

# **Sixth Australiana Virtual Show and Tell Report**

## **September 2020**

**All reports are on line: <https://www.australiana.org.au/news>**

*Helping to keep Australiana active*

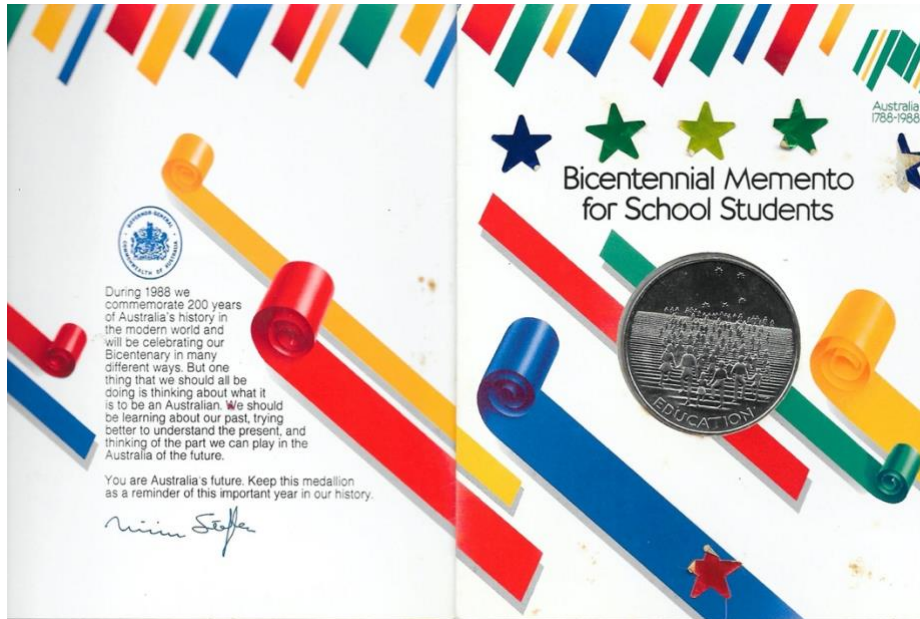
The VS&T is intended to entertain members and offer an opportunity to share, inform, discuss and ask questions about items they hold in their private collections.

In viewing the reports please bear in mind that there are limitations to identification when only seeing photographs, so these are, in some cases a “best guess” although other responses have had considerable expertise applied to them.

**New items to [australiana.queensland@gmail.com](mailto:australiana.queensland@gmail.com) or the Secretary please.**

Any members who believe that they have better or additional information or alternative hypotheses than those recorded in the reports are invited to please provide them by email to the above address Please reference the Report number, item number and page number (e.g. VS&T5, page 1, Item number 1) and the information will be passed on to the owner. When opportune (approximately mid-month) we will circulate some items of feedback that add to the reports. If you have sent us something and it is not in this report, it will appear in September.

Our best wishes go to those in levels 3 and 4 lock-down in Victoria and to any members suffering from COVID-19.



### **1. The Bicentenary Medal for Australian Students.**

**1988. Australian Mint, Cupro-Nickel, obverse designed by Michael Meszaros, Reverse designed by Michael Tracey. Size: 4cm. diam.**

This is a Bicentennial medallion issued to Australian school students in 1988. It was given to the recipient who was a third-year student at Gordon West Primary School in Sydney and is in its original folder signed by his classmates.

About 3.2 million cupro-nickel medallions were struck, believed to be the second largest commemorative medallion issued anywhere in the world.

It was designed by Michael Meszaros (obverse) and Michael Tracey (reverse) and struck by the Royal Australian Mint in Canberra. The obverse depicts school children climbing steps with the Southern Cross in the sky and the word "EDUCATION" below. The reverse features the Bicentennial logo, a map of Australia formed by parallel diagonal lines.

Michael Meszaros is the son of sculptor and medallist Andor Meszaros. Initially he studied architecture but in 1969 he won a Churchill Fellowship to study medal making at the Italian Mint in Rome. Following his return to Australia he took up sculpture and medal making full time, working with his father in a studio in Kew Melbourne until 2013.

