

No. 263 May 2021

From the President

'Change' is the theme of South Australia's History Festival in 2021 and we all, no matter what our background, have memories of how things have changed, whether it be economic, geographical, commercial, spiritual or political. From change we build memories of 'I remember when' to 'It's much better now'.

The range and scope of the 2021 HSSA speakers program reflects our memories of personalities and places that are 'iconic' for South Australians, whether in Adelaide, coastal, rural, or outback locations. The resourceful historian, using changes in technology, overcomes the challenge of new viruses, to gather, store, interpret and present in diverse ways more and new information. The program of the 2021 History Festival of May incorporates diverse and new ways of giving us easy access to that information.

A gentle reminder that annual subscriptions were due in January. If you have not paid, please do so with the form included with the January mailing.

During the History Festival there are diverse opportunities to sample local histories of iconic individuals or groups and structures that remind us of how change was intended to improve the quality of our lives. Events include people enjoying a billy of tea and damper supper at Bordertown, taking leisurely guided walks through gardens, and through the streets of south-west Adelaide, Port Adelaide, Tea Tree Gully, Walkerville and Glenelg, visiting homes of South Australia's founders or architecturally stunning mansions not normally accessible to the public, taking a train trip that offers scenic views, walking under the bridges where the Popeye and rowing boats pass, following a member of the First Nations along a

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creek to learn about their historic and continuing connection to the land, strolling through smaller and larger churches and old secondary colleges, and visiting museums. Most are easily accessible, free and offer comfortable facilities.

Personalities evolve from challenges arising from change. Frank Rees George assisted progress in outback settlement through his dedication to exploratory work in the north of South Australia while employed by the SA Mines Department. He wrote prolifically about what he witnessed, and led the Northern Territory Exploring and Prospecting Expedition (1905-6). New winemakers took risks when establishing extensive vineyards intended to bring numerous benefits to society. Jean Blackburn believed that new philosophies of her time, communism and feminism, would bring changes that would improve the lives of many.

The HSSA Council looks forward to sharing storytelling and memory with members and their guests during the speakers program and when out on excursions visiting historical sites and learning about prominent personalities significant in the changes of South Australia.

*Pamela Rajkowski OAM
President, Historical Society of South Australia.*

Join the **HSSA guided tour** of the historically significant stained glass windows, including world famous William Morris windows, at the Byzantine styled **All Souls Anglican Church, corner Third Avenue and Stephens Terrace, St Peters**. Arrive on Wednesday 7 July at the church entrance for a 10.30 start. Park in the street. Morning tea included. Bookings to Treasurer Anne Bowman at June or July General Meetings or by contacting her at 0404477228 or arbowman@adam.com.au. Pay \$12.00 to Anne on the day or beforehand at June or July General Meetings.

The decision on the **Keain Medal**, originally planned for the May general meeting, has been postponed, and the winner will be announced at the June meeting.

Following the Annual General Meeting held with the April General Meeting, we can announce the **Historical Society of South Australia's Council for 2021-22:**
Pamela Rajkowski OAM (President)
Dr Geoffrey Bishop (Vice-President)
Dr Bridget Jolly (Secretary)
Anne Bowman (Treasurer)
Dr David Faber
Dr Jenny Hein
Robert Martin
Lyn O'Grady
Patricia Sumerling

Contributing to South Australia's History

PETER ANTHONY HOWELL

25 December 1938 – 5 March 2021

Peter Howell was born on Christmas Day, 1938, at the La Trobe Hospital, Devonport, Tasmania. He grew up in Tasmania and he initially studied medicine, but when he couldn't stomach the smell of formaldehyde to preserve cadavers, he transferred to history. He graduated with a BA (Hons) (1962) and MA (1966) by thesis entitled, 'The Boothby Case'. He won a scholarship to Cambridge University where he gained a PhD by thesis entitled, 'The Judicial Committee of the Privy Council, 1833-1876'. He also gained a Licentiate of Music, and was a competent player of the piano and organ.

