

SUMMARY OF STATE HERITAGE OBJECT

REGISTER ENTRY

Entry in the South Australian Heritage Register in accordance with the *Heritage Places Act 1993*

NAME: Martindale Hall Pictorial Collection **OBJECT NO.:** 10067-003

Object intrinsically related to Martindale Hall (SHP 10067)

ADDRESS: Martindale Hall, Manoora Road, Mintaro
CR 5372/406 D19214 A1 Hundred of Upper Wakefield

STATEMENT OF HERITAGE SIGNIFICANCE

Place

The Statement of Heritage Significance of this Place was approved by the South Australian Heritage Council on 12 December 2019.

Martindale Hall, a property including a mansion and its interiors, coach house, stables, and associated structures, is closely associated with the pastoral and economic development of South Australia in the nineteenth and twentieth centuries. The main house was constructed for Edmund Bowman Jr., in 1879-1880 to a design prepared by London architect E Gregg, while the coach house was probably designed by Adelaide architect EJ Woods. The construction of the mansion and other structures was supervised by Woods and main builder Robert Huckson.

Martindale Hall is an outstanding example of the grand country mansions constructed by wealthy pastoralists and represents the 'baronial' lifestyle achieved by them. The property including the mansion, its interiors and furnishings, and coach house retain a high degree of integrity and illustrate a way of life that no longer exists in South Australia. The classical styling, proportions and detailing of the external elevations of the mansion and coach house are of a very high quality, and the elaborate detailing of interior features such as timberwork, parquetry floor and plaster work to cornices, ceilings and gallery are finely executed. Martindale Hall remains as a testament to the successful establishment and ongoing management of the intergenerational pastoral empires created by the Bowman and Mortlock families.

Object

The Martindale Hall Pictorial Collection is intrinsically related to the 'baronial' lifestyle achieved at Martindale Hall by the Mortlock family. A variety of original artworks and machine-woven tapestries were used to decorate the house in a manner fitting a grand country mansion. Of particular note are the Mortlock family portraits that hang in the first floor gallery above the hall. There is also a series of photographs depicting the lifestyle and interests of the Mortlock family, including their sporting pursuits, travel and the prize winning rams that supported the success of their pastoral empire.

COMMENTARY ON THE LISTING

Description and notes with respect to a place entered in the South Australian Heritage Register in accordance with the *Heritage Places Act 1993*

Physical Description

The Pictorial Collection is comprised of 42 framed items including photographs, oil and watercolour paintings and machine-woven tapestries that were displayed by members of the Mortlock family throughout the mansion. Of particular note are the collection of family portraits painted in oil on canvas by S Stump, Helen Hambidge and William Longstaff. Helen Hambidge was the eldest of three sisters who were all South Australian female artists working primarily between the 1880s-1930s, while William Longstaff was a war artist during World War One. The collection also includes a number of other oil paintings by Longstaff depicting various London scenes.

The photographs are Mortlock family items and depict a range of subjects mostly from the time of Jack Mortlock's ownership of Martindale Hall, including a studio portrait of Jack Mortlock, numerous images of the Mortlock's prize winning rams, Jack's two yachts (both named *Martindale*), and holiday images from Port Lincoln and India.

There are also a few earlier images depicting a large gathering for a hunting party (c. late nineteenth century, probably William and Rosina centre front), two images of a polo team (possibly including William Mortlock), and two images of William Mortlock and his race horse 'Yudnapinna' and others associated with the training and racing of the horse.

A full description of each item and images is included in Appendix A – Martindale Hall Pictorial Collection spreadsheet. The listing includes both the artwork/image and its frame.

Elements of Significance:

Elements of heritage significance include (but are not necessarily limited to):

- Martindale Hall Pictorial Collection as identified in Appendix A

History of the Object

Currently, there is no specific history to accompany the Martindale Hall Pictorial Collection. Provenance for the items proposed to be included in the Martindale Hall Pictorial Collection is based on identifying each item as present at Martindale Hall prior to the death of Jack Mortlock in 1950. A series of historic photographs of the interiors were taken in 1932 for a pictorial feature on Martindale Hall by *South*

Australian Homes & Gardens Magazine and again in 1936 by HCD Collyer for an unknown purpose and are held in the State Library of South Australia collections. In addition, a number of the paintings were specifically identified by name and recorded in a pamphlet prepared by the South Australian Pioneers Association after their visit to Martindale Hall in 1948.

Provenance for the photographs is based on a range of information ranging from inscriptions that directly identify the Mortlock family, to indicative dating of the image combined with other information such as the subject matter. For example, there are a number of photographs that appear to have members of the Mortlock family in them, while the images of India are in keeping with other items in the collection with known provenance. Specific details to support provenance are provided for each item in Appendix A.

In instances where the only indication that an item may be associated with Martindale Hall is its identification in the inventory prepared by the University of South Australia in 1986, the item is considered to have insufficient evidence to support provenance for listing as a State Heritage Object. Similarly, an item's appearance in the photographs taken to accompany the entry of Martindale Hall in *Historic Homesteads of Australia*, prepared by the Australian Council of National Trusts in 1969, is also considered insufficient evidence to list the item. At the time of provisional entry, there are 43 items that require further investigation, of which 19 are identified in the University of Adelaide inventory.

Chronology

- 1838** **Edmund Bowman visits South Australia and upon his return to Tasmania convinces his parents to relocate the family to South Australia.**
- 1839 Edmund Bowman arrives in South Australia with a flock of sheep. His brothers John Jr. and William follow with a second flock of sheep and are joined later by their parents John and Mary and sisters.
- 1840 John Bowman Sr. purchases section 341 at Enfield and establishes 'Barton Vale' including orchard, vines and grain crops.
- 1843** **John Sr. and Edmund Sr. Bowman begin to move their stock (sheep) north and look for land to lease around the Wakefield River.**
William Ranson Mortlock arrives in South Australia and works as an Inspector of Sheep, amongst other activities.
- 1844 J Bowman takes out an occupation license over land described as Finniss River.
- 1845 J Bowman takes out 2 occupation licenses for land near the River Wakefield.

