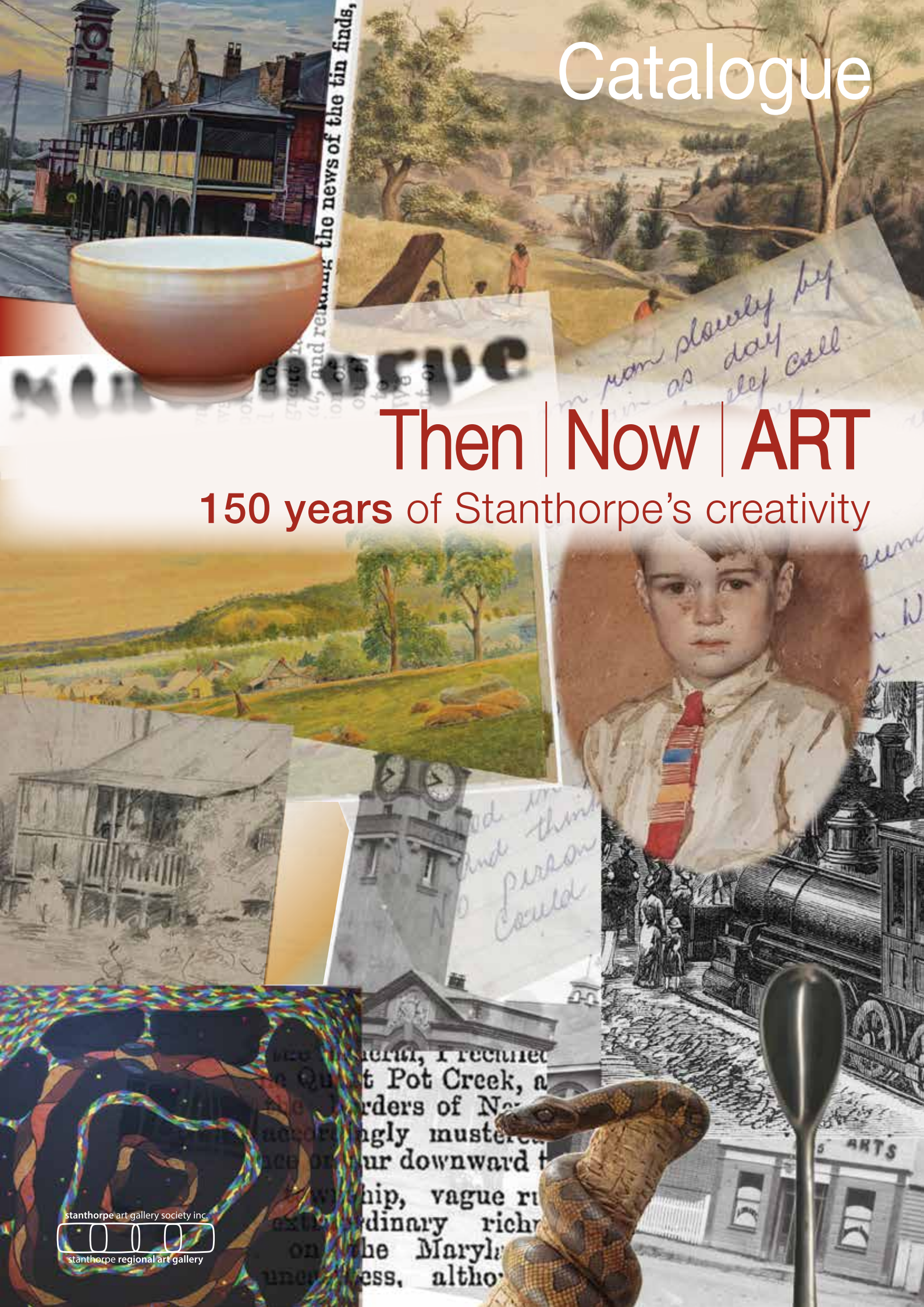


Catalogue



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Then | Now | ART

150 years of Stanthorpe's creativity

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Then | Now | ART

150 years of Stanthorpe's creativity

11 March – 6 May 2022 at Stanthorpe Regional Art Gallery

Published by Stanthorpe Art Gallery Society
PO Box 211 Stanthorpe, Queensland 4380 Australia

Printed February, 2022

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National Library of Australia
cataloguing in publication data:

Then Now Art : 150 years of Stanthorpe's creativity

1. Art History—Stanthorpe 2. Regional Arts

ISBN 978-0-646-85524-0

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Printed by *A Betterway to Print*
Folkestone Street, Stanthorpe, Queensland 4380



It is with much pride that Stanthorpe Regional Gallery presents Then | Now | ART : 150 years of Stanthorpe's creativity.

The 150th Exhibition Committee has worked for two years on this project. A complex task involving the decisions on curatorial point of view, provenance and conservation status, but also careful and respectful negotiations within the maze of local memory.

The commitment and professionalism of the team, most of whom are volunteers, ensured that this exhibition would be a celebration of a century and a half of creativity in the Stanthorpe community. The design of this brochure and curation of the exhibition display skills and attention to detail that

guarantee the catalogue and the exhibition will be a mark in our history.

Art has been, and is, bountiful in our place. In times before, and since Stanthorpe was named, there have been many forms: music, dance, photography, painting and more. They demonstrate a rich and strong community that promotes social cohesion and a sense of belonging. These human expressions of life and thought bring us together, transcend language, race, and culture. This exhibition is a showplace of creativity that anticipates artistic imaginations in our ever-changing world ... and bring us together under the wings of Art.

Mary Findlay
Director, Stanthorpe Regional Art Gallery



Photograph by Sandra McEwan

Aboriginal Rock Art, Amiens (of unknown age)

We would like to thank the Kambuwal people for allowing us to use this image.



Courtesy Mitchell Library, State Library of New South Wales

***Belandian River* by J. G. Sawkins; ca 1852.**

James Gay Sawkins (1806–1878) was a British artist who worked in Australia, America and Cuba. The Mitchell Library has a collection of the watercolours he painted on this journey, including three in the Granite Belt region, *Belandian River* (Severn River at Ballandean), *Gremen Pikedale* (Pikedale) and *Numdubbermer* (Nundubbermere).

A time before ...

Art has been part of human culture for millennia. Rock art in Australia dates back well over 20,000 years.

There is little known of the original inhabitants of the area, the Kambuwal people, or their way of life. We do know that Aboriginal people lived in harmony with the land, taking only what was needed and never depleting it of its resources. And, of course they left enduring visual records, as you see above.

The Granite Belt's spectacular landscape was also a magnet for artists who came later. They presented a new vision of the land, one that reflected their European heritage.



Courtesy Dixson Library, State Library of New South Wales.

***Terrawambella on Nicols run, New England* by Conrad Martens; 1852.**

Conrad Martens (1801–1878) was an English watercolour artist who arrived in Australia in 1835. This drawing shows the rock formations in modern day Girraween National Park, now known as The Pyramids. "Terrawambella" is likely the original Aboriginal name for The Pyramids.



Courtesy State Library of Queensland.

Opening of Stanthorpe Railway Station, Queensland; wood engraving after a photograph by Martin Roggenkamp; 1881.

Martin Roggenkamp (1837–1912) was born in Germany and arrived in Australia in 1862. He had a photography business in Warwick and later, Toowoomba.

They came ...

In the early years, the state's economy was based on the pastoral industry, centred around sheep stations that included local pastoral properties such as Maryland, Pikedale, and Ballandean. The discovery of tin in Stanthorpe in 1872 brought dramatic changes. Within weeks, the area's population grew to almost 3000 people.