He was appointed lecturer in history at Flinders University in 1968, senior lecturer in history in 1973, promoted to University Reader in 1993, appointed acting head and then Head of History Discipline. He retired as an Associate Professor in 1999. His literary output includes:

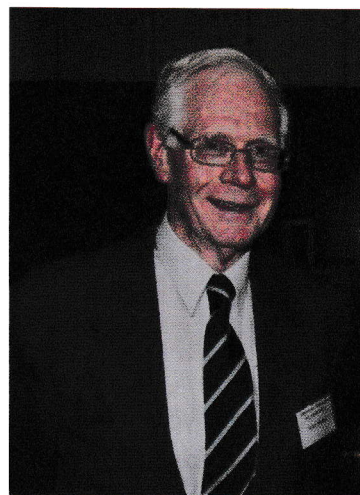
The Office of Governor of South Australia (1995)

South Australia's contribution to the making of the Constitution of the Commonwealth of Australia (1995)

South Australia and federation (2002)

South Australia's foundation: Select Documents (with Brian Dickey) (1986).

He joined the SA Working Party of the *Australian Dictionary of Biography* in 1974 and remained a member until this year. He became chair of the working party in 1998, and section editor for South Australia. That year he also became a member of the *ADB* Editorial Board. He retained all these roles until 2018. He authored more than 40 *ADB* articles and



had four published in the most recent volume. For his exemplary service he was awarded the prestigious *ADB* medal in 2016.

Peter was a foundation member of the Historical Society of SA, at various times Councillor and president, and a regular contributor to its annual *Journal*. He was a member of the Jubilee 150 Board for the Sesquicentenary of SA in 1986 and a member of the SA Council of the Bicentennial Authority from 1981 (he was the only historian on both of these bodies) and the SA Constitutional Advisory Council 1995. At the end of his life, he was also on the Committee of the Friends of South Australia's Archives.

At the funeral service he was described as a man of many parts and many interests, a 'renaissance man', with three pillars - his faith, his family and history.

AG Peake

'Peter's strengths as an historian were his capacity for detailed research, his wide general knowledge and retentive memory, his inquiring mind and willingness to challenge established orthodoxies, and his vigorous and witty writing style.' – David Hilliard

Contributing to South Australia's History

Friday 4 June 7.30 pm

Dr Geoffrey Bishop

Château Tanunda – Icon of the Barossa since 1890 – an experiment in adverse times

What sort of confidence do you need to establish a large winery in adverse times? The late 1880s were difficult times for Barossa Valley grape growers. They were unable to sell many of their grapes due to over-production and the situation was further accentuated by the onset of an downturn in South Australia's economy.

However, despite the stagnant economy, a group of Adelaide-based winemakers went ahead and self-financed the construction of the largest winery to be built in the Barossa district for over 40 years.

The magnificent Château Tanunda winery at Tanunda was built in 1889. It remains as one of the Barossa's grandest winery buildings. The origins of the winery and the nature of its business structure were atypical of how the wine industry in the Barossa Valley had developed since its beginnings in the mid-1840s.

Geoffrey Bishop's presentation will consider the reasons for establishing the winery, the people behind the development and the operations of the winery over the ensuing 25 years when it was operated by The Adelaide Wine Company.

Château Tanunda was sold in 1916 to the Seppelt family who continued to operate the winery until 1990. The third phase of its story begins when the disused, rundown winery was purchased by the



The restored Château Tanunda – rescued from oblivion. (Château Tanunda Collection)

Geber family in 1998. John Geber and his family have since restored the buildings to their former glory as a modern wine-making facility.

The history of Château Tanunda is just one of a number of wine industry histories Geoffrey has researched. Others include the histories of the Angove, Tolley, Taylor and Norman wine family businesses, along with the story of the wine-making school at Roseworthy Agricultural College, winemaking in the Adelaide Hills 1837 to 1939, and profiles of a number of wine industry people including Mary Penfold, Richard Hamilton and Edmond Mazure.

