

No. 238 January 2017

## From the President

Welcome to the first edition of the Newsletter for 2017. The members of the Council of the HSSA look forward to catching up soon with continuing and new members, not just at our first lecture meeting for the year but at every meeting and event we host throughout the year.

The final gathering for 2016, which included our celebratory Christmas supper, was a pleasurable and collegial occasion. Besides the wonderful supper provided by members, led by Margaret Cliff, Anne Bowman and Colin Deed, copies of the annual Journal were distributed. This was our 44<sup>th</sup> edition and the final production, as Editor, of Professor Peter Monteath. We are immensely grateful to Peter for his efforts over several years, along with the Editorial Committee, comprising Dr Chris Garnaut, Dr Brian Dickey, Dr David Hilliard, Mr Brian Samuels, Mr Ron Gibbs (now deceased) and Dr Skye Krichauff.

The November 2016 meeting was also an opportunity to celebrate

the award of the Maurice Keain Medal for writing on South Australian history to Denis Molyneux for his well-researched and inspiring study *Time for Play: Recreation and Moral Issues in Colonial South Australia*. Like the inaugural award to Ron Gibbs in 2015, this was also a fitting recognition of a lifetime's work researching, writing and sharing South Australia's story. We are indeed grateful to Maurice Keain for this opportunity to recognise the champions of South Australia's history and thank all of those responsible for nominating works for consideration. The standard of the works nominated was such that the Council added two Highly Commended awards, for books by Edwin A. Curnow: *Bible Christian Methodists in South Australia 1850 - 1900: A Biography of Chapels and their People*; and Barbara Santich: *Haigh's Chocolates: Enjoyed for Generations*. It was pleasing to see the writers or a representative present at the meeting for the presentation of the awards.

## From the President

The 2017 program, set out in the accompanying brochure, strives to fulfill our mission of promoting the study of South Australia's history. The lectures canvass a great variety of familiar and new topics, which we know will appeal to a wide range of tastes. As always, we are grateful for the time, effort and consideration that goes into constructing the program by our Program Coordinator, Patricia Sumerling, who has provided an overview of the lectures within this Newsletter. Our field trip program is also taking shape. It includes a day visit to the Fleurieu Peninsula, following in the steps of John Hart. Shorter trips are also planned. The details of all our outings will be made available in the Newsletter and on the website at <http://www.hssa.org.au/>. The Tours Committee, consisting of Colin Deed, Pamela Rajkowski, Margaret Cliff and myself are always open to additional suggestions.

Pleasingly, I can report a new round of our Grants Program will occur in 2017. Prudent financial management by Adrian Brown

and Anne Bowman means that the pool of funds available is quite generous. Expressions of interest in the form of Grant Applications will be called for shortly. The time frame will be relatively short, as we hope to announce the successful applicants at our May meeting, during the annual History Festival. Full details will be made available on the website and queries may be directed to the members of the Grants Committee, Patricia Sumerling, Dr Daniela Rose and myself.

In closing, all members are urged to renew their subscriptions promptly and to encourage new and lapsed members to join or rejoin. Your Council manages and constantly reviews all aspects of our activities and I urge all members to seriously consider nominating for the Council at our AGM in early May, and thereby assist in our important role of advocating the cause of South Australian history.

Yours in history,

*Andrew Buxton, President*

### **STOP PRESS: VISITING SA's HISTORY**

Sunday 9 April 1.30 to 3.30 including Afternoon Tea

*Dragon Trees and other Gems of the Waite Arboretum*

Tour led by Staff and Volunteers

More information with cost and directions in March Newsletter and on website [www.hssa.org.au](http://www.hssa.org.au)

## From the President



Presentation of the Maurice Keain Medal to Denis Molyneux, seated by Andrew Buxton. Proxies represent Edwin Curnow and Barbara Santich, who received Highly Commended awards. 4 November 2016

Photograph by Anthea Buxton

Fri. 3 February 7.30 pm

Barbara Santich

## Confectionery in Australia in the nineteenth and early twentieth centuries

Early Australian confectioners produced sugary sweets from the earliest years of European settlement, when chocolate was still referred to as a drink. Even when progress in manufacturing allowed the production of chocolate bars in 1847, chocolate was a luxury. Individual confectioners adopted these processes with surprising rapidity, and by the end of the century specialist confectioners in the major cities were producing chocolates, some even starting with the raw beans. With the establishment of sugar plantations in Queensland and northern NSW the ready availability of cheap sugar encouraged further growth in the industry, and by the end of the century Australians were among the highest consumers of confectionery, including chocolate. This talk sketches the early history of chocolate and confectionery in Australia.

