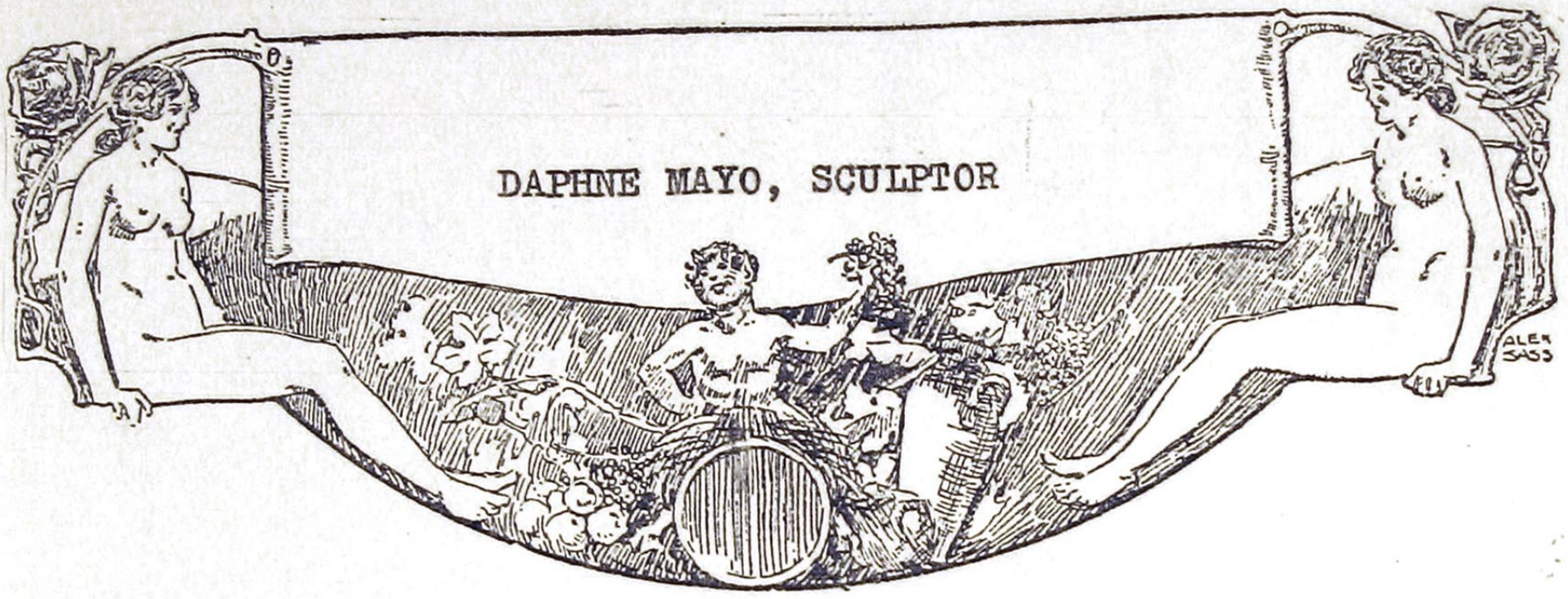


A thesis submitted for the degree of Master of Arts(Honours), Power Institute of Fine Arts, University of Sydney

Judith Marilyn McKay
1981

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MISS DAPHNE MAYO, WINNER OF THE QUEENSLAND WATTLE DAY SCHOLARSHIP, 1913—A PROMISING YOUNG SCULPTOR.

Daphne Mayo with her copy of the Winged Victory (Cat. No. 4) at the announcement of the Wattle Day League's scholarship, July 1914

(Photograph: Daily Mail, 18 July 1914, p.12)

SUMMARY

This thesis documents the sculptural career and public art activities of Queensland's pioneer woman sculptor and public art figure, Daphne Mayo.

It aims to place her sculpture within the context of art in Queensland, of sculpture in Australia and the achievements of its women practitioners; and to study the wider artistic influences on her work. The thesis also aims to assess her public contribution to art in Queensland, with reference to artistic opportunities in the State before and after her pioneering efforts.

A catalogue raisonné of Daphne Mayo's life time sculptural output follows the thesis text.

Note

Cat. No. references in the thesis text are to the catalogue raisonné.

FOREWORD AND ACKNOWLEDGEMENTS

The co-operation of the sculptor and of her nephew, the late Mr Richard Mayo, in allowing me to examine papers and sculpture in their possession is gratefully acknowledged.

I am indebted also to the sculptor and her friends and associates for their co-operation with my research, to the many owners who allowed me to catalogue their sculpture and to Mr Don Watson for his invaluable assistance with photography.

Although my thesis is based largely on interviews made from 1978 with Miss Daphne Mayo, there are still questions about her life and work which may never be answered due to the deterioration of her memory (as the result of strokes) by the time I met her and also because her only close artistic associate and confidant, Miss Vida Lahey, died in 1968. Miss Mayo was reticent about her sculpture during her active career and was too consumed by her tiring work to make many close friends.

My examination of the sculptor's papers was limited by their fairly inaccessible state when I used them, bundled in confusion along with personal possessions, sculpture and sculptural equipment in a Brisbane flat and in a Sydney studio. I had to remove temporarily some papers from the sculptor's Sydney studio, in fact, in order to see them. The studio, which had been closed up and unoccupied for over a decade, was dusty and ill-lit. The Sydney papers, therefore, were only cursorily examined.

Judith Marilyn McKay
June 1981

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CHAPTER 1: INTRODUCTION

The historical study of Queensland art and of Australian sculpture has only just begun. Vida Lahey's history of Art in Queensland 1859-1959 (1959) remains the only general reference on the subject.[1] Moreover, until the recent publication of Graeme Sturgeon's The Development of Australian Sculpture 1788-1975 (1978) and of Ken Scarlett's Australain Sculptors 1830-1977 (1980) there were no general texts on Australian sculpture. Because of the lack of background references on which to base an appraisal of a Queensland sculptor and public art figure, my research enters two relatively unexplored areas of Australian art history, so providing an exciting challenge for a thesis.

The choice of thesis topic was also prompted by facets of Daphne Mayo's career which make her of interest not only as a creative artist but also as a social phenemenon. At a time when women did not often realise themselves as individuals (let alone as sculptors of large public monuments) she succeeded as a professional sculptor - in a State hitherto noted for its lack of art patronage - and as a leading public advocate for art in Queensland. The thesis, therefore, bridges art and social history, and for this reason a fairly chronological approach is adopted. Daphne Mayo's sculptural work is inseparable from her life events and public art interests.

A further consideration prompted the choice of topic: my desire to apply curatorial training and working experience[2] to the practical tasks of identifying, cataloguing, exhibiting and now preserving an artist's life-time output, and this meant choosing an artist who had not already benefited from art museum documentation. As extensions of the thesis research, I recently curated Daphne Mayo's first retrospective exhibition, at the University Art Museum, Brisbane (see Appendix 7),

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1. Nancy Underhill's Catalogue of the Bessie Gibson exhibition, University Art Museum, Brisbane, 1978 was the first detailed study of a Queensland artist in recent years.
2. Diploma in Museum Studies, University of Sydney 1976; art curator at the Australian War Memorial 1977-79 and of the Armidale City Council 1979-81.

and sorted Daphne Mayo's Sydney studio which had remained as she left it in the early 1960's with hitherto unknown evidence of her career from 1940. This sorting and dispersal, done at the request of the artist's family, will result in her papers and working drawings going to the Fryer Library of the University of Queensland, her most important pictures by other artists going to the University Art Museum, a selection of her sculptural tools and models going to the Queensland Art Gallery, and, above all, examples of her sculpture and ceramics going to public collections, including regional collections where she was not previously represented. The extensions of the thesis to the public exhibition and physical preservation of Daphne Mayo's record have been the most rewarding outcome of my research.

As the first researcher to have access to Daphne Mayo's papers and to her Sydney studio and Brisbane store, my thesis is necessarily more complete than previous writings on her work. In fact, her total output, and especially her modernist experiments of the 1940's and essays into ceramics, has been unknown, because so much of her more creative (or speculative) work had remained abandoned in her Sydney studio. The thesis has dispelled the popular myths dating to her early career that she was the first woman to enter the Sculpture School of the Royal Academy of Art, London (cf. p.62) and to win the Academy's gold medal for sculpture (cf. p.76). The thesis has also refuted allegations that she was less responsible than her assistants for her large public sculpture as the long-held resentment of local masons over her virtual monopoly of Brisbane's limited sculptural commissions of the late 1920's to 1930's (cf. p. 132-33).

The earliest published references to Daphne Mayo were brief local reports of a child prodigy making her debut in 1913 as an exhibitor with the Queensland Art Society[1]

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1. For example, 'Queensland Art Society - this year's pictures', unidentified Queensland newspaper, 11 September 1913 (L.J. Harvey, Papers, copies with the Depertment of Fine Arts, University of Queensland).

then winning in 1914 Queensland's first publicly subscribed art scholarship. It is curious to note that even then Daphne Mayo's age was mis-reported, and has remained an enigma until now (cf. p.14). These local references were followed by reports in newspapers all over Australia of her prodigious success in 1921-23 at the Royal Academy,[2] which made her something of a national heroine. The Queensland reports, in particular, were glowing with patriotic pride.[3]

The earliest attempts at more comprehensive accounts of Daphne Mayo's career were based on hearsay or on information provided by the sculptor herself, mainly by interviews.[4] These accounts were published soon after her return in 1925 from overseas, when she was attempting to establish her career in Australia. It is little wonder, then, that the reporting - by female writers who obviously saw her as a model of feminine achievement and liberation - was quite eulogistic, to the extent of making inaccurate claims about creating precedents for women at the Royal Academy. Three reports, in particular, reflect Daphne Mayo's own feminist pride in succeeding in a male dominated profession.[5] She became a popular candidate for inclusion

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1. For example, 'Miss Daphne Mayo, winner of the Queensland Wattle Day Scholarship - a promising young sculptor', Daily Mail, 18 July 1914, pp. 6 and 12; 'First travelling art student', Salon, Vol.2 No.12, July 1914, pp. 784-85.
2. For example, 'Academy prize - Brisbane woman's success', Evening Sun (Melbourne), 12 December 1913,p.3.
3. For example, 'A Sculptress from Queensland', Queenslander, 21 July 1923, p. 40.
4. For example, 'A Queensland sculptress - Daphne Mayo- an interesting chat', Queenslander, 11 July 1925, p. 7; May MacFarlane, 'Queensland's woman sculptor', Australian Woman's Mirror, 5 January 1926, p. 51; 'Horses of clay', Sun Women's Supplement (Sydney), 3 October 1926, p. 3; Gwendolyn Grant, 'A Queensland sculptor - Miss Daphne Mayo and her work', Daily Mail, 26 March 1927, p. 17; and Bessie Palmer, 'She carved her name in stone - success story of Queensland's sculptor, Miss Daphne Mayo', Australian Woman's Mirror, 22 September 1936, pp. 18 and 47.
5. Viz. 'You can't keep a good girl down', Table Talk, 11 June 1925, p. 14; 'Horses of clay', op. cit.; and Bessie Palmer, op. cit.

in the 'current personalities' pages of Australian women's magazines from the mid 1920's to the late 1930's.[1] After the announcement in 1927 of her commission for the Brisbane City Hall Tympanum (Cat. No. 72) these reports in women's magazines became as incredulous as eulogistic:

> ... and she is such a little bit of a thing that one half expects the wind to pick her up and carry her off. Yet she can hew and mould and chisel with results that brought many words of admiration from Sir Bertram Mackennal, when he visited Queensland recently.[2]

Press reports of her major monumental commissions of the late 1920's to 1930's characterised Daphne Mayo as 'Queensland's girl sculptress'.[3] Attention in the local press was focused more on the saccharine image of a 'slim, fair and petite'[4] girl sculptress and what she wore to various public occasions[5] than on her sculpture, though this probably says as much about the state of art criticism in Brisbane at the time as about the sensation that Daphne Mayo caused. Her public art activities of the 1930's kept her constantly in the public eye as the active and efficient - and ever ladylike - Honorary Secretary of the Queensland Art Fund. No doubt, many of the press reports of the Fund's activities would have been transcribed from reports provided by Daphne Mayo herself, and so indicate the public image that she preferred to be known by - of a sincere and dedicated artist working with ladylike dignity for the cause of art in Queensland.

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1. For example, 'In Queensland women who lead - Daphne Mayo returns', Woman's World, 1 August 1925, p.471.
2. 'Daphne Mayo', Woman's World, 1 October 1927, p. 554.
3. For example, 'In Queensland women who lead', op. cit.
4. 'Queensland sculptress. Miss Daphne Mayo returns', Telegraph, 25 June 1925.
5. For example, at the unveiling of the City Hall Tympanum: '... Miss Mayo's frock of rose pink mariette, sprinkled with blue flowers, showed two tiny frills below the hipline. Her cream straw hat was banded with lido blue velvet'('The Town Hall', Queenslander, 25 December 1930, p. 44).

The first account of Daphne Mayo's career in a book on Australian art was in William Moore's The Story of Australian Art (1934). In keeping with William Moore's approach to art history, the account was an uncritical chronicle of anecdotes and works,[1] based on information supplied by the sculptor herself. Her birth date was discreetly omitted and the myth that she was the first woman to win the Royal Academy's gold medal for sculpture was repeated[2] with a rather mocking story of her admission to the Academy's all-male sculpture classes.[3] William Moore's uncritical and inaccurate account, together with the misassumption that Daphne Mayo was born in Queensland, has provided the basis of biographical information used repeatedly until recently in exhibition catalogues[4] and directories.[5]

From the 1940's Daphne Mayo was no longer in the popular limelight. This was because she had abandoned her large monumental commissions and public art activities in Brisbane to work on smaller and more experimental sculpture in the more sophisticated art environment of Sydney. There she was but one of the more up-to-date members of the Society of Artists. Her sculpture was featured in the Society's books and in Sydney Ure Smith's books on contemporary Australian art with a sensitivity which previous writings on her work had lacked. The 1943 edition of Australian Present Day Art devoted four pages to Daphne Mayo's sculpture, with a critical assessment by her life-long friend, Lloyd Rees, drawing a distinction between her more formalised work and the 'sensitive realisation of life and character' in

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1. William Moore mistook the Father Breen Memorial for the 'Breedon' Memorial (Story of Australian Art, Sydney, 1934, Vol. 2, p. 89).
2. Ibid, Vol. 2, pp. 89 and 205.
3. Ibid, Vol. 2, p. 89.
4. Such as, Catalogues of the Five Queensland Women Artists exhibition, Queensland Art Gallery, Brisbane, 1975; and of the Exhibition of Queensland Art, Commonwealth Jubilee Celebrations, Brisbane, 1951.
5. Such as, Rennicks Australian Artists, Adelaide, 1968; and Profile of Australian Women Sculptors 1860-1960, Women's Art Registry, Melbourne, 1978.

her portraits'.[1] The sensitivity and accomplishment of her portraiture was again stressed in the 1949 edition of Present Day Art in Australia,[2] with obvious repetition of Lloyd Rees' words, and in John Dowie's article on her portrait bust of Lloyd Rees (Cat. No. 126) in the Bulletin of the National Gallery of South Australia (1961).[3]

By the 1950's Daphne Mayo's experiments in simplified form, which had been exhibited and reproduced during the previous decade, were already forgotten, probably because so little of her modernist work was acquired by public collections and because the sculptor herself had reverted mainly to life-like portraiture and folk heroes as her stable source of income. Herbert Badham wrote in A Study of Australian Art (1949) of Daphne Mayo, 'the best known of the Australian sculptresses of today':

> She is a romantic who does not need to venture from the bounds of representation. She is no mean hand at a portrait, having several to her credit ...4

Likewise, Daphne Mayo's public activities for art in Queensland were generally overlooked in art publications after the tributes which followed the award of the Society of Artists' medal in 1938,[5] with the exceptions of the account of her fellow accomplice in this work in Vida Lahey's Art in Queensland (1959)[6] and of her own account in the Queensland National Art Gallery

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1. Sydney Ure Smith (ed.), Australian Present Day Art, Sydney, 1943, p. 66.
2. Sydney Ure Smith (ed.), Present Day Art in Australia, Sydney, 1949, p. 38.
3. John Dowie, '"Lloyd Rees" by Daphne Mayo', Bulletin of the National Gallery of South Australia, Vol. 23 No. 2 Serial No. 86, October 1961 (the writer is a fellow Australian sculptor).
4. Herbert Badham, A Study of Australian Art, Sydney, 1949, p. 236.
5. For example, 'Miss Daphne Mayo - a record of public service to art in Queensland' (editorial), Art in Australia, 3rd Series No. 72, August 1938, pp.12-13.
6. Vida Lahey, Art in Queensland, Brisbane, 1959, pp. 14-15.

Bulletin (1958).[1]

In the early 1960's, when Daphne Mayo experienced unprecedented technical problems in completing the over life-sized statue of Sir William Glasgow (Cat. No. 181), she came to be seen by the Brisbane press as an eccentric little old lady who was procrastinating over her huge public commission.[2] One press article appeared under the patronising caption of 'A little woman ... with a man-size job'.[3] This view of an eccentric old artist was reinforced by the many press reports of her justifiable outrage over a night raid in 1969 on her studio by Customs police.[4] She was characterised later as a touchy old lady who 'shudders from head to toe of her tiny frame' at the very mention of the Sir William Glasgow statue,[5] her last big commission.

Of recent writers on Australian sculpture, Graeme Sturgeon has credited Daphne Mayo as 'one of the most important sculptors practising in the country' during the inter-war years and 'the most famous Australian woman sculptor of her generation'.[6] Though Daphne Mayo was discussed in the chapter titled 'The Academy Triumphant', she was categorised as 'a transitional figure' who was firmly committed to Academism throughout her career but who underwent some change of attitude 'in later works'.[7] This view of Daphne Mayo as one of Australia's last practitioners of Academic sculpture but who made a tentative foray into modernism is, of course,

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1. Daphne Mayo, Article on the Queensland Art Fund, Queensland National Art Gallery Bulletin, Vol. 1 No. 4, 1958.
2. For example, 'Statue ready to be cast now', Courier Mail, 23 August 1964.
3. George Blaikie, 'A little woman ... with a man-size job', Sunday Mail, 21 October 1962.
4. For example, 'I'm no liar about raid: Miss Mayo', unidentified Queensland newspaper, 22 March 1969, Queensland Newspapers' file on Daphne Mayo.
5. Susan Davies, 'The big dream of Miss Daphne Mayo', Sunday Mail, 18 June 1972.
6. Graeme Sturgeon, The Development of Australian Sculpture 1788-1975, London, 1978, p. 89.
7. Ibid.

mandatory. But Graeme Sturgeon, in calling The Olympian (Cat. No. 137) and Fat Man (Cat. No. 100) 'later' rather than mid-career works, was probably unfamiliar with the full evolution of her sculpture. Since many of Daphne Mayo's later commissions were for Queensland country towns and quite outside the mainstream of Australian sculpture by then, it is inevitable that her final retreat to an Academic realism should have been little known outside her home State. Likewise, the extent of her modernist experiments of the 1940's has remained unknown until the recent dispersal of her Sydney studio.

Noel Hutchison writing on Australian sculpture in The Australian Encyclopaedia acknowledged Daphne Mayo as one of Sydney's 'most innovative' sculptors in her time, categorising her with Gerald Lewers, Eleanore Lange and Margel Hinder as more innovative than Lyndon Dadswell and Tom Bass.[1] This view of Daphne Mayo as more than a tentative modernist again made no allowance for her later more conservative work. Noel Hutchison's later assessment in Australian Women Sculptors 1840-1940 showed more awareness of her later output. He wrote that 'On the whole, though, her work always remained within fairly acceptable limits for the general public', and he attributed this as the reason for her ready acceptability for public commissions and acclaim.[2]

Ken Scarlett's account of Daphne Mayo in Australian Sculptors 1830-1977,[3] in accordance with the function of his directory, did not attempt to assess critically her contribution to Australian sculpture, but he repeated without question a local allegation that the Brisbane City Hall Tympanum (Cat. No. 72) was 'mainly carried out' by an assistant,[4] and some

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1. Noel Hutchison, Entry on sculpture, The Australian Encyclopaedia, The Grotier Society of Australia, 3rd edition, 1977, p. 291.
2. Noel Hutchison, 'Australian Women Sculptors 1840-1940' in Catalogue of the Australian Women Artists One Hundred Years, exhibition, Ewing Gallery, Melbourne, 1975, p. 17.
3. Ken Scarlett, Australian Sculptors 1830-1977, Melbourne, 1980, pp. 423-29.
4. Ibid, p. 427.

details of her life[1] and sculptural work[2] are inaccurate.

This thesis expands the view of Graeme Sturgeon and Noel Hutchison in placing Daphne Mayo within the history of Australian sculpture as a transitional figure - who adhered to the tenets of nineteenth-century Academic sculpture throughout her career but who made a mid-career tentative excursion into modernism. The thesis is, however, mot only concerned with the critical assessment of Daphne Mayo's sculpture. It also makes some assessment of the social aspects of her remarkable career - as Queensland's pioneer woman sculptor and leading public art figure. The thesis also credits her as the Australian woman sculptor who carved the largest monuments in situ, as one of Australia's few sculptors who have sustained themselves from their sculptural commissions, as the local artist who transformed the backward artistic opportunities of her State, and as a significant woman of her time.

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1. Viz. her birth date, and the sequence of events during her London training.
2. Viz. 'War Memorial' for St. Michael's School, Lane Cove (p. 423).

CHAPTER 2: STUDENT IN BRISBANE 1895-1919

Brisbane early this century was not a likely setting for the advent of a woman sculptor. The best sculptors yet to be trained in Brisbane, Harold Parker (1873-1962) and W. Leslie Bowles (1885-1954), had to leave the State to make their living as sculptors. No examples of their work had been commissioned for public places around the city, even though by 1908 Parker was enjoying the greatest fame ever accorded a Queensland artist overseas[1] and rivalling the success in London of Australia's better known sculptor, Bertram Mackennal. His neglect in his home State was made all the more conspicuous by the magnitude of his commission in 1915 to carve the marble groups flanking the entrance of Australia House in London, but his mildly erotic statuary, more in tune with 'The New Sculpture' currently fashionable in England, would hardly have found public acceptance in Brisbane then.

The rapid departure of the Italian sculptor, Achille Simonetti, within three years of his arrival in Brisbane in 1871 at the invitation of the Catholic Archbishop was an earlier indication of Brisbane's limited opportunities for a sculptor.[2] With the exception of J.L. Watts'[3] South African Memorial unveiled in 1919, the few sculptural commissions regarded as beyond the competence of local monuméntal masons had traditionally gone to outsiders.[4] Bertram Mackennal's

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1. Harold Parker was English born, but came to Brisbane as a boy and studied at the School of Arts under Joseph Augustus Clark and R. Godfrey Rivers, and was also taught by the wood carver, C. Vickers. He went to London in 1896 and entered the City and Guilds Art School then worked in the studios of Sir Hamo Thornycroft and Sir Thomas Brock, R.A. In 1908 he caused a sensation in Queensland when his Ariadne was purchased by the Chantrey Bequest for the Tate Gallery, London for the unprecedented sum of £1,000. From then he exhibited regularly at the Royal Academy and the Paris Salon until 1930 (Harold Parker, Papers, MSS 7 PAR, Fryer Library).
2. Simonetti from 1874 was readily employed in Sydney as the leading portrait sculptor.
3. J.L. Watts (1849-1925) was English born and studied at the South Kensington School. He came to Brisbane in 1884 and taught modelling at the Technical College.
4. Mackennal's statue of T.J. Byrnes was the first statue to be erected in Brisbane. He was later commissioned for the statue of another Premier, T.J. Ryan, unveiled in 1925.

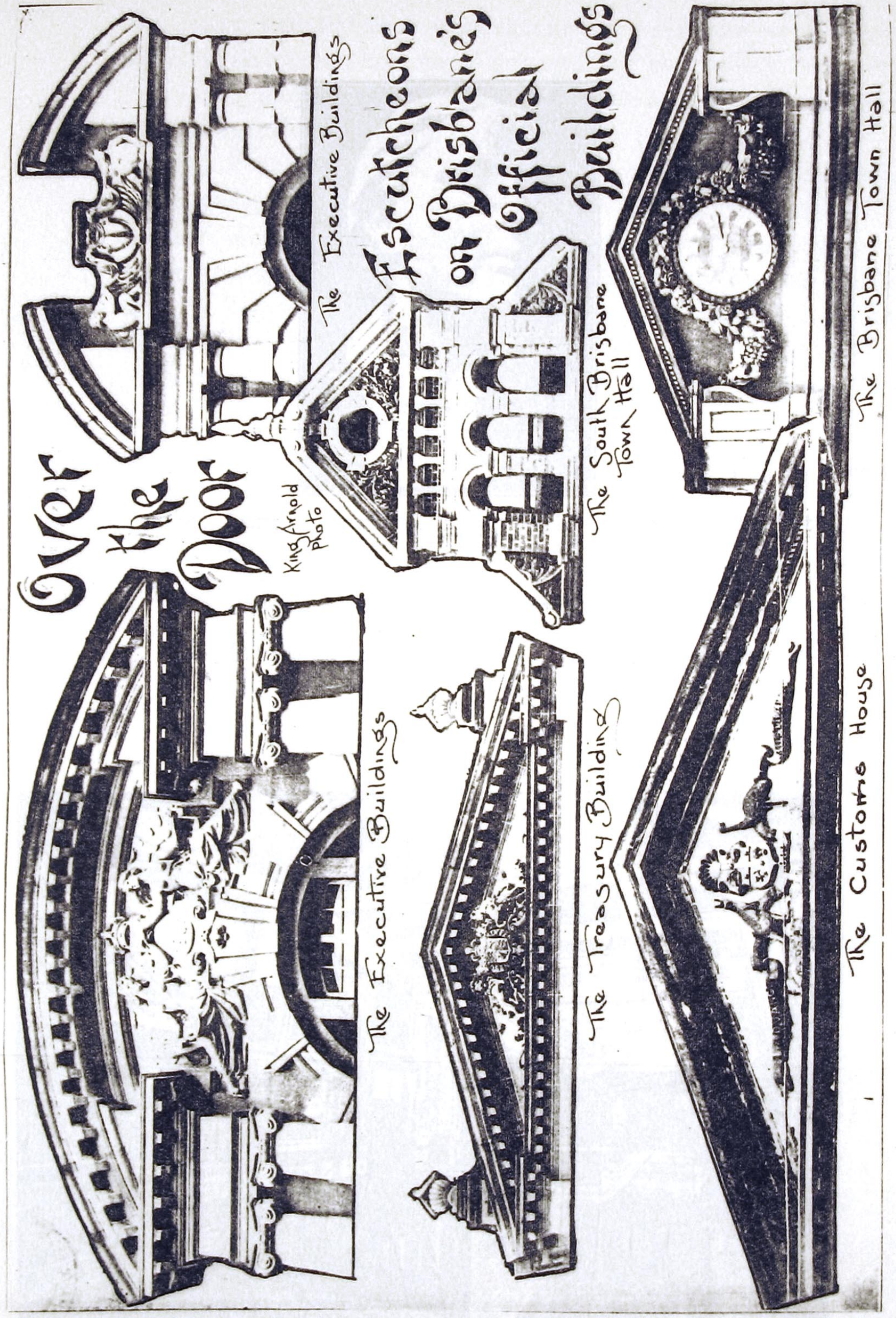
statue of the Premier T.J. Byrnes unveiled in 1902 and Sir Thomas Brock's familiar replica[1] of Queen Victoria unveiled in 1906 were the only public statuary to be seen in Brisbane early this century. The booming economy of the 1880's which had led to work for local monumental masons by way of fairly crude and derivative embellishments on public buildings (Fig. 1) had little impact on the patronage of sculpture.

The Queensland National Art Gallery could offer no alternative to the dearth of sculpture in Brisbane's streets and parks. Situated in a tunnel-like room at the top of the Executive Building, the gallery was but a reminder of the lack of official and private art patronage in the State (Fig. 3). Its annual Government grant of £500 in 1895 had been completely withdrawn by 1908 when its sculpture collection comprised 'Antique' copies, some dull nineteenth-century portrait busts, and the only piece that could inspire a young student, Harold Parker's Esther[2] (Fig. 2). The sculpture collection, like the walls which 'bristled with large and mostly gloomy pictures',[3] then remained so static over the next two decades that a critic wrote in 1928:

> ... If we wish to see marble we must go to the cemetery. But, on the other hand, we might just as profitably visit a cemetery as the National Gallery, for it is a veritable sepulchre of art ...4

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1. Brisbane's statue is a replica of the original in Portsmouth, England.
2. Illustrated Catalogue of Queensland National Art Gallery, Brisbane, 1908. Parker's First Breath of Spring was not acquired until 1912.
3. Daphne Mayo, 'Art Fund ends after fine job', Courier Mail, 10 October 1950.
4. J.R.W. Taylor, 'Art for the people - A "Collections" Fund for Queensland', Brisbane Courier, 2 June 1928 (the writer is probably Walter Taylor, Director of Sydney's Grosvenor Galleries and formerly a bookbinder from Brisbane).
   As late as 1944, in his report commissioned by the gallery's Trustees, Will Ashton, then Director of the National Art Gallery of New South Wales, wrote wrote that 'much of the sculpture might also well be placed in the cellars and the few remaining pieces properly shown ...' (Department of Education, Queensland, Correspondence on the Queensland Art Gallery, EDU/ VARIOUS, A/16080, Queensland State Archives).



