

SA Australiana Study Group 71st Meeting, 4 November 2021

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

Attendance: 11



Silver trophy cup won by J W Billiatt, Glenelg SA, 1882. Marked for J W Davis.

Height 17.1 cm.

John William Billiatt (1842-1919) was an adventurer, explorer, teacher and entrepreneur. Born in Lincolnshire, he came to South Australia in 1861 to join with his uncle Stephen King's family near Gawler. Later that year when his cousin Stephen King (son of the uncle)

headed north as part of John McDouall Stuart's expedition to cross the continent south to north, Billiatt followed behind their party. He was rewarded when the saddler Jeffries was dismissed for insubordination near Lake Torrens and McDouall Stuart engaged him, the youngest member of the group at only 19. His performance was, according to the leader's diary "... entirely to my satisfaction and approbation."

Billiatt later returned to England, but then went to South America as part of a British project to open up grazing land and the meat trade in Paraguay. That turned out to be a complete fiasco, and by 1875 he was back in SA and living at Glenelg. He established the private Lancing School with himself as headmaster, joined the local Literary Association, and sailed his open 15 footer *Thetis* from near the Murray mouth and around the waters of the Gulf St. Vincent.

The Glenelg Commemoration Sports Day was celebrated each year on 28 December with a wide variety of water sports, and in 1882 it included a ten mile open amateur boat race, with first prize of £10 or cup of that that value, and second prize of £5 or cup to value. Billiatt was awarded the second place, and selected a cup, provided by the Adelaide jewellery firm of J. W. Davis. Silverware marked by Davis (business dates 1849-1886) is almost unknown, and stylistically the cup belongs to Adelaide silverwork of two or three decades prior to the presentation date. The likelihood is that Billiatt selected a second-hand cup from Davis, while we see that the inscription does not reflect that it was a second prize. The following year, with the formation of the Holdfast Bay Yacht Club, Billiatt was appointed its first Commodore.

This entry is based on the article *The Intrepid Schoolmaster: John William Billiatt*, for which see *Australiana* August 2003, Vol. 25 No. 3.



Koala carving on Australian cedar panel, early 20thC, maker unknown. 28 x 31 cm.

This panel was described by a wood-craftsman as *crisp and quickly carved*, with eucalypt leaves somewhat in the style of John Blogg, although with nowhere near his painstaking technical skill and detail. The chiseled finish to the figure of the koala gives it character and texture, while the coarse background stippling done by use of a punch helps set the leaves in relief. The addition of the carved panel beneath with its central rosette and flanking display of what may be stylized seed pods, akin to those of the sycamore, inspired the remark that it looked to be the shape of an art deco wireless set...



Carved bench seat of English oak, Australian origin (Adelaide?) c1910, maker unknown. 30 x 121 cm, height 31 cm.

Until its recent acquisition the bench had served as an outdoor seat on an Adelaide verandah, however its highly developed design and quality indicates that it was made as a display piece for indoor use, perhaps by a fireside. The fluidity of the carving and the Australian theme of entwined eucalypt leaves, gum-nuts and blossom ally it to the very active school of wood carving seen in Adelaide during the Edwardian period, under the influence of Federation. The development of the open gum blossom from the closed gum-nut is particularly noted in the carving of the spandrels at the top of the legs. It was felt to be a great pity that the carver had not signed the bench.



1. C.Y.M.S. HANDICAP WON BY J. ORR - 1st PRIZE 130 YARDS HANDICAPE PRESENTED BY J.E. LODER & CO. SALE 21/3/89 Gold. 34 mm.

2. FIRE BRIGADE 1890 – PRESENTED BY ROSS & CO. TAILORS BAIRNSDALE ENGINE PRACTICE 4 MEN WON BY Silver, 30x35 mm.



3. WON BY JOHN ORR –SCYMSG PRESENTED BY JAS O’CONNOR ESQ HANDICAP ALL ROUND COMPETITION SEASON 1890 makers marks J.E.L. & CO. SALE [J.E. Loder & Co] Silver, 33 x 43 mm.

4. G.A.F.B.D. TRARALGON 1891 – REPRESENTATIVE FOURS WON BY SALE BRIGADE Gold, 25 x 30 mm.



5. G.A.F.B.D. TRARALGON 1891 – FIREMANS HANDICAP WON BY J. ORR Gold, 32 x 36 mm.

6. G.A.F.B.D. TRARALGON 1891 – HYDRANT RACE WON BY J. ORR Gold, 30 x 35 mm.



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7. G.A.F.B.D. TRARALGON 1891 – ALARM & RUSH 4 MEN WON BY SALE BRIGADE Silver, 30 x 35 mm.