Geoffrey is a past president of the Historical Society of South Australia and is currently its vice-president, and president of the East Torrens Historical Society.

Meetings are held at 7.30 pm on the first Friday of the month (February to November) at the Burnside City Uniting Church, corner of Fisher Street and Portrush Road, Tasmore.

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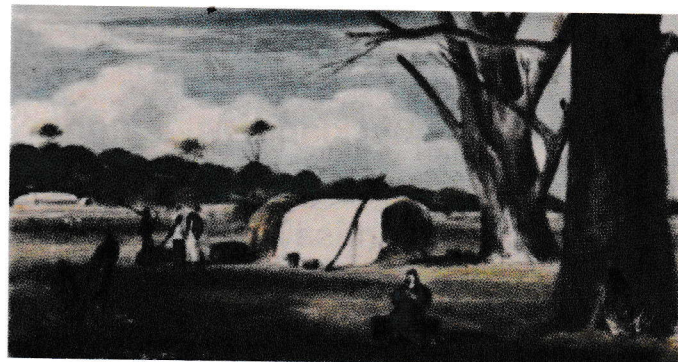
Friday 2 July 7.30 pm

Dr Skye Krichauff

Understanding positive relations between Aboriginal people and settlers in the Adelaide district in the early colonial years

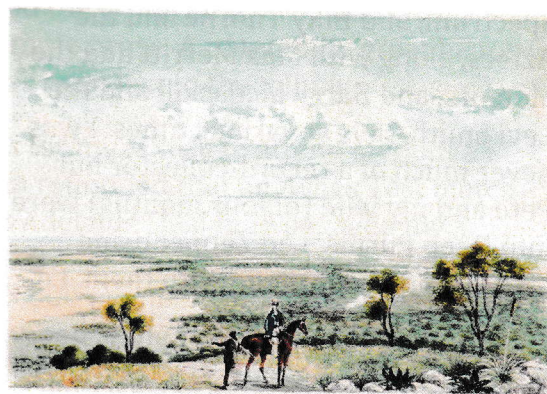
In this presentation, Dr Krichauff will analyse the nature and extent of early cross-cultural relations in the Adelaide district. Historical records indicate that from 1836-1839, relations between the Aboriginal people of the Adelaide Plains (the Tarndanya) and the colonists were, on the whole, positive. Local people initially welcomed Europeans onto their Country and none lost their lives through violent confrontations with Europeans. The colonial experience was diverse, and Dr Krichauff will outline factors requiring consideration when evaluating variations between Aboriginal-settler relations in the Adelaide region and those of other districts. In doing so, she will illustrate the agency of the Tarndanya, and the adaptability of their culture.

Dr Skye Krichauff is an ethno-historian who is interested in colonial cross-cultural relations, the relationship between history and memory, and how societies live with historical injustices (in particular how Australians live with the enduring legacies of colonialism). She has convened courses on Australian history, colonial history and Aboriginal-settler history at



John Michael Skipper, 'Settlement near Glenelg, 1836', Art Gallery of SA, 0.1210

Flinders University, worked as a history researcher for an Aboriginal Community organisation and as an expert historian for South Australian Native Title Services. She is currently employed at the University of Adelaide as an Australian Research Council Fellow on the linkage project 'Reconciling with the Frontier'. Skye is also the President of the History Council of South Australia and joint-editor of the journal *Studies in Oral History*.



