

**HERITAGE ASSESSMENT REPORT**

20 January 2026

**NAME:** Daweslee Cottage**PLACE:** 26559**ADDRESS:** Karna Country

231 Chandlers Hill Road, Aberfoyle Park SA 5159

Based on the information available to it, Heritage South Australia of the Department for Environment and Water presents this heritage assessment that considers the place does not satisfy any of the Section 16 of the *Heritage Places Act 1993*.



Southwestern elevation of Daweslee Cottage, 2025.

Source: DEW Files, 2025

**ASSESSMENT OF HERITAGE SIGNIFICANCE****Statement of Heritage Significance:**

As this place is not considered to satisfy any of the Section 16 criteria in the *Heritage Places Act 1993*, a Statement of Heritage Significance has not been prepared.

**Relevant South Australian Historical Themes**

## 4. Building Settlements, Towns and Cities

## 4.8. Making homes for South Australians

5. Developing South Australia's economies

5.10. Developing creative industries

**Comparability / Rarity / Representation**

Daweslee Cottage is associated with artists' studios, with picturesque architecture, and with the life and work of South Australian artist, Herbert Page Barringer (1885-1946). Each is considered in turn below.

**Artists' studios**

Works by South Australian artists document the cultural and artistic life of the State and contribute important visual records that capture the people and places associated with its history. As the location where creative and artistic works are typically produced, artists' studios present examples of working premises that may embody a practising artist's tradecraft or skill, comparable to premises occupied by skilled artisans, such as jewellers, weavers, farriers, or coopers.

Artist's studios in South Australia range from private home studios to artist-run cooperatives and access facilities. Many local councils also manage art studio and maker spaces. For more than fifty years, the Jam Factory, an Adelaide-based not-for-profit organisation now located at Adelaide's West End Creative Precinct, with a second site at Seppeltsfield, Barossa Valley, has provided studio space to artists and creatives, with a focus on developing the professional careers and skills of South Australian artists, craft practitioners, and designers.

Artists' studios may be constructed or adapted by the individual artist as a bespoke place in which to create art, with features and attributes suited to the particular requirements of their individual or collaborative art practice. Based on notable exemplars of artists' studios such as The Cedars and The Studio, Heysen Road, Verdun (SHP 13938), and the Former Jam Factory 167-169 Payneham Road, St Peters (LHP), artists' studios may feature the following characteristics:

- Large windows to admit light, with preference for a southern orientation to create diffused light, avoiding harsh glare or deep shadows;
- Large, flexible space, creating the possibility of a combined live/work space;
- High ceilings;
- Functional design to accommodate artistic creation, including noise and fumes;
- Secure premises; able to be locked, so completed works of art and work-in-progress can be left on-site.

Only one State Heritage Place (SHP) has been entered in the South Australian Heritage Register (the Register) due to its association with artists' studios, namely:

- The Cedars and The Studio, Heysen Road, Verdun (SHP 13938); confirmed 22 September 1994 under criterion (g); representing an artist's studio of high intactness and integrity, associated with South Australian artist, Hans Heysen

(1877-1968); the studio of Heysen's daughter,<sup>1</sup> modernist artist Nora Heysen (1911-2003), is also preserved under the listing, although it does not mention her.

There are SHPs entered in the Register that may have been used as artists' studios, for which the listing does not include this association as a part of the recognised heritage values of the SHP. Two examples are:

- Former Seaview Hotel, 13 Port Road, Port Willunga (SHP 14286), confirmed 4 March 1993, the hotel was the former residence of modernist artist Kathleen Sauerbier (1903-1991)<sup>2</sup> and is also associated with art patrons, Sir Edward and Ursula Hayward, and with Peg Dowie, sister of sculptor John Dowie.<sup>3</sup>
- Dwelling & Domestic Outbuilding, 21 Wearing Street, Port Noarlunga (SHP 11770), is also associated with Kathleen Sauerbier.



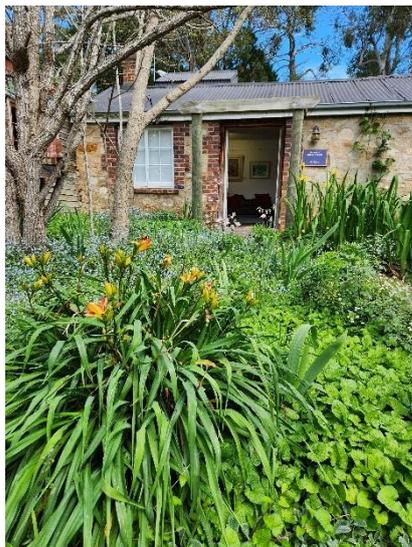
**Hans Heysen's Studio  
Dwelling ('The Cedars') & Hans  
Heysen's Studio SHP 13938**

Source: DEW Files, 2020



**Hans Heysen in his studio.**

Source: Harold Cazneaux, gelatin-silver photograph, Hahndorf, 1935; Art Gallery of South Australia



**Nora Heysen's Studio  
Dwelling ('The Cedars') & Hans  
Heysen's Studio SHP 13938**

Source: DEW Files, 2022



**Nora Heysen**

Source: F.A. Joyner, bromide photograph, linen-textured paper, Hahndorf, 1930; Art Gallery of South Australia



**Dwelling and Domestic Outbuilding  
(‘Sauerbier’s House’), SHP 11770**

Source: DEW Files, 1999

Selected unlisted artists' studios include:

- Floating Goose Studios (Adelaide);
- Gray Street Workshop (Thebarton);
- Fleurieu Arthouse (McLaren Vale);
- Dowie House (Dulwich; private residence);
- Pepper Street Arts Centre (Magill / City of Burnside);
- Coral Street Art Space - Tumbi Tjil-urmi Titi (Living Arts Centre) (Victor Harbor / City of Victor Harbor).

### **Picturesque architecture**

The picturesque was a European cultural aesthetic, emerging during the eighteenth century and reaching Australia during the nineteenth. It has been described, not as a recognised style of architecture, but as ‘a mode of visual perception, one based on the apparent fitness of a place, scene or object for inclusion in a picture’.<sup>4</sup> First defined in the 1780s by the Rev. William Gilpin, an English clergyman, artist, and travel writer, the picturesque has long been associated with ‘a cultured appreciation of landscape and ancient ruins.’<sup>5</sup>

To achieve picturesque character, early nineteenth-century architects and builders in South Australia applied decorative and ornamental elements to simple structures, often deriving these from plans and elevations published in architectural pattern-books. In the late nineteenth century, English Domestic Revival architects including C.F.A. Voysey promoted a revival of historical and vernacular architectural styles, including Tudor and Jacobean, that owed much to picturesque taste and which had a long-lasting influence on Australian domestic design.

Architectural elements which are considered to contribute to a picturesque aesthetic included:

- irregularity of plan;

- asymmetry, including asymmetric combinations of structural elements, like roof gables or chimneys;
- rustic materials, such as stone, rough-cast render or rubble (sometimes painted), and brick;
- cosmetic use of decorative elements, including fascias, barge boards, and non-structural half-timbering, often applied to gable ends as a decorative finish.

Picturesque effects were attempted within the context of a variety of recognised Australian domestic architectural styles, including Arts and Crafts, Federation, Queen Anne, and Old English/Tudor Revival. Examples produced include romantically-inspired cottages, decorated in an ornate manner (*cottage orné*), Tudor Revival villas, and Swiss-style 'chalets'.

The Waterfall Gully Kiosk (SHP 13675), designed by the firm of A.S. and F.H. Conrad and built in 1912,<sup>6</sup> is a strong example of picturesque architecture, and evidences the adaptation of a European-derived picturesque aesthetic to the local South Australian context. The Kiosk features rustic materials such as stone, brick, and timber to blend with the idiom of a national pleasure resort, while its decorative gables, crossed barge boards, and tower reveal a strong Germanic influence. Like many picturesque buildings, the Kiosk's use of materials is cosmetic rather than structural.

Another State Heritage Place which features picturesque architectural detailing is:

- Dwelling and Domestic Outbuilding – Stables (SHP 13510), North Adelaide, formerly known as 'Duncraig', a Victorian Tudor villa.

Local Heritage Places featuring picturesque elements include:

- Pemberton Cottages in Beulah Park (Nos 5-7 Mathilda Street and 15, 15a and 17 Union Street, LHPs, City of Burnside), built 1899-1900 by Edward A. Pemberton;
- 10 Stannington Avenue, Heathpool (LHP, City of Burnside), an Interwar Tudor.

Unlisted examples of picturesque architecture include:

- Former Gardener's Cottage, Forest Lodge (Aldgate), 1890, designed by Ernest Henry Bayer.

Picturesque aesthetics entered Australian landscape gardening with the publication of Thomas Shepherd's *Lectures in Landscape Gardening in Australia* (1836). However, it has been argued that, while the picturesque influenced European settlers' views of the Australian landscape from the earliest days of exploration and settlement, the creation of picturesque gardens as designed landscapes in Australia was rare.<sup>7</sup>

There are SHPs entered in the Register that include picturesque elements, for which the listing does not include this association as a part of the recognised heritage values of the SHP. An example is:

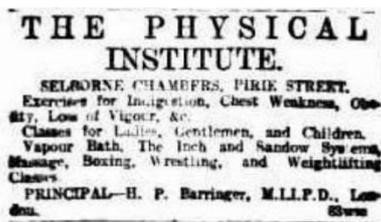
- Western fountain, Palmhouse (SHP 10850), part of Schomburgk's original design for the interior, built in the style of a rustic rockery.<sup>8</sup>

An unlisted example of picturesque garden architecture in South Australia is:

- The Barber Shop Rotunda, Adelaide Botanic Gardens (1893), an 'oriental' pavilion added under the directorship of Maurice Holtze<sup>9</sup> to complement the existing 'oriental'-style beds of what was then a rose garden (later the Italianate Garden, and now the Mediterranean Garden).<sup>10</sup>

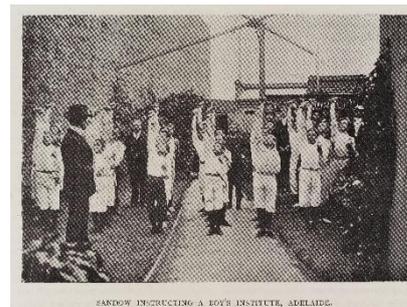
### Herbert Page Barringer

Herbert Page Barringer (b.22/11/1886, d.12/08/1946) was a self-taught artist,<sup>11</sup> known for his landscape paintings, which he exhibited mainly at the Royal South Australian Society of Arts.<sup>12</sup> His art is mostly traditional in style<sup>13</sup> and bears the strong influence of Hans Heysen, often portraying eucalyptus trees and South Australian rural scenes. For much of his life, Barringer earned a living as an exercise and gymnastics instructor, offering a range of 'physical culture' classes at the Physical Institute, a gymnasium he founded and managed at Selborne Chambers at 27 Pirie Street (now demolished) from 1910-1914.<sup>14</sup>



**Advertisement for the Physical Institute, Adelaide. Note that Barringer's Institute offered 'the Inch and Sandow Systems,' referring to the physical culture training systems of Thomas Inch and Eugen Sandow.**

Source: Register, 9 June 1909, p.2.