Barbara Santich is a culinary historian, the author of many books including *Bold Palates:*



*Australia's Gastronomic Heritage* (2012) and *Enjoyed for Generations: Haigh's Chocolates* (2015).

'In this talk I would like to focus on ... a period long beyond our memories. Some of us can perhaps remember the lolly jars on 1950s corner store counters, the four-a-penny and two-a-penny varieties, but what our grandparents and great grandparents might have spent their pocket money on is a mystery.'

**All lecture meetings commence at 7.30 pm on the first Friday of the month at the Burnside Community Centre, corner of Portrush Road and Greenhill Road, Tusmore.**

Friday 3 March 7.30 pm

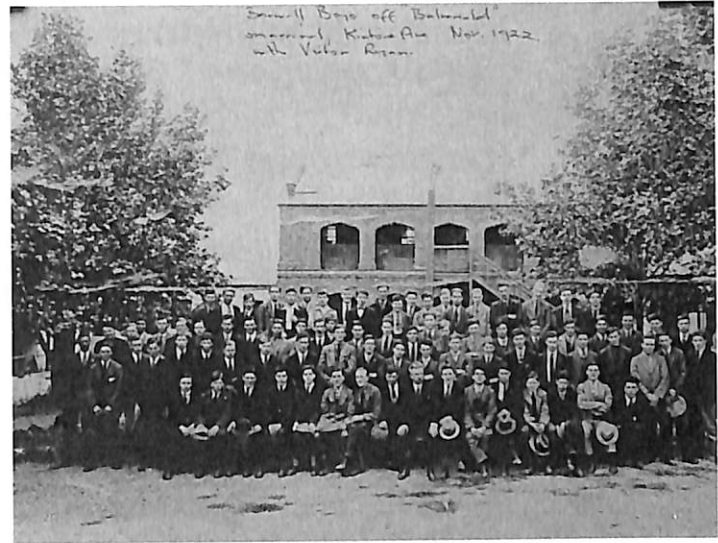
Cynthia Wynne

## The Barwell Boys: the Centenary of SA's British Farm Apprentice Schemes

In 1913 the South Australian Government started a youth migration scheme to help overcome the state's unmet demand for agricultural labourers. British boys aged 14 and over were invited to become apprentices on South Australia's farms. Between 1913 and 1928 over 1700 boys took up the challenge. They came in three waves and became known generally as the Barwell Boys.

To mark the centenary of the arrival of the first of SA's British farm apprentices in 1913, a group of descendants mounted an exhibition in the Community Gallery at the Migration Museum in Adelaide from June to August 2013. The exhibition was then displayed at the Royal Adelaide Show and then toured several country shows where the boys had lived and worked. The purpose was to bring this relatively little known story to a wider audience and to honour the contribution made to South Australia by these young boys.

Cynthia Wynne is a retired social worker with a lifelong interest in history. Her father was a Barwell



'Barwell Boys off "Balranald" on arrival, Kintore Ave. Nov. 1922. with Victor Ryan.'

Boy and while on Long Service Leave from work about 20 years ago, she started her journey of discovery. Along the way she found a group of descendants, the Barwell Boys and Little Brothers Family and Friends Association. Cynthia chaired the committee from this group that mounted the exhibition at the Migration Museum. They produced a catalogue from this exhibition which a Historical Society of SA grant made possible.

Wakefield Press, our generous sponsors, have moved their premises to 16 Rose Street, Mile End. The new telephone number is 8352 4455.