Known as Quart Pot Creek, businesses arrived hot on the heels of the miners. Newspaper men, writers and artists hurried to record what was being created in this virgin landscape. Photographers

brought their huge wooden cameras to capture the activities and the buildings in the expanding townscape.

When the township gained recognition as Stanthorpe in 1872, infrastructure including the railway and communication systems were not far behind. The townsfolk frequented the hotels that grew in number to 45 by 1873 and they were entertained by travelling performers at the Prince of Wales Theatre. There were horse races, balls and visiting circuses.



Courtesy State Library of Queensland.

Above: *Stanthorpe* by Robert Saunder Rayment; 1888.

Rayment (1839–1893) was born in London. From an early age he showed a talent for painting and was a pupil of John Ruskin. He moved to Australia in 1887. For two years, he travelled Queensland, painting pictures for local station owners. This view, with Mt Banca in the background, would have been painted from near the site of today's IGA. The building on the left is still part of The Little Larder café on Railway Street.

Below: *Gap Hotel on the old Warwick to Stanthorpe Road* by an unknown artist; ca 1890.

This hotel sat by the old Warwick to Stanthorpe Road, at Cherry Gully. Until the railway opened in 1881, this was the only way from Warwick to Stanthorpe: Cobb & Co. coaches would change horses and allow passengers to breakfast at the Gap Hotel.



Courtesy State Library of Queensland.

Development

In its second decade, Stanthorpe township developed against a cultural, social, and political background that included women's suffrage, the growth of trade unions, and the push towards Federation. Many who arrived from foreign lands were driven here by famine, war, political restrictions, and visions of abundant opportunities in a new land. Some wished

to own land or sought their fortune from mining tin. Others imagined wealth by providing services to the general population.

And while there are limited surviving examples, artistic pursuits were part of the community's fabric. They provided a record of, and insight into, life in the rapidly developing district.



Courtesy State Library of Queensland.

Bush scene by Henry Rielly; 1897.

Rielly (1845-1905) established his reputation in Victoria as a founding member of the Victorian Academy of Arts in 1870. He came to Queensland around 1885 and settled in Glen Aplin. His brothers-in-law were involved in tin mining; his two sisters (Isabella Rielly Lane and Louisa Aplin) were also artists.

A nation emerges

The closing decade of the 19th Century is often associated with a rise in nationalism and a search for national identity. The decade was dominated by the push towards Australian Federation.

Artworks of the time reflected the national mood. The focus became Australia and its identity. Artists including Arthur Streeton, Fred McCubben, Tom Roberts, and Charles Conder chose Australian subjects and joined creative movements such as Melbourne's Heidelberg School.

They strove to develop a distinctly rural Australian style of painting.

Artistry and culture remained fundamental to social and recreational activities and were not simply limited to painting or sketching the local environment. They were also reflected in practical skills and objects like needlework and clothing. New technologies, such as gramophones, quickly became integrated into leisure activities.



Courtesy of the Greenup Family, Maryland Station; photograph by Sandra McEwan.

Maryland sketch by Edith Greenup; 1896.

Edith Greenup was born at Maryland Station in 1879 to Alfred Sotheron Greenup and Marion Marsh. Edith married Chesleight Oswald Bassingthwaighte. She died in 1955.

Right: Symphonium; Maryland Station; ca late 1800s.

The Symphonium Company started business in 1885 and produced the first disc-playing musical box. Music was created by protrusions that struck tiny teeth in the arm over the rotating disc. Each disc contained different music.

Below: White Boots; Maryland Station; ca 1890s.

These boots were worn by Marion Greenup (née Marsh) (1847-1920). The style of the boots indicates they were made in the late 1800s.



Courtesy of the Greenup Family, Maryland Station.
Photograph by Sandra McEwan.



Courtesy of the Greenup Family, Maryland Station.
Photograph by Sandra McEwan.



SRAG collection; photograph by Sandra McEwan.

Untitled portrait by Lilian Chauvel; 1906.

Chauvel (1867–1953) was one of Australia’s first internationally recognised female artists. Also a fashion designer, she invented the art of “panchrocis”, a delicate painting technique for silks and satins. She was the aunt of filmmaker Charles Chauvel. She donated funds to establish the Chauvel Gallery at Centenary Cottage Museum, Tenterfield.

Civic order

The beginning of this decade brought significant changes to Stanthorpe. For example, the increasing use of motor vehicles, the introduction of kerosene streetlights, and the opening of the telephone exchange transformed the way residents travelled and communicated.

Adult education and cultural facilities also emerged. Schools of Arts (sometimes known as Mechanics’ Institutes) had been established throughout the English-speaking world from the mid-19th Century. These sprang up across Australia, including Stanthorpe, where they became a local home for cultural activities, reading,



Courtesy of the Harslett family; photograph by Sandra McEwan.

Glen Aplin Town Plan; Poster; ca early 1900s.

On the New England Highway, 14 km south-west of Stanthorpe, Glen Aplin was named after Oliver Dyson Aplin, a partner in the Severn River Tin Mining Company. The plan shows the allotments available, and touts Glen Aplin as “Queensland’s New Health City.” The vision for the town included botanical gardens, health resorts and picture theatres.

civic action, recreation, and entertainment. Many School of Arts buildings contained libraries and, thus, were the forerunners of Stanthorpe’s modern library and art gallery complex.

Stanthorpe’s community spread north and south to accommodate a growing population, which led to new approaches to the design of places, spaces, and objects. Designers and artists share creative visual elements and principles such as shape, colour, line, balance, and rhythm, which are evident in several of the heritage buildings that remain in Stanthorpe.



Courtesy State Library of Queensland.

Stanthorpe School of Arts by an unknown photographer; 1909.

The original School of Arts building was constructed in 1895. Nearly every small town had one. Stanthorpe's Home of the Arts hosted a library, lectures, plays, musical recitals and other special occasions.



Courtesy of Julie Watt; spoon photographed by Adrian Ashman.

Glen Aplin Hotel; Advertisement and spoon; ca 1902.

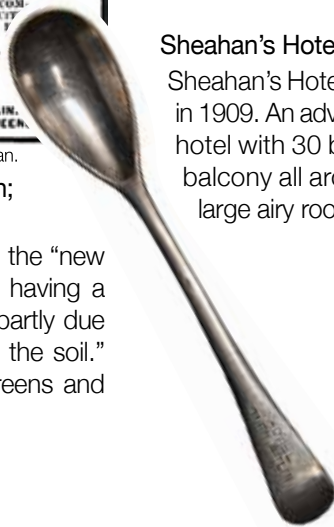
Touted in a later advertisements as being in the “new mountain health resort of Glen Aplin” and having a “rare climate, stimulating and invigorating, partly due to the presence of radio-active minerals in the soil.” It featured a 9-hole golf course, putting greens and tennis courts.