8. Horse drawn fire brigade wagon – G.H.D.S. 1st PRIZE PRESENTED BY R. OVERREND ESQ. REPRESENTATIVE FOUR MEN WON BY J. ORR NOV 9. 93. Gold. 30 x 33 mm.



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9. A ladder leaning against a brick wall - G.H.D.S. 2nd PRIZE LADDER RACE NOV. 9. 93 maker's stamps J.E.L. & CO. SALE Silver, 30 x 35 mm.

10. A horse drawn fire brigade wagon WON BY J. ORR - G.H.D.S. 9.11.93 ENGINE PRACTICE 3 MEN PRESENTED BY J. E. LODER & CO. SALE maker's stamps J. E. LODER & CO. SALE Silver, 41 x 43 mm.



11

11 A fireman up a ladder fighting a house fire – W.V.F.B. 2nd PRIZE FIREMAN'S HANDICAP Silver, 36 x 40 mm.

11 gold and silver Gippsland Fire Brigade competition medals c1889-1893

On the Queen's Birthday in 1889 the first Demonstration of the G.A.F.B.D. (Gippsland Amateur Fire Brigade Demonstrations) was held at Traralgon. The competing Fire Brigades were Traralgon, Sale and Bairnsdale and it was reported that the Warrigal Brigade 'being somewhat disorganized did not enter the competition'.

Proceedings commenced 10.30 with a march through the town that included local brass bands and the Victorian Rifle Brigade. The races commenced at mid-day and were: Maiden race 150 yards, Engine practice for four men, Handicap race 200 yards, Representative race 3 men, and a Tug of War between Brigades and Riflemen. The obstacle race, and Alarm and Disabled hose practice were 'not contested for want of time'. In the evening there was a torchlight procession and a fireworks display as well as a concert at the Mechanics Institute. The whole event raised £70 for the Traralgon Fire Brigade.

The eleven Fire Brigade competition medals although some unnamed, were most likely all awarded to James Orr c.1889-1893, as the current owner, acquired them all at the same time from an antique shop in Perth, WA. Four medals record the maker as J.E. Loder & Co. of Raymond Street, Sale, Victoria and the others probably made by the same firm. J.E. Loder was a clockmaker, maker of scientific equipment and a manufacturing jeweller who won the contract to make medals for the North Gippsland Agricultural Society, for them to give to the Firemen's and Military competitions. Loder donated the 1889 gold medal, the first example illustrated, before tenders were called for to make the medals and he was one of the official time keepers for the Firemen's events. The other known donors were auctioneer, James O'Connor Esq, JP. Ross & Co., a tailor who often presented suits to winning sportsmen as a prize. R. Overrend of Sale, a director of a butter factory co-operative and an official at the Bairnsdale Racing Club was a presenter who probably was also the donor of the medal.

Little is known of the recipient, James Orr, except that he later played Aussie Rules Football for South Melbourne (that club is now known as the Sydney Swans) in the 1890s. There were a number of James Orrs in Australia in the 1880 through to the 1930s, and as such it is difficult to establish which one won the medals.

The initials on the medals: CYMS stand for: Catholic Young Men's Society. W.V.F.B.: Warrigal Volunteer Fire Brigade. SCYMSG: Sale Catholic Young Men's Society, Gippsland.



'Friends of Joh' tie clip made by A.J. Parkes of Brisbane, c 1985.

Badge 17 x 25 mm

Sir Johannes Bjelke-Petersen KCMG (1911-2005) was the leader of the Country Party, and the longest serving and longest lived premier of Queensland, holding office from 1968 to 1987. He became one of the most well-known and controversial figures of the 20th century in Australian politics because of his uncompromising conservatism. In 1985 he launched a campaign to move into federal politics to become prime minister, though the campaign was eventually aborted. This tie pin dates from this period, and when purchased it came in a brown paper bag.



Painting “Mundoo Island”, oils on Masonite, David Dridan, S.A. c1988. 44 x 59.5 cm.

The peaceful rural scene with water-birds foraging in the middle distance shows part of the privately owned island, which lies at the southern end of Lake Alexandrina close to the mouth of the Murray, adjacent to the Coorong, and about 82 kilometres from Adelaide. Home to Mundoo Station, a sheep and cattle property and eco-tourism venture, it is recognized as part of an important Ramsar wetland complex.