John Michael Skipper, 'Adelaide from the Hills, 1838', Art Gallery of SA, 0.1227

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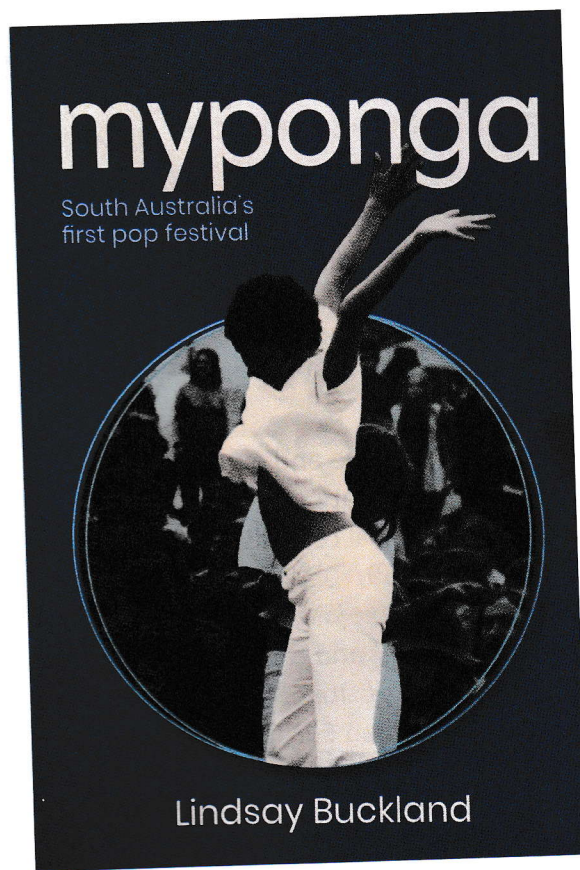
BOOK REVIEW

Lindsay Buckland, *Myponga: South Australia's first pop festival*, Lindsay Buckland 2021

I should've been there.

At Murray Bridge High School I was a year behind Steve Foster, who appeared in the program, and a year ahead of Rob Tillett (Red Angel Panic) who was listed to perform but didn't. With a mate (Pete) I'd hung out at a lot of Adelaide's rock music venues in the previous couple of years, principally the 20 Plus Club (later Headquarters), The Cellar, The Scene, Sgt Peppers, Snoopy Hollow and others. I'd attended the first of Alex Innocenti's Adelaide Blues Spectaculars at the Glenelg Town Hall on New Year's Day, 1969 and a second at the Railways Institute less than two months later. I'd previously caught leading bands such as Fraternity (with lead singer Bon Scott), Spectrum, and Billy Thorpe and the Aztecs, along with Max Merritt and the Meteors, and Barry McCaskill and the Levi Smith Clefs at various times. I was never much of a record-collector but Pete and my wife (of four months) were into Deep Purple, Led Zeppelin and Cream, and I rode along with them. I'd seen the films of the Monterey Pop Festival (1967) and Woodstock (1969), and a public service mate (Bruce Weir) would play the first note at Myponga as lead guitarist with Uncle Jack although he's not credited in the band's line-up in this book.

Timing is everything and it was a great idea to celebrate the fiftieth anniversary of Myponga (30 January - 1 February 1971) with a substantial history of the event. Unfortunately, between the idea



and its realisation lies the execution, and the book's flaws are readily visible.

At first glance Lindsay Buckland's *Myponga: South Australia's first pop festival* is impressive both for its design and structure. A dynamic front cover is supported by strong and varied photographs of the performers, audience, and their environment. The Contents page indicates a comprehensive approach, detailing not only the background to the festival and those who organised it, but profiles of all 30 bands and artists who took part. Maybe the book's length - 483 pages - should have served as a warning.

The story opens well enough, placing the Myponga Pop Festival within its Australian social and political, as well as musical context. Buckland's first 100 pages are strong in discussing the

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attempt to establish a festival at Silver Lake (Mylor) only to encounter resistance from the Stirling Council, and further resistance from the Yankalilla Council at a proposed new site. It then enlarges on the personalities of Innocenti, Trevor Brine and Hamish Henry who, as Music Power, were the festival's promoters. We hear of the on-again/off-again negotiations regarding the possible appearance of Cat Stevens, and the intervention of Premier Don Dunstan at the eleventh hour in support of the festival. A quarter way through an exciting narrative I was prepared to cut the author considerable slack for missed apostrophes, misspellings ('Sterling' for Stirling Council, 'gork' for 'gawk', 'Works Minister Mr Cochran' for Deputy Premier Des Corcoran), multiple misuses of words, strange neologisms, and occasional errors of fact – Sir James Harrison was South Australian Governor and not the Australian Governor General.