- 1846 J Bowman takes out an occupation license for land at Lower Wakefield.
- 1847 J Bowman takes out occupation licenses for land in Upper Wakefield and Light Regions. Upper Wakefield land is named Martindale.**
- William Ranson Mortlock procures an occupation license for land near Tumby Bay on the Eyre Peninsula.**
- 1848 Edmund Bowman Sr. purchases 3 acres of land in the village of Enfield near Barton Vale and builds a 5-room stone cottage.
- 1850 William Ranson Mortlock and Margaret Tennant marry in Port Lincoln and soon after relocate to Adelaide, where William runs flour mills on Halifax Street and at Port Noarlunga. Their pastoral holdings are cared for by a manager.
- 1850-1851 Hundreds of Upper Wakefield and Stanley are proclaimed and the Bowman's purchase most of the land in the area they lease.**
- 1852 'Barton Vale' house comprising eleven rooms is completed and is surrounded by a 3 acre garden. The property also features a stables, coach house and numerous outbuildings.
- 1854 Edmund Bowman Sr. and Elizabeth Hackney are married at Trinity Church.
- 1855 Edmund Bowman Jr. is born.**
- 1857 John Bowman dies leaving his pastoral holdings to his four sons. (Edmund Sr. inherits 'Barton Vale', Martindale and Werocata.) Edmund transfers the title of the 3-acre property and cottage at the village of Enfield to his mother, Mary.**
- William and Margaret Mortlock return to the Eyre Peninsula with their young family after the Halifax Street mill is destroyed by fire.**
- 1857-1864 Brothers Edmund Sr., John Jr., Thomas and William Bowman collectively manage the Bowman pastoral holdings.
- 1858 William Tennant Mortlock is born near Port Lincoln.**
- 1860s-1870s William Ranson and Margaret Mortlock continue to build their pastoral holdings adding Strawberry Hill and Lake Wangary to the Yalluna Run. They also acquire pastoral holdings in the north of the State including Angorichna, Mount Arden and Yudnapinna.
- 1866 Edmund Sr. drowns in the Wakefield River leaving his estate to his sons Edmund Jr., Charles and Hubert and financial support for his daughters Clarissa, Alice and Jessie. Edmund Sr. bequests his wife Elizabeth the use of 'Barton Vale' during her life. The Bowman estate is placed into trust and the land leased until the children reach their majority.**

- 1868-1884 William Ranson Mortlock serves three terms in the House of Assembly.
- 1873 William Tennant Mortlock travels to England to study law at Cambridge University. After completing his degree he practices law in London.
- 1875 Edmund Bowman Jr. travels to England to study law at Cambridge University. While in the UK he meet Francis Hasell (Fanny) and wishes to marry her.
- 1878 Edmund Bowman Jr. commissions Ebenezer Gregg to design Martindale Hall. The completed house is meant as an enticement to try and persuade Fanny to marry him and move to South Australia. She ultimately refuses.**
- Mid-1878 Edmund Bowman Jr. returns to South Australia (without completing his degree) and launches amicable legal proceedings to have his father's intentions interpreted in the disposal of the trust as both Edmund Jr. and Charles had turned 21 and wished to manage their inheritance. The trust is valued at £114,410.
- 1878-1880 Martindale Hall and Coach House are constructed under the supervision of EJ Woods and main builder Robert Huckson. A pump house, reservoir and tanks are constructed to supply water to the house.**
- Late 1870s-early 1880 Edmund Bowman Jr. and Charles borrow substantial sums of money and continue to build their pastoral empire. By 1883 they own Wandillah (17,787 acres), Mt Bryan (25,136 acres), Martindale/Wirilla (16,000 acres), Holm Hill (1,600 acres), Werocata (25,616 acres), Forrester's Farm (595 acres) other land (1,000 acres) and lease Euro Bluff, Andamooka, Parakylia and a small station at Mongolatta.
- 1881 William Tennant Mortlock returns to South Australia due to his father's ill health.
- 1881-1885 South Australia experiences a severe drought.**
- 1884 Edmund Jr. and Annie Lewers Cowle are married at St Peter's Cathedral.
- William Ranson Mortlock dies and leaves his estate to his son William Tennant Mortlock.
- 1886 Edmund Jr and Charles increasingly struggle to service their debt and raise credit against the following year's wool clip to pay their interest bill. They also offer four properties for sale. When Werocata sells for less than anticipated Edmund Jr. transfers Martindale into joint ownership with Charles.
- March 1890 The English, Scottish and Australian Bank declares Edmund Jr. and Charles's account inoperative.

- Sept 1890 Martindale Hall is offered for sale.
- Jan 1891 William Tennant Mortlock and Rosina Forsyth Tennant marry, her father gives the couple £20,000 as a wedding present/dowry.
- March 1891 William Tennant Mortlock and Rosina Forsyth Tennant Mortlock purchase Martindale Hall for £33,000 and redecorate and furnish the house.**
- 1891 William and Rosina also acquire Euro Bluff Station, near Port Augusta.
- 1894 John Andrew Tennant Mortlock is born.**
- 1896-1902 William Tennant Mortlock serves two terms in the House of Assembly and is noted for his contributions on pastoral matters.
- 1897 William and Rosina acquire Warratta Vale Station (southern Eyre Peninsula).
- 1913 William Tennant Mortlock dies after a period of ill health. John who was studying at Cambridge returns home. John decides to live at Martindale Hall with his mother Rosina and together they jointly manage the Mortlock pastoral estate, which encompasses 1,976 square miles of land in South Australia.**
- 1926 The South Australian Government considers acquiring Martindale Hall for closer settlement, however, due to costly improvements find it too expensive to do so.
- 1932 South Australian Homes and Gardens magazine notes the extensive weapons collection at Martindale Hall and identifies both William and his son John as its collectors.**
- 1920s Rosina redecorates Martindale Hall.**
- 1936 After the death of his brother in Colombo, John and Rosina establish the Ranson Mortlock Trust to fund research into soil erosion and pasture regeneration.
- 1940 Dorothy Beech begins working as Ernest Scarf's secretary, Scarf manages the Mortlock accounts.
- 1947 Dorothy Beech takes over the management of the Mortlock account after Scarf dies.
- 1948 John is diagnosed with cancer, he and Dorothy are married soon after.**
- 1950 John Mortlock dies, leaving the majority of his estate (£1,148,124) in trust jointly to the Waite Institute University of Adelaide and the Libraries Board of South Australia. Dorothy is appointed a trustee and is given a lifetime interest in Martindale Hall.**
- 1953 University of Adelaide expresses an interest in taking over control of Martindale Hall.

- 1959 University of Adelaide proposes creating a research station at Martindale Hall.
- 1965 An agreement is reached between the University of Adelaide and the trustees of Martindale Hall to enable the University to establish a research station at the property. As a part of the agreement, the University is to maintain the Hall.
- 1979 Dorothy Mortlock dies and the Mortlock estate is divided between the University of Adelaide and Libraries Board of South Australia. Dorothy also leaves a bequest to the University specifically to assist in the upkeep of Martindale Hall.**
- 24 July 1980 Martindale Hall is entered in the South Australian Heritage Register as a State Heritage Place.**
- 1980s University of Adelaide embarks on a rationalisation of the structures at Martindale Hall and the conservatory and garden elements are removed. The Coach House is re-roofed.
- 1980s-present Martindale Hall is used as a tourism venue and historic house museum.
- 1986 Martindale Hall and Dorothy Mortlock's bequest is given to the South Australian Government.**
- 5 Dec 1991 Under the provisions of the *National Parks and Wildlife Act 1972* Martindale Hall is proclaimed a conservation park.

