

Our Cultural Collections

A guide to the treasures held by South Australia's collecting institutions



Art Gallery of South Australia. South Australian Museum. State Library of South Australia. Carrick Hill. History SA. Art Gallery of South Australia. South Australian Museum. State Library of South Australia. Carrick Hill. History SA. Art Gallery of South Australia. South Australian Museum. State Library of South Australia. Carrick Hill. History SA. Art Gallery of South Australia.

Published by
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The South Australian Government, through Arts South Australia, oversees internationally significant cultural heritage collections comprising millions of items. The scope of these collections is substantial – spanning geological samples, locally significant artefacts, internationally important art objects and much more.

These highly valuable collections are owned by the people of South Australia and held in trust for them by the State's public institutions. The *Our Cultural Collections* publication shines a spotlight on each of South Australia's cultural heritage collections, encouraging their discovery and deepening understanding of the extraordinary cultural heritage held in our State.

Some of the most significant and iconic items in these collections are featured within this publication. Each item, whether a historical document, car or ship, scientific specimen or work of art, has a story. *Our Cultural Collections* aims to ignite curiosity and awe about these collections, which have been maintained, interpreted and documented for the interest, enjoyment and education of all South Australians.

The cultural heritage collections of South Australia are fundamental to capturing and understanding the past, but they are also key to understanding the present and our possible future.

South Australia's cultural heritage portfolio is impressively diverse. The collections highlight, reflect and inform the history and culture of our State, its people and its history.

***Our Cultural Collections* aims to ignite curiosity and awe about these collections, which have been maintained, interpreted and documented for the interest, enjoyment and education of all South Australians.**

The South Australian Museum's collections provide us with information about some of the very earliest geological phenomena known, as well as holding crucial pieces of information about the fauna of South Australia and beyond. The continued collection of survey samples from across the State provides an ever-expanding physical database of information about our land and its geological past, while also giving us clues about its physical future.

Its anthropological collections are equally significant and make up the largest collection of Aboriginal and Torres Strait Islander cultural artefacts and family history in the world. These collections are important, not just to South Australia and its Aboriginal people, but to many other Aboriginal and Torres Strait Islander people whose material heritage, and associated documentation, is held in trust by the South Australian Museum, often in collaborative arrangements with traditional owners.

The collections of History SA are critical to an understanding of the history of South Australia. They document all aspects of life in the state from the earliest days of European settlement until the present. Importantly, through the contemporary collections of the Migration Museum, we can hear the stories of people who have come to South Australia from all over the world. Carrick Hill also provides a very specific perspective on a period of South Australia's history.



The cultural heritage collections of South Australia are fundamental to capturing and understanding the past, but they are also key to understanding the present and our possible future.

These cultural heritage collections held in South Australia's public institutions represent the link between current generations and those that came before, as well as those that will follow. They help us understand who we are, why we are here and where we are heading.

Similarly the State Library of South Australia holds a collection of nearly everything published and printed in or about our State, from the very early days of published materials to the present day's digital frontier. The Library continuously accumulates information about South Australia and its residents through a vast array of documents, images, objects, film, audio and digital files that are generated and captured by this institution. These sit among collections related to items of broader international significance, such as the Children's Literature Research Collection and collections of ancient manuscripts.

The Art Gallery of South Australia's collections put us in touch with the ideas, aesthetics and aspirations of the world's critical and creative thinkers from antiquity to the present day. This cultural resource provides many ways for the community to think, feel and respond to ideas and experiences and informs and inspires the creative outputs of future artists.

Our Cultural Collections also highlights the highly specialised behind-the-scenes role of Artlab Australia, the State's conservation agency.

South Australia's Cultural Institutions

The highly valuable collections of South Australia's major cultural institutions offer great insight into our past, present and possible future.

Art Gallery of South Australia

The Art Gallery of South Australia has one of the largest art museum collections in the country numbering approximately 41,000 works of art from Australia, Europe, North America and Asia. The collections feature paintings, sculptures, prints, drawings, photographs, textiles, ceramics, glass, metalwork, jewellery and furniture. The diverse Australian collection is a comprehensive survey of Australian art from colonial to contemporary – with a strong commitment to Aboriginal art, while the European collection features Greek and Roman antiquities and works from the late fifteenth century up until present day. Also of particular note is the Asian collection, which is one of the most distinguished collections of its type in Australia.

South Australian Museum

For more than 150 years the South Australian Museum has been collecting, researching and sharing the stories of Australia's unique natural and cultural heritage, and is today one of the most highly visited museums in the country. It cares for collections of national and international significance including the Australian Polar Collections, the Australian Biological Tissue Collection, and the Australian Helminthological Collection. The Museum's Australian Aboriginal Material Culture Collection is recognised as one of the world's most comprehensive collections of ethnographic objects and boasts an unparalleled depth both historically and geographically. The Museum also has a strong reputation for research collections in the fields of Mineralogy and Palaeontology. The Museum's Archives consists of tens of thousands of individual items, most of which relate to Aboriginal people throughout Australia dating from the 1840s to the present.

State Library of South Australia

The State Library of South Australia is the largest public reference library in the State. Its collection has a strong focus on information pertaining to South Australia as well as general reference material for research purposes. The

Library actively collects, preserves and gives access to the State's historical and contemporary documentary heritage, as well as providing public programs that enhance South Australia's cultural life. It also supports the South Australian public libraries network and cooperates with other State and interstate agencies to enhance economic, educational and social benefits for South Australia.

Carrick Hill

Carrick Hill was built in 1939 and is one of Australia's few historic period houses to survive with its original contents almost completely in tact. It was originally the home of wealthy Adelaide couple Sir Edward 'Bill' Hayward and Lady Ursula Hayward (nee Barr Smith) and contains their private art collection. This diverse collection of fine and decorative arts from France, Britain and Australia includes masterpieces of British modernism and outstanding examples of seventeenth-century furniture and house fittings. Adelaide architect and family friend James Irwin designed the house around its furniture and fittings and overall it has the appearance of a seventeenth-century English manor house. The Haywards bought items that reflected their broad ranging interests and fascination with contemporary thinking, with many of these artworks considered souvenirs of their travels.

History SA

History SA is a leading history and museum organisation that researches and preserves the history of South Australia for future generations. As well as running a State-wide community history program and managing the State History Collection, it also manages three museums: the Migration Museum, South Australian Maritime Museum and the National Motor Museum. These three museums comprise History SA's public face and draw on the State History Collection to present varied exhibition and public programs that inspire exploration, discovery and exchange. History SA was established in 1981 as a statutory authority reporting to the Parliament through the Minister for the Arts.

Art Gallery of South Australia



detail: Camille Pissarro, France, 1830–1903, *Prairie à Éragny*, 1886, Éragny, France; oil on canvas, 59.4 x 73.0cm; Gift of the Gwinnett Family, James and Djana Ramsay Foundation, Roy and Marjory Edwards Bequest Fund, Margaret Olley Art Trust, Helen Bowden, Frank and Mary Choate, Peter and Pamela McKee, Emeritus Professor Anne Edwards AO, David and Pam McKee, and Members through the Art Gallery of South Australia Foundation Masterwork Appeal 2014.

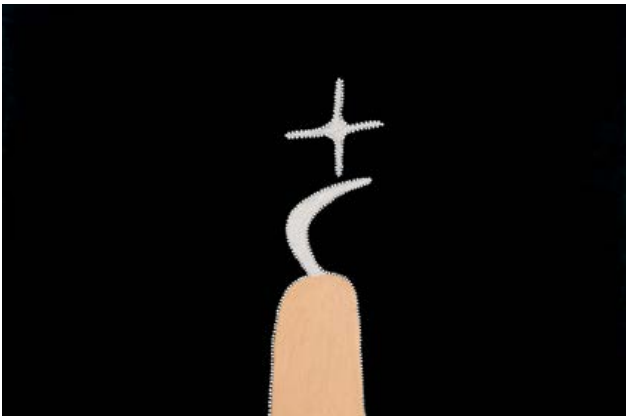


01

01. Australian Paintings and Sculpture

The Gallery's collection of Australian art is amongst the nation's finest and most balanced and is noted for its strong representation of women artists. Its nineteenth and twentieth century works are displayed in the Elder Wing of Australian art, renowned as the most beautiful historical art museum interior in the nation. Spanning from the pre-colonial period through to contemporary, the collection includes many iconic paintings and sculpture from the annals of Australian art history, including masterpieces by artists including John Glover, Tom Roberts, Hans Heysen, Dorrit Black, Margaret Preston, Jeffrey Smart and Fiona Hall.

Tom Roberts, Australia 1856–1931, *A break away!*, 1891, Corowa, New South Wales and Melbourne, Victoria, oil on canvas, 137.3 x 167.8cm; Elder Bequest Fund 1899



02

02. Aboriginal and Torres Strait Islander Art

The Gallery's Aboriginal and Torres Strait Islander art collection is of national significance and attests to the ongoing influence of the Aboriginal art movement. Among the highlights is the Gallery's collection of early bark paintings from Arnhem Land and its Western Desert 'dot' paintings of the early 1970s from central Australia. More recent acquisitions by contemporary artists Mabel Juli and George Tjungurrayi proclaim the enduring strength of Australian Aboriginal identity and culture.

Mabel Juli, Australia, Gija people, Western Australia, born 1933, *Garnkiny Ngarrangkarni – Moon Dreaming*, 2009, Turkey Creek, east Kimberley, Western Australia, natural ochre and pigment on linen, 123.0 x 182.7cm; Gift of the Art Gallery of South Australia Foundation 2009. Courtesy the artist and Warmun Art Centre



03

03. Asian Art

The Gallery holds one of the most distinguished collections of Asian Art in Australia. The collection of more than 3,700 items represents a diverse selection of historical and contemporary works of art, including paintings, sculptures, textiles, ceramics and other media, with particular emphasis on art from Indonesia, Japan and India. Among the collection's highlights is the Islamic *Religious standard (alam)* depicting the Hand of Fatima, the daughter of the Prophet Muhammad.

India, *Religious standard (alam), Hand of Fatima*, 19th century, Awadh region, Uttar Pradesh, gilt silver, 63.0 x 33.0cm; Gift of Geoffrey Hackett-Jones in memory of his brother Frank through the Art Gallery of South Australia Foundation 2007



04

04. European and Australian Decorative Arts

This world-renowned Morris & Co. collection is the largest in the southern hemisphere. Wealthy Adelaide couple Robert and Joanna Barr Smith and their family were major international clients of Morris' London shop, furnishing seven of their South Australian homes almost exclusively with items purchased from the firm. *The Adoration of the Magi* is the Gallery's most important tapestry and was the first Morris & Co. item to enter the collection.

Morris & Company, London, Britain 1861–1940, Edward Burne-Jones, designer, Britain 1833–1898, J. H. Dearle, designer of floral ground, Britain, 1860–1932, *The Adoration of the Magi*, 1900–1902, designed 1887, London, wool, silk, 251.2 x 372.5cm; Morgan Thomas Bequest Fund 1917



05

05. European and North American Paintings and Sculpture

The Gallery's British collection includes important Pre-Raphaelite and Victorian works, such as J.W. Waterhouse's *Circe Invidiosa*. The Gallery also has significant holdings of international contemporary art, among the highlights is a sculptural 'hellscape' by British artists Jake and Dinos Chapman.

JAKE AND DINOS CHAPMAN, Jake Chapman, Britain, born 1966, Dinos Chapman, Britain, born 1962, *Das swings unt roundabouts fur der kinder? Ja? Nein! Schweinhund! (Swings and roundabouts for the children? Yes? No! Pigface!)*, 2011, London, glass fibre, plastic, mixed media, 215.0 x 127.5 x 127.5cm; Gwenda and Gerald Fischer Bequest Fund 2011

06. Prints, Drawings and Photographs

The Gallery's European print collection grew from a bequest in 1908 of 3000 German, Netherlandish, French and Italian Old Master prints from David Murray. This area is now the largest and one of the richest in the Gallery's collections, and continues to grow. A highlight among recent additions is Henri de Toulouse-Lautrec's lithograph of Parisian nightlife, *Le Divan Japonais*.

