

No. 258 July 2020

From the President

STOP PRESS: The Historical Society of South Australia is deeply saddened by the passing of **Colin Deed**, who died on 15 July. Colin was an indefatigable worker for the Society during many, many years, and our loss is great. The September edition of this Newsletter will carry an obituary and tributes.

Rest in Peace, dear Colin.

The Council of the Historical Society of South Australia (HSSA) hopes that you found the extra-large edition of the previous newsletter provided hours of valuable reading during the period since March when we have not been able to have meetings. In that newsletter we encouraged you to think about memorabilia you may have tucked away in your residences or, when taking walks,

to note history and heritage around you. Hopefully, when we return to our Friday evening meetings, at a date informed by the SA government's regulations, members can have a lot of joy in sharing their local history stories with the degree of social interaction determined by our HSSA Covid-Safe Plan.

**PLEASE WAIT FOR
CONFIRMATION OF THE DATE OF
THE NEXT GENERAL MEETING.**

The History Trust of South Australia (HTSA) as a government organisation has ongoingly assessed how it might recover its services slowly with the presence of the COVID-19 pandemic, and serve its members and South Australians. The May History Festival was cancelled this year as the guidelines for keeping hundreds of people assembling in indoor and outdoor venues safe were not yet determined or available. Items in that program

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have been invited to roll over to May 2021.

The HTSA's monthly evening 'Speakers' lectures program held in the Military Hall at the Torrens Parade Ground had become so popular that it drew audiences of 200-300 and more. Over 2020, considering the guidelines of its COVID-19 Safe plan, it has taken an innovative direction in the presentation of these lectures by the use of technology and offering them online. Open the History Trust SA website and find 'Events' in the menu at the top of the screen. When a purple line uploads with the term 'Register', click on it and you can experience another highly-researched South Australian story.

An outdoor event that the History Trust SA with its Motor Museum in Birdwood will be able to continue to offer in 2020 is the 'Bay to Birdwood Run' on Sunday 27 September. This event, celebrating its 40th anniversary, is the largest, continually-held motoring event in the world. It is another opportunity in 2020 to be immersed in history. It would be a fascinating experience to wander amongst the many rows of antique vehicles on the green grass of Moseley Square at Glenelg.

Members can occasionally search the Wakefield Press website to investigate what are new or current publications on South

Australian history. The Press is considering returning to offering events featuring talks by authors. An event for Thursday 6 August, from 6.00 to 7.30, is an Author's Talk held at the David Roche Foundation on a new book featuring 'The Floral History of Australian Art'. Wakefield Press provides a link for booking.

When we return to holding evening meetings we can look forward to our AGM, hearing our guest speaker, and hearing the announcement of the winner of the Society's Keain Medal for 2020. The HSSA Council thanks those who submitted nominations.

Once we are able to decide on the month in which we can safely recommence our Friday evening speakers program we will distribute to members beforehand guidelines on any changes to be made and on safe association at our venue, following our Covid-Safe Plan. We look forward to welcoming you back and to making your evening enjoyable, informative and safe.

Pamela Rajkowski OAM

Early in July our patron, His Excellency Hieu Van Le, Governor of South Australia, had a conversation with our President, discussing problems during the pandemic. He wishes to convey to all our members best wishes in keeping well and safe.

Contributing to South Australia's History

MEET THE COUNCIL MEMBERS: ANNE BOWMAN

I was born in North London where I spent a wonderful childhood. We were on the Green Belt so there were fields beyond our back garden.

On leaving school I had a few different jobs. First with an insurance company, but this was boring, then I went on as a film viewer which include fixing broken films. This was for The Royal Air Force Cinema Corporation. This was interesting and enjoyable, seeing the latest cinema films and RAF Training films. The fact that I was working underground was not conducive to health so I left this. I then went on to work as Assistant Merchandiser for a chain of 300 shops. I progressed from there to Assistant Buyer in Knitwear. This involved travelling to various manufacturers and the occasional Fashion Show.

Robert Bowman had been back-packing through Europe, the Middle East and India. I met up with him in 1968 in South Africa, where we got married. I spent a couple of years living with others in a sort of commune.

