SA Australiana Study Group 80ᵗʰ Meeting, 7 July 2022

Australia's history told through objects

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

Model in silver of an Avery platform scale, unknown maker, Adelaide c1890.
Height 9 cm, width 8 cm, depth 5.7 cm.

Although the history of the model is not known, the key to identifying its origin lies in the engraving on the empty bag on the platform. The marks on the underside of the platform have been seen on other items of small silver credited to an unknown Adelaide maker, some of which also bore a "BARRIER SILVER" stamp, indicating the use silver from the Broken Hill region. In looking to that area, the first mine of importance to produce silver-lead ore there was at Umberumberka (now Silverton), 26 km NW of the present city of Broken Hill.

The Umberumberka mine was founded by two miners, Stokie and Pegler in 1881, and in September 1882 newspapers reported that one hundred tons of ore shipped "home" had

produced a profit of 40%. The claim was then bought out by an Adelaide based joint stock company, the Umberumberka Silver Lead Mining Company (Ltd), which sent their mining captain E. Peyton Evans to develop the site. Evans was on site in December 1882, and by the end of the month had raised payable ore. At that stage, apart from the mine workers, the population of the town was six adults and 12 children, and the country was drought-stricken. By mid-1883 Evans advised that he could supply 65 tons of ore weekly.

Evans proved to be a skilled mine captain, with a rich mine to exploit on a very limited budget. The quality of the ore though financed machinery for mining and the ore treatment equipment bought from May Brothers of Gawler, while the initial procession of drays hauling away the bags of ore to the railway at Terowie was in the late 1880s replaced by the Silverton Tramway linking the Barrier silver fields with the SA railway system. In cutting the route of the tramway through Silverton a very rich ore deposit was uncovered on the Umberumberka mine site.

In December 1883 mine manager Evans reported that he had… *dispatched this week 21 tons 1,335 lbs. of good class ore, USLCo. over JA brand, and shall be loading* $3\,\frac{1}{2}$ *tons to-morrow*. The branding on the bags of ore confirms the association of the model with the company. In at least sections of the mining industry at the time the produce was measured by the "short ton" of 2000 pounds, and bagged at 200 pounds to the bag. Umberumberka ores won a medal at the 1886 Colonial and Indian Exhibition in London, and were also on show at Adelaide's Jubilee Exhibition of 1887. It seems likely that the model was produced as a presentation piece or memento for an office holder or associate of the company.

**Watercolour painting "Men at the Gold Diggings",
unsigned, date and location unknown. 30 x 45.5 cm.**

Formerly part of the Keith Okey Collection (sold 2010), the painting was bought as much for the richly figured Huon pine frame as for the evocative scene depicted. Reminiscent of similar images of the gold rush period of the 1850s, it is hoped that when it is removed from its frame some indication of its background may be uncovered.

Wooden marking brand of unknown origin, probably South Australian. 19th-20thC.
Length 25.5 cm.

Wooden marking brand of unknown origin, probably South Australian. 19th-20thC.
Length 26.5 cm.

These two brands were bought by the present owner nearly 40 years ago from an Adelaide antiques dealer who had "smartened them up" for sale by giving them a light coat of varnish. On our visit to Holowiliena Station in May this year we were shown similar old wooden brands in their store, once used for branding sheep with an ink or dye.

Two cast models of echidnas, probably contemporary.
Length (top) 32mm, (bottom) 30mm.

The top example in pewter was apparently produced by Aradon Pty Ltd at their Mt. Hay Gemstone Tourist Park in Queensland, a company better known as a miner and seller of decorative stones and geological specimens, which are exported as both rough and polished pieces. A range of Australian themed cast pewter souvenirs and gifts are made on site, including animal models such as the echidna.

The lower echidna with the golden finish seems to have been marketed by Kingfisher Brands, which claims to have its home in Victoria. That company also produced a wide range of similar souvenir flora and fauna to Aradon in Queensland, and say that they sell their products around the world. They claim to "…work with ethical manufacturers across Australia, Asia, Europe, to … provide quality products". Both models appear to have the same marking, apparently a stylized "SB"


Malachite sample from the Burra Copper Mine, South Australia, 19thC.
12 x 24 x 14 cm. Weight 5 kg.