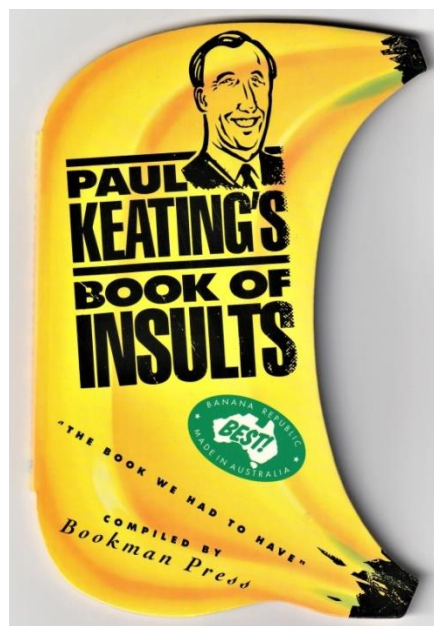
David Dridan was born in Adelaide in 1932, and after initial education at Renmark Town School went on to St Peter’s College in Adelaide. Studies at the SA School of Art under Jacqueline Hick and Joseph Choate were followed by attending the National Art School in Sydney, and then the East Sydney Technical College in 1956, where he received encouragement from Russell Drysdale, who became a lifelong friend.

A grant from the British Council in 1961 enabled him to study gallery administration at the V&A Museum and allied London institutions. On returning to Australia Dridan was a curator at the Art Gallery of SA from 1962-64, and then from 1964-68 took the position of Senior Art Master at his old school, St Peter’s College. A full time professional artist from 1968, his work is now widely distributed in public and private collections around the world. For his services to arts and the community Dridan was awarded an Order of Australia in 2007.



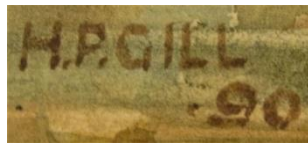
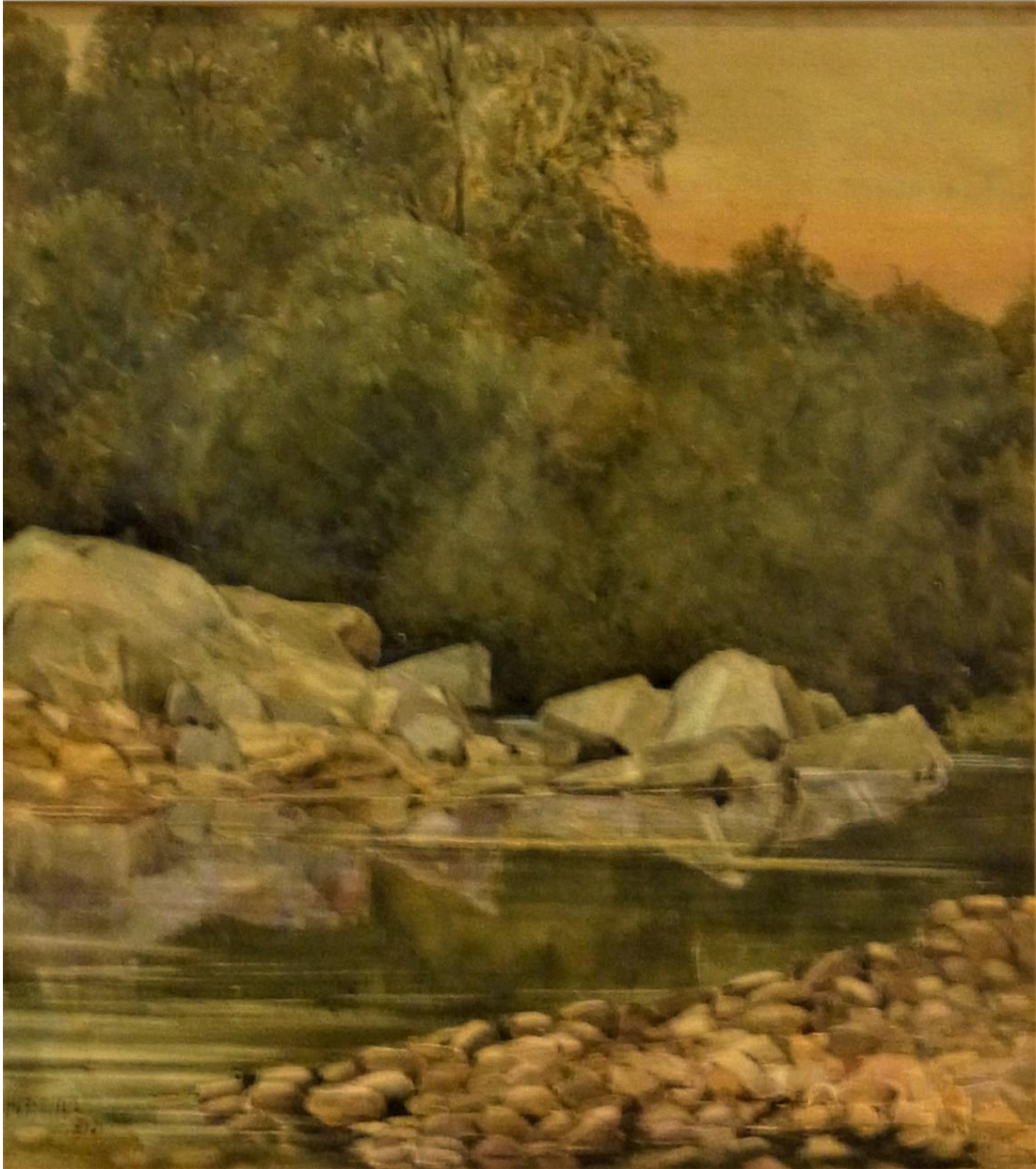
Carved timber architectural panel, early 20th century. Maker unknown. 102 x 37 cm.