References

- Martindale Hall Summary of State Heritage Place (Retrospective).
- LeMessurier Architects (1991), 'Martindale Mintaro Conservation Plan' (Adelaide: South Australian Department of Environment and Planning).
- Elizabeth Warburton (1979), *Martindale Hall*, (Adelaide: University of Adelaide).
- Pioneers Association of South Australia (1948), *Pioneers Visit to Martindale Hall*, (Adelaide: Pioneers Association of SA).
- 'Martindale Hall, Mintaro the home of Mr JT Mortlock, *South Australian Homes and Gardens* March 1932.
- Collyer, HDC (1936), 'Martindale Hall: sitting hall, stairway and gallery' SLSA B 46414.
- Collyer, HDC (1936), 'Martindale Hall: view from the stairs of the sitting area inside entrance' SLSA B 46415.
- Collyer, HDC (1936), 'Martindale Hall: dinning room with table extendable for twelve diners' SLSA B 46416.
- Collyer, HDC (1936), 'Martindale Hall: the drawing room' SLSA B 46417.

OBJECT DETAILS

Martindale Hall Pictorial Collection

OBJECT NO.: 10067-003

Martindale Hall, Manoora Road, Mintaro

DESCRIPTION OF OBJECT: 42 framed pictorial items comprising oil and watercolour paintings, machine-woven tapestries and photographs.

REGISTER STATUS: Provisional Entry 10 December 2020

CURRENT USE: On display at Martindale Hall
c.1890- present

LOCAL GOVERNMENT AREA: Clare and Gilbert Valleys

LOCATION:

Street Name: Manoora Road
Town/Suburb: Mintaro
Post Code: 5415

LAND DESCRIPTION:

Title CR 5372/406 D19214 A1
Reference:
Hundred: Upper Wakefield

OWNER of OBJECT:

Name: Minister for Environment and Water
Address: c/- Department for Environment and Water
81-95 Wakefield Street
Town/Suburb: Adelaide
Post Code: 5000

PHOTOS

Martindale Pictorial Collection

OBJECT NO.: 10067-003

Martindale Hall, Manoora Road, Mintaro



William Ranson Mortlock, painted posthumously from a photograph by Helen Hambidge (1907)

Source: DEW Files 19 August 2019



William Tennant Mortlock painted by Helen Hambidge (1907)

Source: DEW Files 19 August 2019



Rosina Forsyth Mortlock painted by S Stump

Source: DEW Files 2010



John (Jack) Andrew Tennant Mortlock painted by Blodwen Thomas

Source: DEW Files 19 August 2019



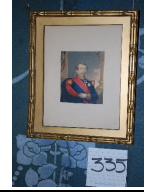




PHOTOS










B 46415 Reproduction rights: State Library of South Australia
Image of the hall taken by Collyer in 1936 showing a number of the artworks hung on the walls at Martindale Hall