In June 1845, a shepherd, William Streair, after walking 150 kilometres to Adelaide, showed Henry Ayers, samples of copper-ore from close to Burra Burra Creek in South Australia's mid-north. Mining started a few months later and "The Monster Mine" produced 5% of the world's annual copper production until the 1860s. Mining was by open-cut and underground until 1877. The open-cut was later extended in the 1970s. The area is now a tourist site within the town boundary.

Copper ore at Burra consisted mainly of green malachite and blue azurite. It was derived from an underlying low-grade copper sulphide deposit. Circulating water movement dissolved the primary sulphide metal and redeposited it as a copper oxide, infilling the open spaces in the easily dissolved limestone country rock. This large nodule of malachite has a thin top layer of azurite.

Malachite had been mined in Europe since the Neolithic as a source of copper. It was also used as a pigment, ornamental stone (notably in Russia) and as a gemstone. Mounting of malachite in silver and gold was something of a specialty among South Australian jewellers and silversmiths including, in the earliest years, Firnhaber and Schomburgk, then later the firms of Wendt and Steiner.
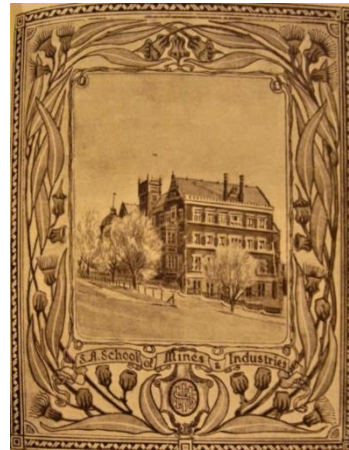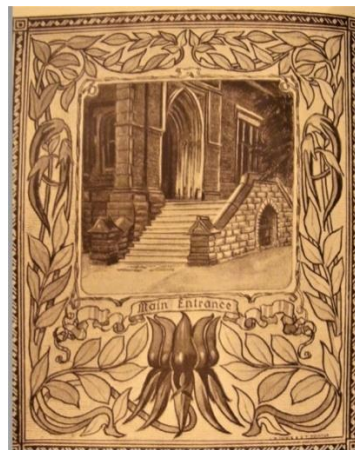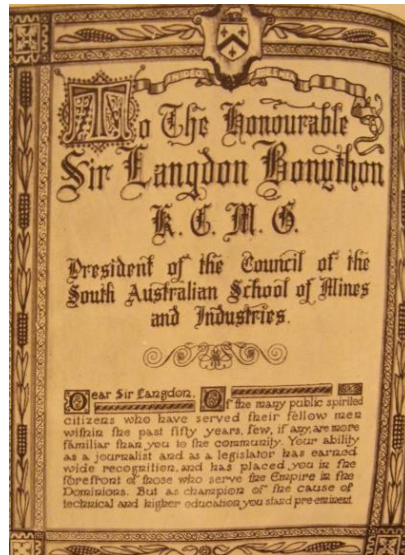
South Australian School of Mines and Industries.
Souvenir of the Complimentary Dinner tendered to Sir Langdon Bonython, 1929.

Well known South Australian resident, Sir John Langdon Bonython (1848-1939) was an English born philanthropist, editor and newspaper proprietor. As the second son of a carpenter/builder, Bonython became particularly interested in technical education and was on the board of both the South Australian School of Mines, Roseworthy Agricultural College and the University of Adelaide. Amongst his many other achievements, he left considerable funds to the University of Adelaide for a chair of law and the erection of Bonython Hall, the School of Mines and he paid for the completion of South Australia's Parliament House. He also assisted the government to pay civil servant salaries during a financial crisis and distributed meal tickets to the needy.

On the 19th October, 1929, Sir Langdon Bonython was presented with an illuminated address to mark the completion of his fortieth consecutive year of office as President of the Council of the School of Mines. The illuminated address was designed and bound by the South Australian School of Arts staff member Mr S.T. Pointer and Principal, Lawrence Hotham Howie. The School of Arts was previously known under other names such as the Adelaide School of Design and was also on North Terrace, next to the School of Mines.

This illustrated souvenir booklet was presented to each of the 120 guests. The illuminated address had watercolour illustrations placed opposite each page of signatures. Although the souvenir booklet was not in colour, it included reproductions of the frontispiece and back page illustrations, both of which unmistakably convey the distinct design style of the Adelaide School of Design featuring Australian flora in a decorative border.