As well as medals Michael Meszaros has produced large public sculptures e.g. in Melbourne the copper birds in St Kilda Rd and the bronze portrait of John Pascoe Fawkner in Collins St.

Michael Meszaros medals are in private collections in Australia, New Zealand, UK and Europe as well as the British Museum and the Royal Dutch Coin Collection. The following article co-authored by Peter Lane provides additional information.

<http://www.numismatics.org.au/pdfjournal/Vol11/Vol%2011%20Article%201.pdf>

Other work of the logo designer Michael Tracey can be found at

<http://www.heritagearchaeology.com.au/sculptor.html>



## 2. Chip carved buckle and buttons.

**1939. R. Temperley (maker) Buckle 8 x 6.5 cm., button 3.3 x 3.3 cm. (each)**

They were No. 329 in the Chip carving (original design) section in the 1939 Royal National Association's Annual Exhibition (the Ekka) and were awarded first prize

Anyone who visits the antique markets scattered throughout the cities and towns of Australia will usually discover an example of chip-carving tucked away in an odd corner. These items, usually wooden trays, frames and boxes are immediately recognisable because of their (sometimes complex) shallow decorative geometric patterns **on** the surfaces. (It is useful to consider the distinction between this technique and traditional wood carving which is cut deeply **into** the surface.) They are modest and unassuming but speak of a time when people had more productive outlet for their spare time than watching TV.



These two photographs indicate something of how widespread this craft really was. Red Cross Remedial Classes in Brisbane 1919 and a paper rack, in the living room of a house in Toowong, 1920s

Chip-carving was a popular hobby in Australia and New Zealand from the 1890s to the 1930s and an outgrowth of the Arts and Crafts Movement in England. The craft harked back to the medieval period. It was a notable influence of such architect/designers as A.W.N. Pugin and had a long history in Scandinavia and Holland.

A review in the *Queenslander* commented on the 1887 annual exhibition of the Queensland National Agricultural and Industrial Association stated:

Repoussé work in brass and silver is a little better, but no excellence in this class of workmanship can be attained unless the workman or workwoman first study patiently and thoroughly drawing—both freehand and from nature. (*The Queenslander* 27 Aug. 1887 p. 345)

This was the advantage of chip carving: drawings skills were not needed. The simple use of protractors was sufficient to provide the hobbyist with the outlines for the design. And of course, complete kits became available to cater for the popular market. The works were exhibited in Brisbane's Ekka from 1901-1939 and I am sure the same would have happened in the annual shows, both large and small, of other states.

1901	Elle McMahon, Gipsy Burrell and C E Graham Ada Ellwood (carved stool, Icelandic chip)	Jessie Ellwood (chip photo frame and oak stool Scandinavian design)	1925	women's industries), A V Curtis, W J Folesy and P B Guymer Charles M Guymer, John Pedder (artisan), Mrs M Windley, Mrs A Halloran
1902	Ella Laughland		1926	P Finnerty, Chas Guymer, A Rainey (artisan)
1903	Sarah Bott		1927	P Finnerty, V L Pascoe, A Rainey, J M Smith, R R Tilney (artisan), Miss M. Carroll
1904	Gilbert Schwabe, Olive Crouch		1928	C Jones, J M Smith, A W Wood
1906	Miss McMahon (pedestal table in Moorish design), J C Trindall		1929	Misses P Gilbert, Billie L'Estrange, F Staubwasser, M Hall
1907	Ella Laughland		1930	Misses Billie L'Estrange, Marjorie Clark, P Gilbert, M Hall and F Staubwasser and A Goodridge, P B Guymer, B A Guymer (artisan)
1908	B C Simmonds (Artisan)		1931	H J Easton, B A Guymer
1909	H W D Oldham (Artisan)		1932	W Tulk, S Horton, R V Walker
1909	S E Bott, S Pentecost, Milly Connah, Lorna Freeman, Clara Brown, Ella Laughland (women's work)		1933	Miss Marjorie Clark, W Searle
1910	Jane McDonald, Duncan McNair, W Oldham		1934	Misses F Staubwasser and Marjorie Clark and A R Andrews
1911	Ella Laughland, Duncan McNair		1937	Frida Hein
1912	Mrs W McGlynn (Murgon), Misses Nina D Brown, M K Moore (Ipswich)		1938	J Grieve, E Easton
1914	W Oldham (Bundamba, artisan)		1939	E J Easton, D F Hodson, D J Grieve
1915	Miss Dora Foss-Larsen			
1916	Otto Sengstock (Maryborough, artisan)			
1922	Miss A Palfrey			
1923	Miss A Palfrey			
1924	Miss Sallie Rudd (crafts and			