Henri de Toulouse-Lautrec, France, 1864–1901, *Le Divan Japonais*, 1892, Paris, colour lithograph on paper, 81.2 x 61.0cm (image and sheet); Gift of Michael Abbott AO QC, Lady Downer, Lang Foundation, Shane Le Plastrier, Mark Livesey QC, Joan Lyons, William Mansfield, Pamela McKee, Tom Pearce, Judith Rischbieth, Meredyth Sarah AM and Sheahan Lock Partners through the Art Gallery of South Australia Foundation Collectors Club 2014



06

Collection Overview: Art Gallery of South Australia

Collection	Size	Highlights
Australian Paintings and Sculpture	More than 4,000 items, including more than 2,000 paintings, 1,300 watercolours and 440 sculptures.	The Gallery's collection of Australian art is of outstanding quality. Its concentration on South Australian works as well as works from other states makes it arguably the most balanced of any collection of Australian art in the world. Included in this encyclopedic collection are acclaimed landmarks of Australian art history by artists such as John Lewin, John Glover, Eugene von Guerard, Louis Buvelot, Alexander Schramm, Tom Roberts, Arthur Streeton, Charles Conder and Frederick McCubbin. The collection also represents major twentieth-century artists, among them Hans Heysen, Margaret Preston, Rupert Bunny, Grace Crowley, Dorrit Black, Nora Heysen, Jeffrey Smart, Sidney Nolan, Arthur Boyd, John Brack and Fred Williams. Its contemporary art holdings are also outstanding.
Aboriginal and Torres Strait Islander Art	More than 1,200 items, including more than 170 bark paintings, 390 paintings on canvas or board, 130 sculptures, 190 decorative arts objects and 300 prints, drawings, photographs and moving images works.	The Gallery has long been at the forefront of collecting and exhibiting Aboriginal and Torres Strait Islander art. Its collection began in 1939 when it became the first state gallery to acquire work by Arrernte artist Albert Namatjira. The now-extensive collection features diverse painting traditions, including Arnhem Land bark paintings, Kimberley ochre works, Central and Western Desert dot paintings, Hermannsburg watercolours and large vivid canvases from the recent art revolution in the Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara Lands. Holdings of traditional and contemporary cultural artefacts, textiles, woven and carved sculptural forms, as well as new media, prints, drawings and photographs represent artists from desert, saltwater, rainforest, island and urban environments.
Asian Art	More than 3,700 items, including more than 1,250 from East Asia, 800 from Southeast Asia, 250 from South Asia and 100 from Western Asia.	This collection was established in 1904 with an initial focus on Japanese and Chinese ceramics and decorative arts. Throughout the twentieth century the Gallery augmented these works by developing seminal collections in Southeast Asian art, particularly Thai ceramics and Indian textiles. In more recent years the Gallery has continued to expand its Southeast Asian and Middle Eastern collections, with a special focus on Islamic art. Today the Gallery is the only public institution in Australia featuring a permanent display of Islamic art.



Dorrit Black, Australia, 1891–1951, *The Bridge*, 1930, Sydney, oil on canvas on board, 60.0 x 81.0cm; Bequest of the artist 1951



Trent Parke, Australia, born 1971, *Cockatoo*, Newcastle, New South Wales, 2011, New South Wales, gelatin-silver print, 120.0 x 151.0cm; Acquired through the Art Gallery of South Australia Contemporary Collectors Trent Parke Appeal 2015, Courtesy the artist and Magnum photos

Collection Overview: Art Gallery of South Australia (continued)

Collection	Size	Highlights
European and Australian Decorative Arts	More than 5,100 items of ceramics, glass, furniture, metalwork, jewellery, textiles, wallpaper and costume, including more than 2,400 European works and 2,500 Australian works.	The Gallery's European and Australian Decorative Arts collection is one of the finest in Australia. It holds outstanding nineteenth-century Australian decorative arts from New South Wales, Tasmania and Victoria, with an unsurpassed South Australian collection. The twentieth-century collection has developed areas of strength in the Arts and Crafts period, postwar designers of the 1950s and 1960s, the Craft Revival Movement, contemporary jewellery and comprehensive South Australian holdings. The European collection has focused on British decorative arts from the sixteenth century to the present. A particular strength is the unique collection of Morris & Co. material relating to Adelaide's Barr Smith family.
European and North American Paintings and Sculpture	More than 950 items, including more than 550 British works, 80 French works, 50 Italian works and 25 Dutch works.	The Gallery has an important European Old Master paintings and sculpture collection, which it began to acquire in depth from the mid-twentieth century. Its European strengths lie in Elizabethan and Jacobean portraiture, Dutch painting of the Golden Age and sixteenth and seventeenth-century Italian art. Its greatest strength is in British art, with major works from the seventeenth to the twentieth century. The collection is also distinguished for representing the history of landscape painting, culminating with J.M.W. Turner and Camille Pissarro, twenty sculptures by Auguste Rodin, a site-specific sculpture by Donald Judd and major examples of works by contemporary artists.
Prints, Drawings and Photographs	More than 27,600 items, including more than 17,000 Australian works, 10,000 European and international works and 300 Indigenous works.	This collection is strong in nineteenth century Australian prints, drawings and photographs, with a particular focus on South Australian art. Most major artists are represented, including John Lewin, George French Angas and S.T. Gill. Of particular note is the extensive nineteenth-century South Australian photography collection (the R.J. Noye Collection). The Gallery's substantial collection of European works on paper is one of few in Australia to represent the major artistic movements of Western printmaking, with comprehensive British, Italian and German representation that includes major printmakers such as Dürer, Rembrandt, Blake and Goya. The Gallery is also active in acquiring Australian and international contemporary prints, drawings and photographs.



Camille Pissarro, France, 1830–1903, *Prairie à Éragny*, 1886, Éragny, France, oil on canvas, 59.4 x 73.0cm; Gift of the Gwinnett Family, James and Diana Ramsay Foundation, Roy and Marjory Edwards Bequest Fund, Margaret Olley Art Trust, Helen Bowden, Frank and Mary Choate, Peter and Pamela McKee, Emeritus Professor Anne Edwards AO, David and Pam McKee, and Members through the Art Gallery of South Australia Foundation Masterwork Appeal 2014.



Julius Schomburgk, Australia 1819–1893, *Presentation cup*, 1861, Adelaide, silver, silver gilt, malachite, 57.0 x 14.0cm (diameter); J.C. Earl Bequest Fund 2011

South Australian Museum



Drawer of wallaby skulls from the Mammals Collection



01

01. Sir Douglas Mawson's balaclava

This item was donated to the South Australian Museum in 2010 under the Cultural Gifts Program. Sir Douglas Mawson can be seen wearing it inside-out on the original Australian \$100 banknote. The balaclava is one of more than 100,000 items that form part of the Mawson Collection, which is part of the Australian Polar Collection.

Sir Douglas Mawson's balaclava

02. Dickinsonia fossil

This *Dickinsonia* is an iconic fossil of the Ediacara biota. It was first discovered in the Ediacara Hills by the late Reg Sprigg AO and later throughout sites in the Flinders Ranges, north of Port Augusta and south of Marree. Ediacara fossils are the oldest complex organisms on Earth, having been preserved as impressions in sandstone. They give their name to the Ediacaran Period, the first new major time division to be defined in 120 years and the first based on rocks in the Southern Hemisphere.

Dickinsonia costata fossil specimen, around 550 million years old



02

03. The Addyman Plesiosaur

These opalised bones and vertebrae of the 6-metre-long Addyman Plesiosaur were found in an opal mine in Andamooka in 1968. It is the most complete opalised plesiosaur skeleton ever found and is now on display on Level 3 of the South Australian Museum. 100 million years ago when dinosaurs roamed the land, the Andamooka and Coober Pedy region in South Australia were part of the Eromanga Sea, which was inhabited by giant marine reptiles, such as plesiosaurs.

The Addyman Plesiosaur



03



04



05



06

04. Australian Aboriginal Ethnographic Collection

The South Australian Museum's collection of Australian Aboriginal ethnographic material is the largest and most representative of its type in the world. This collection currently consists of approximately 30,000 items, which are considered within the public domain. These items come from many different Indigenous communities, language groups and individuals across Australia. The collection is currently being digitised to allow Aboriginal community groups and researchers greater access.

(above) A wooden time-beating stick from Melville Island, Northern Territory. Catalogue number: A47187. Photographed by Kylie Macey and Ursula Talbot

(below) Ceremonial container (underside) from Central Australia. Catalogue number: A50633

05. Mammals Collection

The South Australian Museum's Mammals Collection comprises over 26,000 specimens, including 189 type specimens (the original specimens upon which newly-described animals are based). The majority of this collection consists of Australian species, representing approximately 83% of the 337 species of Australian mammals. It also includes the largest and most comprehensive collection of marine mammals in Australia, with more than 2,000 specimens of 45 different species. The cetacean (whales and dolphins) component of this subset collection is stored at the Museum's offsite facility at Bolivar.

One of the largest sperm whales ever recorded, collected 1881 in South Australia. Photograph: Grant Nowell

06. Allotype of *Castiarina rayclarkei*

Ray Clarke collected this allotype (name-bearing specimen of the opposite sex from that designated the holotype) of *Castiarina rayclarkei* in New South Wales in 1992. One of the South Australian Museum's responsibilities as part of an international community of museums and biological collections is to keep holotypes (the original specimen for which a species is named) safe and make them accessible for other scientists. Naming and understanding the species around us helps preserve biodiversity, while also being able to track changes in the environment. Some of these extraordinarily valuable specimens are being photographed for online publication in the *Atlas of Living Australia*.

Allotype of *Castiarina rayclarkei*

Collection Overview: South Australian Museum

Collection	Size	Highlights
BIOLOGICAL SCIENCES Arachnology	Contains approximately 300,000 specimens, with spiders making up the biggest component. There are around 200,000 specimens stored in alcohol, over 2,000 Sparassidae (huntsman spiders) and approximately 45,000 mite specimens.	This collection is comprised of eight-legged terrestrial invertebrates including spiders, scorpions, pseudoscorpions, harvestmen, ticks and mites, as well as centipedes and millipedes. The mite collection is internationally renowned due to the work of prominent acarologists Herbert Womersley, Ron Southcott and David Lee.
BIOLOGICAL SCIENCES Australian Biological Tissue Collection	Nearly 130,000 plant and animal samples, encompassing most vertebrate groups, are included in this collection. It also features a broad representation of major invertebrate groups from Australia and surrounding regions.	The Museum's 'Frozen Zoo' was the first frozen tissue collection in an Australian museum and is one of the largest wildlife tissue collections in the world. It contains samples from terrestrial and marine animals stored in ultra-freezers maintained at around -70°C. Storage at this temperature ensures the tissues are suitable for protein, DNA and RNA analysis. Some of the tissue samples come from species that are now endangered or extinct.
BIOLOGICAL SCIENCES Australian Helminthology	There are more than 42,000 specimen lots in this collection. Each lot may contain a few or several hundred individual parasites. Over 5,000 specimens are type specimens – the first physical examples on which the descriptions of new parasite species are based.	This is Australia's most important repository of preserved parasites; it is also known as the Parasite Collection. The specimens have been collected over the last 130 years from many different species of land and marine animals, both in Australia and overseas. Professor T. Harvey Johnston donated a large proportion of the worms in the collection; some were collected when he travelled with Sir Douglas Mawson to Antarctica in 1929.
BIOLOGICAL SCIENCES Herpetology	Comprised of approximately 75,000 registered specimens, including whole animals preserved in alcohol, dry skins, skeletons, skulls and frozen tissue samples. The collection includes over 1,600 type specimens (the reference specimen on which new descriptions are based). Nine type specimens are reptiles endemic to South Australia.	Most of the specimens in this collection are from South Australia, although Australia and Melanesia are well represented. Registration of the herpetology specimens began in 1911 and specimens are still regularly added to the collection, usually as a result of biological surveys conducted for environmental impact statements. Researchers, the general public or special interest groups have also donated other specimens.
BIOLOGICAL SCIENCES Ichthyology	Comprised of more than 13,000 registered lots, which may be a single specimen or a number of specimens of the same species, collected from a certain locality at the same time. Approximately 200 lots in this collection are type specimens.	This collection has a strong regional focus, especially on freshwater fishes of southern and central Australia. The oldest specimen in the collection dates from the late 1800s, and in some cases these species no longer occur at the recorded collecting localities.



