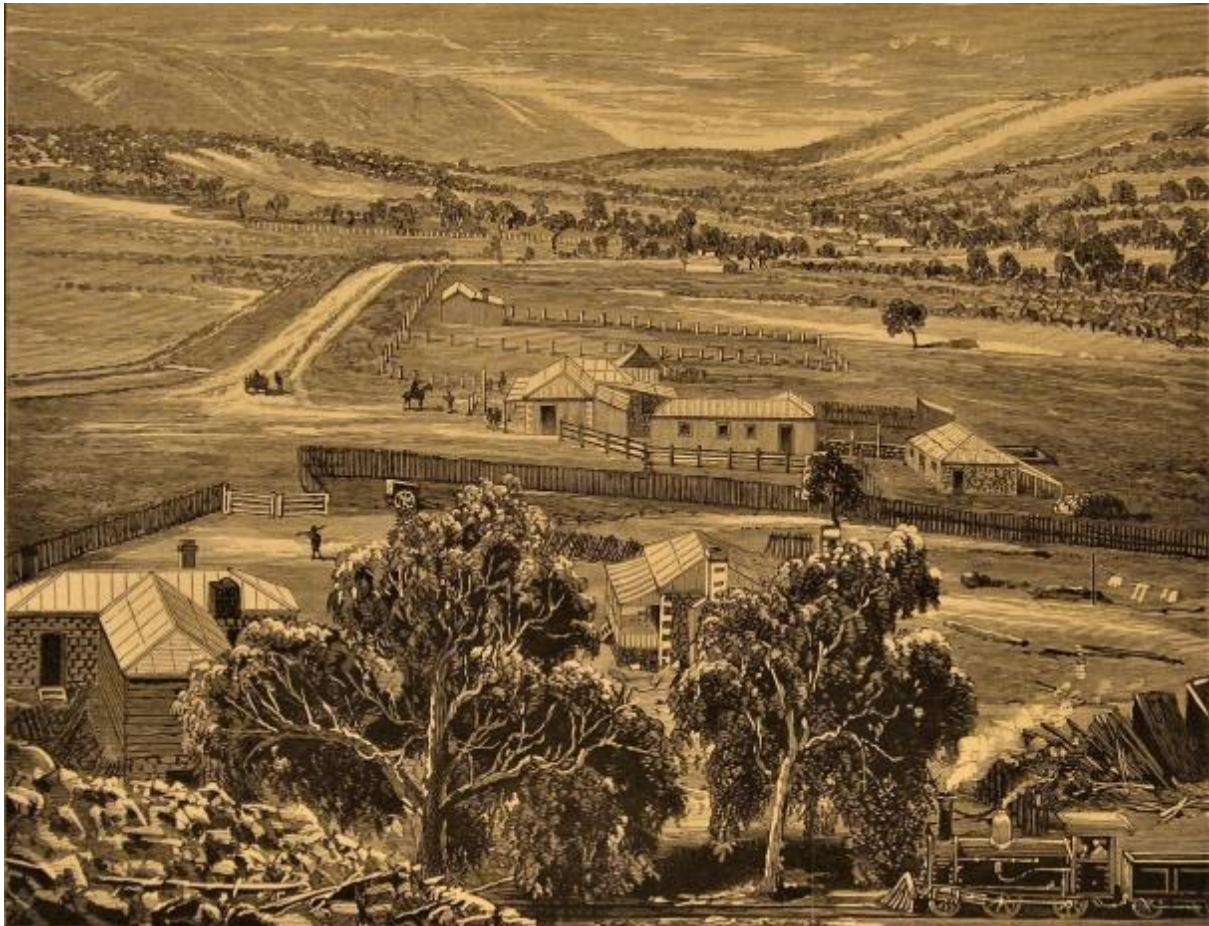


**Views on the Port Augusta and Government Gums Railway, South Australia: No. 1.
Saltia township. *Australasian Sketcher*, 19 June 1880. Wood engraving on paper.
17.8 x 22.7cm**

Three wood engravings made after photographs by Captain Samuel Sweet (1825-1886), South Australia's preeminent colonial landscape photographer. Sweet travelled extensively in