**Elizabeth Warburton**  
1919 - 2016

**Remembered by Peter Moore**

Elizabeth Mae Warburton died on 21 October 2016, aged 97. She was born in Invercargill, New Zealand, in 1919 and moved first to Sydney in the 1960s with her husband, James Warburton AO, and then to Adelaide. Elizabeth was active as a local historian in South Australia in the 1970s and 1980s, and was a founder-member of the Historical Society in 1974, sometime Councillor, occasional speaker at its monthly meetings and regular contributor to its *Journal*. Her passion was to chronicle 'links between people in place' as she put it in *From the River to the Hills* (vii), or between 'successive generations of ... people and the landscape they changed to suit changing needs': *The Paddocks Beneath* (xi). Not eras and epochs, neither nation-states nor high politics, but the procession of people who came under her notice - ordinary, good, ambitious, rich, defeated, wicked, poor, foolish. These she brought back to life for a generation of Australian readers.

Her first major work, *Old Stradbroke*, is a classic. Its focus was an 80-acre section in the eastern foothills but its sweep was imperial. Elizabeth not only identified everyone who lived and



SLSA B-70869-422 - Photograph Messenger Press (6 Dec. 1989): launch of *Scots Connection* booklet

worked on the site as it was improved, subdivided and repurposed. She also pinpointed their roles as exemplars of the push from homelands to the pull of SA and making new homes, particularly on that section, but in the wider colonial community too. She told her people's stories with feeling and verve, care and concern, seeking out the causes and effects of their actions. She evaluated their successes and failures, but was never judgmental about them. Choosing a particular place, she had her *dramatis personae* chosen for her by a kind of imperial lottery. Her achievement, and her joy, was to make sense of the passing parade.

## Contributing to SA's History

Liz's research included finding me, barely 18, exploring similar interests in neighbouring sections. We researched and exchanged notes throughout the 1970s, each the other's willing research assistant. But most of all we talked. And talked. Liz's conversation – in the true meaning of the term – was rich, paced, warm, funny, acute, and always generous.

Liz was also a profound, even stern historian. Local history in those days was pretty dull and self-absorbed (the epitome of 'parochial'). She changed all that. Liz almost invented a new approach to local history writing. She started with detailed land title searching to be quite sure who was where and when. Together we had some fun at the Lands Titles Office, working out how to mine its rich lodes and what to make of our discoveries. This she fleshed out with the personal, family and community sources that were then the resort of family historians. Never missing the elated and the tragic in the personal and the local, her combination of methods and moods firmly rooted the human side of her work within spaces her people inhabited. Through her the reader watches the march-past of history.

In addition to being an indefatigable researcher, Elizabeth was a bright stylist. Her prose had something of the novelist about it. No wonder: she was a devotee of Jane Austen, herself adept at people-in-place story-telling.

After *Old Stradbroke*, much of Liz's subsequent work consisted of local government commissions, from Campbelltown, St Peters and Burnside corporations, and she worked on husband Jim's Payneham history, too. These eastern Kurna Plains councils had in common the flow-paths of First to Fifth Creeks. They prompted her next effort. With Jim, adult educationist and environmentalist, and a group of specialist experts, she helped research and write another classic, *The Five Creeks of the River Torrens*.

Elizabeth and Jim retired to the Blue Mountains in NSW in the mid-1990s. Elizabeth continued to accept commissions in NSW, for two family business histories. More stories of more people in more places.

Jim died at Lawson in 2002. Liz died at the James Milson Village, North Sydney, where she had lived for some years. She is survived by her brother and his family, her daughter and her son, and two grandsons.

## Contributing to SA's History

Elizabeth Warburton is also survived by a memorable oeuvre:

*The Morialta Residents' Association, 1968-1975: A short account of its interests and activities, its successes and failures*, edited by Elizabeth Warburton; maps and sketch by Nigel and Rohan Dickson, 1975

*Old Stradbroke*, 1976

*The Bowmans of Martindale Hall*, 1979

*The Paddocks Beneath: A history of Burnside from the beginning*, 1981

*The Making of Morialta: From farm to suburb*, 1982

*St. Peters: A suburban town*, 1983

*From the River to the Hills: Campbelltown, 150 years*, 1986

*Speaking of the Past: Voices of South Australia*, Adelaide, Burnside Corporation, 1986

*Motorists' Guide to the Scots Connection Mitcham to Montacute: A journey into Adelaide's colonial past*, 1989

*For Love of the Arts: A history of the Arts Council of South Australia, Inc.*, 1992

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### What are you reading?