One of a suite of three panels carved with foliage and clusters of berries, in arts and crafts style, two of this size and the other 86 x 30 cm. Apparently painted or stained originally and then stripped, bleaching the timber, thus making identification problematic. Speculation around the likely timbers included Huon, Hoop, and King William pines. Probably made to be used between windows as wall paneling, with their attractive fluid carving they are once again about to be installed as interior decoration.



**Novelty publication “Paul Keating’s Book of Insults”, Bookman Press, Melbourne 1992.
Height 19.3 cm.**

Paul Keating (b. 1944) was Australia’s 24th Prime Minister, after deposing Bob Hawke in 1991, under whom he had served as Treasurer. Regarded by some as a “political gladiator”, he is popularly remembered for his acerbic wit and savage attacks on political opponents. Under Hawke he took part in deregulating the Australian economy, which saw among other events the floating of the dollar and the divestment of Qantas, the Commonwealth Bank, and CSL. The shape and subtitle to the book shown was as a result of his mention of the risk of Australia becoming a “banana republic” during a radio talk in 1988, and his reference to “the recession we had to have” was made when Treasurer, as the over-stretched economy risked collapse.



H.P.Gill. *The Cradle of the Torrens*, 1890, watercolour. 25 x 22.5 cm visible.

This painting was part of the Exhibition of British Art arranged by the Anglo-Australian Society of Artists in 1890. The exhibition was shown in Sydney and Melbourne before being mounted in the Jubilee Building in Adelaide. Over 30000 people viewed the exhibition across the three colonies. The title refers to the form and is also a play on the prominent rock in the composition.

Harry Pelling Gill was born in 1855 at Brighton, Surrey to a merchant family. He grew up on a high street full of artisans and attended the local Grammar School. As a young adult, he worked for a solicitor during the day but at night, attended Brighton School of Art, eventually ending up on staff. He completed his Art Masters certificates at the South Kensington School of Science and Art and then took up the position of Director of the School of Design in Adelaide, on North Terrace. H.P. Gill married Annie Waring Wright in 1886 at Christ

Church, North Adelaide. She was one of his former students and well connected in Adelaide Society. They lived in LeFevre Terrace, North Adelaide. The Gills had three sons, only one of whom outlived his parents. At the time this watercolour sketch was executed, the Gills had a small child at home.

When mentioned today, H.P.Gill is without exception cited as the “influential H.P. Gill,” a cliché that is entirely accurate. As soon as he arrived in Adelaide, he threw himself into work at the School of Design and he was remarkably proactive. It is hard to believe Gill had time to paint himself but he kept up his own practise and specialised in delicate and accurate watercolours, many of which were landscapes. His wife reported that he was always industrious and never went anywhere on official business or recreation without his watercolour equipment.

A contemporary account from a former pupil describes an outdoor sketching session in which a workman stopped to admire H.P.Gill’s election of a stone wall. The man remarked how accurate it was and that he knew every stone having built it himself.

H.P.Gill often suffered through ill health and in 1916, he died at sea between Marseilles and Gibraltar on his way home to the U.K. His career is remembered by the annual H.P. Gill medal.