From South Africa we travelled overland through Zimbabwe (which was then Southern Rhodesia), Malawi, Tanzania and Kenya. We flew from Nairobi to Egypt. After spending some time in Cairo we travelled by train to Luxor and the Valley of the Kings. Back to Cairo and on to Alexandria. After a couple of days we rented an apartment on the beach for two weeks. There was a very interesting group of locals. From there on to England (in 1970).

Later in 1970 we became 10 pound poms and arrived in Sydney, living in Elizabeth Bay. We stayed for two years before flying to Bali where we spent some time before getting a bus through



to Java. We took local transport through Surabaya, Jogjakarta, Bandung (for the volcano) and Jakarta. Then a plane to Singapore, then we travelled to Penang and spent a week in a small guesthouse on the beach. (Those were the days!) From there we went on the train to Bangkok.

We lived back in Southampton UK for a couple of years before returning to Australia and Adelaide. We have had many overseas trips since then, but backpacking days are over.

I worked for some years in the Aged Care Sector. With a background of bookkeeping I became Treasurer at the Botanic Gardens. As a result I was asked if I could take over as Treasurer of the Historical Society of SA. Although I am no historian I hope that I am making some contribution.

Anne Bowman

Vale **PATTY VERCO**

The Historical Society of South Australia is saddened to learn of the passing of long-term member, Patty Verco, on 24 June.

Patty and her late husband Dr Peter Verco were religious in attendance at meetings, and it was only a year or two ago that Patty became too frail to continue. She was 98 when she died.

Black Fanny or Mrs Mary Seymour? A short note on a Kangaroo Island identity

An authentication is long overdue. Staying in has helped. While I was searching Trove for a chance encounter, an unsought, but close one of the first kind appeared. This is a photograph in the *Observer* of 1922 of the 'well-known aboriginal [sic] identity, familiarly known to Port Lincoln residents as Black Fanny'. She was reported to have 'died in this town recently', and 'was the sole surviving lubra of the Port Lincoln tribe.'¹ Black Fanny's life at Port Lincoln was well-photographed: in addition to those images noted here, her well-attended funeral cortège was photographed passing through Port Lincoln's streets in 1922 (State Library of South Australia, B 27553).

The *Observer's* photograph 'shows her in her wurlie surrounded by several of her numerous dogs.' It is the same image held by the State Library of South Australia in which Fanny is named. Possibly the *Observer* photograph was taken some time in later 1922, more 'recently' than the date (c1890) suggested by the library's caption, or the image was resurrected around the time of Black Fanny's death.² She remained in local memory for some time: eleven years after her death the *Chronicle* noted the late 'old Black Fanny, the last of the Port Lincoln tribe'; and a year later, 'Old Fanny who died years ago' was again described as 'the last survivor of the Port Lincoln tribe whose camp was on Winter's Hill.'³



This photograph of Black Fanny, by the photographer Brougham, was published in the *Observer*, 25 November 1922, p28.

¹ *Observer*, 25 November 1922, p28.

² 'Black Fanny's camp and dogs, Port Lincoln', c1890, State Library of South Australia, B 14940.

³ 'Towns, people, and things we ought to know, no. LII. Last pages of the story of Port Lincoln', *Chronicle*, 6 July 1933, p46; and 'Tricks of the natives in catching fish', *Chronicle*, 22 November 1934, p50 (The State Library's photograph B 45750, 'Lord Byron's coach. Port Lincoln Aboriginal personality "Black Fanny" riding in the coach that once belonged to Lord Byron', was published in that 1933 article.)