**'Sandow Instructing a Boy's Institute, Adelaide'. This photograph shows the famous bodybuilder, Eugen Sandow, during his Adelaide visit, c.1904. On his Australian tour, Sandow also ran training classes for the Metropolitan Fire Brigade in Perth and Bendigo Police.**

Source: Photo taken from Sandow's Magazine of Physical Culture, L0035265, Wellcome Collection, Wellcome Trust, UK, <https://wellcomecollection.org/works/cpfwhryk>.

Barringer was an enthusiastic outdoorsman, who enjoyed long hikes and bush camping trips to sketch and paint, including in his self-built caravan.<sup>15</sup> An aviation hobbyist and environmental advocate, he engaged in local protests against military service, led by the pacifist and anti-conscription activist coalition, the Peace Alliance. He married twice: firstly in 1910, to the artist, Gwendoline (Gwen) L'Avence Adamson Barringer, who divorced him in 1937, and secondly in 1938, to Marjorie Alison Barringer (née Mildred).

In December 1939, following his second marriage, Barringer purchased the land on which Daweslee Cottage now sits. Barringer presumably used Daweslee Cottage as a Hills retreat; at the time of his early death in 1946, at the age of 59, his address was given as 7 Sturt Street, St Leonards (near present-day Glenelg).<sup>16</sup> Two memorial exhibitions of his art were organised in Adelaide at the Royal SA Society of Arts, in 1946 and 1954. Reviewing the second exhibition, critic Ivor Francis wrote: '[Here] was an artist of very considerable promise whose life was cut short at the most interesting moment of his development [...] His are not fairy-tale gum trees [...] Like the sky and surrounding landscape, they have been seen, felt, and experienced.'<sup>17</sup>

A State Heritage Place associated with Herbert Page Barringer is:

- Former Institute Building (SHP 10856), home to the Royal South Australian Society of Arts, where Barringer regularly exhibited, and of which he became an Associate in 1930.

**Assessment against Criteria under Section 16(1) of the *Heritage Places Act 1993*. All Criteria have been assessed using the *Guidelines for Interpreting State Heritage Places* (approved by the South Australian Heritage Council on 14 March 2024).**

**(a) it demonstrates important aspects of the evolution or pattern of the State's history.**

Daweslee Cottage is associated with the historic theme Building Settlements, Towns and Cities and its subtheme Making homes for South Australians; and the theme Developing South Australia's economies and its subtheme Developing creative industries. Each theme is considered in turn.

The dwelling at 231 Chandlers Hill Road, known as Daweslee Cottage, is broadly associated with the history of housing in Adelaide. The postwar housing boom is an important historical theme and Daweslee Cottage was constructed in the mid-to late-1940s, during the earliest stage of Adelaide's suburban expansion. At the time of its construction, Daweslee Cottage existed at the edge of the metropolitan railway's commuter catchment and it was not until the 1960s, when growing affluence made private motor transport accessible, that the area began to be subdivided and developed more intensively.

While Daweslee Cottage was built as a result of postwar suburban expansion, it is one of many such dwellings constructed in South Australia during this period. There is no evidence to suggest that it demonstrates a strong and direct association with the evolution or pattern of this aspect of the State's history.

Daweslee Cottage is broadly associated with the theme of creative industries and their development in South Australia. Many South Australian artists, both historical and contemporary, have used public and private studio spaces to create artwork for public exhibitions, private commissions, and sales. While private studio spaces are not typically open to the public, clients, gallerists, journalists, and other agents involved in the curation, reviewing, marketing, and sale of art may visit studios to view work, to interview artists, or to conclude sales and gallery acquisitions. In this way, artists' studios

have contributed to South Australian artists' participation in national conversations and discourse about the arts and culture, to the dissemination of knowledge about South Australian art and artists and to the development of local and national markets for South Australian art.

Between 1939 and 1946, the property on which Daweslee Cottage stands was owned by the South Australian artist and physical culture instructor, Herbert Page Barringer. Barringer exhibited works of art in individual and group art exhibitions in Adelaide during the 1930s and into the 1940s, mainly at the Royal Society of Arts. Daweslee Cottage, Barringer's private residence, is likely to have been used by him as an artist's studio, but only circumstantial evidence exists to confirm this, while the building contains no trace of his occupation. Barringer is not known to have obtained private gallery representation, and no evidence exists to suggest that he opened Daweslee Cottage to visits by third parties connected with the arts and creative industries. Barringer's sales of artworks were conducted through his public exhibitions, mostly held at the RSA's gallery on North Terrace. No evidence has been found to suggest that Daweslee Cottage has a strong association with the development of the South Australian art market or the creative industries in this State.

It is recommended that the nominated place **does not satisfy** criterion (a).

**(b) it has rare, uncommon or endangered qualities that are of cultural significance.**

Daweslee Cottage is one of many postwar homes that have been built in South Australia, including by artists. While postwar homes played a role in the development of South Australia in the decades after the Second World War as a base for individuals to raise families, to work, to socialise, to engage in hobbies and interests and to provide a venue for meetings of individuals with a common cause, they are not rare or uncommon. Nor do they represent a type of land use, social custom, industrial process or way of life that is endangered of becoming lost. Thousands of comparably sized postwar homes exist across South Australia.

Artist's studios are of cultural significance to South Australia for the insights they give into artist's art-making practices and ways of working: including their artistic inspirations, preferred media, social and family relationships, and lifestyles.

However, artist's studios are not rare, uncommon, or endangered in South Australia. Artists continue to occupy and to create studio spaces for making art across all parts of the State, as evidenced by the number of artist's studios opened to the public annually in August, as part of the South Australian Living Artist's (SALA) Festival.<sup>18</sup> The opening in 2013 of the Jam Factory's second site at the Seppeltsfield estate, in the Barossa Valley, testifies to the ongoing success of the Jam Factory's studio-based model for supporting South Australian craft and design.<sup>19</sup>

It is recommended that the nominated place **does not satisfy** criterion (b).

**(c) it may yield information that will contribute to an understanding of the State's history, including its natural history.**

There is no evidence to suggest that Daweslee Cottage will provide, or demonstrate a likelihood of providing, tangible evidence that will significantly contribute to an understanding of the history of South Australia beyond what is readily available. Daweslee Cottage is well documented with a range of evidence from a variety of sources, including, but not limited to, drawn plans, builder's specifications, photographs, and oral history sources.

It is recommended that the nominated place **does not satisfy** criterion (c).

**(d) it is an outstanding representative of a particular class of places of cultural significance.**

Daweslee Cottage is associated with the class of place known as artists' studios. Artists' studios are culturally significant to South Australia as they demonstrate sites of creative and artistic production, as well as the cultural, intellectual, and social lives of individuals who have contributed to cultural life in the State.

Daweslee Cottage is likely to have once been used as an artist's studio. Herbert Page Barringer, an artist and physical culture instructor, owned Daweslee Cottage between 1939 and 1946. However, the cottage has since been extensively rebuilt and renovated, resulting in substantial alterations to the building's original fabric, reducing its integrity. The dwelling only has one remnant characteristic that could potentially associate the building with its use by Barringer as an artist's studio: the roof window facing south-west, which admits light into the building. The dwelling contains neither finished artworks or preparatory studies by Barringer; art materials or models used by him; nor any personal objects or mementoes of Barringer's that could testify to his occupancy. When compared to the Cedars and The Studio, (SHP 13938), artist Hans Heysen's former house and studio, which demonstrates multiple characteristics of the class of place artist's studios, Daweslee Cottage is not considered to be an outstanding representative of its class.

It is recommended that the nominated place **does not satisfy** criterion (d).

**(e) it demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particular construction techniques or design characteristics.**

Daweslee Cottage's form and detailing derive from the 'picturesque' in domestic architecture.

Daweslee Cottage is not considered to be an outstanding example of picturesque architecture. Picturesque elements in its style of construction, such as the decorative bargeboards, pitched roof, and the living room's exposed stone fireplace and surround, can be found in many interwar Old English / Tudor-style dwellings across South Australia. Moreover, Daweslee Cottage's comprehensive renovation in the mid-1980s has made it difficult to distinguish old and new built fabric.

The construction of Daweslee Cottage incorporates some materials associated with South Australian railway transport. These include a rail (or tram) carriage, which has

been repurposed as an additional living space attached to the main house; and railway sleepers, which are used decoratively in the main living room as shelving, a mantelpiece, and possibly, as structural supports. It is reported that these materials came from the former Reynella train station, a station on the former Willunga railway line to Adelaide, which operated until 1969, and which was dismantled in 1971. It has not been possible to confirm the origin of the railway materials, nor the exact date at which they were first incorporated (said to have occurred after the death of Herbert Page Barringer in 1946, during the period of ownership of Dorothy Aileen Bleby).

As a dwelling, Daweslee Cottage is not unique in its incorporation of railway materials. There are many examples of former South Australian railway carriages which have been adapted as accommodation,<sup>20</sup> and many of these are preserved with much more of their original features and detailing than is present at Daweslee Cottage. The railway materials extant at Daweslee Cottage cannot be said to tell the story of South Australian Railways, the growth and decay of the suburban rail transport network, or the Willunga Line, in any meaningful way, and their use does not demonstrate a high degree of creative, aesthetic or technical accomplishment.

It is recommended that the nominated place **does not satisfy** criterion (e).

**(f) it has strong cultural or spiritual association for the community or a group within it.**

During the period of Herbert Page Barringer's ownership, Daweslee Cottage was occupied as a private home. While Daweslee Cottage may have associations with its previous owners and their families, and while neighbours may have been aware that Barringer was an artist, there is no evidence to indicate that the place has strong cultural or spiritual associations for a community or group that would resonate broadly within South Australia.

It is recommended that the nominated place **does not satisfy** criterion (f).

**(g) it has a special association with the life or work of a person or organisation or an event of historical importance.**

Daweslee Cottage is associated with Herbert Page Barringer, an artist, physical culture instructor and amateur aviation enthusiast. Based on positive critical reactions to exhibitions held during his lifetime and two memorial exhibitions held following his death in 1946, Barringer received praise as a talented South Australian artist from the 1930s into the 1950s. Barringer was admitted as an Associate of the Royal South Australian Society of Arts and regularly exhibited there in both solo and group exhibitions. As an artist Herbert has been eclipsed by his first wife Gwen Barringer and his work and contribution to the development of art in South Australia has not yet been the subject of critical academic or curatorial review. While in the future it is possible he may be found to have made an important contribution to South Australian art there is not yet sufficient evidence to demonstrate his importance at the State level.

Barringer owned and used Daweslee Cottage as a base to create art during his period of ownership of the property from 1939 to 1946. However, there is only

circumstantial evidence that he used Daweslee Cottage specifically as an artists' studio. Barringer's art appears to have been based on the practice of drawing 'from life', directly before the motif, with a marked preference for sketching out-of-doors. His preferred artistic media were pencil, crayon, and watercolour, which are simple, spontaneous media that do not require prolonged periods of waiting or involve complex construction with multiple layers of paint. Barringer's main art practice was not dependent on a studio setting. Barringer is known to have expanded his repertoire of materials towards the end of his life, but further research would be needed to make more definitive claims about a possible evolution of his art practice towards a studio-based model.

Barringer's association with the Royal SA Society of Arts, of which he was an Associate, and where his work was regularly exhibited, suggests that the Former Institute Building (SHP 10856) may represent a closer and more enduring association with Barringer's art than Daweslee Cottage.