Source: SLSA B 46415

Registration number part a	Registration number part b	Title	Location 2019/20	Dimension - height cm	Dimension - width cm	Dimension - depth cm	Dimension - diameter cm	Dimension - other cm	Date	Description	Materials	Further information	Reference Images
231		Framed photograph: J.T. Mortlock, 1930s	Drawing room	31 (frame)	26 (frame)				1930s	Framed photograph: portrait of J.T. Mortlock; Mortlock seated, informally dressed, holds double-barrelled shot gun; Mortlock coat of arms dropped in at u.r. corner; mounted on cream, linen-textured card; signed l.r. "BLODWEN THOMAS/Adelaide"; framed in yellow metal, thin, textured sides with inner, front frame freestanding but attached by 4 filigree panels; glass painted with mount-window.	Metal, paper	Trove indicates Blodwen Thomas was a portrait photographer in SA in the 1930s and 1940s, while there is no direct provenance, given the appearance and age of the photograph and its subject (JT Mortlock) it is likely to be original to Mhall.	
314		Photograph: Taj Mahal, c. 1935	Kitchen - corridor		630			Frame: H: 37.5; W: 42.5; Image: H: 21.5; W: 27	1935.c	Framed photograph: Taj Mahal; black and white print; cream, textured card mount; narrow, black wood frame; framers label on back "CORRECT FRAMERS/W.H. ROGERS & CO/Victoria St., Adelaide/Off Hindley St/(Opposite West's Pictures/PHONE Central 5437".	Wood, paper, glass, metal	Identified on the University of Adelaide Inventory prepared in 1986. While there is no other evidence to support provenance, the subject of the photograph and the other items owned by the Mortlock's that are related to India with provenance, namely the statue of the Taj Mahal the photograph is likely to be associated with them.	
315		Photographs: Himalayas, c. 1935	Outside Toilet door					Frame: H: 51; W: 39.5; Images: H: 11; W: 28.5	1935.c	Framed photographs x 3: views of Himalayas; black and white prints; horizontally mounted in cream, textured card mount; narrow, black wood frame; framers label on back "CORRECT FRAMERS/W.H. ROGERS & CO/Victoria St., Adelaide/Off Hindley St/(Opposite West's Pictures/PHONE Central 5437".	Wood, paper, glass, metal	No direct evidence to support provenance, however, given the extent of Mortlock travels, the similar appearance to the Taj Mahal image framing and that the framers were located at the address recorded on the picture during the 1930s (Trove search) that the item is likely original to Mhall.	
316		Photographs: yacht "Martindale", 1932	Kitchen - corridor					Frame: H: 43.5; W: 68.5	1932	Framed photographs x 6: inside and outside the yacht "Martindale"; black and white prints; top row, l to r.: bunks, engine room, bridge; bottom row, l to r.: saloon, exterior view, saloon; mounted in linen-textured cream card, inscribed lower middle "MARTINDALE/Gross Tonnage 51.57 Tons., Length 66 Ft., Beam 14 Ft2 in., Draught 5 Ft. 10 in./Launched 19th July 1932./Built by R.T. Searles & Sons, Port Adelaide./Owner J.T. Mortlock" signed l.r. "R.E Collett/Photo"; narrow, black wood frame.	Wood, paper, glass, metal	Jack Mortlock called his yacht <i>Martindale</i> . Young suggests this is the yacht recorded in the Thrum Collection (PRG 646/2/1, Album 1, p. 18-19) and that <i>Martindale</i> was built in 1931-1932. Trove search also indicates that Collet was noted for taking pictures of yachts from the 1920s.	
317		Photograph: yacht "Martindale", 1930	Kitchen - corridor					Frame: H: 43; W: 48; Image: H: 14.5; W: 20	1930	Framed photograph: motor yacht "Martindale"; black and white print; yacht with 12 people on board; mounted on grey card, marked "R.S.A.Y.S./Opening Day/Motor yacht Martindale/15th November 1930"; mounted on brown card; frame in mid-brown wood with egg-and-dart moulding.	Wood, paper, glass, metal	This is an earlier yacht called <i>Martindale</i> , image dated 1930.	
318		Photograph: yacht "Martindale", 1932	Kitchen - corridor					Frame: H: 36.5; W: 42.5; Image: H: 23; W: 31	1932	Framed photograph: yacht "Martindale" taking sailing club salute; black and white print; cream, textured mat; inscribed underneath "Opening Demonstration P.A.S.C./22 October 1932/'Martindale' taking the salute"; narrow black wood frame; framers label on back "CORRECT FRAMERS/W.H. ROGERS & CO/Victoria St., Adelaide/Off Hindley St/(Opposite West's Pictures/PHONE Central 5437".	Wood, paper, glass metal	The framers were located at the address recorded on the picture during the 1930s (Trove search), image is dated 1932.	
319		Photograph and cap-band: HMAS "Martindale", 1941	Kitchen - corridor					Frame: H: 41; W: 52; Image: H: 24; W: 37	1941	Framed photograph and Naval cap-band; yacht "Martindale" in Navy print and number (33), plus blue silk band woven in gold with name "H.M.A.S.MARTINDALE"; handwritten on the image above the boat "Christmas 1941 Compliments from ship's company/H.M.A.S Martindale/W.M. James C.O./S.G. Williams S.W. Noble/D. de Coite G.E.S. McLeod/J. Sheehan W. Gilchrist/G.E. Riley H. Anderson"; narrow, black wood frame; framers label on back "CORRECT FRAMERS/W.H. ROGERS & CO/Victoria St., Adelaide/Off Hindley St/(Opposite West's Pictures/PHONE Central 5437".	Wood, paper, glass, metal, silk	Notes provided by Young - The "Martindale" was either presented to or requisitioned by the RAN about 1940. See souvenir album. 'All Aboard' 1984 Reunion Programme, Clare National Trust Museum, item 2131/1984; also references in Thrum Papers, Mortlock Library PRG 646/1.	
320		Photograph on opal glass: W.R. Mortlock, c. 1880	Kitchen - corridor					Frame: H: 59.5; W: 50; Image: H: 37.5; W: 29	c.1880	Framed photograph on opal glass ("opalotype"): William Ranson Mortlock (c. 1821-1884); portrait bust; hand touched in black and white inks; oval mat of white board; gold slip; plain, mid-oak frame.	Wood, glass, paper, metal	Notes from Young - This photograph is the model for oil painting MH 504. Re Opalotypes: introduced about 1882, most popular about 1890-1900; Davies and Stanbury, The mechanical Eye in Australia, Melbourne, 1985, p. 144	
326		Oil Painting: Fredrick Ranson Mortlock, by W. Longstaff, c. 1930	Upper hall					Frame: H: 127; W: 107; Image: H: 89; W: 67	1930.c	Framed oil on canvas; portrait, Fredrick Ranson Mortlock (1901-36), by W. Longstaff; 3/4 figure, facing left; wears 3-piece grey suit, tartan tie; tartan drapery to r. behind; signed l.r. "W.LONGSTAFF"; gold slip; deeply moulded gilt wood frame with compo decorations; pencil on l. back frame "Mayor of Adelaide/E.T. Smith" (meaning unknown!); red paper label "CORRECT FRAMERS/W.H. ROGERS & CO/Victoria St., Adelaide/Off Hindley St/(Opposite West's Pictures/PHONE Central 5437".	Canvas, wood, metal	Identified in the Pioneer Assoc. visit in 1948: "Walking around the gallery the following pictures are see.. Fredrick Ranson Mortlock by Will Longstaff." p.10 Young notes - Will Longstaff (1879-1953), Australian, was most notable as a war artist in WW1. McCulloch, Encyclopaedia of Australian Art, Melbourne, 1984, v.2, p.712.	