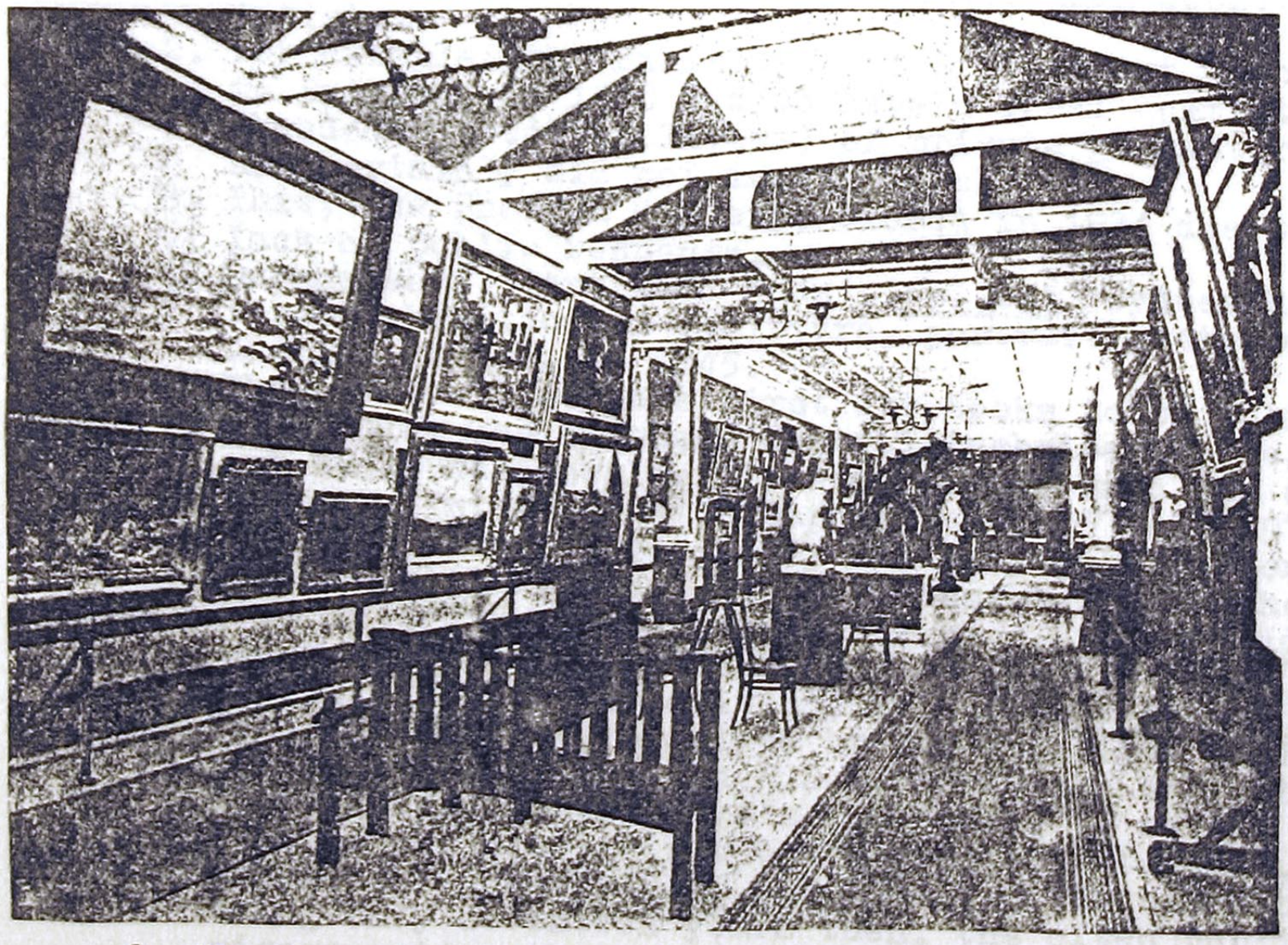
1. Examples of decorative masonry on Brisbane's public buildings up to the 1920's
(Photograph: Queenslander, 4 August 1923, p.22)



2. Harold Parker Esther, the first work that he exhibited at the Royal Academy, 1903

marble
Queensland National Art Gallery

(Photograph: Salon, Vol.1 No.5, March-April 1913, p.297)



3. The interior of the Queensland National Art Gallery

(Photograph: Studio, Vol.68 No.282, Sept. 1916, p.216)

Art exhibitions travelling to Brisbane were rare[1] and, even when they were brought by the Royal British-Colonial Society of Artists in 1908 and 1909, sculpture was precluded by the expense and difficulties of travel.[2] There was no private gallery in Brisbane until Jeanettie Sheldon opened her short-lived gallery in 1921,[3] and, in any case, loan exhibitions 'were not even dreamt of'.[4] The only knowledge of what was happening in the world of sculpture elsewhere was to be found in the few art books in the School of Arts Library[5] and, more particularly, in issues of The Studio arriving each month from London.[6]

Daphne Mayo was the first woman to challenge the lack of sculptural opportunities in Queensland. Born in 1895,[7] the year that the Queensland National Art Gallery was founded, she had proved herself to be the first sculptor to sustain a successful career in the State, before the gallery had even begun to progress

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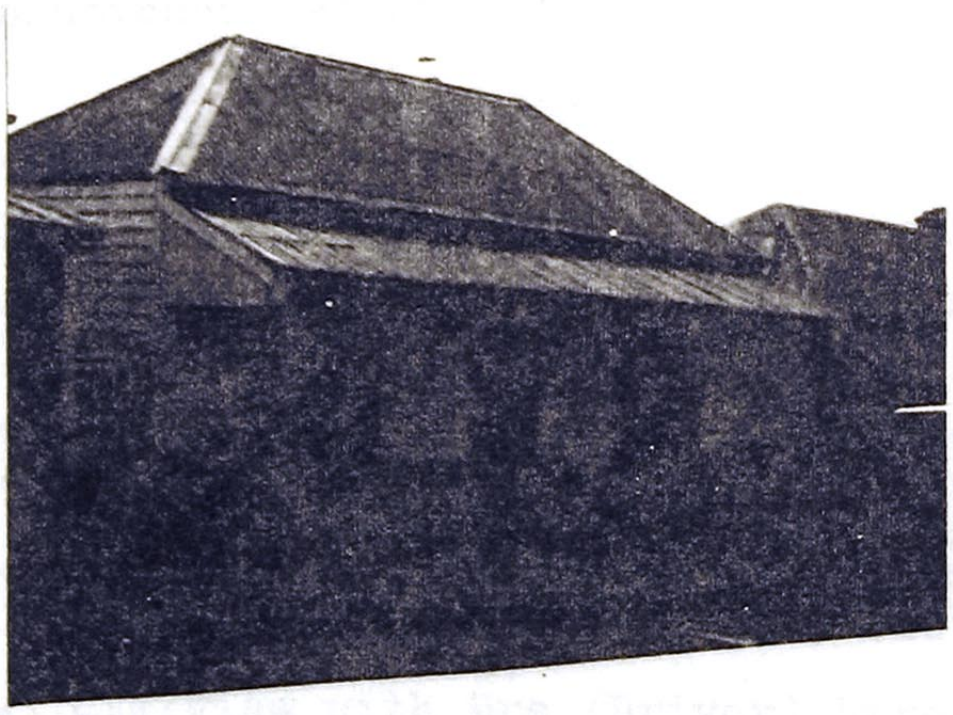
1. Sydney and Melbourne, by contrast, had large International Exhibitions in 1879 and 1880-81 respectively. Both cities also had regular exhibitions brought by private dealers and the Anglo-Australian Society of Artists.
2. For example, the Exhibition of British Art which came to Brisbane in 1908 had to have a local committee (headed by Godfrey Rivers) of private guarantors and certainly did not include sculpture.
3. This, the Sheldon Gallery, closed in 1924 due to the lack of public response.
4. Daphne Mayo, 'Art Fund ends', op. cit. Sydney had its first exhibition of sculpture, portrait busts by Charles Abrams, in 1845.
5. These were Brisbane's first art books to be publicly available. The Brisbane Central Technical College's art books were negligible when Daphne Mayo was a student (Interview with Daphne Mayo, 15 July 1978).
6. The Studio was 'practically the only publication dealing with art that could be bought in the shops' then according to Daphne Mayo's Biography of Vida Lahey, written for the Society of Women Writers of N.S.W. Literary Competition, 1969, Daphne Mayo, Papers.
7. Birth Certificate provided by the Registrar of Births, Deaths and Marriages in N.S.W. Confusion over the date has followed Daphne Mayo's reluctance to reveal her age, an article ('First travelling art student', Salon, Vol.2 No.12, July 1914, pp. 784-5) which cited her as being only seventeen years then, the often published misassumption that she was Queensland born, and her deceptively youthful appearance.

from its sleepy Victorian existence of her earliest memories. My intention in this chapter is to trace the origins of this phenomenon.

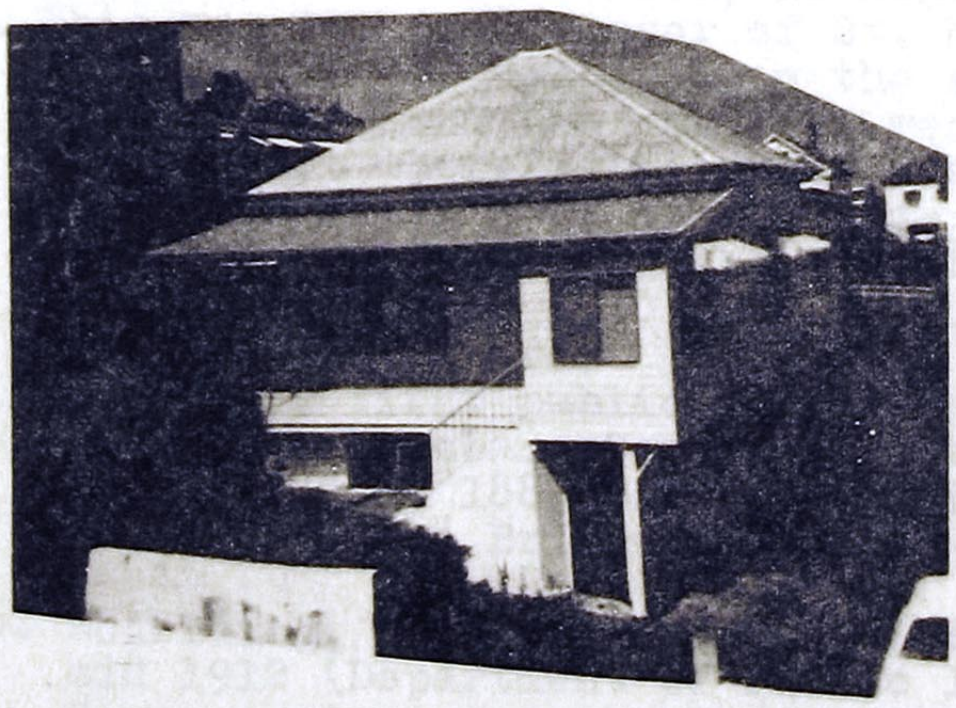
The Mayo family had no artistic connections, apart from a cousin, Henry Mayo Bateman (born 1887), a black-and-white artist and caricaturist from Sydney, who exhibited in England from 1911-33 and worked for London's Punch.[1] The origin of Daphne Mayo's early resolve to become a sculptor cannot be attributed to her family who did, however, provide a supportive and relatively stimulating home life for a determined individualist. There was a close intellectual bond between the young Daphne and her father, a life insurance executive

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1. 'Artists both', Unidentified newspaper, 19 January 1939, Queensland Newspapers' file on Daphne Mayo.



6 Clayton Street, Balmain, Sydney



2 Roseberry Street, Highgate Hill, Brisbane (now substantially renovated)

4. Daphne Mayo's childhood homes

who played the piano, 'drew very well'[1], read calculus and philosophy in his spare time and lived close to nature. Excursions down the Brisbane River helping her father to man his boat were regular events in Daphne Mayo's childhood.[2]

Daphne Mayo attended the Girls' Normal School, City,[3] for her primary education, then the Eton High School, Hamilton, until her formal schooling was ended by 1910 upon medical advice.[4] She was a sickly child, suffering from asthma, and it was thought that she should be left to her own resources at home. She began to fill in her leisurely days by drawing. Her mother encouraged this preoccupation by allowing her in 1911, then approaching the age of sixteen, to attend drawing classes at the Brisbane Central Technical College[5], first attending Saturday morning classes only until weekday (in addition to night) classes were also given.[6] Daphne Mayo recalls that there were few students in her classes when she began at the college[7], so she was a conspicuous student from the start.

The encouragement and training afforded by the college to some extent made up for the lack of other opportunities that Brisbane could offer an aspiring young sculptor. The Art Department was under the capable direction of R.

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1. Hazel de Berg, Transcript of interview with Daphne Mayo, recorded 10 May 1963, National Library of Australia.
2. Interview with Lloyd Rees, 22 October 1978, the main source of the examinee's impressions of Daphne Mayo's home environment.
3. Interview with Mrs (Driver) Darcy, former fellow pupil at the Girls' Normal School, 10 August 1979.
4. This was the predecessor of St. Margaret's School, which invited Daphne Mayo to open the school's new Art Room in 1933. The school has not kept records to show whether she studied art there or even the exact time of her attendance. Since her name does not appear in a published list of pupils for 1905 and she cannot recall the school's move to Nundah in 1910, she must have attended some time between these years.
5. Brisbane's first public art classes were offered from 1881 by the Brisbane School of Arts. The classes were transferred in 1884 to its Technical College which in 1902 became the Brisbane Central Technical College.
6. Modelling, also, was not available in day classes until mid 1912 (Department of Public Instruction, Queensland, Correspondence on the Brisbane Central Technical College, EDU/A345, Queensland State Archives).
7. Interview with Daphne Mayo, 20 August 1978.

Godfrey Rivers,[1] who soon after coming to Brisbane had been a prime mover in founding the Queensland National Art Gallery. By the time that Daphne Mayo arrived at the college, he had already inspired the local students, Harold Parker, Ann Alison Greene, Bessie Gibson and W. Leslie Bowles, to pursue their careers overseas.[2] Daphne Mayo's precocity for drawing was first recognised at the college by Rivers, and she was already an accomplished draughtswoman by the time that Lloyd Rees arrived in 1912 as a full-time fellow student in Rivers' life drawing classes.[3] The admission of women then into such classes, where the students drew around a live nude model (Fig. 5), was quite a progressive step for Brisbane, since women had been excluded from the Royal Academy's life classes in London until 1903 when segregated classes were begun.[4] Through Godfrey Rivers' early guidance, disciplined drawing became the foundation upon which Daphne Mayo's sculpture was based.

At the college she was introduced to sculpture by L.J. Harvey,[5] the instructor in modelling, wood carving and pottery. By 1909 when Harvey took over the modelling

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1. R. Godfrey Rivers (1860-1925) was English born and studied at the Slade School in London. He succeeded Joseph Augustus Clark as head of the Art Department at the Brisbane Technical College in 1890. He was honorary curator of the Queensland National Art Gallery for twenty years after its foundation in 1895, and was an active member of the Queensland Art Society. He was responsible for collecting the funds for and arranging the purchase of the Queen Victoria statue for Brisbane. (Draft of letter of ca. June 1933 from Daphne Mayo to Sir James Blair, Daphne Mayo, Papers). In 1915 he retired to Hobart.
2. Rivers also taught Frankie Payne, William Grant, Vida Lahey, Rubery Bennett and Lloyd Rees at the college.
3. Interview with Lloyd Rees, 22 October 1978.
4. S.C. Hutchison, The History of the Royal Academy 1768-1968, London, 1968, p.154.
5. L.J. Harvey (1871-1949) was English born. He came to Brisbane in 1874 and studied at the School of Arts under Clark and Rivers, and was also taught by Matthew Fern. From the turn of the century he was a prolific exhibitor of pottery, wood carving, portrait heads and bas reliefs with the Queensland Art Society, the Brisbane Arts and Crafts Society and, later, also the Half Dozen Group. He is credited with adding crafts to the art syllabus at the Brisbane Central Technical College and teaching wood carving from ca. 1902, before being asked to take over the modelling classes also in 1909 upon the retirement of J.L. Watts. His technical proficiency was sufficiently recognised beyond Queensland for his work to be included in the Franco-British Exhibition in 1908, in the Wembley Exhibition in 1924 and in the Panama Canal and British Empire Exhibitions in 1934 (L.J. Harvey, Papers, op. cit.)



5. The life drawing class at the Technical College in Brisbane at the turn of the century, not long before women students were admitted



6. The modelling class at the college at the same time

(Photographs: D.R. McConnel papers, from a booklet commemorating the presentation of certificates and prizes by the college, 31 May 1901)

classes, Brisbane already had a well established training course in sculpture dating to soon after J.L. Watts' arrival in Brisbane in 1884 to be the modelling instructor at the (then) School of Arts. Brisbane was not much behind Sydney and Melbourne in the establishment of modelling classes[1] and Harold Parker's success had already achieved credit for the local teachers.

Though sculpture was unknown in Brisbane at the time as a lady's profession,[2] women comprised almost half of the students of the Central and South Brisbane Technical Colleges' modelling classes in the first decade of this century[3] (Fig. 6). In fact, wood carving had been taught at the Central College by a woman, Miss Jessie Ellwood, in 1901.[4] Some of the students, notably Miss E. Walker and Miss N. Bott, exhibited sculpture in Brisbane in the early years of this century. These students and other women[5] exhibited modelling or wood carving with the Queensland Art Society, the Brisbane Arts and Crafts Society and the Queensland National Agricultural and Industrial Association from 1898 to the early 1920's. Since Daphne Mayo became Queensland's first woman sculptor of public note, it is evident that her predecessors either did not pursue modelling as a career or specialised in its decorative forms. This was the case with Hilda Geissmann, a modelling student at the college when Daphne was there, who later applied her modelling training to hand-built pottery before marriage finally ended her career.

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1. Achille Simonetti started Sydney's first modelling classes at the New South Wales Academy of Art in 1875. In Melbourne modelling was introduced at the National Gallery School ca. 1872 but the training offered was intermittent. Regular modelling classes were then started at the Working Men's College in 1889.
2. Australia's most successful pioneering women sculptors had been from Sydney, Theo Cowan (1868-1949), and Melbourne, Margaret Baskerville (1861-1930).
3. Their annual examination results for the years 1902-8 survive in D.R. McConnel's scrapbook (D.R. McConnel, Papers relating to the Brisbane Central Technical College, 1889-1909, OM.64.15, Oxley Library).
4. Advertisement for the Brisbane Central Technical College in the catalogue of Queensland Art Society's annual exhibition for 1901.
5. Mrs A. Tipping, L.Coralie Allan, Isabel McDonald, Dorothy Barclay, Mifanwy Prosser, Blanche Grey, Lucy J. Pearson, Isabel L. Townley and Jessie Ellwood.

Indeed, another woman, Amelia G.E. Philpott, passed Modelling Stage 111 with Honours, along with Daphne Mayo in 1912, but nothing is known of her since.

By 1909 the modelling instruction at the Brisbane Central Technical College was given in four stages. Stage 1 involved modelling simple symmetrical forms and simple objects from nature. Stage 11 was copying and application of architectural ornament and 'Modelling natural foliage, birds, animals, masks, parts of the human figure, in relief, from nature, casts or the flat'. Stage 111 was 'Modelling the full figure from the Antique. Modelling from the round, as ornament, the human figure, animals, birds, fruit, etc. Studies in drapery. Original ornament. Casting'. Stage 1V was 'Modelling in the round and relief from the nude and draped figure; treatment of the same for decorative purposes; modelling the figure from memory. Composition. Casting'.[2] For the various stages of instruction the college had plaster casts supplied by the firm of Brucciani and Co.,[3] along with some casts and prints purchased from Godfrey Rivers in 1915.[4] Daphne Mayo's early attempts at copying architectural ornament and the Antique and Renaissance casts still survive in her Lion (Cat. No. 1), her Venus of Milos (Cat. No. 2), Hercules (Cat. No. 3) and Winged Victory (Cat. No. 4) (Frontispiece) after the Antique,[5] and in her St. Cecelia plaques (Cat. Nos. 10A and 10B) after a cast then attributed to Donatello.

L.J. Harvey was self-taught in sculpture. He was more accomplished in hand-built and painted pottery and wood carvings, a regular addition to art and craft exhibitions in Brisbane from the turn of the century until the 1940's (Figs. 7 and 8). These were in a rustic but creative style,

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1. 'Technical College results of examinations', Telegraph, 4 February 1913, p.5.
2. Syllabus, Giving the Outlines of Courses of Instruction in the Technical Colleges of Queensland, for 1909, Syllabus of the Department of Art - Modelling (See Appendix 1).
3. EDU/A345, op. cit.
4. EDU/A347, ibid.
5. Albert Toft's Modelling and Sculpture; A Full Account of the Methods and Processes Employed in these Arts, a standard textbook used at the college, had whole chapters on the Venus of Milos and the Winged Victory.



7. Pottery and wood carving by L.J. Harvey in the Brisbane Arts and Crafts Society's annual exhibition of 1928

(Photograph: Queenslander, 22 November 1928, p.41)



8. Wood carving by L.J. Harvey

(Photograph: Queenslander, 10 July 1930, p.31)

drawing on Australian flora and fauna for motifs and using local materials. His enthusiasm for free modelling in pottery was extended to his sculpture lessons in the belief that mechanical aids downgraded art to a lesser status.[1] At Stage 1 of his modelling classes tools were 'To be used only where the fingers are impracticable'[2], to ensure that his students acquired a feeling for the sculptural medium. In his insistence upon the highest standards of technical proficiency Harvey saw himself as a teacher in the Renaissance master-craftsman tradition. Since he was self taught in sculpture, he relied on the Academic teaching methods set out in painstaking detail in Professor Edward Lantéri's[3] (Fig. 9) well known book on Modelling; A Guide for Teachers and Students and in Albert Toft's[4] Modelling and Sculpture; A Full Account of the Various Methods and Processes Employed in these Arts. Other textbooks used for his modelling classes were James M. Dunlop's Anatomical Diagrams for the Use of Art Students and Professor R.G. Hatton's Anatomy and Figure Composition.[5] Visiting lecturers to the college reinforced the textbook instruction in the Art Department. The mastery of 'Artistic Anatomy' was included in the public lecture programme, with a Dr G. Standish Lightoller visiting in October 1912 to lecture on the subject.[6] As well as extolling the Renaissance

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1. All L.J. Harvey's pottery was hand thrown - he would not use a wheel (Interview with Elvin Harvey, his son, 4 July 1978).
2. Syllabus, for 1909, op. cit.
3. Edward Lantéri (1848-1917) studied at the École des Beaux-Arts in Paris. In 1874 he began teaching at the Royal College of Art, South Kensington and was Professor of Sculpture there from 1880 to 1910. Among his pupils at the college were the notable English sculptors, Sargeant Jagger, Alfred Gilbert, Charles Wheeler, W. Reid Dick, and in 1904 the Australian, Margaret Baskerville.
4. Albert Toft, F.R.B.S. (1862-1949) was a contemporary English sculptor of portraits and figure subjects. He had won a scholarship in 1880 to the Royal College of Art where he, too, studied under Lantéri.
5. These books were listed in the college's Syllabus, for ca. 1920, p.11 and in hand written notes in L.J. Harvey's papers. The authors are all English, and the books in their multiple editions were undoubtedly also used by English teaching schools , but I cannot establish which of their early twentieth-century editions would have been used by Daphne Mayo.
6. EDU/A345, op. cit., notice of public lectures given in 1912.



9. C. Sargeant Jagger Professor Edward Lantéri pencil

From Lantéri's well known profile L.J. Harvey modelled a relief portrait which is now with his son, George Harvey

(Photograph: Studio, Vol.63 No.260, November 1914)

master-craftsman ideal, Harvey also introduced his students to examples of Renaissance sculpture. Both Lantéri[1] and Toft[2] held Michelangelo, and especially his David, as the model of perfection.[3] Daphne Mayo's early admiration of Renaissance precedents is evident in the tondo form of Mother and Child (Cat. No. 18) and in the 'relievo siacciato' modelling of the large St. Cecelia (Cat. No. 10A).

L.J. Harvey's teaching gave his students, above all, a thorough discipline in understanding human anatomy[4] and proficiency in the technical processes of sculpture, from reinforcing clay models with internal supports and mixing plaster to making complex piece moulds and observing 'lines of contrast' in portrait busts (Fig. 10). This Academic method of teaching required a lot of dull and repetitive practice. There was a fine distinction between technical mastery and stifling the student's creativity. The basis of Lantéri's influential[5] teaching, which he had devised to 'overcome some of the many difficulties'[6] of his students was that

> the aim of Art-teaching should be to put within the pupil's grasp all that is necessary to help him to express his thoughts by the simplest, surest and quickest means. It should in particular sharpen his observation, without too much influencing his own judgment; and when the student's judgment goes astray, he should be corrected by model or example, placed before him without his perceiving the intention, - for fear of making him lose his own power of judging.[7]

In practice, such teaching had led to the want of inspiration in English sculpture from the Victorian era. Academy students

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1. Edward Lantéri, Modelling; A Guide for Teachers and Students, London, 1902, p.79.
2. Albert Toft, Modelling and Sculpture; A Full Account of the Various Methods and Processes Employed in these Arts, London, 1924, p.24.
3. Among Daphne Mayo's earliest books was Lord Ronald Sutherland Gower's Michelangelo Buonaroti, The Great Masters in Painting and Sculpture Series, George Bell and Sons, London, 1908.
4. Syllabus, for ca. 1920, p.10. This even detailed 'progressive anatomical studies', which were 'Modelling the bones and muscles of a limb or part, aided by diagrams, the cadaver, and the skeleton'.
5. I.G. McAllister, 'Edward Lanteri: Sculptor and Professor', Studio, Vol.57 No.235, October 1912, p.25. This claims that 'as master, the name of Edward Lantéri is known and revered throughout the kingdom'.
6. Ibid., p.27.
7. Lantéri, op. cit., pp. 3-4.

had been made to copy Classical (or, rather, refined reinterpretations of selected 'Antique') precedents instead of following the true Classical code of going direct to nature. The outcome of teaching 'prolongued until the student has acquired strength of character and clearness of aim'[1] (or, rather, good taste) is evident in the master's own sculpture (Fig. 11).

A distinctive working method developed by Lantéri was the use of little wooden pegs, or 'matches', to mark out all the projections of the face in the modelling clay,[2] a method taken up by L.J. Harvey and which Daphne Mayo later criticised.[3] Despite her respect for Harvey as the kindly originator of her sculptural career, she was well aware of his limitations as a teacher of sculpture and as a creative artist. She had little admiration for the 'vases decorated with lizards' with which his students ('mostly middle-aged ladies') were generally occupied.[4]

The Brisbane Central Technical College, therefore, offered Daphne Mayo no more than accomplishment in the accepted Academic understanding of her chosen career - a choice prompted by Harvey, a patient and encouraging teacher, who singled her out for special instruction and allowed her to use the modelling studio after hours, just as he had encouraged the former star pupil of his modelling classes, W. Leslie Bowles.[5] The bond between the teacher and his star pupil is recorded in her portrait bust (Cat. No. 19). Daphne Mayo's prodigious talent for drawing and modelling was matched by her looks in

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1. Lantéri, op. cit., p.40. Lantéri stressed that 'Our taste is only formed in the course of time, and only after a succession of serious studies do we arrive at the true appreciation of those master-pieces, and can learn from them'.
2. Ibid., pp.47-48.
3. Interview with Daphne Mayo, 5 January 1977.
4. Ibid.-a viewpoint consistent with her later Academic training.
5. W. Leslie Bowles (1885-1954) was born in Sydney, then studied at the Brisbane Central Technical College ca. 1902-8, finishing his modelling training under L.J. Harvey and passing each year with Honours (D.R. McConnel's scrapbook). In 1910 he went to study in London, so had left the college by Daphne Mayo's arrival. After working in the London studio of Bertram Mackennal and studying at night at the Royal Academy and the South London School, he served in the Great War.

   Another of Harvey's modelling students was Ralph T. Walker (1912 -) who was at the Brisbane Central echnical College in the mid 1920's. He later made the West Doors for the Public Library of New South Wales and from the 1940's modelled for the Australian War Memorial.