I am familiar with twelve names from this list but am not aware of any of the pieces they carved and of course any of the maker's names have long been separated from their works. This makes the survival of such small-scale pieces with an identified maker even more exceptional. And not surprisingly I know nothing further of the carver. The group was given to me many years ago by Sheila (Walsh) Waldock (1918- 2015) a remedial pottery student of L.J. Harvey's and she was given it by the maker.

Glenn R. Cooke



**3. Dried everlasting daisies and other plants arranged within a glass dome.**

**Late 20<sup>th</sup> century. Size: 21 x 13 cm. diam.**

It was a fairly common practice in the Victorian era to place fragile arrangements be they shells, artificial flowers or dried and flowers grasses under glass domes. This is a modern version.

Does anyone know of a surviving Australian dried arrangement in an historic house or equivalent? I'd appreciate a contact. Glenn Cooke ([racoontoo@gmail.com](mailto:racoontoo@gmail.com))





#### **4. X-frame stool or X-seat.**

**Circa 1845. Cedar frame, fabric cover. Size: 40 x 42 x 44 cm.**

This X-stool is a fine example of the usual form of these items, with roundels at the end of the stretcher rather than the bow seen in the example in VS&T5 (Item 6). Please refer to the information given for that item for a general history of these items.

The owner writes: “My question is whether someone with knowledge of textiles can advise whether the covering is original or not? I wondered whether the pattern could be an indicator? If it were found to be original I would leave as is. If not original, I would look at replacing it as it is quite worn.”

Responses from fabric experts would be most welcome.



#### **5. Two timber fans.**

**Early to mid C20th. Unknown maker. Size: unknown**

The photographs are of two tourist-ware timber fans. Maker unknown - dated to the early to mid C19. Each fan is composed of 14 separate veneer segments made from various timbers (mostly of QLD origins) and strung together with silk or satin ribbon. The timbers are each identified with small typed labels.

Information is sought about the origin or maker of these items.



**6. Darwin Aboriginal identity disc number 958**  
**Uniface, copper, diameter 3.5 cm**

In 1931, Cecil Evelyn Aufrere (Mick) Cook, a medical practitioner working in northern Australia, became the Chief Protector of Aborigines in the Northern Territory. A year later he introduced identity (dog) tags for Aborigines living in the Darwin Area. Cook also issued a memorandum that Aborigines working in Darwin had to be in the nearby Kahlin Compound from 7 pm to 6 am, unless special permission to remain on the premises of an employer had been given by a Protector of Aborigines.

A thousand bronze identity discs were struck by Stokes & Son of Melbourne. All were stamped with a number and they depicted a crown. A hole was made at the top of the disc for a ribbon to be threaded through so it could be worn around the neck. It was not compulsory to wear it around the neck or on a hat. It could be kept 'along a pocket'.

The argument for the issuing of the disc was that Aborigines had to show it when seeking admission to a picture show and 'it will obviate any possibility of natives of the same name drawing the earnings of another boy.' This was seen as a cost saving exercise in that it would avoid having a finger print expert for every transaction.

A local newspaper reported that 'The natives are highly amused' and that 'one aborigine was highly indignant at not receiving a medal "all same other boys"'. The same article added that 'The aboriginals are clever at making colored bead necklets and armlets. These will replace the red tape before very long, that is, unless the medals are bartered in the meantime as a final stake of gambling.'

The Compound housed around 600 Aborigines and this year is the centenary of the establishment of Kahlin. In 1937 a cyclone destroyed much of the Compound and within a short time after the devastation the residents were moved out to Bagot Reserve. Darwin Hospital now stands on the site of the Compound.