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For some time the photograph of Fanny's camp with her dogs – a copy of which is held by the Penneshaw Museum on Kangaroo Island – has been acknowledged cautiously and questioningly by some authors, both historians and anthropologists, as of Mary Seymour. Mary was born in 1833 on Dudley Peninsula to Nathaniel Walles Thomas and the Tasmanian Aboriginal known as Betty or Old Bet, and spent her life on Kangaroo Island. Mary married William Seymour; she died at Penneshaw in 1913.⁴ A recent reproduction of this image is in Rebe Taylor's *Unearthed* where the caption notes that it is 'unidentified' but the Penneshaw Folk Museum curator said that 'since it was in their collection, and it showed a close likeness, it is most likely of Mary Seymour, camping, in the 1880s or 1890s'.⁵ How the photograph came to the Penneshaw Museum is unknown. More recently, this May, it was reproduced in the *Sunday Mail* where the caption identified the woman as Mary Seymour with no accompanying question or doubt. This newspaper article concerns the Wakefield Press re-publication in 2020 of William A Cawthorne's (1824-97) *The Kangaroo Islanders. A story of South Australia before colonisation 1823*, edited and annotated by Rick Hosking.⁶

Mary made short visits to the mainland three times: first she landed at Brighton in about 1903, next at Glenelg and last at Port Adelaide. She is not known to have ventured beyond the metropolitan region; and she died nine years before Black Fanny was reported to have died.



Black Fanny seated in Lord Byron's carriage at Port Lincoln. 1916. Detail (*Chronicle*, 6 July, 1933, p46).

⁴ For instance, Rick Hosking, *A Critical edition of William Cawthorne's The Kangaroo Islanders*, Department of English, University of Adelaide, 2003, 'Photograph of Mary Seymour (?)', pxxxix; R Hosking, 'A sort of pot pourri': *William Cawthorne's The Kangaroo Islanders*, in Anne Chittleborough & others, eds, *Alas, for the Pelicans: Flinders, Baudin & Beyond: essays and poems*, Wakefield Press, 2002, p148.

⁵ Rebe Taylor, *Unearthed. The Aboriginal Tasmanians of Kangaroo Island*, Wakefield Press, 2002, p158.

⁶ 'The cruel sea', *Sunday Mail*, 24 May 2020, p51.

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Mary Seymour at Hog Bay. Possibly 1906. Cropped (State Library of South Australia, Searcy Collection, PRG 280/1/1/241).



Black Fanny of Port Lincoln, born at Poonindie, the last of the Barngarla people. About 1918. Cropped (State Library of South Australia, B 15188).

Although tumbling over the *Observer* photograph gives a negative confirmation it also dispenses with a query, and together with a pictorial acquaintance with Black Fanny's life, shows that the image of the Aboriginal woman in camp with her dogs is not of Mary Seymour. The State Library's photographic collection of Fanny's life is wonderful (when it was acquired and posted I don't know), and is the more easily available endorsement.

Bridget Jolly

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BIG JIM HEALY

Your name lingers after you,
big fellow. Long after your dust
has settled on our waterfront,
your name evokes enlightenment,
stalwart like the Rhodian titan,
glowing with the unforgettable
ethos of another age, when tribunes
gave counsel without losing
the common touch, leading
without atavism or dissimulation,
first among equals, guiding
the rank and file amongst
the historical fog of the future,
seeing life through.

James 'Big Jim' Healy (1898-1961) was, as his nickname suggests, a great working class Mancunian mountain of a man upon whose broad, tall shoulders the fortunes of the Waterside Workers' Federation in this country rested for an era. His legacy looms large in the halls of the modern industrial union, the MUA/CFMMEU. His