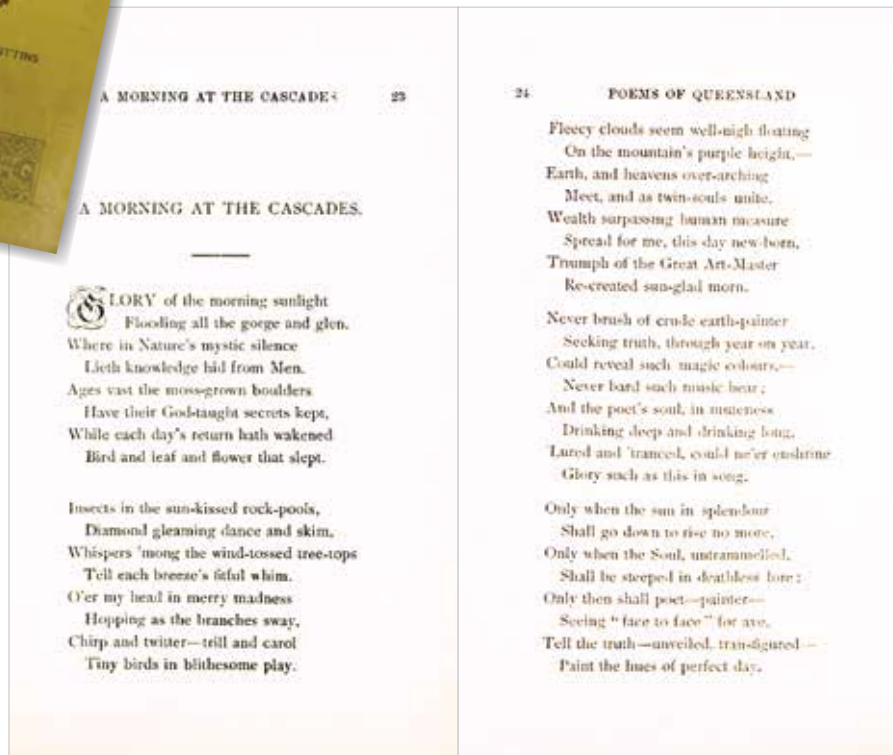


SRAG Collection

Sheahan's Hotel; Advertisement; 1908.

Sheahan's Hotel (now the Central Hotel) was opened in 1909. An advertisement describes a two-story brick hotel with 30 bedrooms, 4 parlours and a 12-foot balcony all around, hot and cold water baths and large airy rooms.





Courtesy State Library of Queensland.

A Morning at the Cascades, from *Poems of Queensland* by Constance Gittins; 1917. Constance Gittins lived at Glen Aplin and wrote several poetry books, including *Poems of Queensland*, *All Things Needful: Verse for Quiet Moments*, *Little Ministries: A Rainbow of Rhyme*, and *Chosen Gems*.

War!

The impact of the First World War was keenly felt throughout Australia. While life on the various fronts had tragic effects on thousands of families, the day-to-day lives of those at home persisted with the raising of children, managing livestock, and maintaining modest lifestyles. Australia had her war artists: Arthur Streeton, John Longstaff and Will Dyson were notable, but there were none who came from Stanthorpe.

At home, those with artistic and creative skills turned to their surroundings, the beauty of nature and the reassurance of familiar places and faces. Few artworks have emerged from this period in the preparation of this exhibition. This is not surprising. But there were still creative products and visual diversions from the horrors of war, as you will see. If you know of any artworks from this troubled time, we would love to hear from you.



SRAG Collection.

View of the Quarantine Camp at Wallangarra; 1919.

The last major pandemic, the 'Spanish Flu', began during the last year of World War I. It spread throughout the world as soldiers returned home. From 1918–1919, Wallangarra was the site of a quarantine camp where all people entering the state were confined for a period of 7 days.



Courtesy Stanthorpe Library; photograph by Sandra McEwan.

Stereoscope and stereographs; ca 1920.

Stereographs were an early way to create an illusion of three-dimensions. Two almost identical images, side by side, were placed in a stereoscope that was held close to the eyes. The images were perceived as one 3D image.



Above: *Bishop family home* by Ernest Schoch; 1922. Ernest Schoch arrived at Mount Tully in 1921 to take up the position as the first school teacher for the new state primary school.

Right: *Bishop family home* by Kevin Gunn; 1922. Gunn's watercolour painting is based on the earlier sketch by Schoch.



Courtesy of Elisabeth Ogston and Ruth Aaskov; photographs by Sandra McEwan.

Soldiers return

Recovery from the war was a challenge but also an opportunity for fresh beginnings, for rebuilding, to refocus on the development of the town and region, and what it could produce. The Jubilee Year of 1922 saw the opening of the new concrete Carnarvon Bridge across Quart Pot Creek, the arrival of aviator Bert Hinkler in Stanthorpe, and the construction of a war memorial to fallen soldiers. Of some note was the construction of a new School of Arts on the same location as the original.

The town also became a popular destination for people seeking cool summers and healthy air. Several private sanatoriums opened where Art Therapy was introduced to assist soldiers' recovery from the traumas of war. Artistic pursuits flourished and the region attracted locals and wealthy visitors to an abundance of worthy destinations, subjects, and topics including those that advertised local produce.



Photograph by Murray Studios. Courtesy State Library of Queensland.

Stanthorpe Soldiers Memorial;
Dornbusch & Connolly Architects; ca 1925.
Located in Lock Street, it was designed by Dornbusch & Connolly and built between 1925 and 1926 by N J Thompson & Sons. It is also known as Stanthorpe War Memorial. It was added to the Queensland Heritage Register on 3 August, 1995.



Courtesy Cameron family; photograph by Sandra McEwan.

David Donald John Cameron by Alfred Priest; 1928.
Priest (1874-1929) was an English artist who visited Australia in 1927 when he stayed with his brother, Harold, at Braeside homestead. He painted portraits for local families, including this one for the Cameron family in Dalveen. David Cameron ran the family property *Glen Nevis* at Dalveen until he died in 1988. His son, John, still lives there.



Courtesy State Library of Queensland.

Stanthorpe School of Arts by an unknown photographer; ca 1925.
The Stanthorpe School of arts was rebuilt as a double-storey building in 1925.



Courtesy Paech family; photograph by Sandra McEwan.

Fruit box labels: C. F. Donges Canned Fruits, Stanthorpe Q; ca 1920s.

The Donges orchard was located at Severnlea; it produced fruit from the 1920s until the 1980s. These illustrated labels are an example of the packaging used in the early 20th century.



Courtesy The Chauvel Family and Umbrella Entertainment

***The Moth of Moonbi*, directed by Charles Chauvel; 1926.**

Charles Chauvel OBE (1897–1959) was an Australian filmmaker, producer and screenwriter. Born in Warwick, he settled for a time in Stanthorpe, after an unsuccessful stint in Hollywood. His first feature film tells the story of a country girl, Dell Ferris (the Moth of Moonbi), drawn to the bright lights of the big city where she soon fritters away her inheritance in high society revels.



Courtesy New England Regional Art Museum.

Above: *Marylands, Stanthorpe* by Florence Lake; 1939. Florence (1873-1962) was born in Adelaide; she exhibited several times in South Australia and Queensland.



Courtesy Keith Green. Photograph by Sandra McEwan.

Left: *Stanthorpe Border Post* shirt by an unknown maker.

This shirt, printed with text from *The Stanthorpe Border Post* was made in the 30s for fancy dress.