327	Photograph: Rosye Tennant Mortlock, c. 1930	Upper hall					Frame: H: 90.5; W: 76; Image: H: 61.5; W: 47	1930.c	Framed photograph, hand coloured; portrait, Rosye Tennant Mortlock(-1939); 3/4 figure facing left; wears high collared brown fur coat; signed l.r. "REMBRANDT/Adelaide"; gilt wood frame with textured surface and compo decorations; glazed blue paper label "CORRECT FRAMERS/W.H. ROGERS & CO/Victoria St., Adelaide/Off Hindley St/(Opposite West's Pictures/PHONE Central 5437)".	Paper, glass, wood, metal	Identified in the Pioneer Assoc. visit in 1948: "Walking around the gallery the following pictures are seen: ..Mrs R.F. Mortlock by S. Stump." p.10. Also appears in Historic Homesteads Photo published in 1969.	
328	Oil painting: William Tennant Mortlock, by Helen	Upper hall				Frame: H: 93; W: 78; Image: H: 69; W: 52	1907	Framed oil on canvas; portrait, William Tennant Mortlock (1858-1913), by H. Hambidge; 1/2 figure, facing left; wears dark coat, high collar, dark tie flecked with white spots, large moustache; pale grey ground; signed "H.HAMBIDGE 1907"; gilt wood frame with compo decorations, oak leaf with acorn; paper label on back "FROM/LEAR & SMITH/Late K.CAMERON/Picture Framers and/Mount Cutters/LEIGH ST, Adelaide". Based on opalotype MH 320.	Canvas, wood, metal	Identified in the Pioneer Assoc. visit in 1948: "Walking around the gallery the following pictures are seen... W.T. Mortlock by H. Hambidge." p.10 Young notes - Helen Hambidge (1857-1937) was one of the 3 Hambidge sisters (Helen, Alice and Milly), Adelaide artists work mainly in watercolour and pastel, fl.1880s-1930s. McCulloch, Encyclopaedia of Australian Art, v1, p.545.		
329	Watercolour: Simon Mortlock, by Helen Hambidge	Upper hall				Frame: H: 63; W: 54; Image: H: 43.5; W: 34.5	1907	Framed watercolour; portrait, said to be Simon Mortlock, by H. Hambidge; apparently an early 20thC rendering from a miniature c. 1830; 3/4 figure facing left; wears green coat, high collar, notched lapel, mauve waistcoat; signed "H.HAMBIDGE 1907"; gilt wood frame with compo decorations, oak leaf with acorn; paper label on back "FROM/LEAR & SMITH/Late K.CAMERON/Picture Framers and/Mount Cutters/LEIGH ST, Adelaide".	Paper, wood, glass, metal	Appears in 1936 photograph B46420. Identified in the Pioneer Assoc. visit in 1948: "Walking around the gallery the following pictures are seen... Simon Mortlock by H. Hambidge." p.10 Young notes - Helen Hambidge (1857-1937) was one of the 3 Hambidge sisters.		
335	Framed print: Napoleon III, 1850s-60s	SE front bedroom				Frame: H: 25.5; W: 19.5; Image: H: 10.5; W: 8	1850s-60s	Framed Baxter print: portrait of Emperor Napoleon III; mounted on cream card; gold mat; gilt wood frame with 2 moulded ribbons intercrossing.	Paper, glass, wood, metal	Identified in the Pioneer Assoc. visit in 1948: "Baxter Print, Napoleon III." p.11		
336	Photograph: J.T. Mortlock at Martindale, c.1940	SE front bedroom				Frame: H: 34.5; W: 28.5; Image: H: 19.5; W: 14.5	1940.c	Framed photograph: J.AT Mortlock outside front door of Martindale Hall, with shotgun and dachshund; dark brown mat; dark brown moulded wood frame with small band of compo decorations picked out in gold; print stamped on back "R.E. Collett/PHOTOGRAPHER/30 WEYMOUTH ST/ADELAIDE".	Paper, wood, glass, metal	Image of Jack Mortlock, c.1940 at the front door of Martindale Hall.		
341	Photograph: the Martindale Hunt, c.1895	SE front bedroom				Frame: H: 41; W: 56; Image: H: 65.4; W: 81.5	1895.c	Framed photograph: the Martindale Hunt and friends, posed in front of Martindale Hall; 39 figures plus puppy, some in riding gear, most in smart day clothes; cream textured mat with gold edge; gold slip; gilt wood frame with small scroll decorations in compo.	Paper, wood, compo, glass, metal	While there is no information about the image, Martindale Hall is clearly depicted in the background. It is possible that the woman and man seated in the centre are Rosina and William T Mortlock. The clothing suggest the image was take in the late 19th or early 20th century.		
344	Oil painting: Italianate vision of St Paul's cathedral	Dining room				Frame: H: 73.4; W: 87; Image: H: 66; W: 52.5	19thC?	Framed oil painting on canvasboard; Italianate vision of a large white cathedral, a mixture of St Paul's (London), St Peters (Rome) and Sta Maria dei Fiori (Florence); riverbank lined with mainly Italianate palazzi; 1 very Germanic building to far l., river in foreground with 6 low, flat boats; wooden quay with simple balustrade in l.r. corner, framed in gilt, moulded wood frame with compo decorations; papered at back.	Canvasboard, wood, compo, metal	Identified in the Pioneer Assoc. visit in 1948: "St. Paul's Cathedral, London (of the School of Canalotti)." p. 11		
346	Oil painting: woman and infants	SE front bedroom				Frame: H: 94; W: 118; Image: H: 79.5; W: 103	19thC	Framed oil on canvas; woman in classical rob, pale pink, with 3 infants, 1 at breast, 1 on lap, 1 climbing on knee; villa garden at u.r., still life, jug with fruit, at u.l., gilt wood frame carved with Greek key band; shell and scroll decoration in angles. 17thC Italian style.	Canvas, wood, metal	Identified in the Pioneer Assoc. visit in 1948: "There is only one oil painting of note- a 17th century Venetian 'Motherhood', after the school of Titian."p.11		
351	Photograph: polo team, c. 1900	NE front bedroom				Frame: H: 31.5; W: 36.5; Image: H:17; W: 21.5	1900.c	Framed photograph: mounted polo team, 8 men and horses; photo mounted on cream card with printed brown line border; gold slip; mid-oak frame. Matches MH 352.	Paper, wood, glass, metal	No direct provenance, however, compare the image of man in the dark shirt in image Acc no 351 with portrait of William Tennant Mortlock Acc no 328. It is possible that the man in the dark top and hat is William.		