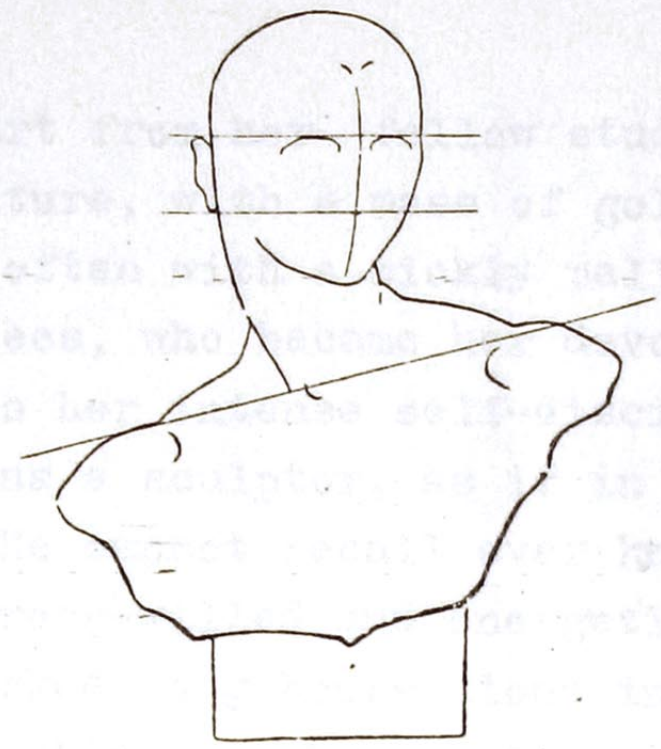


FIG. 47.

10. Professor Edward Lantéri's diagram to illustrate 'lines of contrast'

(Photograph: Modelling; A Guide for Teachers and Students, London, 1902, p.57)



11. Professor Edward Lantéri Reverie marble

(Photograph: Studio, Vol.57 No.235, October 1912)

setting her apart from her fellow students. She was a short, elfin-like creature, with a mass of golden locks and luminous blue eyes, and often with a sickly pallor due to her chronic asthma. Lloyd Rees, who became her devoted companion at the college, recalls her intense self-discipline and determination to succeed as a sculptor, as if in defiance of her physical frailty.[1] He cannot recall ever knowing anybody as 'purposeful, strong-willed and energetic' as the young Daphne.[2] She worked long hours alone in the college's modelling studio,[3] climbing in through the window on Saturday mornings,[4] and often visited the Harvey home, at West End near the Mayo home, for further advice.[5] The life drawing classes, in particular, she approached with stern seriousness.[6] L.J. Harvey and Godfrey Rivers liberally made the facilities of the college as well as their homes available to their brighter students, such as Daphne Mayo and Lloyd Rees, and took a personal interest in their welfare.[7] This caused some resentment from another teacher at the college, F.J. Martyn Roberts, who, as Daphne's teacher of Design, was often critical of her work.[8]

Daphne Mayo studied for the Diploma in Art Craftsmanship at the college, undergoing formal examinations in Drawing,

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1. Lloyd Rees' view is repeated by Bessie Palmer in 'She carved her name in stone - Success story of Queensland's sculptor, Miss Daphne Mayo', Australian Woman's Mirror, 22 September 1936, p.18.
2. Interview with Lloyd Rees, 22 October 1978.
3. Interview with Daphne Mayo, 5 January 1977.
4. Interview with Hilda (Geissmann) Curtis, 13 August 1979.
5. Interview with Elvin Harvey, 4 July 1978.
6. Interviews with Hilda Curtis, 13 August 1979 and with Lloyd Rees, 22 October 1978. This serious approach was in accord with the Academic textbook advice of the time. Albert Toft, in concluding his book, wrote: 'Were I asked to name the greatest asset in an artistic career, I should answer, "Indomitable perseverance, courage, and determination"... The highest resolve, the greatest enthusiasm, are futile without hard work ...'(Modelling and Sculpture; A Full Account of the Various Methods and Processes Employed in these Arts, London, 1924, pp.260-61).
7. Lloyd Rees describes L.J. Harvey's approach to teaching as:'More as a friend than as an instructor he imparted knowledge by means of informal conversation and demonstration' (The Small Treasures of a Life Time - Some Early Memories of Australian Art and Artists, Sydney, 1969, p.28).
8. Interview with Hilda Curtis, 13 August 1979.

Design and Modelling in 1911 and 1912[1], then continuing to work in the modelling studio to gain the experience necessary for the Diploma.[2] In January 1914 her Diploma was officially awarded, after a thorough test of her professional competence.[3] The conditions of the award were strict:

> in order to be granted the Diploma, a student must complete the course and produce evidence of having been studying or practising an art craft for at least three years, and submit for inspection an original statuette, a piece of pottery, or an original design drawn and executed in wood, metal, lace or other material.[4]

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1. The examination results are recorded in EDU/A345, op.cit:

Statement of Miss Lilian Daphne Mayo's successes in the subjects of the Diploma in Art Craftsmanship

Year	Subjects	Stage	Year in which a pass was obtained	% obtained *
1st	Freehand Drg.	1	—	see stage 111 result
	Geometrical Drg.	1	1911	69
	Modelling	1	--	see stage 11 result
2nd	Freehand Drg.	11	--	see stage 111 result
	Design	1	1911	70
	Modelling	11	1911	70
3rd	Freehand Drg.	111	1911	70
	Design	11	--	see stage 111 result
	Modelling	111	1912	84
4th	Freehand Drg.	1V	1912	80
	Design	111	1912	75

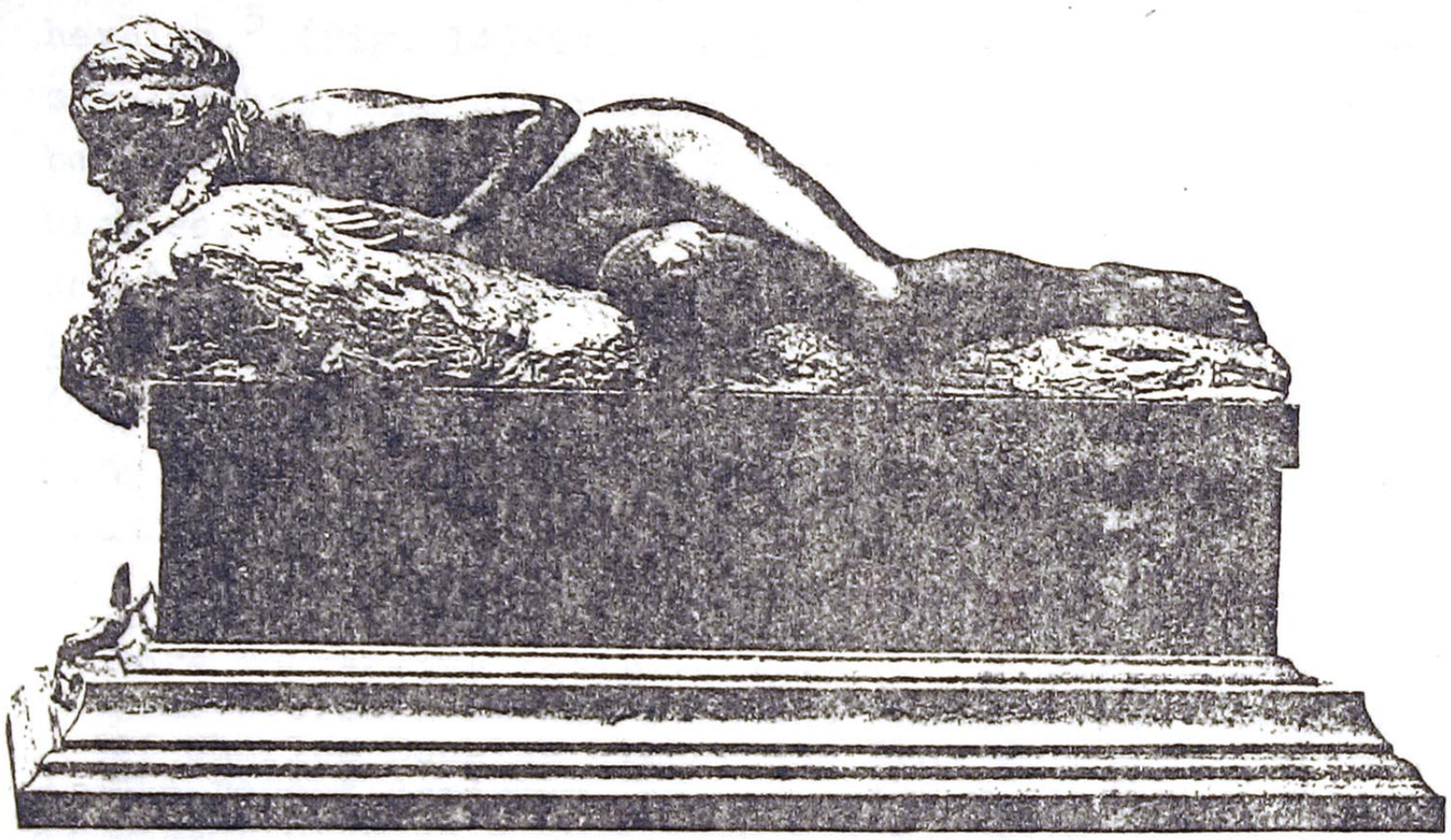
* 65% and above was a Credit, 80% and above was Honours

2. Her address was given in the catalogue of the Queensland Art Society's annual exhibition for 1913 as the college, and again as the college as late as 1919 in correspondence with the David Bowman Memorial Committee.
3. EDU/A345, op. cit, Letter of 9 January 1914 from the Under Secretary of the Department of Public Instruction, Brisbane to the Deputy Superintendent of Technical Education, forwarding the Diploma.
4. EDU/A347, op. cit.

In September 1913 Daphne Mayo's public career was launched, when she began exhibiting sculpture in the Queensland Art Society's[1] annual exhibitions. Her small plaster figures of The Castaway (Cat. No. 6) and Little God Pan (Cat. No. 7) (Fig. 13) and her portrait medallions (possibly Cat. No. 8) exhibited alongside the modelling of L.J. Harvey were praised in the local press as revealing an 'undoubted talent' of promise.[2] One press critic was especially enthusiastic: 'Truth, however, takes off its hat to Daphne Mayo, whose plaster statuette, The Castaway, is distinctly the best thing in the whole show'.[3] Another review proclaimed her as a young rival for Harold Parker.[4] Seven examples of her work then appeared in the Queensland Art Society's annual exhibition of 1915: a little figure of a Girl and Crab (Cat. No. 12), the St. Cecelia plaque (Cat. No. 10A), more unidentified portrait medallions and a now missing Head of a Girl. These were exhibited alongside the sculpture of L.J. Harvey and Harold Parker and, again, were praised in the local press.[5] These exhibits reveal the overwhelming influence of contemporary English Academic sculpture, which Daphne Mayo would have seen in reproduction. The themes of Pan[6] (Cat. No. 7) and would-be fisher-folk (Cat. Nos. 6 and 12) were favourites among Royal Academy exhibitors. The Girl and a Crab (Cat. No. 12),in particular of her life studies of a little girl (Cat. Nos. 12-15),has Academic references in its theme (Fig. 12) and treatment.[7]

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1. The Queensland Art Society was formed in 1887 and held its first exhibition in 1888.
2. 'Queensland Art Society - this year's pictures', Unidentified Queensland newspaper, 11 September 1913, L.J. Harvey, Papers; and 'Queensland Art Society', Salon, Vol.2 No.3, October 1913, p.194.
3. 'Queensland Art Society yards up a Bishop to open its annual outbreak', Truth, 14 September 1913.
4. Review of Queensland Art Society's annual exhibition of 1913,Unidentified Queensland newspaper, L.J. Harvey, Papers.
5. Review of Queensland Art Society's annual exhibition of 1915, titled 'Queensland Art Society annual exhibition - an improved standard', Brisbane Courier, L.J. Harvey, Papers.
6. Sir George Frampton, R.A., Gilbert Bayes, and Henry Poole, R.A. all used the theme of Pan.
7. A book in Daphne Mayo's papers, Sculptures from Academy Architecture 1909-12, edited by Alex Koch, Academy Architecture, London, 1912, has an illustration of a work exhibited in 1911 which is close to Girl and a Crab. This is Christine Gregory's Docle Far Niente, Plate 80.



12. S.M. Wiens Girl and Lizard
exhibited at the Royal Academy in 1907

(Photograph: Studio, Vol.67 No.275,
February 1916, p.26)

Daphne Mayo and her teachers were aware that, in order to learn more than technical proficiency in sculpture, she had to travel beyond Brisbane.[1] Her chance to do this came in July 1914[2] when she was announced as winner of Queensland's first publicly subscribed travelling art scholarship,[3] awarded by the Queensland Wattle Day League.[4] (Fig. 13) Amid the patriotic fervour of Brisbane's second Wattle Day, when the streets and even the trains were festooned with wattle, the symbol of the new Nation, Daphne Mayo was hailed as a young heroine.[5] (Fig. 14) Five local students had competed for the scholarship, the other four being painters.[6] Their work had been sent to London where the painter-etcher, Sir Herbert Dicksee, R.A., and the expatriate sculptor, Harold Parker, acted as judges. Daphne Mayo had submitted 'a statuette from life' (Cat. No. 5), 'a statuette from the Antique' (Hercules) (Cat. No. 3), a sketch group (Cat. No. 11), a drawing from life and an anatomical drawing.[7] The judges' decision had

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1. Wider experience overseas was necessary for acceptance as a sculptor even in her own State. Australia's first sculptors to receive their initial training in Australia had gone overseas at the earliest chance, from the departure of Charles Douglas Richardson from Melbourne in 1880 to the recent departure of W. Leslie Bowles from Brisbane.
2. Letter of 9 July 1914 from the Honorary Secretary of the Queensland Wattle Day League to the sculptor formally advising her of the award, Daphne Mayo, Papers.
3. W. Leslie Bowles had previously, in 1910, been awarded a travelling scholarship, but this had been donated privately by D.R. McConnel, then Director of the Brisbane Central Technical College.
4. The Wattle Day League was a national patriotic organisation, established in Queensland in 1912. The league made an annual street collection on Wattle Day, 24 July. On Godfrey Rivers' suggestion its first proceeds of 1913-14 were used to found the art scholarship. Its funds were then devoted to the war effort, to help returned soldiers (Gwendolyn Grant, 'Art scholarships', Daily Mail, 5 July 1924, p.14; 'Queensland Wattle Day League', Architectural and Buliding Journal of Queensland, Vol.1 No.1, 10 July 1922, p.24). The league financed a second travelling scholarship in 1924, which sent the young architect, Robert Cummings, abroad, before its funds went to the unemployed in the 1930's. Finally, in 1941 the league was merged with the Half Dozen Group of Artists.
5. 'Patriotism and art - yesterday's celebrations - Wattle Day in Brisbane', Daily Mail, 25 July 1914, p.17.
6. The runner-up was Gwendolyn M. Stanley (later Mrs William Grant), who was older than Daphne Mayo.
7. 'First travelling art student', Salon, Vol.2 No.12, July 1914, p.784.

(Cat. No. 7)

FIRST TRAVELLING ART STUDENT

LAST year, on its inauguration, the Wattle Day League, Brisbane, resolved to devote the funds obtained by its annual street collection to the foundation of a travelling scholarship for art students. The result of the first competition has now been made known. Five students competed for the prize. Their work was sent to London, where Messrs. Herbert Dicksee, R.A., and Harold Parker acted as judges. They placed first Miss Daphne Mayo, and second Miss Gwen Stanley, both of Brisbane. Those who saw the students' work before its despatch to London agree completely with the selection of Miss Mayo



A Little God Pan **Daphne Mayo**



Miss Daphne Mayo

by the judges. This student submitted a statuette from life, a statuette from the antique (Hercules), a sketch group, a drawing from life, and an anatomical drawing. Unlike some of her rivals, Miss Mayo did not shirk difficulties, and her work showed great promise. The value of the scholarship is £100 per annum for a period of three years. Miss Mayo is but seventeen years of age. Her art education has been gained during the past three and a half years at the Central Technical College, under Messrs. R. Godfrey Rivers and L. J. Harvey. Miss Mayo will leave for London about the end of July. No specific course of training is laid down by the local committee, but the student will have the advice of Messrs. Dicksee and Parker. It is gratifying to art lovers that at last the Queensland student should have an opportunity of gaining by merit opportunities for study in the great art schools. Other students have gone, but their going has been dependent on their own means or the chance of a

13. Daphne Mayo, the victorious Wattle Day scholar

(Photograph: Salon, Vol.2 No.12, July 1914, p.784)



14. The ladies who attended the stall at the (old) Town Hall on Brisbane's second Wattle Day, 24 July 1914. Daphne Mayo, dressed as a wattle maid, is in the foreground, centre. Her mother is the matron seated to her left

    The Mayoress of Brisbane and the Central Committee of the Queensland Wattle Day League are also in the group, according to the original caption in the Queenslander

    (Photograph: Queenslander, 1 August 1914, p.25)

been unanimous, though Dicksee sounded a note of warning about the future course of the young sculptor's career.[1] Daphne Mayo's victory was well received in Brisbane since she had the advantage of youth and already some public recognition.

The scholarship was valued at £100 per annum, tenable for three years in England or the Continent of Europe. No specific course of training was laid down by the Wattle Day Committee.[2] Daphne chose to go to the Royal Academy of Art, London, which still clung to its fading reputation in the eyes of a young Colonial as the most prestigious art school in the English-speaking world. This prestige was based on its selective entry, whereas the art schools where other Queenslanders had previously trained overseas were not so selective.[3] The scholarship was to finance Daphne Mayo's living and travelling expenses while overseas, but when she finally arrived she found that she had to live frugally and receive some help from her parents who had already paid her Technical College fees.[4] She was ready to leave for London when the outbreak of the Great War changed her plans.

Instead, she went to Sydney to study under Julian Ashton at the Sydney Art School for six months,[5] probably late in

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1. A copy of a letter of 3 June 1914 from Dicksee to Godfrey Rivers is in Daphne Mayo's papers: 'I went to the Government Offices (London) this morning to judge your scholarship ... and I've had no hesitation in awarding first to Daphne Mayo. ... I thought the figure from life was the best work in the round of the three. The small group was well composed and vigorous but I hope that Miss Mayo will not have any ultimate leaning towards the dreadful futurist sculpture! The handling of the surfaces slightly suggests this. I suppose this is however only a time sketch. The drawings I thought very good and the best sent in. If she can work like this at seventeen I think she should do well. ... I was glad to find that the judging was a comparatively easy matter and the winner stood out quite clearly'.
2. 'First travelling art student', op. cit., p.784.
3. The sculptors, Harold Parker and W. Leslie Bowles, had studied mainly at the City and Guilds and the South London schools; the painter, Bessie Gibson, had studied at Colarossi's and other private academies in Paris; and the other painters, Ann Alison Greene and Richard Randall, had studied at the South Kensington and Herkomer's schools
4. By 1909 a term's fee for Modelling Stage III alone was a considerable 42/-, the art classes being costly because they were not subsidised by the State Government to the extent that trade-oriented courses were subsidised (D.R. McConnel, Papers, OM.64.15, op. cit., programme of day classes for 1909).
5. Interview with Daphne Mayo, 9 January 1977.

1914 to early 1915.[1] Her entry to Julian Ashton's nationally acclaimed school[2] was promoted by L.J. Harvey whose Sydney contacts included Ashton's former pupil, B.E. Minns, and the former Brisbane artist, Rubery Bennett.[3] Sculpture was not taught at the school,[4] but there Daphne Mayo could develop her skill in drawing. Ashton's teaching stressed the importance of accurate observation and rendering of form with precise outline. Again, Daphne Mayo would have drawn from a succession of plaster casts before graduating to the life classes where artistic anatomy was drilled (with sometimes caustic criticism) by Ashton whose teaching maxim was that 'Draughtsmanship is accurate perception beautifully recorded ...'[5] This approach would have confirmed what she had earlier learnt from Lantéri:

> And as Drawing is the principal foundation of Sculpture, and a good sculptural work depends largely on good drawing, the student should draw as much as, if not more than, a student of Painting ...'[6]

Grace Crowley, a fellow student at the Sydney Art School, remembered that Daphne was a skilled draughtswoman in the life classes.[7] Lloyd Rees recalls the sensitive feeling for shapes and edges in her life drawings from this time, her ability to master natural rhythms and underlying anatomy without mannerist overstatement, an essentially sculptural approach to drawing.[8] The master, Julian Ashton himself,

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1. Lloyd Rees can remember seeing Daphne Mayo back in Brisbane in 1916 (Interview of 22 October 1978). The examinee's fellow student researching the Sydney Art School, Diana Dysart, is unable to give exact dates of Daphne Mayo's attendance either.
2. The painter and graphic artist, Julian Rossi Ashton (1851-1942), established his Sydney Art School in 1896. By Daphne Mayo's arrival at his school, he had taught such notables as George Lambert, Sydney Long, Elioth Gruner and Thea Proctor. Daphne's fellow students at the school included Dorrit Black and Adelaide Perry.
3. Interview with Elvin Harvey, 6 August 1978.
4. Mildred Lovett (1880-1955), Ashton's teaching assistant, was as accomplished in sculpture as in painting, drawing and china decoration, but sculpture was never added to the school's curriculum. The sculptor, Lyndon Dadswell, later in 1924-26, began his training with Ashton.
5. The Julian Ashton Book, Sydney, 1920, 'Julian Ashton the Teacher' by Grace Crowley.
6. Lantéri, op. cit., p.4.
7. Interview with Grace Crowley, 20 October 1978.
8. Interview with Lloyd Rees, 22 October 1978.

admired her ability.[1]

For the remainder of the Great War Daphne Mayo continued to work on sculpture. In 1915 she also helped in the Red Cross Kitchen in Brisbane[2] and from late 1916 to March 1919 assisted the Women's Mutual Service Club with their charitable work for the relatives of men at the Front, her services including needlework.[3]

During the war she also embarked upon her first public commissions around Brisbane, working in apprenticeship with monumental masons for further experience in carving freestone and marble, since her Technical College training had concentrated more on modelling in clay and casting in plaster. She may also have studied with Mildred Lovett, who was in Brisbane in 1916-17.[4]

Daphne Mayo had few competitors as a sculptor of public commissions at this time in Brisbane, her main rivals being monumental masons. Harold Parker was still in London, W. Leslie Bowles was serving in the war, and J.L. Watts was by then too old to receive commissions. Most of the commissions awarded were within the competence of monumental masons, and three firms monopolised most of these: P.J. Lowther and Sons of Ann Street, Petrie Bight;[5] Andrew L. Petrie of Toowong; and

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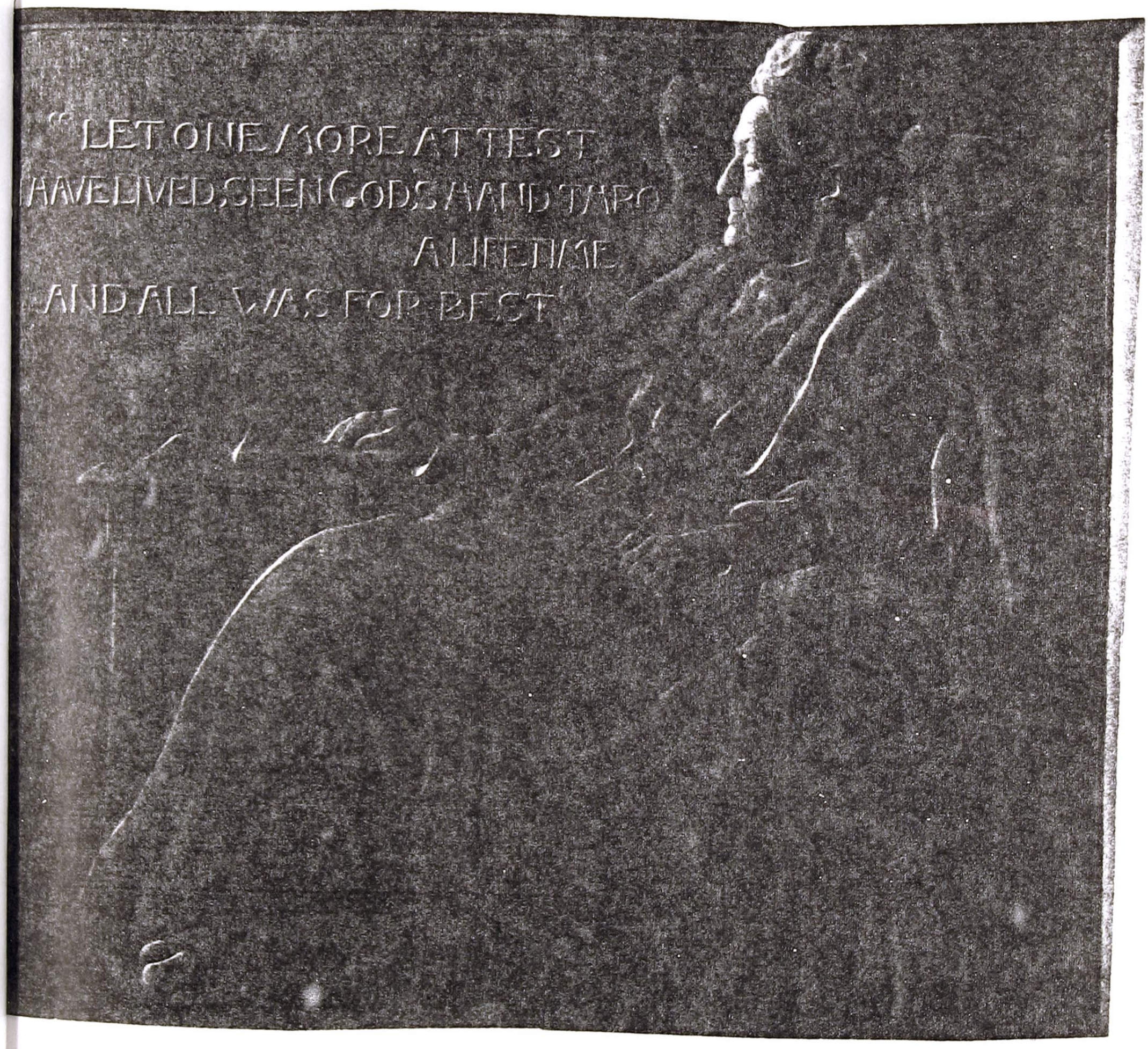
1. When later sending on to Daphne Mayo some photographs of Classical sculpture, Ashton wrote: 'For many years I had hoped to have added the teaching of modelling to the curriculum of the Sydney Art School and so far I can only say that with the exception of yourself I should have been sorry to entrust the job of teacher to the modellers I see around me' (Letter of 21 September 1930 to the sculptor from Julian Ashton, Daphne Mayo, Papers).
2. Statement of 13 September 1925 by the former Convenor of the Red Cross Kitchen, Brisbane, Daphne Mayo, Papers.
3. Statement of 18 September 1925 by the former Honorary Secretary of the Mutual Service Club, Brisbane, Daphne Mayo, Papers: 'Miss Mayo's direct services consisted of helping in ... special kinds of needlework which was taught to members; as well as making articles for the Red Cross Society'.
4. Mildred Lovett would already have been known to Daphne Mayo from the Sydney Art School. She, from 1918 'Mrs Pat' (Patterson) and living in Hobart then Sydney, became a close friend of Vida Lahey and Daphne Mayo.
5. Lowther and Sons was one of the largest masonry firms in the Southern Hemisphere. The son, Charles Lowther, was a fellow modelling student at the Brisbane Central Technical College.

Frank Williams and Co. of Ipswich. These firms advertised that they could do 'sculpture and all kinds of marble work'.[1]

The first of Daphne Mayo's architectural commissions were the Father Breen (Cat. No. 21) and the Bowman Memorials (Cat. No. 24A, B, C) commissioned from 1917-18 and probably executed in association with P.J. Lowther and Sons, since Lloyd Rees can remember visiting her in a dusty mason's shed at Petrie Bight in 1916.[2] The Bowman Memorials are stylistically related to Harold Parker's relief sculpture, particularly to the delicately modulated bas relief Memorial to Mrs McConnel (Fig. 15) which Daphne Mayo can recall admiring in the Queensland National Art Gallery along with his First Breath of Spring (Fig. 16), the first real marble sculpture she had ever seen and appreciated for its translucent quality.[3] Her choice of Queensland Ulam marble[4] for the Bowman Memorials also derives from Parker, who had pioneered its use as a sculptural medium in his bust of The Pioneer exhibited at the Paris Salon in 1898.[5] The local marble had been seen by Parker as an alternative to costly imported marble, but its large and sugary crystals limited its wider acceptance for sculpture.[6] While executing another architectural commission, a Last Supper altar relief panel for St. Mary's Church, Ipswich (Cat. No. 26) in 1919, Daphne Mayo worked with Frank Williams whose firm of monumental masons[7] had won the contract for carving the altar of the church. In fact, she lived with the Williams family at Ipswich for at least several months to further her experience in carving marble.[8] The panel was,

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1. 'Lowther and Sons', Salon, Vol.2 No.5, December 1913, Advertisements XXIX.
2. Interview with Lloyd Rees, 22 October 1978.
3. Interview with Daphne Mayo, 28 August 1978.
4. Ulam marble is quarried near Rockhampton.
5. William Moore, 'Harold Parker's sculpture', Art in Australia, 3rd Series No.36, February 1931, p.44.
6. It was mainly due to the high cost of marble that Daphne Mayo did not continue to work in the medium (Interview with Daphne Mayo, 20 August 1978).
7. The firm of Frank Williams and Co. was founded in 1901.
8. Letter of 6 August 1978 from Horace G.G. Williams, son of the monumental mason.