However, there comes a time when the errors and lack of balance begin to outweigh the merits of the story.

Buckland obviously knows a lot about his subject but writing history demands the selection and balancing of material. I began to lose interest when the section on master of ceremonies Adrian Rawlins continued for 24 pages and encompassed his whole life history. In the section devoted to the performers it might be expected that Daddy Cool, Spectrum, Fraternity, Billy Thorpe and the Aztecs, and the main headline UK band Black Sabbath should receive more space than others, but 37 pages each for Jeff Crozier's Magic Freaks and Fanny Adams, and 26 pages for the Hungarian band Syrius, is plainly excessive. At times Myponga disappears from view.

More than 80 photographs are well distributed through the text but just one (pp.146-7) has a caption: 'Black Sabbath soundcheck – midday Sunday'. Half the pictures, which are atmospheric shots of crowds and scenes, don't require explanation but the other half, relating to the bands, certainly do. I can identify Mike Rudd, Ross Wilson, Matt Taylor, Billy Thorpe, Jeff St. John, Margret Roadknight and a few others, but who is who in the picture of Black Sabbath (p.396), and who are the members of Fanny Adams beside Doug Parkinson (p.275), and Fraternity beside Bon Scott (p.381)? It might be assumed that, because the shots are placed in the text referring to the bands, this is sufficient, but even rock aficionados will struggle for the missing names, especially 50 years on.

Author Lindsay Buckland may well have an encyclopaedic knowledge of rock music and be an entertaining storyteller, but this book required an editor and co-writer: the editor to apply the reins and keep the main story on track, and the writer to convey it in clear, simple prose. A potentially great history has been lost in the telling.

As for my failure to attend Myponga I am reminded that an Ashes Test match at Adelaide Oval fully engaged my attention the same weekend. While 15,000 members of my age cohort bopped along to the best rock bands in the country I was one of nearly 100,000 fans who witnessed Dennis Lillee, in his first game for Australia, announce himself as a star of the first order.

© **Bernard Whimpress**

[I was there. A girl borrowed my spare shirt and never gave it back. I saw unashamed public nudity and scarcely-concealed sexual activity. I was mesmerised by night-time African drumming. I was a classical music freak but still found this experience memorable. – *Editor.*]

Grace Emily Hotel, 232 Waymouth Street, Adelaide by Patricia Sumerling



The Launceston Hotel in 1894 when John Lander was publican. SLSA B9023.

The Launceston Hotel, first licensed in September 1839, is the eighth oldest trading hotel in the city. Retaining its original name for 159 years, it became the Grace Emily Hotel in 1998. According to the hotel management the current name comes from 'a lovely lady who would come in every evening for a cup of tea by the fire ... [she] passed away in 2004 but seems to have left a sense of family between the locals of the Grace'. There are no frills at the Grace Emily but instead 'Adelaide's cosiest live music pub ... reflects on 20 years without pokies, parrmis or pretension.' More like in a pre-1967 pub, one can play darts, pool and use the beer garden.

Always a workers' pub, the hotel began its second life following the closure of the East End Market in 1988 when the subsequent gentrification there saw the

local pubs' bohemian patrons migrate to the Grace Emily Hotel and the Wheatsheaf in Thebarton.

