
HISTORICAL SOCIETY OF SA PUBLICATIONS

Journal

The *Journal of the Historical Society of South Australia* has appeared annually since 1975, with the exception of 1978 and 1980 when there were two issues. Back issues of all numbers except 1, 4, 9 and 10 are available at \$12.00 each (postage included). *Note however that stocks of some issues are running low.*

The contents of each journal are listed in the 'South Australian History in Journals' guidesheets included in Newsletters No's 77 (July 1988) and 79 (November 1988).

Newsletter

Back issues of more recent years' issues are available at \$1.00 each.

Guidesheets

These leaflets are made available gratis by the Society as a community service to promote history beyond its membership. They are issued as supplements to its Newsletters and additional copies are normally available in the Mortlock Library, the History Trust head office and the State History Centre.

- No. 1 South Australian Local History 1. Guides, Indexes & Bibliographies (1978, out of print)
- No. 2 Good Reading in South Australian History (Revised edition 1987)
- No. 3 South Australian History in Journals—A Select List of Articles (1981)
- No. 4 Making History (1988)
- No. 5 South Australian History in Journals—2. A Select List of Articles (1988)
- No. 6 More Good Reading in South Australian History (1992)

Occasional Paper

E.J. & J.R. Robbins *A Glossary of Local Government Areas in South Australia 1840–1985* (1987) \$3.00 + \$1.00 postage

Joint Publications

S. Marsden & R. Nicol (eds) *The Politics of Heritage* (1990) [with the History Trust of S.A.] \$7.50 + \$1 postage. (out of print)

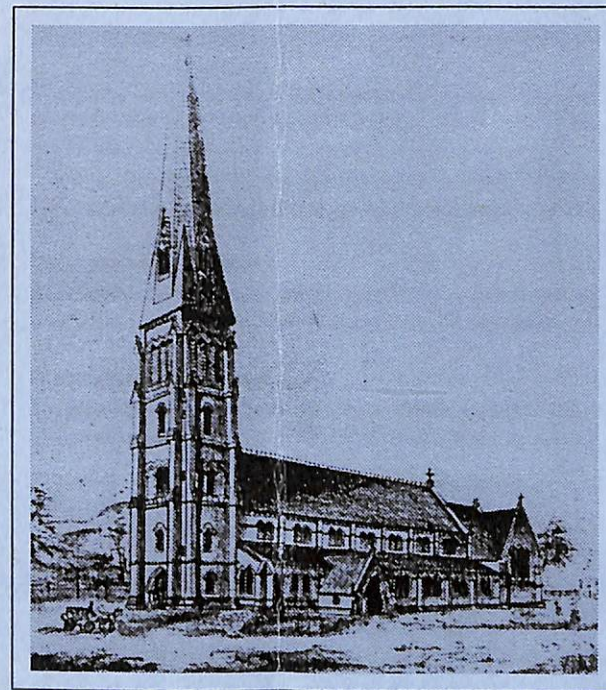
various *South Australian Gazette and Colonial Register* A facsimile reproduction of volume 1, 18 June 1836 to 29 December 1838. (1988) [in association with the S.A. Government Printer] \$35 (limp) or \$75 (hard back). Available direct from the Government Printer and selected Adelaide bookshops.

'Insights' Series

R. Nicol & B. Samuels (eds) *Insights into South Australian History volume one: Selected articles from the Journal of the Historical Society of South Australia* (1992) \$14 postage paid. \$12 for orders of 5 or more.

The Historical Society of South Australia Inc.

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THE HISTORICAL SOCIETY OF SOUTH AUSTRALIA INC.

Institute Building, 122 Kintore Avenue, Adelaide 5000

(Mailing address only)

OBJECTS

- (a) to arouse interest in and to promote the study and discussion of history, especially South Australian and Australian history
- (b) to promote the collection, preservation and classification of source material of all kinds relating to South Australian and Australian history
- (c) to publish historical records and articles
- (d) to promote the interchange of information among members of the Society by lectures, readings, discussions, field trips and exhibitions
- (e) to co-operate with similar societies throughout Australia
- (f) to do all such things as are conducive or incidental to the attainment of any of the above objects

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FOUNDED IN 1974

Cover Illustration: St Francis Xavier's Cathedral in Wakefield Street was originally designed with a tower and steeple but these were abandoned during construction. The southern section was built between 1856-58 under Charles Hansom, architect. Further additions and alterations were made in 1889. The building reached its present stage in 1926.—Courtesy Adelaide: An Illustrated History, Max Colwell & Alan Naylor, 1981.