It is recommended that the nominated place **does not satisfy** criterion (g) for its association with Herbert Page Barringer.

Daweslee Cottage is built on land previously owned by Christian Sauerbier a member of the pioneering Sauerbier family. The Sauerbiers were farmers, landowners, and prominent members of the local community, who were closely involved in the development of agriculture and commerce in Happy Valley and the surrounding district. The family patriarch, Christian Sauerbier, was one of the first owners of Section 260, the land on which Daweslee Cottage was subsequently built. However, Daweslee Cottage retains no traces of the Sauerbier family's ownership and/or use of the land on which it was built, or of nineteenth-century colonial occupation and agricultural development in this area. It has been suggested that material from a pre-existing cottage was incorporated into the construction of Daweslee Cottage. However, Daweslee Cottage has been altered and added to many times over the course of its life, and as is documented in a building inspection report from the 1990s, the dwelling retains little original built fabric.

It is recommended that the nominated place **does not satisfy** criterion (g) for its association with Christian Sauerbier and the Sauerbier family.

### PHYSICAL DESCRIPTION

Daweslee Cottage is a small, rustic cottage angled on its site to face south-west. It is rectangular in plan with a steeply-pitched gable roof clad in corrugated, galvanised metal. A short flight of internal stairs leads to a second-storey attic room, set under the eaves, with views over Happy Valley Reservoir. A decommissioned South Australian Railways carriage has been incorporated into the cottage to expand the living area.

Additional features include:

- timber finials to portico and western end of gable roof
- a large, dormer skylight to the south-western elevation

- walls of cement render on panels of wire mesh, set on a base of sandstone rubble
- timber battens applied externally to the cement walls, simulating the appearance of half-timbered construction, common to interwar Old English/Tudor Revival-style buildings
- chimney at the southern end of the main living room, of rendered sandstone rubble, with an internal half-wall and fireplace constructed of the same sandstone rubble
- porticoed entrance
- external deck
- built-in shelving in the living room, and a fireplace mantel shelf, built of Jarrah railway sleepers.

The cottage has been progressively added to over time, and it is difficult to distinguish original fabric from later elements. The original portion of the cottage was reportedly constructed around 1900, with renovations by successive owners occurring around 1939 and again in 1949; no remnants of the original c.1900 structure are visible and the fabric of the cottage as it stands today has low integrity. Daweslee Cottage was comprehensively renovated and rebuilt around 1991.<sup>21</sup> The windows, timber roof frame of exposed logs, timber roof lining to the main living area, flooring, kitchen, and bathrooms were replaced at this time; the interior stonework, including exposed wall footings and the chimney breast and feature half-wall, with jarrah mantelpiece, was also rebuilt.

## HISTORY

### **Kaurna Country and European Settlement of Onkaparinga**

The area now known as the City of Onkaparinga sits within the traditional lands of the Kaurna people of the Adelaide Plains. For millenia, the people of the Kaurna Nation practised their traditional way of life, which included fishing and harvesting along the south coast of the Fleurieu Peninsula, and camping near the mouth of the Onkaparinga River. The Kaurna practised a pattern of seasonal migration, moving along traditional river pathways from the coast to the foothills to seek shelter during the winter months. The name Onkaparinga comes from the traditional Aboriginal place name Ngankiparinga, meaning 'women's river place'.<sup>22</sup>

After Colonel William Light's survey of 1837, the colonial settlement of the greater Adelaide area began in earnest and the Kaurna became increasingly dispossessed. As colonial development progressed active relocation of Aboriginal people away from Adelaide in the latter half of the nineteenth century became government policy. Despite this Kaurna have retained an ongoing connection to country and culture.<sup>23</sup> Records suggest that Kaurna people began returning to Adelaide in significant numbers from the 1950s and since then have been engaged in a process of reasserting their ongoing relationship with and on country and 'reclaiming their cultural and linguistic heritage.'<sup>24</sup>

In 1839, John Wingate McLaren led a survey party which ultimately established Districts B, C, and D in the area south of O'Halloran Hill.<sup>25</sup> The McLaren survey and its deposited plan, mapped in 1840,<sup>26</sup> enabled the sale of land in the Happy Valley district and surrounds to prospective colonists.

The first purchaser of the land parcel that would become Section 260 within the Hundred of Noarlunga was Thomas Hinckley.<sup>27</sup> Hinckley, who had been articled to engineer Isambard Kingdom Brunel in Britain prior to his arrival in South Australia,<sup>28</sup> purchased approximately one hundred and thirty acres on 6<sup>th</sup> January 1848. Following his arrival at Port Adelaide in 1849, he was appointed Surveyor to the Noarlunga Road Board.<sup>29</sup> Hinckley had a long and varied career as a surveyor, gold prospector, engineer, building contractor, and farmer in South Australia, Victoria and New South Wales, ultimately settling in Naracoorte in the colony's South East.<sup>30</sup>

On 23 November 1870, farmer Bannister Booth bought the land, described on the title as 'one hundred and thirty acres or thereabouts', from Hinckley, together with a further parcel of 80 acres in the district (Section 615).<sup>31</sup> As the inclusion of the phrase 'or thereabouts' indicates, the original land survey in the deposited plan had not been exact; the map drawn states, 'No satisfactory data for Line A' and 'Sec. 615 not drawn to scale'. The land parcel would be re-surveyed and its boundaries re-defined in 1924.

German farmer Christian Sauerbier, who first purchased land in the area in the 1850s,<sup>32</sup> added Section 260 to his extensive landholding on 26 July 1873.<sup>33</sup> In around 1870, the Sauerbiers had James Threadgold build a substantial homestead at their farming complex (LHP 274, City of Onkaparinga, formerly known as 'Aberfoyle'),<sup>34</sup> sited on the land parcel adjoining Section 260.<sup>35</sup> On the death of Christian Sauerbier, Section 260 was inherited by his sons and transferred into the name of the eldest, John Christian Sauerbier.<sup>36</sup> J.C. Sauerbier changed his name to John Chris Aberfoyle in 1917 to avoid anti-German community sentiment in wartime; the suburb of Aberfoyle Park was subsequently named after him.<sup>37</sup>

Residential development came relatively late to the district, with its rural character persisting in part due to a lack of road infrastructure and to the ongoing agricultural use of land.<sup>38</sup> With increasing car ownership in the years after the Second World War and the rapid growth of the Adelaide metropolitan area, the lots along Chandlers Hill Road were gradually subdivided, and the area to the east of Happy Valley Reservoir was absorbed within Adelaide's suburban perimeter.

### **Herbert Page Barringer**

Herbert Page Barringer was a physical culture instructor and artist, described by one critic as 'a curious mix of materialist and poet.'<sup>39</sup> The second son<sup>40</sup> of Leonard Barringer, a department store sales manager,<sup>41</sup> and his wife Fanny (née Page), Barringer was born at his family home at Stanley Street, North Adelaide.<sup>42</sup> His father's early death from pneumonia when he [Herbert] was eight years old left his widow with five children to support,<sup>43</sup> ranging in age from fourteen to one. Following his elder brother, Robert, Herbert was initially enrolled at Whinham College, North Adelaide,<sup>44</sup>

founded as North Adelaide Grammar School.<sup>45</sup> However, following the death in 1884 of its founder, Robert Whinham, the College had entered a period of decline, and in 1898, it was closed down.<sup>46</sup> Fanny Barringer enrolled Herbert and her younger sons at Sturt Street Primary School.<sup>47</sup> Herbert left school in July 1901, having passed compulsory fourth form examinations the previous winter; at the age of fourteen, he was working.<sup>48</sup>

Barringer developed a career as a physical culture instructor. In 1908, he announced his intention of offering physical culture classes in Adelaide, and he operated a gymnasium, the Physical Institute, in Pirie Street, Adelaide, between 1910-1914.<sup>49</sup> 'Physical culture' was an international health, exercise, and wellbeing movement focused on gymnastics and weightlifting, which emerged in the 1880s and expanded its audience in the 1910s-30s.<sup>50</sup> It encompassed a range of pedagogical systems and beliefs about physical and mental health. In trade advertising, Barringer spruiked his membership of a London physical culture institute [I.I.P.D.], probably the Müller Institute, founded by Jørgen Peter Müller, whose best-selling book *Mit System* [My System] (originally published in 1904, and translated into English in 1905) reached an international audience during the early twentieth century.<sup>51</sup>

Barringer enjoyed regular camping and hiking expeditions in the Australian bush; physical culture enthusiasts were encouraged to seek fresh air and sunlight.<sup>52</sup> To aid sketching trips, he designed and built a light folding easel, which could be 'tilted so that the picture is perfectly flat, and can dry without running.'<sup>53</sup> An aviation enthusiast, Barringer is reported to have made the first piloted glider flight in South Australia,<sup>54</sup> and also built his own glider, which he flew near his property at Magill.<sup>55</sup> Like his father before him,<sup>56</sup> Barringer wrote a number of letters to the editor<sup>57</sup> on topics including environmental preservation.<sup>58</sup> He married twice, firstly in 1910,<sup>59</sup> to the artist, Gwendoline (Gwen) L'Avence Adamson Barringer, who divorced him in 1937,<sup>60</sup> and secondly in 1938, to Marjorie Allison Barringer (née Mildred).<sup>61</sup> Neither marriage produced children.<sup>62</sup>

Likely, Barringer's interest in art was inspired by his sister, Ethel Barringer, and by his first wife, Gwen Barringer; both women were formally trained artists and art teachers. Gwen Barringer was to achieve wide acclaim for her painting in South Australia and interstate within her lifetime<sup>63</sup>; during her married years, she publicly acknowledged her husband's support and encouragement for her art.<sup>64</sup> Ethel Barringer and Gwen Barringer were closely involved with the Society of Arts in Adelaide, which Herbert Barringer also joined. In addition to her formal studies at Adelaide's School of Design, Painting and Technical Arts,<sup>65</sup> Gwen Barringer studied 'for some months' with Hans Heysen,<sup>66</sup> whose accomplished landscape paintings of rural and outback scenes did much to promote public appreciation of South Australia's natural environment. It is likely that his wife's extended contact with Heysen also gave Herbert Barringer the opportunity to study Heysen's work at close hand.

In 1910, Barringer instructed local architect F.G. Goss to design a house for the couple at Magill.<sup>67</sup> Goss was a minor local practitioner, whose architectural commissions were supplemented by various side businesses and by his production and sale of

architectural pattern books.<sup>68</sup> Gwen created a cottage garden, which became a subject for her painting,<sup>69</sup> and Herbert had access to space to pursue his passion for aviation.