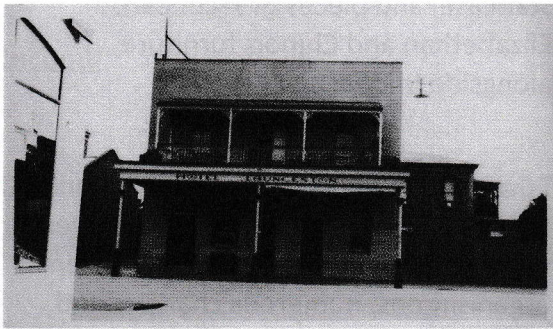
The first publican, William Evans, named his pub after his place of origin, Launceston in Tasmania. When he relinquished the licence of the pub in June 1841, it was to become the licensee of the Port Hotel on 14 June 1841, which he remained until March 1842. When he died in December of that year, his death notice recorded that he was formerly from Launceston and was the former publican of the Port Hotel.

At the time of its sale in February 1840, the pub was a one-storey stone affair with several rooms, cellar, a number of bedrooms to the rear, together with a four-stall stable, sheds and an 'excellent garden', all on half an acre. Between 1844 and March 1848, the hotel changed its name to become the Whalers' Return Inn before returning to its former name of the Launceston Hotel. In 1878 when Honora Long had been publican since 1875, the pub was described as a 'very old house, out of repair, and poorly furnished, very poor accommodation.' With Honora Long not able to undertake the building of a new hotel, the licence was transferred to John Fielding who oversaw the rebuild. Costing £1000, it was built in 1879 to a design by James Cummings, in a period when many of the city's earliest pubs were condemned as no longer suitable, and publicans were expected to rebuild or be refused their licence at the Annual Licensing Bench Meetings. Cummings, practising architect since the 1860s, also designed the Old Lion Hotel in North Adelaide.

When owned by the South Australian Brewing Company for at least 60 years until 1972, the hotel was revamped before the Second World War into the

Contributing to South Australia's History

very austere character that is evident today. This was during the early closing period between 1916 and 1967, commonly called the six o'clock swill. Hotel culture took on a whole new meaning during this period, notorious for crowded bars, drunken patrons, vomit and spilt beer. Alterations suiting the behaviour of the period saw the removal of the Launceston's earlier Victorian character to be replaced by a rendered and dado tiling façade with a verandah/balcony and appropriate alterations internally.



The present character has survived from about 1941. SLSA B10562

While the Grace Emily Hotel has lost its Victorian charm, it has retained its austere six o'clock closing character that includes the façade's tiled dado, that is very much a reminder of an earlier lively period.

As was usual with hotels, the Launceston accommodated organisations that had their meetings here. Such meetings included for the The United Operative Masons' Society in November 1840 and in the 1870s the West End Cricket Club. Between 1926 and 1928 the pub was run by celebrity sportsman, Horrie Langmead.

References – *Southern Australian*, 13 February 1840, p.2, Sale of Launceston Hotel; *SA Register*, 21 November 1840, p.3, advert for meeting; 24 December 1842 death notice for William Evans; *Observer*, 4 April 1879, p.4, Hotel rebuilt; USA Museum, Architects of SA database; *Sport*, 26 November 1926, p. 4, advert; 21 January 1927, p.14, Horrie Langmead.

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



The Grace Emily in recent times.

To search for the truth for truth's sake is the mark of the historian – B. H. Liddell Hart.

I often think it odd that it [history] should be so dull, for a great deal of it must be invention – Jane Austen.

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TOUR OF CARRICK HILL – 24 March 2021

On a grand tour of Carrick Hill mansion in the upper circle of Adelaide, guide Sylvia elevated our view of the world through an appreciation of the past.

Words cannot do justice to the grandeur of the estate of Carrick Hill (named after the birthplace in Scotland of Ursula Hayward's mother). The mansion in Mitcham was a design by a young architect, James Irwin, in a manner to house the honeymooning Haywards' huge purchase of 17th -19th century fittings from the demolition of Beaudesert Hall in Staffordshire, England.