15. Harold Parker Memorial to Mrs McConnel ca.1910
Ulam marble
Queensland National Art Gallery
acquired in 1930

(Photograph: Harold Parker, Papers)



16. Harold Parker First Breath of Spring
marble
Queensland National Art Gallery
acquired in 1912

(Photograph: Studio, Vol.58 No.240,
March 1913, p.207)

in Ulam marble, and the Gothic altar surrounds designed especially for the church by the architect, T.R. Hall, represented a departure from the imported altars of most Catholic Churches in Queensland then. The altar was unveiled by the newly appointed Archbishop James Duhig who was later to become an important patron of Daphne Mayo's.[1]

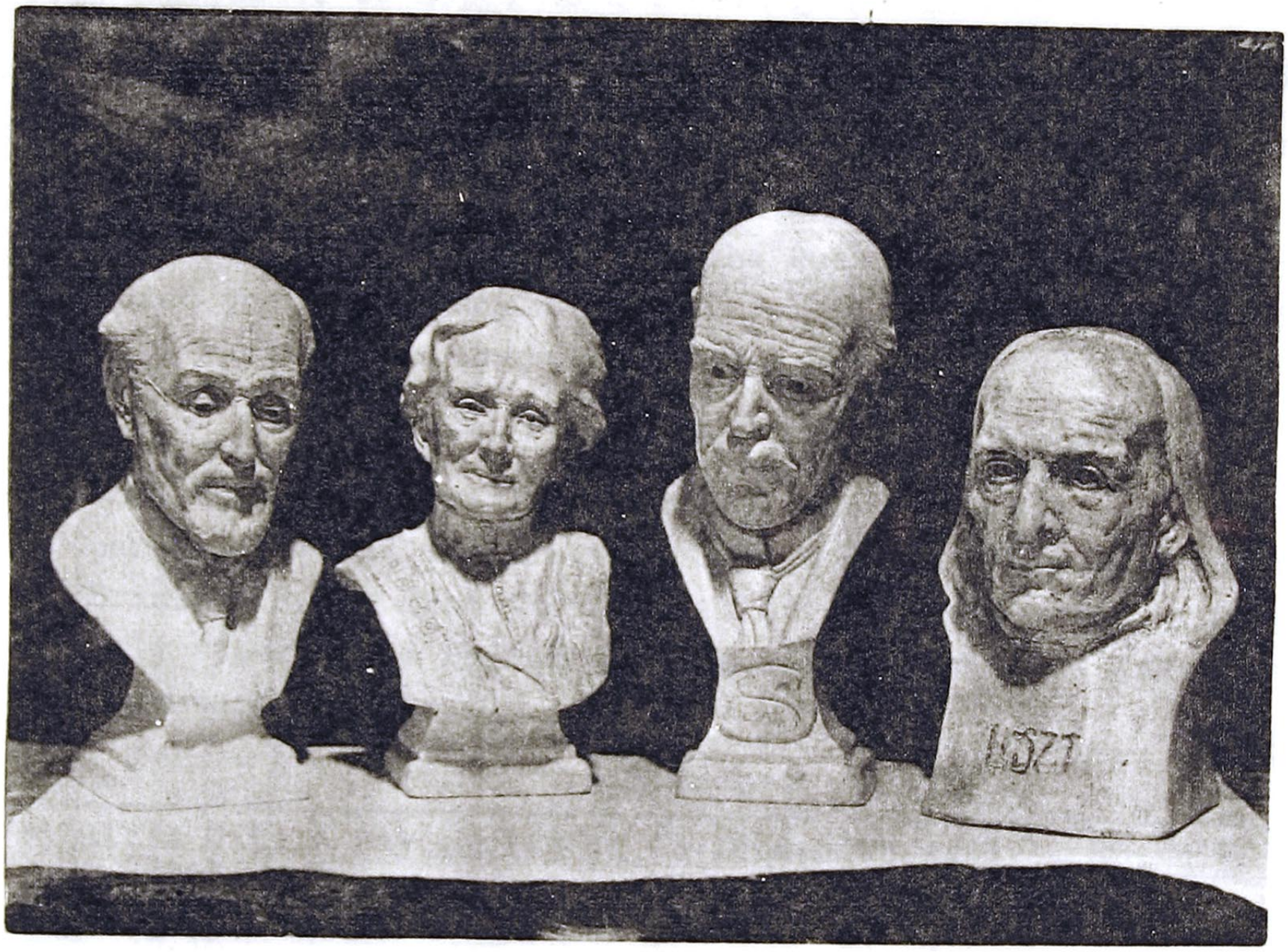
Another wartime work was a bust of Captain Craig (Cat. No. 23). As with the portrait of F.M. Bailey (Cat. No. 16) and the Baby Head (Cat. No. 20) its penetration into character shows Daphne Mayo's developing mastery of portraiture. Of her student portraits, the bust of L.J. Harvey (Cat. No. 19) is outstanding, the outcome of a rapport with the sitter, which is what she strove to show in her later portraits. L.J. Harvey, too, was capable of perceptive characterisation in his modelled portraits (Fig. 17) which are quite indistinguishable from the best of Daphne Mayo's student portraits.

Her last commission of 1919 before leaving for London was a design for a war honour board for the Bank of Queensland (Cat. No. 28) which she took to London to complete in marble there.[2] The design with flag draped field guns was hardly original and often appears in memorials to the Great War. These early public commissions offered little scope for creativity, but gave her experience in monumental lettering, carving stone and in placing her sculpture within pre-existing architectural settings.

When Daphne Mayo left Brisbane in August 1919 she had proved herself to have the talent and determination to be the first woman in Queensland to pursue a career that had received little local patronage. She was well equipped with technical expertise and popular encouragement, but Brisbane had afforded little opportunity to observe fine examples of sculpture at first hand or to know about the new European developments already making Harold Parker's languid statuary, which Brisbane had earlier rejected, seem passé. Daphne Mayo's early Brisbane sculpture is bound by the horizons of what precedents she could find locally: Harold Parker's carving; L.J. Harvey's

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1. Archbishop Duhig later remembered this early association with Daphne Mayo's career ('New Farm's beautiful church - tribute to people's generosity - the Archbishop's appreciation', Catholic Leader, 5 June 1930, p.17).
2. 'A Wattle Day girl goes to London to study - Daphne Mayo, the young Queensland sculptress', Unidentified newspaper, 1919, cutting collected by Hilda (Geissmann) Curtis.



17. Portrait busts by L.J. Harvey

(Photograph: George Harvey)

modelling; and reproductions of contemporary (and mostly Academic) English sculpture.

Just before her departure (Fig. 18) Daphne Mayo announced that she intended to make a specialty of 'portraiture and applied sculpture to be used in connection with architecture'.[1] A local newspaper added a plea that she be allowed later to make her mark in Queensland:

> It is to be hoped as her work grows in strength and beauty the finest examples will not become diverted to other countries as is too often the case with Australia's gifted sons and daughters, but rather an effort will be made by local authorities to secure adequate specimens for preservation in the more important public buildings of the future .[2]

In farewelling their protégé the Queensland Wattle Day League added that 'they would be glad to welcome this Queensland girl back with honours thick upon her'.[3]

When Daphne Mayo sailed from Brisbane on 13 August 1919, her parents watched the progress of the R.M.S. 'Ormonde' down the Brisbane River from their boat. Mrs Mayo exclaimed prophetically 'there goes Daphne setting out on her great life-long adventure!'[4]

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1. 'A Wattle Day girl goes to London to study', op. cit.
2. Ibid.
3. 'A Queensland art student', Queenslander, 9 August 1919, p.16.
4. Interview with Lloyd Rees, 22 October 1978. Mrs Mayo later wrote of this in a letter to Lloyd Rees.

THE ART Of MISS DAPHNE MAYO.

Miss Mayo is the first art student to be despatched by the Brisbane Wattle Day League under its scholarship scheme to study abroad. She has chosen sculpture as her specialty. Miss Mayo leaves for England this month.—See "Social Gossip."



MISS DAPHNE MAYO,
The Wattle Day League's protege under its art scholarship scheme.

18. Daphne Mayo at the time of her departure for overseas

(Photograph: Queenslander, 9 August 1919, p.25)

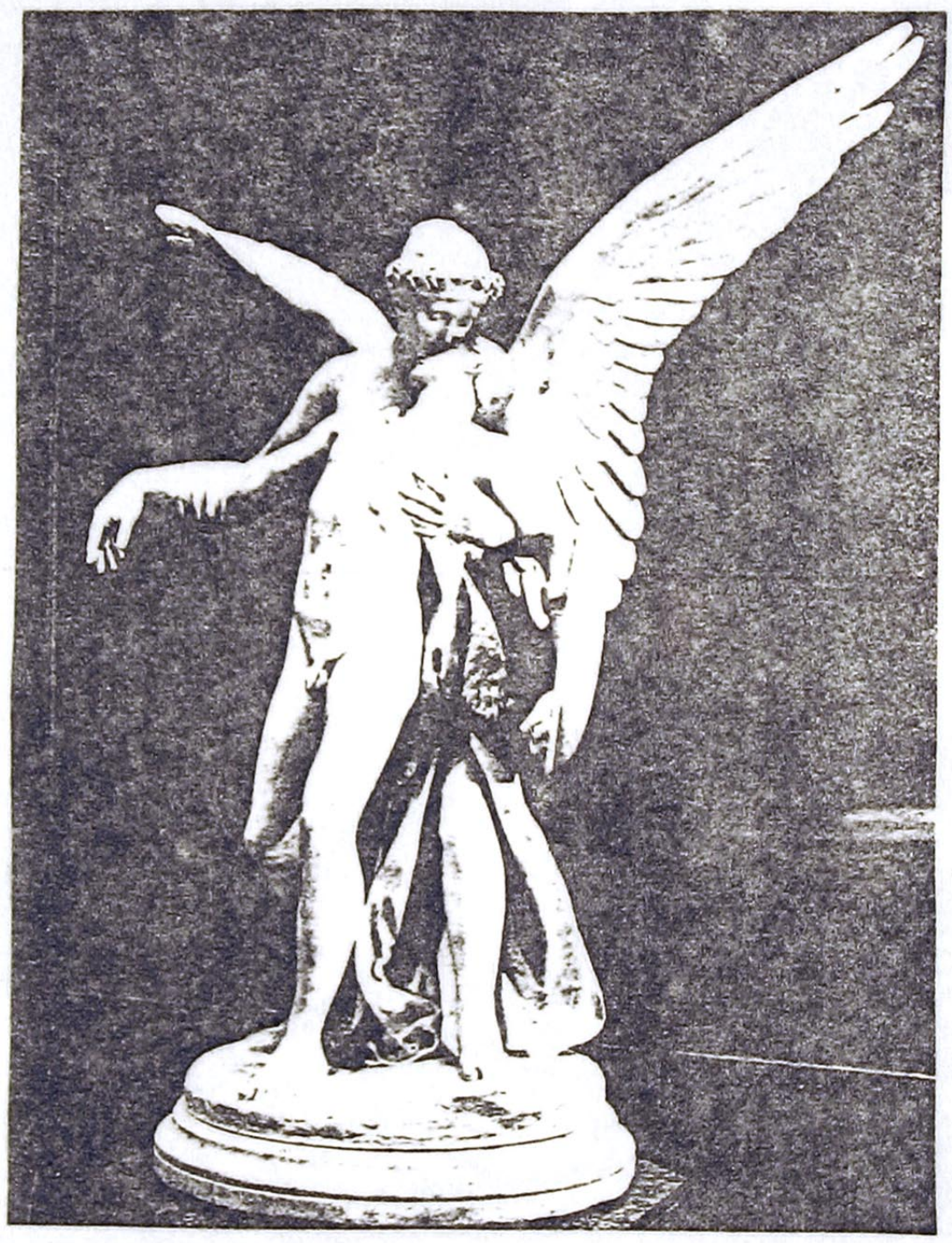
CHAPTER 3: FURTHER STUDY WITH THE ROYAL ACADEMY 1919-25

The sculptural scene in London in 1919 could have bewildered - or disappointed - an eager student from Brisbane. 'The New Sculpture', which had been hailed in the late nineteenth-century as the welcome successor to the cold and lifeless monuments of the Victorian era, was then being outmoded by a competent but fairly dull Academic realism. The intricate ornament and elongated proportions of the 1890's, when the European Art Nouveau style had some impact on English sculpture, were then being replaced by a greater simplicity and more naturalistic rendition of form in conscious emulation of fifteenth-century Florentine naturalism. Allegorical themes with covert sexual references, typified by The Kiss of Victory (Fig. 19) by Alfred Gilbert, R.A., the leader of 'The New Sculpture', and by the equally languid statuary of his expatriate follower, Harold Parker (Fig. 16), were then being replaced by more historicist and realist themes for sculpture. The straight realism and precise observation of Charles Sargeant Jagger's Study from Life (Fig. 20) indicates what the younger sculptors were exhibiting at the Royal Academy when Daphne Mayo arrived in London.

Large-scale monuments commemorating recent monarchs and the Great War were providing the Royal Academician sculptors with their last huge official commissions[1] which, by their very nature, demanded conventional treatment. The success of Bertram Mackennal, knighted by King George V in 1922 and made the only Australian member of the Royal Academy in 1924, points to the official sculptural expectations of the time - of sculpture 'more remarkable for its traditional character and technical merit than for its novelty of design',[2] usually executed by a team of studio assistants

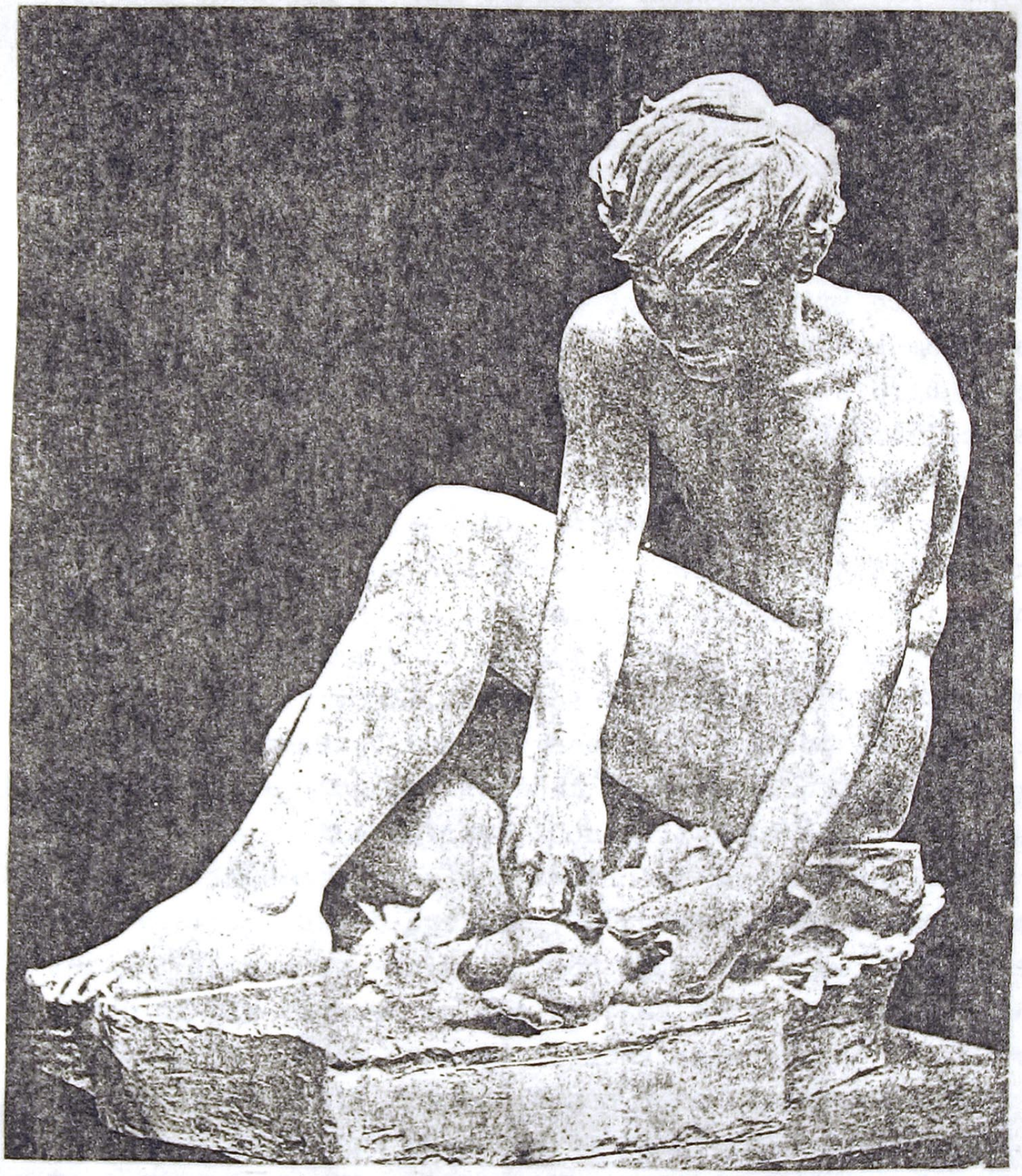
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1. Dennis Farr, English Art 1870-1940, Oxford, 1978, p. 81.
2. Alfred Yockney, 'Modern British sculptors: some younger men', Studio, Vol.67 No.275, February 1916, p. 20.



19. Alfred Gilbert, R.A. The Kiss of Victory exhibited at the Royal Academy in 1882 marble

(Photograph: Dennis Farr, English Art 1870-1940, Oxford, 1978, plate 26b)



20. Charles Sargeant Jagger Study from Life

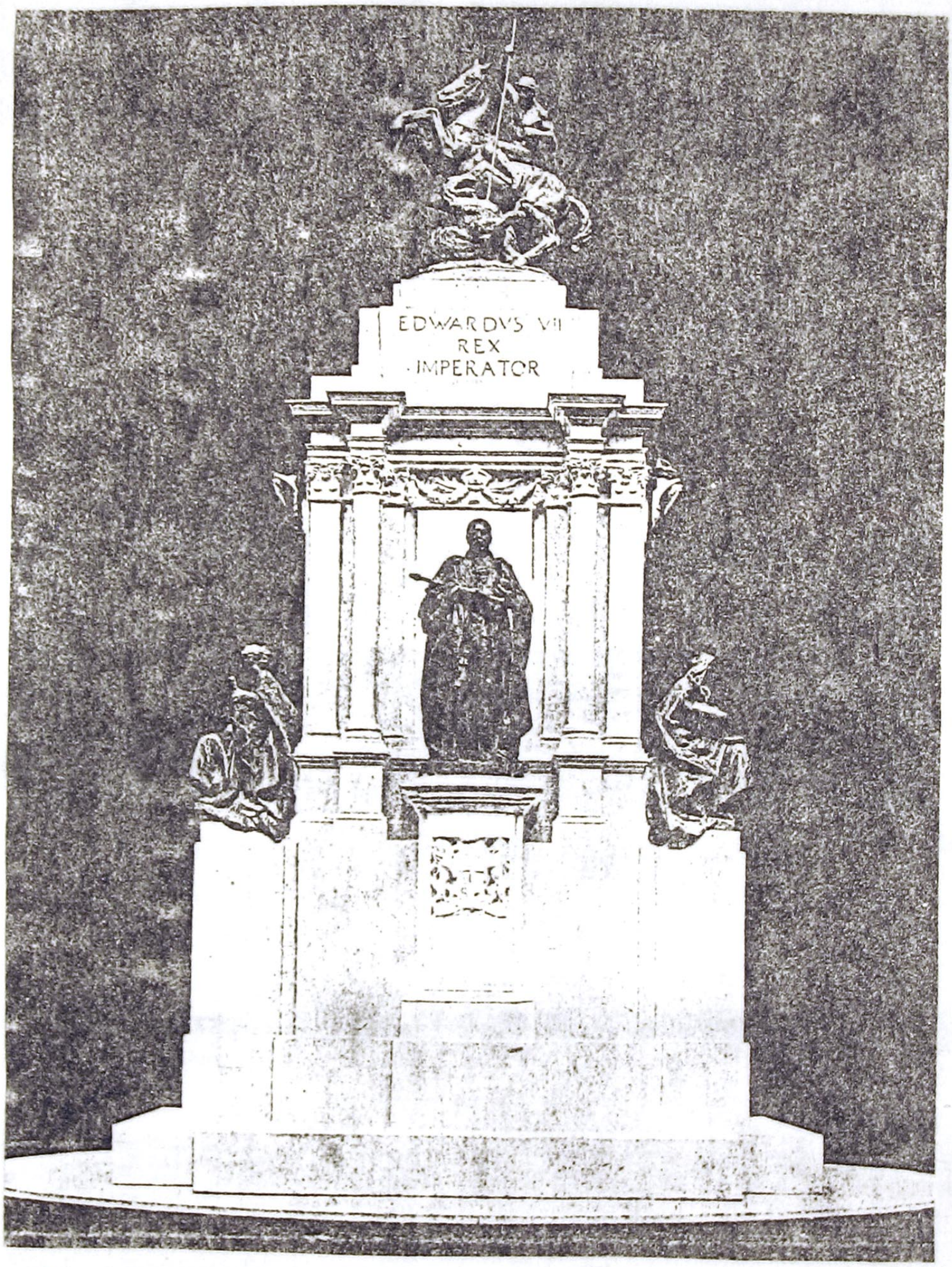
(Photograph: Studio, Vol.63 No.260, November 1914)

who enabled the master sculptor to maintain a busy schedule of commissions. Mackennal's Edward Vll Memorial for London (Fig. 21) and Sir Thomas Brock, R.A.'s Queen Victoria Memorial (Figs. 22 and 23) towering over London's Mall are pompous examples of the official monuments of the time.

Other leading sculptors of the day included: Sir George Frampton, R.A.; Sir Hamo Thornycroft, R.A.; F. Derwent Wood, A.R.A.; W. Robert Colton, A.R.A.; Alfred Drury, A.R.A.; Frederick William Pomeroy, R.A.; Charles Wheeler; Gilbert Bayes; John Angel; Sir William Ernest Reynolds-Stephens; W. Reid Dick, R.B.S.; Albert Toft, F.R.B.S.; and an Australian, Charles Web Gilbert. There was some diversity of talent and temperament within this Academic fold, from the more refined little figures of Frampton (Fig. 24) to the stolid personages of Thornycroft (Fig. 25). Professor Edward Lantéri's death in 1917 had left no sculpture teacher of pre-eminence in London, though his teaching methods undoubtedly remained influential since he had been accredited with having inspired the so-called 'revival of sculpture in England in recent times'.[1] The example of Auguste Rodin (1840-1917) and, more recently of his pupil, Antoine Bourdelle (1861-1929), had still not liberated the surface modelling of English sculpture with rippling patterns of light; nor had the European revolutions of the Cubists, Constructivists or the Futurists made any impact on the mainstream of English sculpture early this century. Jacob Epstein (1880-1959) had become a controversial figure as early as 1908 when the unveiling of the first of his figures on the British Medical Association building in London aroused furious accusations of indecency, but his powerfully carved images were dismissed among Academian sculptors as perverse 'Expressionism'. Both Epstein and the French-born Henri Gaudier-Brzeska exhibited with the modernist London Group from before the war, but their revolutionary Vorticist work (Fig. 26) of this time was quite beyond Daphne Mayo's experience - or interests - as a student in England. Her forward-looking contemporary

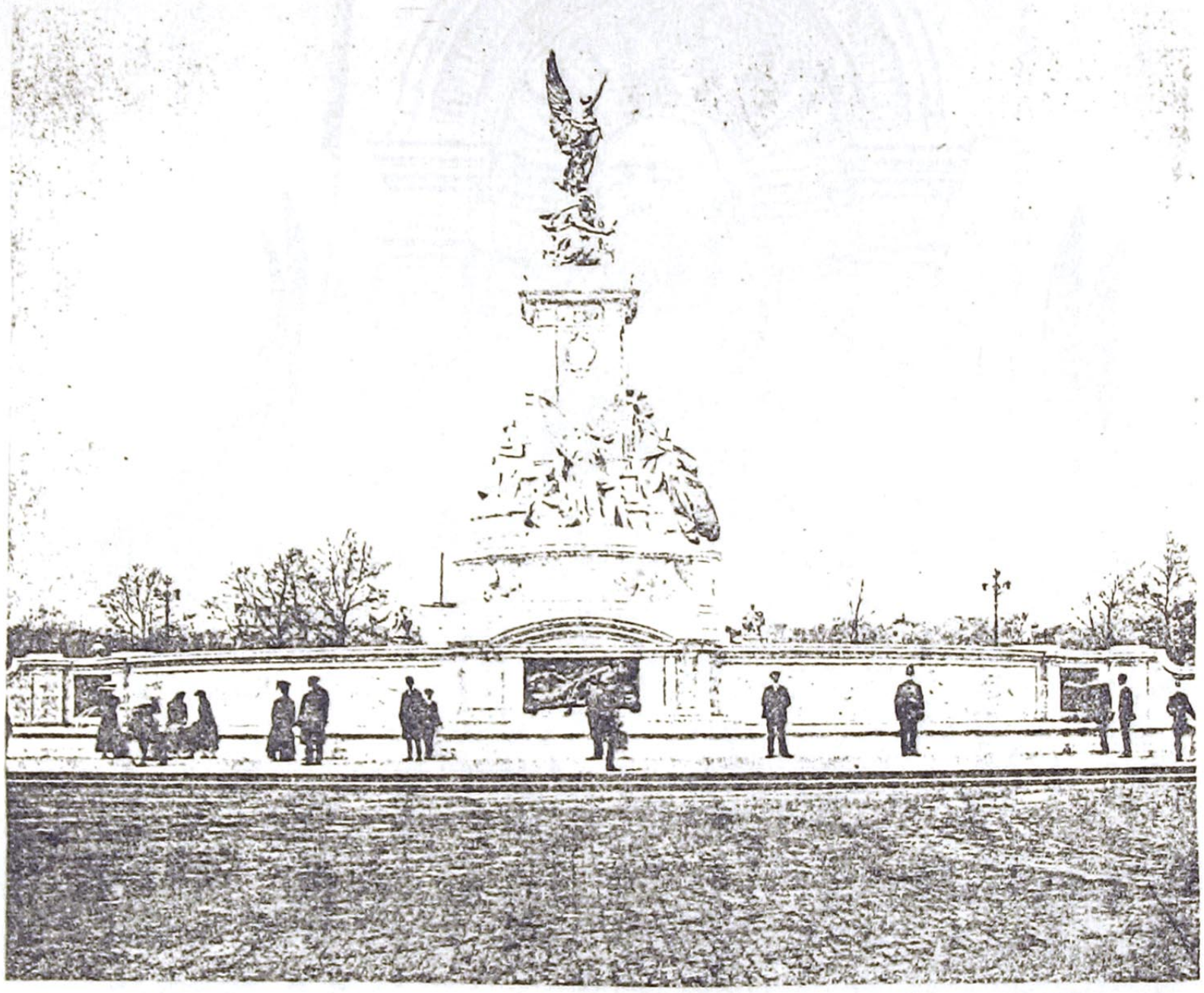
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1. I.G. McAllister, 'Edward Lanteri: Sculptor and Professor', op. cit., p.26.