Backbones of a young fin whale, collected 2009 in South Australia



Children's stick insect, *Tropidoderus childrenii*

Collection Overview: South Australian Museum (continued)

Collection	Size	Highlights
BIOLOGICAL SCIENCES Mammalogy	There are more than 26,000 specimens in the form of articulated and disarticulated skeletons, skins, baleen, casts, organs, bone material and regurgitated owl pellets in the Mammalogy Collection. It also contains tissue samples, pathology analysis, photographs, radiographs and databases of whale and dolphin sightings and strandings. 92% of the collection is Australian species, with 83% of known Australian mammals represented. There are 189 type specimens, and over 2,000 marine mammal specimens representing 45 different species.	This collection includes five mounted specimens (considered the best in the world) of the now-extinct thylacine (Tasmanian tiger), with three on display in the Museum. The marine mammal (cetacean) component of this collection is the most comprehensive in Australia and includes many specimens from early expeditions in Australia, the Sub-Antarctic islands and Antarctica.
BIOLOGICAL SCIENCES Marine Invertebrates	Currently represented by 23 phyla and holds more than one million specimen lots. This includes 1700 holotypes, 11,300 secondary types, 33,000 registered lots and 1,400 microscope slide preparations. Specimens include molluscs, crustaceans, worms, sponges, jellyfish, corals, sea anemones, sea stars and sea urchins. A library of nearly 5,000 images of invertebrates in their natural habitats and historical scientific papers complement the specimens.	The collection is the most comprehensive reference collection of South Australian marine organisms in Australia. Most of the specimens have been collected from marine environments, but some also come from coastal, freshwater and terrestrial habitats in Australia, New Zealand and Antarctica. They are mostly preserved in spirit, dried or stored on slides. The oldest specimen is a chiton mollusc shell collected in 1802 by French explorers on King Island, Bass Strait.
BIOLOGICAL SCIENCES Ornithology	Consists of approximately 62,000 specimens derived from birds, including dry skins, mounted animals, skeletons, animals preserved in alcohol, nests and blown eggs. There are 350 type specimens.	The Ornithology Collection is the biggest and best quality collection of South Australian birds. Most species of birds from other parts of Australia, some parts of Antarctica and overseas are also represented. The collection includes a number of significant private collections donated to the Museum.
BIOLOGICAL SCIENCES Terrestrial Invertebrates	This collection contains more than two million individual specimens. There are approximately 1.2 million pinned insects, nearly 500,000 preserved in alcohol and 20,000 prepared on slides for microscopic analysis. There are more than 30,000 type specimens in this collection.	The Terrestrial Invertebrates Collection is made up of the Entomology (insects) and Collembola (springtails) Collections. It is one of the premier assemblages of Australian insects and springtails in the world and also contains material from New Zealand, Antarctica and Asia Pacific region. The Museum is currently digitising the holotypes in this collection, creating a library of high-resolution digital images to reduce the risk of damage to the physical specimens and to make the collection more accessible. The digitised collection can be seen online in the <i>Atlas of Living Australia</i> .
CULTURAL COLLECTIONS Archaeology	Over two million lithics (stone tools), most from South Australia and of which about 300 are the type specimens. This collection also includes food remains, such as animal bones and shells collected from cave deposits and coastal dunes.	This is the largest Australian Aboriginal archaeology in the world. Some artefacts date from 40,000 years ago, but are well preserved because of Australia's dry climate. The collection contains artefacts from some of Australia's most significant excavations. It continues to grow through recent excavations and finds from the Adelaide Gaol and the new Royal Adelaide Hospital site.

Collection Overview: South Australian Museum (continued)

Collection	Size	Highlights
CULTURAL COLLECTIONS Australian Aboriginal Material Cultures	Consists of around 30,000 items, which are considered in the public domain.	This collection is the largest and most representative of its type in the world, with objects from many different Indigenous communities, language groups and individuals across Australia. The majority of the collection was acquired prior to WWII. The Museum has a national responsibility in the areas of Aboriginal men's restricted objects and Aboriginal skeletal material.
CULTURAL COLLECTIONS Australian Polar	There are over 100,000 items in this collection, which is made up of the Mawson Collection, Wilkins Collection and Rymill Collection.	Notable items in this collection include Mawson's personal artefacts, maps and photographs from his expeditions. His balaclava, as seen on the first Australian \$100 banknote, was donated to the Museum under the Cultural Gifts Program in 2010.
CULTURAL COLLECTIONS History of Science	There are several hundred weapons in this collection, as well as relics from English buildings, protective clothing, armour and cooper equipment.	The History of Science Collection was previously known as the Industrial History Collection and is made up of a diverse mix of items related to industrial processes. The biggest component is weaponry, including daggers, swords and firearms from the nineteenth and twentieth centuries.
CULTURAL COLLECTIONS Foreign Ethnology	Over 22,000 ethnographic items from various cultures, including Pacific, Asian, African, Native American and Ancient Egyptian.	The Pacific objects are the largest component of the collection, being the largest display of Pacific material culture in Australia. The earliest items came from the Pacific region when William Owen MP donated his Fiji collection in 1860.
MINERAL SCIENCES Minerals, Meteorites and Rocks Collection	Over 35,000 registered specimens in the Minerals Collection, with the oldest acquired in 1865. This collection has representative material from more than 150 Australian and overseas meteorites, and there are 1,500 registered individual specimens of tektites.	The Minerals Collection contains some of the finest suites of specimens from South Australian localities. The core of the early collection was based on the purchase of the John Henry Dunstan collection in 1906, which included significant material from the Moonta and Wallaroo copper mines. It took over 100 years for the Museum to acquire the Dunstan collection in its entirety. Legislation designates that all meteorites found in the State are property of the Crown and finds must be lodged with the Museum's collections. The Museum also holds three pieces of Martian meteorites.
PALAEONTOLOGY Fossils	Approximately 50,000 registered fossil specimens.	Some of the most important palaeontological sites are found in South Australia, including the Ediacaran Hills, where first complex life on earth evolved. The strengths of this collection include fossils from the Ediacaran biota, Cambrian invertebrates, Late Triassic plant fossils, Early Cretaceous marine invertebrates (including opalised fossils), Tertiary invertebrates and Tertiary and Pleistocene vertebrates.
PALAEONTOLOGY Subfossils	The database for the Subfossils Collection contains 9,100 records representing the remains of 25,500 animals. The collection covers 76 mammal species.	This collection refers to the skeletal remains or other evidence of animals that are too young to be considered true fossils, but can neither be considered modern. It consists entirely of Australian subfossil material, including introduced species collected mostly from barn owl pellets.
INFORMATION RESOURCES Archives	There are 1,200 registered collections within Archives, with individual items numbering in the millions.	Archives documents the Museum's activities and research interests. It contributes to a better understanding of Indigenous culture, geological diversity and biodiversity through photographs, journals, letters, artworks and correspondence. It is also the repository for the Museum's corporate history.
INFORMATION RESOURCES Library	Holds approximately 17,000 monographs, 2,300 rare books, 30,000 volumes of journals and 21,200 photographic images.	The Library has developed specialised collections in zoology, taxonomy, anthropology, foreign ethnology, archaeology, museology and earth and environmental sciences. Many of the monographs and scientific journals date back to the nineteenth century and include old and rare books published prior to 1900. Some holdings have been digitised and are now available online via the Biodiversity Heritage Library.

State Library of South Australia



detail: Colonel William Light, *Mr Beare's tents, Nepean Bay, Kangaroo Island* (detail), 1836, watercolour on paper, 21.5 x 31cm; South Australian Collection. Donated by the Mayo Family. UNESCO Australian Memory of the World Register



01

01. Antiphonal

The *Antiphonal* is possibly the best known of the Library's treasures. This illuminated manuscript contains music and text used for sung responses celebrating the birth and life of Christ at church services from Christmas Eve to the end of the feast of Epiphany. Based on the style of the manuscript, and in particular the illumination, it's believed the *Antiphonal* was created near Bologna in central Italy in the late thirteenth century. There is speculation it may have been created in the monastery of Santo Stephano in Bologna because there is emphasis placed on Saint Stephen throughout the manuscript and during the time the *Antiphonal* was created the monastery of Santo Stephano was flourishing.

Antiphonarium ad laudes vespere, et magnificat a nat. Dni N.J.C. usque ad octavam epiphanie, 13th century, Italy, vellum, 57 x 39.5cm; Specials Collection. Friends of the State Library of South Australia donation

02. Ginger Meggs figure and box

The Library's Children's Literature Research Collection was established in 1959 as a research and reference library for the study of children's literature of the world. This collection has been enhanced over the years by donations of books, toys and games from families and various individuals. It strongly reflects the interests of South Australian children from the days of early settlement until the present. *Ginger Meggs figure and box* is one such donation from an individual. The beloved cartoon character made his debut as Ginger Smith in 1921 in the *Sunday Sun's* comic strip titled *Us Fellers*, created by James 'Jimmy' Charles Bancks.

Ginger Meggs figure and box, c.1940s. Australia, plaster and cardboard, 22cm; Children's Literature Research Collection. Donated by Ms Valmai Hankel



02

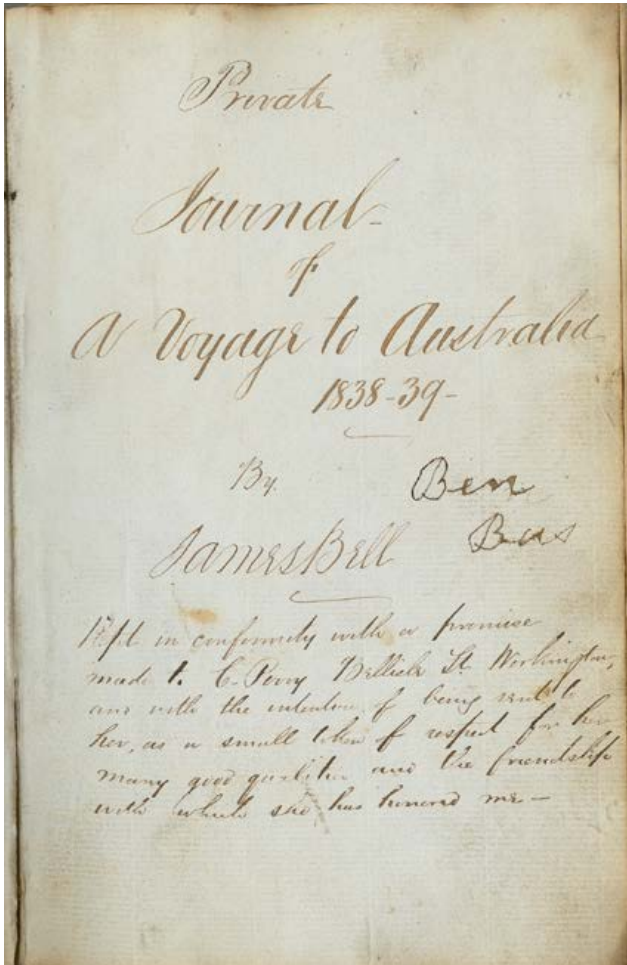
03. Stephen King and a young woman daguerreotype

A daguerreotype is an early type of photograph in which the image is exposed directly onto a mirror-polished surface of silver plated copper. Unlike later photographic processes that replaced it, the daguerreotype is a direct positive image-making process without an original negative. The *Stephen King and a young woman* daguerreotype depicts Stephen King Jnr and a young woman, possibly his sister Matilda. King was born in Gawler in 1841 and was a member of the John McDouall Stuart expedition that reached northern Australia in 1863.

Unknown photographer, *Stephen King and a young woman*, c.1859. Adelaide, daguerreotype, 6.5 x 9.5cm; Photographic Collection



03



04

04. Private journal of a voyage to Australia

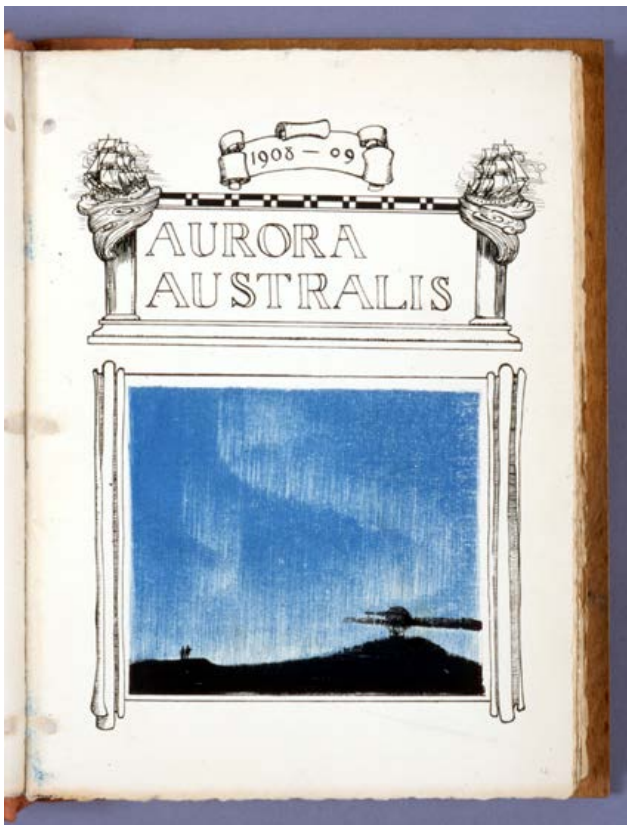
Much publicity was given to the discovery of this diary at a London book stall in 2010. Penned by pious young Scotsman James Bell – who almost certainly made the decision to travel to Adelaide on the *Planter* for the sake of religious freedom and with the hope of improving his financial situation – it is a revelatory account of ‘immoral behaviour’ and mutiny. After setting out from London in late 1838 Bell began writing the diary and included written instruction that it was to be viewed only by the eyes of his female friend C.P. Library staff and two intrepid researchers have deduced that the mysterious C.P. was a widow named Charlotte Perry, who lived in Workington, Cumbria.