ARTICLES

BEAUTY IS IN THE EYE OF THE BEHOLDER - by Patricia Sumerling

© March 1993

Picture that building on the southeast corner of King William Street and North Terrace, the former Bank of New South Wales - now the Westpac Bank. You either like it or you don't. Ask most people what they think, and I bet they wouldn't mind if it disappeared tomorrow. Indeed, I used to think that myself until about eight years ago when I became involved in the heritage field. I slowly changed my mind about this building as I understood its role in the architectural development of the city. The Lord Mayor's Heritage Study in 1982 and the State Heritage Branch in 1985 both rejected its importance. But in 1985 the National Estate thought otherwise and acknowledged its uniqueness by nominating the building for their own register.

There is no doubt that this austere building does take a lot of understanding, so I was quite excited when during Heritage Week of September 1989, the building was made part of the activities by being put on trial in a 'hypothetical', nicely called 'trial of a building'. It was not for real - but was it? Prominent judges, (our own governor no less) lawyers, architects and public historians gave up their time to be part of the proceedings. After wonderful acting to the delight of the spectators, the verdict was that the building was 'not guilty' and therefore could remain to grace the streets of Adelaide. It was only a hypothetical, mind you, but who would have guessed that just two months later away from public scrutiny, such a hypothetical would become a reality when the building was literally put on trial again, but this time it was for real.

When the time came for Westpac to consider either to upgrade or redevelop the bank building's site, they wanted to do the right thing. Understandably, they were confused by the report of the National Estate that found the building unique, while both the City Council and State Heritage Branch had previously rejected it for their respective registers. What does an owner of a building do in a situation like this? In this case, Westpac commissioned an independent assessment to be undertaken by a team brought together by Woods Bagots Architects. It included one of Sydney's well known conservation architects, Clive Lucas, myself as

historical researcher and Adelaide conservation architect from Woods Bagot, Mark Butcher. The brief was to assess the building's heritage value once and for all, with Wespac giving full support to whatever the findings might be.

The job in hand was a challenge. When I came to study the existing reports by the three agencies that had been undertaken years before, I found that the most crucial question of why it had been built at all, had never been examined. I asked the Westpac Archives to see if files existed with regard to the Bank of New South Wales' strategy during the Depression and whether there was ever a file on this bank building's construction. The response from the Westpac's Archives was a researcher's jackpot, for what I asked for did exist. The find of files by one of Westpac's very competent archivists meant a more confident interpretation of the building's historical and architectural significance.

What was revealed from the material was that thoughts of renovating the former building of 1888 dated back to 1933 when architect Philip Claridge quoted over twenty five thousand pounds to renovate it. But no action took place. In 1937 the Bank decided a new structure should be built as renovation costs were so costly. As it happened, the Bank had constructed a new building in Collins Street, Melbourne in 1935 which was designed by Norman Seabrook of Godfrey & Spower. The design was so impressive that the bank wanted the same 'architectural character' for its Adelaide head office. Philip Claridge was invited to be involved in the new project. The Bank also specified that the 'outstanding architect' Laybourne Smith of Woods Bagot be included for his engineering skill and controlling of costs. Jack Hobbs McConnell, a lifelong friend of Seabrook, and who was also involved in the Melbourne bank building design, came to Adelaide as design architect for the project. He has been here ever since, claiming recently 'this building made me a South Australian'. McConnell will tell you there is no similarity of design between the Melbourne and Adelaide premises but there is no mistaking the visual likeness of both.

When plans were underway for a new building, Australia was recovering from the crippling Depression. Holder in his worthy two volume history of the Bank of New South Wales stated that 'late 1929 and 1930 proved to be the worst period of the Bank's experience', but it was still able to embark on a rationalization program under the capable management of Sir Alfred Davidson. The carefully planned program saw a retrenchment of staff, early retirement and a cut in wages for staff in NSW. Yet according to

Holder, the Bank experienced a degree of expansion, with the opening of ten new branches in Victoria, Western Australia and New Zealand and a merger with the Australian Bank of Commerce in November 1931 in which it acquired 150 branch offices.