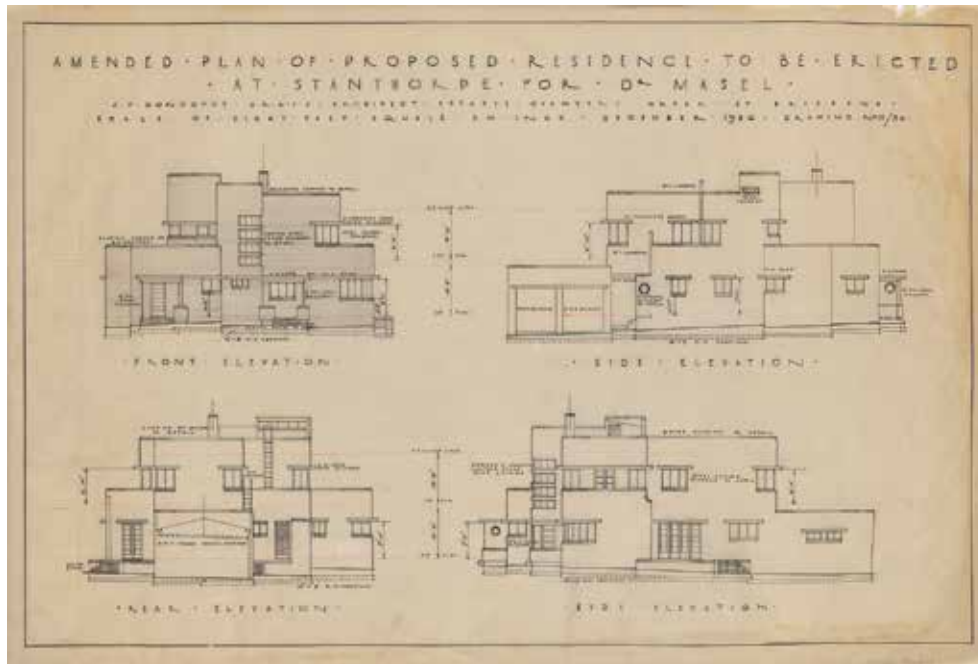
Hard times

The crash of the New York stock market plunged the world into a decade-long economic depression. Granite Belt residents worked hard and made the most of what little they had. Much of the art that survives from this period is testament to their resourcefulness and resilience.

Despite wartime shortages of staff and newsprint, *The Stanthorpe Border Post* never missed an edition during the Depression or World War II. Local artists such as Robert Emerson Curtis, worked

as camouflage artists and others were official war correspondents. The School of Arts continued to provide educational and recreational activities for many locals, desperately needed during these difficult times.

Some more successful residents were able to commission architects to design homes in the new Modernist style. The Masel residence in High Street is a beautiful building that attracts considerable attention. It is still occupied.



Plan courtesy UQ Fryer Library.

Masel Residence aka Diamond Residence; Architect Charles William Thomas Fulton; 1938.
One of the first examples of modernist architecture in Queensland was the Masel Residence, High Street, Stanthorpe, designed by Charles Fulton in 1936.



SRAG collection.

Stanthorpe School of Arts; 1933.

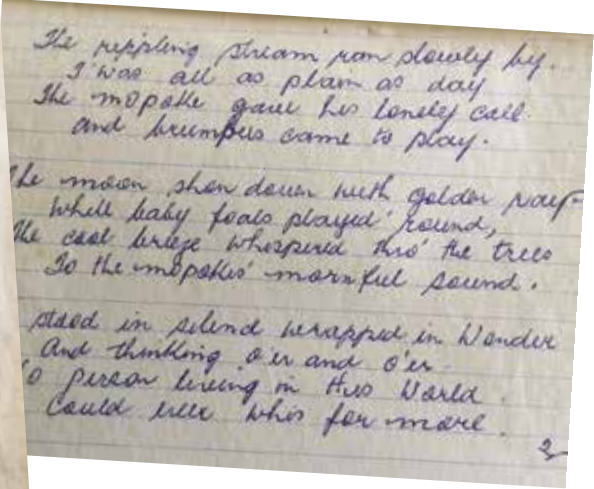
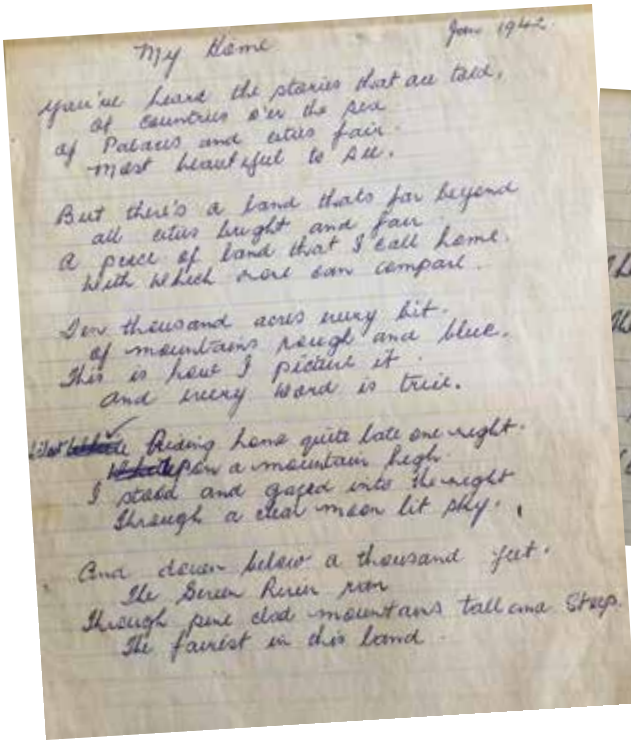
By 1933, the School of Arts upper verandah had been closed in (compare to the 1925 image). The Commonwealth Bank of Australia occupied part of the building.



Courtesy Harslett family; photograph by Sandra McEwan.

***Burning off in Amiens forestry*
by Robert Emerson Curtis; ca 1930s.**

Robert Emerson Curtis (1898–1996) was born in England in 1898. His family migrated to Australia in 1914, settling in Stanthorpe. Curtis worked as an illustrator, cartoonist, official war artist, camouflage officer and architectural draftsman. He was a frequent visitor to Stanthorpe to visit his sister and her family. This drawing depicts the land at Amiens that was cleared and burned for the establishment of the Passchendaele State Forest.



Courtesy Val Rogers; photograph by Sandra McEwan.

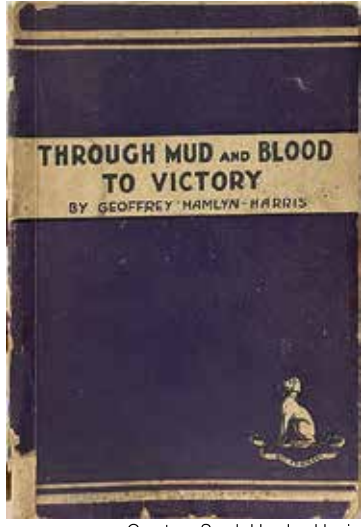
My Home by Eunice Leahy; 1942.

Eunice Bougoure was born in the Central Hotel on 17 October 1923 to John and Lola Leahy. She had four siblings. The family moved between Springdale, Stanthorpe and Gunyan at Texas before settling at Springdale in 1935. A skilled horsewoman, Leahy also enjoyed writing poetry and drawing, always about her great loves, horses, dogs, and the land. She led a hard life in her time and found comfort in her ability to compose and create from poetry and drawings to crochet and knitting.

Coping at home

As The Great Depression gave way to World War II, artists, authors, and photographers around the world produced vivid records of turbulent times. Locals also strove to deal with these momentous events. The Granite Belt community rallied and sent many of their sons and some daughters to serve on domestic and international fronts.

Those left at home created their own diversions. Artists attempted to sustain their art practice with varying degrees of success. Music was a common form of entertainment. Popular melodies and poetry were performed at sing-alongs around the piano at home and at dances at community halls; for many people they are a reminder of those difficult times.



Courtesy Sarah Hamlyn-Harris.

Through Mud and Blood to Victory by Geoffrey Hamlyn-Harris; 1944.

Geoffrey Hamlyn-Harris spent 5 years in the army. After the war he lived in Stanthorpe for a few years where he was engaged in orcharding, and started to write. He moved to Caloundra but returned to Stanthorpe in his later years.