James Bell, *Private journal of a voyage to Australia*, 1838-39, paper and vellum, 20 x 13.5 x 3cm; South Australiana Collection. State Library Foundation and private donation

05. Aurora Australis

To help maintain morale, British Antarctic Expedition leader Ernest Shackleton provided the men of the *Nimrod* with the means to produce a book. Taking its title from the Southern Lights phenomenon, *Aurora Australis* is the first book created entirely in the Antarctic. It was conceived, written and produced on a typewriter, and printed on a press, with the illustrations lithographed and etched. It contains the crew’s accounts of the expedition, fiction, poetry and humorous essays. George Marston illustrated the book and contributors included Douglas Mawson. The book’s publication in 1908 is testament to the dedication of the team, who struggled to produce it in cramped conditions.

Aurora Australis, 1908, Antarctica: printed at the sign of the Penguins by Joyce and Wild, paper and wood, 27cm; Specials Collection. Sir Josiah Symon Library



05

06. Drawing by 13-year-old Amanyi

C.P. Mountford collected this crayon drawing by 13-year-old Amanyi at Ernabella during the Adelaide University Anthropological Expedition to Central Australia in 1940. During this expedition, Mountford spent a month at the Ernabella Mission prior to his outward trips, where he made time to collect crayon drawings from the schoolchildren. Pitjantjatjara children between the ages of four and 15 made approximately 380 drawings. The tradition of producing artwork has continued in this region through the world-renowned Ernabella Arts Centre.

Amanyi, *Drawing*, 1940, Ernabella, crayon on paper, 40 x 44cm; South Australiana Collection. Community clearance provided by Ernabella Arts. UNESCO Australian Memory of the World Register



06



07

07. Mahabodhi-vamsa

This work describes the arrival in Sri Lanka of a cutting from the Bodhi or Bo-tree, the tree beneath which the Buddha experienced enlightenment in Eastern India. The text is in Pali, the language of Buddhism, and is written in Sinhalese script on pages made from palm leaves. The library copy was made in the early 18th or perhaps late 17th century from the Sinhalese original, dating from the 10th century, and attributed to Upatissa.

To produce the writing on the leaves, a sharp stylus was used to make an impression in the leaf. Soot was then rubbed over the leaf, and rubbed off, leaving visible writing in the incisions. This action also protected the leaf from mould and insects.

Palm leaf books usually have painted wooden boards as covers. This example has heavy ivory covers, carved with traditional single floral leaf scrolls with petal borders.

Mahabodhi-vamsa, early 18th century, Sri Lanka, ivory and palm leaf, 6 x 51 x 6cm; Specials Collection. Mr RH Longden and the Friends of the State Library of South Australia donation.



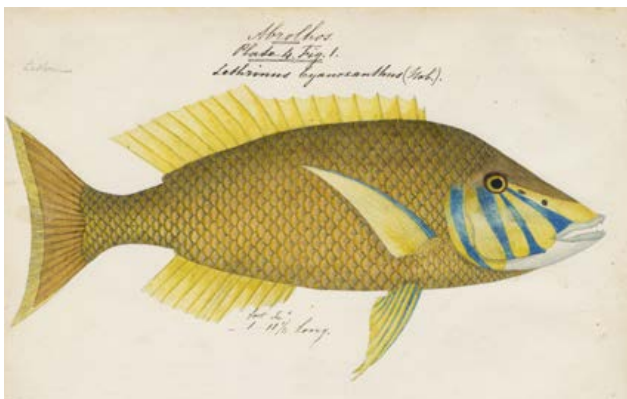
08

08. Thelma Afford costume designs

In 1986 Thelma Afford donated to the State Library, 80 of her original costume designs created for the 1936 South Australian Centenary Pageant. Many of the designs were for Heather Gell's 'Heritage', others for the street pageant 'Pageant of Progress' and the 'Landing at Glenelg and the Proclamation'.

Thelma Thomas Afford was a gifted teacher of art and a prolific costume designer, working in Adelaide, Melbourne and Sydney from the 1930s to the 1950s. She was also an actor, and writer of children's television programs.

Thelma Afford costume designs for the Centenary Pageant, 1936, Adelaide. Artwork, 28 x 18cm; South Australiana Collection. Thelma Afford donation.



09

09. Sketches of Australian fishes

James Barker Emery entered the Royal Navy in 1808. He had a colourful career that included two circumnavigations of the world. He joined HMS Beagle in 1837, under Captain Wickham for a survey of the Australian coast. A talented naturalist and artist, Emery collected specimens, some of which he mounted, others were retained for his menagerie at home, and many more were recorded in his watercolour portfolio. The Beagle's officers also collected specimens for John Gould and *Petrogale concinna* in Gould's *Mammals of Australia* is attributed to Emery. Emery's watercolours of Australian fish from the north and north-west coast are strikingly beautiful, many have never been published. A number are featured in Sir John Richardson's *Icones piscium*, 1843.

Emery, James Barker *Sketches of Australian fishes*, c1840, watercolours, 33 x 23cm; Specials Collection.

Collection Overview: State Library of South Australia

Collection	Size	Highlights
South Australiana	This is the Library's largest physical entity and includes all of South Australia's first publications in a vast array of formats ranging from books, newspapers, theatre programs and menus to wine labels, sheet music, postcards and posters. It also includes websites and pre-press newspaper files.	These priceless first publications include South Australia's first newspapers, such as the <i>South Australian gazette and colonial register</i> , June 1836; Queen's Theatre silk program, 1841; <i>South Australia illustrated</i> by George French Angas, 1847; <i>Clara Morison: a tale of South Australia during the gold fever</i> by Catherine Helen Spence, 1854; Government House dinner menu, 1867. The collection also includes Queen Adelaide's personal books; the 34 remaining books of the first library to come to South Australia in the Gouger Collection; <i>Tauata itto warranna Yowa pudlotti, wanggi ba</i> (the Ten Commandments translated into Kaurua and delivered by Governor Gawler in a speech at Government House in 1840); Adelaide Festival of Arts publications from the inaugural event to the present; and a large collection of published family histories.
Archival Collection	Comprises over six kilometres of original manuscript material, including original records of South Australians covering every aspect of business, religious, leisure, sporting and artistic endeavour, plus documents of individuals, organisations and corporations.	Original manuscript material includes the Mountford/Sheard Collection of anthropological documentation concentrating on the Indigenous people of Central Australia, the Flinders Ranges, Arnhem Land and Tiwi Islands, 1930 – 1960; papers of Colonel William Light; records of Holden/GMH from its start in Adelaide in 1856 to the present; business records of the South Australian Company, 1835 – 1949; Sir Donald Bradman's private collection of cricketing memorabilia; archive of artist Stanislaw Ostojka-Kotkowski and <i>Private journal of a voyage to Australia</i> by James Bell, 1838-39. The Archival Collection also features 1929 and 1932 Magarey Medals; a piece of hide from Governor Hindmarsh's cow taken in 1837; South Australian Red Cross Information Bureau records relating to missing and wounded South Australian soldiers of WWI; papers of Australia's first female judge, Roma Mitchell; and papers of author and journalist Max Fatchen.
Rare Books and Special Collections		Rare books included in the collection are <i>Antiphonal</i> from central Italy, thirteenth century; Mesopotamian clay tablet, c2300BC; <i>Aurora Australis</i> , 1908, the first book created entirely in the Antarctic; <i>Maha-Bodhi-vamsa</i> , a late seventeenth century palm leaf book in ivory covers from Sri Lanka; <i>Banks' florilegium: a publication in thirty-four parts of seven hundred and thirty-eight copperplate engravings of plants collected on Captain James Cook's first voyage round the world in HMS Endeavour, 1768-1771</i> ; Hardouyn book of hours produced in Paris, c1524; <i>Vinetum</i> by Charles Estienne, Paris, 1537, the world's first book about wine; the landmark <i>Mary Cookery Book</i> (with handwritten annotations) compiled by poet and adventurer Mary Gilmore and John Emery's incredible collection of watercolours of fish, 1837-41, compiled while he was an officer aboard the HMS <i>Beagle</i> . Special Collections include wine literature of the world, Thomas Hardy Wine Library, Sir Josiah Symon Library, Paul McGuire Maritime Library and Arbon Le-Maistre Collection of shipping photographs and memorabilia.



Masthead detail, *South Australian gazette and colonial register*, London : L. Wild, 1836, paper, South Australiana Collection

Collection Overview: State Library of South Australia (continued)

Collection	Size	Highlights
Children's Literature Research Collection	Over 66,000 books, toys, music and games used by South Australian children and adolescents since colonisation, reflecting the varied cultural background of South Australia up until present day.	Precious items in the collection include Australia's first children's book, <i>A Mother's offering to her children</i> , 1841; the first true illustrated book for children, <i>Orbis Pictus Sensualium</i> , 1705 edition; nineteenth-century clockwork animal toys from Germany; 'Race to the gold diggings of Australia' game, 1850s; <i>The Speaking toybook</i> , c1900; A game of WWI, <i>Dugouts and Trenches</i> , produced in Ballarat in 1915; miniature tea set, 1880; an early example of a pop-up book, <i>Le Petit Chaperon Rouge</i> , c1850; Mickey Mouse stuffed toy, 1945; <i>Humphrey Bear and Constable Sniffer</i> , 1972 and <i>The Rainbow Serpent</i> , 1975, by Dick Roughsey.
Photographic/Pictorial Collection	Comprises over 200,000 images.	The Library holds the work of South Australia's earliest photographers, including Townsend Duryea, Samuel Sweet, Ernest Gall and Harold Cazneaux. Significant collections include the Searcy Collection of images generated by nineteenth and early twentieth century press photographers; Daguerrotype Collection and Bode, Love, Gall Glass Plate Collections of digital images reflecting contemporary South Australian society. Also featured are drawings and paintings that have South Australian relevance, including S.T. Gill's watercolours of the Horrocks' expedition; Stephen King's sketches of the 1862 Stuart expedition; Rosa Fiveash's botanical artworks executed in 1937; drawings by children from Ernabella from 1940 and prints by Barbara Hanrahan produced in 1962 – 1989.
Maps	Comprises 100,000 items.	Items of particular note include Colonel William Light's 1839 map of Adelaide; Kingston illustrated map of Adelaide, 1842; G.W. Goyder's manuscript map of the area between Lake Torrens and Lake Eyre, 1864; Cary's pocket globe: agreeable to the latest discoveries, c1791; paddle steamer captain's calico roll chart of the River Murray between Funnel Bend and Echuca; hundreds of maps of South Australia and official aeronautical maps published for the war effort, 1939 – 1940s.
Audio visual	Extensive range of non-print materials, including early twentieth-century wax cylinder recordings, 8mm and 16mm films, reel-to-reel tape, cassette, all formats of video, DVD, CD, MP3, websites, professionally produced works of popular and classical SA artists of the film and recording industry and the work of garage bands and home movie enthusiasts ranging from the 1930s to the present day.	This collection includes cylinder recordings of vocalist Peter Dawson speaking, and Cantor Solomon Saunders chanting the service at Adelaide Synagogue in the early twentieth century, and record releases by popular artists such as The Masters Apprentices, The Twilights and Kasey Chambers, as well as classical composer Graeme Koehne. Also featured are films by Terowie boy turned Hollywood silent film movie maker J.P. McGowan; SA Film Corporation productions, including <i>Storm boy</i> , <i>Sunday too far away</i> and <i>Breaker Morant</i> and home movies by Laurence Casson, Percival Moody and Alan Hounslow.
Oral history	Comprises 8,000 hours of oral history interviews.	Features memories of the Barwell Boys 1920s agricultural scheme; an Italian language interview with the matriarch of a family who emigrated to South Australia in 1934; interviews with Aboriginal families of the South East recorded in 1983; interview with Louise Ottilie Brauer recorded in 1955 about the experience of Barossa settlement and community; Loxton soldier settlers and their families reflecting on their post-war experiences; <i>Once Upon a Wireless: an oral history of South Australian radio</i> and two interviews with Daisy Bates.
Reference Library Collections	Includes approximately 600,000 titles.	This collection features an extensive range of Australian and overseas research materials, including books, journals, government papers and electronic resources. It also includes an extensive collection of Australian and international family history resources.

Carrick Hill



Carrick Hill exterior.
Photograph: Brian Parkes



01

01. Blue Iris

Carrick Hill's collection of works by renowned British artist Stanley Spencer includes several that depict flowers. *Blue Iris* displays the artist's mastery of form and colour and his keen eye for graphic composition.

Stanley Spencer, Great Britain 1891–1959, *Blue Iris*, 1938, oil on canvas, 40.4 x 50.9cm; Carrick Hill Trust, The Hayward Bequest © Carrick Hill Trust

02. Oak staircase in the Great Hall

Sir Edward and Lady Hayward purchased fixtures, fittings and this grand staircase from Beaudesert Hall (a demolished mid-sixteenth century Staffordshire mansion) during their honeymoon in England in 1935. They intended to incorporate these items into Carrick Hill, the house they built in the Adelaide Hills' suburb of Springfield upon their return to Australia. The 'Waterloo' staircase forms a central feature of the house along with oak paneling, doors and windows also sourced from Beaudesert Hall.