Photo of Wing Commander Harry Plumridge AFC

Harry Plumridge was born in Gippsland in 1903 and gained his flying licence in 1928. Harry was also a war correspondent in both the Japanese theatre of war and in the Middle East.

In the photo he is wearing his navy correspondent's beret with a "C" badge on the front. Inside it is marked with the manufacturer's name, Kangol, with the arrow symbol for military issue dated 1943, size 7 1/4.

**Harry's cap in the photo and pith hat he wore in the middle-east**

In 1931 he farewelled Charles Kingsford Smith on his attempt at breaking the Australia to England flight record. Harry flew alongside him after he took off, with "Good Luck" painted on the side of his airplane.

Harry was also a barnstormer and used to fly from Adelaide (Parafield) in planes from the Aero Club and give "joy flights", or fly inverted picking up scarves from poles, to raise money for fuel… for the next leg!

In 1934 he flew with the director of the Vacuum Oil Company to London to explore international air routes for civil aviation. They flew via Indonesia, Thailand, India, Persia, Egypt, Turkey, Budapest, Austria, Berlin and Paris.

In 1936 he took part in the Brisbane to Adelaide, South Australian Centenary Air Race, flying a Miles Hawk aircraft. The photo below shows him after landing in Cootamundra in his white flying suit, with curious admirers surrounding his plane.
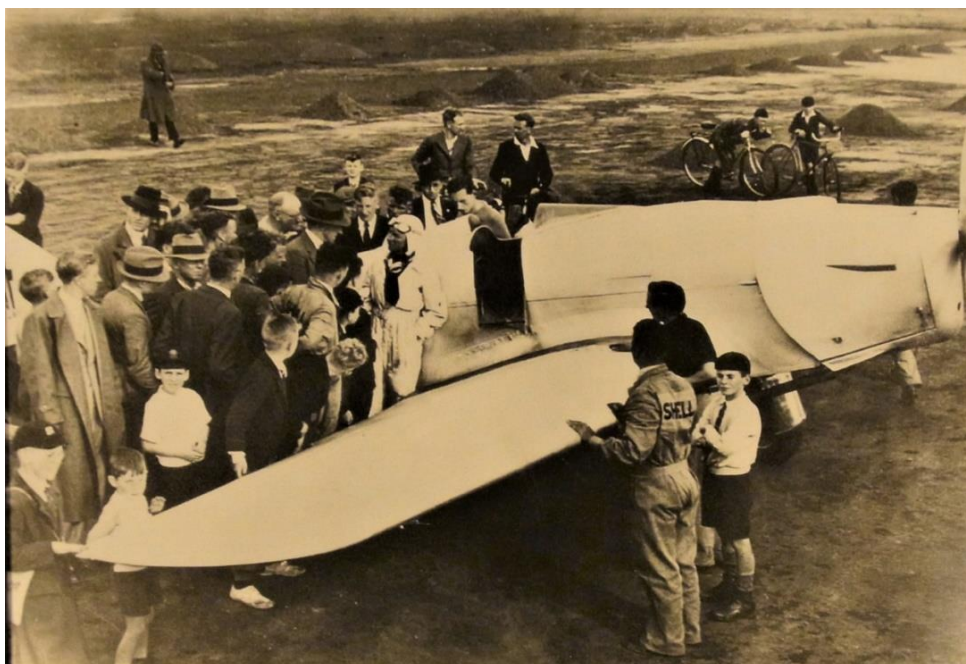
The trophy is from Parafield where Wing Commander Harry Plumridge became Commanding Officer of Parafield Elementary Flying Training School.