Courtesy Harslett family.

Art group in Toowoomba; unknown photographer.

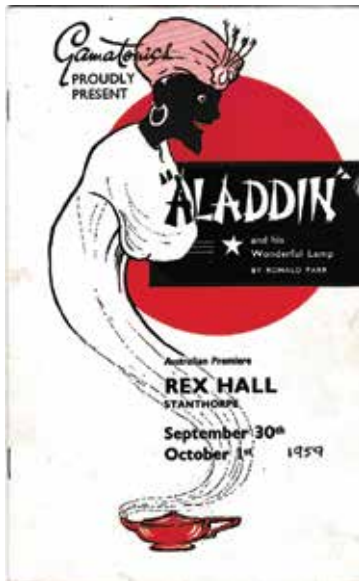
There were lighter moments during this stressful period. Local artists travelled to share their art with Toowoomba colleagues. They included Morwenna and Dorothy Gemmell, and Susanne and Jean Chauvel. The event had important social benefits as well as being a regular art discipline, and was carefully recorded.



SRAG collection; photograph by Sandra McEwan.

***The Sheahan Brothers*, a painting from an old photograph by an unknown artist; ca 1940s.**

The Sheahan brothers moved to Stanthorpe during the tin rush, and ran Sheahan's Hotel (now the Central Hotel). They were key contributors to the progress of Stanthorpe and district.



Courtesy Nicky Huxley.

An early record of Stanthorpe's Little Theatre; 1959.



Courtesy Richard Humphries and the Tulloch family; photograph by Adrian Ashman.

Nundubbermere by Jerrold Nathan; 1956.

Reginald Jerrold-Nathan (1899-1979), also known as Jerrold Nathan, was an English-born artist who painted portraits and landscapes. The Tulloch family commissioned this painting of their new house. Aside from a new roof, it still looks much the same.

New perspectives

Freed from the hardships of depression and war, art in all forms proliferated in the 1950s and 1960s. Musical and theatrical performances at the Rex Hall, Arcadia Theatre, in various church and village halls, and the Schools of Art helped to create a positive and cheerful atmosphere.

Granite Belt farms were prospering. Wool prices were at a record high.

Immigration and the post-war Baby Boom was rapidly increasing the population.

This was also a period for creativity, drawing artists into the landscape and to botanical compositions with watercolour, oils, pencils and crayons. Early in the decade, keen photographers set up the Stanthorpe Camera Club, which still meets each month.



Courtesy Harslett family; photograph by Sandra McEwan.

***Braemar, Glen Aplin, from Shaw's Rock* by Hubert Jarvis; 1955.**

Jarvis (1882–1964) was born in England. He arrived in Australia in 1915 and was appointed government entomologist in the Department of Agriculture in Stanthorpe, where he lived for many years. He was a member of the Royal Queensland Art Society and is represented in the Qld Art Gallery collection.



Courtesy Robert Morison; photograph by Sandra McEwan.

***Glen Aplin Hills* by Morwenna Gemmell (née Curtis); 1955.**

Morwenna (1894–1984) was born in Portland Oregon, USA. In 1975, her family emigrated to Australia, where they chose the Stanthorpe area for its cooler climate and healthy mountain air. In 1923, she married Alec Gemmell: they farmed at “Braemar”, Glen Aplin. Morwenna’s preferred medium was watercolour and she enjoyed rendering the eucalypt trees around her.

Hubert Jarvis and Morwenna Gemmell shared a life-long friendship and often painted together. The two paintings were painted from the same spot at the same time.



Courtesy Stanthorpe Heritage Museum
Photograph by Robyn Murray.

***Back to Stanthorpe; Music* by Rose Denyer. Words by Ruth Philp; 1954.**

The Stanthorpe Song was written for Back to Stanthorpe week in 1954.



Courtesy Harslett family; photograph by Adrian Ashman.

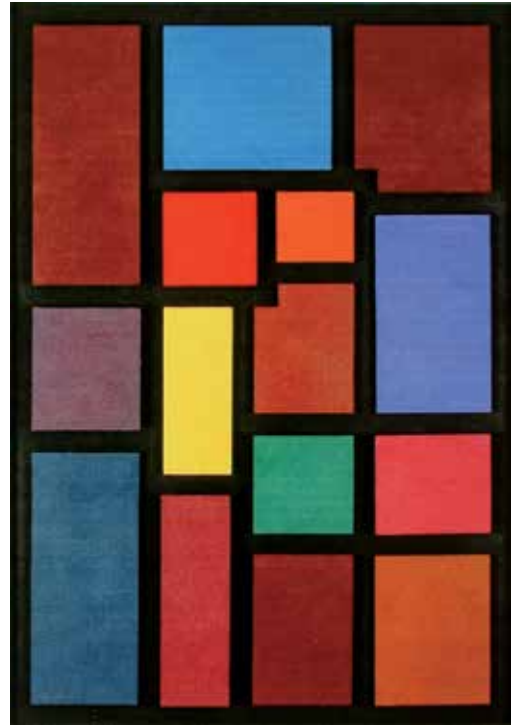
***Wildflowers*, by Dorothy Gordon; 1953.**

Dorothy Curtis Gordon (nee Gemmell) was born in Stanthorpe in 1930. In the 1950s Dorothy began painting Australian native flowers—these have been described as noteworthy not only for their scientific accuracy but also for their artistic quality. The gallery at Myall Park Botanic Garden in Glenmorgan, Qld, was created to showcase the watercolour botanical art of Dorothy Gordon.



SRAG collection; photograph by Sandra McEwan.

Out of the Granite and into the Future by Anne Hider; 1971. This work was purchased by the Stanthorpe Shire Council from the Stanthorpe Arts Festival, 1972, for the SRAG collection. Ann Hider attended part-time classes in the South Australia School of Arts but was mainly self-taught. She was an elected a Fellow of the South Australia Royal Society of Arts in 1972.



SRAG collection; photograph by Sandra McEwan.

Dominant Yellow by Doug Croston; 1969.

Doug Croston (1915-2005) was a painter, printmaker and photographer who worked in the 'minimalist' style. Douglas Croston was born in Brisbane in 1915. He studied art overseas in Papua New Guinea, the UK, USA and Europe. Between 1945 and 1968, he operated Croston Studios, a portrait and commercial photographic business, in Stanthorpe.

Civic growth

Throughout the 1960s, the growing population of Stanthorpe was looking for new ways to entertain themselves. The Apple and Grape Harvest Festival was launched in 1966. It would become a focus of civic pride, gathering a host of other artistic and community events about it. These included music and dance to guarantee that the new Stanthorpe Civic Centre, St Joseph's Hall, and the Arcadia Theatre were well patronised.

The 1960s and the beginning of 1970s

was an era of cultural, political, and social change that was reflected in contemporary arts, as it was around the world. While abstraction originated in the 19th century, the current period was experiencing the maturation of Abstract Expressionism, widely practiced in painting and sculpture in the USA and Europe since the end of the Second World War. It is not surprising that such artworks would appear in Stanthorpe to puzzle and enthral by their content.



SRAG collection; photograph by Sandra McEwan.

***The Girl From the Nor. West* by James Fardoulys; 1967.** James Nicholas Fardoulys (1900–75), also known as Dimitrios Nikolois Fardoulys, was born in Greece and moved to Australia in 1914. He lived in Warwick and Stanthorpe for a time as a teenager. Fardoulys took up painting in retirement and was considered a leading naïve artist of the time.



SRAG collection.