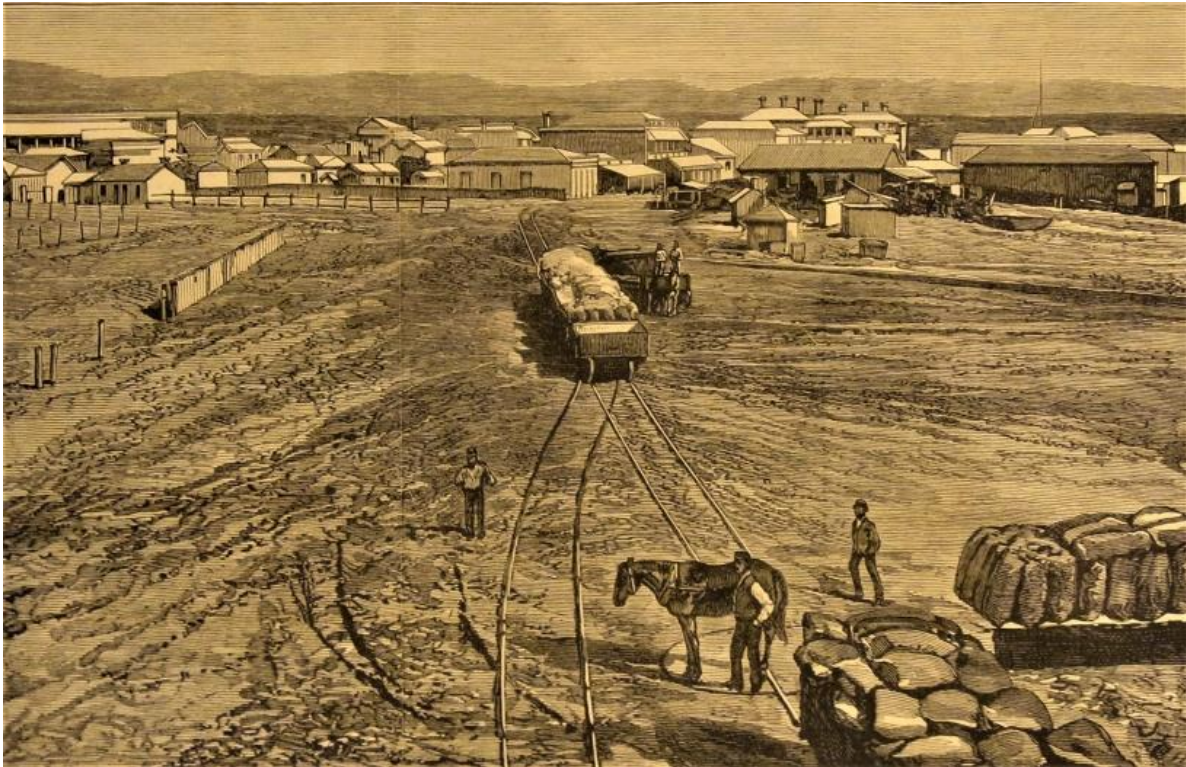
regional South Australia, documenting structures and developments associated with the South Australian Railways. Saltia, located halfway between Port Augusta and Quorn in the Pichi Richi Pass, was an important stopover point during the pioneering period of settlement of the Southern Flinders Ranges. The Pass, forged by a large contingent of navvies stationed at Quorn, opened to rail traffic in 1879, forming the first stage of the Great Northern Railway connecting Port Augusta with The Government Gums (now known as Farina). The line was extended to Oodnadatta in 1891, and the link to Alice Springs was completed in 1929. Saltia Hotel, built in 1859, was associated with the Kite and later the Lyons/Hughes families in the 1860s and 70s. Today nothing remains of the building.

Another engraved variant view, also based on Sweet's photograph *Saltia, Pichi Richi Pass* (c.1879) (Coll. SLSA), featured in *Garran's Picturesque Atlas of Australasia* (Vol. II, 1886, p.460), rendered from an ink wash drawing by American illustrator Fredric Schell (1838-1902), (Coll. AGSA). The engraved version made from Schell's wash drawing was subsequently adapted for other publications, such as *Cassell's Picturesque Australasia*, published in Melbourne in 1889 (Vol. IV, p141). Thus Sweet's captivating birds-eye view, an image at once emblematic of colonial progress and remote charm, reached a wide audience.