352	Photograph: Polo team, c.1900	NE front bedroom					Frame: H: 31.5; W: 36.5; Image: H:17; W: 21.5	1900.c	Framed photograph: polo team demounted, group posing in front of buggy; 8 players with mallets, 1 man in suit, horse looks on to r., photo mounted on cream card with printed brown line border; gold slip; mid-oak frame. Matches MH 351.	Paper, wood, glass, metal	No direct provenance, however, compare the image of man in the dark shirt in image Acc no 350 with portrait of William Tennant Mortlock Acc no 328. It is possible that the name in the dark top and hat is William.	
381	Oil painting: beach scene, J. Ashton, early 20thc	SE side room (boudoir)				Frame: H: 55; W: 64; Image: H: 29.5; W: 38	20thc Early	Framed oil on canvasboard; beach scene: blue bay to r., wide, curved beach with tiny figures in middle; blue-grey hills behind; screen of gum trees in foreground; signed l.r. "J.ASHTON"; narrow gold slip; 2 moulded gilt wood frames; glazed; written in pencil on the back "Manly Beach N.S.W./by/Jas Ashton/Purchased April 1935".	Canvasboard, wood, glass, metal	Identified in the Pioneer Assoc. visit in 1948: "The paintings seen here are as follows.. Manly, New South Wales, by James Ashton." p.11 Young notes - James Ashton (1859-1935) was an Adelaide marine painter and teacher. McCulloch, Encyclopaedia of Aus art v.1 p. 49.		
468	Framed print, John Mortlock 1940s	Upper back hall				Frame: H: 42; W: 34; Image: H:22; W: 17	1940s	Print, portrait of 18thc John Mortlock; wears long green coat, figured waistcoat, lace frilled cuffs; l.arm rests on pillar, brown stick in r. hand; gold cardboard mat with 2nd window to show label "JOHN MORTLOCK OF CAMBRIDGE (1755-1816)/BY JOHN DOWNMAN, A.R.A. TOLL, PREVIOUSLY IN THE POSSESSION OF MY MOTHER/22 NOV 1946"; red paper label "JOHN MARTIN & CO LIMITED/THE BIG STORE/ADELAIDE"; at u.r. "5237".	Paper, wood, glass, metal	No direct provenance, however based on inscription and date would appear to be directly connected to the Mortlocks.		
479	Framed oil painting; Law Courts, London, W. Longstaff, 1930's	Hall				Frame: H 77.5; W 67; Image: H 60; W 49	1930s	Oil on canvas; mauve-grey dusky London streetscape; view west along Fleet street with Law Courts to r.; pedestrians on footpath at l., taxi and 2 buses on street, streetlights and shoplights shine brightly, reflected in the wet street; heavily textured impasto; signed l.r. "W LONGSTAFF"; plain, moulded, gilt wood frame; canvas stamped on back with manufacturer's name "REEVES"; paper label l.l. back "CORRECT FRAMERS?W>H> ROGERS & CO./Victoria Street, Adelaide/Off Hindley Street/(Opp. West's Pictures)/PHONE - CENTRAL 5437".	Canvas, wood, metal	Identified in the Pioneer Assoc. visit in 1948: "Law Courts, London, by Will Longstaff" p.10. Young notes - Will Longstaff (1879-1953), Australian, was most notable as a war artist in WW1. McCulloch, Encyclopaedia of Australian Art, Melbourne, 1984, v.2, p.712.		
480	Framed oil painting; the Strand with St Mary-le-Strand, W Longstaff, 1930's	Hall				Frame: H 77.5; W 67.5; Image: H 60; W 50	1930s	Oil on canvas; grey evening London streetscape; view along the Strand with Mary-le-Strand at center, looking east to the tower of St Clement Danes; pedestrians in overcoats on footpath and crossing street; 2 dark blue cars in middle foreground; double-headed streetlights beam down brightly, reflected in wet street; last rays of sun reach tops of building; signed l.r. "W.LONGSTAFF"; plain, moulded, gilt, wood frame; canvas stamped on the back with manufacturer's name "REEVES"; paper label l.l. back "CORRECT FRAMERS/W.H. ROGERS & CO./Victoria Street, Adelaide/Off Hindley Street/(Opp. West's Pictures)/PHONE - CENTRAL 5437".	Canvas, wood, metal	Identified in the Pioneer Assoc. visit in 1948: "St Mary-le-Strand, by Will Longstaff." p.6. Another Longstaff painting, of St Clement Dane's church, is noted as being in the hall, p.9. (Now in Beaumont House, Adelaide, owned by National trust of SA). Young notes - Will Longstaff (1879-1953), Australian, was most notable as a war artist in WW1. McCulloch, Encyclopaedia of Australian Art, Melbourne, 1984, v.2, p.712.		
481	Framed oil painting; Westminster Abbey, W. Longstaff, 1930's	Hall				Frame: H 67.5; W 77.5; Image: H 50; W 60	1930s	Oil on canvas; mauve-grey view of Westminster Abbey, London; view east towards front of Abbey, St Margaret's and Big Ben on l.' Westminster Tower on r.; blue and green cars cross l. to r. in foreground, buses behind; pedestrians at l.l. under beaming streetlight; signed l.r. "W. LONGSTAFF"; plain, moulded, gilt, wood frame; canvas stamped on the back with manufacturer's name "REEVES"; paper label l.l. back "CORRECT FRAMERS/W.H. ROGERS & CO./Victoria Street, Adelaide/Off Hindley Street/(Opp. West's Pictures)/PHONE - CENTRAL 5437".	Canvas, wood, metal	Identified in the Pioneer Assoc. visit in 1948: "Westminster Abbey by Will Longstaff." p.9. Young notes - Will Longstaff (1879-1953), Australian, was most notable as a war artist in WW1. McCulloch, Encyclopaedia of Australian Art, Melbourne, 1984, v.2, p.712.		
482	Famed oil painting; cenotaph at Whitehall, London, W. Longstaff, 1930s	Hall				Frame: H 67, W 78; Image: H 49.5, W 59.5	1930s	Oil on canvas; mauve dusk scene of the cenotaph, Whitehall, London; high view looking west with cenotaph in middle l. foreground and Whitehall offices in r. background; bus proceeds down street towards viewer; streetlights shine; signed l.r. "W. LONGSTAFF"; plain, moulded, gilt, wood frame; canvas stamped on the back with manufacturer's name "REEVES"; paper label l.l. back "CORRECT FRAMERS/W.H. ROGERS & CO./Victoria Street, Adelaide/Off Hindley Street/(Opp. West's Pictures)/PHONE - CENTRAL 5437".	Canvas, wood, metal	Identified in the Pioneer Assoc. visit in 1948: "The Cenotaph, London, by Will Longstaff." p.11. Young notes - Will Longstaff (1879-1953), Australian, was most notable as a war artist in WW1. McCulloch, Encyclopaedia of Australian Art, Melbourne, 1984, v.2, p.712. This painting was moved to the hall from the drawing room by Rod Page of University of Adelaide, c.1976 in order to group all the Longstaffs together. Info from R. Page, University of Adelaide Buildings Office, 26.6.89.		
504	Oil painting: William Ranson Mortlock, by Helen Hambidge, 1907	Upper hall				Frame: H: 93; W: 78; Image: H: 70; W: 54 cm	1907	Framed oil on canvas; portrait, William Ranson Mortlock (1821-84), by H. Hambidge; 1/2 figure, facing right; wears black jacket and waistcoat, bow tie invisible under thick grey beard; pale grey ground; signed l.l. "H. HAMBIDGE 1907"; gilt wood frame with compo decorations, oak leaf and acorn.	Canvas, wood, metal	William Ranson Mortlock died in 1884 and the painting was painted posthumously. It is based on photo Acc no 320 and matches the portrait of his son Acc no 328.		
505	Photograph: John Andrew Tennant Mortlock, c.1936	Upper hall				Frame: H: 150; W: 90; Image: H: 78; W: 63 cm	1936 c	Framed photograph, hand coloured; portrait, John Andrew Tennant Mortlock (1895-1950); 3/4 figure, looking directly out of picture; seated, r. leg crossed; arms resting on chair, hands relaxed; wears dark suit and blue striped tie; red curtain draped to l. behind; hills and sky to r.; Mortlock coat of arms at u.r.; signed l.r. "BLODWEN Thomas/Adelaide"; gold slip; carved, moulded gilt wood frame with compo scrolls in angles; glazed; framer's label top and bottom back "Correct Framers/W>H> Rogers & Co./9a Peel St, Adelaide/(OFF HINDLEY ST)/PHONE Central 5437".	Paper, glass, wood, metal	Identified in the Pioneer Assoc. visit in 1948: "Walking around the gallery the following paintings are seen ...J.T. Mortlock by Blodwen Thomas." p.10		