On the 17 July 1937, the *Advertiser* revealed that the Bank of New South Wales was planning to replace its existing Adelaide building with a new structure which 'shall maintain the high prestige of the bank which is the oldest and largest institution of its kind in Australia'.

It was another eighteen months before there was an announcement that tenders for contractors would be called for in early 1939. But it was August 1939 before tenders were actually called, and less than a month later on 3 September, the Second World War broke out.

McConnell stated that Laybourne Smith wanted to build the new bank of Hawkesbury stone. Laybourne Smith spoke from experience having designed the AMP building in King William Street using that stone which was completed in 1936. Of three different stones examined for the new bank building program, the Murray Bridge stone was faulty and Hawkesbury stone was not procurable in white tints, which left only the Stawell stone from Victoria.

The building may well have ended up being of this stone but the matter of material being quarried from outside of SA was raised in parliament. Questioning from this quarter prompted the architects to restrict their search for suitable stone within South Australia.

Early in 1939 Standard Quarries investigated the properties of Waikerie stone as a possible substitute and samples were submitted to the Geology Department of Melbourne University. The company was informed in March 1939, that 'the stone tested very well and you should be gratified with the results'. Not surprising, the positive analysis of the stone's properties resulted in it being used for the new bank premises. 'The Bank's faith in pioneering this limestone from the Waikerie district was well rewarded by the finished result' it was later claimed.

The Sydney edition of *Building* for 24 April 1942, described the

new structure as 'one of Australia's most outstanding buildings.' Visiting American architect, Frederick Larkin, Chief of the Foreign Buildings Office, Washington, USA, told the *News* of 23 December 1941, 'the Bank of New South Wales is a most outstanding example of a big building and ...in design and quality of finish that building compares with anything ... anywhere - yes, even in America'.

Several years after its completion, *Architecture*, January 1948, wrote that 'the main facades have been faced with Waikerie freestone, a South Australian stone of warm cream colour with an attractive texture, while polished Dromana granite from Victoria, which possesses a beautiful greenish bronze colour, has been utilised as a base course and as a surround to the main entrance. The windows and doors are of bronze. A fresh note of colour contrast has been introduced by the metal sun shutters, which are painted turquoise blue'. Can you imagine that colour on the building today?

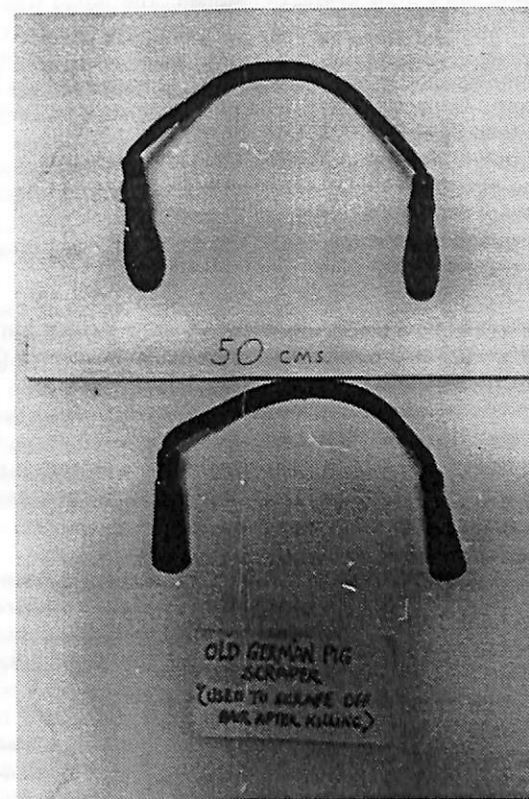
The former Bank of NSW building, constructed in wartime Adelaide, is an important example of how an international disaster (in this case the Second World War) can affect events at a local level. One consequence for Adelaide as it was throughout Australia, was a major disruption of the building trade, when the federal government imposed severe building restrictions to take force from mid 1942. This resulted in a major standstill in the industry, with the cessation of all major building projects until well after the war. Because of this, the new 'Modern' Bank of NSW (and to a lesser degree the Savings Bank of South Australia building, also of Waikerie stone) which could have been the first of other buildings of similar character to follow in Adelaide, as may have happened in the normal course of events, became the first and last of their type.