Oak staircase in the Great Hall. Photograph Mick Bradley



02

03. Weeping Rose

As one of the world's greatest painters of flowers, Pierre-Joseph Redouté was associated with the nineteenth century French court of Empress Josephine and Emperor Napoleon. Although known largely for his paintings of exotic blooms, Redouté also produced some of the earliest known botanical studies of Australian flora, which were celebrated for both their beauty and accuracy. *Weeping Rose* depicts a cabbage or Centifolia (*Grand Choux Hollandais*) and bears a dedication from the artist to his friend, the French writer Honoré de Balzac.

Pierre-Joseph Redoute, Belgium/France 1759–1840, *Weeping Rose*, c.1830, pencil and watercolour on vellum. Carrick Hill Trust, The Hayward Bequest © Carrick Hill Trust



03



04. Mother and child

This life-size statue by Jacob Epstein stands in the great hall of Carrick Hill house. It is one of ten bronze portraits and busts that the Haywards collected by the artist; the other ten feature throughout the home's interior. *Mother and child* features figures of Marie Rankin and Romilly Johns (artist Augustus John's son). Rankin's face, in particular, reflects Epstein's interest in Buddhist sculpture by conveying a sense of serenity and well being.

Jacob Epstein, USA/Britain 1881–1959, *Mother and child*, 1911, bronze (brown patina). Carrick Hill Trust, The Hayward Bequest © Carrick Hill Trust

05. The Big Tree (Te raau rahi)

This painting was believed lost since last exhibited in 1905, until it was found in the Carrick Hill collection. Gauguin probably painted this work during a brief stay in Paris between his first and second visits to Tahiti. Its highly likely the house pictured is the one he rented in Mataiea and the women his neighbours. *The Big Tree (Te raau rahi)* forms part of Sir Edward and Lady Hayward's extensive collection of French art, which also includes work by Matisse, Vuillard and Renoir.

Paul Gauguin, France 1848–1903, *The Big Tree (Te raau rahi)*, c1894, watercolour on tapa cloth, 17.2 x 57.5cm; Carrick Hill Trust, The Hayward Bequest © Carrick Hill Trust

06. Summer Flowers

Nora Heysen was one of several young South Australian artists who enjoyed the friendship and patronage of Sir Edward and Lady Hayward. One of Australia's most significant twentieth century artists, she maintained a lifelong friendship with Lady Hayward, with whom she shared a passion for flowers. Heysen painted *Summer Flowers* in her studio at The Cedars (the family home near Hahndorf in the Adelaide Hills), which was established by her father Hans Heysen and is now open to the public. The year after she completed this work she left South Australia to travel overseas and upon her return lived in a small unit in Sydney. As she didn't have space for a garden Lady Hayward would send her flowers gathered from Carrick Hill to paint.

Nora Heysen 1911–2003, *Summer Flowers*, 1933, oil on canvas, 76.1 x 61.2cm; Carrick Hill Trust, The Hayward Bequest © Carrick Hill Trust



04

05

06

Collection Overview: Carrick Hill

Collection	Size	Highlights
Paintings and Works on Paper	Comprises 202 works, including 119 oil paintings (with eight by Stanley Spencer).	Most of the oil paintings are from the Hayward Bequest with major works by British Moderns such as Stanley Spencer, Mathew Smith and Augustus John. French artists represented in the collection are Gauguin, Vuillard and Boudin, while Australian twentieth-century artists, including Streeton, Heysen, Feint, Hele, Hannaford and Dee Jones are also represented. The collection also features prints and artist-created photographs.
Sculpture	Comprises 37 sculptures, including 10 by Jacob Epstein.	This collection features three-dimensional original works in metal, wood and fibreglass. Most items are from the Hayward Bequest but there are some items (including outdoor pieces by Greg Johns and Guy and Arthur Boyd) that were acquired by the Carrick Hill Trust.
Furniture, Interiors and House Furnishings	Comprises of 155 primarily English oak furniture pieces (notably tables and chairs of the seventeenth century), as well as original curtains, blinds and household linen.	The furniture and movable woodwork in this collection is by English makers and dates from the late-sixteenth century to the early-nineteenth century. Most of the items were collected by Carrick Hill's original owners and come under the Hayward Bequest, but a number have been acquired by the Carrick Hill Trust, such as two Charles II Restoration chairs in walnut and woven cane. The collection also contains the internal 'fabric' of Carrick Hill house (oak panelling, doors, windows, mantelpieces and 'Waterloo' staircase) purchased by the Haywards from the demolition of Beaudesert Hall in Staffordshire, England, in 1935. Adelaide architects Woods, Bagot, Laybourne-Smith & Irwin designed Carrick Hill around these fittings and fixtures.
Decorative Arts	Almost 1,000 items collected and used for decoration and entertaining by Sir Edward and Lady Hayward.	Includes all pottery and porcelain items plus several large nineteenth-century English dinner services, lead crystal and cut glassware, Georgian sterling silver, pewter and swords. Most items in the collection are from the Hayward Bequest, but the Carrick Hill Trust also acquired some pieces.
Garden and Gardening Collection	Includes 800 gardening tools and implements, the majority of which were donated by Richard 'Old Mole' Bird.	This collection of primarily British and Australian objects is divided into six categories: Preparation and Planting, Protecting and Pests, Watering, Control and Harvesting, Lawns and Miscellaneous, and reflects Lady Hayward's passion for gardening.
Books/Library	The Carrick Hill library contains over 3,200 books and journals.	This collection includes Sir Edward and Lady Hayward's personal library of books and journals, which cover a broad range of subjects, including cattle breeding, fine art and South Australian history. All items are from the Hayward Bequest.
Social History	Includes over 100 items.	All items in the collection are from the Hayward Bequest and include photographs and John Martins Department Store objects, such as the gold plated whistle that has been used to give the starting signal for the Adelaide Christmas Pageant since 1933.
Hayward Personal Archives	Includes photographs letters, ephemera and personal memorabilia.	This collection contains Sir Edward Hayward's personal archives including his civil and military honours.
Architectural Plans and Specification Drawings	Includes a number of architectural plans and specifications drawings for Carrick Hill house.	This collection features original plans, elevations and technical drawings relating to the design and construction of the house at Carrick Hill (1936-39). Also included in the collection is the Clerk of Work's weekly meeting reports that reflect the design wishes of the Haywards.

History SA



detail: Gladys Sym Choon skirt and jacket, silk satin, embroidered in couched gold and silver thread. Photograph: Grant Nowell



01. Historical Relics Collection

This collection includes almost 400 objects related to the foundation and settlement of the Colony of South Australia, including Colonel William Light's *Plan of Adelaide*. Robert George Thomas drew this original watercolour and ink plan in 1837 to instructions from Colonel William Light, the first Surveyor General of South Australia. The drawing is one of only two original plans surviving from this period and shows the distinctive grid pattern of the streets and squares in the city's square mile, surrounding parklands and neighbouring North Adelaide. Colonel Light's plan is widely acknowledged as an early example of enlightened city planning.

Robert George Thomas, *Colonel William Light's Plan of Adelaide*, 1837, watercolour and ink

02. National Motor Museum Vehicle Collection

The collection of around 400 cars, motorcycles and commercial vehicles makes the National Motor Museum the recognised centre in Australia for the research, recording and preservation of Australia's motor transport history. The collection includes vintage, veteran and classic vehicles. It also features a number of significant cars made in South Australia, including the Shearer steam carriage, the first self-propelled vehicle built in the State. The Museum also extends its collection activities through the community with its involvement in events such as the annual Bay to Birdwood and as a venue for many car club activities.

Shearer steam carriage, 1899, Mannum. Photograph: Grant Nowell



01

02

03. Photographic Collections

The National Motor Museum holds a significant photographic collection documenting Australian motoring history and the history of its collection. It records the journey of the Talbot (a vehicle in the collection) that became the first car to cross Australia from south to north when Henry Dutton and Murray Auger drove it from Adelaide to Darwin in 1908. The other museums History SA manages – the Migration Museum and the South Australian Maritime Museum – also hold significant photographic collections, which complement their collections of historical objects.

Henry Dutton with the Talbot 474 near Oodnadatta, 1908, National Motor Museum Collection, Allchurch Album. Courtesy Jo Daniels



03



04

04. South Australian Maritime Museum: Large Functional Objects

The objects in this collection reflect the industrial scale of shipping and include the Port Adelaide Lighthouse, which was erected at the entrance to the Port River and first lit in January 1869. It was assembled from riveted-iron plates that were prefabricated by Chance Brothers in England. The collection also includes a working steam tug, 1940s naval launch, nineteenth century trading ketches, fishing craft, marine engines, deck cabin from a coastal steamer, dredge and fire tug, as well as rowing and sailing dinghies.

Port Adelaide Lighthouse, first lit in 1869

05. South Australian Maritime Museum: Ship Figureheads

This collection contains 17 figureheads, the largest collection of its type in Australia. Figureheads adorned the bows of sailing vessels in ancient times and seafarers imbued them with powers to calm the seas, protect the crew and help ships find their way. Many were modelled on queens, kings, saints and heroes and others, more modestly, on a relative of the ship's owner or its captain. The *Star of Greece* figurehead was salvaged after being involved in one of South Australia's most tragic maritime disasters when the *Star of Greece* was wrecked in a violent storm off Port Willunga on 13 July 1888.

Star of Greece figurehead, 1868, timber



05

06. Migration Museum Collection

This collection documents the settlement and migration history of South Australia and is particularly strong in documents and textiles. The costume collection of almost 2,000 items is the most diverse in the State, providing an important social record of the clothing, stories and lives of many South Australians. Among the significant sub-collections is the Sym Choon family collection, which illustrates the contribution of migrant families to South Australian business, the role of independent women entrepreneurs and the continuing presence of Chinese families in Australia after 1901, despite the provisions of the *Immigration Restriction Act*.

Gladys Sym Choon skirt and jacket, silk satin, embroidered in couched gold and silver thread. Photograph: Grant Nowell



06

Collection Overview: History SA - History SA Directorate

Collection	Size	Highlights
South Australian Railways Collection	Features 30 items of rolling stock (steam and diesel locomotives, carriages and State cars) and includes over 130 objects dating from 1886 to 1978 such as timetables, souvenir programs, rule books, rates for movement of merchandise and livestock, clocks, badges, signs, seals, furniture and tableware.	This collection highlights South Australia as the first railway network in the British Empire to be government owned and run. In 1856 the first rail connected the city to Port Adelaide. The system peaked in the 1960s with 6000 kilometres of line, 22 million passenger journeys and 4 million tons of freight carried annually.
Toy Collection	Dates from the 1800s to the present and includes dolls, bears, tin-plate toys, beach toys, board games, puzzles, rocking horses, tricycles, souvenirs and shipboard games. It also features toys used in the mid twentieth century to assess child development, models collected by adults and photographs of toys being made and used.	This collection documents childhood and play and includes beloved items, such as a train given to a boy the day his family escaped the Nazi invasion in Vienna and dolls' furniture brought back from the Boxer Rebellion in 1901. Items in the collection range from locally handcrafted toys to internationally mass-produced toys.
Norm Mitchell Cartoon Collection	Comprises more than 200 cartoons in pen and ink drawn by Norm Mitchell during his tenure with the Adelaide newspaper <i>The News</i> between 1965 and 1980.	This collection pays tribute to Norm Mitchell, editorial cartoonist for <i>The News</i> from 1950 until his death in 1980. The cartoons are humorous and generally cynical comments on social and political issues. In 1975 Mitchell was awarded the 42nd Walkley Award for the best Australian cartoon for a comment on opinion poll-driven politics. Greatly admired, Mitchell was prolific, producing one cartoon a day for 48 weeks of the year during his 30 years with the newspaper.
South Australian Government Photographic Collection (c1890-1957)	Includes 15,500 images produced by the Department of Lands as the official photographic record of South Australia. The images represent country shows and field days, educational institutions, hospitals and nursing, railway stations and infrastructure, shipping and ports and the River Murray.	The collection documents 67 years of government activities and State celebrations. It provides an excellent record of South Australia at work and play, the day-to-day progress of public works and the growth of towns, ports, industry and trade. The collection includes images relating to the state's centenary celebrations in 1936 (including a series by Frank Hurley), the Royal Adelaide Show and Flower Day. The original glass plates are held by State Records of South Australia (GRG35/342). History SA holds the catalogue and digitised copy set of the collection.
SA Unions Collection	A collection of approximately 50 items donated by SA Unions relating to the efforts of working people in trade unions to improve the quality of their lives and the lives of the people around them. The collection dates from the 1880s up to recent times.	A significant collection of objects detailing the history of both struggle and celebration at a time when trade unions were an integral part of local communities and at the forefront of democratic change. A highlight is seven large highly decorated union banners. Of particular significance are items relating to the campaign for the eight hour day in South Australia, which includes the Eight Hours Celebration Committee metal trunk, Grayson L Lawrence's (1839-1916) writing case and an Eight Hour union banner. Other objects include campaign t-shirts, trophies, stamps, printing blocks, union representative ribbons and badges. The collection takes particular care to include women's contribution to unions.