The trophy is inscribed with 'No. 1 Elementary Flying Training School Soft Landing Competition 1943'. It is made of "found bits" because of the matériels shortages due to the war - scraps they managed to salvage. It is charming in its simplicity and honesty.
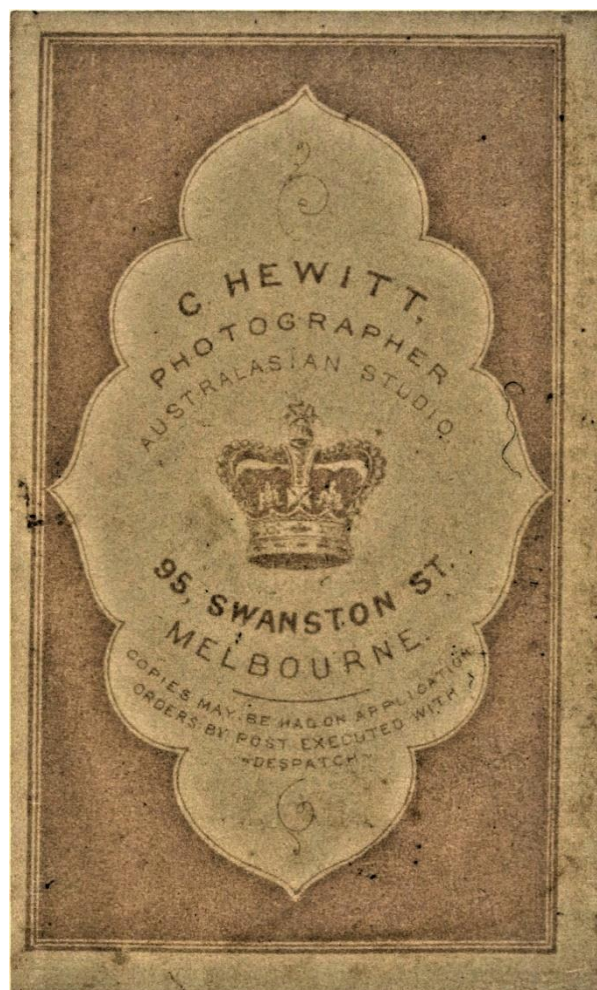
"Mary Ann and Joseph Jewell - survivors of the *General Grant* shipwreck", February 1868, carte de visite photograph, Charles Hewitt, Melbourne. 10 x 6 cm.

In May 1866, the *General Grant* sailed from Melbourne on a voyage to London, via Cape Horn, with a cargo of zinc, gold and wool, plus eighty-three passengers and crew. Following a north-west wind they travelled 450 kilometres south of New Zealand, and into the latitudes of the "furious fifties". Strangely becalmed one night, land was sighted dead ahead. With no wind to work, the ocean swell carried the ship to the cliffs of the sub-Antarctic Auckland Islands. She lost the rudder and bowsprit before drifting into a large sea-cave. For the remainder of the night, the masts in contact with the cave roof, brought down rigging and rock. By daylight, and in rising wind and seas, an evacuation began using the ship's boats. Mary Ann Jewell fell into the water and made it to one but couldn't be lifted from the water. Joseph jumped off the ship to get her in. The mainmast broke away and the ship went further into the cave where the foremast, wedged against the roof, was pushed back through the keel and the ship began to sink. A third boat was floated off the flooding deck with forty people but capsized. Three members swam through breaking waves to the boats waiting beyond. The captain was on the mizzenmast waving a farewell as the ship sank and all remaining were drowned.

The now fifteen survivors rowed and bailed until a beach was found the next day. With only two matches, the second started a fire that was continuously kept alight for their eighteen months as castaways. Abandoned sealer's huts were repaired. Rabbits, pigs, goats, birds, seals and fish were caught. Clothing was fashioned from wild flax and seal-skins. Lookouts were posted, bonfires built ready to light and messages were carved on timber and

thrown into the sea (one was found five years later in New Zealand). Four men left in one boat in an attempt to reach New Zealand but were never seen again. An older member died on the island. In November 1867, a whaling ship called in at the island and the remaining ten were rescued. They arrived back in Melbourne in January 1868.

A month later photographer Charles Hewitt (possibly a relative of Mary Ann Jewell, nee Hewitt) photographed a number of the castaways in his Swanston Street studio. The papers of the day noted they would soon be for sale as souvenirs. Curiously, all those photographed had kept their seal-skin clothing.

In the following years the Jewells moved around rural Victoria with Joseph employed as a railway-station master. In 1883 Joseph recognised a group of men on the railway platform as wanted bank-robbers, raised the alarm, and organised armed locals to surround them until police arrived. He died near Bridgewater on Loddon in 1898, and Mary at Port Fairy in 1907.