21. Bertram Mackennal, A.R.A. Edward Vll Memorial, London erected in 1921 (sketch model)

(Photograph: Studio, Vol.56 No.231, June 1912)



22. Sir Thomas Brock, R.A. Queen Victoria Memorial, London general view from the south-east unveiled in 1911

(Photograph: Studio, Vol.53 No.219, June 1911)



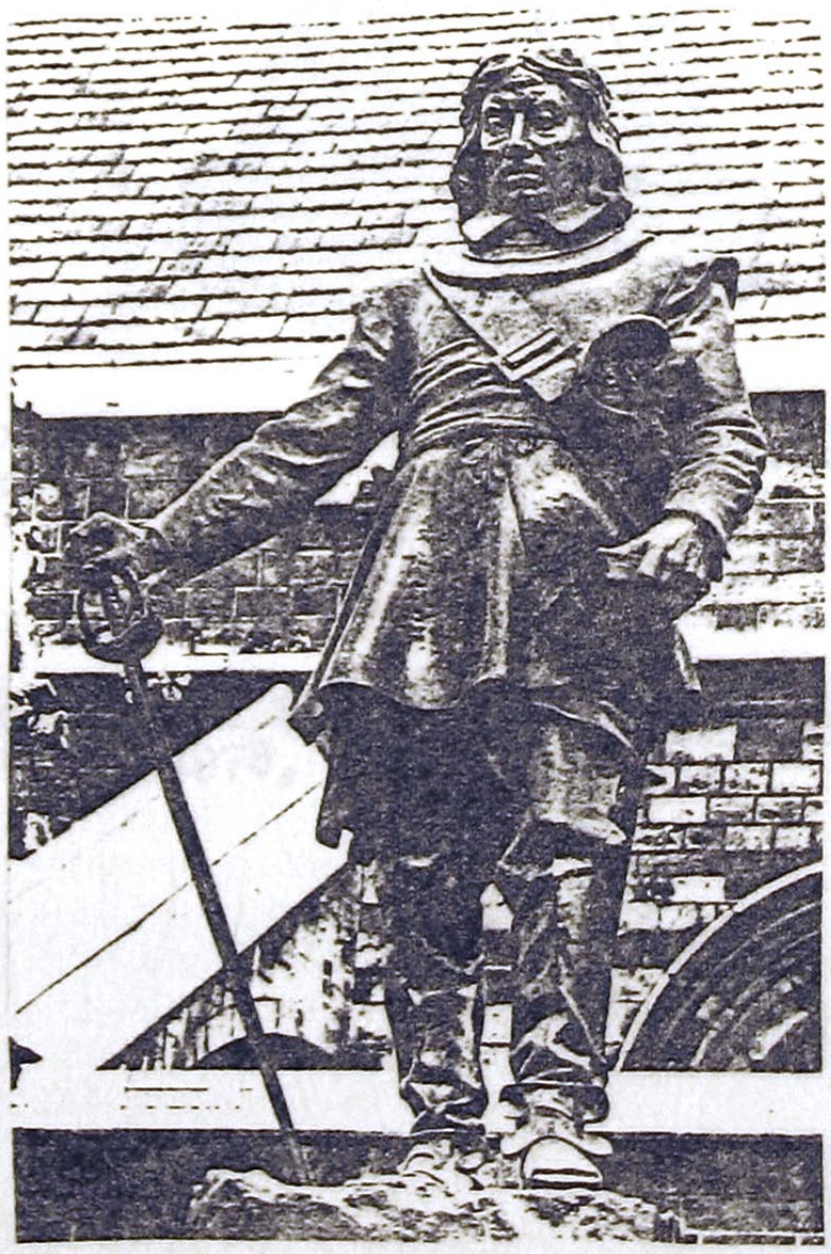
23. Sir Thomas Brock, R.A. Victoria Regina Imperatrix north-east side of Queen Victoria Memorial, London

The similarity to Brisbane's Queen Victoria statue by the same sculptor is striking

(Photograph: Studio, Vol.53 No.219, June 1911)



24. Sir George Frampton, R.A. Peter Pan
bronze
National Art Gallery of New South Wales
(Photograph: Salon, Vol.6 No.4, May 1916)



25. Sir Hamo Thornycroft, R.A. Oliver Cromwell 1899
(Photograph: Dennis Farr, English Art 1870-1940,
Oxford, 1978, plate 26a)



26. Henri Gaudier-Brzeska Red Stone Dancer ca.1913
stone

(Photograph: Dennis Farr, English Art 1870-1940,
Oxford, 1978, plate 79a)

students, such as Henry Moore, Barbara Hepworth and John Skeaping, were yet to transform twentieth-century English sculpture.

Daphne Mayo would have agreed with a contemporary critic who had scant praise for the sculptural scene which she encountered in London:

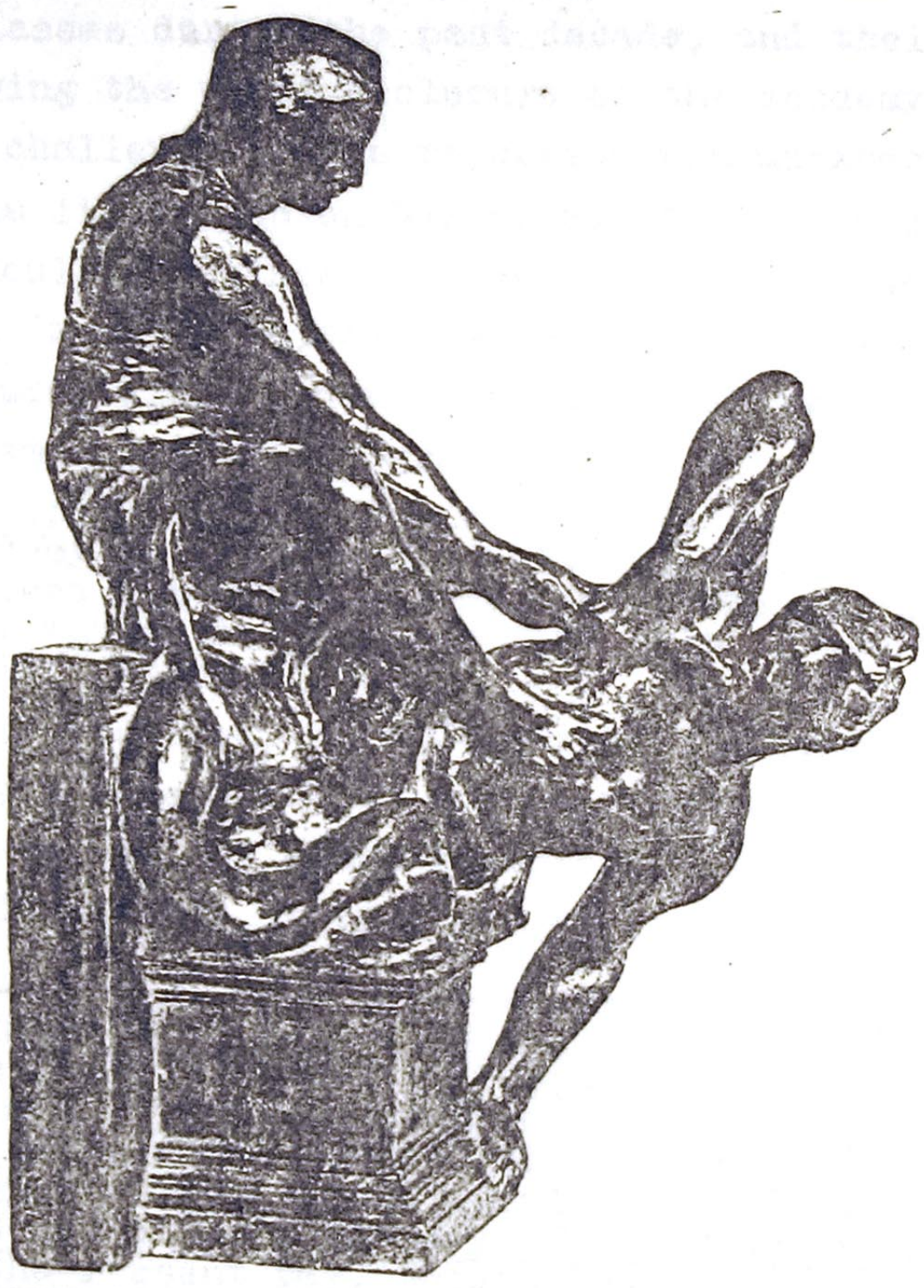
> With the exception of Alfred Stevens[1] England has never produced a sculptor of supreme merit; we have men of some talent at the present day, but our great national weakness is a defective sense of form, and our sculptors get no constructive criticism on this point ... [2]

The only English sculptor of the last half century to excite Daphne Mayo's admiration was Alfred Stevens,[3] then enjoying belated recognition following the long-delayed installation in 1912 of his Wellington Monument in St. Paul's Cathedral (Fig. 27). Stevens had a sympathetic understanding of Italian High Renaissance art, especially of Michelangelo. It was the 'monumentality' of Stevens' sculpture that had impressed Lantéri,[4] and no doubt its vitality in comparison with other English sculpture of the time had added appeal for Daphne Mayo.

On arrival in London Daphne Mayo had intended to seek the advice of her scholarship judges, Sir Herbert Dicksee and Harold Parker.[5] Godfrey Rivers had sent letters of introduction to Dicksee and Parker and also to Sir Thomas Brock, R.A.,[6] seeking their advice in her studies and their assist-

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1. Alfred Stevens (1817-75) studied in Florence and Rome where he was an assistant to Thorwaldsen in 1841-2. When he returned to England in 1842 he found that his virile Renaissance-inspired sculpture was misunderstood during the Victorian era, and he was accused of imitating Michelangelo. He was forced to do commercial work to make a living, and in 1850 designed stoves and fenders for Messrs Hoole of Sheffield. He also did crockery designs for Minton and Co. and carved furniture, following the Renaissance master-craftsman ideal. In 1856 he began his Wellington Monument, but it was not cast by his death and took a further thirty-seven years to install.
2. Neville Lytton, 'A great French sculptor: Émile Bourdelle', Studio, Vol.78 No.323, February 1920, p.173.
3. Interviews with Lloyd Rees, 22 and 28 October 1978.
4. I.G. McAllister, 'Edward Lanteri: Sculptor and Professor', op. cit, p.31.
5. 'A Wattle Day girl goes to London to study', op. cit.
6. Sir Thomas Brock (1847-1922) was a prolific portraitist and monumental sculptor, his most famous achievement being the Queen Victoria Memorial (Figs. 22 and 23). He was made R.A. in 1891 and knighted in 1911.



27. Alfred Stevens Truth and Falsehood
detail of Wellington Monument, St. Paul's Cathedral
bronze
installed in 1912

(Photograph: Studio, Vol.65 No.267, June 1915)

ance in gaining her admission to the Royal Academy Schools.[1] She found, however, that Harold Parker, who could have been expected to take the lone young fellow Queenslander into his care, offered her no encouragement[2] and that her main ambition, to enter the Royal Academy, was frustrated. Her initial application for entry to the Sculpture School was politely rejected because women students had been excluded from the sculpture classes during the past decade, and their re-admission following the wartime closure of the Academy Schools[3] had yet to be challenged. This rejection was unexpected[4] and posed a serious limitation on Daphne Mayo's future chances of success as a sculptor, since a place at the Royal Academy Sculpture School and its prizes, especially the coveted gold medal for sculpture, almost guaranteed official recognition in London. A contemporary critic wrote:

> The opportunities for study and travel offered by the Royal Academy are so considerable that the Schools are naturally a Mecca for ambitious students, who often have gone quite a long way on the road to fame before becoming Probationers at Burlington House.5

Disappointed, by November 1919[6] Daphne Mayo enrolled at the Royal School of Art (or Polytechnic) which did not discriminate against women sculptors. The school offered 'Modelling life classes, five times weekly'[7] under the supervision of

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1. Letters of 22 July 1919 and 11 April 1920 from Godfrey Rivers to the sculptor, Daphne Mayo, Papers.
2. Interview with Daphne Mayo, 5 January 1977.
3. The Schools were mostly closed from April 1916 and not entirely re-opened until April 1919 (W.R.M. Lamb, The Royal Academy: A Short History of its Foundation and Development to the Present Day, London, 1935, pp. 80 and 87).
4. The Academy advertised that: 'Colonial and other students in painting, sculpture, and architecture, who have been awarded travelling studentships to study art, will be admitted without examination, if so desired, into the Schools of the Royal Academy upon showing credentials ...' (The Year's Art: A Concise Epitome of All Matters Relating to the Arts of Painting, Sculpture and Architecture, London, 42nd issue, for 1921, p.129).
5. Alfred Yockney, 'Modern British sculptors: some younger men', op. cit., p.24.
6. A copy in Daphne Mayo's papers of her enrolment form for the Royal School of Art was dated 10 November 1919.
7. The Year's Art, op. cit., for 1921, p.136.

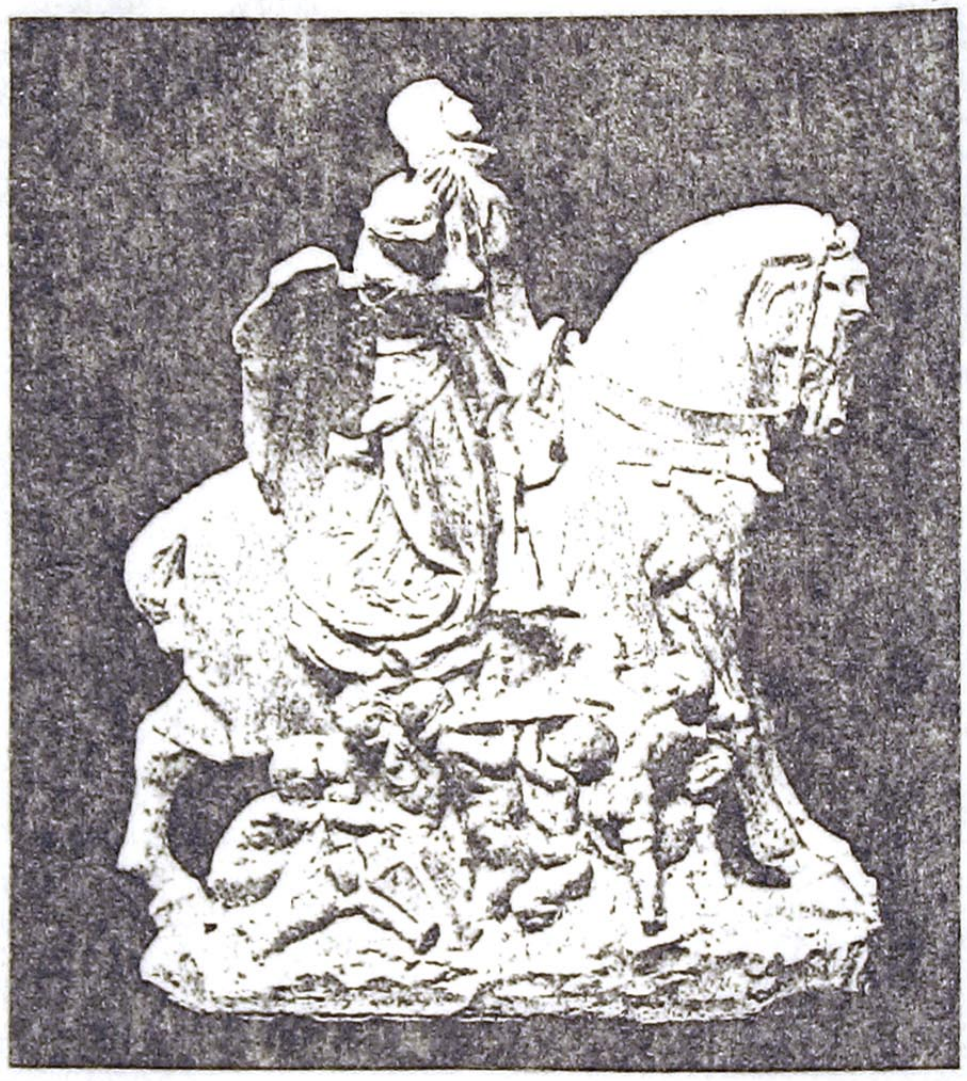
Harold Brownsword, A.R.C.A. who had trained at the Royal School and was Professor of Sculpture there from 1914. The Royal School of Art had been established at the turn of the century by G. Percival Gaskell, who was in sympathy with the Arts and Crafts movement, and its teaching was strongly directed towards upgrading standards of taste and techniques in the applied arts.[1] Daphne Mayo did not stay for long at the Royal School, as conditions there 'did not appeal to her',[2] possibly due to the crafts emphasis with which she had earlier found fault in L.J. Harvey's teaching.

By April 1920[3] Daphne Mayo had left to become an assistant in the St. John's Wood studio of John Angel,[4] a sculptor who was receiving his share of official commissions, including War Memorials for Exeter and Bridgwater, and who had been exhibiting regularly at the Royal Academy since 1912 (Figs. 28-30). His sensuous youthful figures exhibited in 1916 (Figs. 29 and 30) show that he was also well in tune with 'The New Sculpture'.

Angel's studio was near the better known studio of Sir George Frampton, R.A.[5] 'who later became a good and fatherly friend',[6] according to the eager student. As one of the 'modern men' credited with 'having restored sculpture in this country to its right position as a close ally of architect-

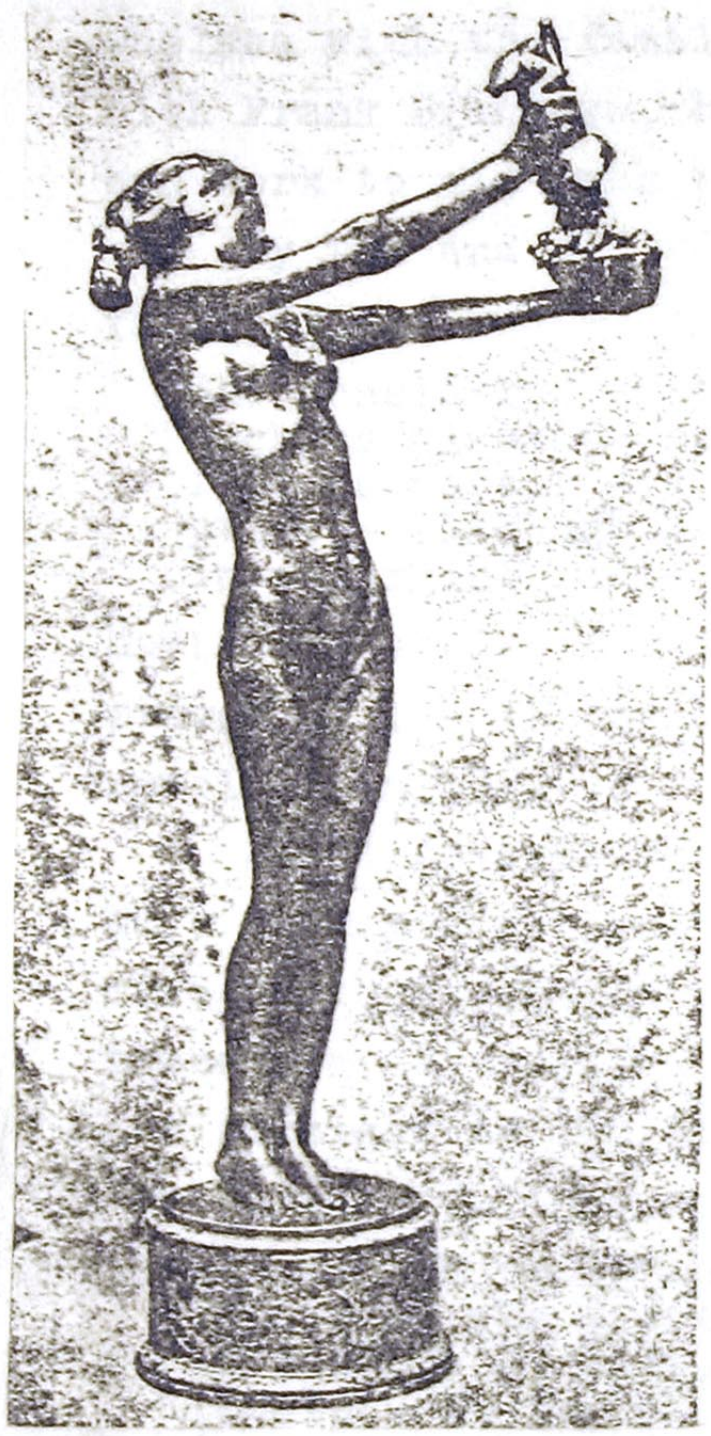
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1. 'Polytechnic School of Art, Regent Street', Studio, Special No., 1916, pp.16-17.
2. Bessie Palmer, 'She carved her name in stone - Success story of Queensland's sculptor, Miss Daphne Mayo', op. cit., p.18.
3. 'Miss Daphne Mayo and the Landseer Scholarship', Daily Mail, 3 March 1921.
4. John Angel studied at the South London School then at the Royal Academy Sculpture School where he won the gold medal in 1911. (Alfred Yockney, 'Modern British sculptors: some younger men', op. cit., p.29.) He did portrait busts and monumental commissions. He exhibited at the Royal Academy until 1927, then in the 1930's worked in New York.
5. Sir George Frampton (1860-1926) first worked in an architect's office, then studied sculpture at the Royal Academy Sculpture School where he won the gold medal also. He was a successful sculptor of portrait and figure subjects, memorials and reliefs. His monumental sculpture was carefully related to its architectural settings, often with Art Nouveau decorative refinement. He was made R.A. in 1904 and knighted in 1908.
6. 'Horses of Clay', Sun Women's Supplement (Sydney), 3 October 1926, p.3.

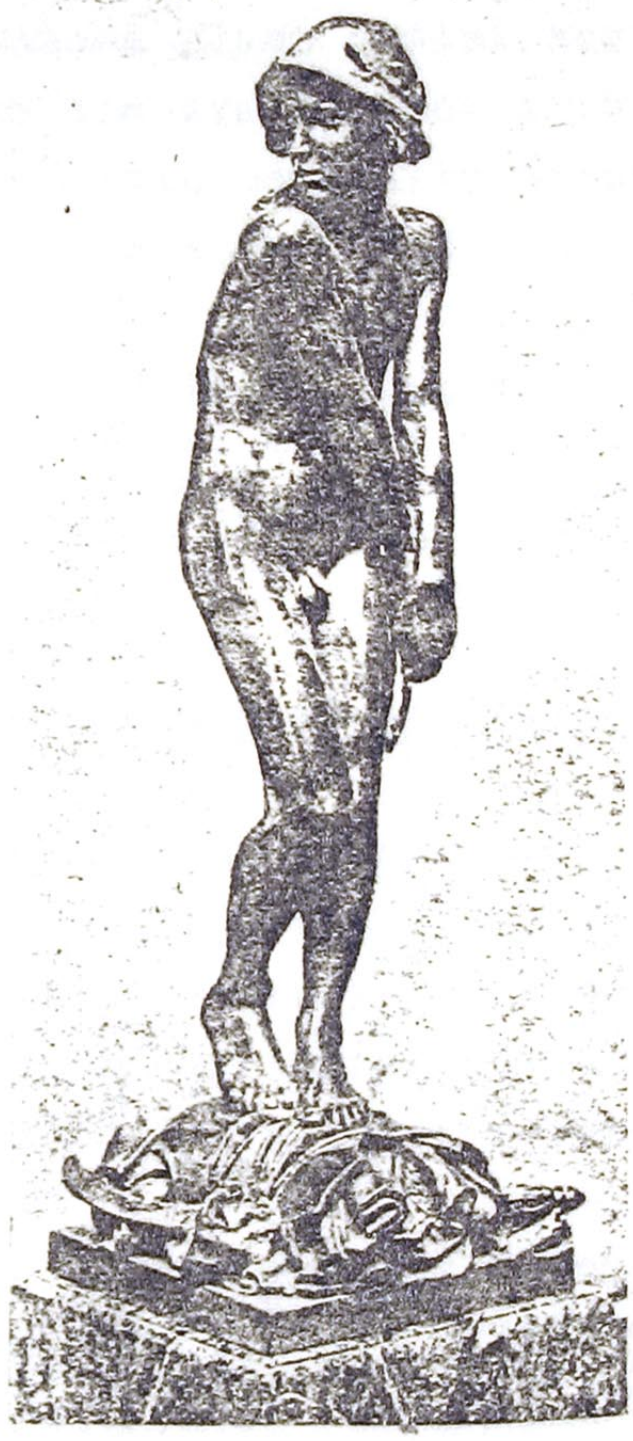


28. John Angel St. George
exhibited at the Royal Academy in 1919

(Photograph: Studio, Vol.77 No.315,
June 1919)



29. John Angel Vintage



30. John Angel David

(Photographs: Studio, Vol.67 No.275, February 1916)

ure'[1] (Fig. 31), Frampton may have further kindled Daphne Mayo's declared interest in architectural sculpture. By this time she was living in Chelsea, in the same building where the expatriate Australian painter, A.H. Fullwood, had his studio, and in her spare time she was engaging her own models for additional sculptural practice.[2] Later, she roomed in Chelsea with the family of a stained glass artist who worked with Frank Brangwyn, but she was too preoccupied with her own work to mix much with the artistic community around her.[3]

By the end of 1920 John Angel's studio had lost its fascination:

> She considered that some of the duties imposed on her, such as cleaning out fire-places and making cups of tea for the model, did not teach her much in the way of sculpture - although she did have some congenial work to do in enlarging busts, etc.[4]

Maybe the studio's main preoccupation at this time also proved dull - it could have been the Exeter War Memorial unveiled in 1922.

Still determined to enter the Royal Academy, Daphne Mayo summoned her characteristic courage and tenacity to make another application, this time by-passing the normal procedure of applying to the Keeper,[5] by taking her application straight to the Academy's Council.[6] A later report of the daring application records:

> Armed with photographs of her models she set forth, and this time was successful in gaining the attention of Sir Thomas Brock, R.A., whose word was law where the Academy (Sculpture) School was concerned. When Sir Thomas had inspected the photographs he at once recognised that here was a sculptor of rare ability - one who would do credit to the Academy School, even if she was but a woman![7]

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1. K.W. West, 'Some recent monumental sculpture of Sir George Frampton', Studio, Vol.52 No.223, October 1911, p.36.
2. Letter of 11 April 1920 from Godfrey Rivers to the sculptor, Daphne Mayo, Papers.
3. Interview with Lloyd Rees, 29 October 1978.
4. Gwendolyn Grant, 'A Queensland sculptor - Miss Daphne Mayo and her work', op. cit., p.17.
5. The Year's Art, op. cit., for 1921, p.129.
6. Interview with Daphne Mayo, 5 January 1977.
7. Bessie Palmer, 'She carved her name in stone - Success story of Queensland's sculptor, Miss Daphne Mayo', op. cit., p.18.



31. Sir George Frampton, R.A. Monument to the Rt. Hon. R.J. Seddon, Prime Minister of New Zealand, St. Paul's Cathedral

(Photograph: Studio, Vol.52 No.223, October 1911.)

Such mocking reports[1] of storming the male citadel of the Academy probably originate from Daphne herself, whose feminist instincts had been aroused by her ill-treatment in London and who even now speaks colourfully of the Academy's chauvinism. On 14 December 1920,[2] upon Brock's insistence, she was accepted as a probationer in sculpture, much to the displeasure of some of her twelve male fellow students who considered that their 'cherished liberty had gone'[3] with female company and were openly rude to her.[4] A male deputation of protest was made to the Academy's Council, as the Keeper, Charles Sims, R.A., later told Daphne Mayo.[5]

Men had held a virtual monopoly over sculpture in Europe before 1800 and women had been mostly excluded from sculptural training in the Academies until the late eighteenth-century. In denying women the training to enable them to compete with men as sculptors, the London Royal Academy founded in 1768 had been more reactionary than its French predecessor - women were not admitted to the teaching facilities of the Royal Academy until 1862 and prevented from full participation in the life classes until 1903.[6] Though sculpture was beyond the accepted conventions of genteel accomplishment, women had been allowed into the Royal Academy's sculpture classes in the late 19th-century; and, in fact, an Australian, Margaret Thomas, in 1872 became the first woman to win a silver medal for modelling at the Academy Schools.[7] This makes a mockery of the sweeping claim made in contemporary and later reports on Daphne Mayo that she was the first woman ever to enter the Academy's Sculpture School,[8] a myth to which she

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1. The report in 'Horses of clay', op. cit., p.3 is also strongly feminist.
2. Letter of 1 March 1979 from the Librarian of the Royal Academy, London.
3. 'Horses of clay', op. cit., p.3.
4. One student, Charles Dyson-Smith, who later made a considerable reputation in England as a sculptor, used to refuse to work in her presence and slam doors in her face (Interview with Daphne Mayo, 5 January 1977).
5. Interview with Daphne Mayo, 20 August 1978.
6. S.C. Hutchison, op. cit., p.154.
7. William Moore, The Story of Australian Art, Vol.2, p.77. Margaret Thomas had entered the Royal Academy School following early training by Charles Summers. Moore claims that she was Victoria's first woman sculptor.
8. For example: 'Horses of clay', op. cit., p.3; Gwendolyn Grant, 'A Queensland sculptor - Miss Daphne Mayo and her work', op. cit.; and 'A Queensland sculptress - Daphne Mayo- an interesting chat', Queenslander, 11 July 1925, p.7.

herself seems to have contributed.[1] By the time of Daphne Mayo's arrival in London, a woman, Countess Feodora Gleichen, R.E.,[2] had made a considerable reputation as one of Queen Victoria's favourite sculptors. There was no outstanding female exponent in English sculpture during Daphne Mayo's time in London, as she later lamented on her return to Australia,[3] but women sculptors were exhibiting regularly at the Royal Academy in the early 1920's.[4] (Fig. 32) A slightly younger contemporary of Daphne Mayo's, Barbara Hepworth was still to make her mark.[5] So too to become prominent were the women students who had out-numbered the male students at the Royal Academy's Sculpture School by 1925.[6]

Like all the Royal Academy's students, Daphne Mayo had to serve a probation before formal admission to the Academy Schools. In mid January 1921[7] she passed her probation tests which normally took a student three months of preparation.

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1. In her biography submitted ca. 1930 to the Melbourne National War Memorial Committee, Daphne Mayo wrote that she 'had the distinction of being the first woman sculptor admitted to the Royal Academy' (Copy in Daphne Mayo's papers). However, some earlier reports ('Miss Mayo and the Landseer scholarship', Daily Mail, 3 March 1921; 'A Queensland sculptress', Queenslander, 12 March 1921, p.8), based on interviews with Daphne Mayo, were more accurate in stating that she was the first woman sculptor 'for about ten years'.
2. Countess Feodora Gleichen (1861-1922) studied at the Slade School of Art and exhibited at the Royal Academy from 1892. She became a popular sculptor of portrait and figure subjects. Her sculpture was represented even in Australia in 1906 by the bronze panel of Queen Hatasu of Egypt commissioned for the facade of the National Art Gallery of New South Wales. She became the first woman to be made a member of the Royal Society of British Sculptors, when the award was made posthumously in 1922. A Feodora Gleichen Fund was then established to assist women sculptors in England.
3. 'Queensland sculptress - Miss Daphne Mayo returns', Telegraph, 25 June 1925.
4. These women sculptors included: Mrs Phoebe Stabler and Mrs Edith M. Gabriel (Fig. 32); Ruby W. Bailey; Miss Alice Meredith-Williams; Miss Alice Lindley; and Miss Christine Gregory.
5. Barbara Hepworth was born later than Daphne Mayo, in 1903. Her first one-person exhibition was in 1937 and her public commissions date from the 1950's.
6. 'A Queensland sculptress - Daphne Mayo - an interesting chat', op. cit., p.7.
7. 'Miss Mayo and the Landseer scholarship', op. cit.