***Winter Orchard* by Andrew Sibley; 1963.**

Sibley (1933–2015) was an English-born Australian artist and is recognized as one of Australia's most celebrated 20th-century artists. In 1948, his family moved to an orchard in Eukey, Stanthorpe. He won the 1998 Stanthorpe Acquisition Prize.



Courtesy Stanthorpe Uniting Church; photograph by Sandra McEwan.

***Good Shepherd* Stained Glass Window, Stanthorpe Uniting Church; design by William Bustard; 1963.**

Bustard (1894–1973) was born in England and moved to Australia in 1921. He was a painter, printmaker, stained-glass artist, illustrator, and poster designer. In 1963, he designed the large stained glass window at the Stanthorpe Uniting Church. Ballandean artist Patricia Prentice (1923–2006) trained with him, designing stained-glass windows and later painting camouflage nets during World War II.



SRAG collection.

Above: *The Old Tin Mine* by Chas (Bob) Barnett; ca 1970s.

Chas (Bob) Barnett (1903–1982) was born in South Africa and arrived in Australia in 1931. His contribution to the cultural development of Stanthorpe was considerable. He and Bert Richardson organised the first meeting of the Stanthorpe Art Group in 1945.



SRAG collection; photograph by Sandra McEwan.

Right: *Large Vase* by Janet Mansfield; ca 1970s.

Janet Mansfield OAM (1934–2013) had a major impact on Australian and international ceramics. She established “Ceramics: Art and Perception,” a high-quality journal dedicated to ceramic art. A master potter, she made woodfired and salt-glazed works, many of which now reside in public and private collections. In 1987, she was awarded an Order of Australia Medal for services to art and ceramics.

Festival of Art

A renaissance in arts in Stanthorpe in the 1970s can be attributed in part to two events. The first was the Stanthorpe Art Festival.

As part of Stanthorpe’s centenary celebrations in 1972, the Art Festival was held in conjunction with the Apple and Grape Harvest Festival. It attracted local entries and artists from around Australia. Acquisitions from the biennial Festival significantly expanded the Stanthorpe Shire art collection. Additions to the

collection included works by well-known locals and significant Australian artists in many visual arts forms.

The second was the formation of the Stanthorpe Pottery Club in 1971. The Club continues to grow and promote ceramics through workshops and exhibitions at its studios. Membership grew and the interest was stimulated and supported by Gallery acquisitions from locally and nationally renowned artists.



SRAG collection; photograph by Sandra McEwan.

***Girraween II* by Michael Nicholas; ca 1980.**

Michael G. (Mike) Nicholas (1942–) was born in England and moved to Australia when he was 16. He worked in rural and remote Queensland, which gave him an understanding of the Australian bush, flora, and fauna. He has been a professional painter since the 1970s. In 1992, he was appointed to the Qld Government “Artists in Parks” program and completed a residency at Girraween National Park.



SRAG collection; photograph by Sandra McEwan.

***Stoneware Jug* by Peter Rushforth; 1977.**

Peter Rushforth (1920–2015) was one of Australia’s most influential ceramics teachers. During his time as a prisoner of war in Singapore during World War II he came to appreciate the Japanese Mingei (folk) aesthetic. In 1985, he was awarded the Order of Australia for his services to ceramics.



SRAG collection.

***Kettle Camp Dredge* by Jocelyn Bonner; 1978.**

Jocelyn Bonner (1912–2000), was artistic from a young age. She came to the Stanthorpe region as a nurse and married a local, Ted Bonner. Jocelyn returned to art when her children attended boarding school. She trained under Chas Barnett. Jocelyn Bonner’s works are represented in many local collections.



SRAG collection.

***A Case For Apples* by Alan Bourne; ca 1970s.**

Alan Bourne (1921–79), had no formal training as an artist. He was tutored by several artists including the renowned Murray Walker. He has works in the National Gallery of Victoria, UQ Darnell Collection and Kelvin Grove College of Advanced Education, Brisbane. This work is an example of still life realism.



SRAG collection; photograph by Sandra McEwan.

***Nestling* by Kathleen Shillam; 1984.**

Kathleen Shillam (née O'Neill) AM (1916–2002) was an acclaimed Brisbane-based sculptor. She was born in England and arrived in Australia in 1927. A work by her husband, Leonard, another noted Brisbane sculptor, is also part of the Stanthorpe Gallery's collection.



SRAG collection; photograph by Sandra McEwan.

***Suzi with Kid* by Ruth Cilento; ca 1980s.**

Dr Ruth Yolanda Smout (née Cilento) (1925–2016), sculptor and physician, was the daughter of noted physicians Sir Raphael and Lady Phyllis Cilento. Ruth set up the Eukey Sun Powered Complex, at Eukey, in the late 1970s–early 1980s, a series of buildings and structures built to demonstrate design principles for using renewable energy.

A new home for Art

The 1980s consolidated and extended Stanthorpe's artistic endeavour and its facilities. The Stanthorpe Art Festival (now the Stanthorpe Art Prize) had become a significant regional art competition in Australia, attracting hundreds of entries from local, national, and international artists. Artworks acquired from this event swelled the Shire's art collection to the point that a permanent home was needed to store and exhibit the artworks.

Elsewhere in town, performing arts also had a new home, with the Stanthorpe

Little Theatre opening in 1983 on its current site.

Not long thereafter, the new Stanthorpe Regional Art Gallery and Library provided a focal point for the local arts community. Opening its doors in 1987, the gallery hosted exhibitions of painting, photography, sculpture, ceramics, woodwork, embroidery, and children's art as well as touring exhibitions from other regional, state, and national galleries. Stanthorpe's gallery has also attracted donations of artworks from prominent collectors.



SRAG collection; photograph by Sandra McEwan.

***Country Road* by Charles Ludlow; ca 1980s.**

Charles (Chas) Ludlow (1923–2015) was a painter, musician, poet, photographer and inventor. He was born in Applethorpe and graduated dux of Stanthorpe State High School in 1938. His art, mostly watercolours, was exhibited widely from the mid-1960s onwards.



SRAG collection; photograph by Sandra McEwan.

***Bowl—Crackle Glaze* by Gwyn Hanssen Pigott; ca 1980s.**

Gwyn Hanssen Pigott (1935–2013) was born in Ballarat and was one of Australia's most recognised ceramic artists. She studied under Ivan McMeekin, and focused on functional ceramics. She received the Order of Australia Medal in 2002 for her contribution to the field of ceramics.

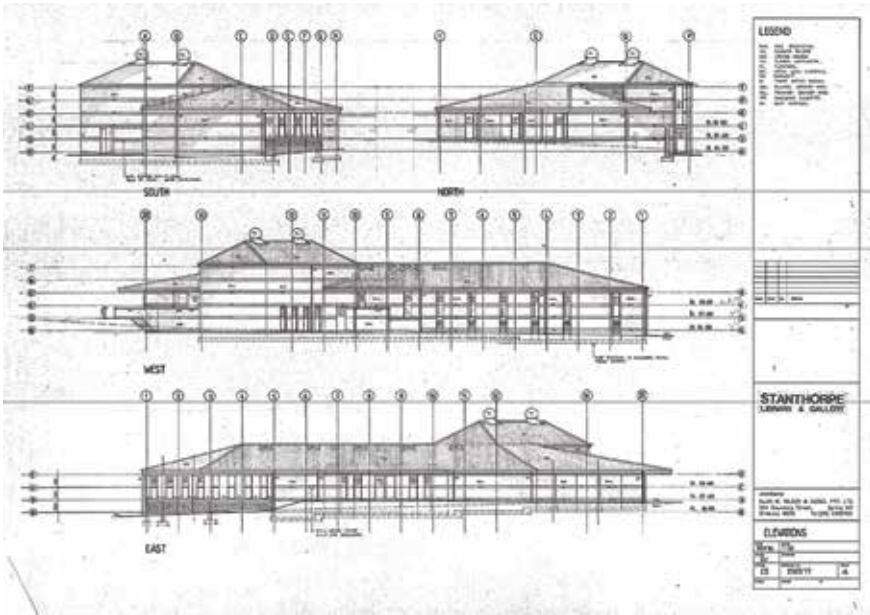


SRAG collection; photographs by Sandra McEwan.