Numerous attempts have been made to recover the gold from the "General Grant" (worth about $7 million) but, so far, nothing has been found.

Mappemond – Oriental et Occidental by Pap M L'Abbe Expilly 1760. 155 x 100 mm

The map shows the Eastern and Western Hemispheres in colour and originally appeared in Jean Joseph Georges d'Expilly *Nouvelle édition avec des cartes géographiques*. The map was drawn, engraved and signed by François Nicolas Martinet. It predates James Cook's mapping of the East Coast of Australia by ten years. The cartography is typical of its era, being rather rudimentary and decorative, it was intended to simply show the various land masses and general shape of the continents.

Publisher: Jean Joseph Georges d'Expilly (1719-1793). One source says he was a French diplomat, and another a French clergyman.

Engraver: François-Nicolas Martinet (1731 -1800?). A French engineer, engraver and naturalist, he is more well-known as an illustrator of birds than as a cartographer.

Names on the green area (Australia) of the Western Hemisphere map.
North to south:
N Bretagne [New Brittany] Refers to New Britain an island off mainland New Guinea.
N Guinee [New Guinea],
Terre du St Esprit [translation: Land of the Holy Spirit] the owner of the map postulates this may allude to Espiritu Santo, an island Captain Pedro Fernandez de Quiros discovered in the New Hebrides in 1604, which he called la Austrialia de spiritu Santo.
Capricorn Australés, Capricorn is a latitude line and on the map it is a represented as a series of dots. The English translation for Australés is Australians. The name Australia first appeared in print in an astronomical treatise in 1545 for the imagined southern land mass 'Australia' [see nla.obj-230899014-v (760×1013)].
N Holland, [Nova (New) Holland] the western half of Australia, and sometimes the whole continent was known as New Holland.
Terre de diemen [Land of Diemen] in 1642 Abel Tasman was the first European to chart the South Coast of mainland Australia and Tasmania and he named the island state, Antony Van Diemen's Land in honour of the Governor-General of the Dutch East Indies and claimed the island for the Dutch by planting a flag there [see Report 77 for details of the flag]

A small sketchbook by Ella Jurs; an outline based on newspaper reports of the time.
Philip Jones

A few months ago I purchased at auction a small 'autograph book', sight unseen. This turned out to be a sketchbook, containing 25 pencil sketches. Each sketch is dated and signed 'Ella Jurs'. Sixteen of the sketches are dated between 9-12 August 1906 and the remaining nine sketches are dated between February and March 1907. The sketches are mostly portraits

of young women in in theatrical and studied poses, such as 'Lady Disdain', 'Sincerity' or 'A Country Belle'. One of the more dramatic sketches, depicting a young woman with a sweeping mane of hair is captioned 'Jane Oaker': she was a prominent American actress at the turn of the 20th century. Another sketch depicts a lover's tiff, simply titled 'Tears', suggestive of a scene from a play. In that vein one of the more elaborate sketches shows a young woman kneeling at an overgrown grave, captioned 'The grave in the jungle'. Four sketches depict men: 'A Sculptor', 'Un Artiste', a languorous figure smoking on a couch and a bearded man in profile. Two sketches depict watercraft under sail.

The small sketchbook has a title page, inscribed in pencil: 'Sketches done during August 1906 and March 1907. Ella Jurs. Port Adelaide'. Ella Jurs was one of four daughters of Dr J.C.G. Jurs, who served a term as Mayor of Port Adelaide during the first years of the century. He was a successful surgeon, born in Denmark in 1839, who had graduated in medicine at Gottingen, Germany and arrived in Australia (Moreton Bay) in 1862. He had travelled widely in Queensland, working as a surgeon, before arriving at Port Adelaide in 1885. There he had built a successful practice, serving as surgeon to 33 masonic lodges, according to newspaper reports. He was successful in the 1902 mayoral election. By that time he and his wife had four daughters in their teens, Florence, Carlein, Ella and Vera. Each had considerable musical ability and by 1902 all had been accepted to study at the Conservatorium of Music in Adelaide. Ella and Vera were both accomplished violinists, but by this time Ella was also becoming known for her artistic talent. Following the death of Queen Victoria in 1901, Mayor Jurs and his councillors resolved to acquire a portrait of the late Queen for the Port Adelaide Council chamber and were about to commission a work, when Ella produced her own portrait of Queen Victoria and this was admired and gratefully accepted. A few months later she produced another, full length, portrait of the late Queen and presented this to the Port Adelaide Art Gallery.