Stereographic photograph *Lindt’s Reservoir [Portrait of an unidentified man] c.1900-1915. Photographer: J. W. Lindt, two gelatin silver photographs mounted on grey card.*

Each image 8.4 x 7.2cm, card mount 8.8 x 17.7cm.

Lindt practiced the art of stereo-photography over an extended period. His first stereographs can be dated to c.1885, following his move from East Melbourne to the suburb of Hawthorn in 1884. He later took numerous stereographs at his artist’s retreat “The Hermitage” which date from c.1895-1915. The present example appears to be one of these. Like all other known Lindt stereographs it does not carry the artist’s stamp. Although well-known for his commissioned portraits and landscapes, Lindt’s stereographs give the appearance of being more personal documents, in which the photographer sets people familiar to him in a variety of domestic and rural settings.

The figure in *Lindt’s Reservoir* is unknown, but the setting is a familiar one. “The Hermitage” offered to visitors recreational walks in an extensive garden, set amongst groves of exotic trees, natural fern bowers and numerous water features fed by a dammed natural spring, such as the one captured in this stereograph.



***M.V. Duntroon* souvenir silver plated tea strainer. C 1935-1940 or 1950-1961.**

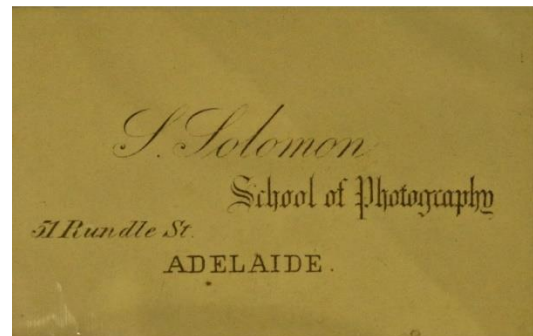
Width 10.9 cm.

M.V. Duntroon was built for the Melbourne Shipping Company by Swan, Hunter & Wigham Richardson, at Wallsend England and was launched in 1935. She had twin screws each driven by a six-cylinder, two-stroke, double-acting diesel engine, and was designed for the east-west Australian coastal passenger service, from Melbourne to Adelaide and Fremantle. The ship's tonnage was 10,346 NRT, length 138.7, beam 19.9 and depth 9.2 metres and could carry up to 373 passengers.

In October 1939 she was requisitioned for conversion into an armed merchant cruiser, however the ship was unsuitable for that role and was returned to the owners the following month. On 20 November 1940 *Duntroon*, while attempting to exit Port Phillip Bay, collided with the blacked-out auxiliary minesweeper *HMAS Goorangai*; that ship was cut in two and all 24 aboard were killed. That catastrophe was the first RAN loss of WWII. *Duntroon's* captain was later exonerated of any blame for the accident. During December 1941 and January 1942, *Duntroon* was used to relocate captured officers from the German auxiliary cruiser *Kormoran* to Murchison POW camp in Victoria. The German officers had scuttled the *Kormoran* shortly after it sank *HMAS Sydney*.

In November 1943 the *MV Duntroon* was involved in a second accident, the fatal sinking of the destroyer *USS Perkins* in New Guinea waters. Nine lives were lost in this incident and the captain and another fellow officer of the *Perkins* were held responsible. *Duntroon's* army service continued until April 1946 when she was handed back to the owners, and shortly after was chartered by the RAN for transport duties with the British Commonwealth Occupational Force.

In 1949 she returned to her original owners and in 1961, was sold to the Kie Hock Shipping Co. and renamed *Tong Hoo*. She was sold again in 1966 to the Africa Shipping Co. and renamed *Lydia*. The ship was laid up in Singapore in 1967, and sailed to Taiwan for scrapping in 1968.



"Aboriginal man with spear and woomera", 1875(?), carte de visite photograph, Saul Solomon, Adelaide. 10 x 6 cm

Likely showing the influence of JW Lindt's landmark "Australian Aboriginals" series (1873-74), this possibly 1875, Adelaide photograph, shows a constructed bush scene of rock, timber and scrub. The man, cloaked in kangaroo hides, holds a woomera and spear aloft as if for throwing.

A companion carte de visite (SA Museum collection) features a woman and child in the same setting but with the unlikely addition of a Pacific Islands sword club. Such cartes de visite (as well as street scenes of Adelaide) were produced as documentary souvenirs and were easily included in letters back 'home'. In excess of one hundred were likely taken by the various Adelaide studios but none seemed to have been produced in large numbers. A few dozen portraits are known to survive - often from a single copy. Sitter's names were rarely recorded but further research will unlock the identities of some.