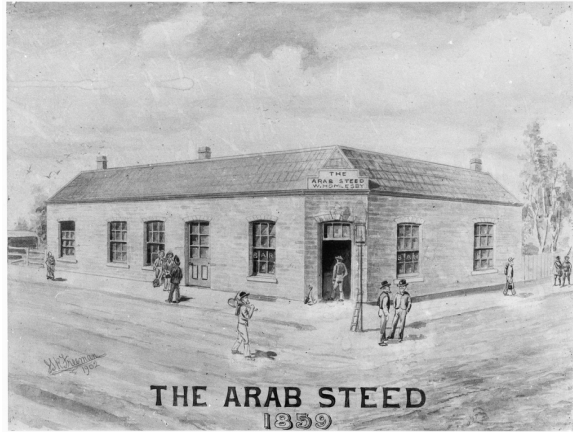


portrait still hangs in their Port Adelaide office. A committed and thoughtful rather than doctrinaire Communist, he was perhaps the iconic union official of his day, who was endorsed because of his work ethic as well as his particular proletarian politics. McCarthyist Cold War attacks moved them not from him. Even employer representatives and the industrial bench ruefully respected his punctual, honest and effective advocacy. When he spoke, he was considered and his gravitas noted. Notified of the assassination in Commonwealth military custody of the Anarchist Antifascist Francesco Giovanni Fantin on 16 November 1942, Healy intervened with Attorney General HV Evatt. Evatt, no tolerator of sectarian Stalinists or one to humour fools gladly, let alone answer their correspondence, noted Healy's representations and acted upon them to secure the best justice that could be obtained under the fraught circumstances of wartime nationalist paroxysm, when Italophobic racism was at its apogee, with crack Italian and Australian units arrayed against their respective alliance formations at El Alamein.

David Faber

THE ARAB STEED HOTEL

by Patricia Sumerling



Painting in 1902 by JSR Freeman of how the Arab Steed Hotel looked in 1859. SLSA B10582

For many years the Arab Steed Hotel was a rather dull-looking building until it was brought to life in the 1990s by a showy paint-job that enhanced its 1930s *art deco* façade makeover. The hotel is now a prominent feature along the popular Hutt Street cafe precinct. The Arab Steed was the 114th hotel to be licensed in the city but is now the 23rd oldest of 47 trading hotels left in the city.

Although the hotel was one of the earlier hotels to be licensed in the southeast corner of the city, like many early city hotels, it ran into the problem of having its premises condemned for being in bad repair. Although first licensed in September 1849, and which was celebrated by an Opening Dinner on 1 October, licensee Peter Medlen was barred from trading from March 1850 until the one-storey hotel was put in good order. Shortly after, the *Mercury and Sporting*

Life of 26 April 1851 referred to the pub as 'a snug little establishment'. Robert Stuckey, who owned Town Acre 654 in Hutt Street on which the Arab Steed is located, sold the pub to William Holmesby in June 1860 for £400. Although Holmesby was the licensee of the Arab Steed from December 1859 to 1865 and its owner for a period later, he is generally recorded as a painter, living in the city and then in the suburbs until his death in August 1937. After he sold the hotel on to James Farrow in 1876, two years later in 1878 Farrow rebuilt the hotel and in the same building works built the adjoining row of terrace houses in Gilles Street in matching style and material. The *South Australian Register* for 23 March 1878 reported that:

At the corner of Gilles-street and Hutt-street Mr J.C. Farrow has entirely rebuilt the old Arab Steed Hotel ... a fine two-storied house of 16 rooms. The exterior is Mitcham stone roughly tooled, with cement dressings. The contract was carried out by Mr Tidswell at a cost of £1,200. Next to the hotel in Gilles-street is a row of five two-storied houses of six rooms each, with balconies. They were built in keeping with the hotel ... and when completed were sold for £2700.

It is not certain which Tidswell this refers to, for brothers Thomas and Horatio were both builders and partners for a time. Thomas was one-time foreman to well-known builder Mr Trugden and at the time of his death in 1913, was overseer of works for architects, English and Soward. In 1938 architects, Evan Bruer and Hall, undertook an *art deco* makeover of the hotel that disguised the stone structure behind the cement render.

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The Arab Steed in 1961, SLSA B47794/59

The terrace houses were in the ownership of the Sprod family for more than 80 years. In the 1880s Dr John Sprod bought and rented out a number of properties in the city, but was much criticized when some of his rental properties were condemned for being no better than slums.

In July 1946 the hotel industry's magazine the *Licensed Victuallers' Gazette* wrote a yarn that told of Maynard Lucas, then the publican of the Arab Steed Hotel who, having a severe backache, went across the road to the local grocer to buy some DeWitt Pills. On the way there he met John Moroney of the grocer shop who himself wasn't feeling too good and was on his way to the pub to have a schnapps and pep.

[This article is a foretaste of my next publication *Adelaide's Hotels: A Social History*, which is taken from a larger project, two years away, a 30-chapter endeavour, *The History of South Australia's Hotels*.]