While the idea of the ID tags came from well-intentioned administrators, they failed to fully appreciate the negative effects on the dignity of the Aborigines.



### **7. Kangaroo Ashtray.**

**Mid-20<sup>th</sup> Century. Synthetic resin. Size: 6 x 10 x 11 cm.**

The owner writes “I was delighted to purchase this ashtray in a second hand/junk shop about 45 years ago when they first arrived in Australia.

Just a bit of genuine Australiana, I thought. It is clearly from an earlier era when almost every house had at least one smoker. I have no idea of the resin-like substance it is made of, or of the date, perhaps the 1950s or 1930s? There is no identifying mark of any kind and the moulding is quite crude. I have never seen another like it, but I love it dearly.”

**Editor’s note:** There is a long history of the use of Australian flora and fauna in Australian decorative arts, including in many coats of arms. *Australiana* has described many examples over the years. Fictional author Ken Carew (described as a roving correspondent, but possibly ‘hopping around would have been a better description’!) in *The Australiana Newsletter* (as it was then named) 1983 (2) reported on and illustrated a wooden kangaroo described by the English auctioneers as being carved by one of the sailors on a very early ship returning from Australia. There are kangaroos illustrated in paintings, jewellery, clocks and even car mascots. *Brilliant Australian Gold and Silver 1851-1950* edited by Eva Czernis-Ryl, p 87 notes that that two Australian manufacturers Stokes and Sons and Phoenix Manufacturing Company made car mascots in the shape of kangaroos, emus, kookaburras etc.

Any information that can be provided will be welcomed by the owner.





**8. Carte de Visite. The King of Melbourne  
1863-1870. Size: 10 x 6 cm.**

This interesting visiting card photographic image of an Aboriginal leader titled “King of Melbourne” poses a number of questions for us. First and foremost is which social circles he moved in that required/involved obtaining such a card. 21<sup>st</sup> Century stories about the oppression of First Nations People in Australia would not have suggested to this editor that such a card would exist.

Perhaps one of our members may be able to identify and name the sitter and elaborate the story of the card?

The photographers’ details printed on the back are as follows:  
Davies and Co, Branch Offices, 91 & 94 Bourke St. East, Opposite the Theatre Royal  
And 5 Collins St. West, Down from Elizabeth St.

The Mechanical Eye in Australia by Alan Davies and Peter Stanbury includes that William Davies & Co operated from 91 Bourke St., Melbourne in 1862, 94A Bourke St East, Melbourne 1862 to 1870, 94 Bourke St. East, Melbourne 1872 to 1876, 5 Collins St., Melbourne 1863 to 1870.

The Melbourne area was occupied by the Wurundjeri People who were a part of the greater Woiwurrung. In 1863 they were resettled at Coranderk Station near Healesville.

**Editor’s response:**

This may be William Barak (1818 -1903), the last of the chiefs of the Yarra Yarra tribe aborigines. He saw Batman for the first time in 1935 when Batman was covenanting with eight of the chiefs of whom Barak’s father (Jerrum Jerrum) was one. Barak, with other aboriginal children, received a religious education at the mission school of the Rev. Henry Langhorne, on the site now occupied by the Botanic Gardens.

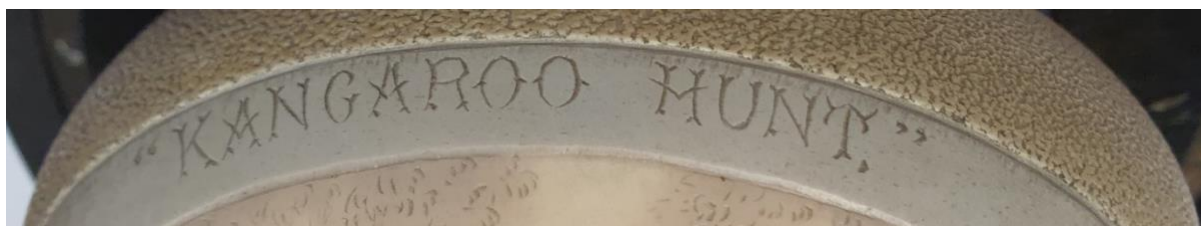
On February 25, 1866, William Barak, of the Yarra Yarra tribe married Annie, of the Lower Murray tribe at Coranderrk. At this time the chief of the tribe was named Wonga, frequently called Simon, and said to be a half-brother of Barak, who became his successor. It was Simon who addressed Sir Henry Barkly in the Exhibition Building, on the day of the levee, when the address and presents from the blacks were sent to England, on the occasion of the marriage of the Prince Wales in 1863. A cast of his head was sent to the exhibition in London.