There is little evidence that Herbert Barringer was much interested in politics, but he appears to have held pacifist views, likely influenced by his sister, Ethel Barringer who in addition to working as an artist and art teacher was a Socialist activist.<sup>70</sup> The passage of the national *Defence Act 1909* mandated compulsory military training for all Australian males aged 12-26, and came into force from July 1911.<sup>71</sup> Conscientious objectors were not exempt. In South Australia, enforcement of the Act generated local protest actions across a broad spectrum of society.<sup>72</sup> Herbert Barringer presided at a meeting of the anti-conscription activist coalition, the Peace Alliance, on 28 October 1915, at which William Jethro Brown was the guest speaker, held at the A.W.U. Buildings in Flinders Street.<sup>73</sup>

It is not known whether Barringer registered for compulsory military training.<sup>74</sup> Prosecutions under the scheme began in 1911, and penalties for those who failed to register were harsh.<sup>75</sup> Given Barringer's anti-conscription leanings, it is possible—though not proven—that he was a conscientious objector, who may have been fined and/or imprisoned. In 1911, Selborne Chambers, the building containing Barringer's physical culture gymnasium, had been chosen as the location for the Headquarters of the Commonwealth Military Forces in South Australia.<sup>76</sup> The situation for Barringer could have been awkward, and the military presence at Selborne Chambers may have contributed to his decision to close the Physical Institute sometime between 1914 and 1915<sup>77</sup>; paradoxically, the war may have provided him with new opportunities to teach physical culture skills.<sup>78</sup>

By 1916, the Barringers had moved to the country, renting an acreage near Verdun, with Hans Heysen as their neighbour. A pamphlet with text by Barringer, *The Mystery of the Bush* (1916), illustrated by Gwen Barringer, evokes his love of Australian nature and, especially, the eucalypt known as the 'white gum'. In it, Barringer praises artist Hans Heysen as 'the man who first saw and gave us some understanding of the beauties of this glorious tree'.<sup>79</sup> Heysen stood as something of a mentor to him. In 1932, on Heysen's recommendation, Barringer received a special prize from the Society of Arts for his collection of watercolour landscapes.<sup>80</sup>

However, frequent commuting between Adelaide and the Hills eventually became inconvenient, and in 1920, Herbert and Gwen re-established a base in Adelaide, building a home in Walkerville<sup>81</sup> on a riverside plot purchased by Gwen. Gwen Barringer was the granddaughter of an agricultural implements manufacturer, one of Adelaide's 'old colonists',<sup>82</sup> and with the income from her exhibition sales, the Barringers could afford to build a comfortable home, including a studio for Gwen. It was described in the local press as 'an uncommon and artistic bungalow.'<sup>83</sup>

The Barringers continued to visit rural areas regularly to sketch and paint, often staying on Gwen's property on the Onkaparinga River, a ten-acre bush block spanning the Hundreds of Noarlunga and Kuitpo, which she had purchased in October 1917 and

held until November 1928.<sup>84</sup> Gwen Barringer's artistic repertoire rapidly expanded to include urban and industrial scenes, including images of Sydney, and her new work continued to receive critical acclaim and strong sales. By 1928, Gwen Barringer had gained representation from a leading private gallery in Melbourne, The Sedon Galleries.<sup>85</sup> Herbert Barringer continued to exhibit his own work in South Australia, at the Society of Arts, of which he was elected an associate in 1930.<sup>86</sup> However, Herbert Barringer did not achieve the same national profile and financial success as his wife, who had been a Fellow of the Society since 1912.<sup>87</sup>

In 1927, the Barringers travelled to Europe, spending eighteen months visiting Italy, France, England and Scotland; after their return to Australia, Gwen and Herbert each exhibited new work based on their travels.<sup>88</sup> After the Barringers separated, in around 1930, Herbert Barringer moved back to the Hills on a more permanent basis, purchasing land at Gumeracha in 1931.<sup>89</sup> Unfortunately, Barringer lost everything in the Gumeracha fire of January 1939, when his house and studio were burnt to the ground,<sup>90</sup> including a collection of works he had prepared for a forthcoming exhibition.<sup>91</sup>

Barringer remarried in 1938.<sup>92</sup> In 1939, he purchased an acre of land in a portion of Section 260 in the Hundred of Noarlunga.<sup>93</sup> The site sits at the edge of rural farmland, with views over Happy Valley Reservoir, around six kilometres from the former rail station at Happy Valley. It was the first of two land parcels he would purchase in the district.<sup>94</sup> Barringer built the cottage now known as Daweslee Cottage, reportedly naming it 'Fiona' [Gaelic for 'white' or 'fair']. Barringer died in 1946, at the age of 59,<sup>95</sup> leaving his property to his widow, Marjorie.<sup>96</sup> The early deaths of his father (age 51), sister Ethel (age 41), and younger brother, Gilbert (age 50) suggest that a genetic component may have contributed to his early passing. His remains were cremated at West Terrace Cemetery.<sup>97</sup>

## Chronology

### Year Event

- 1848 **Thomas Hinckley purchases the land parcel within the Hundred of Noarlunga that would become Section 260.** He is the first European settler to own the surveyed land, selling to Bannister Booth in 1870.
- 1873 **Christian Sauerbier purchases Section 260 from Bannister Booth.**
- 1886 Birth of Herbert Page Barringer (22 November) in North Adelaide, S.A., second son of Leonard Barringer (Manager, Furnishing Department, Messrs J. Marshall & Co.) and Fanny Page (of Sussex, England).
- 1908 Barringer announces his intention of offering physical culture classes in Adelaide.
- 1910 Barringer marries Gwendoline (Gwen) L'Avence Adamson at Christ Church, North Adelaide, on 18 November. The bride's family also live at North Adelaide, on Strangways Terrace.

- Barringer instructs architect F.G. Goss to design a house for the couple at Magill; tenders are called in August.
- 1911 1 January: *Commonwealth Defence Act 1911 (Cth)* is assented, introducing compulsory military training (Universal Service Scheme) for men aged 12-26.
- 1912 Hans Heysen purchases the property known as The Cedars and moves there.  
21 October: a public meeting is held at Adelaide Town Hall on, called by Mayor Lavingdon Bonython to consider the Defence Act, in response to a petition in opposition that had attracted 120 signatories. The Town Hall is packed with supporters and opponents.  
The Australian Freedom League, which opposes compulsory training and militarism, is formed in Adelaide, at a meeting at the Friends Meeting House (Quakers). Ethel Barringer attends and ensures that Socialists (such as herself) are welcome in the new League.  
Barringer, then living at Magill, writes to the editor of the *Register* to express his concern that the acquisition of Morialta Gorge as a nature reserve will result in inappropriate development. He pleads for Morialta to remain 'in its natural state'.
- 1911-1915 Ethel Barringer is very active in Adelaide's artistic community and in peace activism. Ethel exhibited multiple works in diverse media (carved timber furniture, china painting, art jewellery) in group shows, including at the Adelaide School of Art and the Adelaide Art Club.
- 1914 First World War commences. A successful Melbourne exhibition by Gwen Barringer attracts positive reviews in national magazines, including the *Bulletin*.
- 1916** Defeat of the first national referendum, in August, proposing the introduction of conscription. SA votes in the majority against conscription (57.6%); there is a large 'No' vote in German-settled areas.  
**Barringer publishes *The Mystery of the Bush*, a short essay on his love of the Australian bush environment, with illustrations by Gwen Barringer.**
- 1917 Defeat of the second national referendum on conscription (December).
- 1921 Following the death of Barringer's mother, Fanny Barringer, in July 1920, solicitors are instructed to sell the family home and its neighbouring property at Stanley Street.
- 1923 Gwen Barringer has success interstate, with a group show at the Society of Artists in Sydney and a solo show in Melbourne. Her Melbourne exhibition is described by the *Bulletin* as 'frequently hidden three-deep' by spectators.<sup>98</sup> The *Bulletin* journalist writes that 'all her best out-door work has been done in the Mount Lofty ranges and, later, on the Onkaparinga River, where her husband has a snug nest.'<sup>99</sup>

- 1925 A caravan built by Barringer and used by the Barringers for sketching tours in rural locations is photographed for a local newspaper. Gwen Barringer exhibits with the Australian Watercolour Institute in Sydney.  
H.P. Barringer wins a poster design competition organised by the Chamber of Manufactures for its All-Australia Exhibition.<sup>100</sup>
- 1927 Gwendoline Barringer visits Europe for eighteen months. HPB accompanies her.
- 1928 Gwendoline Barringer's exhibition in Adelaide raises £1,000 in sales. This was the second highest earnings realised by an Australian woman artist at that time.<sup>101</sup>
- 1930 Gwendoline's Barringer's petition to divorce Barringer, on grounds of habitual cruelty, is unsuccessful.
- 1931 Gwen Barringer spends some months in Sydney. On her return, she stays with her mother, Mrs A. Adamson, in Medindie.
- 1935 Barringer holds his first solo exhibition of paintings (in oil, watercolour and pastel) and hand-made garden jars, at the Society of Arts Gallery, North Terrace. A review notes that 'he lives at Gumeracha, where he finds much subject matter for his watercolour paintings'.<sup>102</sup>
- 1937 Gwendoline Barringer divorces Barringer on ground of desertion (decree nisi granted July 1937).**
- 1938 Barringer marries Marjorie Alison Barringer (née Mildred).
- 1939 January: the Barringers' home near Verdun is burnt to the ground in the Gumeracha fires.**  
3 September: Prime Minister Robert Menzies announces Australia's involvement in the Second World War.  
**20 December: H.P. Barringer purchases an acre of land in a portion of Section 260 in the Hundred of Noarlunga.** Barringer reportedly names the cottage 'Fiona.'
- 1944 Barringer purchases an additional block of land in the district.
- 1946 Death of H.P. Barringer (12 August). Barringer leaves the property to his second wife, Marjorie Alison Barringer. Probate is granted on 2 October.**
- 1947 The property is registered in the name of Marjorie Alison Barringer on 15 April; she holds it for two months before selling.**
- 1949 Having changed hands a couple of times, the property is purchased by Dorothy Aileen Bleby on 25 March; she immediately mortgages it to James Burton Ayliffe.** Dorothy Bleby makes changes to the existing cottage, extending it with a decommissioned South Australian Railways carriage. The mortgage is discharged in 1956.
- 1956- The property passes through several owners.  
1991

**1991 New owners purchase the property, renaming it 'Daweslee'. They commission a comprehensive renovation that results in the rebuilding of much of the cottage's original structure.**

1994 Daweslee Cottage is sold, and the land parcel it sits on is subdivided.

2021 The current owners purchase Daweslee Cottage.

## References

### Books and Chapters

- Barringer, H.P. *The Mystery of the Bush*. Illustrated by Gwen Barringer. Adelaide: Hussey & Gillingham, Ptr., 1916.
- Bird, Louise. *Russell S. Ellis: Pioneer Modernist Architect*. Adelaide: Architecture Museum/University of South Australia, 2007.
- Gara, Tom. 'The Aboriginal Presence in Adelaide, 1860s-1960s: From exclusion to assimilation' in *Colonialism and its Aftermath: A History of Aboriginal South Australia*, Peggy Brock and Tom Gara (eds). Adelaide: Wakefield Press, 2017, pp.95-97.
- Goble, Ruth. 'Foreword' in *Painted Words*, Brenda Glover, K\*m Mann, Scott Hopkins and Eva Sallis (eds). Adelaide: Wakefield Press, 1999, p.ix.
- Hylton, Jane. 'Gwen Barringer' in *South Australian Women Artists: Paintings from the 1890s to the 1940s*. Adelaide: Art Gallery Board of South Australia, 1994, p.83.
- Lock-Weir, Tracey. *John Dowie: A life in the round*. Adelaide: Wakefield Press, 2001.
- Lockwood, Christine. 'Early Encounters on the Adelaide Plains and Encounter Bay,' in *Colonialism and its Aftermath: A History of Aboriginal South Australia*, Peggy Brock and Tom Gara (eds). Adelaide: Wakefield Press, 2017, pp.65-81.
- Logan, Cameron. 'Picturesque,' in *The Encyclopedia of Australian Architecture*, Philip Goad and Julie Willis (eds). Cambridge: Cambridge University Press, 2012, pp.541-542.
- Moore, William. *The Story of Australian Art: From the earliest known art of the continent to the art of to-day*. Sydney: Angus and Robertson, 1934.
- Müller, J.P. *My Sun-Bathing and Fresh-Air System*. London: Athletic Publications, 1927.
- Sands & McDougall's South Australian Directory*. Adelaide: Sands & McDougall, 1910-1946.
- Macarthur, John. *The Picturesque: Architecture, Disgust and other Irregularities*. London: Routledge, 2007.
- Neale, Anne. 'Picturesque,' in *The Oxford Companion to Australian Gardens*, Richard Aitken and Michael Looker (eds). Oxford: Oxford University Press, 2002, pp.473-474.
- Oliver, Bobbie. *Peacemongers, Australian Resistance to War and Military Conscription, 1885-1945*. Cambridge: Cambridge Scholars, 2024.
- Reece, Bob, and Forward, Roy K. (eds). *Conscription in Australia*. Brisbane: University of Queensland Press, 1968.
- Smith, Francis Barrymore. *The Conscription Plebiscites in Australia, 1916-17*. Melbourne: Victorian Historical Association, 1966.
- Strzelecki, Gloria. *Kathleen Sauerbier: A Modern Pursuit*. Adelaide: Wakefield Press, 2011.
- Timms, Peter. *Australian Studio Pottery and China Painting*. Oxford: Oxford University Press, 2008.
- Willoughby, Anne-Louise. *Nora Heysen: A Portrait*. Fremantle: Fremantle Press, 2019.