Phoebe Stabler Spring



Edith M. Gabriel To the Moon

32. Some sculpture exhibited by women at the Royal Academy in 1924

(Photographs: Salon, Vol.87 No.375, June 1924)

For the entry test sculpture students were required 'to produce a model, in the round or in high relief, not less than two feet high, from a similar figure', together with preliminary drawings.[1] Daphne Mayo's model was Sketch (of a Boy) (Cat. No. 30) which was 'splendidly commended'[2] by the visiting Academicians, Sir Hamo Thornycroft, R.A.[3] and Frederick William Pomeroy, R.A.,[4] and in February 1921 won her the Academy's Landseer Scholarship of £40 a year for two years.[5] Her award aroused further objections from the male students as one of them, John Skeaping,[6] was expected to win the coveted prize.[7] Daphne Mayo now regards this Sketch as her first work to express her own creativity - or 'the beginning of what I was striving for' which she recalls as 'the mastery of human anatomy in simplified beautiful forms'.[8] Its relaxed naturalism, adopting (in reverse) the Classical contra-posto stance of Michelangelo's David (Fig. 34) which her teachers had extolled as a model of perfection,[9] is a less self-consciously

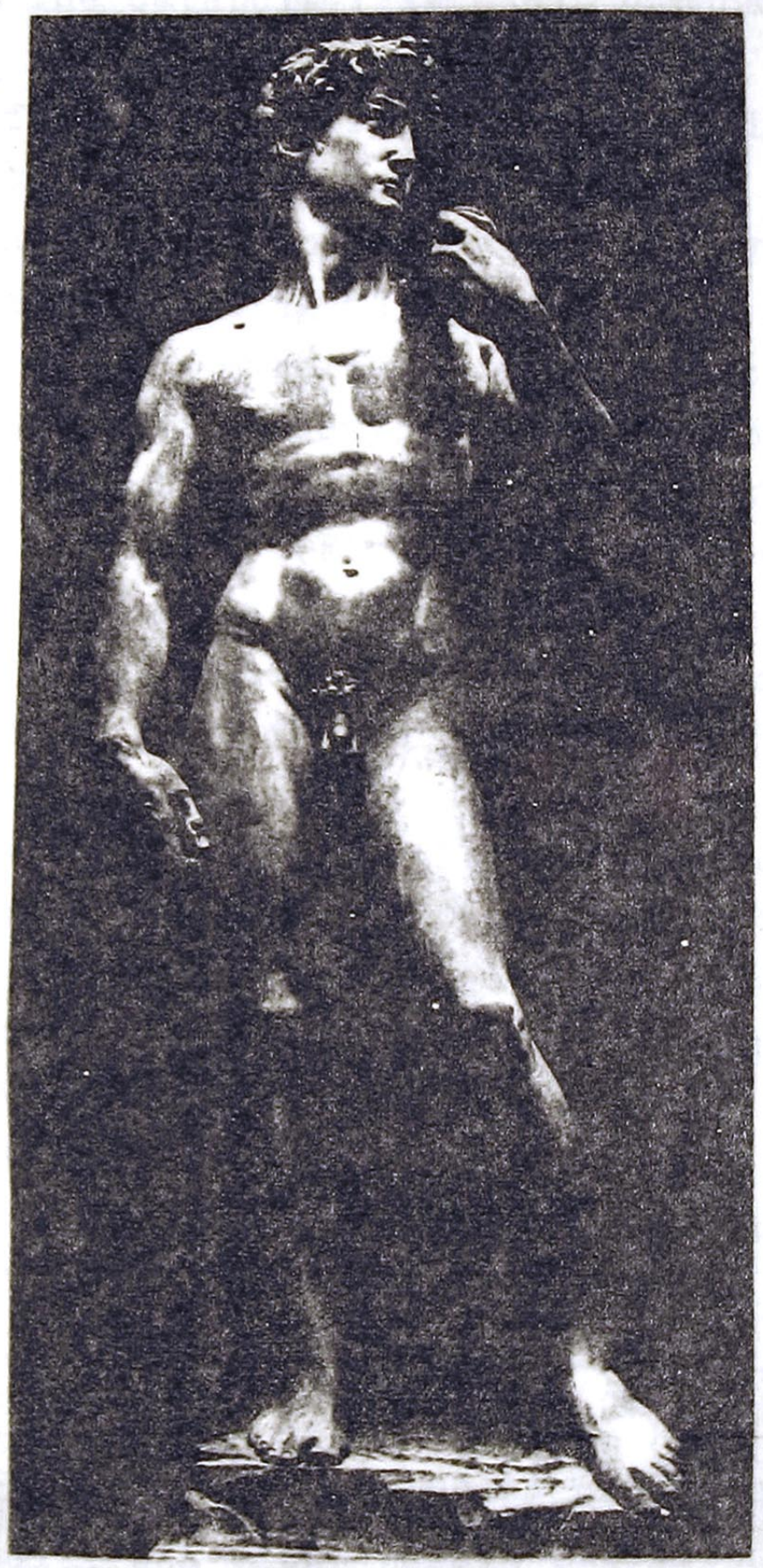
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1. The Year's Art, op. cit., for 1881.
2. 'Miss Mayo and the Landseer scholarship', op. cit.; 'A Queensland sculptress', op. cit. (identical text).
3. Sir Hamo Thornycroft (1850-1925) studied at the Royal Academy Sculpture School where he won the gold medal in 1875. He specialised in monumental figure groups, such as the statue of Oliver Cromwell, Old Palace Yard, Westminster (Fig. 25), all strongly realistic, competent, but rather dull. He was made R.A. in 1888 and knighted in 1917.
4. Frederick William Pomeroy (1856-1924) also studied at the Royal Academy Sculpture School where he won the gold medal in 1885. He was a portrait (Fig. 33) and monumental sculptor. He was made R.A. in 1917.
5. Letter of 1 March 1979 from the Librarian of the Royal Academy.
6. John R. Skeaping (1901-), who later achieved distinction as a sculptor of sleekly carved animal subjects, studied at the Royal Academy Sculpture School in 1919-20. He became Professor of Sculpture at the Royal School of Art in 1953.
7. Interview with Daphne Mayo, 20 August 1978.
8. Interviews with Daphne Mayo, 20 and 28 August 1978. She stated that she strove for this ideal through her career, for example with The Olympian (Cat. No. 137).
9. Following the advice of Lantéri and Toft, L.J. Harvey had his students copy parts of Michelangelo's David which were reproduced in the Brisbane Central Technical College's casts. In addition, the Royal Academy actually had a cast of David (Interview with Daphne Mayo, 5 January 1977).



33. Frederick William Pomeroy, A.R.A. The Lily of Killarney exhibited at the Royal Academy in 1917

(Photograph: Studio, Vol.71 No.291, June 1917)



34. Michelangelo David
Accademia, Florence

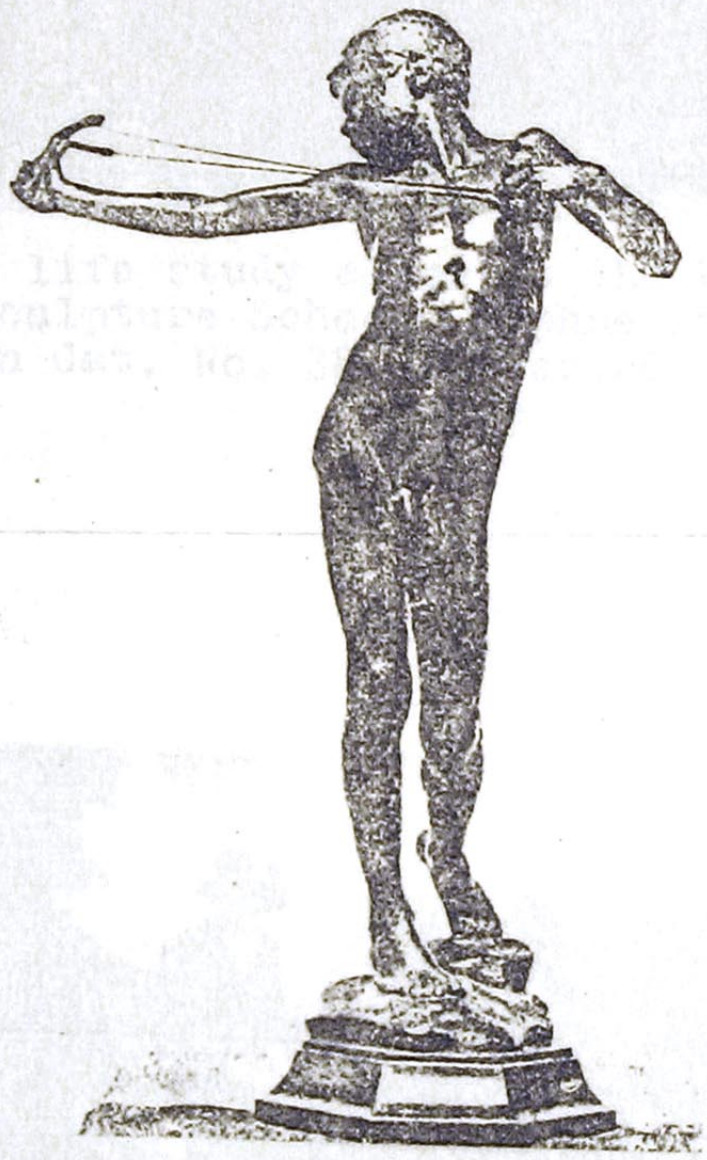
(Photograph: L. Goldscheider, Michelangelo, Paintings, Sculptures and Architecture, London, 1953, plate 17)

dramatised work than her later Royal Academy works. The rather sensuously modelled lithe figure also shows an awareness of 'The New Sculpture', possibly passed on by her recent teacher, John Angel. The youthful slinkiness of the Sketch compares with the swaying relaxation of W. Reid Dick's The Catapult (Fig. 35). Daphne Mayo's headless female figure (Cat. No. 31) done soon after the Sketch shares its simplified form and relaxed posture lacking in her later more stagey Academy works.

Daphne Mayo spent the next two years as a student at the Academy, taking advantage of the facilities offered by way of models, materials, studio space and the scholarships available. The Academy provided two modelling sessions with live models daily, from 10am to 4pm then in the evenings from 7pm to 9pm.[1] (Fig. 36) She worked there till late,[2] breaking a highly disciplined and frugal existence by occasional visits to her 'Aunty Rose' Bateman in Surrey and by the company of two other bright young Queenslanders studying in London, Freddie Whitehouse,[3] the geologist, and Frank Warbrick (Fig. 37), a scholarship-holder in music.[4] The strenuous life classes, where - much to Daphne Mayo's distress - the model was expected to stand in the same position for a week,[5] strained her health so much that she had wanted to make up for lost time by repeating her probation.[6] Her mother summed up her family's concern for her health with the warning: 'You have fine pluck - but courage is not bodily strength - don't overdo things'.[7] When later recalling

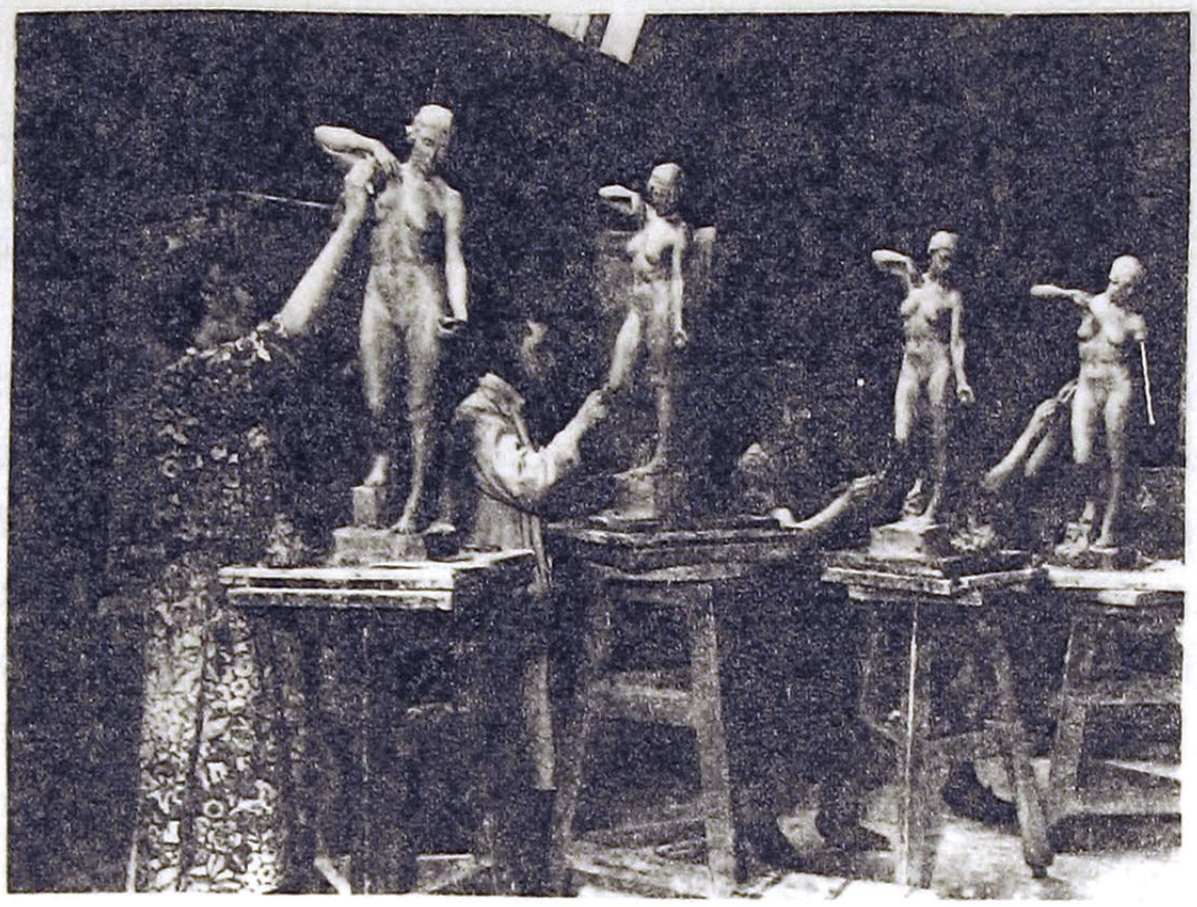
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1. Interview with Daphne Mayo, 20 August 1978.
2. Interview with Lloyd Rees, 29 October 1978, who recalls waiting for her habitually until late in the evening outside the Royal Academy.
3. Freddie, who later became Professor of Geology at the University of Queensland, was later portrayed by Daphne Mayo (Cat. No. 44).
4. The Queensland painters, Caroline Barker and Vida Lahey (until 1920), were in England also at this stage, the former as a student of the Royal Academy Painting School, but Daphne Mayo had little contact with them while she was in London. She met the Queensland sculptor, W. Leslie Bowles while there. (Interview with Daphne Mayo, 20 August 1978.)
5. Interview with Lloyd Rees, 29 October 1978, who can recall Daphne defying the Academy's rule that its students should not communicate with models by visiting the wife of a model who had gone insane.
6. 'Miss Mayo and the Landseer scholarship', op. cit.
7. Letter of 21 June 1920 to the sculptor from her mother, Daphne Mayo, Papers.



35. W. Reid Dick, R.B.S. The Catapult

(Photograph: Studio, Vol.67 No.275, February 1916)



36. A life study class at the Royal Academy Sculpture School. Daphne Mayo, working on Cat. No. 38, is second from the right



37. Daphne Mayo and Frank Warbrick in Surrey

(Photographs: Daphne Mayo, Papers)

her life in London Daphne Mayo said:

> It is, of course, the centre of things ... although while there I did not have a great deal of enjoyment; it was principally hard work.1

Under the terms of the Wattle Day League's scholarship Daphne Mayo was to receive the total value (£300) of the scholarship during 1920 and, in return, she was to report periodically on her progress through the Queensland Agent-General in London[2] and to send back at least three of her works to become the property of the league.[3] By March 1921 it had become quite apparent that the original scholarship grant was inadequate to keep her overseas for the intended three years; so, following representations by her mother to Mrs Colin Campbell, the Honorary Secretary of the league,[4] and by Godfrey Rivers,[5] the scholarship was supplemented by half the proceeds of the 1921 Wattle Day collection.[6] The decision to augment their support was a popular one with the League, following the recent success of their protégé in winning the Landseer Scholarship. Daphne Mayo did her bit to add to the Wattle Day League's support: 'I won a scholarship each year, and kept myself on prize money and scholarships'.[7]

The sculptor now expresses disappointment at her Royal Academy training. Visiting Academicians, who included such grand gentlemen of English sculpture as Sir Thomas Brock, Sir Hamo Thornycroft and Sir George Frampton, R.A., bewildered the students with conflicting advice[8] made only in passing while they maintained their busy schedules of commissions.

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1. 'Queensland sculptress - Miss Daphne Mayo returns', op. cit.
2. Agreement dated 12 August 1919 made by the Queensland Wattle Day League with Daphne Mayo on the terms of the scholarship, Daphne Mayo, Papers.
3. 'Landseer scholarship - Miss Daphne Mayo's success', Brisbane Courier, 3 March 1921.
4. Interview with Dorothy Campbell, daughter of the Honorary Secretary, 1 September 1978.
5. Godfrey Rivers was then living in retirement in Tasmania.
6. 'Miss Mayo and the Landseer scholarship', op. cit.; 'Wattle Day', Queenslander, 9 July 1931, p.33.
7. 'Horses of Clay', op. cit., p.3.
8. 'A Queensland sculptress - Daphne Mayo - an interesting chat', op. cit., p.7.

The only subjects offered by the Sculpture School were 'modelling from the life or the antique, and modelling of drapery',[1] with stress, again, on the mastery of artistic anatomy which warranted its own Professor at the Academy. The four or so lectures given annually by the Visiting Professors (Academicians) in Sculpture,[2] in addition to the stirring Presidential Discourse given at the annual prize-giving in December,[3] touched upon purely technical matters - as Daphne Mayo later recalled:

> Any discussion as to the nature of Art, or how the student should equip himself - except by the study of the life model - simply never happened.[4]

There was no full time Professor of Sculpture until Henry Poole, R.A., F.R.B.S.[5] was appointed in 1921,[6] and the laxity of discipline over the students and the scheduling of instruction under Charles Sims as Keeper finally led to a reprimand and his resignation in 1926.[7] In all, the Royal Academy offered Daphne Mayo prestige and material opportunities, but little else. She may well have been better off continuing her earlier enrolment at the Royal School of Art which, at least, could number Henry Moore and Barbara Hepworth among its students.

Some compensation for the disappointment of the Royal Academy was offered by the wonderful storehouse of antiquities which Daphne Mayo eagerly studied in the British Museum described by her as 'the best in the world'.[8] She was particularly impressed by the museum's Elgin Marbles[9] which

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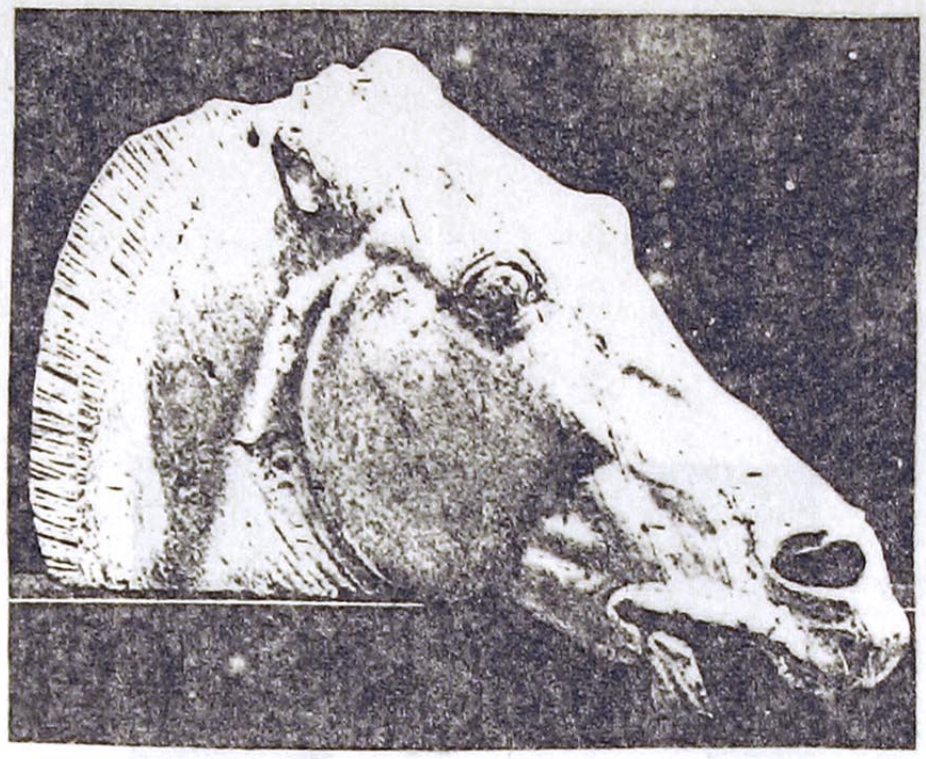
1. W.R.M. Lamb, op. cit., p.99. This dull routine had earlier caused Bertram Mackennal to leave the Royal Academy only a few months after his acceptance as a student there.
2. The Year's Art, op. cit., for 1921, p.129.
3. W.R.M. Lamb, op. cit., p.100.
4. Art Gallery of South Australia, 'Biography of Artist', completed by Daphne Mayo in August 1961.
5. Henry Poole(1873-1928) studied at the Royal Academy Sculpture School in 1892-97, then became a monumental and allegorical sculptor. He was made F.R.B.S. in 1923 and R.A. in 1927. He carved simplified and stylised Art Deco figures directly into stone by the 1930's (cf. Sargeant Jagger, Modelling and Sculpture in the Making, London, 1933, The Little Apple, p.79), but when Daphne Mayo knew him as an Academy student his work would have been more conservative.
6. S.C. Hutchison, op. cit., p.163.
7. Ibid, p.165.
8. 'A Queensland sculptress - Daphne Mayo - an interesting chat', op. cit., p.7.
9. Ibid.

are the obvious inspiration for her horse head (Cat. No. 29) modelled after the Parthenon's Horse of Selene (Fig. 38) and possibly for the Classical fluttering draperies of her Grecian Woman (Cat. No. 34). Daphne Mayo's headless female figure (Cat. No. 31) may have been inspired by another Classical fragment, the well publicised statue of Aphrodite Anadyomene (Fig. 39) discovered in Libya in 1913 and of which she had a reproduction.

Daphne Mayo's prodigious success at the Royal Academy brought her passing praise in the London press[1] and, more significantly, established some fame back in Australia. Her annual honours were reported in the London cables in newspapers from Adelaide to Brisbane, where the reports were flavoured with patriotic pride, especially in the Queenslander magazine. After winning the Landseer Scholarship in 1921, she was awarded the second prize and bronze medal for a set of three figures from the life. In 1922 she won the first prize and silver medal for two models of a bust from the life, and the first prize and silver medal for a set of three models from the life.[2] In addition, she is reported in 1921 to have won a Royal Academy bursary of £10 and in 1922 a bursary of £35.[3] Only one of the prize-winning pieces of 1922 can now be identified, A Student's Head (Cat. No. 33A), a dynamic portrait bust of a fellow female student[4] arrested in a compelling sidewards gaze. The authority of the portrait, with its head and shoulders forming converging lines in accordance with Professor Lantéri's principle of 'lines of contrast'[5] (Fig. 10), shows a definite advance from Daphne Mayo's previous Brisbane portraits. Comparable heads with animated side glances, such as W. Reid Dick's Joan (Fig. 40), were being exhibited at the Royal Academy at the time.

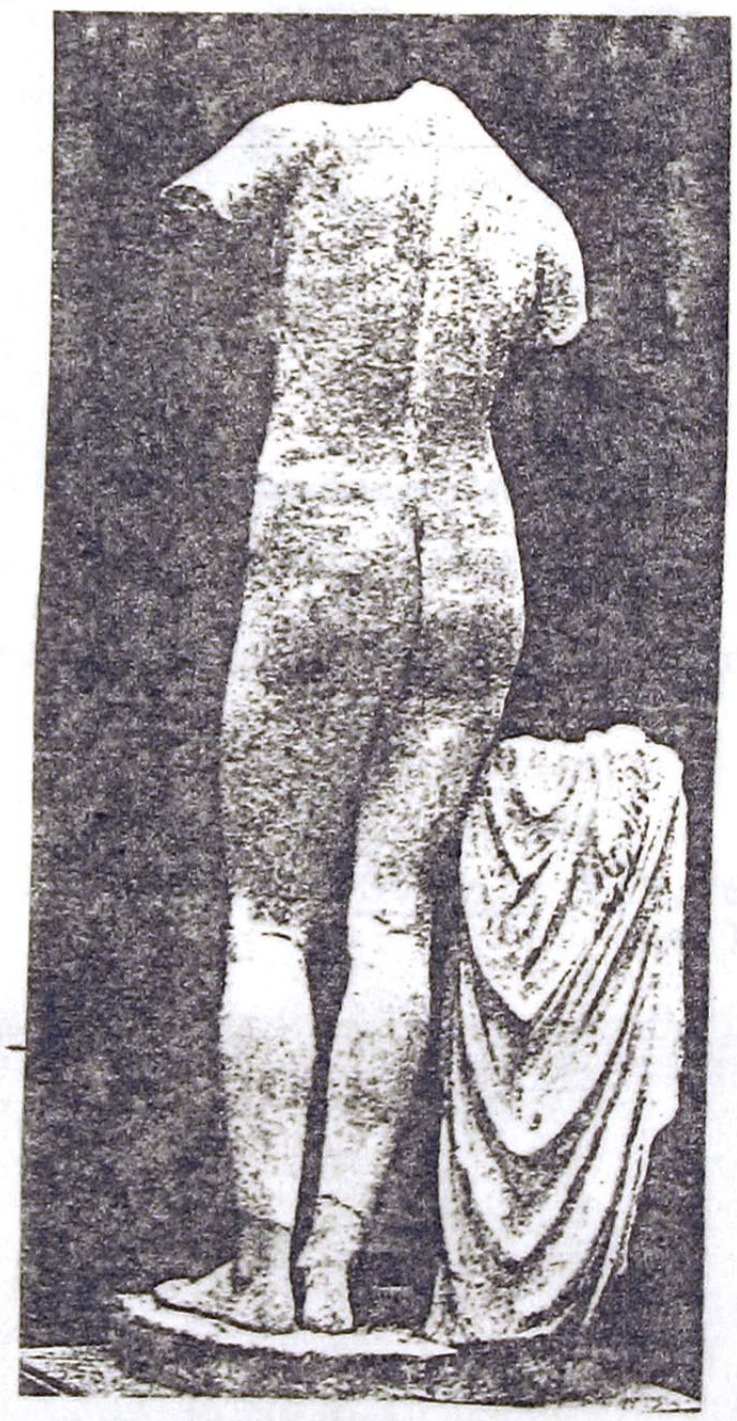
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1. 'Horses of clay', op. cit., p. 3.
2. Letter of 1 March 1979 from the Librarian of the Royal Academy, London.
3. 'The art of Daphne Mayo', Queensland Society Magazine, Vol.2 No.1, July 1923, p. 23; 'A sculptress from Queensland', Queenslander, 21 July 1923, p. 40.
4. This portrait and Fig. 36 indicate that Daphne Mayo had soon been joined in the Sculpture School by other female students.
5. Lantéri, op. cit., p. 57.



38. Head of the Horse of Selene, from the eastern pediment of the Parthenon
Elgin Marbles, British Museum

(Photograph: G.M.A. Richter, The Sculpture and Sculptors of the Greeks, Yale University Press, 1950)



39. Statue of Aphrodite Anadyomene, 'recently discovered in Libya'
National Museum, Rome

(Photograph: Studio, Vol.68 No.282, September 1916)



40. W. Reid Dick, R.B.S. Joan
bronze
exhibited at the Royal Academy in 1920

(Photograph: Studio, Vol.76 No.327,
June 1920)

Daphne Mayo's fame in Brisbane[1] had been enhanced by Harold Parker's public comment when on a visit to his native city in 1921 that her work 'showed decided promise'[2] and by the public display of four of her Academy works in the window of Beale and Co., a city store, in July 1923.[3] These works were then well received when shown in the Queensland Art Society's annual exhibition of 1924.[4] But the highlight of her success overseas was in December 1923, at the end of her last year at the Royal Academy, when she won the gold medal for sculpture which carried with it the biennial Edward Stott Travelling Scholarship to Rome. This, the highest distinction offered by the Academy, was valued at £200 and tenable for one year.[5] Daphne Mayo's main rival for this final honour was David Evans[6] who later became a fellow of the Royal Society of British Sculptors.