Barak was fond of music and painting one of which was presented to the Prince of Wales when he was visiting Melbourne. When Sir Henry Loch was Governor of Victoria he was disappointed that he had not seen a corroboree so Barak painted a representation of one.

His house was the council chamber in which the elders met to discuss their affairs, which were connected chiefly with what they considered the injustice and want of sympathy shown them by the Aboriginal Board.

Barak had many political friends, and it was perhaps one of these gentlemen who organised the printing of his carte de visite when ordering one of their own; Graham Berry, Mr. Alfred Deakin, Messrs. E. Zox, J. L. Dow, R. Murray Smith, J. MacPherson Grant, Robert Stirling Anderson, Sir James Patterson, Mr. W. A. Watt, Sir Henry Wrixon, Sir Bryan O'Loghlen, Messrs. F. Longmore, R. Richardson, and many others.





### 9. Carved Emu Egg

**12.12.1900 (carved into the egg). Size: ? x ? x ? cm.**

The owner describes this item as “This carved emu egg was acquired in the UK, it has its own glass dome and base. The egg is illustrated with a classic kangaroo hunting scene. It has a couple of features which make it a little different to the standard carved egg”

“The carving is particularly fine, and although faded there is still a clarity to the image which demonstrates an expert hand. The picture of the back of the egg serves to demonstrated the age of the colour and the extent of the fading.

- It is unusual to see these with carved dates and testimonials on them – sometimes there is a separate plaque or fixture, but this has exquisite carved lettering on the egg itself.”

The owner’s questions and some initial editors’ responses are:

1. Can we assume the date 12.12.00 is 1900? **The Arts and Crafts ‘twig’ style lettering would support that date. At that time in Sydney, Evan Jones of 508 George St late of Hunter Street was advertising “Mounted Emu Eggs” for sale and the Japanese emu egg carver Joshi Takuma was working out of the Imperial Arcade, though he normally signed his work.**
2. Is anyone aware of a Dr Bottle and his links to Australia. **Nothing has been found.**
3. What or who was F.W.L. in Sydney at that date, that issued this tribute. **We did find a F.W.L., Frederick Washington Lawson who was in Sydney at the time, an engineer on the Cataract Dam. He received the DSO during WWI for organising a pipeline to bring water for the many horses, essentially saved them. There is no proof that he was the FWL referred to.**

The owner would appreciate any information from members to help answer these questions.

#### **Editor’s comments**

What happened in Sydney in 1900?

The bubonic plague ravaged the city from March to August.

In spite of the activity of the Women’s Suffrage Movement since 1891, the NSW Legislative Council on 1 December 1900 rejected the Women’s Franchise Bill by 22 votes to 11.

Neither of these events explain Dr Bottle or F.W.L.



Monogram

### **10. Silver Desert spoon.**

**1820/30? Maker: Alexander Dick, Sydney. Size: 18.5 cm. length.**

The owner is not expert on silver and bought this online 'on spec' from the UK some years ago, when they were going through a 'repatriation phase'. They have never had it checked out and have heard there may be fakes about so they are curious to know if this is genuine and how you can tell, and also what each of the hallmarks represent, and its age.

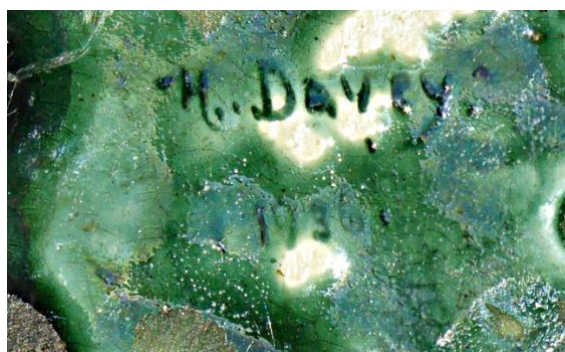
It was described as "A very fine condition dessert spoon by Alexander Dick. Made in Sydney NSW around 1820/30, just under 2 oz troy or 58 g. Solid item with very clear marks and the front engraved GJJ in script letters..."