CAN YOU IDENTIFY THIS SCENE? Contact Geoffrey Bishop at

8390 3138 gcbishop@westnet.com.au

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PANIC GRASS – WHEN DOES A GRASS BECOME A WEED?

Many of the hundreds of plants that have been introduced to South Australia (either intentionally or by accident) since European settlement have become significant 'weeds' or 'noxious plants'. The history of most weed species is not well documented. Further, it is interesting to see how our views on plants we now regard as 'weeds' have changed over time.

I originally wrote this article for the Friends of Parks group at Ferguson Conservation Park at Stonyfell. One of the park's more recent grassy weeds is Panic Grass (*Ehrharta erecta*). It is a millet-type seeded grass from southern Africa; the genus contains both annual and perennial species, its close relatives being the Veldt-grasses, two of which occur at Ferguson Park. All have robust, spreading root systems and will out-compete native grasses and small herb species. Panic Grass is a perennial species and is quite invasive on disturbed sites but less so in intact bushland. Young plants mature in one season and produce large quantities of seed.



(L) The plant grows fairly flat to the ground except for flower/seed spikes.

(R) Immature seed heads which look like millet

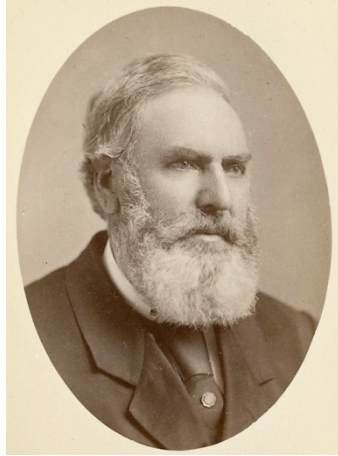


PRG 742/1/133

In 1875 the pastoralist John Crozier of *Oaklands* wrote of his experiences with a new grass which he considered had potential as a summer pasture species. The grass was known as Phillip's Grass or Panic Grass. The Crozier family had a large pastoral empire at this time but John's family lived at *Oaklands*, a 300- acre property on the Sturt River at Marion. (The suburbs of Warradale and *Oaklands Park* occupy most of

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the property today). Apart from areas cleared for vineyards and orchards, the property comprised a very picturesque Red Gum Open Woodland which was subject to winter flooding by the Sturt River.



John Crozier (SLSA B45741)

Here is part of what John Crozier related regarding this new grass. A plant appeared on a path in his house garden about five years before. 'I took little notice of it for some two years, but observed during that time that it grew only in the hot season. I then had four of the roots transplanted, and the roots grew and increased much in the same manner as bamboo. A friend of mine sent me some of Phillip's grass-seed which I found to be the same kind of grass that I had. This season I had the roots of the plants I had previously transplanted taken up and planted in three-quarters of an acre of ground. They have all grown, and are now in seed. I have planted the roots four feet apart each way, and from experience consider that the grass is much easier propagated from roots than seed.

I can testify to the excellence of the grass. It grows only in very hot weather, and must be invaluable for a hot dry climate. It dies away in the cold wet winter.'

John Crozier noted that Dr Richard Schomburgk had found the grass growing on a pathway at the Adelaide Botanic Gardens and it also occurred at 'Mr Phillip's property at Glen Osmond and at Mr Blackler's at Reedbeds'. John Randall Phillips, a fellow pastoralist, held the original *Kanyaka* run, north-east of Port Augusta, and lived at Fowlers Road, Glen Osmond, and William Allen Blackler owned *Fulham Park*, a 296-acre estate where he successfully bred racehorses.

Crozier continued, 'Now, I would like to know what brought the grass to these isolated places, having no connection with each other, and at the same time. Another thing I may mention is that where I dug up the first roots to transplant it still continues to grow nearly as well as before the roots were disturbed; therefore if it is once in the ground it will not easily be got rid of.'

Crozier's final comment is very telling. He was obviously perceptive and may have had previous experiences with invasive plants. His description of the biology of the plant would ring all sorts of alarm bells for a present-day ecologist as the plant's characteristics are perfect for an invasive plant. As to its distribution as observed by Crozier, the seed is harvested and eaten by birds so it is likely they had a role in its spread.