523		Framed oil painting: "Arrival of the Queen of Sheba", after Turner, late 19thC	Hall					Frame: H: 108.5; W: 160; Image: H: 74; W: 125.5 cm	19thC Late	Oil on canvas: "The Arrival of the Queen of Sheba", after J.W.M. Turner; pale, glowing river reflecting glittering sun shining above a cloud band, rays in all directions; l. bank of river lined with palaces; gondola drawn up by l.l. palace, where party of veiled women ascends steps; signed l.r., illeg., possibly William, Miller or Bellino (?) - see photo detail of signature 16/32-33; stamped on back on canvas, twice, "PREPARED BY/BRODIE & MIDDLETON/79, LONG ACRE, LONDON"; gold slip; deeply moulded gilt wood frame, decorative mouldings of gilt compo.	Canvas, wood, compo, metal	Appears in 1936 image of the Hall B46415 and identified in the Pioneer Assoc. visit in 1948: "Large oil painting of a Venetian scene after Turner." p.9	
524		Framed oil painting: Houses of Parliament, Westminster, late 19thC	Hall					Frame: H: 108.5; W: 160; Image: H: 74; W: 125.5 cm	19thC late	Oil on canvas: House of Parliament, Westminster, in Turner-esque style; view on the Thames, looking north to Westminster Bridge in distance; pale, glowing river reflects pearly sun above, rays in all directions; boats with figures l.r.; Houses of Parliament with Westminster Tower, middle l.; signed l.r., illeg., possible William, Miller or Bellino (?) - see photo detail of signature 16/34-35; stamped on back of canvas, "PREPARED BY/BRODIE & MIDDLETON/79, LONG ACRE, LONDON"; gold slip; deeply moulded gilt wood frame, decorative mouldings of gilt compo; framer's label on lower rail back "FROM A. MOLTON & SON./Carvers, Gilders, Picture Frame Manufacturers, Mount Cutters and Importers/OLD FRAMES CLEANED, REPAIRED OR REGILT, EQUAL TO NEW./ NO.3. FLINDERS STREET, ADELAIDE".	Canvas, wood, compo. Metal	Appears in 1936 image of the Hall B46415 and identified in the Pioneer Assoc. visit in 1948: PV 1948: "Large oil painting of Houses of Parliament, London." p10.	
525		Framed tapestry panel, Odysseus meets Circe, early 20thC	Hall					Frame: H: 115; W: 164; Image: H: 97; W: 145 cm	20thC Early	Panel of machine-woven tapestry; cotton threads; Odysseus meets Circe, Odysseus: huntress with bow and pink cloak (Circe) at r., greets 2 travellers just landed from ship at far l., bearded man in crimson cloak (Odysseus) and spear-carrying youth (Telemachus) in orange cloak; bosky scenery behind; fabric is stretched on board backing; moulded gilt wood frame with textured surface and compo decorations in angles. Cf MH 202 a-b, 274, 526.	Cotton, wood, metal	Appears in a 1936 image of the Hall B46415 above the door to smoking room and identified in the Pioneer Assoc. visit in 1948: "A tapestry depicting a classical incident." p.9.	
526		Framed tapestry panel, the judgement of Paris, early 20thC	Hall					Frame: H: 114; W: 163; Image: H: 97; W: 145 cm	20thC Early	Panel of machine-woven tapestry; cotton threads; the judgement of Paris: black-haired Paris reclines on bank at l. as Aphrodite, in centre with 2 doves at her feet, offers him a fruit; Hera and Athena depart to r.; bosky scenery behind; fabric is stretched on board backing; moulded gilt wood frame with textured surface and compo decorations in angles. Cf MH 202 a-b, 274, 526.	Cotton, wood, metal	Appears in 1936 image of the Hall B46415 above the door to drawing room and identified in the Pioneer Assoc. visit in 1948: "A classical tapestry - 'The Judgement of Paris.'" p.10.	
579		Framed watercolour, Martindale Hall, Maude Priest, 1930s	Upper hall					Frame: H: 63; W: 75.5; Image: H: 32.5; W: 45 cm	1930s	Watercolour view of Martindale Hall from the NE; house appears to sink backwards; shows front and N side, with ivy growing at corner and around door, garden at front; low, bushy palm trees at front drive, pink-blossoming tree to r., pines and gums to l.; signed l.r. "MAUDE PRIEST"; mounted in cream mat; plain moulded, gilt wood frame.	Paper, wood, glass, metal	Identified in the Pioneer Assoc. visit in 1948: "The paintings displayed here are as follows...Martindale Hall by Maude Priest." p.11. Young notes - Maude Priest (1885-1945) was an Adelaide painter and teacher. McCulloch, Encyclopaedia of Australian Art, v.2,p.911.	
623		Framed photograph, racehorse, 1910	Billiard room					Frame: H: 69; W: 89.5; Image: H: 41.5; W: 54.5 cm	1910	Photograph: 3 men and a racehorse; labelled in white on the mount "Tilley Photo/18 Poultney St/"Yudnapinna"/Trainer G. Anderson Pygmalion/Ulva With the Owner Up Winner of Handicap Hurdles at Onkaparinga. 1910/C.B. Ware Esq Owned and bred by W.T. Mortlock Esq.;" gold slip; dark-stained oak frame with egg and dart moulding.	Paper, wood, glass, metal	Given the inscription it is likely associated with the Mortlock family. Young notes - "Yudnapinna" was the name of both a racehorse and the Mortlock lease n.w. of Port Augusta.	
624		Framed photograph, men and racehorse, 1910	Billiard room					Frame: H: 69; W: 89; Image: H: 41; W: 56 cm	1910	Photograph: 4 men in front of a racehorse in a stall; labelled in white on the mount "Tilley Photo/18 Poultney St/"Yudnapinna", at the Stables/Geo. Anderson W.T. Mortlock Esq. C.B. Ware Esq H. Butler/Trainer Owner & Breeder Rider"; gold slip; dark-stained oak frame with egg and dart moulding.	Paper, wood, glass, metal	Given the inscription it is likely associated with the Mortlock family. WT Mortlock is astride the horse. Young notes - "Yudnapinna" was the name of both a racehorse and the Mortlock lease n.w. of Port Augusta.	
625		Framed photograph, merino ram, 1907	Billiard room					Frame: H: 67; W: 82; Image: H: 40; W: 55 cm	1907	Photograph: merino ram: stamped l.l. "W.S. Smith"; labelled in white on brown mount "DESTINY 11/1st PRIZE BURRA & CLARE SHOWS AS 2 TOOTH 1906/ 1st PRIZE & CHAMPION RAM AT BURRA, CLARE & SADDLEWORTH SHOWS AS A 4 TOOTH 1907/Cut 26 lbs wool. Grazed on Natural Grasses/Bred by and the Property of W.T. Mortlock. Martindale Hall"; gold slip; moulded, dark-stained oak frame; label on back "FROM LEAR & SMITH/(Late K. CAMERON)/Picture Framers and/Mount Cutters/LEIGH ST, Adelaide."	Paper, wood, glass, metal	The Uni of Ade inventory (1986) notes 6 pictures of sheep were hung in the office, however, they were later moved to the Billiard Room by past caretakers. While the Uni of Ade list is not definitive evidence it is still likely that the image dates from the Mortlock era based on its mounting and framing and the dates recorded on it (1906 and 1907).	
626		Framed photographs * 8, merino sheep, c.1914	Billiard room					Frame: H: 81; W: 93.5; Images: H: 15, 12.5; W: 20, 30 cm	1914 c.	Photographs * 8: merino sheep; labelled in white on brown mount "MARTINDALE STUD MERINOS"; 1st row of 3 photos: "SURPRISE (3 1/2 years) MODEL (at 2 1/2 years) KING DICK (3 1/2 years)"; 2nd row of photos "SPECIAL STUD EWERS, STUD RAMS."; 3rd row of photos "PERFEX (2 1/2 years) AUDAX (4 1/2 years) PERFECTP (2 1/2 years)"; l.r. corner "Chas. P. Scott/Photo/21A Weymouth St, Adelaide"; gold slip; moulded, dark-stained oak frame.	Paper, wood, glass, metal	The Uni of Ade inventory (1986) notes 6 pictures of sheep were hung in the office, however, they were later moved to the Billiard Room by past caretakers. While the Uni of Ade list is not definitive evidence it is still likely that the image dates from the Mortlock era based on its mounting and framing and the dates recorded on it (1913, 1914 & 1915). Chas P Scott photos also appear in newspaper records from the 1910s (Trove)..	