Collection Overview: History SA - History SA Directorate (continued)

Collection	Size	Highlights
Catford Costume Collection	Contains a wide range of costume and accessories, numbering in the region of 2000 individual items dating between the 1830s and 1970s. In 1971 Beth Catford inherited the nucleus of a costume collection from her aunt Therese Innes and went on to build it into a notable collection of great historical significance. It was displayed in her Yesteryear Costume Gallery, a private museum in Orroroo in South Australia's mid-north, until it was donated to History SA.	Garments worn, bought and made in South Australia form the bulk of this rich collection. It provides a fascinating glimpse into the lives of South Australians through the clothes they wore. Items of particular note include a complete costume worn by the mother of distinguished South Australian pioneer aviators - Captain Sir Ross Smith K.B.E., M.C., D.F.C., A.F.C., and his brother Lieutenant Sir Keith Smith K.B.E; a luxury ball gown in cream silk and highly decorated with pearls, silver beading and lace dating to 1885-8 and a 1920s silk day dress worn by charity worker Lady Constance Jean Bonython (1891-1977).
South Australian Manufacturing and Business Collection	Around 400 items documenting the history of manufacturing and business in South Australia through the material of several companies.	Several significant South Australian companies are included in the collection. It includes a comprehensive selection of household appliances manufactured by Simpson along with a selection of items from the company archive donated by the subsuming company Electrolux. 195 items cover the supply and use of energy in South Australia through the collections of SA Gas Company (SAGASCO).
Glenside Collection	170 items relating to the history of Parkside/Glenside Mental Hospital. Opening in May 1870, the asylum at Parkside accommodated men, women and children, insane and 'mentally retarded' (intellectually disabled).	Preserved items represent not only the direct custodial and psychiatric treatment of patients, but also objects which reflect the broader activities of Glenside Mental Hospital, such as market gardening, cleaning and laundry work; and activities that show how the institution connected to the wider community through carnivals and open days. In 1941 electric shock treatment was used for the first time in Australia at Parkside Mental Hospital and in 1945 a prefrontal lobotomy was performed for the first time in Australia in the operating theatre at Parkside. The collection includes ECT machines, staff uniforms, patient clothing and restraints, architectural fixtures, and items relating to social activities.



Prismatic compass owned by John McDouall Stuart and used on his successful crossing of Australia in 1862.



Hand-painted watercolour miniature of Captain William Allen, prominent early South Australian colonist, who was an original advocate and financial supporter of St Peter's College, Adelaide.

Collection Overview: History SA - Maritime Museum

Collection	Size	Highlights
Nautical Instrument Collection	Approximately 40 instruments, including compasses, sextants, quadrants, octants, chronometers, parallel rules, marine protractors, binoculars, telescopes and station pointers dating from 1800 to 1965.	This is a highly significant collection of rare and often valuable instruments, most of which are exquisitely crafted. Some have clear provenance and were sourced from vessels that voyaged to South Australia or worked local waters. Port Adelaide instrument makers IC Piers (first listed in 1879) and Sawtell Opticians, who operated from the late nineteenth century, made some others. The collection includes examples of the same instrument from various eras and clearly illustrates how nautical technology evolved.
Ship Model Collection	Comprises over 180 models, including builders' half models, sailor-made models, shipping agency models, construction models, working models, exhibition models and ships in bottles.	The collection includes examples from some of South Australia's finest model makers, including specialist steam model builder Herbert Croker and seafarer John Tulloch. The builders' half models, donated by boat-building families including the Searles and McFarlanes, provide insights into their trade. The earliest model dates from 1844 and the most recent models date from the 1980s.
Shipwreck Collection	Includes objects, such as cargo, crockery, personal possessions, furniture, fittings and figureheads, recovered from underwater sites. The collection also includes objects related to shipwrecks, including medals and certificates of bravery, paintings, commemorative artefacts and published accounts.	Much of this collection was transferred from the Department of Environment and Heritage in 2006. It includes a large body of artefacts salvaged from Australian shipwrecks by amateur diver Gavan Berecny (1940 – 1993) before the introduction of the Historic Shipwrecks Act (1976). Some of the best-known wrecks featured in the collection include the <i>Star of Greece</i> (1888), <i>Nashwauk</i> (1855), <i>Clan Ranald</i> (1909) and the <i>Admella</i> (1859).
Vessel Collection	Holds 25 vessels including fishing cutters, sailing skiffs, lifeboats, punts, canoes and a naval whaler, as well as larger craft such as the steam tug <i>Yelta</i> , a naval workboat and the hull of timber ketch <i>Annie Watt</i> (1870).	The collection includes the coastal trader <i>Nelcebee</i> , which was launched in 1883 and is the oldest powered ship in Australia, with an unmatched 99-year association with South Australia. The collection also includes Sir James Hardy's <i>Black Bottle</i> , which he sailed to win the 505 World Championship in 1966, as well as examples of work by most of Port Adelaide's boat builders.



Model of Orient Liner Oronsay, built by John Brown and Company, Scotland, 1925

Collection Overview: History SA - Maritime Museum (continued)

Collection	Size	Highlights
William Russell Sail Makers' Collection/ Don Lucas Collection	Comprises 400 items of general shipping equipment and almost 200 tools and pieces of machinery from the sail makers' loft. These items include whalebone rubbing tools, needles, thimbles, stitch prickers, fids, seaming palms, marlin spikes, clews, beeswax, eyelets, blocks, canvas hole punchers, awls, shears, cutting blocks, sewing machines, as well as documentation connected with the day-to-day operation of the business.	William Russell established a sail making loft and chandlery in 1870 and the business operated using traditional methods and materials until 1985. Don Lucas, whose family owned and operated the Russell establishment for several generations, donated the collection in 1985-86.
HMCS Protector Collection	Comprises more than 90 artefacts, including paintings, photographs, documents and mementos of voyages to China for the Boxer Rebellion in 1900 and through World War I.	Documents the history of HMCS <i>Protector</i> in the South Australian colonial navy from 1884 and the Royal Australian Navy from 1911. HMCS <i>Protector</i> was commissioned in 1884 as the flagship of the colonial navy of South Australia. It later became part of the Royal Australian Navy and was associated with some of the major events of World War I, including the landing at Rabaul in 1914 where Australia suffered its first casualties and the beaching of the German raider <i>Emden</i> , Australia's first naval victory.
Adelaide Steamship Company Collection	Includes several hundred objects including ship fittings, furnishings and badged crockery and cutlery, tickets, brochures, ship plans and passes, models and paintings of ships from the line, documents, wage books, ledgers, uniforms and furnishings from the company's offices.	Adelaide Steamship Company was Australia's largest shipping company and one of South Australia's most successful businesses. The collection documents the founding of the company in 1875 and traces its history through the themes of colonial enterprise, wartime, work and culture, cruising and pleasure. The collection dates from the founding of the company in 1875 to 2007.
Ship Figureheads	Comprises 17 figureheads, most of which have excellent provenance.	The oldest figurehead in the collection is from the <i>Ville de Bordeaux</i> , built in 1836, while more recent figureheads include the <i>Garthneill</i> (formerly <i>Inverneill</i>), built 1895, and the <i>Glenpark</i> , which was built in 1897. These figureheads are beautiful examples of an ancient form of maritime art and culture.
Port Adelaide Nautical Museum Collection	Ranges across many material types from ship models, navigation instruments, souvenirs, paintings and photographs.	The Port Adelaide Nautical Museum holds the oldest maritime collection in Australia. Begun in 1872 as a general museum collection of the Port Adelaide Institute, it was given a clear focus on maritime heritage in the 1920s. The collection includes seafarers' souvenirs of voyages, pieces of shipwrecks and mementoes of famous ships. Items range from manufactured souvenirs, such as a plaque made from the copper sheathing on Horatio Nelson's ship <i>Foudroyant</i> , to weathered pieces of timber taken from local wrecks.

Collection Overview: History SA - Maritime Museum (continued)

Collection	Size	Highlights
Exploration	Includes archaeological artefacts from European and Macassan seafarers, charts and globes and first edition accounts of voyages.	The collection records European exploration of the Australian continent, particularly the southern coast, from the seventeenth to the mid-nineteenth century and preserves some of the first artefacts that Europeans left on the southern coast. It includes the plaque that Matthew Flinders placed at Memory Cove in February 1802 to mark the loss of eight seafarers and the bower anchor from HMS <i>Investigator</i> that Flinders abandoned at Middle Island in May 1803. Also included are the first edition account, atlas and taxonomic artwork published between 1807 and 1814 recording Nicolas Baudin's voyage.
Lighthouse Collection	Includes an iron plate lighthouse, lanterns, equipment and approximately 250 photographs. It documents navigational aids in South Australia with a particular focus on the history of the Port Adelaide (later South Neptune Island) lighthouse.	The collection is significant to the history of shipping and to the social history of the keepers and families that lived in isolated stations. The Port Adelaide Lighthouse was prefabricated in England by Chance Brothers, erected at the entrance to the Port River and first lit on 1 January 1869. In 1901 it was moved to South Neptune Island and served until 1985 when it was moved to the Maritime Museum.
Bond Studio Glass Plate Negatives	Comprises 1,500 glass plate negatives from Bond Studios.	AE Bond was listed as a photographer on Commercial Road, Port Adelaide, from 1901, although state collections include photographs credited to Bond that date back to 1867. In the 1930s the business shifted to St Vincent Street, Port Adelaide. The negatives in the collection are studio portraits of generations of Portonians, which capture rites of passage – weddings, graduations, debuts, birthdays and soldiers and sailors departing for war. Most of the negatives are labelled with surnames so it is possible to identify the subjects.
Ship Portraits	Includes over 40 nineteenth century ship portraits, many by notable marine artists such as George Bourne, Frederick Dawson and George Frederick Gregory. Twentieth-century artists represented in the collection include Harold Dalton Hall and Port Adelaide-based artist Charles Henry Moore.	These ship portraits represent some of the most famous vessels that worked in South Australian waters. Artists were often connected with the ships they depicted or were commissioned to paint them as souvenirs for ships' crews, families and owners. Some portraits were executed by sailors as mementos of their ships and their romantic, if naïve, depictions reflect their deep sentimental attachment to their homes at sea.



George Henry Walker, *McLaren Wharf Port Adelaide*, oil on canvas, 1887

Collection Overview: History SA - Maritime Museum (continued)

Collection	Size	Highlights
The Port Adelaide Collection	Numbers thousands of items and includes photographs, documents, tools, domestic items and memorabilia that have been contributed by private donors, businesses and associations.	The Maritime Museum collects the broader social history of the Port Adelaide community as well as the maritime history of South Australia. The collection includes material associated with wharf workers, the Waterside Workers Federation, Seamen's Unions and Mission to Seamen. It includes objects linked to the history of the local Masonic lodges, churches, high street businesses, timber merchants, mills, bond stores, sporting clubs, nautical instrument manufacturers, hotels and celebratory events in the Port such as the annual Port Regatta.
The Mosquito Fleet – South Australia's Ketches	Includes hundreds of objects connected with the fleet of sail traders that served the southern coast of Australia from the 1850s to the 1980s. It includes fittings, logs, photographs, oral histories, instruments, bells, name boards, flags, lights, lifebuoys and a figurehead (<i>Post Boy 1874</i>) as well as several models with clear provenance.	The fleet peaked in the 1890s when more than 70 ketches and schooners worked the coast. In the 1950s the fleet still numbered 30 vessels. As late as the 1980s there were coastal traders working under sail and community affection for the trade as part of the identity of rural and urban ports was still strong.
The Grain Trade: Windjammers and Cape Horners	Includes seafarers' personal papers and memorabilia, diaries, crafts, ship portraits and ship models.	South Australia sat at one end of the last trade route in the world to be worked by commercial sail. Through the early twentieth century, as late as 1949, steel barques carried cargoes of grain from Spencer Gulf to European markets. The collection features original photographs documenting life on board the windjammers <i>Pamir</i> and <i>Passat</i> during their last voyage carrying grain from South Australia to Europe in 1949. Also included is memorabilia, such as uniforms, publications, film and voyage souvenirs, from the Australian Cape Horners' Associations.