Geoffrey Bishop

Contributing to South Australia's History

Below is an article about the finalisation of the Burnside Historical Society project for the Osmond Gilles Grave Restoration at West Terrace Cemetery.

Burnside Historical Society members Anne and Ross Both, worked hard to progress this project which Anne suggested. They were supported by Meredith Ide, the third member of the subcommittee.

The Burnside Historical Society is grateful for the generous donation from the Historical Society of South Australia.

Meredith Ide

Restoration of the grave of Osmond Gilles

In 2013 the Burnside Historical Society (BHS) commenced a project to have the grave of Osmond Gilles, in West Terrace Cemetery, restored. As a heritage site, restoration work was required to follow detailed specifications prepared by the heritage advisor to the Adelaide Cemeteries Authority. In order to fund the project, BHS began applying for grants and seeking donations from a range of organisations and individuals. By late 2019 sufficient funds had been raised for a contract to be signed with S.D.Tillett Memorials. Work commenced in February 2020 and was completed in late May. Below is some of the wording for the bronze plaque to be installed. This will provide brief information about Osmond Gilles as well as acknowledgment of sources of funds that made the restoration possible. We hope it will be unveiled on 25 September 2020, the anniversary of Osmond Gilles' burial in 1866.

Restoration of this site was carried out in 2020 as a project of the Burnside Historical Society. Financial support was provided by SA Heritage Grant, South Australian History Fund, State Government of South Australia, Adelaide Cemeteries Authority, Burnside Historical Society and members, National Trust SA members, Pioneers Association of SA, City of Holdfast Bay, Royal Geographical Society of SA, Historical Society of SA, Mount Horrocks Historical Society, East Torrens Historical Society, Prospect Local History Group, Huguenot Society of Australia and St Peter's Anglican Church (Glenelg).

Before:



After:



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BOOK REVIEW:

Erina S Hutton, *A Photographic Memory: George S. Hutton's Port Adelaide and surrounds, 1924 to 1984*, Wakefield Press, Adelaide, 2019

During the 2017 History Festival an exhibition of George Hutton's photography at the Black Diamond Gallery, Commercial Road, Port Adelaide was a personal highlight of that year's festival activities.

Curated by his daughter, Erina Hutton, what made it memorable was the intelligence expressed in several ways: the arrangement of pictures under four or five main themes; the grouping of images and the variety of frames used for hanging photos on walls; the flat displays of photo albums and business records on several tables which the viewer could flick through – an interactive component; old photographic magazines and manuals available for perusal and showing how George kept abreast of his craft; and a range of cameras and equipment revealing the technological changes made over sixty years. I was thus delighted that Erina has reassembled much of this material to provide a permanent record of her father's work in book-form.

With a foreword by noted Port Adelaide historian Brian Samuels and a preface and introduction by Erina herself, the selection of 73 photographs is arranged (like some of the exhibition) around the themes of 'Ships and Shops', 'Beaches and Beauties', 'Events', 'Family and Weddings' and 'Christmas Cards'. While the book is undoubtedly a labour of love it is pleasing to know that it sold out of its initial print run and will therefore

return a profit to both author and publisher.

George Hutton was born in Glasgow in 1906 and migrated to South Australia as a young child. His serious interest in photography began at the age of eighteen although he was unable to establish his business for several years. What is striking, however, is that he had a 'photographer's eye' from the beginning, and the stunning wraparound cover photograph of a crowded beach taken from the Semaphore jetty, and a splendidly composed interior picture of the Semaphore Palais and rotunda were both taken in 1924.