***The Subtle Alchemist* by Carolyn Dodds; 1991.**

Carolyn Dodds (1953–) was born in Australia and has lived in the Brisbane region for many years. A printmaker, she has worked in wood engravings, linocuts and lithographs. *The Subtle Alchemist*, a commission for the Queensland Winemakers Association, addresses the Catholic concept of transubstantiation but derives its title from a line in *The Rubaiyat of Omar Khayyam*. The original block for this work is also in our collection.





SRAG collection.

Stanthorpe Art Gallery and Library building: Architecture by Blair Wilson; 1987.

The architecture of Stanthorpe Art Gallery and Library is part of Blair Wilson's brickwork oeuvre. The design, beautifully set within Weeroona Park, defers to its setting. The Gallery entry via a small pavilion has its roots in picturesque 18th Century English landscapes.



SRAG collection; photograph by Sandra McEwan.

Jar by Albert Verschuuren; 1984.

Albert Verschuuren (1946-) was born in the Netherlands. He trained in studio ceramics in Canada. Since 1978, Albert has practiced his ceramic art in Amiens, near Stanthorpe. He fires with wood and prepares clay bodies and glazes from local materials. This work was wheel-thrown in stoneware clay and fired to 1300° C.



SRAG collection; photograph by Sandra McEwan.

Sphere, Celadon Glaze by Sue Whitton; 1990.

Sue Whitton (1947-) was born in Stanthorpe. She has spent over 50 years as an artist, exploring painting, textiles and printmaking, but always returning to ceramics. She was a member of the first Art Gallery committee and is a life member of Stanthorpe Pottery Club. Her mentor, Ian McKay, taught her how to throw pots and introduced her to Japanese and Korean pottery.



SRAG collection.

Floresta—Little Remains but the History Expressed in the faces of the Amazon by Jo Dickson; 1993. Jo Dickson (1971–) is an artist, interior and building designer. During visits to her grandmother’s property near Stanthorpe her grandmother taught her about painting and art. Specialising in printmaking, painting, clay sculpture and pottery, her work has been exhibited in Australia, New Zealand, Japan, England, USA and Canada and has been acquired for international collections.

Cultural explosion

Despite an extended drought in the 1990s, tourism flourished along with the expansion of the wine industry and imaginative promotions and events. These included the Granite Belt Spring Wine Festival, Brass Monkey Season, the Legacy Flanders Poppy Festival, the Rotary Club’s Opera in the Vineyard, and the Australian Small Winemakers Show. All brought steadily increasing popularity of the region to visitors. The Stanthorpe Regional Art Gallery became a popular venue.

Local artists continued to produce, and exhibit works across the diversity of art practices. These included botanical and entomological paintings and drawings, portraiture, sculptures in timber and metal, ceramics, photographs, paintings in oil, watercolour and acrylics, and in fabrics.



Courtesy Harslett family; photograph by Sandra McEwan.

Themognatha gemmelli deug., an entomological illustration by Hilda Bryzenski; 1997.

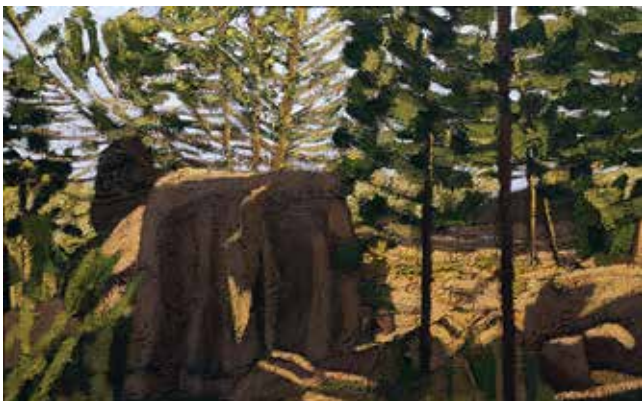
Themognatha is a genus of metallic wood-boring beetles. Over 85 species in the genus are native to Australia. This new species was discovered in the Granite Belt region in the mid-1900s by Alex Gemmell, and was named after him i.e. “*gemmelli*”. It was collected on flowering leptospermum (tea tree).



SRAG collection;
Photograph by Sandra McEwan.

***Iconogoffrey [Geoff Hannah—subject]*
by Christopher Humphreys; 2001.**

Christopher Humphreys (1945–2012) was a Tenterfield-based artist who exhibited in a number of exhibitions in the Stanthorpe Regional Art Gallery during the 1990s and 2000s. He worked with wood, linocuts, granite, metals, and marble. He created the infamous *Brass Monkey* sculpture on the corner of Railway and Maryland Streets, Stanthorpe. He was twice elected as President of Stanthorpe Art Gallery Society.



SRAG collection.

Late Afternoon—Glen Aplin by Don Heron; ca 1990s. Don Heron (1970-) was born in Mackay and completed a Bachelor of Arts (Visual Arts) degree at the then Brisbane College of Advanced Education. In the 1990s, he spent some time in the Granite Belt region working on landscapes in oil. From his first visit, he was attracted to this temperate region's highly distinctive topography and vegetation. He is now the Assistant Director, Exhibitions Management and Design at National Gallery of Victoria.



SRAG collection
Photograph by Sandra McEwan.

An artist's sketchbook of Girraween National Park by Kaye L. Green; 1997. The original book was compiled while Kaye Green was artist in residence at Girraween National Park, Queensland in October 1993.



Courtesy Harslett family; photograph by Sandra McEwan.

Yellow-tailed Black Cockatoos by Belinda Smith; 1993. Belinda Perkins (nee Smith) (1957-) specialises in watercolour and solar plate etching, focusing on landscape, native birds and all things rural. Belinda grew up at Amiens, near Stanthorpe, and is now based on a property near Dirranbandi. From her life on the land, her landscapes appear to capture the very essence of such a life and the beauty of it. Belinda is also a bird and horse enthusiast; such knowledge and passion for animals shines through her work.



SRAG collection.

The Farmer's Trust by Thomas Spence; ca 2000s.

Thomas (Tom) Spence (1952–2013) grew up on a sheep station in outback Queensland and moved to Stanthorpe in 2003 from the Blue Mountains. “Stanthorpe has an energy about it that makes it a great place for artists.” Stanthorpe Border Post, 2005. He won the Dobell Prize for drawing in 1994, the Blake Prize for religious art in 1997 and the JADA award in 2006. He was also an accomplished musician. His works are held in the New South Wales Art Gallery, the Bathurst Gallery and the World Bank in New York.



SRAG collection.

The Round Up Tree by Elspeth Cameron; ca 2000s.

Elspeth Cameron (1949–2016) worked in printmaking, drawing, painting, photography and art history. For many years she was an active and respected member of the Stanthorpe Art Gallery Society, Borderline Regional Arts Association, and the Botanical Artists' Society of Queensland. In this plan for the Tin Tree sculpture, installed in Farley Piazza, she sketched out her ideas for this public art sculpture.