When building restrictions were lifted in 1947, building material continued to be scarce for several years to follow, so that major building works - mainly for new housing in the suburbs - were given priority, while building in the city was at a virtual standstill. Nothing of any architectural merit was built in the city until 1957, (apart from the Adelaide High School) in which time, a revolution in architectural design and construction had taken place isolating the Bank of NSW building between two specific design periods. The MLC building in Victoria Square,

erected in 1955-57, heralded a new design period in Adelaide's architectural history as the first post-war skyscraper with curtain wall design.

Look around, there is not another building like the Westpac Bank in the city. The Melbourne building has long been demolished and the Adelaide building is now unique for Australia - whether you like the building or not.

Now that the building's heritage value has been re-assessed, plans are now underway to renovate it. I wonder whether we will see it in its true turquoise colours?



Old German Pig Scraper (used to scrape of hair after killing)

**When the tango came to Adelaide - Patricia Sumerling,
March 1993 ©**

Before the First World War broke out the tango came to Adelaide. But not everyone was thrilled by its sensual nature, fearing it would have a detrimental effect on the morals of the citizens .

The provocative nature of the tango caused much controversy around the world when it first appeared outside Argentina sometime after 1910. Both the Kaiser and King George condemned it, as did the Federation of Womens' Clubs in the United States in 1914. Churches protested and newspapers insisted that the tango was destroying the morals of the generation. The tango was the first Latin American dance to achieve international fame. The dance is said to be one of the first where partners danced cheek to cheek, with legs and arms pressing against each other in an erotic embrace. Understandably, when the tango reached Adelaide for the first time in 1913, in the form of dancing lessons, followed by public demonstrations in 1914, there were those in Adelaide who also condemned it, including the Reverend Selwyn J. Evans, Pastor of Stow Congregational Church. The *Register* of 3 March 1914 questioned 'surely there can be no affinity between Tango Teas and Adelaide?'

The exact origin of the tango is a matter of some debate but recent research has revealed that it originated at Hansen's Caffee in downtown Buenos Aires in the late 1870s¹ It was then nurtured by the various musical expressions coming from the interior of Argentina, as well as by Spanish song and African rhythm. It changed its form several times, but in 1905-10 it began to dominate the popular musical picture of Argentina and has never really lost its popularity since then.²

Good Argentine families denounced the dance believing it was a threat to their way of life - and at first when it was danced, it was only between men. However, the popularity of the dance was spread via the bordellos where men from those so called good families learned the dance in secret from prostitutes.

As the dance phenomenon grew so did the impact of its music and lyrics. Gradually the tango became so popular that when it was introduced to Paris about 1910, it became the rage, while America continued with their own sensation, the turkey trot. Parisians

took to the tango as though they had invented it. They toned down its more daring character and created a polished and sensuous dance of extraordinary complexity especially for that time. It was suggested that 'it had not had the equal in rhythmical allurements since the days of the minuet!'²

It was not until July 1913 that the tango reached Adelaide with the arrival of a Monsieur De Brun, 'the clever exponent of modern dance' who gave free lessons at the Tivoli Theatre daily at noon, which as many as three dozen eager men and women would attend. He insisted that 'it is not only a dance...but it is a style: to master the tango one must master its style and absorb its atmosphere...'³ At this time the tango was still trying to gain respectability but 'there was every possibility of the tango being introduced everywhere in Adelaide' he said. 'Everybody is most enthusiastic concerning it, for they realise that if it is danced properly it is as graceful as any other ballroom dance'.⁴

Although many attended the dancing classes, the wider public had to wait another eight months until March 1914, when the tango came to Adelaide in the form of a vaudeville show called Tango Teas. They were introduced by Hugh McIntosh at the New Tivoli Theatre, in Grote Street (now Her Majesty's) in what was described as 'an utterly foreign conglomeration of afternoon tea, tango dances, dress, petticoat and corset parades, ragtime music and odd bits of vaudeville thrown in as sidelines'.⁵

The first vaudeville included Vivien Talleur and Frank Reade demonstrating the main features, the tango and turkey trot. But other forms of entertainment were represented too. A very special type of fashion show was presented that was considered terribly naughty for Adelaide in the modelling of not only 'smart new costumes, but corsets, peg-top petticoats and other feminine finery.' Segments of the fashion show were seen as even more provocative than the tango and caused an outcry among the more prudish citizens of Adelaide.