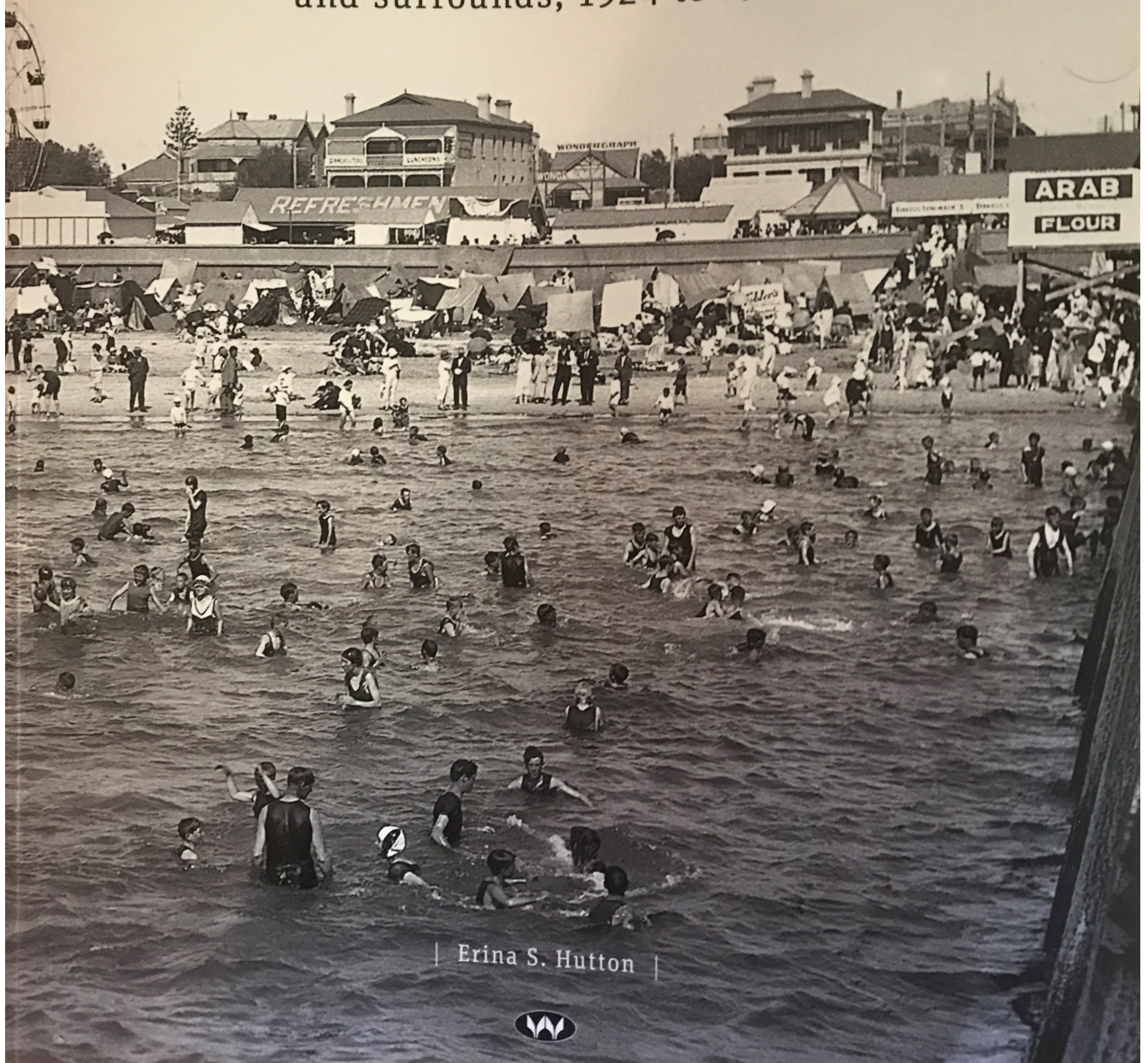
As a community photographer for more than half a century, George's work comprised industrial work for large-scale companies and businesses, as well as weddings, portraiture and documenting local scenes and events.

Wakefield Press have long-established a tradition for fine design in their books and *A Photographic Memory* certainly opens elegantly with successive photos of Port River yachts in the 1920s, and the *Yalata* and *Karatta* at Outer Harbor in the 1940s, setting a pensive mood, along with other images featuring the wharves, Colonial Sugar Refinery, and Hart's Mill.