### Journal Articles

- Conrad, Sebastian. 'Globalizing the Beautiful Body,' *Journal of World History*, 32(1) (2021): pp.95-125.
- Downey, Georgina. 'Springfield, South Australia 1928-1952: From Prestige Subdivision to Elite Suburb,' *Fabrications*, 35(1) (2025): pp.25-49, <https://doi.org/10.1080/10331867.2024.2400763>.
- Duncan, S. 'Compulsory Military Training (CMT) in Australia Prior to the First World War', *Sabretache*, 46 (3) (2005): pp.23-26.
- Johnston, E.N. 'The Australian System of Universal Training for Purposes of Military Defense', *Proc. Acad. Pol. Sci., City of NY*, 6(4) (Jul 1916): pp.113-133.
- Laotan-Brown, Tokie, Ukelina, Bekeh Utietiang, and Kuzooka, Conrad. 'Marginalised heritages: Building bridges to recognition and protection,' *Historic Environment*, 32(1) (2020): pp.88-103.
- Zweiniger-Bargielowska, Ina. 'Building A British Superman: Physical Culture in Interwar Britain,' *Journal of Contemporary History*, 41(4) (2006): <https://doi.org/10.1177/0022009406067743>.

### Reports and Theses

- Aitken, Richard, Jones, David, and Morris, Colleen. *Adelaide Botanic Garden: Conservation Study*. Adelaide: Board of the Botanic Gardens of Adelaide/DEW, 2006.
- Department for Environment and Water. *Register Nomination Report: Waterfall Gully Kiosk, Waterfall Gully*. Adelaide: Department for Environment and Water, 1985.
- Grieve Gillett Andersen Architects. *Onkaparinga Heritage Survey Review: City of Onkaparinga's Framework of Historic Themes*. Adelaide: City of Onkaparinga, 2022.
- Hassell Planning Consultants. *City of Happy Valley Heritage Review*. Adelaide: City of Happy Valley, 1988.
- McDougall & Vines. *Willunga District Heritage Survey*. Adelaide: City of Onkaparinga, 1997.
- Reeves, R.W. 'Re.: Property at #231 Chandlers Hill Road, Aberfoyle Park,' Building Inspection Report, commissioned by Moira Williams [previous owner of Daweslee Cottage], 1994.
- Taylor Cullity Lethlean. *Adelaide Botanic Garden: Masterplan Review*. Adelaide: Board of the Botanic Gardens / State Herbarium of South Australia, 2021.

### Newspapers

- 'Aeronautics Near Adelaide,' *Chronicle*, Sat. 24 Feb. 1912, p.30.
- 'Among Our School Teachers. Camp of Physical Instruction,' *Observer (Adelaide)*, Sat. 17 Jan. 1914, p.36.
- 'Art Exhibition is Excellent Travel Guide,' *The Advertiser (S.A.)*, Wed. 6 June 1951, p.4.
- 'Artists Are Same at Home,' *News (Adelaide)*, Wed. 1 Nov. 1944, p.7.
- 'Artists on Tour. Travel by Caravan. Roast Dinner in Open,' *News (Adelaide)*, Tues. 3 March 1925, p.5.
- 'Art Notes: Miss Gwen Barringer's Water Colors,' *The Age (Melbourne)*, Tues. 21 Aug. 1923, p.12.
- 'Art of Gwen Barringer,' *The News (Adelaide)*, Thurs. 13 May 1926, p.7.
- 'Art Society's Best Show Opens Tomorrow,' *The News (Adelaide)*, Wed. 13 Sept. 1939, p.9.
- 'A Serious Charge,' *The Register (S.A.)*, Mon. 7 July 1924, p.8.
- 'Australian Watercolours,' *The Register (S.A.)*, Fri. 3 April 1914, p.7.
- 'Barringer—Adamson,' *Family Notices, Chronicle (Adelaide)*, Sat. 10 Dec. 1910, p.33.
- 'BIRTHS. Barringer,' *Evening Journal (Adelaide)*, Tues. 31 May 1881, p.2.

- 'BIRTHS. Barringer,' *The South Australian Advertiser*, Wed. 1 Aug. 1883, p.11.'BIRTHS. Barringer,' *South Australian Register*, Sat. 27 Nov. 1886, p.4.
- Barringer, H.P. 'Model Aeroplanes', *The Advertiser* (S.A.), Fri. 21 Sept. 1928, p.11.
- Barringer, H.P. 'Notes and Queries', *The Register* (Adelaide), Wed. 14 Sept. 1921, p.12.
- Barringer, H.P. 'Opening Morialta Gorge', *Observer* (S.A.), Sat. 7 Dec. 1912, p.48.
- Barringer, L. 'The Park Lands and Railways,' *Evening Journal* (Adelaide), Thurs. 29 Aug. 1878, p.2.
- Barringer, H.P. 'Stability of Aeroplanes', *The Register* (S.A.), Mon. 1 Sept. 1913, p.10.
- Barringer, L. 'A Plea for the Gum Trees,' *Evening Journal* (Adelaide), Tues. 8 April 1879, p. 3.
- Barringer, L. 'Extension of the Botanic Park Carriage Drive. To the Editor,' *South Australian Register*, Tues. 9 Dec. 1884, p.6.'Compulsory Military Training,' *The Northern Argus* (Clare, S.A.), Fri. 30 Dec. 1910, p.3.
- 'The Country Road' [artwork by H.P. Barringer], *News* (Adelaide), Sat. 15 Oct. 1932, p.8.
- 'Deaths. Barringer,' *The Advertiser* (Adelaide), Wed. 14 Aug. 1946, p.16.
- 'Early Planes in S.A. Recalled,' *The News* (Adelaide), Thurs. 8 December 1932, p.10.
- 'Exhibition by Self-Taught Artist,' *The Advertiser* (Adelaide), Thurs. 24 Oct. 1935, p.10.
- 'Extensive Losses at Gumeracha,' *The Chronicle* (Adelaide), Thurs. 19 Jan. 1939, p.47.
- 'First Woman to Win the Archibald Prize: Miss Nora Heysen Interviewed,' *The Telegraph* (Brisbane), Sat. 21 January 1939, p.6.
- 'From An Artist's Standpoint. Mrs Gwen Barringer At Home,' *The Register* (Adelaide), Tues. 13 May 1924, p.6.
- H.E. Fuller, 'Exhibition by Self-Taught Artist', *The Advertiser* (Adelaide), Thurs. 24 Oct. 1935, p.10.
- Ivor Francis, 'Barringer was artist of promise,' *The News* (Adelaide), Tues. 6 April 1954, p.6.
- Funeral Notices. Barringer,' *The Advertiser* (Adelaide), Wed. 14 Aug. 1946, p.16.
- 'Gifted Painter,' *The News* (Adelaide), Thurs. 16 Aug. 1928, p.9.
- 'Hahndorf. April 28' [advertisement], *Mount Barker Courier and Onkaparinga and Gumeracha Advertiser*, Fri. 1 May 1908, p.3.
- 'Lamps and Lanterns' [artwork by H.P. Barringer], *The Advertiser* (Adelaide), Fri. 21 April 1933, p.28.
- 'The Late Mr Adam Adamson,' *The Advertiser* (Adelaide), Sat. 22 Jan. 1898, p.6.
- The Mount Barker Courier and Onkaparinga and Gumeracha Advertiser*, 1 May 1908, p.3.
- 'Mrs Gwen Barringer: Exhibition of Works,' *The Sydney Morning Herald*, Thurs. 18 Feb. 1932, p.11.
- 'Myrtle Bank Now Veteran Soldiers' Home: Care of Roses: Port River Scene,' *News* (Adelaide), Sat. 15 October 1932, p.8.
- 'National Service. Lecture by Professor Brown,' *The Advertiser* (Adelaide), Fri. 29 Oct. 1915, p.12.
- 'Obituary. The Late Mr. Leonard Barringer,' *Evening Journal* (S.A.), Mon. 12 August 1895, p.2.
- 'The Physical Institute' [advertisement], *The Register* (Adelaide), Wed. 9 June 1909, p.2.
- 'Pont Allier-Langeac [France]' [artwork by H.P. Barringer], *The Daily News* (Perth), Fri 1 Nov 1935, p.10.
- 'Quality of Poetry in Landscapes,' *The Mail* (Adelaide), Sat. 24 March 1945, p.8.
- '£75 Ballarat Prize: Bushfire Toll of Art Works in Victoria,' *The News* (Adelaide), Thurs. 26 Jan. 1939, p.6.
- 'Society of Arts,' *The Register* (S.A.), Wed. 4 Sept. 1912, p.2.
- 'Society of Arts. Annual Competition,' *The Advertiser* (Adelaide), Thurs. 3 July 1930, p.6.
- 'Successful Woman Artist. Plans Her Own Garden. Camps Out to Study Nature,' *The News* (Adelaide), Mon. 3 September 1923, p.8.
- 'THE LATE THOMAS HINCKLEY,' October 15 1880, *The Narracoorte Herald* (S.A.), p.3.

- 'Watercolours Attractive. 'One-Man Show' by H.P. Barringer in Three Mediums,' *The News* (Adelaide), Thurs. 24 Oct. 1935, p.2.
- 'Undefended Divorce Actions,' *Chronicle* (Adelaide), Thurs. 15 July 1937, p.45.
- 'Universal Military Training Begins Today,' *The Advertiser* (Adelaide), Sat. 1 July 1911, p.7.
- 'Wartime history and ghostly mystery of an old homestead,' *Hills Messenger* (S.A.), Wed. 25 Sept. 1996, p.10.
- 'W.A. Women Painters Will Exhibit Here,' *The News* (Adelaide), Sat. 2 March 1940, p.3.