Looking back, looking forward

The centenaries of Federation in 2001 and the declaration of Stanthorpe Shire in 2003 were opportunities to reflect on 100 years of change. The mood was realised in artworks that paid tribute to pioneer history as part of the beautification of Maryland Street. The Roll Up Tree—a gathering place for miners in the early years of the settlement—was commemorated in the new Farley Piazza, being one of the first of many public artworks to be installed in and around the town centre.

Stanthorpe Shire celebrated its centenary with a locally written, directed and produced musical extravaganza that was performed to capacity audiences in the Stanthorpe Civic Centre. The celebrations were a last hurrah for the shire, which was soon to become part of the Southern Downs Region Arts culture.

Stanthorpe's decade was bookended by the tragic bushfires of 2002, and the floods of 2011.



Courtesy Harslett family; photograph by Sandra McEwan.

Above left: **Bob Harslett** by Franco Arcidiacono, 2008.

Franco's inclination to art came early, watching his mother doing pencil drawings. He studied art at Brisbane State High School. Forty years later, when his wife, Morwenna suggested he take a sketch pad when they journeyed around Australia, he re-discovered his passion for the visual arts. Franco draws inspiration from Morwenna's beautifully crafted photographs. Recently, he has taken himself out of his studio to work *en plein air*.



SRAG collection.

Above right: **Clocktower** by Bogdan Dlugosz; 2010.

Bogdan Dlugosz (1956-) was born in Tarnów, Poland; he migrated with his family to Australia in 1981. His artistic talents emerged relatively late in life; his first paintings appeared in the mid-1990s. *Clocktower* was painted a few years after he was inspired by the view across the town. Bogdan and his wife divide their time between Stanthorpe and Brisbane.



SRAG collection.

Four of a Kind by Justin Bishop; 2009.

Justin Bishop was the Director of the Stanthorpe Regional Art Gallery from 2008-2010. He is currently a board member of Public Galleries Queensland, and continues to make art.



SRAG collection.

Oz Podz by Julie Shepherd; ca 2000s.

Julie Shepherd is a ceramic artist from bayside Brisbane. Her works are inspired by the precarious balance and inherent resilience of the natural environment. Julie's practice of piercing resulted from observations, through an electron microscope, of nature's lacelike structures. This work won the 2002 Stanthorpe Arts Festival ceramics prize.



SRAG collection.
Photograph by Sandra McEwan.

Above: White & Brown Swirl Lidded Vase by Carmelo Pennisi; Acquired 2020.

Carmelo Pennisi (1927–2019) was a musician and song writer. He began his career as a potter in 1971 and was mainly self-taught. He used clay sourced from this area. His glazes included ash from burnt fruit trees and grass clippings. Carmelo was a founding member of the Stanthorpe Pottery Club, established in 1971.

Right: *Bedrock Elysium* by Denis Brockie; 2016. Denis Brockie (1947–) was born in New Zealand and settled in the Granite Belt in 1977. He is a landscape and abstract painter who has won the 2006, 2009 and 2015 d'Arcy Doyle Landscape Prize and the 2012 Stanthorpe Art Prize. The granite landscape is a major focus for his works.



SRAG collection.

Stanthorpe by Lloyd Hornsby Gawura; 2012.

Lloyd Nolan Hornsby (1947–) is a Koori Elder, descendent of the Yuin people from the South Coast of New South Wales. His passion and talent for art manifested in childhood and developed while in his adolescence. He runs the Gawugra Gallery in Glen Innes.



SRAG collection.

Culture and community

The last ten years have been exciting. The large community of talented artists, ceramicists, sculptors, photographers, and fabric workers has grown as more have moved into the district. The Gallery has lifted its local, state, and national profile with four Art Prizes this decade, adding its first national Photography Awards in 2021. Stanthorpe has become home to an art collective (Artworks), the Granite Belt Arts Trail, and Art in the Mill. Street art has

sprung up in Stanthorpe and further afield. The community now anticipates an expansion of their regional gallery and library through initiatives of the Southern Downs Regional Council, Gallery and Library staff and volunteers.

The artworks you see in this exhibition are but a small sample of the talented artists who have contributed to 150 years of Stanthorpe's creativity.



SRAG collection.

Ngambaa Yuluwirri by Arora De Vries; 2018.

Arora De Vries (1999–) was born and raised in Ballandean and is a descendant of the Kamilaroi/Gamilaraay people of the Hunter Valley region. She draws on this heritage and connection to culture as inspiration for her work. *Ngambaa Yuluwirri* translates as “Mother Rainbow” in the Gamilaraay peoples’ tongue.

The piece depicts Garriya, resting, deep below the Boobera lagoon, surrounded by the Rainbow she left in her wake as she slithered across the country, bringing the world to life.



Courtesy Joe Shorter and Dan McArthur; photograph by Rob Allen.

After the downpour by Rob Allen; 2019.

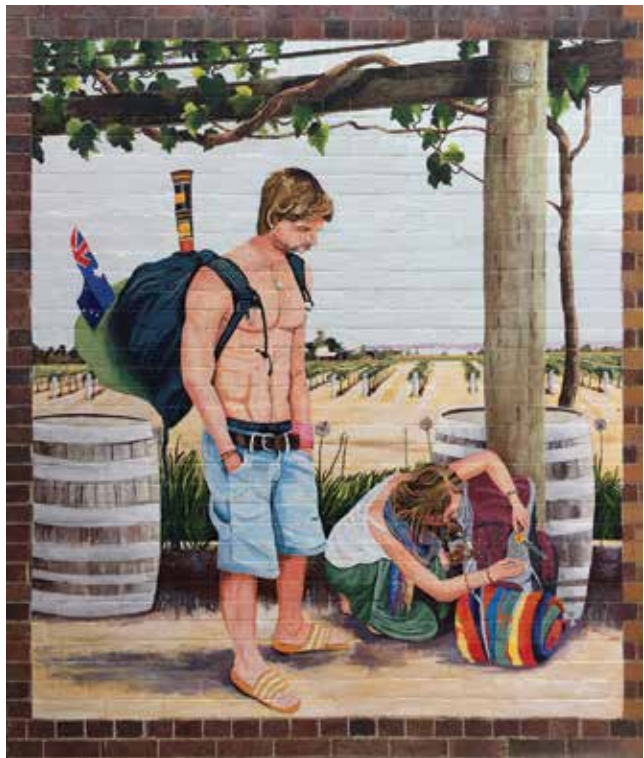
Brisbane born (1955–), Rob studied design at the Queensland Institute of Technology. After a career as an exhibition designer and illustrator at the Queensland Museum, Rob left to pursue his goal of making art. He also volunteers at the Stanthorpe Regional Art Gallery.



Courtesy Maggie Brockie

The Serpent, Eastern Carpet Python, by Maggie Brockie; 2016.

Maggie Brockie (1948–) is a local artist. Born in Tasmania, she has lived in the Granite Belt region since 1977 and began playing with clay in 1994. She committed to sculpture after attending Clay Sculpt, a major ceramic ‘Event’, in Gulgong in 1996. This work was created for ‘Common Ground’, an exhibition with Rod McIntosh held at Inverell Art Gallery in 2016.



Photograph by Sandra McEwan.

Backpacker Mural by Laurie Astill, Dean Ford and Julie Brown; 2020?

The Backpacker Mural is located next to the Stanthorpe Post Office, and is a tribute to the thousands of backpackers who make Stanthorpe their temporary home every year. Over the past decade, local artists have added dozens of public artworks to the streets and surrounds of Stanthorpe.

Find out more:

<https://www.srag.org.au/stanthorpe-street-art>