From 1902 to 1903 Ella continued to sketch and paint, studying at James Ashton's art school in Adelaide, receiving tuition also from G.A.J. Webb and Hans Heysen. With a career as an artist in mind, she travelled to England in 1903 to study at the Royal School of Drawing in London. She graduated with three honours and one pass in April 1904, and returned to Australia, where she began working up material for a solo exhibition. This was opened in September 1906 at a gallery in Commercial Chambers, King William Street. The exhibition contained 35 of her portraits, seascapes and classically-themed pictures, in oils, watercolours, charcoal and crayon sketches. Interestingly, this exhibition took place just after the first sixteen images in her little sketchbook had been completed. In that light, it is possible that one of these sketches, a full length study of a woman in a long dress, may have been a preparatory sketch for her entry in James Ashton's student competition later in 1907. Another portrait sketch may depict her father. The remaining nine images, sketched in February and March 1907, seem more highly finished and complex. Despite that clear improvement, it seems that Ella Jurs was already turning from art to the theatre and to musical performance.

So far I have not been able to pin down Ella's age. It would seem that she was about sixteen when she presented her first portrait of Queen Victoria to the Port Adelaide Council, so that by the time she filled her little sketchbook in 1907 she may have been about 21 years. It would seem that her 1906 exhibition was something of a watershed in her career, for after that time there are no newspaper records of her participation in art exhibitions, save for the 'ambitious entry' of a full-length portrait of her mother in James Ashton's student competition in 1907. It did not win a prize. She began participating more in musical soirées

and theatrical performances, as a member of the University's Shakespeare Company. In 1915 she began contributing short stories, often melodramatic in nature, to Adelaide newspapers. At this time also, she began managing the programmes for the Lyric Club, often contributing spoken monologues and addresses in their evening performances.

At this stage I have not established whether artworks by Ella Jurs are held by any of Adelaide's art collecting institutions. The Port Adelaide Art Gallery seems to have ceased operations before 1910. Ella's portraits of Queen Victoria and of the Governor-General Lord Tennyson have not been traced. She can be regarded therefore, as one of Adelaide's lesser artistic lights, who flared briefly before turning her attention to other pursuits. She married late, in 1939, when she was probably close to 50 years old. Her husband was Clarence Schultz, of Lobethal, but it appears that the marriage may not have lasted. The final reference to Ella Jurs, in Adelaide newspapers at least, was to a theft of cash from her home in Hutt Street in 1942, suggesting that she may have been living there alone. At that time she had become the Honorary Secretary for the South Australian Branch of the Australian Writers Association.

This small 'Autograph' book with 25 sketches by Ella Jurs can be regarded as a unique insight into the cosmopolitan world of Adelaide theatre and art by one member of a gifted Port Adelaide family.

Teddy bear of unknown origin, thought not to be Australian, c1910-1920.
Height (sitting) 33 cm.

Although thought to be an imported teddy, the owner fondly conjectures that an Australian mother lovingly made the clothing for her child's soft companion.

Well-loved teddy bear with mohair coat, attributed to Fideston Toy Factory, W.A., 1920s. Height 22 cm.

Regarded as the first Australian commercial maker of teddy bears, the business commenced on a small scale at Bunbury W.A. in 1917, and in their first year secured an order from Adelaide for 300 dozen teddies. With strong demand the Fideston Toy Factory was registered in 1921 and set up in Perth, growing rapidly and at one stage employing 14 members of the founding Fiddes family. By 1930 Fideston were selling over 1,000 teddies a month, as well as a wide range of other stuffed animals, while in 1938 their koalas were being sold at two shillings and eleven pence, and the top of the range musical bear cost twenty seven shillings and sixpence. Production is believed to have ceased in 1942, the firm a victim of wartime material and staffing shortages. As a note of local interest, Richard Fiddes' parents were married at Hahndorf, and he was born at Gawler, before they moved to W.A.

Koala clutch bag, unknown origin. Width 19 cm.