In an afternoon vaudeville, on Monday 2 March 1914, the Tivoli was packed with curious men and women who included a number of especially invited and well known society people who had come to see Adelaide's very first Tango Tea and to probably sanction the occasion as a respectable form of entertainment. The show included 'that much discussed and much abused dance.' The latest creations the pom pom tango and the Montmare tango were described as being 'beautifully demonstrated with an ease and grace that was decidedly fascinating, and even the most prudish person (if he or she were present) could take no exception to it' and it was noted that 'their genuflexions, gyrations, and gallops were watched with attention'.⁶

The *Advertiser* reported that 'with such a celestial example before their eyes, it is not surprising that mundane society has of late years gone mad in respect of the tango... The craze has possession of the civilised earth'.⁷

The dancing was followed by 'sensational turns' with a parade of girls advertising peg-top petticoats - the very latest design in underskirts were shown in dainty shades of satin with lace and frills...A split skirt that revealed shapely limbs beyond the knee made the masculine observer seated on a lower level than the platform, gasp. The same figures appeared in a corset revue. The men 'held their breath' when one by one eight ladies marched across the stage and out over the raised platform for the purposes of exhibiting some of the more intimate articles of apparel seldom seen by adult males...Some of the gentler sex thought it would have been better if their male companions had been outside, even if they peeped through a screen. It was said of the corset parade that 'rather a thrill went through the audience at the sight, which was a novel one for Adelaide... and one could not believe one was in Adelaide, the scene was far more like what one imagines Paris or London to be'.⁸

But it was those not present who took the most exception to the Tango Teas especially when other equally questionable forms of entertainment were part of the show.

'Squatter' in a letter of complaint to the *Register* believed that this kind of entertainment 'must appeal to that black drop in our veins - that sensualism which whether apparent or suppressed, is supposed to be inherent in the nature of 75 per cent of mad bipeds...Woman has not the strong passions of man, who is busy enough 'at times conquering itself; therefore it is unfair to inflict corset parades upon the rising male generation'.⁹ Even the *Observer* had to agree with this and felt the graceful models dolling their negligees should 'not again be presented to a mixed audience'.¹⁰ However, it could find little fault with the seductive tango.

'Squatter' admitted that 'there may be but little harm in the tango itself' but he went on to point out 'surely it does not need a high grade of intellect to appreciate dances which would be more

appropriate to the savage races?...and...let the hideous claws of sensualism get its grip upon us, and we are done for as a nation.' He also reminded readers that 'they are turning down the tango and questionable dances in the Old World so who are we to pressurise to put them upon the boards here? I do not wish to pose as purist, and thoroughly enjoy any amusement that is decent, but nobody can convince me that a show of female undergarb when worn upon the person is decent, or ever will be.'¹¹ In response to 'Squatter', 'Twentieth Century' replied that his letter 'reads to me more like vapourings of a wowsler, who is content to judge performances such as these by simply reading the advertisements'.¹²

Like 'Squatter', the Reverend Selwyn J. Evans of the Stow Congregational Church denounced the tango, but from the pulpit in a Sunday evening sermon, by preaching that 'in their pleasures and amusements, perhaps more than anything else, people accepted a lower standard. It seemed to be thought that they should take their amusements on a lower plane than their literature, their sculptur, or their painting...there seemed to be a taste for amusement spiced with indecency.' The tango 'certainly broke away from all dancing conventions. It was the latest heresy in dancing. The old time dignity and decorum were abandoned in the tango. What excitement or joy or exultation or triumph, it was supposed to express was not apparent to the onlooker. But one thing was quite obvious, that it was voluptuous and sensuous, too amorous and familiar...Confined to the stage it might not do too much harm; but in private and public dancing places, it might be calculated to do great injury...' He concluded by stating that 'the popularity of the tango was one of the most disquieting symptoms of the present day'.¹³

The tango did have an effect locally for a buyer at a West End store declared that 'the tango has had a very distinct influence on the fashions as almost every skirt is now slashed'.¹⁴ But of more interest, it was pondered 'whether the tango will revive the glories of the garter?' as it was said to be 'almost a necessity for the woman who dances the tango'.¹⁵ Perhaps many a man at that time was also pondering and hoping this would be the case.