Again, contemporary and later reports claimed that Daphne Mayo had set another precedent at the Academy as the first female to receive the gold medal for sculpture,[7] but Academy records prove that Louisa Starr had won this medal in 1867[8] soon after women had been admitted as students. Such a fine

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1. Her fame as an expatriate Queensland artist had been precedented only by Harold Parker's recognition in London and by J.J. Hilder's popularity in Sydney earlier in the century.
2. 'Famous sculptor's opinion - Australia should produce its own statuary', Brisbane Sun, 26 June 1921; 'Famous sculptor - Mr Harold Parker - return to Brisbane', Daily Mail, 17 June 1921.
3. 'A sculptress from Queensland', Queenslander, 21 July 1923, p.40.
4. 'Queensland Art Society', Queensland Society Magazine, Vol. 3 No.5, November 1924, p.28.
5. Letter of 1 March 1979 from the Librarian of the Royal Academy. The Academy's travelling scholarship to Rome should not be confused with, as occurs in some references to Daphne Mayo's award, the French Academy's Prix de Rome, or with the Rome Scholarship (in sculpture) administered by the British School at Rome and won later by Sargeant Jagger and Barbara Hepworth. Daphne Mayo was never a scholarship holder of the British School at Rome (Letter of 12 June 1979 from the Librarian of the British School at Rome).
6. Interview with Lloyd Rees, 22 October 1978.
7. For example, 'Academy prize - Brisbane woman's success', Evening Sun (Melbourne), 12 December 1923, p.3; 'Lilian Daphne Mayo, sculptress', Art in Australia, 3rd series No.8, June 1924; and William Moore, The Story of Australian Art, op. cit., Vol.2, p.89.
8. Letter of 1 March 1979 from the Librarian of the Royal Academy.

point was soon forgotten even by Academy officialdom[1] and may have been unknown to Daphne Mayo at the time. Regardless of any part she may have played in this myth, the facts would have been only too easily confused by reporters. Another woman sculptor, Marjorie Meggitt, won the gold medal and Stott Scholarship in 1929,[2] soon after Daphne Mayo's award, which further indicates how quickly women were making inroads into the Sculpture School.

The Return of the Prodigal Son was the theme set by the Royal Academy in 1923 for entries for the gold medal. Daphne Mayo's winning entry (Cat. No. 41A) was praised in London's Evening Post which wrote:

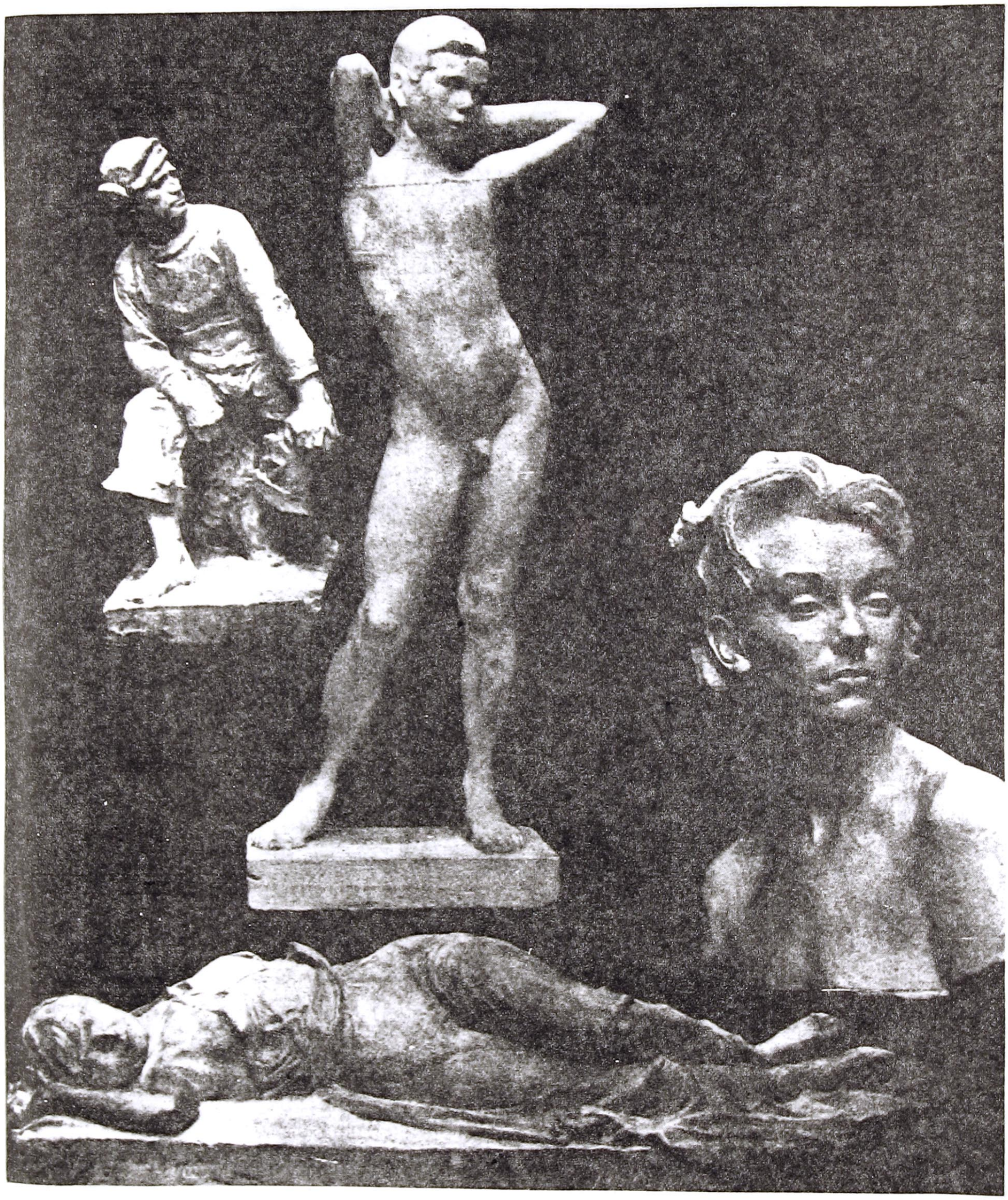
> The figures of the father and son are constructed with unusual knowledge and skill, and the spiritual significance of the subject is searched with deep penetration and expressed with much emotion.[3]

Her sensitive interpretation of a theme prone to Academic sentimentality compares in its dramatic impact with Richard Garbe's[4] intense figures (Fig. 42) exhibited in London at the time. Her figure group was based on her admiration of Michelangelo,[5] evident in the modelling of the aged muscles and in the gentle pathos of the father who bends in the seated pose of the Cumaean Sibyl from the Sistine Chapel Ceiling (Fig. 44) and wears obviously similar garments. Michelangelo had already provided inspiration for her Fisherman (Cat. No.32) of two years' earlier, with its seated pose deriving from the figure of Giuliano de Medici from the Medici Tomb (Fig. 43) and its dramatic expression of 'terribilità'. The figure of

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1. In his Presidential Discourse for 1911, Sir E.J. Poynter, R.A. drew attention to the 'sweeping successes of the girl students' that year, but added that 'no girl has ever won the "Gold" for Sculpture ...' (Alfred Yockney, op. cit., p. 29).
2. Marjorie Meggitt's award-winning design is reproduced in Architecture, Vol.19 No.4, April 1930, p. 373.
3. 'Royal Academy Schools. Work and reward', Evening Post (London), 12 December 1923.
4. Richard Garbe was one of the younger sculptors exhibiting in London when Daphne Mayo was there. His work was noted for its intensity of expression (Alfred Yockney, op. cit., p. 23).
5. Lloyd Rees confirmed Daphne Mayo's admiration of Michelangelo - in Italy later she was especially impressed by Michelangelo's Moses (Interview with Lloyd Rees, 29 October 1978).

(Cat. Nos. 30, 32-34)



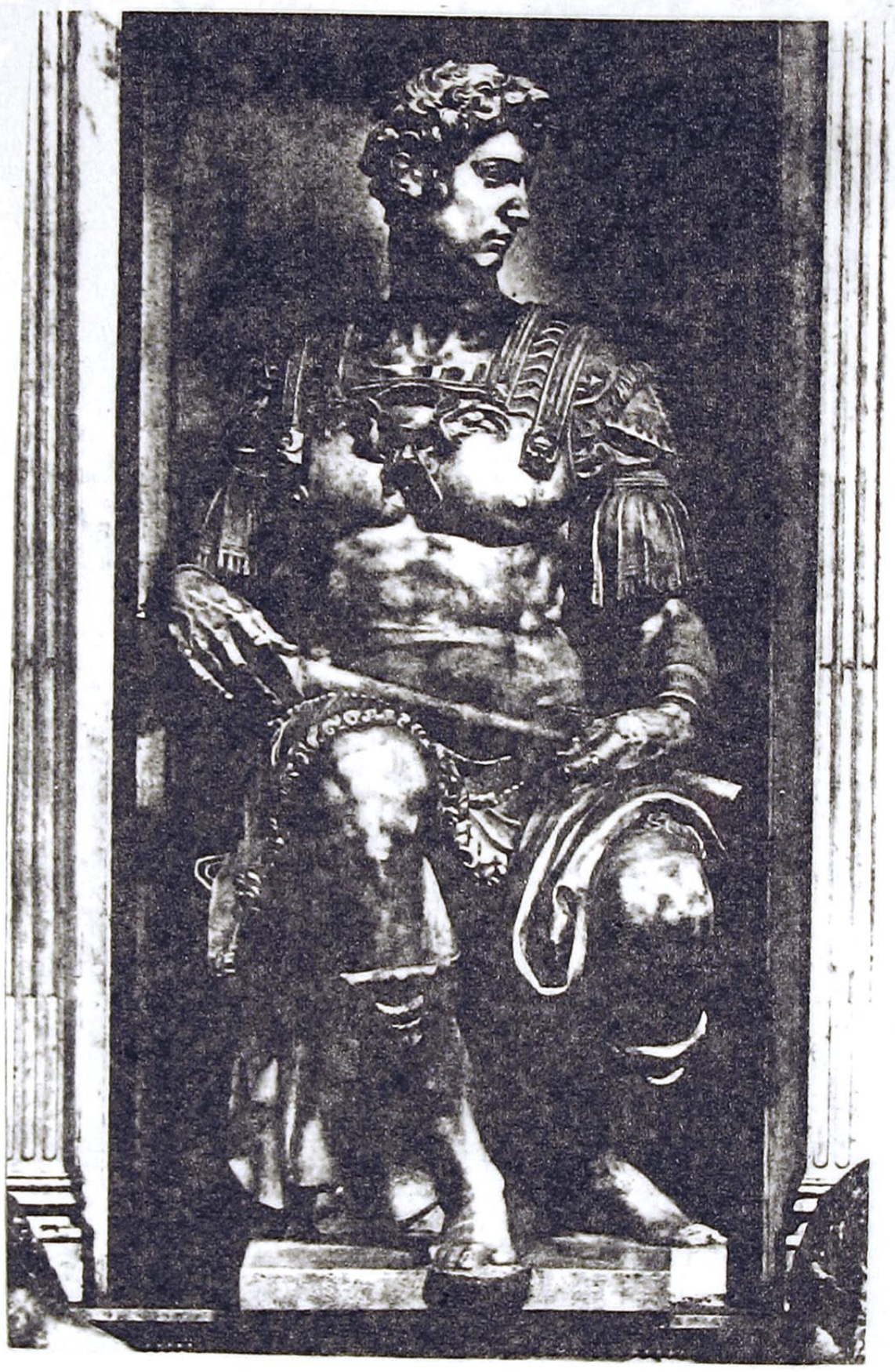
41. Some of Daphne Mayo's Royal Academy sculpture

(Photograph: Queenslander, 21 July 1923, p.24)



42. Richard Garbe The Man and the Masks

(Photograph: Studio, Vol.67 No.275,
February 1916)



43. Michelangelo Giuliano de Medici
detail of Medici Tomb, Medici Chapel, Florence

(Photograph: L. Goldscheider, Michelangelo, Paintings, Sculptures and Architecture, London, 1953, plate 149)



44. Michelangelo Cumaean Sibyl
detail of Sistine Chapel Ceiling, Rome

(Photograph: L. Goldscheider, Michelangelo, Paintings, Sculptures and Architecture, London, 1953, plate 106)

the prodigal son was modelled for by Lloyd Rees who had come to London in March 1923 following an engagement by correspondence with the sculptor.[1] (Fig. 45) Lloyd Rees was present at the Academy's prize-giving when Daphne Mayo received her award which was acknowledged by a congratulatory telegram from Queensland's Governor, Sir Matthew Nathan, who showed[2] sincere interest in her progress.[3] Cables from London reporting her victory in Australian newspapers were followed by the prominent reproduction of The Return of the Prodigal Son in art magazines.[4]

The Edward Stott Travelling Scholarship gave the winner freedom in scheduling a tour 'seeing and observing' Italy.[5] The Academy's only requirement was that Daphne Mayo should submit an approved programme of study by January 1924 and that she should send back her sketch books every six months as evidence of progress.[6] She was expected to study the Antique and Renaissance masterpieces around her in Italy.[7] This was the essential finishing ingredient of traditional Academic training - first-hand exposure to 'the noble examples of Italy's former supremacy in the sculptor's art'[8] which had prompted the foundation of the British School at Rome in 1901.

Daphne Mayo's Queensland scholarship was then extended to a fourth year[9] and in January 1924 she began her European tour, travelling for six weeks with Lloyd Rees in France where they 'went through the French Schools',[10] Italy and, in particular, Rome, and finally parting company at Naples.

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1. Interview with Lloyd Rees, 22 October 1978.
2. A copy of the Governor's telegram of December 1923 is in Daphne Mayo's papers.
3. The Governor had already made a special visit to the home of the Honorary Secretary of the Wattle Day League to see her Sketch (of a Boy) (Cat. No. 30) (Interview with Dorothy Campbell, 1 September 1978). The Governor was later portrayed by Daphne Mayo (Cat. No. 45).
4. Art in Australia, 3rd series No.8, June 1924; Architecture, Vol.14 No.5, May 1925, p.27.
5. 'Queensland sculptress - Miss Daphne Mayo returns', op. cit.
6. The Royal Academy's statement of December 1923 on the terms of the Stott Scholarship, Daphne Mayo, Papers.
7. Interview with Daphne Mayo, 5 January 1977.
8. Toft, op. cit., p.25.
9. 'A Queensland sculptress - Daphne Mayo - an interesting chat', op. cit., p.7.
10. Ibid.

Both artists used this travel for intense study, spending the mornings separately recording impressions in their sketch books, then meeting to sightsee in the afternoons.[1] The tour had made lasting impact upon the work of both artists, by the time that economic necessity forced Lloyd Rees' return to Australia in March 1924.[2]

From Naples Daphne Mayo then went on to Rome where she made the British School at Rome her first base[3] for her further travels in Italy. At the School she had access to an outstanding library on Classical Antiquity, studio facilities and the opportunity to meet visiting scholars of a range of disciplines who had come to Rome to study the remnants of its past position as the centre of the ancient world and as the home of the High Renaissance. The British School at Rome had the added advantage of being close to the Villa Borghese and next door to the Italian Institute of Fine Arts.

From Rome Daphne Mayo travelled 'to Venice and round through Milan to Florence'.[4] She stayed at pensioni where she met interesting women students from all over the world (Fig. 46) and delighted in the daily routine followed by these women:

> We get up about 5 and set out for sketching about 5.30. Work after breakfast till 12.30 dinner - siesta till 4 - tea then out and work till dinner 7.30. What a life![5]

Daphne Mayo later concluded that the number of women fellow travellers meant that they were 'more enterprising than the men'.[6] Such contact with talented women mainly from England and America seems to have fostered Daphne Mayo's decision to pursue her career independently of male support.

Each city she visited was meticulously recorded in a sketch book[7] containing measured drawings of the sculpture,

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1. Interview with Lloyd Rees, 22 October 1978.
2. Classical subjects and Italian landscape recur in Lloyd Rees' pictures following his return, notably in his Brisbane exhibition of July 1924. Daphne Mayo continued to stimulate his interest in Classical architecture with her frequent letters and postcards from Italy.
3. The British School at Rome, by now expanded following the completion of Edwin Lutyens' new building, offered accommodation to Royal Academy scholarship holders as well as to its own scholarship holders (Salon, Vol.2 No.7, February 1914, p.435).
4. 'Queensland sculptress - Miss Daphne Mayo returns', op.cit.
5. The sculptor's diary for 1924, entry for 28 June, Daphne Mayo, Papers.
6. 'Queensland sculptress - Miss Daphne Mayo returns', op.cit.
7. This series of Italian sketch books now survives in Daphne Mayo's papers.



45. Daphne Mayo and Lloyd Rees in England



46. Daphne Mayo, at the far right, with fellow boarders at a pensione in Italy

(Photographs: Daphne Mayo, Papers)

and architecture[1] and freer drawings of the paintings, people and animals which she saw there, often with her descriptions added in Italian. The main subjects of her Italian observations were Classical Antiquity and, especially, its Quattrocento revival, recorded by copious drawings of the collections of the Archaeological Museum in Florence and the Capitoline Museum in Rome,[2] and of works by Donatello, Mino da Fiesole, Verrochio, Rossellino and other fifteenth-century exponents of Florentine naturalism. She also drew from the sculpture of Michelangelo. The Baroque was still regarded in Academic circles as bad taste,[3] although the occasional Gothic example appears in her sketch books. Her drawings were supplemented by volumes of postcards and photographs which she collected from all over Italy of Classical and Renaissance art and architecture.[4]

Florence, especially, impressed Daphne Mayo[5] and she prolonged her visit there from mid 1924 to April 1925. Florence demonstrated to her how sculpture could be an integral part of a city, thus providing a practical stimulus that her dull Academic training had failed to offer her.[6] It was in Florence that her goal to link her sculpture with architecture crystallised.[7] Her conviction that the future of sculpture lay in its public patronage and usage was further encouraged by the Royal Academy's Professor of Sculpture when offering her advice by correspondence[8] and possibly also by the current popularity of Antonio Maraini's[9] decorative reliefs

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1. She described her main activity as 'observing and measuring great works of art' ('A Queensland sculptress - Daphne Mayo - an interesting chat', op. cit., p.7).
2. Interview with Lloyd Rees, 29 October 1978.
3. Ibid.
4. These also now survive in Daphne Mayo's papers.
5. 'Queensland sculptress - Miss Daphne Mayo returns', op. cit.
6. English sculpture of the Victorian era had been divorced from architecture, as is demonstrated by the obstruction of Alfred Stevens' Wellington Monument by its architectural setting in St. Paul's Cathedral, London.
7. Interview with Lloyd Rees, 22 October 1978.
8. 'The future of our art lies in decoration, and I feel more and more that the making of museum pieces and portraits is but of secondary importance'. (Letter of 22 March 1925 from Henry Poole, R.A., Daphne Mayo, Papers).
9. Antonio Maraini worked in Florence after the First World War. He revived the use of traditional Renaissance materials, such as 'terra cotta robbiana' (after della Robbia) in his reliefs (Studio, Vol.89 No.382, January 1925, pp.53-4).

(Fig. 47). She reported to her family that her time was being spent 'trying to design beauteous fountains, war memorials and what-nots'[1] in her enthusiasm to make sculpture and architecture go 'hand in hand to form one harmonious whole' for the public good.[2] She wrote to Lloyd Rees of her conviction that the noblest use for sculpture was to link it with architecture.[3] It is obvious that she, like the fellow Florentine sculptor, Antonio Maraini, was 'immune from Futurism'[4] which was transforming Italian sculpture following the publication of Marinetti's first Futurist manifesto in 1909.

Daphne Mayo's desire to extend her blissful - and blinkered - stay in Florence and to possibly make her career in Italy[5] led her in 1924 to enter the Rome Scholarship (in sculpture) of the British School at Rome,[6] much to the exasperation of her family who hoped that she would soon return to Brisbane and settle to married life with Lloyd Rees.[7]

The tragic death of her only brother as the result of war injuries then placed upon her the obligation to return to her grieving parents in Brisbane, and in January 1925 she withdrew from the Rome Scholarship.[8] She left Florence about May 1925. By then she had been a student for over a decade, and had completed probably the longest and most disciplined training yet endured by an Australian sculptor. She had spent so many years studying artistic anatomy, life drawing and modelling, and Antique and Renaissance precedents that an extension of this experience as a Rome Scholar may well have

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1. Letter of 18 November 1924 from the sculptor to her family, Daphne Mayo, Papers.
2. 'A Queensland sculptor - Daphne Mayo - an interesting chat', op. cit., p.7.
3. Interview with Lloyd Rees, 29 October 1978.
4. 'Florence', Studio, Vol.89 No.382, January 1925, p.53.
5. Bessie Palmer, op. cit., p.18 which states that 'she determined to take up her life's work there'. A career in Italy was not unheard of for an Australian woman sculptor at the time - Dora Ohlfsen (1867-1948) worked most of her life in Italy.
6. The scholarship, open to any British subject under the age of thirty, was a prize of £200 for three years.
7. She broke her engagement to Lloyd Rees by correspondence at this time (Interview with Lloyd Rees, 22 October 1978).
8. Letter of 27 January 1925 to the sculptor from the Secretary of the British School at Rome, Daphne Mayo, Papers. This withdrawal from Europe was an important turning-point in Daphne Mayo's career - her return to Brisbane meant that she could no longer enjoy the stimulation of direct contact with European sculpture.

stifled whatever creativity had survived. Academic technical discipline was the basis of her succeeding sculptural career.

By now she had definite views about contemporary avant-garde sculpture, which she obviously shunned while a student in Europe.[1] She scorned 'expressionism' and those who sought 'to convey all sorts of abstract ideas which can hardly be expressed through the medium of marble'.[2] She added:

> As for the cubists, numbers, I frankly believe, are searching for something, while others, of course, are partly accentuated (sic.) by a desire for notoriety.3

Having been to Paris soon after arriving in London and later twice in 1923,[4] she had the opportunity to see a range of revolutionary styles of sculpture[5] in addition to the work of Jacob Epstein,[6] Henri Gaudier-Brzeska and the Italian Futurists which she might have seen in England and Italy. She would certainly have studied the portraits of Rodin[7] and of his pupil, Bourdelle,[8] while in France, and she may have been aware of the emerging Art Deco, 'le style moderne', in Europe, though the style was yet to fully blossom in the Paris International Exposition des Arts Décoratifs et Industriels Modernes opened in mid 1925 just after her departure for Brisbane.

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1. She wrote when later planning another overseas visit: 'When I was there before I was too uninformed to get full advantage from the trip ...' (Draft of letter of 15 September from the sculptor to Walter Taylor, Daphne Mayo, Papers).
2. 'A Queensland sculptress - Daphne Mayo - an interesting chat', op. cit., p. 7.
3. 'A Queensland sculptress - Miss Daphne Mayo returns', op. cit.
4. Interview with Lloyd Rees, 29 October 1978.
5. The Cubist sculptors (Picasso, Brancusi, Archipenko, Lipchitz) had exhibited in Paris from 1909 until the war, after which Brancusi moved to simple symbolic forms like Bird in Space of 1919 and Picasso to assemblages; with the dispersal of Russian artists after 1922 the Constructivist-Suprematist style was spreading westwards, with Antoine Pevsner and Naum Gabo staging a Suprematist exhibition in Paris in 1924; Jean Arp's Dada sculpture known from 1916 until the war was already passé.
6. Daphne Mayo's angry reaction to 'expressionism' was most likely provoked by Epstein's well (or, notoriously) publicised distortions. The Christ (Fig. 48) had been condemned as the pagan creation of a disrespectful Jew when first shown in public in 1919.
7. Daphne Mayo returned to Brisbane expressing her admiration of Rodin's portrait busts('A Queensland sculptress - Daphne Mayo - an interesting chat', op. cit. p. 7).
8. Bourdelle enjoyed great popularity in the 1920's(Neville Lytton, 'A great French sculptor: Émile Bourdelle', Studio, Vol.78 No.323, February 1920, pp. 173-76).



47. Antonio Maraini Design for relief decoration in the Banca D' Italia, Rome

(Photograph: Studio, Vol.89 No.382, January 1925)



48. Jacob Epstein The Christ 1919

(Photograph: Studio, Vol.79 No.328, July 1920)

CHAPTER 4: PATRONAGE IN BRISBANE 1925-38

Daphne Mayo's commitment to her sculptural career was further demonstrated by her first action upon return to Australia - her stop-over in Melbourne to consult the sculptor, Charles Web Gilbert (1867-1925), on how best to pursue her career in Australia. Lloyd Rees, heart-broken by her recent rejection of marriage, had gone to Melbourne to meet her ship, but she insisted that she could not fulfil the role of wife as well as pursue her career.[1]

Her arrival in Brisbane in June 1925 was preceded by critical acclaim for The Return of the Prodigal Son (Cat. No. 41A) exhibited at the Royal Academy's Annual Summer exhibition of the previous month.[2] She was welcomed back to Queensland as the State's triumphant art protégé, with official receptions by the Queensland Wattle Day League and the Mayoress of Brisbane[3] and by the Queensland Art Society.[4] Daphne Mayo matched the incredulous and saccharine image of the 'fair, petite and self-possessed, Queensland's girl sculptress'[5] which was immediately created by the local social columns. She was reported to be 'delighted to be home with her people again'[6] and intending to remain in Brisbane 'for some time'.[7] This was a brave intention in view of the State's neglect of its previous sculptors. This chapter examines Daphne Mayo's unprecedented and amazing public patronage in Queensland.

Brisbane upon her return was as neglectful of its artists as it had been in her earlier student days. To date, the record for sales made at the Queensland Art Society's annual exhibitions was a mere £100 reached in 1925,

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1. Interview with Lloyd Rees, 29 October 1978.
2. 'In Queensland women who lead - Daphne Mayo returns', Woman's World, 1 August 1925, p. 471.
3. 'A Wattle tea', Unidentified Queensland newspaper, June 1925, Daphne Mayo, Papers.
4. Architecture and Building Journal of Queensland, Vol.4 No.44, February 1926, p. 57.
5. 'In Queensland women who lead', op. cit., p. 471.
6. 'Queensland sculptress - Miss Daphne Mayo returns', Telegraph, 25 June 1925.
7. 'A Queensland sculptress - Daphne Mayo - an interesting chat', op. cit., p. 7.

compared with the £3,800 reached at Hans Heysen's Sydney exhibition in 1926.[1] Queensland was far behind the Southern States which were providing opportunities after the First World War for their expatriate painters to return to a comfortable living. A local painter lamented in 1927 that 'the professional artist in Brisbane has a strenuous time'.[2] Younger painters like Lloyd Rees and Rubery Bennett had left for Sydney, and the chances of making a living in Brisbane as a sculptor were especially grim. When Harold Parker visited his home city in 1921 - at the height of his London fame, having just completed his entrance groups for Australia House - he made it clear that he expected 'to go back to London in a year or two'. Besides the lack of sculptural work, he complained that he could not get bronze casting done anywhere in Queensland then.[3] So, by her intention to work in Brisbane, Daphne Mayo was challenging the lack of art patronage and the neglect of local sculptors in particular, the tradition that important sculptural commissions should go to outsiders[4] and the isolation from the experienced tradespeople needed by a sculptor.

It had not been easy for a sculptor to make a living anywhere in Australia of late: Australia's pre-eminent sculptor, Sir Bertram Mackennal, R.A., still based his career in London while accepting commissions from Australia; Web Gilbert upon his return to Melbourne could attract mainly only commissions for war memorials;[5] George Lambert would depend more on painting than sculpture for his income. The sculptors who in the 1920's won the major commissions in Sydney and Melbourne, Rayner Hoff and Paul Montford, were English emigrés - Hoff came primarily to teach,[6] and

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1. William Moore, 'Art and artists', Brisbane Courier, 23 October 1926.
2. E. Colclough, 'Art in Queensland', Muses Magazine, No.1, November 1927, p. 12.
3. Parker also drew attention to 'the absence of sculpture from our streets ('Famous sculptor. Mr Harold Parker. Return to Brisbane', Daily Mail, 17 June 1921).
4. Even as late as 1926 Brisbane's War Memorial Committee sought an extravagant design proposal from Mackennal. This was despite earlier agitation by local architects that the commission should go to Parker ('Queensland notes', Architecture, Vol.10 No.2, August 1921, p. 40). Moreover, Mackennal's statue of T.J. Ryan was unveiled the very year of Daphne Mayo's return to Brisbane.
5. Sturgeon, op. cit., p. 82.