In 1852, Saul Solomon, aged 16, English, and a trained daguerreotypist, joined the Australian gold rush to Victoria. In 1854 he was a store owner in Ballarat, and by 1857 was again a photographer. From 1862-67 the business of Solomon & Bardwell, located opposite the Theatre Royal, was Ballarat's premier photographic salon. Following his marriage he moved to Adelaide and became manager of Townsend Duryea's Rundle Street studio. In 1875 he bought the business. Some evidence tentatively suggests the Solomon imprint verso could be the initial (and short-lived) design for the new studio. If so, it dates the carte de visite to July / August 1875.

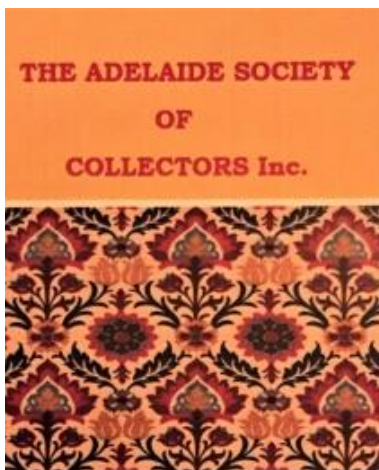


"Colonel Light's Vision Adelaide S.A.", woollen rug, c1965, retailed by Solomon's Carpets, South Australia. 70 x 140 cm.

The scene depicted is the well-known tourist lookout at Montefiore Hill - where the statue of Colonel Light has overlooked Adelaide since 1938.

For the moment not a lot is known about the design and manufacture of the piece. Probably intended as a hearth rug, some examples may have been used as wall hangings. A similar rug, of the same dimensions and overall style, features Sydney Harbour Bridge and our members think similar examples may exist for Victoria and possibly Western Australia.

Recently purchased at a church stall, the seller clearly remembered her mother buying it from Solomon's Carpets in 1965.



Adelaide Society of Collectors

Next meeting: Thursday 24 February 2022: Speaker Richard Phillips, topic "Silver of the China Trade".

For further details email: theadelaidesocietyofcollectors@bigpond.com

South Australian Museum, North Terrace Adelaide

***Balgo Beginnings* Free Exhibition opens 15 October 2021 closes 6 February 2022.**

10am – 5pm daily & closed 25 Dec.

Balgo is one of the most famous schools of desert painting. Curiously its founding works went missing in the early 1980s and have never been seen publicly ... until now. The paintings were rediscovered in 2019 after four decades in a shipping container, and the South Australian Museum has since worked with the artists and custodians (Warlayirti Artists) to bring the works together at the Museum. They will be displayed during Tarnanthi for the first time, alongside works from the next generation of Balgo artists, which have been created on Country in response to these early works.

Art Gallery of South Australia, North Terrace Adelaide

Tarnanthi Free Exhibition: 15 October 2021 to 30 January 2022

10am – 5pm daily & closed 25 Dec.

The Gallery has its Australiana exhibition in the Elder Wing and International Art in the Melrose Wing. There are also a number of other areas worth visiting including Asian and Arts & Craft textiles exhibitions.



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, 241 Melbourne Street North Adelaide

No booking required.

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

**COLAZIONE A MELBOURNE
E PRANZO A YOKOHAMA**

**L'albo di viaggio di E.A.D'Albertis
e le foto australiane di J.W.Lindt**

a cura di Maria Camilla De Palma
in collaborazione con
Monica Galassi e Ken Orchard

18 novembre 2021 - 6 marzo 2022
info: 010 2723820
biglietteriaadalbertis@comune.genova.it

CASTELLO D'ALBERTIS
MUSEO DELLE CULTURE DEL MONDO

Logos: GENOVA, MUSEI DI GENOVA, S.I., ECHO ART, iren, ESSELUNGA 5



Flier for the J W Lindt and Captain D'Albertis exhibition at the D'Albertis Museum, in Genoa. Exhibition from 18 November 2021 to 6 March 2022.

The result of a collaboration between the Dr. Maria Camilla De Palma, Director of the Castello D'Albertis Museum of World Cultures, in Genoa, Italy, Dr. Monica Galassi of the University of Technology Sydney, and Ken Orchard of the Art Gallery of South Australia, the exhibition “*Breakfast in Melbourne and Lunch in Yokohama*” highlights an important archive of Australian photographs collected and taken during Museum founder Captain Enrico d’Albertis’ world tours of 1878 and 1910.