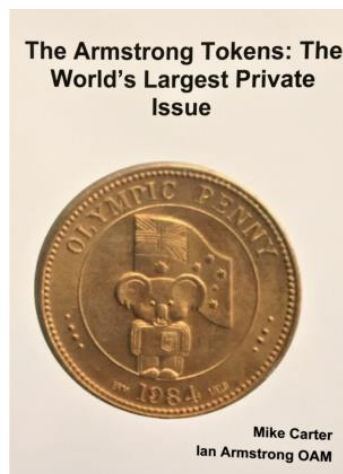


**Sketches on the Government Gums Railway, South Australia: No.2. Quorn.
Australasian Sketcher, 3 July 1880. Wood engraving on paper.**

17.6 x 22.7cm



**Starting point of the Great Northern Railway, South Australia. [Port Augusta].
Australasian Sketcher, 22 October 1881, p.349. Wood engraving on paper
13.9 x 21.2cm**



**The Armstrong Tokens: The World's Largest Private Issue
Second Edition, October 2021**

By Mike Carter & Ian Armstrong OAM, The authors are based in Queensland & Victoria respectively. This publication is in colour, 170 pages, 21 x15cm.

Ian Armstrong was a Victorian of the Year for his services to the community by lending his vast collection for exhibitions. He came from a background of shoe retailing and had a shop in Frankston. Ian issued tokens in fourteen metals and in all issued over 360 different examples. These tokens were given to customers who could redeem them for a dollar off their next purchase. Arguably his most famous tokens (nos. 55 to 58) were the moon landing series

– ‘Armstrong’s shoes first on the moon’. Other tokens depict kangaroos & emus, penny farthing bikes, shoes, cars, royalty, yachts (America’s Cup), Halley’s Comet, the Pope, Ian’s family crest, his effigy as well as those of his ancestors, plus many others.

Mike Carter is a well-known authority on Australian checks and tokens and has written widely on these subjects.

The book also records details of Ian’s family from when they first arrived in Australia during the gold rush era. The book is a limited edition of 75 copies and is available from Ian at valuers1@bigpond.com for \$20 including postage. If you mention that you read this offer from this Report you will receive a free random bonus token.



Small bowl and tray, vitreous enamel on steel, by Bernard Hesling (1905-1987), Adelaide, 1960s-70s, each signed lower left. Diameter: 20.7 cm and 47.0 cm. Hesling’s tray on its original black enamelled stand to serve as a table.

Best known now for his colourful vitreous enamel artworks and his equally colourful and cheerful books, Bernard Hesling was also an actor, artist, cartoonist, art director and art critic. Born in Wales, he came to Sydney in 1928 where he lived in Burdekin House, but with no

work in the Depression returned to London. Returning to Sydney in 1938 he worked for the Daily Telegraph, which sent him to Canberra. He disliked it there, was fired, and moved back to Sydney where he exhibited his artwork while writing and illustrating for the Sydney Morning Herald. A spell as art critic for the Observer newspaper ended when Donald Horne fired him and hired the young Robert Hughes.

Bernard raised money for pet projects such as a swimming pool and his much-loved MG Magnette car by painting murals in pub lounges. He took up vitreous enamel painting in 1957, and impressed with the recognition of the arts in SA, moved there in the wake of the 1962 Adelaide Festival of the Arts. There he settled in North Adelaide, developed his enamel work, and having cultivated a friendship with the home appliance firm of Simpson's was allowed to bake his artworks in their commercial ovens along with the fridges and stoves.

Hesling was awarded an OAM for his services to the arts in 1985, by which time he was living in retirement at the Helping Hand Centre. Even then the nearby Greenhill Galleries reserved a room for him to use as a studio. Deciding that he had no need for a funeral, and acting on his tongue-in-cheek ambition to attend university, he bequeathed his body to the Medical School at Adelaide University.



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.



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

The David Roche Foundation House Museum, 241 Melbourne St, North Adelaide

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

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

The Adelaide Society of Collectors holds monthly meetings

August 26 Dr Philip Jones, Topic: George French Angas: Colonial artist at large. **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