### Periodicals

- 'A Note on the Work of Nora Heysen,' *Art in Australia*, 15 April 1933, p.24. *Art in Australia*, 1 Sept 1928, p. 10.
- 'Melbourne Chatter,' *The Bulletin*, Vol. 35, No. 1783, April 16 1914, p.20.
- 'Melbourne Chatter,' *The Bulletin*, Vol. 44, No. 2277, 4 Oct. 1923, p.28.

### Land Titles

- Certificate of Title CXLIX [149], Vol. 242, 1870.
- Certificate of Title CLXXIX [179], Vol. 223, 1873.
- Certificate of Title Vol. 1154, Folio 145.
- Certificate of Title Vol. 1081, Folio 26.
- Certificate of Title Vol. 1741, Folio 121.
- Certificate of Title Vol.1479, Folio 119.

### Archival

- Admission Registers, Sturt Street Primary School. State Records S.A. Vol. GRS 4719/1/6/5. Image 32 of 50. Image Group Number: 103420795. Via familysearch.org, accessed 12/12/25.
- Arrowsmith, John, and McLaren, J. 'Country South of Adelaide from O'Halloran Hill to Mt. Terrible including district C. and portions of districts B. and D', Atlas map, Arrowsmith: London, 1840, Ref: 14506.086, Series 86, David Rumsey Map Collection, State Library of South Australia.
- District Registration Certificate, Ref: 389/2121, Births, Deaths and Marriages, S.A., accessed via Genealogy SA, 30/12/24, <https://www.genealogysa.org.au/resources/online-database-search>.
- Hinckley, Thomas. Letter to the Colonial Secretary's Office, A (1850) 143, GRG 24/6, Correspondence files ('CSO' files) - Colonial, later Chief Secretary's Office – correspondence received, 1837-1984, State Records of South Australia.
- 'Last Will and Testament of Leonard Barringer,' images, original dated 31 Aug. 1895, via Family Search, FamilySearch (<https://www.familysearch.org/ark:/61903/3:1:3Q9M-CSVL-K992-D?view=index>), accessed Dec. 4 2025, images 63-64 of 306, State Records, South Australia, Image Group Number: 103475148.
- 'Old colonists 1836-1840: Adam Adamson', photograph, B 8235/1/8S, State Library of South Australia.
- 'Photographs of Crafers and Stirling', photographs, B 70390, State Library of South Australia. Russell S. Ellis collection, S89/24, Architecture Museum, University of South Australia.
- South Australian marriage registrations (1842-1950), accessed via Genealogy SA, <https://www.genealogysa.org.au/resources/online-database-search>.
- Surveyor General's Office, South Australia, 'Hundred of Noarlunga', Cadastral Map, 1894, State Library of South Australia.

**Websites**

- 'ALC Site History,' Australian Lutheran College, brochure, <https://alc.edu.au/assets/brochure/ALC-site-history-brochure.pdf>, accessed 18 December 2025.
- 'Barringer, Ethel (1883–1925)', People Australia, National Centre of Biography, Australian National University, <https://peopleaustralia.anu.edu.au/biography/barringer-ethel-32057/text39620>, accessed 8 December 2025.
- 'Dwelling, 27 Stonebridge Drive, Aberfoyle Park,' Heritage ID 274, City of Onkaparinga, accessed 12/12/25, <https://www.onkaparingacity.com/Services/History-and-heritage/Built-heritage/Heritage-properties/DP-95387>, accessed 6 December 2025.
- 'Jam Factory at Seppeltsfield,' Seppeltsfield, website, <https://seppeltsfield.com.au/jam-factory-at-seppeltsfield/>, accessed 10 Jan. 2026.
- Livsey, Sara. 'The Lewis Arms / Seaview Hotel at Port Willunga', National Trust of South Australia, <https://willungantsa.au/the-lewis-arms-seaview-hotel-at-port-willunga/>, accessed 6 December 2025.
- South Australian Living Artists Festival (SALA), <https://www.salafestival.com/>, accessed 8 December 2025.
- Stock, Jenny Tilby. 'Conscription', SA History Hub, History Trust of South Australia, <https://sahistoryhub.history.sa.gov.au/subjects/conscription/>, accessed 8 December 2025.
- Walkley, Giles. 'Goss, Frederick George', Architecture Museum, University of South Australia, 2019, Architects of South Australia, [http://www.architectsdatabase.unisa.edu.au/arch\\_full.asp?Arch\\_ID=157](http://www.architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=157), accessed 4 Dec. 2025.

## SITE RECORD

**NAME:** Daweslee Cottage**PLACE NO.:** 26559**FORMER NAME:** Fiona**DESCRIPTION OF PLACE:** Interwar Tudor-style cottage, incorporating a decommissioned rail carriage.**HISTORIC THEME/S**  
4 Building Settlements, Towns and Cities  
4.8 Making homes for South Australians  
5. Developing South Australia's economies  
5.10. Developing creative industries**DATE OF CONSTRUCTION:** c.1939**REGISTER STATUS:** Nominated 1 March 2023**CURRENT USE:** Private residence  
1939-2025**LOCAL GOVERNMENT AREA:** City of Onkaparinga**LOCATION:** **Street No.:** 231 Chandlers Hill Road  
Aberfoyle Park SA 5159**LAND DESCRIPTION:** **Title** 5060/566 D31232 A112**Reference:****Hundred:** Noarlunga**Encumbrance:** Encumbrance to George Dawes and Dorothee Sophia Dawes for driveway access.

PHOTOS

---

**NAME:** Daweslee Cottage

**PLACE NO.:** 26559

---

All images are from DEW Files 21 November 2025.



Living room, interior view showing exposed beams and stone fireplace.



Living room, interior view showing clerestory window facing south-west.



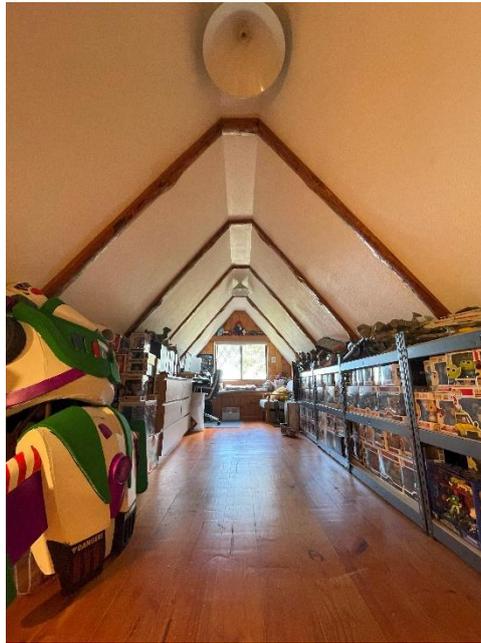
Living room, interior view showing jarrah beams and stonework.

---

**NAME:** Daweslee Cottage

**PLACE NO.:** 26559

---



**Loft area, interior view, showing exposed timbers to ceiling.**



**Kitchen, interior view.**

---

**NAME:** Daweslee Cottage

**PLACE NO.:** 26559

---



**Second living room, showing ceiling of former rail carriage.**



**Second living room, exterior view, showing new cladding to rail carriage and decorative barge boards.**

---

**NAME:** Daweslee Cottage

**PLACE NO.:** 26559

---



**Passageway, interior view, showing jarrah beams.**



**Deck, exterior view, showing pole and beam construction.**

---

**NAME:** Daweslee Cottage

**PLACE NO.:** 26559

---



**Bay window, exterior view, showing rendered walls, recently repaired, applied timber battens, and slate cladding.**



**Front (south-western) façade, exterior view, showing rendered walls with applied timber battens.**



**Entrance portico.**

---

**NAME:** Daweslee Cottage

**PLACE NO.:** 26559

---

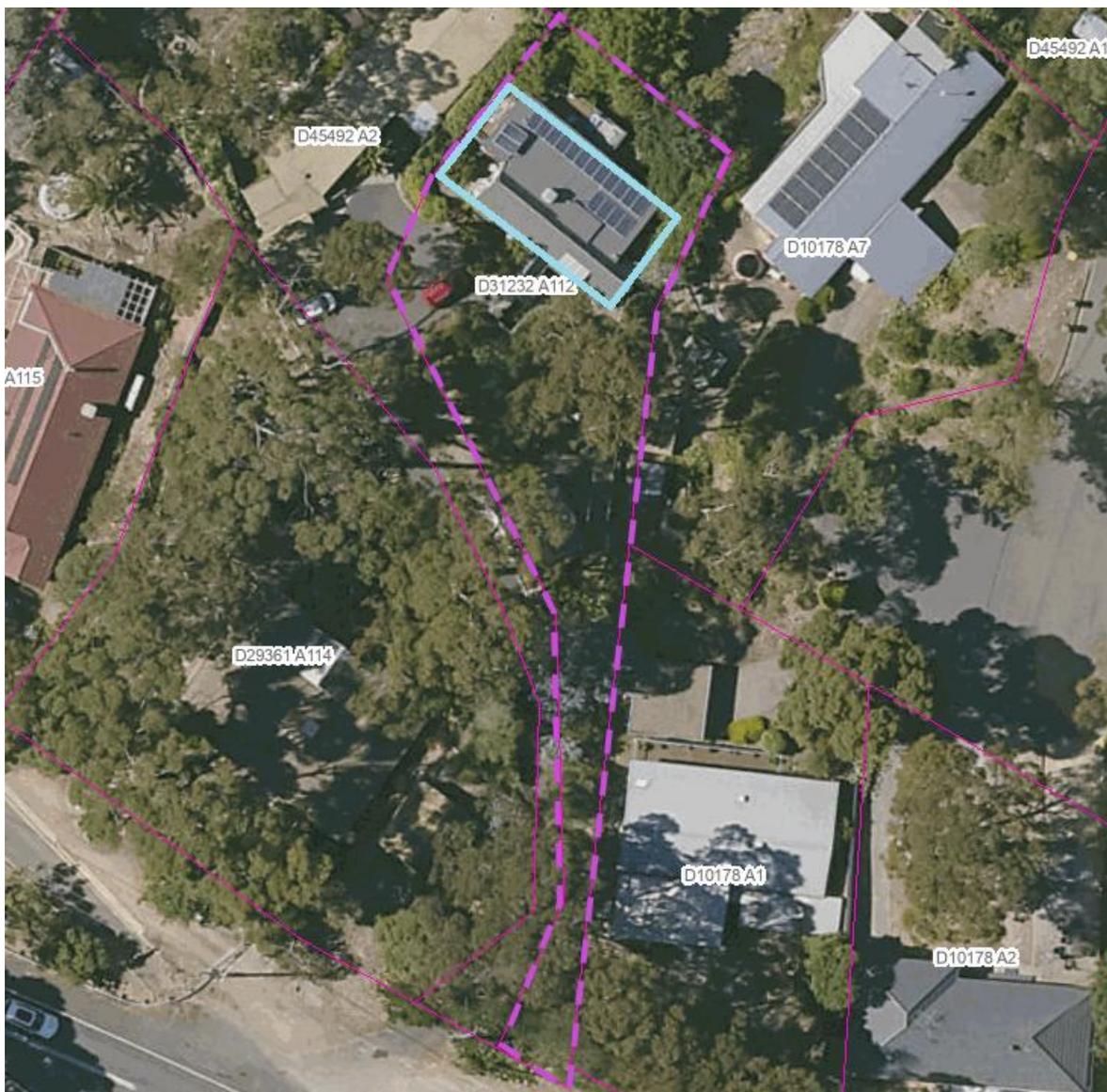


**Cottage undercroft, showing rail car undercarriage set on modern (c.1991) support structure of concrete blockwork with fibreboard panels.**