During World War II Edward Hayward served in Africa and the Pacific. Post-war, the Haywards travelled regularly to England and made purchases of furniture, sculptures and tapestries.

Edward Hayward and Ursula (nee Barr Smith) had an approach to collecting, displaying and sharing that enables us to see an eclectic collection of old oak, silver, and furnishings, together with modern art.

At Carrick Hill we were able to tour among works by Turner, Goya, Epstein, Dobell, Spencer, Drysdale, Streeton, Hele, Smart, Dowie and Heysen, all sharing the walls with famous French names. In Ursula's bedroom we met Dior, Lalique and a wall full of her choice artists. The Haywards befriended, aided, and purchased from, many local and overseas artists, which gives the Carrick Hill collection 'its head and heart'.



The dining room, kitchen and wine cellar are a time capsule of historic mansions. Room after room display the Beaudesert staircase, and pieces of Jacobean, Elizabethan and Chinoiserie furniture alongside 'modernity'.

Edward Hayward's family owned John Martins. Later Edward began the Pageant, was knighted, involved in over a dozen organisations, numerous charities and played polo. Post WWII he franchised Coca Cola. He also bred prize Hereford cattle on his farm.

In 1970 Sir Edward bequeathed the estate to the SA Government with a proviso that the collection be kept together. In 1986 Queen Elizabeth officially opened Carrick Hill to the public.

Recently the attic has been opened with another gallery, and now there is lift access to all floors to a truly international gallery.

Glen Woodward

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FINANCE REPORT YEAR 2020

Current Assets

Cash at Bank	\$ 12,254.97
Shareholdings	\$ 268,776.50
Pre-paid Expenses	\$ 1468.48
<u>Total Assets</u>	<u>\$ 282,499.95</u>

Income

General Income	\$ 11,078.70
Interest and Dividends	\$ 10,473.36
<u>Total Income</u>	<u>\$ 21,552.06</u>

Expenses

Journal & Newsletter	\$ 6,476.41
Insurance	\$ 1,427.67
Postage	\$ 1,481.86
Other expenses	\$ 7,135.35
<u>Total Expenses</u>	<u>\$ 16,521.29</u>

Full Finance Report available from Treasurer, Anne Bowman, 0404477228,
arbowman@adam.com.au

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FREE RARITIES

We received some pamphlets and booklets from the Royal Historical Society of Victoria some time back. We informed the State Library of South Australia, which accepted some of them, but declined others (they would have been duplicates). If you would like any of those listed below for your collection, please contact the Secretary, Bridget Jolly, at 7200 5455.

- 'The "Helpman" Journals by E.M. Christie', Royal Geographical Society of Australasia (SA Branch), extract from Proceedings, 1943-1944.
- Public Library, Museum, and Art Gallery of SA, *Outline Catalogue of Australasian Tokens*, by A. Chitty, 1912.
- Public Library, Museum, and Art Gallery of SA, *Outline Catalogue of Copper and Bronze Australasian Tokens*, by A. Chitty, supplement, 1918.
- Leonard John Ewens, *The South Australian Savings Bank. The story of the pioneer savings bank (1841-1848) ...* -- Pioneers Assocn. of SA, n.d.
- Libraries Board of SA, *A.D. Hope: A Bibliography*, Bibliographies of Australian Writers, 1968.
- H.M. Cooper, *Australian Aboriginal Words*, SA Museum, 1949.
- Mona Stuart Webster, *John McDouall Stuart: his character and personal qualities*, reprinted from Proceedings RGSA, (SA Branch), 1960-61, n.d.
- Marjory R. Casson, *The Story of 'Grange' the Home of Capt. Charles Sturt*, Charles Sturt Memorial Trust Inc., 1966.

Wakefield Press, our generous sponsors, have their premises at 16 Rose Street, Mile End. Their telephone number is 8352 4455.

Contributions to this Newsletter are always welcome. The deadline for articles for the next edition is Sunday 4 July.

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

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