End notes

- 1 Morgan, A., 'First tango in Buenos Aires', in *History Today*, January 1992, p.3
- 2 *GreenRoom*, November 1914
- 3 *ibid*
- 4 *Sunday Mail*, 12 July 1914
- 5 *Observer*, 7 March 1914
- 6 *Advertiser*, 3 March 1914
- 7 *ibid*
- 8 *Observer, op cit*
- 9 *South Australian Register*, 12 March 1914
- 10 *Observer, op cit*
- 11 *South Australian Register, op cit*
- 12 *ibid*
- 13 *ibid*, 16 March 1914
- 14 *GreenRoom*, March 1914
- 15 *ibid*

Background information from V.L. Morton, *This is ballroom dancing*, 1974.
 Lisa Lekis, *Folk dances of Latin America*, 1958
 'Tango' Program guide for the Adelaide Festival, 1990.



Dry stone wall, Barossa Valley South Australia. 50 cm measure in centre.

DOCUMENTS

MEMOIRS OF J. A. V. SMITH

Dear Tony and Greg with many apologies -

I have been asked by my wife and family to write my Memoirs. In order to conform to their wishes I am about to make an attempt to do so.

For the result, whether interesting or otherwise, good or indifferent, they must accept the entire responsibility. I am no writer and lay no claims to being one who is capable of such an onerous task. I therefore have no qualms about laying on their heads whatever affliction you may endure through having to read this humble effusion.

I was born at Mannamarie in South Australia in 1876. My father was a farmer in that district, being one of the earliest settlers.

Before acquiring land in that locality he was a contracting builder and was responsible for the erection of the Catholic Church at Saddlesworth (Saddleworth) and also I believe the police station.

I presume that was the reason he became interested in farming as all that area - Saddlesworth and surrounding districts - was devoted to wheat farming except for some large estates engaged in the sheep farming and wool industry.

A distance of about 70 miles N. of Saddlesworth, this new area was surveyed and sold to successful applicants for £1 an acre. My father was one of those who succeeded in obtaining an allotment at Mannamarie, 640 acres, of virgin land and all good farming country. He considered himself very fortunate in securing such a good site. The section was all arable, mostly porcupine country, with a few gum trees at intervals to relieve the sameness. This farm was all level country and an ideal one for wheat farming.

After clearing and fencing a start was made in the production of that commodity, with excellent results.

After a few years he was becoming a prosperous landowner and, as was natural, beginning to feel lonely, so he thought he would take unto himself a wife. My mother, who was the daughter of a farmer, Sheridan by name, lived at Belallie, some 20 miles distant, and it was upon her he had set his mind. This was rather in the nature of a pre-selection.

My father, by some fortunate circumstances, had been instrumental in saving the life of her father when they were living in Ireland and, as a token of gratitude, he was promised the hand of the first Sheridan daughter in marriage. That was many years before the need of a good wife became an urgent necessity for him.

In his extremity his thoughts turned to the friends of his youth and he sought them out and reminded them of their promise. Their eldest daughter, Margaret Mary, was then a charming girl of 16 years. Whether the girl's wishes were considered in the matter or whether they were disregarded I do not know. After a short courtship, the marriage was solemnized in the Catholic Church at Jamestown when she was between 17 and 18 years old.

My sister Nan was born in the year 1875 on June 11th. and I first saw the light of day on Sept. 5th. 1876. My poor mother, through some unfortunate circumstance, died when I was only two days old.

After her demise we, my sister and I, were taken in hand by our grandmother Sheridan, who cared for us and attended to our needs. Poor grandma had a large family of her own, some of whom were about our own age and in as much need of her kind administrations as we were. She must have been inundated with her responsibilities. With her we remained for nearly three years.

My father remarried about 2½ years after my mother's death and this time a Miss Anne Higgins was the lucky one. She, too, was quite young - somewhere in her twenties. She was a niece of Mr. and Mrs. John Higgins of Georgetown. I never heard her mention her parents but I believe that they died while she was very small.

Father Nevin was the parish priest who was instrumental in bringing them together and eventually he performed the wedding ceremony and for better or worse my father brought home his second bride and life on the farm was once more to become a family affair.

After much contention, and very much against the wishes of my grandfather and grandmother and all their family, Nan and I were taken back to the farm at Mammearie, where we lived under the gentle care of our stepmother, who was at all times a mother to us. She never made any distinction between us and her own children when they came along. Mary, her first child, was born on March 8th. 1879 and others followed in due course. Richard, July 13th. 1880; Joseph, Dec. 12th. 1881; John, June 20th. 1883

and Alice, Dec. 1885, so you can see no time was lost in producing the second edition of the Smith family. We all grew up as one family and never even felt any rift between us, which speaks for itself and the unflinching kindness of our second mother and, although we were scattered to the four winds in the March of time, we always remained a united brood.