The owner asks: "Is there any way of finding out who the spoon belonged to by the engraved initials, i.e. is there a register or similar?"

**Editor's response:** The short answer is that determining the original ownership is a challenge. Experts consulted confirm the marks as that of Alexander Dick. They also suggest that the

practice of the day was often to include the wife's first initial as the second of the initials. Experts consulted also differed in opinion of the initials represented, with the choice being GSS, GJJ or GII, making the original ownership almost impossible to determine

The standard reference books for Australian silver include John Hawkins *Australian Silver 1800-1900*, The National Trust of Australia, Sydney, 1973 and John Houstone, *Early Australian Silver, The Houstone Collection*, Halstead Press, Ultimo NSW, 2012.



### **11. Harvey-School pottery vase.**

**1936. Inscribed N Davey 1936 to the base. Size: 21 x 17 diam. cm.**

This green glazed pottery vase is a typical example of a product of the classes taught by LJ Harvey at Central Technical College. The editors asked Glenn Cooke for his advice, his response "it is probably the work of the Mrs Davey who exhibited with the CTC Students in 1934. This is the only Davey on record. It is unusual in that the signature is painted, they are

usually incised. The vase shows that she was active for at least another two years but that is probably all that we will know.”

Glenn is still actively collecting information on the Harvey School pottery and would very much welcome all and any information and photos of examples.



### **12. Australian Red Cedar tea caddy**

**Circa 1870. Maker unknown, Sydney origin likely, with a single compartment. Original crackled finish. Size: 16.5 x 23 x 15 cm.**

This Australian Red Cedar tea caddy has an ogee shaped lid with a moulded edge sitting on a rectangular body with an inward curved lip on a wider base plate. Because tea had greatly reduced in cost by later in the 19<sup>th</sup> century this caddy lacks a lock as usually seen on earlier caddies.

This tea caddy was shown to Kevin Fahy in 1988. Kevin commented that he also owned an example of a later cedar tea caddy which lacked a lock, although Kevin's had two compartments in it.



**13. Miniature garden urn.**

**Circa 1920. Salt glazed stoneware impressed mark of Cessnock Potteries Ltd.**

**Size: 34 x 23 diam. cm.**

The Miniature Garden Urn, Cessnock Potteries, one of a pair, circa 1920. Brown salt glaze stoneware Cessnock Pottery garden urn of small dimensions with decorated with swags and garlands. 34 x 23 diam. cm. Incised stamp on side of base "CESSNOCK POTTERIES LTD CESSNOCK"



**14. Queensland Maple glove box, chip carved.**

**Circa 1940. Maker unknown. Size: 7 x 25 x 14 cm.**

An example of the chip carving discussed above by Glenn Cooke. A low-profile Queensland Maple timber box with extensive chip carving. The top has an eight-pointed star (four on four points around a twelve-pointed centre roundel). Feather or leaves and star decorations to the corners surrounded by a zig-zag carved border. The face and sides decorated with incised eight-pointed stars and tent-like forms also surrounded by an incised zig-zag border.

The box has been made as separate panels and then later been screwed together in an unconventional way—note the exposed countersunk screw heads on the face, which screw into the end-grain of the sides of the box. This may have been made by a woman as part of an exercise in carving and later assembled into the box by her or someone else.



**15. Deed box.**

**Circa 1845. Tasmanian origin. Size: 2.3 x 22.7 x 21.2 cm.**

This simple deed box has Huon Pine and Blackwood veneers in geometric parquetry inlays with an ebony diamond-shaped escutcheon. The box carcass is made of a mixture of Australian Red Cedar and King Billy Pine, joined with dovetail joints, which have been veneered over on the outside. It is unfinished inside. The use of Blackwood with some sapwood component (the lighter sections) is an unusual feature.