SITE PLAN

NAME: Daweslee Cottage

PLACE NO.: 26559



Daweslee Cottage (CT 5060/556, Hundred of Noarlunga)

N ↑

LEGEND

-  Parcel boundaries
-  Outline of Daweslee Cottage

- 
- <sup>1</sup> Nora Heysen shared her father's studio, prior to establishing her own. 'A Note on the Work of Nora Heysen,' *Art in Australia*, 15 April 1933, p.24; 'First Woman to Win the Archibald Prize: Miss Nora Heysen Interviewed,' *The Telegraph* (Brisbane), Sat. 21 January 1939, p.6; Anne-Louise Willoughby, *Nora Heysen: A Portrait* (Fremantle Press: 2019), p.60.
- <sup>2</sup> Gloria Strzelecki, *Kathleen Sauerbier: A Modern Pursuit* (Wakefield Press: 2011), p.121.
- <sup>3</sup> Sara Livsey, 'The Lewis Arms / Seaview Hotel at Port Willunga', National Trust of South Australia, website, 16 April 2022, <https://willungantsa.au/the-lewis-arms-seaview-hotel-at-port-willunga/>, accessed 17 December 2025; Tracey Lock-Weir, *John Dowie: A life in the round* (Wakefield Press: 2001), p.81.
- <sup>4</sup> Cameron Logan, 'Picturesque', in *The Encyclopedia of Australian Architecture*, Phillip Goad and Julie Willis (eds), Cambridge: Cambridge University Press, 2012, pp.541-542; John Macarthur, *The Picturesque: Architecture, Disgust and other Irregularities*. London: Routledge, 2007.
- <sup>5</sup> Cameron Logan, 'Picturesque,' 2012, p.541.
- <sup>6</sup> Register Nomination Report: Waterfall Gully Kiosk, Waterfall Gully. 27/11/1985. DEW Files, accessed 15/12/25.
- <sup>7</sup> Anne Neale, 'Picturesque', in *The Oxford Companion to Australian Gardens*, Richard Aitken and Michael Looker (eds), Oxford: Oxford University Press, 2002, p.474.
- <sup>8</sup> Richard Aitken, David Jones, and Colleen Morris, *Adelaide Botanic Garden: Conservation Study*, Report prepared for the Board of the Botanic Gardens of Adelaide (Adelaide: DEW, 2006), p.35.
- <sup>9</sup> Richard Aitken, David Jones, and Colleen Morris, *Adelaide Botanic Garden: Conservation Study*, p.40.
- <sup>10</sup> Taylor Cullity Lethlean, *Adelaide Botanic Garden: Masterplan Review*, Report for the Board of the Botanic Gardens and State Herbarium of South Australia (2021), p.6.
- <sup>11</sup> H.E. Fuller, 'Exhibition by Self-Taught Artist', *The Advertiser* (Adelaide), Thurs. 24 Oct. 1935, p.10.
- <sup>12</sup> See, e.g.: 'Myrtle Bank Now Veteran Soldiers' Home: Care of Roses: Port River Scene,' *News* (Adelaide), Sat. 15 October 1932, p.8; Rex Wood, 'Watercolours Attractive. 'One-Man Show' by H.P. Barringer in Three Mediums,' *News* (Adelaide), Thurs. 24 Oct. 1935, p.2; 'Quality of Poetry in Landscapes,' *The Mail* (Adelaide), Sat. 24 March 1945, p.8.
- <sup>13</sup> Published examples of H.P. Barringer's traditional-style watercolours include: 'The Country Road,' *News* (Adelaide, S.A.), Sat. 15 Oct. 1932, p.8; 'Lamps and Lanterns', *The Advertiser* (S.A.), Fri. 21 April 1933, p.28; and 'Pont Allier-Langeac [France]', *The Daily News* (Perth), Fri 1 Nov 1935, p.10.
- <sup>14</sup> 'The Physical Institute,' *Register* (Adelaide), Wed. 9 June 1909, p.2; 'Hahndorf. April 28', *Mount Barker Courier and Onkaparinga and Gumeracha Advertiser*, Fri. 1 May 1908, p.3; *Sands & McDougall's South Australian Directory* (Sands & McDougall: 1910-1946).
- <sup>15</sup> 'Artists on Tour. Travel by Caravan. Roast Dinner in Open,' *News* (Adelaide), Tues. 3 March 1925, p.5; 'From An Artist's Standpoint,' *The Register* (Adelaide), Tues. 13 May 1924, p.6.
- <sup>16</sup> 'Deaths. Barringer,' *The Advertiser* (Adelaide), Wed. 14 Aug. 1946, p.16.
- <sup>17</sup> Ivor Francis, 'Barringer was artist of promise,' *The News* (Adelaide), Tues. 6 April 1954, p.6.
- <sup>18</sup> South Australian Living Artists Festival (SALA), accessed 18/12/2024, <https://www.salafestival.com/>.
- <sup>19</sup> 'Jam Factory at Seppeltsfield,' website, accessed 10-01-26, <https://seppeltsfield.com.au/jam-factory-at-seppeltsfield/>.
- <sup>20</sup> These include: Off the Rails Accommodation, Peterborough, S.A. (operated by Willangi Bush Escapes); and The Carriage, Mundaring, W.A.
- <sup>21</sup> R.W. Reeves, 'Re.: Property at #231 Chandlers Hill Road, Aberfoyle Park,' Building Inspection Report, 29 May 1994, commissioned by Moira Williams [previous owner of Daweslee], sighted by DEW, 27/11/25.
- <sup>22</sup> City of Onkaparinga, 'Onkaparinga Heritage Survey Review: City of Onkaparinga's Framework of Historic Themes,' Grieve Gillett Andersen Architects, August 2022, p.1.

<sup>23</sup> Tom Gara, 'The Aboriginal Presence in Adelaide, 1860s-1960s: From exclusion to assimilation,' in Peggy Brock and Tom Gara (eds), *Colonialism and its Aftermath*, Wakefield Press, Adelaide, 2017, pp.95-97.

<sup>24</sup> Christine Lockwood, 'Early Encounters on the Adelaide Plains and Encounter Bay,' *Colonialism and its Aftermath: A History of Aboriginal South Australia* (2017): 65-81, p.81.

<sup>25</sup> McDougall & Vines, *Willunga District Heritage Survey*, Adelaide: September 1997, p.7.

<sup>26</sup> John Arrowsmith and J. McLaren, 'Country South of Adelaide from O'Halloran Hill to Mt. Terrible including district C. and portions of districts B. and D', Atlas map, Arrowsmith: London, 1840, Ref: 14506.086, Series 86, David Rumsey Map Collection, State Library of South Australia.

<sup>27</sup> CT CXLIX [149], Vol. 242, Land Services SA, South Australia, 1870, accessed 27/11/25, via SAILIS Historical Search, <https://sailis.lssa.com.au/home/auth/login>.

<sup>28</sup> 'THE LATE THOMAS HINCKLEY,' October 15 1880, *The Narracoorte Herald* (S.A.), p.3.

<sup>29</sup> 'THE LATE THOMAS HINCKLEY,' 1880, p.3.

<sup>29</sup> CT CXLIX [149], Vol. 242, Land Services SA, 1870.; Thomas Hinckley, Letter to the Colonial Secretary's Office, A (1850) 143, GRG 24/6, Correspondence files ('CSO' files) - Colonial, later Chief Secretary's Office – correspondence received, 1837-1984, State Records of South Australia.

<sup>30</sup> 'THE LATE THOMAS HINCKLEY,' 1880, p.3.

<sup>31</sup> CT CXLIX [149], Vol. 242, Land Services SA, 1870.

<sup>32</sup> 'City of Happy Valley Heritage Review,' prepared by Hassell Planning Consultants for the City of Happy Valley, February 1988, Appendix 2, n.p.

<sup>33</sup> CT CLXXIX [179], Vol.223, Land Services SA, South Australia, 1873, accessed 27/11/25, via SAILIS Historical Search, <https://sailis.lssa.com.au/home/auth/login>.

<sup>34</sup> 'Dwelling, 27 Stonebridge Drive, Aberfoyle Park,' Heritage ID 274, City of Onkaparinga, accessed 12/12/25, <https://www.onkaparingacity.com/Services/History-and-heritage/Built-heritage/Heritage-properties/DP-95387>; 'City of Happy Valley Heritage Review,' 1988, Appendix 2, n.p.

<sup>35</sup> Surveyor General's Office, South Australia, 'Hundred of Noarlunga', Cadastral Map, 1894, State Library of South Australia.

<sup>36</sup> CT CLXXIX [179], Vol.223, Land Services SA, 1873.

<sup>37</sup> 'Wartime history and ghostly mystery of an old homestead,' *Hills Messenger* (S.A.), Wed. 25 Sept. 1996, p.10.

<sup>38</sup> An early cadastral map produced by the Surveyor-General's Office shows the Happy Valley area, including the land set aside for the future Reservoir. Section 260 is shown, a short distance to the east of the reservoir site. There are few roads and it can be assumed that the land use was mainly agricultural. See: Surveyor General's Office, S.A., 'Hundred of Noarlunga', 1894.

<sup>39</sup> 'Art Society's Best Show Opens Tomorrow,' *The News* (Adelaide S.A.), Wed. 13 Sept. 1939, p.9.

<sup>40</sup> Barringer was the third of five siblings: preceding him, his elder brother, Robert Leonard, was born in 1881, and his only sister, Ethel, in 1883. 'BIRTHS. Barringer,' *The South Australian Advertiser*, Wed. 1 Aug. 1883, p.11; 'BIRTHS. Barringer,' *Evening Journal* (Adelaide), Tues. 31 May 1881, p.2; 'Last Will and Testament of Leonard Barringer,' images, original dated 31 Aug. 1895, via Family Search, FamilySearch (<https://www.familysearch.org/ark:/61903/3:1:3Q9M-CSVL-K992-D?view=index>), accessed Dec. 4 2025, images 63-64 of 306, State Records, South Australia, Image Group Number: 103475148.

<sup>41</sup> 'Obituary. The Late Mr. Leonard Barringer,' *Evening Journal* (S.A.), Mon. 12 August 1895, p.2.

<sup>42</sup> 'BIRTHS. Barringer,' *South Australian Register*, Sat. 27 Nov. 1886, p.4.

<sup>43</sup> 'Obituary. The Late Mr. Leonard Barringer,' 1895, p.2.

<sup>44</sup> Admission Registers, Sturt Street Primary School. State Records S.A. Vol. GRS 4719/1/6/5. Image 32 of 50. Image Group Number: 103420795. Via familysearch.org, accessed 12/12/25.

<sup>45</sup> 'ALC Site History,' Australian Lutheran College, brochure, accessed 18/12/25, <https://alc.edu.au/assets/brochure/ALC-site-history-brochure.pdf>.

<sup>46</sup> 'ALC Site History', Australian Lutheran College.

<sup>47</sup> Admission Registers, Sturt Street Primary School. State Records S.A. Image Group Number: 103420795.