Kiera Lindsey, *The Convict's Daughter*, 2016, Allen & Unwin

This book was a recent gift that I couldn't put down. The author was hooked into the story when her mother showed her an 1848 newspaper clipping about her great-great-great aunt, Mary Ann Gill, a daughter of convict parents. Her story is of a 15-year old girl who falls in love with a rake of a man, much older than her. When twice elopement fails, this creates a Sydney scandal. Up to this time her parents are having success as publicans. Mary's father goes to extremes to bring back his wayward daughter to the folds of his 'respectable' family. What happens next leads to unexpected adventures. One reads in great anticipation to find out whether Mary Ann and James Butler Kinchela ever tie the knot. Lindsey has written the story as a pacy novel. Where facts are unknown but the story needs input of probable events, she succeeds in convincing us of 'what happened next'. The book is generously illustrated and well supported by references, a glossary, bibliography and index. Books as lively as this are destined to attract new converts to Australian history. *Patricia Sumerling*

[*Editor*: But is this really history? Readers are invited to comment.]

## Speakers in 2017

Time flies past so quickly these days that it never seems one is not looking for interesting speakers for our Society for the year ahead. Over the recent past we have been fortunate in that all our speakers have shown up and presented new tales, and old ones reinterpreted.

This year of 2017 topics range from the manufacturing of lollies and chocolates, dancing in the Second World War, sporting history, Italian market gardens, the Barwell Boys, fossilized Aborigines, camels and Afghans, Lady Mayoresses of the City of Adelaide, to the erudite bookseller and poet Max Harris.

We start the year on 3 February with Professor Barbara Santich who is author of *Haigh's Chocolates: Enjoyed for Generations*. Her talk is titled 'Confectionery in Australia in the nineteenth and early twentieth centuries'.

In March, Cynthia Wynne will present 'The Barwell Boys: the Centenary of SA's British Farm Apprentices'. Her talk is based on an exhibition held at the Migration Museum that was undertaken by her and her team. It was then displayed at the Royal Show before touring country regional shows where Barwell Boys lived and worked. She and

her team received a grant from the Historical Society of SA to assist in undertaking their display and for producing a small booklet.

At the State History Conference held in Robe in 2015, one of the most interesting and, dare I say, one of the funniest talks I have heard, was given by Dr Tom Gara. A perfectly serious topic, 'The "Petrified Native" from Naracoorte; Aboriginal remains, fakes and conmen' yet includes many laughs and disbelief. His talk is on 7 April.

Completely different is Don Hopgood's foray into the social life of Adelaide during the Second World War. His presentation will be held on 5 May, titled 'Jitterbugging with the Yanks - The Adelaide dance scene in World War II'.

We often know about the lives of Mayors and Lord Mayors when in office, but what do we know about their wives? The present Lady Mayoress of the City of Adelaide, Genevieve Haese, has been producing a publication about them since the first Mayor was inaugurated. She will give a presentation titled 'The Lady of Town Hall' on 2 June.

On 7 July Professor Philip Payton, the Society's new journal editor and author of *One and All: Labor and the Radical Tradition in South Australia*, will present

# Discovering SA's History

"Where were the golden streets?" The Rise and Fall of John Verran and the World's First Majority Labor Government'.

'Sundry Extras: Byways in Sports History' will be presented by popular sports historian Dr Bernard Whimpress. He will return on 4 August to give the inside story of writing sporting history throughout his career.

From muddy ovals and pitches to muddy Italian market gardens, Madeline Regan will give her popular presentation 'From the Veneto to Frogmore and Findon Roads: Stories of Italian market gardeners 1920s - 1970s' on 1 September.

The author of several publications about Afghan cameleers, Pamela Rajkowski, recently a new Society committee member, will give her talk on 6 October titled, 'Elder's Innovation - Camels and Afghans - from Bikaner to Beltana'. Some of you will remember her very interesting walk around Adelaide and the West Terrace Cemetery in May 2016 in which places where Afghans lived, worshipped and were buried, were visited.

Our last presentation for the year is by Samela Harris and Peter Goers on 3 November. For this occasion Samela will be interviewed by well-known public

broadcaster Peter Goers about her famous father, the erudite and controversial Max Harris who was the publisher of *Angry Penguins*, a poet, arty bookseller, and remembered for his role in the Ern Malley Affair.

We are always looking for interesting speakers and I look forward to suggestions by members for those they would like as speakers, or subjects they want to know more about.