A 1911 silver plated shoehorn wedding gift. Length 22.5 cm

Description of the engraving from top to toe:

1911 / ADVANCE AUSTRALIA , a rising sun with an eye, two ships steaming towards each other, one on each side, below five stars, a coat of arms supported by an emu and kangaroo facing out. (The shield would be blazoned in the language of heraldry, the metals and colours being missing in a monochrome engraving): A Cross charged at the centre and on each member with a mullet (or star) of five points between in the first quarter a crossed pick and shovel, in the second a ship under sail, in the third a fleece banded and in the fourth a garb. On both outer edges is the horn a sprig of a rose, thistle and shamrock. Below is a band containing the words WEDDING BELL'S and, beneath it, flags of the United Kingdom and Australia with the poles crossed. Across the top of the flags is a bell with the letter W flanked by bells with the letters H and P. Just above the crossing of the flag poles is a simple cross and a heart, just below it, an anchor and, on either side, a sprig of three-leafed clover. Below a stocking with the date May 23rd, a garter and a lace up boot.
On the reverse is stippled: From Mr [?] Joyce

Maker: Unknown

The provenance of the shoehorn

Researcher Sandra Edlington by matching the date and initials discovered that the bride and groom were Margaret Anastasia **H**arlow and Frederick **P**ont. The Queensland wedding register revealed that the bride was born in Queensland and her parents were John Harlow and Annie Maria née Morton, a midwife of Blackall. None of the groom's details apart from his name was recorded. [Qld. registered 1911/000086]

Who engraved the shoehorn?

There is no makers name or mark on the shoehorn. Was it made by a local from Blackall? One likely possibility was that it was made by a tinker who attended the two day Barcoo Pastoral Society's 1911 show held at Blackall. It is unlikely it was made by a sailor who produced scrimshaw as he would have made it from a cow horn an animal bone and there would have been ample of this material readily available in the region. The show's opening day was the same day as the wedding, Tuesday 23 May 1911. There was no mention of a tinker at the show but that is common, only prize winners and officials ever get mentioned in newspapers.

Why did Frederick and Margaret decide to marry on the day of the local show?

It was customary that towns and the surrounding district closed shop for the local show. For Frederick it was a convenient time to marry, on a non-working day, as he would not have lost pay.

Frederick and Margret Pont: Their story

While the Marriage document surprisingly did not record where they were married, they probably married in the Anglican Church at Blackall as the bride was buried in the Anglican section of the Blackall cemetery and her family had lived in the town since 1888.

The groom, Frederick Pont was born on 8 April 1875, in Tambo, 100km from Blackall, and located some 850km NW of Brisbane. His parents were Richard Pont and Margaret Kelly and both were aged 29 at the time of his birth.

In 1898 Frederick then aged about 23, was working as a fencer on the rabbit proof fence, a little over three miles from Alice Downs head station, when he was bitten by a five foot brown snake while sleeping in his tent. His mate helped him to walk to the station and then

he was put in a wagonette and travelled to Blackall to seek medical help. The doctor injected him with strychnine in both arms. After three hours rest and out of danger he was considered to be able to go back to work. In 1923 Frederick was described as a drover of Blackall when he was fined for not lodging his tax return. In 1933 a charge was laid against him for breaches of 'droving regulations' by the manager of Minnie Downs.

The Pont's had nine children, and the first was born in 1911. In 1948 when their eldest son drowned, while on horseback in the Warrego River rounding up cattle, Frederick and Margaret were living in retirement in Shamrock Street Blackall.

Margaret died in May 1952 and Frederick in September 1956 and both were buried in Blackall Cemetery.

The giver of wedding shoehorn

The Joyces lived in Blackall and little is known about them except that they must have been friends of Frederick and Margaret.

Blackall, Queensland

The town of Blackall when Frederick and Margaret Pont lived there it had a population of over 2,000.

The town was originally called Barcoo and had a post office there in 1864 and in 1868 was renamed Blackall after the second Governor of Queensland, Sir Samuel Blackall.

Whilst the town has always had a relatively small population, it was the scene of a number of milestones, which now form part of Australia's folklore.

Major Thomas Mitchell explored the district, and there is a memorial to him there.

In 1887 the Queensland Shearers Union (QSU) was founded in Blackall and during 1890 the QSU went on a large scale strike in response to United Pastoralists Association of Queensland attempt to lower wages. In 1891 the union merged into the Amalgamated Workers Union.