<sup>48</sup> Admission Registers, Sturt Street Primary School. State Records S.A. Image Group Number: 103420795.

<sup>49</sup> *The Mount Barker Courier and Onkaparinga and Gumeracha Advertiser*, 1 May 1908, p.3  
Heritage South Australia, DEW  
Daweslee Cottage 26559

- <sup>50</sup> Sebastian Conrad, 'Globalizing the Beautiful Body,' *Journal of World History*, 32(1) 2021, 95-125, pp.96-97.
- <sup>51</sup> Ina Zweiniger-Bargielowska, 'Building A British Superman: Physical Culture in Interwar Britain,' *Journal of Contemporary History*, 41(4) 2006, <https://doi.org/10.1177/0022009406067743>.
- <sup>52</sup> J.P. Müller, *My Sun-Bathing and Fresh-Air System* (London: Athletic Publications), 1927.
- <sup>53</sup> 'From An Artist's Standpoint,' *The Register* (Adelaide), Tues. 13 May 1924, p.6; 'W.A. Women Painters Will Exhibit Here,' *The News* (Adelaide), Sat. 2 March 1940, p.3.
- <sup>54</sup> 'Early Planes in S.A. Recalled,' *News* (Adelaide), Thurs. 8 December 1932, p.10.
- <sup>55</sup> 'Aeronautics Near Adelaide,' *Chronicle*, Sat. 24 Feb. 1912, p.30.
- <sup>56</sup> See, e.g., L. Barringer, 'The Park Lands and Railways,' *Evening Journal* (Adelaide), Thurs. 29 Aug. 1878, p.2; L. Barringer, 'A Plea for the Gum Trees,' *Evening Journal* (Adelaide), Tues. 8 April 1879, p. 3; L. Barringer, 'Extension of the Botanic Park Carriage Drive. To the Editor,' *South Australian Register*, Tues. 9 Dec. 1884, p.6.
- <sup>57</sup> See, e.g., H.P. Barringer, 'Notes and Queries' [on the ethics of zoos], *The Register* (Adelaide), Wed. 14 Sept. 1921, p.12; H.P. Barringer, 'Stability of Aeroplanes', *The Register* (S.A.), Mon. 1 Sept. 1913, p.10; H.P. Barringer, 'Model Aeroplanes', *The Advertiser* (S.A.), Fri. 21 Sept. 1928, p.11.
- <sup>58</sup> H.P. Barringer, 'Opening Morialta Gorge', *Observer* (S.A.), Sat. 7 Dec. 1912, p.48.
- <sup>59</sup> 'Barringer—Adamson,' Family Notices, *Chronicle* (Adelaide), Sat. 10 Dec. 1910, p.33.
- <sup>60</sup> 'Undefended Divorce Actions,' *Chronicle* (Adelaide), Thurs. 15 July 1937, p.45.
- <sup>61</sup> Genealogy S.A., database search, South Australian marriage registrations (1842-1950), <https://www.genealogysa.org.au/resources/online-database-search>, accessed 8 Dec. 2025.
- <sup>62</sup> Searches of South Australian notices and state records have not produced evidence that Barringer had any children.
- <sup>63</sup> See, e.g.: 'Art Notes: Miss Gwen Barringer's Water Colors,' *The Age* (Melbourne), Tues. 21 Aug. 1923, p.12; 'Art of Gwen Barringer,' *The News* (Adelaide), Thurs. 13 May 1926, p.7; 'Mrs Gwen Barringer: Exhibition of Works,' *The Sydney Morning Herald*, Thurs. 18 Feb. 1932, p.11.
- <sup>64</sup> See, e.g.: 'Successful Woman Artist,' 1923, p.8.
- <sup>65</sup> Jane Hylton, 'Gwen Barringer,' in: *South Australian Women Artists: Paintings from the 1890s to the 1940s*, Adelaide: Art Gallery Board of South Australia, 1994, p.83.
- <sup>66</sup> 'Melbourne Chatter,' *The Bulletin*, Vol. 44, No. 2277, 4 Oct. 1923, p.28.
- <sup>67</sup> *Advertiser*, 3 Aug 1910, p.7.
- <sup>68</sup> Walkley, Giles, 'Goss, Frederick George', Architecture Museum, University of South Australia, 2019, Architects of South Australia: [[http://www.architectsdatabase.unisa.edu.au/arch\\_full.asp?Arch\\_ID=157](http://www.architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=157)], accessed 4 Dec. 2025.
- <sup>69</sup> 'Australian Watercolours,' *The Register* (S.A.), Fri. 3 April 1914, p.7.
- <sup>70</sup> 'Barringer, Ethel (1883–1925)', People Australia, National Centre of Biography, Australian National University, <https://peopleaustralia.anu.edu.au/biography/barringer-ethel-32057/text39620>, accessed 8 December 2025.
- <sup>71</sup> S. Duncan, 'Compulsory Military Training (CMT) in Australia Prior to the First World War', *Sabretache*, 46 (3), 2005, 23-26, p.23; Bobbie Oliver, *Peacemongers, Australian Resistance to War and Military Conscription, 1885-1945* (Cambridge Scholars, 2024), p.18; 'The Australian System of Universal Training for Purposes of Military Defense', E.N. Johnston, *Proc. Acad. Pol. Sci.*, City of NY, 6(4), Jul 1916, 113-133.
- <sup>72</sup> Jenny Tilby Stock, 'Conscription', SA History Hub, History Trust of South Australia, <https://sahistoryhub.history.sa.gov.au/subjects/conscription/>, accessed 8 Dec. 2025; Bobbie Oliver, *Peacemongers*, pp.19, 21. South Australia had a notably high 'No' vote in the second national referendum on conscription: with nearly 60% of participating voters voting against the introduction of conscription.
- <sup>73</sup> 'National Service. Lecture by Professor Brown,' *The Advertiser* (S.A.), Fri. 29 Oct. 1915, p.12.
- <sup>74</sup> 18-25 year olds were required to train in the 'citizen forces', and 25-26 year olds in the 'reserve'; in January 1912, Barringer, then aged twenty-five years, would have been required to train in the reserve unless he met one of the (few) criteria for exemption. 'Compulsory Military Training,' *The Northern Argus* (Clare, S.A.), Fri. 30 Dec. 1910, p.3.
- <sup>75</sup> Eligible men who refused to register for military training could be prosecuted under six counts. The precise number of prosecutions that took place in South Australia is difficult to establish.

Two sources report that, nationally, around 28,000 youths, or one fifth of the total number at drill, were prosecuted between 1911-1914. See: Francis Barrymore Smith, *The Conscription Plebiscites in Australia, 1916-17*, Melbourne: Victorian Historical Association, 1966, p.5; Bob Reece and Roy K. Forward (eds), *Conscription in Australia*, Brisbane: University of Queensland Press, 1968, p.27.

<sup>76</sup> 'Universal Military Training Begins Today,' *The Advertiser* (S.A.), Sat. 1 July 1911, p.7.

<sup>77</sup> Sands & McDougalls' directories contain no entry for the Physical Institute after 1914, while the next entry for H.P. Barringer appears in 1917, at Magill, with his profession still listed as 'physical instructor.' See: *Sands & McDougall's South Australian Directory for 1917*, Adelaide: Sands & McDougall, 1917, p.623 [p.689 of digitised version], SLSA, <https://images.slsa.sa.gov.au/almanacsanddirectories/1917sandsandmc/>.

<sup>78</sup> For example, a camp of physical instruction for sixty South Australian school teachers was conducted in January 1914, on a site near the Glenelg Oval, overseen by staff of the Commonwealth Defence Forces. 'Among Our School Teachers. Camp of Physical Instruction,' *Observer* (Adelaide), Sat. 17 Jan. 1914, p.36.

<sup>79</sup> Barringer, H.P., *The Mystery of the Bush*, illustrated by Gwen Barringer, Adelaide: Hussey & Gillingham, Ptr., 1916, n.p.

<sup>80</sup> 'Myrtle Bank Now Veteran Soldiers' Home: Care of Roses: Port River Scene,' *The News* (Adelaide), Sat. 15 Oct. 1932, p.8.

<sup>81</sup> 'From An Artist's Standpoint. Mrs Gwen Barringer At Home.' *Register* (Adelaide), Tues. 13 May 1924, p.6; S.A. Certificate of Title, Vol.1154, Folio 145, Land Services S.A.

<sup>82</sup> 'The Late Mr Adam Adamson,' *The Advertiser* (Adelaide), Sat. 22 Jan. 1898, p.6; 'Old colonists 1836-1840: Adam Adamson', photograph, B 8235/1/8S, State Library of South Australia.

<sup>83</sup> 'From An Artist's Standpoint,' *Register*, 1924, p.6.

<sup>84</sup> 'Successful Woman Artist'; SA Certificate of Title, Vol. 1081, Folio 26, Land Services S.A.

<sup>85</sup> Art in Australia, 1 Sept 1928, p. 10.

<sup>86</sup> 'Society of Arts. Annual Competition,' *The Advertiser* (S.A.), Thurs. 3 July 1930, p.6.

<sup>87</sup> 'Society of Arts,' *The Register* (S.A.), Wed. 4 Sept. 1912, p.2.

<sup>88</sup> 'Art Exhibition is Excellent Travel Guide,' *The Advertiser* (S.A.), Wed. 6 June 1951, p.4; 'Gifted Painter,' *The News* (Adelaide), Thurs. 16 Aug. 1928, p.9; 'Exhibition by Self-Taught Artist,' *The Advertiser* (Adelaide), Thurs. 24 Oct. 1935, p.10.

<sup>89</sup> S.A. Certificate of Title, Vol.1591, Folio 7, Land Services S.A.

<sup>90</sup> 'Extensive Losses at Gumeracha,' *The Chronicle* (Adelaide), Thurs. 19 Jan. 1939, p.47.

<sup>91</sup> '£75 Ballarat Prize: Bushfire Toll of Art Works in Victoria,' *The News* (Adelaide), Thurs. 26 Jan. 1939, p.6.

<sup>92</sup> District Registration Certificate, Ref: 389/2121, Births, Deaths and Marriages, S.A., accessed via Genealogy SA, 30/12/24, <https://www.genealogysa.org.au/resources/online-database-search>.

<sup>93</sup> S.A. Certificate of Title, Vol.1741, Folio 121, Land Services S.A.

<sup>94</sup> See also: SA Certificate of Title, Vol.1479, Folio 119, Land Services S.A.

<sup>95</sup> 'Deaths. Barringer,' *The Advertiser* (Adelaide), 1946.

<sup>96</sup> S.A. Certificate of Title, Vol.1741, Folio 121, Land Services S.A.

<sup>97</sup> 'Funeral Notices. Barringer,' *The Advertiser* (Adelaide), Wed. 14 Aug. 1946, p.16.

<sup>98</sup> 'Melbourne Chatter,' *The Bulletin*, 1923, p.28.

<sup>99</sup> 'Melbourne Chatter,' *The Bulletin*, 1923, p.28.

<sup>100</sup> 'A Serious Charge,' *The Register* (S.A.), Mon. 7 July 1924, p.8.

<sup>101</sup> William Moore, *The Story of Australian Art: From the earliest known art of the continent to the art of to-day* (Sydney: Angus and Robertson, 1934), p.33.

<sup>102</sup> 'Watercolors Attractive,' *The News* (Adelaide), 1935, p.2.