*Patricia Sumerling,*  
*Committee Member.*

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## Good News re Trove

Readers will remember an urgent call with the March 2016 Newsletter to lobby MPs so that the Federal Government would not cut funding to the National Library's invaluable online resource called Trove. Brian Samuels has alerted us to the good news that, although there was a cut in July, the Government will now restore funding. 'Trove is the commonwealth's fourth most heavily used website, behind the Bureau of Meteorology, Centrelink, and the Department of Human Services, with more than 55,000 visitors a day.'

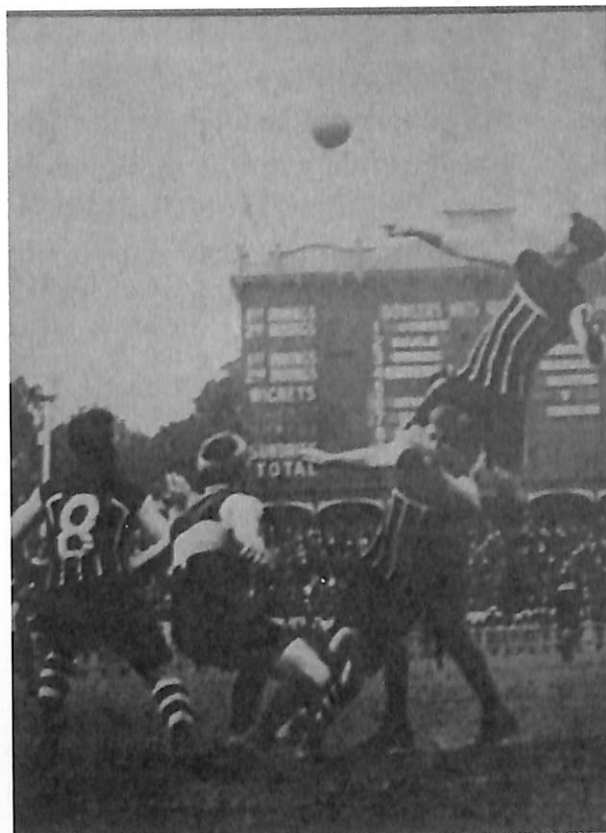
## The Man behind the Lens

by **Bernard Whimpress**

Perhaps the second-most famous photograph in South Australian football history (behind the Ian Mackay mark from the 1952 SANFL grand final) is this image. It depicts Port Adelaide's Harold Oliver flying over the top of team-mate Charles Anderson to make what looks like a ruck hit-out while Sturt captain Billy Mayman and Port rover Angelo Congear (8) await the crumbs.

I have owned a very old print of this photo for more than thirty years and when the Art Gallery of South Australia was mounting an exhibition, *A Century in Focus, 1840s-1940s, South Australian Photography*, for the summer of 2007-08 I lent it to them. In doing so I believed the framed photo was taken by photojournalist Harry Krischock as it had all the hallmarks of his style.

Krischock was listed as a photographer in the Sands & Macdougall directories from 1904 until his death in 1940 but worked for the arts, entertainment and sporting weekly magazine, the *Critic*, before setting up his own agency. He then contracted to the *Advertiser* and their weekend paper, the *Chronicle*, as well as supplying pictures to the Melbourne weekly, the *Australasian*. Krischock covered



all manner of news as well as portraiture and landscapes as a stills photographer besides making both documentary and feature films.

As a sports photographer before the First World War, Krischock made a habit of running on to the main arenas, sometimes well into the field of play while games were in progress to capture dynamic pictures. During the 1904 football grand final between Norwood and Port Adelaide at the Jubilee Oval, his pictures for the *Critic* show the action close-up long before telephoto lenses existed. There are also occasional references in rival newspapers to him being ordered from grounds. The angle of the Oliver picture suggests the photographer had invaded the

## Contributing to SA's History

players' space to take the image. As the opening of the exhibition approached, the origin of the image remained uncertain, but on my recommendation it was listed as 'attributed to Harry Krischock'. That listing appears in the published catalogue which accompanied the exhibition. However, late in the piece new evidence emerged.