Souvenir embroidery showing flags of eight allied nations and British fleet in World War I, 1914-1919



Plaque placed at Memory Cove by Matthew Flinders to mark the death of eight seafarers in February 1802

Collection Overview: History SA - National Motor Museum

Collection	Size	Highlights
Antique Vehicles	The Museum defines antique vehicles as those built up to 1904 anywhere in the world.	The vehicles in this collection are usually cars that were imported from Europe fully finished (including chassis and bodywork), reflecting typical owners, which were only the very wealthy. Some local manufacturers created one-off experiments in mechanical engineering, such as the South Australian hand-built experiments. Important examples in the Museum's collection include an imported 1897 Peugeot chassis and the 1899 Shearer Steam Carriage, the earliest surviving steam powered road vehicle manufactured in Australia.
Veteran Vehicles	These vehicles are defined by the Museum as those built between 1905 and 1918 anywhere in the world.	At the beginning of the twentieth century the motoring industry was dominated by a large number of small, highly skilled manufacturers producing small numbers of vehicles. The collection reflects the broad range available, from the mass produced to those that were fitted with individually built bodies, such as the 1910 Daimler Landalette. This collection also reflects the rise in the Australian motor body building industry, particularly towards the beginning of the twentieth century, a time when motoring was largely the preserve of the wealthy.
Vintage Vehicles	These vehicles are defined by the Museum as those built between 1919 and 1930 anywhere in the world.	The collection features some early Australian assembled marques, such as the Summit and Lincoln Six, which used imported parts to design a car specific to Australian conditions. It also features high-end luxury models, including vehicles by Rolls Royce and Straker Squire, as well as more economic and landmark vehicles, such as the Ford Model T. Though first produced in 1908, the Model T continued production into the 1920s with over 15 million cars made, bringing motoring out of the realm of the wealthy elite.
Post-Vintage Vehicles	The Museum defines post-vintage vehicles as those built between 1931 and 1939 anywhere in the world. This is currently a small collection that features the rare 1934 Ford Coupe Utility (the first Australian designed ute) and a rare Rolls Royce re-built in 1933 by Paris based Vanvooren in Art Deco styling.	This collection features vehicles from a significant period in time. With the outbreak of war in 1939 most vehicle production until 1945 was for military purposes. No new cars were available to the public and with the introduction of petrol rationing, older cars from the 1920s and 1930s were re-purposed and seen regularly on roads until the early 1950s.
Classic Vehicles	These vehicles are defined by the Museum as those built between 1946 and 1969 – the period between the end of World War II when production of civilian vehicles resumed and a strong Japanese automotive industry emerged. The collection includes vehicles from British, American and Australian manufacturers.	This collection documents the age of the family car, when car ownership increased significantly and many families acquired a second car. Vehicles typically featured steel, extensive and elaborate adornment of surfaces with chrome and wood veneer and the emergence of new materials, such as plastic. In 1948 Holden released the first 'All-Australian' car, the 48-215.
Modern Vehicles	The Museum defines modern vehicles as those manufactured between 1970 and the present anywhere in the world. This period generally represents the emergence of the Japanese automotive industry as a major competitor in the western market.	The collection features a broad range of vehicles from 1970s icon the Holden Sandman to the 1998 first generation Toyota Prius hybrid car. Also featured is ex-South Australian Premier Don Dunstan's Datsun 260Z and the armoured 1991 Holden Caprice that served as a Prime Ministerial car during the Paul Keating era. This collection reflects a period that represents the emergence of the Japanese automotive industry as a major competitor in the western market.

Collection Overview: History SA - National Motor Museum (continued)

Collection	Size	Highlights
Commercial Collection	Comprises motor vehicles dating from 1909 that are specifically designed or adapted for use in a commercial capacity, such as trucks, buses and emergency service vehicles.	This collection features vehicles that were built to convey goods or people for either commercial gain, economic stimulation or as a public service. It includes the 1909 Merryweather, which was Adelaide's first powered fire appliance. The collection also includes vehicles, such as Harry Monsoor's Hawker's Van and Tom Kruse's Leyland Badger mail truck, that reflect the lack of commercial infrastructure within the outback areas of South Australia.
Motorcycles	Comprises between 90 and 100 motorcycles. It covers most aspects of motorcycling in Australia, ranging from a veteran Minerva built in 1904 to a 1988 BMW Sports Tourer. A small section of the collection is devoted to Australian-built motorcycles.	Motorcycles developed in a number of countries and grew out of the bicycle manufacturing industry, which was already attuned to mass production. The collection documents the history of the motorcycle, which was one of the first petrol-driven vehicles that allowed public access to mass-produced transportation.
Technical Collection	Comprises examples of vehicle components and includes engines and peripherals, such as lighting, and items such as luggage holders, which were produced to make motoring easier.	These items have been retained within this specific collection as a reflection of the technical development of the motor vehicle. All items in this collection contribute to a greater understanding of how many technical developments, which occurred in parallel, have been brought together by insightful individuals or companies to develop the motor vehicle.
George Brooks Library and Collection	Contains over 11,000 books and 40,000 magazines published on motoring between 1940 and 2010, plus some other items. Included is a collection of motorcar and motorcycle repair manuals and owners handbooks, as well as an extensive collection of motoring and motorcycling magazines, many of which contain contemporary accounts of road tests for new vehicles at the time, which were published to aid the prospective purchaser.	The collection is one of Australia's most significant motoring libraries. It was established by Australian motoring historian George Brooks and is complemented by the Museum's existing collection of books, handbooks, manuals and periodicals.
Image Collection	Includes approximately 30,000 images covering a variety of motoring themes. These include historic images, images of the Museum's vehicle collection and some related to advertising.	The image collection documents the different ways people have used motor vehicles over time. It illustrates vehicles, from racing cars and commercial vehicles to motorcycles, and how they have been used as a functional means of transport. Images in this collection also document vehicles in the Australian landscape, showing how important motor transport has been to this vast country.
Sales Brochures/ Advertising	This extensive collection includes sales brochures for motor vehicles that have been offered for sale in Australia, technical and trade manuals and advertising ephemera from Australian and international car manufacturers produced between 1910 and 2010.	The collection documents how, from the earliest days of motoring, car companies have sought to maximise their market share through advertising. Brochures present technical details, but also attempt to lure purchasers with images suggesting a particular kind of lifestyle that comes with the purchase of the vehicle. The collection also illustrates twentieth century shifts in advertising and traces the development of print technology and the move towards glossy, image-oriented advertising materials.

Collection Overview: History SA - National Motor Museum (continued)

Collection	Size	Highlights
Maps	Comprises more than 100 maps, the collection features early metropolitan road maps, interstate touring maps and street directories produced by specialist Australian publishers and fuel companies between 1920 and 2010.	The collection documents the growth in the number and detail of road maps across Australia throughout the twentieth century. Often early motor vehicle journeys were conducted with the most basic of maps – ones that were either drawn by hand or were actually what were known as survey maps. As the number of motor vehicles increased, so did the requirement for better maps.
Tin Signs	The tin signs in this collection are made of a steel sheet that is usually stamped with embossed lettering and/or an image then coated with a vitreous enamel finish. These signs advertised motoring items, including petrol, tyres and sparkplugs.	Tin signs were mass manufactured, easily pressed to a variety of shapes and had a robust finish that required little care. They were gradually phased out with the introduction of neon or fluorescent signage, which had the advantage of being easily seen at night. This collection illustrates the variety of products required by early Australian motorists and documents early motoring-related businesses' corporate colours, logos and products.
Toys and Models	This collection is divided into two main areas: genuine toys for children and accurate scale models (representing popular cars from various eras) of production cars for adult collectors. Items include pedal cars, die-cast model cars, plastic cars, an Australian built Holden FJ pinball machine, puzzles and tin cars.	This collection has significant appeal to both children and serious collectors. Models represent diverse manufacturing practices such as the English-made die-cast Lesney, Britains and Dinky models; tin toys made in Japan and China by companies such as ASC and the recent use of plastics in models perfected by American companies, such as Mattel.



The 1936 Leyland Badger truck driven along the Birdsville track by legendary Outback mailman Tom Kruse

Collection Overview: History SA - Migration Museum

Collection	Size	Highlights
Community Banners Collection	The Museum invited community groups to make banners that represent their recollections, hopes and dreams for the Museum's opening exhibitions in May 1986. Thirty communities took part in the initial workshops and other groups have donated banners since. The collection consists of 42 banners made between 1985 and 2009.	The banners represent diverse cultures in South Australia. Images used on the banners depict historical events; local landscape, trees, flowers and animals; myths and legends; heroes and religious themes; the unforgettable experience of making a journey to a new life and the search for symbols of community and history in a new land.
Historical Relics Collection	A collection of nearly 400 objects related to the foundation and settlement of the colony of South Australia.	The collection is reported to have started in 1836 when first archival documents and then 'relics' were donated to associations that formed the South Australian Institute. The Boards of the State Library of South Australia, South Australian Museum and Art Gallery of South Australia retained the collection until 1940. The Gallery then held the collection and it was named Historical Relics. It includes Colonel William Light's handdrawn plan of Adelaide, the Stanhope Press (first printing press in South Australia) and the Tinline Salver.
John McDouall Stuart Collection	Comprises almost 50 items, this is a sub-collection of the Historical Relics Collection. It includes personal items (such as a scarf ring and smoking cap), exploration equipment, pieces of Stuart's tree and firearms.	In 1862 Stuart led the first European expedition to cross Australia from south to north and back, from Adelaide to Van Diemen Gulf. Following his success South Australia gained control of the Northern Territory and established a settlement at Darwin. Stuart's crossing influenced the route of the Overland Telegraph Line from Darwin to Port Augusta and Adelaide in 1872. This collection features items from all six of his expeditions.
Surveying Collection	The collection preserves some of the tools used to survey South Australia in the nineteenth century.	The history of Adelaide as a planned city and the broader history of South Australia's British settlement under the Wakefield system make surveying important to South Australia's history. This collection records the development of official boundaries, as well as the understanding of and changes to territory administered by the South Australian colonial government. It includes Poeppel's Post, used in 1880 by Augustus Poeppel to mark the intersection of the boundaries of South Australia, Northern Territory and Queensland.
Refugees Collection	The bulk of the collection relates to displaced persons who migrated to South Australia after World War II, but it encompasses a range of items, including a model boat made by Vietnamese refugees in the 1980s and a pair of stones carved in Woomera Detention Centre.	Refugees usually come with very little, which makes any material relating to their previous homeland and journey especially precious. Often such objects have significant meaning for those who own them and so people are reluctant to part with them, limiting museum collections such as this one.

Collection Overview: History SA - Migration Museum (continued)

Collection	Size	Highlights
State Weapons Collection	Includes long-arms and hand-guns, swords, daggers, bayonets and a variety of accessories. Both military and civilian items are included, as well as items of wide cultural origins. The collection does not contain any Aboriginal weapons; these are collected by the South Australian Museum.	The collection features Colonel William Light's sword, Governor Gawler's travelling pistols, World War I souvenirs captured by local soldiers, recreational target rifles of German settlers and guns produced by the local Sporting Arms Company Sportco. It also includes international examples of rare or artistic design.
Buring Pipe Collection	Comprises approximately 178 pipes and related items dating from the 1850s to 1960s. Pipes included in the collection are made from clay, cherrywood, briar wood, maple, staghorn, porcelain, bone, metal, gourds and even crab claws. Most are from Europe, but some are from Africa and Asia, including opium pipes.	This collection is a link to German migration and commercial enterprise. Emil Buring started the collection after taking over the family business, Buring's Tobacconist, on Rundle Street in 1923. He built on stock accumulated since 1853 and when Emil's sons Philip and Ralph took over the business after World War II, Philip further developed the collection.
Jubilee 150 Collection	Costumes from the Jubilee 150 exhibition (held in John Martin's Department Store in 1986) form this collection, which grew to include souvenirs of the Jubilee.	South Australia celebrated the 150-year anniversary of European settlement in 1986. Jubilee 150 was potentially the last time such an anniversary would be celebrated rather than marked. This collection stands as a particular reflection of society at that time.
Identity Documents Collection	Includes birth, death and marriage certificates, passports, movement permits, citizenship certificates and immunisation certificates. Records about recognition of qualifications, licenses and employment (such as résumés, degrees and references) and military identity documents (such as enlistment forms, service records and discharge certificates) also feature in the collection.	An important part of the migration experience is formal confirmation of identity, particularly for displaced persons who may have lost papers. This collection demonstrates governments' changing approaches to documenting personal identity. The level of control imposed often reflects contemporary political situations. Consequently, the collection illustrates the different requirements placed on migrants at sites of departure, transit and arrival.



This solid copper disc, part of the South Australian Historic Relics collection, was made by the Royal Mint as a counterpart to the State Seal of South Australia.



Salmon-pink Gossard corset worn by a South Australian countrywoman for many years in the early twentieth century, often as she worked on the family property at Clare.