In 1892 sheep shearer Jack Howe shore a total of 321 sheep, at nearby Alice Downs station (where Frederick was bitten by a snake) in 7 hours and 40 minutes, a record for hand shearing that still stands, and was only broken by a shearer using a machine driven handpiece in 1950.

Blackall and a number of other places claim to have the real the well-known Australian 'Black Stump'and the saying the 'Black Stump' and 'beyond the black stump' has become folk lore. The Blackall black stump was originally located at nearby Astro Station, and as it was too difficult to access for tourists, so it was moved into the town.

Heritage listed sites include the Blackall Masonic Temple and Blackall Woolscour.

What's for dinner?
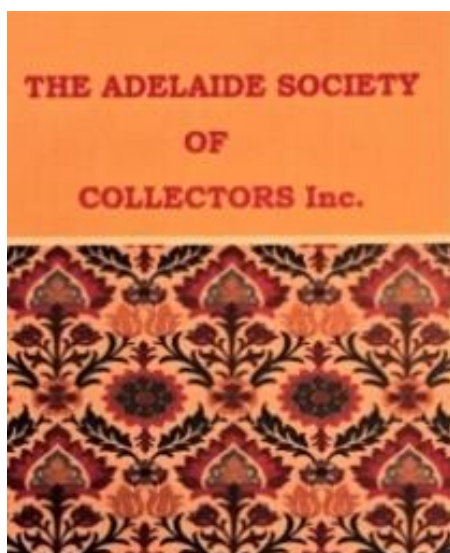
The Adelaide Society of Collectors Inc.
Next meeting 25th August 2022
At The Naval, Military and Air Force Club, 111 Hutt Street, Adelaide.
Speaker: Jo Vandepeer: Arts & Crafts at the Adelaide School of Design 1883-1909

Jo's talk will highlight a golden age of Art Needlework in South Australia, a time when commissions were shipped around the globe. She will show the progression from ecclesiastical embroidery through to Art Needlework as the first applied art at the influential Adelaide School of Design. Her research has uncovered the insistence on original design in South Australia, and the unique commercial model that allowed students to support themselves and go on to operate their own studios in Art Needlework, Wood Carving and other applied arts long before other colonies in Australia. Jo will show numerous exhibition images, items from aristocratic and the Royal Collections. Importantly for Collectors she will also explain how to identify South Australian objects from the Adelaide School of Design that you might have at home or discover at auction.

Guests and visitors are always very welcome to any of our Meetings – Donation $15.00
for further details email: theadelaidesocietyofcollectors@bigpond.com

State Library of South Australia exhibition:

The great moments and achievements of the SANFL

Highlights include: A seven-metre wide panoramic photo of a football match at Adelaide Oval, sketchbook from GW Cox jewellers showcasing their Magarey Medal designs dating back to 1932, rare items from the SANFL History Centre's vast collection, including medals, posters, photographs, trophies and fan memorabilia.

Closes 16 October 2022, open during library hours.

The David Roche Foundation House Museum.
241 Melbourne Street, North Adelaide
Tours of Fermoy House: Tuesday – Saturday 10:00am, 12:00pm, 2:00pm
Exhibitions:
Georgina Mills Reframing, 2 August-2 September 2022
Fantastical Worlds, 13 August -24 December 2022
For further information visit: https://www.rochefoundation.com.au

Art Gallery of South Australia
North Terrace, Adelaide
AGSA Kaurna yartangka yuwanthi. AGSA stands on Kaurna land

Image detail: Tempe Manning Self-portrait 1939 (detail), oil on canvas, 76 x 60.5 cm, Art Gallery of New South Wales, acquired with the support of the Art Gallery Society of New South Wales 2021 © Estate of Tempe Manning

Image detail: still Robert Wilson, born Waco, Texas 1941, Lady Gaga: Mademoiselle Caroline Riviere, 2013, HD Video, music by Michael Galasso; Courtesy RW Work Ltd.

Exhibitions: *Archie 100: A century of the Archibald Prize* **and** *Robert Wilson Moving Portraits.*

Buy tickets online
9 July – 3 October 2022
Open every day except Christmas Day – 10 am to 5pm.
Further details and other exciting events go to: https://www.agsa.sa.gov.au