627	Framed photograph, merino ram, 1925	Billiard room					Frame: H: 67.5; W: 87.5; Image: H: 40.5; W: 57 cm	1925	Photograph: merino ram; labelled in white on brown pine mount "MARTINDALE STUD MERINOS 1925/MARTINDALE MINTARO SOUTH AUSTRALIA"; "THE SULTAN (WANGANELLA No3-5)/etc"; l.r. corner "Chas. P. Scott/Photo/21A Weymouth St, /Adelaide"; gold slip; dark-stained oak frame.	Paper, wood, glass, metal	The Uni of Ade inventory (1986) notes 6 pictures of sheep were hung in the office, however, they were later moved to the Billiard Room by past caretakers. While the Uni of Ade list is not definitive evidence it is still likely that the image dates from the Mortlock era based on its mounting and framing and the dates recorded on it (1925).	
628	Framed photograph, merino ram, 1925	Billiard room					Frame: H: 69; W: 89; Image: H: 38.5; W: 57 cm	1926	Photograph: merino ram; labelled in white on grey mount "MARTINDALE STUD MERINOS/1926"; "Special Stud Ram 'Martindale' 2 1/2 years/etc"; l.r. corner "Chas. P. Scott/Photo/21A Weymouth St, /Adelaide"; gold slip; dark-stained oak frame.	Paper, wood, glass, metal	The Uni of Ade inventory (1986) notes 6 pictures of sheep were hung in the office, however, they were later moved to the Billiard Room by past caretakers. While the Uni of Ade list is not definitive evidence it is still likely that the image dates from the Mortlock era based on its mounting and framing and the dates recorded on it (1926). Chas P Scott photos also appear in newspaper records from the 1910s (Trove)..	
629	Framed photograph, merino ram, 1926	Two items. Both are in the Billiard room					Frame: H: 69; W: 89; Image: H: 38; W: 56.5 cm	1926	Photograph: merino ram; labelled in white on grey mount "MARTINDALE STUD MERINOS/1926"; "Special Stud Ram 'DON JUAN' 2 1/2 years/etc"; l.r. corner "Chas. P. Scott/Photo/21A Weymouth St, /Adelaide"; gold slip; dark-stained oak frame.	Paper, wood, glass, metal	The Uni of Ade inventory (1986) notes 6 pictures of sheep were hung in the office, however, they were later moved to the Billiard Room by past caretakers. While the Uni of Ade list is not definitive evidence it is still likely that the image dates from the Mortlock era based on its mounting and framing and the dates recorded on it (1926). Chas P Scott photos also appear in newspaper records from the 1910s (Trove)..	
630	Framed photograph, Samuel Scott, c.1920	Back corridor, opposite office					Frame: H: 51; W: 40; Image: H: 36; W: 27 cm	1920 c.	Portrait photograph: Samuel Scott; black and white photo, hand touched in black and white ink; bearded man; oval, cream mount with gold edge; written in black underneath "SAMUEL SCOTT"; narrow black wood frame; label on back "CORRECT FRAMERS/W.H.ROGERS & CO./Victoria Street, Adelaide/Off Hindley Street/(Opposite West's Pictures)/PHONE Central 5437". Photo probably c.1890; frame c.1920s.	Paper, glass, wood, metal	Uni of Ade inventory (1986) notes image of Samuel Scott in Billiard Room. A note on the image records that Samuel Scott was a manager of the Martindale Stud and indicates the Mortlocks held him in high regard and wished for his image to be hung on the wall, how true that note is remains unclear.	
632	Framed photograph, merino ram, 1928	Billiard room					Frame: H: 63; W: 76.5; Image: H: 39; W: 49 cm	1928	Photograph: merino ram; labelled in white on grey mount "MARTINDALE STUD MERINOS/1928"; "THE SHEIK' 2 1/2 YEARS (SIRE BY 'SULTAN' 3-5)/etc"; "L.G. Sladdin/CLARE S.A."; dark-stained oak frame.	Paper, wood, glass, metal	The Uni of Ade inventory (1986) notes 6 pictures of sheep were hung in the office, however, they were later moved to the Billiard Room by past caretakers. While the Uni of Ade list is not definitive evidence it is still likely that the image dates from the Mortlock era based on its mounting and framing and the dates recorded on it (1928). Chas P Scott photos also appear in newspaper records from the 1910s (Trove)..	
651	Framed photographs * 3, Port Lincoln (?), c.1900	Downstairs back corridor					Frame: H: 33; W: 72 cm	1900 c.	Photographs * 3; black and white, hand touched with colours; views of Port Lincoln (?); l.; rectangular view from off end of jetty looking back towards town, people on jetty; dark grey mount; moulded, dark-stained oak frame; written in pencil on the back "Mr Mortlock".	Paper, wood, glass, metal	Inscription on the rear indicates that it was prepared for Mr Mortlock. The images are of and around Port Lincoln, where the Mortlock's did sail their yacht <i>Martindale</i> . The church is St Thomas'.	