Collection Overview: History SA - Migration Museum (continued)

Collection	Size	Highlights
Cultural Clubs and Associations Collection	Comprises items of memorabilia relating to clubs that have ceased due to declining membership or items of groups that were formed for a finite purpose, such as the Scots Cronies Club (active from 1950 to 2001) and the Polish Millennium Club (established to celebrate 1000 years of Christianity in Poland in 1966).	Clubs are often established to preserve cultural identity. Two of the oldest in the State are the Royal Caledonian Society of South Australia (established 1881) and South Australian German Association (established 1886). The number of clubs rapidly expanded after World War II when large numbers of migrants emigrated. The collection's strength is memorabilia relating to these clubs.
Migrant Hostels Collection	The bulk of items in this collection came from Pennington Hostel (formerly Finsbury) after it closed in September 1985. Items include a wardrobe, drawers, bed and linen, meal tickets and crockery, instruction manuals and staff newsletters. The Museum also holds some personal items, such as a cushion cover made by Taiza Adamczuk at Woodside Migrant Hostel.	Hostels were a government response to housing shortages during a period of mass migration that was previously unparalleled. They were often the first home for post-war migrants. Hostels operated in South Australia between 1949 and 1985 at Rosewater, Pennington, Woodside, Gepps Cross, Elder Park, Smithfield, Gawler, Glenelg, Mallala, Whyalla, Hendon, Woodville, and Semaphore. This collection captures the diverse cultural backgrounds of the migrants who lived in hostels.
Diaries and Journals Collection	This is a small collection documenting journeys to Australia and settlement in South Australia. Diaries include those written by teenage boys from England on the Barwell farm labourer scheme in the early 1920s, Eastern European persons displaced after World War II, a Danish couple in the 1950s and an Irish man arriving on a Business Skills visa in the 1980s.	The diaries are significant in documenting different migrant experiences and their associations with various programs used to accept migrants and refugees. The diaries are deeply personal reminders of the experiences of people who left their homelands to become members of the Australian community.
Costume Collection	Comprises of over 2,100 items of costume from Australia and around the world, the collection includes children's wear, evening dress, menswear, underwear, wedding clothes, working clothes, swimwear, hats, shoes and accessories. The Museum has a large collection of costume associated with national, regional, ethnic and religious groups.	This is the most wide-ranging collection of costume in the State. The provenance of many items is strong, which provides important records of the clothing and stories and lives of many South Australians. There are items of national significance, such as those relating to John McDouall Stuart and Dame Roma Mitchell, as well as significant sub-collections that have State significance, including the Gladys Sym Choon Collection, Jubilee 150 Collection and the Kiss Family Collection. Cultural costume is particularly strong in the collection and it includes costume from Britain, Northern Europe, Central and Eastern Europe, East Asia, the sub-continent, the Middle East and Africa. Collections of underwear are relatively rare because the items were not valued and preserved to the same extent as outerwear. The collection reflects fashion trends and historical attitudes towards women's bodies such as restraint and control of movement, divisions between private and public lives, the influence of feminist movements and concepts of health and body image.

Collection Overview: History SA - Migration Museum (continued)

Collection	Size	Highlights
Gladys Sym Choon Collection	Includes personal photographs of the Sym Choon family and promotional images for the family business, the China Gift Store that operated from 235A Rundle Street in Adelaide from 1924 to 1984.	John Sym Choon and So Yung Moon immigrated from China's Guangdong Province in the 1890s. Their four children, including third child Gladys Sym Choon, were born and educated in South Australia. Gladys was only 18 when she opened the China Gift Store in 1924 and sold napery, embroidery, fine textiles and ornaments. She was probably the youngest businesswoman in the State at the time and the first woman to import goods.
Badge Collection	Over 900 badges including relating to schools and education, fundraising and political activism.	The school badges reflect the patterns of migration and life in South Australia through the histories of its schools. It provides information on the settlement of large groups of people within particular cultural or religious traditions and on the creation of townships around industries such as mining. A highlight of the collection is badges relating to fundraising, of which Australian Red Cross Society form a large proportion. Acquired from a private collector in the mid-1980s, the majority of the badges date from 1914 to 1920.
Spinelli Collection	Features garments designed and manufactured by Adelaide luxury knitwear company Spinelli. The collection includes fabric samples, photographs, advertisements, brochures and catalogues documenting the history of the label. Oral histories conducted with Alessandra and Elena Spinelli are also included, providing insights into the company's history and success.	Elena and Sante Spinelli established the knitwear company in 1960 after they migrated to Australia from Italy in 1950. It employed large numbers of Italian migrants and operated for 46 years, during which time it built a national brand with a reputation for quality and design. The collection reflects the international fashion influences the company brought to Australia.



A silver salver made by Hunt & Roskell, London, which depicts events related to the financial crisis of 1851-53 in South Australia and recognises the work of George Tinline in preventing the financial collapse of the colony.

Artlab Australia

Artlab Australia is a recognised leader in the conservation of cultural collections, providing expert services for the preservation, care and management of the State's cultural collections. The centre works principally for and in partnership with the major collecting institutions and also supports community-held collections, whether nationally or internationally.

Artlab Australia's skilled conservators undertake stabilisation, repair and restoration of major artworks, ethnographic and historic artefacts, archival documents and records, large technology items and outdoor monuments.

The centre's services and programs also include disaster preparedness planning, deterioration prevention and research and analysis. Artlab Australia is committed to the development of conservation practice and the understanding of cultural artefacts and works of art.



01

01. *Crow, Possum and Dawn* (Yuendumu School Door)

This door is one in a series of 30 paintings executed by a group of elders in 1983 at the Yuendumu School, Northern Territory. The senior Warlpiri men chose to paint their Dreaming stories on the school doors as a way of teaching the Yuendumu schoolchildren about their culture. Over time the paintings have been damaged by the elements, natural wear and tear and graffiti. The South Australian Museum acquired the Yuendumu School Doors in the early 1990s and Artlab Australia's conservators set to work removing the graffiti and other accretions to restore the original images' visual integrity.

Paddy Japaljarri Stewart and Paddy Japaljarri Sims (Wartukurlangu Artists), Yuendumu, *Crow, Possum and Dawn*, 1983, acrylic on metal and wooden door



02

02. *Texas Downs*

The Art Gallery of South Australia recently acquired this painting. Its pigments are poorly adhered to the canvas and have suffered extensive cracking and loss. Artlab Australia carried out paint analysis using Fourier Transform Infra Red (FTIR) examination to determine the nature of the binding medium in order to assess the most appropriate and effective method of consolidating the paint layers to increase their longevity.

Queenie Mckenzie, Australia, c.1915 – 1998, Gija people, Western Australia, *Texas Downs*, 1993, Turkey Creek, Western Australia, natural pigments and bush gum on canvas, 86.0 x 119.0cm; Gift of the Art Gallery of South Australia Foundation 2012, Art Gallery of South Australia © Courtesy of the Queenie McKenzie estate, 2013



03

03. *St John the Baptist*

This polychrome sculpture was originally part of a larger altarpiece attributed to the circle of Spanish artist Alonso Berruguete. It had been restored several times in its long history, but these restorations had become unsightly and disfiguring. Artlab Australia removed them to reveal the original paint and gilding to consolidate cracks and damages.

Circle of Alonso Berruguete, Spain c1488–1561, *St John the Baptist*, c.1575, Palencia near Valladolid, paint, gold and gesso on wood, 110 x 87 x 24cm; Morgan Thomas Bequest Fund 1951, Art Gallery of South Australia

04. *Fugue*

This large-scale sculpture is one of the Art Gallery of South Australia's artworks installed in a public space. After its initial installation it required a program of maintenance by Artlab Australia to protect it and keep it in good condition. It also requires ongoing maintenance in the form of graffiti removal.

Greg Johns, Australia, born 1953, *Fugue*, 1997-98, Adelaide, corten steel, 475.00cm (approx); Gift of Sue Tweddell in memory of Ed Tweddell 2007, Art Gallery of South Australia



04

05. *Sir Donald Bradman's blazer*

This blazer is one of four held in the State Library of South Australia's Bradman Collection. Other clothing in the collection includes Bradman's 1948 'Baggy Green' and a pair of cricket boots worn by Bradman towards the end of his career. The collection began in the late 1960s and numbers approximately 142 items. Artlab Australia carried out work on the blazer to restore it to as-near-as-possible its original condition.

Sir Donald Bradman's blazer, 1955, State Library of South Australia



05

Art Gallery of South Australia. South Australian Museum. State Library of South Australia. Carrick Hill. History SA. Art Gallery of South Australia. South Australian Museum. State Library of South Australia. Carrick Hill. History SA. Art Gallery of South Australia. South Australian Museum. State Library of South Australia. Carrick Hill. History SA. Art Gallery of South Australia. South Australian Museum. State Library of South Australia. Carrick Hill. History SA.

Front cover:

01. detail: Naata Nungurrayi Australia, born c.1932, Pintupi people, Northern Territory/Western Australia, *Untitled*, 2007, Kintore, Northern Territory, synthetic polymer paint on linen, 152.5 x 183.5cm; Gift of Lesley Lynn in memory of her sister Margaret through the Art Gallery of South Australia Foundation 2009. Art Gallery of South Australia, © the artist, Licensed by Aboriginal Artists Agency, 2013

02. detail: Jacob Epstein, USA/Britain 1881–1959, *Mother and child*, 1911, bronze (brown patina). Carrick Hill Trust, The Hayward Bequest © Carrick Hill Trust

03. detail: Robert George Thomas, *Colonel William Light's Plan of Adelaide*, 1837, watercolour and ink. History SA

04. detail: Stanley Spencer, Great Britain 1891–1959, *Blue Iris*, 1938, oil on canvas, 40.4 x 50.9cm; Carrick Hill Trust, The Hayward Bequest © Carrick Hill Trust

05. Drawer of wallaby skulls from the South Australian Museum Mammals Collection

06. Shearer steam carriage, 1899, Mannum. History SA

07. Sir Douglas Mawson wearing his balaclava. South Australian Museum

08. detail: Tom Roberts, Australia 1856–1931, *A break away!*, 1891, Corowa, New South Wales and Melbourne, Victoria, oil on canvas, 137.2 x 168.1cm; Elder Bequest Fund 1899. Art Gallery of South Australia

09. detail: Camille Pissarro, France, 1830–1903, *Prairie à Éragny*, 1886, Éragny, France, oil on canvas, 59.4 x 73.0cm; Gift of the Gwinnett Family, James and Diana Ramsay Foundation, Roy and Marjory Edwards Bequest Fund, Margaret Olley Art Trust, Helen Bowden, Frank and Mary Choate, Peter and Pamela McKee, Emeritus Professor Anne Edwards AO, David and Pam McKee, and Members through the Art Gallery of South Australia Foundation Masterwork Appeal 2014. Art Gallery of South Australia

10. detail: Gladys Sym Choon skirt and jacket, silk satin, embroidered in couched gold and silver thread. History SA

11. *Dickinsonia costata* fossil specimen, around 550 million years old. South Australian Museum

12. *Ginger Meggs figure and box*, c.1940s Australia, plaster and cardboard, 22cm; Children's Literature Research Collection. Donated by Ms Valmai Hankel. State Library of South Australia

Back cover:

01. detail: Oak staircase in the Great Hall at Carrick Hill. Photograph: Mick Bradley

02. Backbones of a young fin whale, collected 2009 in South Australia. South Australian Museum

03. detail: Port Adelaide Lighthouse, first lit in 1869. History SA

04. detail: Ceremonial container (underside) from Central Australia. Catalogue number: A50633. South Australian Museum

05. detail: *Antiphonarium ad laudes vespere, et magnificat a nat. Dni N.J.C. usque ad octavam epiphanie*, 13th century, Italy, vellum, 57 x 39.5cm; Specials Collection. Friends of the State Library of South Australia donation

06. detail: Unknown photographer, *Sir Henry Ayers*, 1847 or 1848, Daguerreotype, 9.5 x 8 x 2cm; Photographic Collection. State Library of South Australia

07. detail: Stanley Spencer, Great Britain 1891–1959, *From the Artist's Window, Cookham 1938*, oil on canvas, 50.8 x 76.3cm; Carrick Hill Trust, The Hayward Bequest © Carrick Hill Trust

08. detail: *Star of Greece* figurehead, 1868, timber. History SA

09. Children's stick insect, *Tropidoderus childrenii*. South Australian Museum

10. detail: J.W. Waterhouse, Britain 1849–1917, *Circe Invidiosa*, 1892, London, oil on canvas, 180.7 x 87.4cm; South Australian Government Grant 1892. Art Gallery of South Australia

11. detail: Japan, Edo period 1615–1868, *Amida Nyorai*, c.1650, Kyoto, Japan, wood, colour, gold leaf, bronze, glass, 101.0cm (height); Elizabeth and Tom Hunter Fund 1997. Art Gallery of South Australia

12. South Australian Red Cross Information Bureau, Correspondence 1915–1920. South Australiana Collection. State Library of South Australia

01	02	03	04
05	06	07	08
09	10	11	12