Perhaps the most arresting single photo is that of the Black Diamond Corner at the junction of Commercial Road and St Vincent Street in the 1950s where an accident seems bound to happen. The picture taken from the balcony of the Port Admiral Hotel on the north-east corner (before traffic lights were installed) depicts motorists,

A PHOTOGRAPHIC MEMORY

George S. Hutton's Port Adelaide
and surrounds, 1924 to 1984



| Erina S. Hutton |



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motor-cyclists, bicyclists and pedestrians as they negotiate perilous turns and crossings around the tiny Black Diamond island with only the 'Keep Left' arrows signage to guide them. The same shot offers much of interest besides: Ezywalkin Shoes is the most prominent advertising sign atop a three-storey building but the newsagency on the south-west corner boasts *Woman*, *Pix* and *People* magazines on prominent banners alongside the *News*, the *Mail* and the *Advertiser*. It's very much a lost world: two local tailors, a Four Square grocery store, Ranch Night at the Odeon Star with '2 Gigantic Westerns!', and FJ Holdens, Morris Minors, Austin A40s and a silver MTT bus among the vehicular traffic.

My favourite shots, though, are the pictures of Foster's Garage at Largs North with the bold signage on both the building and the petrol bowsers (Ampol, Plume, Shell and two others) which offer a reminder of the work of Walker Evans, one of the famous Farm Security Administration photographers who documented America in the Depression a generation earlier. It is presumed that George was familiar with Evans's style through the photographic magazines he collected. Evidence of this is also provided in his pictures of a building from which he operated his studio in Port Adelaide in the 1950s, and a Semaphore shop interior during the same decade.

An important aspect of the book is also Erina's captioning of photographs. That of the petrol bowsers reads, 'Foster's Garage and George's Vanguard, 1959' and it is the small extra detail that provides a bonus. Mention of the car had me looking for it in other pictures, and it bobs up again in a shot of a Red

Hen train on Semaphore Road. Was this a deliberate piece of self-referencing, a trick akin to Alfred Hitchcock and other film directors who included themselves in brief cameo roles in their own movies? Two other shots provide further examples, a colour photo of the Ethelton Hotel, contains the supplementary remark: 'As a lifelong teetotaler, George did not approve of "hard liquor" as he called it and only frequented public houses when he attended meetings of his Rotary Club'; and a seaside picture of a model in bathing costume has an addition, 'George's daughter [the author] acted as a prop on a photoshoot in 1957'. These additions enlarge our understanding of George Hutton and his world.

Long-time residents of Port Adelaide, Semaphore and surrounding districts might have been the prime target for *A Photographic Memory* on its release but it offers plenty of interest for a much wider group of historians and nostalgia buffs with its record of trolley buses, the Semaphore train terminus, an Australia Day parade 1954, and surf life-saving, bathing beauty and sandcastle competitions. In sum, this book offers an ideal model for communicating the pleasures of local history to broader audiences.

Bernard Whimpress

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A POLITICALLY INCORRECT POSTCARD



Found recently in the Society's files is this postcard relating to votes for women, demonstrating the hostility and ridicule that suffragists could inspire. Details on the back show it was posted in London on 14 June 1913 at 2:15pm to 'Mademoiselle T. Ramy, 66 Rue Dupont, Brussels, Belgium'. There is no message on the postcard but it appears to be signed 'Elise, 14-6-13'.

Geoffrey Bishop

See the Society's website for back issues of the Society's annual Journal.

Contributions to this Newsletter are always welcome. The deadline for articles for the next edition is Sunday 6 September.

Historical Society of South Australia Inc. PO Box 519 Kent Town SA 5071

Patron: His Excellency Hieu Van Le, Governor of South Australia

Website: <https://historicalsocietysa.com/>
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Facebook:
www.facebook.com/HistoricalSocietySA

President: Ms Pamela Rajkowski OAM

0400 810 196 pamraj@bigpond.com

Vice-President: Dr Geoffrey Bishop

8390 3138 gcbishop@westnet.com.au

Secretary: Dr Bridget Jolly
7200 5455

Treasurer: Ms Anne Bowman

8362 7772

Bookings: Ms Pamela Rajkowski

0400 810 196

Membership Secretary and Newsletter Editor: Mr Robert Martin 8362 8262
psumerling@optusnet.com.au

Journal Editor: Dr Carolyn Collins

carolyn.collins@adelaide.edu.au

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