**16. Jewellery box with marquetry and parquetry inlay.**  
**Circa 1930. Queensland origin. Size: 9.5 x 20 x 20 cm.**

This small jewellery box with a sinuous edge is made of Queensland Walnut plywood (a five-layered ply with outer layers of Queensland Walnut, mid layers of Australian Cedar and centre core of Hoop Pine) with an inset marquetry of a bird (possibly a butcherbird or similar species) to the top and lozenges of parquetry inlay to all sides and back. Other timbers used in the inlays include Queensland Maple (stained dark), Prickly Ash, Australian Red Cedar, Hoop Pine and unknown others. It is lined inside with pink satin fabric.



**17. Small inlaid jewellery box.**

**1940s. Unlabelled, but attributed to Thomas Griffiths. Size: 11.6 x 22.5 x 22.5 cm..**

This 1940s box with a Queensland Walnut carcass and dovetailed construction has chrome and plastic bead handles (not shown). It is elaborately inlaid with diamonds and strips of Ebony, Queensland Black Palm, Queensland Maple, Northern and Southern Silky Oak and triple-string inlay. Original pink felt lining with stitched edges.

Ipswich Art Gallery has a collection of Griffiths' work. The Director, Michael Beckmann, who is very familiar with his work, confirmed this box is Griffiths' work and noted that Griffiths only ever labelled his book boxes although he made many other boxes such as this one as well as other items such as trays and inlaid panels to display his workmanship.

The box was purchased from a travelling salesman by the owner's mother in the 1940s.



### **18. Apothecary Box**

**First quarter 19<sup>th</sup> Century. Australian Red Cedar and brass. Size: 21 x 25 x 21 cm.**

The verbal provenance came from a relative of one of the original early 20th century owners who sold the box to its current owner. The provenance is that the apothecary box belonged to a man called Best in Sydney who ran a psychiatric hospital at Glebe or Lindfield (no longer operating). One of the later owners was a relative, John 'Jack' Thomas Hynes, DSO, MM, Cross of Karageorge with Swords (Serbia). Hynes was an Australian soldier, known by the nickname of 'Captain Jack'. Private Hynes was an inaugural member of the 15th Battalion, A Company, who fought at the Dardanelles, Gallipoli in 1915 where he was appointed as stretcher bearer.

The owner is seeking any information regarding the apothecary box from any of their fellow members.



Kookaburra on the rim

### **19. Serviette Ring in the shape of the Australian mainland**

**Most likely circa mid-20<sup>th</sup> Century. Maker and origin unknown. Size: approx. 5 x 7 cm.**

This unusual serviette ring was found in a Yorkshire junk shop, so is a well-travelled souvenir. One theory for its origin is that it may have been made by an Aboriginal prisoner, which would perhaps explain the markings.

Made with a fretwork saw, most likely a mechanised example, using a pre-finished, planed and thickened board. After the outline is traced onto the board a hole drilled inside the inner line allows the saw blade to begin cutting out the centre, when that is complete the blade is removed and the outside of the outline is cut. The scorched lines are called pyrography or pokerwork and the technique began in the early 19<sup>th</sup> Century to delineate lines primarily on boxes but spread to a common form of decoration on all kinds of items around 1900.

The golden colour timber appears to be made of a kind of pine but could be a fine-grained timber like Queensland Maple.

The maker clearly didn't note the omission of Tasmania, something that residents of our southernmost state have often complained about.

### **And, for something different: The complexities of de-acquisition**

Most collectors spend most of their focus on acquisition of items for at least most of their collecting life. However, for many collectors there comes a time when they consider what will happen to their collections after they have gone. If they do not have offspring or family members with an interest some collectors have big auctions of the “So and So collection.” Other collectors think of gifting to relevant institutions. Glenn Cooke has more experience than most because he has been both a professional curator dealing with acquisitions, sometimes from benefactors, and has also amassed considerable collections himself, which he has later placed in institutional collections. Here are some thoughts from Glenn on placing works from your collections, illustrated with a recent example of his.