The first thing that I remember of that early part of my life, was the death of Richard. I remember seeing him lying on my mother's bed (I always called her mother) with a shilling on each eye. I understand the shillings were placed there to hold the eyelids closed until the body became cold, then they were removed. I remember that everybody was very quiet and subdued and we were told not to make a noise because little Richard was dead. I haven't any idea of the age of Richard at the time of his death but I think he would have been about one year old.

The house was built of slate stone; that is the portion that was built first. It consisted of three rooms side by side. The middle room was intended to be a wide hall, but was used as a sitting room or parlor. This portion of the building (or intended whole structure) was actually the back of the more luxurious design to be completed later. But like many another of its kind, it was never proceeded with, on account of the growing needs of the family and the need also of meals and accommodation for farm laborers of which as many as 6 or 7 were employed at harvest time. This required other buildings which had altered the original scheme of things. One of these was a large dining room about 20' x 15' provided with a large cooking range suitable for supplying meals for about 15 people, all having super appetites. Father, Mother, children, a maid, and 6 or 7 men had to be catered for and only Mother and maid to do the job, as well as milk cows and care for a family of small children.

Altogether, at this stage we had the first-built 3 rooms and built on behind these was the large dining room with a maid's room on the North side and a verandah and a bathroom North of that. On the South side was another verandah covering the windows of parents' room and dining room and dining room door. On S. side of parents' room was constructed a deep cellar about 6' below ground level and about 8' above ground level and about 7' wide and 9' long. All milk, butter, cheese and cream was stored in this cool compartment.

To be continued...

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*The Lord is my Shepherd; I shall not want—Font inscription.
Barossa Valley South Australia*

ACQUISITIONS

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COMMUNITY HISTORY CALENDAR

On-Going Events

- Every Sunday** 10.00-3.30 **Adelaide Gaol:** Guided tours available Port Road, Adelaide. Weekday and night time tours by appointment. Further information Ph. 231 4062.
- 1st Thursday** of the month 7.30 **Aurora Heritage Action Inc.** Meetings, Metropolitan Hotel, Grote Street
- Weekdays** 11.00-2.00 **Australia Post Postal Museum,** Ground floor, 2 Franklin Street.
- 3rd Sunday** of each month 2.00-4.00 **Glen Osmond Mines Tours:** tours are conducted by members of the Burnside Historical Society. Bookings on 366 4200 (ask for Angela).
- Last Wednesday** of the month **Artlab Australia.** Clinic Day for advice on preservation, restoration and repair of historical and artistic works. Ph. (08) 207 7520
- Every Sunday** 2.00-4.30 **Historic Cummins:** The Cummins Society conducts Open Days with guided tours. Sheoak Ave., Novar Gardens.
- Saturdays** 2.00-4.00 **National Trust of South Australia. Burra Burra Branch:** Market Square Museum. Adult \$1.00, Child \$0.50, Family \$2.50
- Sundays** 12.00-2.30 **National Trust of SA. Moonta Branch** Museum.
- Wed/Sat/Sun** 1.30-4.00 **National Trust of SA. Victor Harbor Branch.** The Old Customs and Station Master's House.
- Thursdays** 10.00 **South Australian Cricket Association Inc.** Adelaide Oval Tours. Conducted tours from the South Gate. Approx. 2hr duration.
- Tuesdays** 2.00-4.00 **Yorke Peninsula Family History Group's** library is housed within the N.Y.P. Public Library and is available to members during library opening hours. Volunteers are available Tuesday afternoons to assist the public or members. Fees apply to non-members.
- Sundays & Public Holidays** 12.30-5.00 p.m. **Old Government House, National Park Belair** Former Vice-regal summer residence 1860-1880, with servants' quarters and Victorian garden.
- Saturdays, Sundays & Public Holidays** 1.00-5 p.m. **The Police Museum** was opened on 28 April 1988, the 150th anniversary of the founding of the South Australian Police Force—the first centrally based police service in Australia. Exhibits will change on a regular basis so that the public will be able to view displays on different themes. This unique social history museum is a tribute to the men and women who have served and continue to serve in the South Australian Police Department. Entry is Free.