Initially it had been planned to exhibit my copy of the Oliver photograph in its original cheap deal frame, but then I was asked whether I would consent to reframing. I was ambivalent about this (partly for curatorial reasons) relating to authenticity, but eventually agreed. As a consequence of the reframing, the photograph was removed from its backing board and new information was revealed. Scribbled on the back of the picture were the words 'Walter Dick, *Critic* photographer'.

Who was Walter Dick? I must admit I was dismayed to learn this. Maybe it could be said I was pissed off. I felt I'd been shafted. History can do that sometimes. I didn't sulk but I was in no rush to discover Dick's identity.

Indeed, it wasn't until deciding to use the image for the cover of a historical booklet recording the 20<sup>th</sup> anniversary of meetings of the South Australian chapter of the Australian Society for Sports History more than eight years

later that I was moved to investigate the picture, and the man who took it, more fully.

In the years between, I had come to believe that the picture was taken in 1912, the first football season after the Adelaide Oval Scoreboard had opened. I had a hunch that Dick was probably a young photographer who fell under Krischock's influence and adopted his methods. I was wrong on that date as it was shot during a semi-final match between Port Adelaide and Sturt on 5 September 1914 and published in the *Critic* four days later.

The caption describes the picture as a 'remarkable snap' and Oliver as a 'human aeroplane', but what gives it its power and lasting appeal is the strong composition. Not only is the ball isolated against the sky but it shows the key player soaring above the scoreboard against the blur of the background crowd. The photo also illustrates a couple of design elements which had been observed for hundreds of years by painters, and for three-quarters of a century by photographers viz. the observation of the rule of thirds, and the use of an S curve to add drama to their creations.

In this shot the flying player is located at a meeting point of two axes in the right hand vertical third and upper horizontal third of the frame. The cluster of ground level players are contained

## Contributing to SA's History

within the lower horizontal third of the picture and the scoreboard fills roughly two thirds of the vertical frame. For theorists it can easily be shown that an S curve can be drawn around the top of the ball, below Oliver's outstretched arm, alongside his torso, and above the forms of the other players.

In 1914 the scoreboard had stood at Adelaide Oval for less than three years, but after early adverse reactions to its site blotting out views of St Peter's Cathedral it quickly won acceptance in photographic imagery. It must be remembered that at the time sports action photography was in its cradle days, mainly due to the limits of the equipment. Most images of athletes were individual portraits and team shots, and sporting events frequently featured crowd studies. Where action was depicted they were long range views sometimes enhanced by the inclusion of topographical elements. At Adelaide Oval the cathedral proved a popular backdrop for both cricket and football matches, particularly following the completion of its steeples in 1902. The brilliance of Dick's photograph is the fact that it was taken close up and accentuated by the low camera angle. Oliver, who thrilled crowds with his sensational high marking, has become central to the action yet

no credit was given to the photographer.

According to Bob Noye in his *Dictionary of South Australian Photography 1845-1915*, Krischock had left the *Critic* in 1909. Dick was born in August 1892 so that if he started work with the magazine at the age of 14 or 15, he might have spent two or three years working with the older man. It takes confidence to work as a photojournalist and to take photographs like Krischock (and this one by Dick) required technical proficiency, a willingness to take risks, and a touch of the lair.

The most likely camera used by Dick would have been the Speed Graphic first produced by Graflex in Rochester, New York in 1912 but which quickly became famous as a press camera. The Speed Graphic was available in several film sizes with the most common being 5 by 4 inches at speeds as fast as one thousandth of a second. In other respects, however, it was a slow camera. Each exposure required the photographer to change the film holder, open the lens shutter, cock the focal plane shutter, remove the dark slide from the inserted film holder, focus the camera, and release the focal plane shutter. Each film holder contained one or two pieces of sheet film which had to be loaded into the film holder in complete

darkness. The photographer had to be conservative and anticipate when the action was about to take place to capture the right picture. This was difficult covering a fast-action game like football so that it is easy to see why a centre bounce might be favoured as offering predictable dramatic action. Having taken his shot, the photographer would then need to beat a hasty retreat from the field, not only because the play had moved on and he might be upsetting players, umpires, officials and spectators, but also because of the need to change film in his camera. One could only be a lair for a limited time.