Lindsay Churchland 1921-2010

*Sketch of a woman reading* c. 1945-50

Sepia ink, pen and wash on paper

25.5 x 21cm

“In 1981 when I was beginning my initial research into the Harvey School at the Queensland Art Gallery I interviewed Lilian Pedersen (1898-1983) who had been a craft worker of distinction as well as being a prominent figure in the Brisbane art scene for decades. She was concerned at that stage in her life to donate selections from her collection to the Queensland Art Gallery (QAG) but the Gallery was selective (Perhaps too selective?) about what should be acquired. The minute signature identifies the sepia pen and wash drawing illustrated as a work of Lindsay Churchland but, although the awkward pose is adventurous, the work is competent and shows skill in execution, in essence it is no more so than many equally forgotten artists of the period. The sketch was rejected by QAG so Lilian gave it to me.

The years roll on and it became time to sort out my own affairs and interests. Because I have developed a close connection with the Griffith University Art Museum through donating my collection of ceramics I thought it may be of interest but one of its specific focuses is with the history of the Queensland College of Art and its associates past and present and not of other institutions. So the next step was to contact the National Art School

in Darlinghurst (NAS) as I was aware Churchland had a connection with that institution. When I did so they were immediately interested. Deborah Beck, Lecturer, Archivist and Collections Manager of the National Art School identified the subject as Churchland's wife Dawne. It could be retitled *Sketch of the artist's wife*.

Churchland had joined the army in Sydney and studied at the Julian Ashton Art School at night and it was here that he met Donald Friend. The association strengthened when both were stationed in Brisbane during the years of World War Two. I was aware that both young soldiers had a connection with the Half Dozen Group of Artists and it is undoubtedly in this context that Lilian Pedersen came into the picture.

The Half Dozen Group of Artists was founded by Lilian Pedersen and Mona Elliott in 1941 as an alternate and a more artistically aware exhibition venue than that provided by the Royal Queensland Art Society. Servicemen were encouraged to join the live classes and exhibitions — one of the founding members, James Wieneke, served and exhibited under the pseudonym 'Gunner'. In 1943 Sgt Richard Grossenheider in the USA Army was the guest artist and in the exhibition at the Canberra Hotel in September the following year Churchland exhibited:

14. *The guard house*

15. *Sleeping Figure*

16. *Bored soldier*

Donald Friend showed:

17. *Kitchen piquet*

It was the association with Friend, who became an Official War Artist, that made Churchland realise that a career in art might be a possibility for him too. He took advantage of the Commonwealth Reconstruction Training Scheme and enrolled at the National Art School in 1946. It was here that he met and married fellow student Dawne Bembrick in 1948. The fact that Pedersen had the images indicates that Churchland must have remained in contact with her for some years. He later studied at the Chelsea Polytechnic of Art in London, and returned to teach at the National Art School.

Churchland has almost no exhibition profile as is common with many others in similar positions, possibly because teaching satisfies one's creative energy. But Churchland also had a competing interest: in 1962 he and his family travelled to Madrid to study and make flamenco guitars. Churchland took over as head of the Canberra Art School in 1966 returning to Sydney in the 1970s to become head of the division of fine arts at the National Art School, but continued his enthusiasm for making guitars and teaching music.

After he retired he held his first exhibition in more than thirty years at the Robin Gibson Gallery, Sydney in 1984 and two more solo exhibitions followed. He was a finalist in the Doug Moran Portrait Prize in 1988 and in 1998. Churchland's painted legacy is small indeed and he had no auction profile until last year when five still life paintings were offered. After making my offer to the NAS I received the note from Deborah Beck in March this year: I am writing to confirm that our Acquisitions Committee met last week and we would be delighted to receive Lindsay's drawing for the National Art School Collection. As well as accepting a competent drawing in acknowledgement of Churchland's contribution to the NAS and its teaching history the work makes a significant personal connection: the artist and his subject were equally valued.

I use this as an example to demonstrate that no matter how much the individual may value their possessions public institutions look at acquisitions in a whole different framework — occasionally they coincide.”

Glenn R Cooke.

The editors, David Bedford and Yvonne Barber, thank members for providing these interesting items for the enjoyment of all members. The continuation of the virtual show and tell is dependent on the generosity of members sharing their items.