Investigating Dick is difficult, with the one major piece of news coming via the digital newspaper source Trove referring to a 16 line report of his death. Headed 'Man Accused of Blackmail Killed by Train', it occurred in Adelaide but appeared in the Melbourne *Argus* of 4 January 1936. It seemed obvious that such a report would have emanated from South Australian news services and thus it was no surprise to locate a much longer 63 line story on page 5 of the previous day's edition of the *News*.

This report began with a gory headline and lead:

## Killed by Train Near City

### MAN CUT TO PIECES

### Blackmail Case Sequel

### RAN ON TO LINE

'A man due to appear in the Adelaide Police Court later in the morning on a charge of blackmail was killed by a train in the parklands near Bowden today.

His body was practically cut in halves and both arms were severed.

He was Walter Dick, 42, photographer of Corunna Avenue, Colonel Light Gardens, married. The police were told that at 8.30 a.m. he called at the shop of a city barber, who had acted as bondsman for him, and left after having been shaved.

At 9.20 a.m. the driver of a train from Cheltenham saw a man approach the line 200 yards north of the railway bridge over the Torrens. According to the enginedriver's statement to the police, the man watched the approach of the train, and when it was within a short distance, plunged on to the line, pulled his hat over his eyes, and remained in a crouching position.

The driver applied the emergency brakes, but the train, which was travelling at 30 m.p.h. passed over the man. A railway ambulance took the body to the morgue, where it was identified as that of Dick.

### History of the Case

On Christmas Eve Dick was arrested by Detectives Gill and Gardner on a charge of having about December 24, feloniously with menace, demanded £5 from Garnet Scarcefield Healy, with intent to steal it.

## Contributing to SA's History

When the case came before the Adelaide Police Court on December 26 the Police Prosecutor (Mr. Miller) said he had been advised by Mr. Healy that the matter was not as serious as had been first thought. Healy himself appeared in court, and told Mr. Muirhead P.M., that he wanted the charge withdrawn. The magistrate, however, decided to adjourn the case to give Mr. Miller an opportunity to consider the facts.

When the case was mentioned in court today, Mr. Miller said he had just been informed that Dick had jumped under a train and had been cut to pieces. The charge was withdrawn.

Had Dick been present, a representative of his solicitor would have sought a remand until next week because the solicitor was unable to attend today.

A report on the death of Dick will be submitted to the Acting City Coroner (Mr. W.F.J. McCann) by Plainclothes Constable E.J. Davis. Dick left four children.'

Dick's end is tragic and leaves a number of questions unanswered.

Why take such extreme action after a relatively minor crime when the punishment would surely not have been too severe? The fact that he had a shave from a barber suggests that he wanted to appear at his best for his appearance in court. Yet his thoughts must have also been disordered. So disordered that he immediately embarked for a remote part of the parklands beyond the Adelaide Gaol to end his life. Was he an unstable

personality or a risk-taker who was thus more likely to be at risk in adverse circumstances?

Blackmailing another man and demanding money with menace hints of desperation. The *Critic* wound up after 27 years in 1924 but Dick is credited with photographs of horseracing in its final edition of 28 May so it might be assumed he had continuity of employment at least until then. Had he been hit hard and struggled to make a living during the Depression? It is only speculation but the timing of the alleged crime raises the possibility of him needing the money to buy Christmas presents for his children. Had social pressures got to him or couldn't he face the shame that even a small conviction might bring?

Answers are not clear at this stage. Dick does not appear to have served in the First World War but some clues to his life and movements might be obtained from exploration of Sands & Macdougall directories. Fresh light might also be thrown on him from family histories, although given the distress his suicide would have caused his family both at the time, and after, it is possible that he has been written out of, rather than into, such stories.

For now we have little, but we can remember him at least for one superb image.

# Contributing to SA's History

## NOTICE BOARD AND TABLE

The Notice Board and Table need your help in supply. Whether it is advertising for other clubs or societies, notices, brochures, booklets etc, all would be greatly appreciated.

Need help? See Colin Deed at meetings or phone 8277 2953

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## THE SHED PRIZE

Your donated book(s) have been so good it has enabled The Shed Prize to be 2 - 3 books per raffle which in turn gives the ticket holder a better chance of scoring a prize.

Looking forward to more books in 2017. If you need help to carry or collect, please see Colin Deed at meetings or phone 8277 2953.

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Contributions to the Newsletter are always welcome. The deadline for submission of articles for the next Newsletter is Sunday 12 March.