6. Cf. p. 97.

Montford was forced to teach at first too.[1] In short, a contemporary commentator noted: 'most of our resident sculptors, who have not independent means, have had to practise their art as a sort of side-line'.[2]

Daphne Mayo's public sponsorship by the people of Queensland was a crucial factor in her immediate acceptance after her return, an advantage that Parker and Bowles had not enjoyed. It was the obvious intention of her sponsors to see that she should now find work in her home State,[3] to justify their support and to satisfy their patriotic pride in their environs. Among the members of the Wattle Day League and the Art Society were notables who could influence her future patronage.[4] She had the advantage over her predecessors, too, of her popular image as the courageous little 'girl sculptress' who deserved public support.[5]

Local press acclaim further guaranteed Daphne Mayo's acceptance. She was fortunate to return to Brisbane when William Moore was the most influential local art critic.[6] His regular art columns repeatedly chastised Queenslanders for their failure to patronise their artists[7] and, unlike J.S. MacDonald's Southern counterparts, gave due praise to women artists. In 1926 Moore noted with satisfaction that Daphne Mayo had so far been kept 'constantly employed'.[8] He had taken the trouble to meet her when visiting London in 1921 and declared afterwards his belief that Queenslanders' 'confidence in the talents of Miss Mayo was justified'.[9]

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1. Sturgeon, op. cit., p. 86.
2. B. Couldrey-Woods, 'Sculpture in Australia', New Nation Magazine, 1 June 1932, p. 52.
3. 'Civic welcome. Wattle League winner', Architecture and Building Journal of Queensland, Vol.6 No.63, 10 September 1927, p. 69.
4. The architect, G.G. Prentice, and the Governor, Sir Matthew Nathan, were, for example, among their members. Many later joined the Queensland Art Fund.
5. Cf. p. 4.
6. William Moore became the art critic for the Sydney Daily Telegraph in 1921-26 and in 1926-33 contributed from Sydney a regular column of art notes to the Brisbane Courier. In 1926 he joined Art in Australia Ltd. and in 1934 published the first textbook on Australian art.
7. For example, Moore, 'Art and artists', Brisbane Courier, 23 October 1926.
8. Ibid.
9. Moore, 'Friends of art', Daily Mail, 20 August 1921, p.9.

More crucial support came from Sir Bertram Mackennal, R.A., when he visited Brisbane in 1927. At a civic reception in his honour he advised the city fathers to 'build well' to beautify their city[1] and urged their patronage of Daphne Mayo (who was present):

> You should give her a chance, I have seen her work at Home, and she only wants a chance to prove herself ... Her every effort would be a delight for you to have forever.[2]

Another highly respected artist gave support. When Sir John Longstaff visited Brisbane in 1931 he declared:

> In Miss Daphne Mayo Queensland had a sculptress of genius ... and it was up to the State to give her all the encouragement it could.[3]

Daphne Mayo still had no serious rivals in Brisbane for sculptural commissions. Harold Parker did not return to Australia until 1930, then he settled in Melbourne first before returning to Brisbane in 1934. By then he was too old to attract big commissions[4] and had exhausted his sculptural genius.[5] In his later life he turned more to (sentimental) paintings which he exhibited with the Royal Queensland Art Society into the 1940's. W. Leslie Bowles was from 1925-31 actively engaged by the Australian War Museum in Melbourne, directing the preparation of its battle dioramas. He then based his career in Melbourne and did only occasional commissions for Brisbane.[6] Queensland's younger sculptors, Maria Corrie (later Kuhn) and Leonard Shillam, were not active until the next decade.[7] A local artist summed up Daphne Mayo's unchallenged position as a sculptor in Brisbane between the wars: 'Miss Mayo is a lonely little soul in her art - no competition, no

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1. '"Build well" - city architecture - Sir B. Mackennal's advice', Daily Mail, 24 January 1927.
2. '"Attractive". Brisbane's public buildings. Eminent sculptor's views', Unidentified Queensland newspaper, 25 January 1927, Daphne Mayo, Papers.
3. 'Queensland artists', Queenslander, 8 October 1931, p.44 (Longstaff was then President of the Australian Art Society).
4. Daphne Mayo recalls Parker as a shy and retiring man who did not seek commissions and lived like a recluse (Interview of 6 September 1978).
5. Interview with Lloyd Rees, 22 October 1978.
6. Viz. Bronze medallions for the Commonwealth Bank in Queen Street (1931) and the 9th Battalion Memorial for the crypt of Brisbane's War Memorial (1937).
7. Maria Kuhn began exhibiting sculpture in 1942. Leonard Shillam's first exhibition in Brisbane was in 1949.

emulation for her, in Queensland'.[1]

Her main ambition upon her return was to apply her Florentine goal, following the Italian Renaissance ideal, of linking her sculpture with architecture to beautify her home city. The time was right for her noble ambition to be realised. Brisbane was on the verge of 'throwing away the old clothes of the big country town and taking on the garments which give its external tone and civic emphasis'.[2] The amalgamation in 1924 of nineteen local governing bodies to form the Greater City of Brisbane, covering an area of nearly 400 square miles, had brought unprecedented power and income to Brisbane. Major public buildings were in progress: the new City Hall was advancing to the stage when sculptural adornment would be called for; the construction of Brisbane's War Memorial, to be flanked by new State and Federal Government offices, was at last becoming a reality after delays over a site; and the second crossing over the Brisbane River, the William Jolly Bridge, was planned. The first Lord Mayor, Alderman W.A. Jolly, was keen to transform Brisbane into a State Capital, more befitting its new civic status. When welcoming Mackennal to Brisbane he urged that 'the highest taste for beauty in architecture should be encouraged', to uplift public taste and pride in the city.[3] It was logical that Alderman Jolly should have soon become Daphne Mayo's most important public patron, since her ambition to beautify Brisbane so well matched his own grandiose visions. At Mackennal's fateful civic reception in early 1927, the Lord Mayor announced her commission 'to ornament the new City Hall' and publicly acknowledged 'the duty of the civic authorities to recognise one who had done such outstanding work'.[4] Daphne Mayo recalls the Mayor's eagerness to employ her on Brisbane's grandest building, and then his constant visits to see her progress with the work.[5] When the Brisbane City Hall Tympanum (Cat.

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1. Gwendolyn Grant, 'A Queensland sculptor - Miss Daphne Mayo and her work', Daily Mail, 26 March 1927, p. 17.
2. 'Frank judgments. Sir Bertram Mackennal', Architecture and Building Journal of Queensland, Vol.5 No.56, February 1927, p. 60.
3. 'Anzac Square', Daily Mail, 25 January 1927.
4. 'Miss Mayo eulogised' (report of Mackennal's civic reception), Unidentified Queensland newspaper, 25 January 1927, Daphne Mayo, Papers.
5. Interviews with Daphne Mayo, 6 September 1978 and 10 January 1977.

No. 72) was finally unveiled, he spoke of the City Council's policy of having used local artists, tradespeople and materials on the building, and declared his pride that the tympanum had been 'carried out by a Queenslander'.[1] (Fig. 49) He repeated this sentiment at the unveiling of Daphne Mayo's Women's War Memorial (Cat. No. 76).[2]

Daphne Mayo's other important public patron upon her return to Brisbane was the Roman Catholic Archbishop of Queensland, the Most Rev. James Duhig, already gaining his reputation as 'James the Builder'[3] and planning a huge Cathedral to dominate Brisbane. In his building projects the Archbishop favoured using local materials and labour. He established the Catholic Church's 'policy to encourage

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1. 'The Town Hall - Tympanium (sic.) unveiled', Queenslander, 25 December 1930, p. 42.
2. 'Women's Memorial - art and sacrifice - unveiling ceremony', Daily Mail, 26 March 1932. Daphne Mayo later did a portrait of Alderman Jolly (Cat. No. 77).
3. During his office from 1917-65 no less than 150 Roman Catholic churches were built around Brisbane.



49. Alderman W.A. Jolly at the unveiling of the Brisbane City City Hall Tympanum (Cat.No.72)

(Photograph: Daily Mail, 18 December 1930)

Left: The Lord Mayor (Alderman W. A. Jolly) unveiling the group of statuary at the City Hall yesterday. The function marked the completion of the whole of the work on the building.

native talent' in artistic matters and called upon others to:

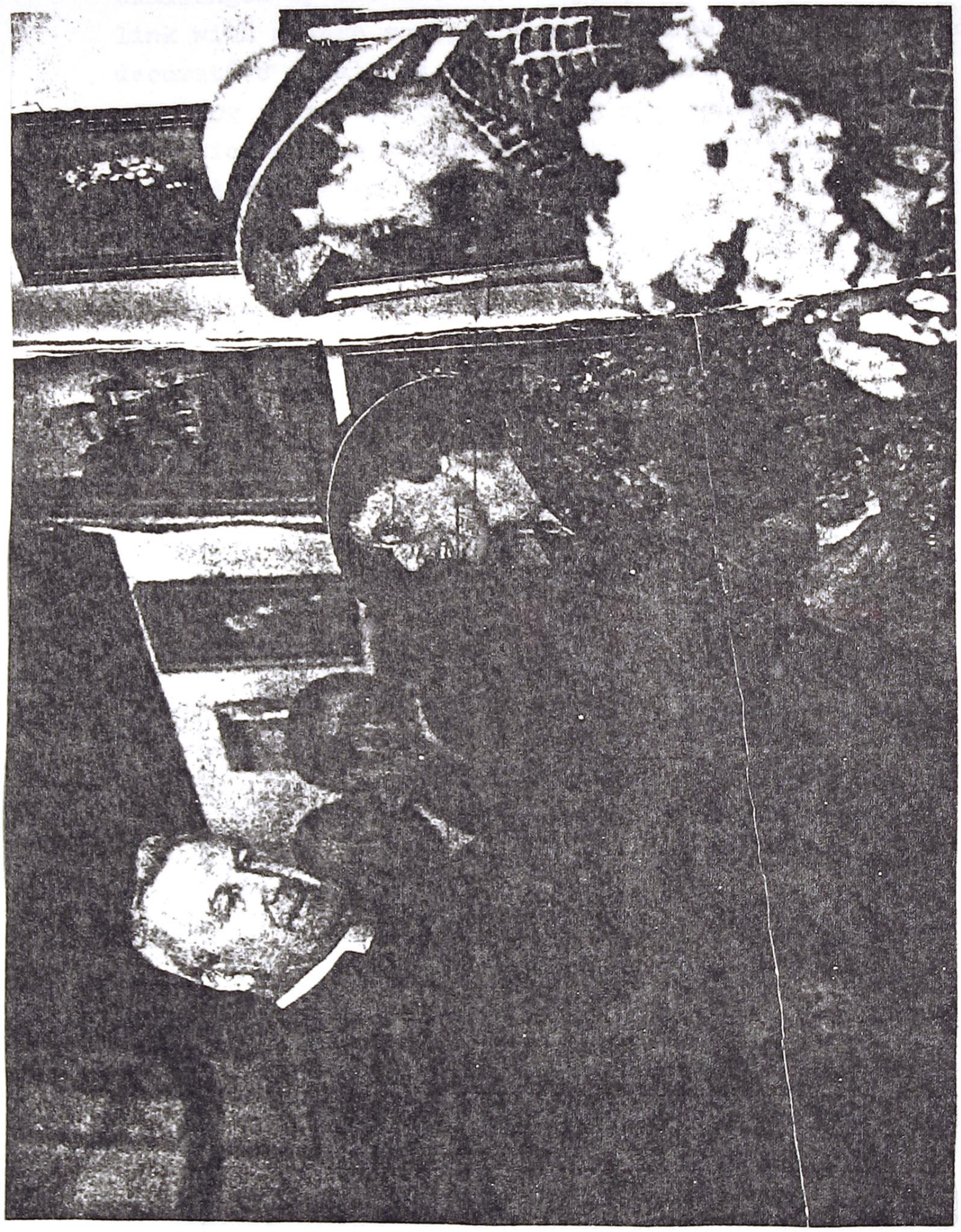
> follow the lead given by the Church and the City Council and encourage the growth here of a school of native artists.1

He, too, hoped to uplift public taste by patronising local artists rather than importing mass-produced objects from Rome for his churches. The Archbishop was, himself, a discriminating art collector[2] and Daphne Mayo admirably suited his image of a deserving local artist. He had remembered unveiling her Last Supper panel at Ipswich (Cat. No. 26) in 1919[3] and proudly commissioned her for the sculptural decoration of the Church of the Holy Spirit, New Farm.[4] Undoubtedly, he would also have employed her for his new Cathedral for Brisbane had it proceeded beyond a grandiose domed plan.[5]

Daphne Mayo's long Academic training had well equipped her to realise in sculpture the patriotic and ennobling ideals[6] of Brisbane's public patrons of the time. Up to the 1930's Australian sculptors had been employed to monumentalise civic and national myth-making and, more recently, to commemorate our part in the Great War. Australian sculpture was slow to respond to the modern movements which were transforming European sculpture[7]-

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1. 'New Farm's beautiful church - tribute to people's generosity - the Archbishop's appreciation', Catholic Leader, 5 June 1930, p. 17.
2. He regularly hosted the visiting art dealer, Adolph Albers and frequented local exhibitions (Fig. 50). In 1945 he purchased Vincent Brown's The Madonna del Largo, a daring modernist painting for its time in Brisbane. He became a leading member of the Queensland Art Fund. Daphne Mayo later did a portrait of him (Cat. No. 131).
3. Cf. p. 41.
4. 'New Farm's beautiful church', op. cit., p. 17.
5. Ibid.
6. For example, the public appeal for funds for the Brisbane Women's War Memorial claimed that 'It will provide tradition for Australia' ('Women's War Memorial', Telegraph, 28 November 1930); when the Brisbane City Hall Tympanum was unveiled the Lord Mayor praised its 'noble conception' ('The Town Hall - Tympanium unveiled', op. cit., p. 42).
7. Australia's first important exhibition of modern sculpture was not held until 1939, whereas modern painting had been pioneered over a decade earlier - Cf. p. 186.



50. Archbishop Most Rev. James Duhig at an art exhibition in Brisbane in the 1930's. Daphne Mayo is in the centre and Vida Lahey is at the right.

(Photograph: Daphne Mayo, Papers)

in fact, in Australia 'modernist ideas in sculpture continued to exist in a state of almost suspended animation'.[1] The prevailing Academic tradition was only partly challenged by the Art Deco style, which provided some link with modern sculpture by introducing stylised and decorative treatment into the Academic conception of creating patriotic and edifying monuments in the best tradition of the Ancients. Luckily for Daphne Mayo, she reached the height of her powers when competent Academic sculpture was needed for Brisbane's new Classical revival buildings, in the decade of the final manifestation in Australia of sculpture as an integrated component of architecture. Her architectural work for Brisbane became the more restrained counterpart of Rayner Hoff's[2] Art Deco adornments for Sydney following his arrival there in 1923.

Since adornment of buildings required years of planning, Daphne Mayo's earliest sculptural activity upon her return to Brisbane was a series of portraits (Cat. Nos. 44-47, 51-52, 55, 60-63, 65), some of which were exhibited with the (from 1927) Royal Queensland Art Society alongside the familiar modelling of L.J. Harvey and the cruder decorative sculptural exhibits of Agnes Barker, Flora Hosking and Mrs C.D. Harvey. When the first of her mature portrait busts (Cat. Nos. 44 and 47) were exhibited in May 1926 they were reported to be 'as much above the usual work of this kind shown in Queensland as a finished portrait is above a mere blocking out'.[3] Such reports of Daphne Mayo's work as being 'supreme in the sculpture section ...'[4] were repeated

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1. Sturgeon, op. cit., p. 96.
2. Rayner Hoff (1894-1938), an Englishman, first studied at the Nottingham Art School in 1910-15, then at the Royal College of Art in 1919-21. After serving in the Great War, he won the Rome Scholarship in 1922. He came to Sydney in 1923 as Director of Sculpture at the East Sydney Technical College where he trained an enthusiastic group of students including Lyndon Dadswell and Eileen McGrath. He brought the Art Deco style to Australia, his major monument being the Anzac Memorial, Sydney (1932-33).
3. 'Cabinet Exhibition - Queensland Art Society - Miss Daphne Mayo's work', Unidentified Queensland newspaper, May 1926, Daphne Mayo, Papers.
4. 'Women artists' high standards - big share in Art Society's exhibition - busy workers in many mediums', Telegraph, 26 September 1932.

whenever she participated in local exhibitions, but exhibiting her sculpture became in the 1930's - and later throughout most of her career - quite secondary to direct commissions as her means of earning a living as a sculptor.

The need to turn to portraiture before she could fulfil her often stated preference for 'modelling large figures in stone'[1] points to a conflict in Daphne Mayo's succeeding career over whether to be a sculptor of monuments or of people, a carver of stone or a modeller of clay.[2] Her ambition to make large civic monuments was complicated by her desire also to record the inner personalities of people. Postcards and catalogues which she had recently collected in Paris during visits to the Rodin and Luxembourg Museums show that she had made a special study of the vital portraits of Rodin and Bourdelle (Figs. 51 and 52), of the compassionate portraits of Jean Dampf, and of C. Meunier's reliefs of peasant labourers. She returned to Brisbane declaring Rodin's portraits to be 'perfect in their way'.[3] Rodin's overwhelming impact on portraiture had been intensified by his well publicised sculptural theories[4] and by the zealous admiration of pupils.[5] It was, no doubt, the 'inner life' and animated fluid form of Rodin's portraits which impressed Daphne Mayo. Like Rodin, she strove to portray the inner personalities of her sitters and to achieve animation through a rippling inter-play of minutely faceted surfaces, which she intended to be viewed under changing light.[6] The wrinkled old face of

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1. 'Work of Queensland sculptress', Herald (Melbourne), 29 May 1936, p. 13.
2. This conflict, especially evident to Lloyd Rees, was as much of techniques as of function, since Daphne Mayo's architectural sculpture was usually carved in stone and her portraits modelled in clay (then cast in bronze).
3. 'A Queensland sculptress - Daphne Mayo - an interesting chat', op. cit.
4. Among Daphne Mayo's several books on Rodin were: Frederick Lawton, Francoise-Auguste Rodin, E. Grant Richards, London, 1907; and Anthony M. Ludovici, Personal Reminiscences of Auguste Rodin, John Murray, London, 1926.
5. For example, Judith Cladel, 'The great Rodin', Lone Hand, 2 November 1908, pp. 9-14.
6. Interview with Daphne Mayo, 14 August 1979.



51. Auguste Rodin <u>The Man with the Broken Nose</u> 1864
bronze
Rodin Museum, Paris

(Photograph: Jean Selz, <u>Modern Sculpture: Origins and Evolution</u>, New York, 1963)



52. Antoine Bourdelle Anatole France 1919
bronze
Luxembourg Museum, Paris

(Photograph: Stanley Casson, Some Modern Sculptors, London, 1928)

Mrs (Granny) Everett (Cat. No. 62) provided a perfect vehicle for showing how changing light could dissolve form.

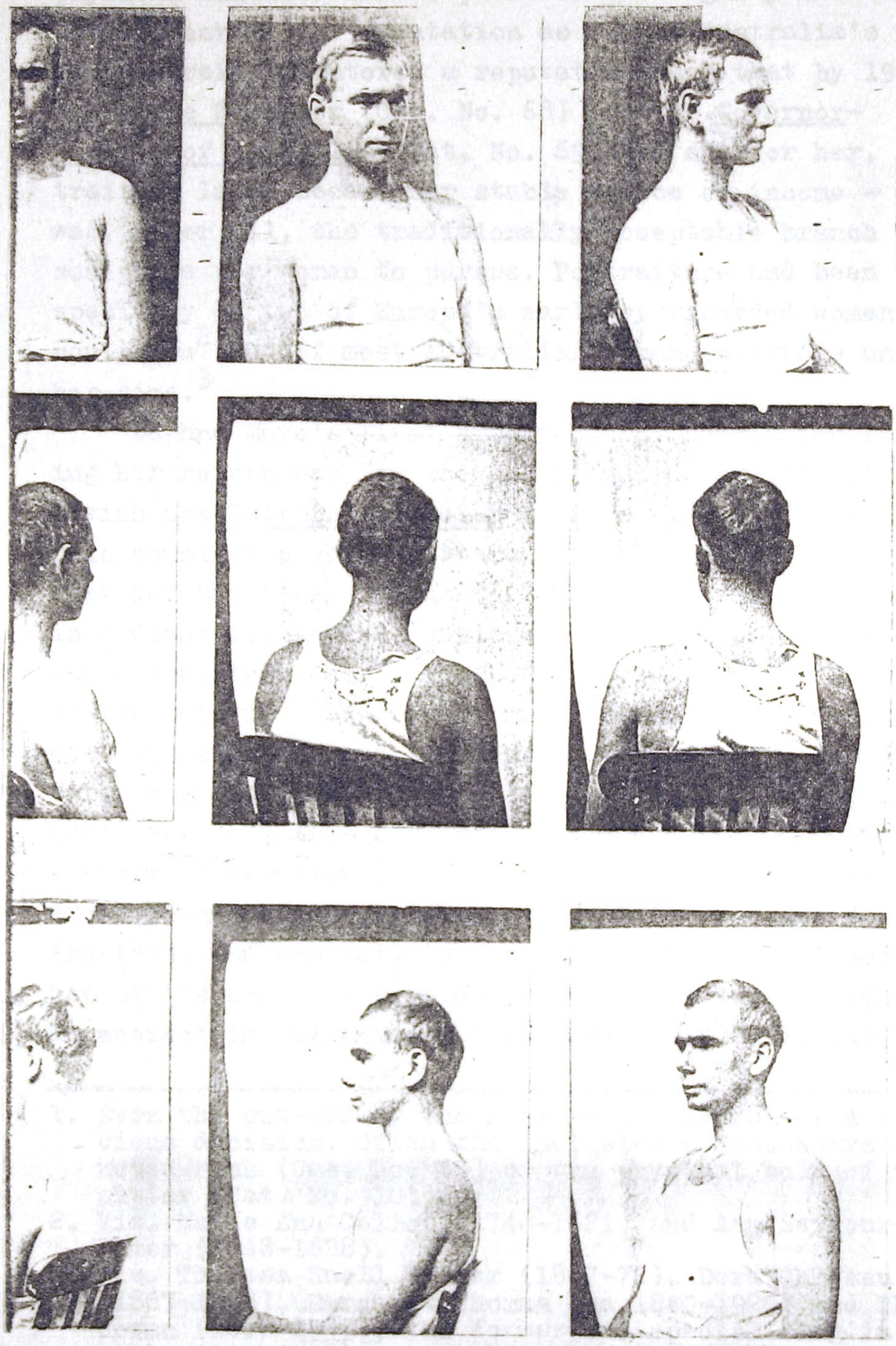
Daphne Mayo's first public commission following her return to Brisbane was for a portrait bust of the State Governor, Sir Matthew Nathan (Cat. No. 45), which established her Australian reputation for dignified and life-like portraiture of notables. The carefully articulated surfaces, which became freer in the manner of Rodin and Bourdelle in her later portraits, show her emulation of fifteenth-century Florentine portraits, and those of Rossellino in particular, which she had recently studied in Italy in accordance with Academic advice.[1] The rapport between the sculptor and her sitter is obvious in the portrait of Sir Matthew Nathan, just as it was an essential ingredient of her best portraits to follow.[2] The Governor had taken a personal interest in her student successes[3] and wrote later of his enjoyment in sitting to her.[4] The best of Daphne Mayo's portraits burst with a vitality made possible only by hours of observation of the sitter's personality[5] - recording the physical likeness with the aid of a camera (Fig. 53) - then fixing upon a fleeting but characteristic expression. The portrait of her friend Freddie Whitehouse (Cat. No. 44), described when exhibited in 1926 as being

> so vital that it almost seems as if the artist, after fashioning the clay, had breathed into the nostrils the breath of life ... ,6

has the obvious advantage of intimate observation which was not possible with the posthumous portrait of Godfrey Rivers (Cat. No. 61). Her ability to achieve a close

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1. Toft, op. cit., p. 24.
2. Interview with Daphne Mayo, 28 August 1978.
3. Cf. p. 82.
4. Letter of 20 September 1925 from Sir Matthew Nathan to the sculptor, Daphne Mayo, Papers.
5. Intensive preliminary observation had been advised by her Academic textbooks (Toft, op. cit., p. 46 and Lantéri, op. cit., pp. 55-56).
6. 'Fine exhibits. Queensland Art Society. Daphne Mayo's power', Brisbane Courier, 17 May 1926.



53. Multiple views of the head of J.C. Lowson, taken in May 1934 for his portrait bust (Cat. No. 86)

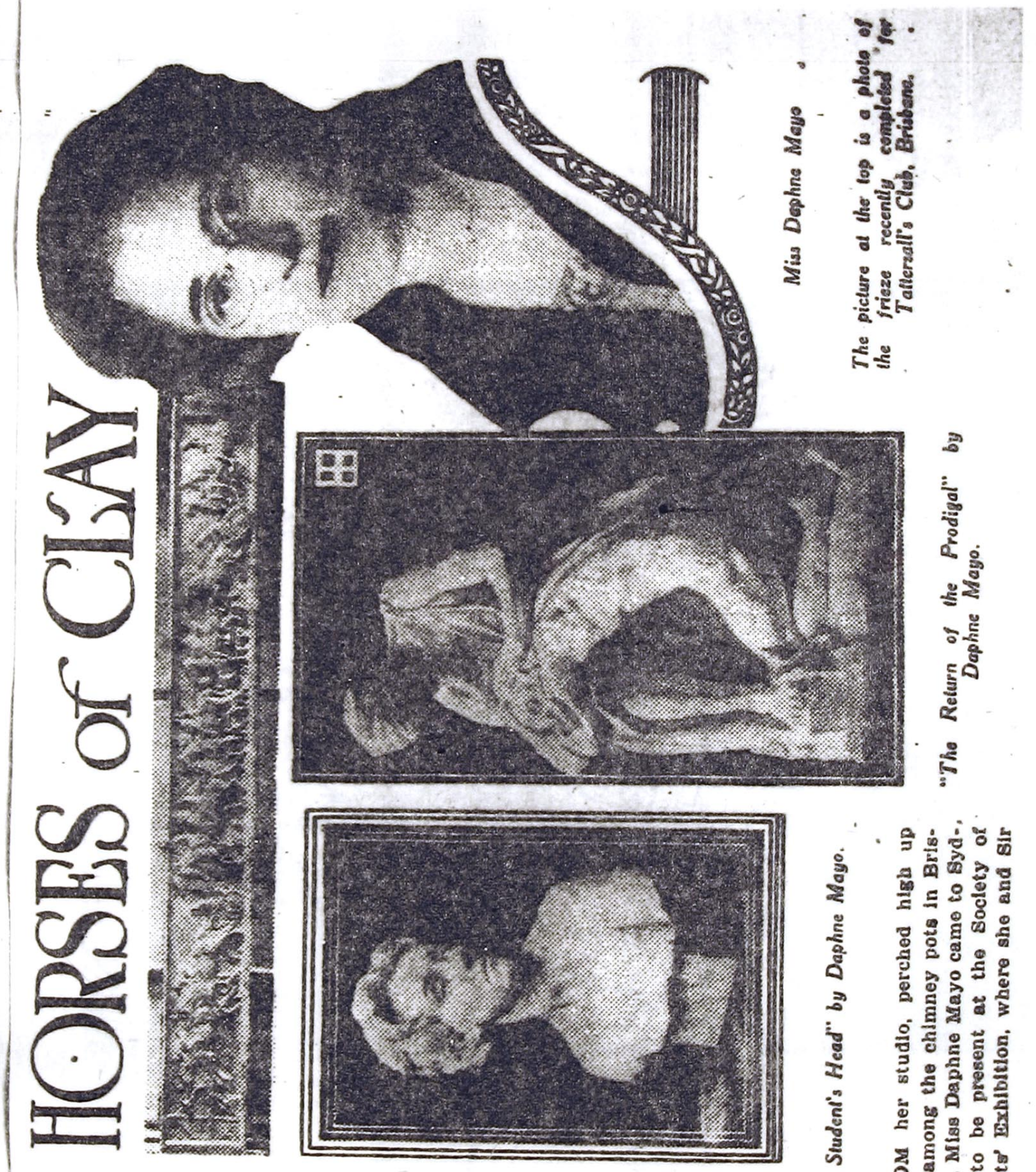
(Photograph: Daphne Mayo, Papers)

physical likeness and to preserve the dignity of her sitters[1] earned her reputation as one of Australia's leading portrait sculptors, a reputation such that by 1930 the Prime Minister (Cat. No. 68) and the Governor-General of Australia (Cat. No. 69) had sat for her. Portraiture later became her stable source of income - it was, after all, the traditionally acceptable branch of sculpture for women to pursue. Portraiture had been the specialty of two of Europe's earliest recorded women sculptors[2] and of most Australian women sculptors until her time.[3]

Daphne Mayo's first architectural commission following her return was for the sculptural decoration of the lavish new Tattersall's Club (Cat. Nos. 48-50) (Fig. 54). This commission set a pattern for her next architectural work for Brisbane: it was for a lavish building designed in a Classical revival style that called for simple Academic sculptural decoration, and could boast that '90% of the material used was from Queensland and that 100% Queensland labour had been employed'.[4] Apart from an early association with the Last Supper panel at Ipswich (Cat. No. 26), this commission marked also the beginning of a happy integration of Daphne Mayo's sculpture with the architecture of the Brisbane firm, T.R. Hall and G.G. Prentice, and was said to have been 'the first decoration of its kind' in Brisbane ... 'a step in the right direction' in patronising local artists.[5] To emphasise

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1. Even the cut-off of the neck or shoulders was a conscious decision. Often the inclusion of shoulders denoted rank (Cat. No. 45) or the physical bulk of the sitter (Cat. No. 103).
2. Viz. Marie Ann Collot (1748-1821) and Ann Seymour Damer (1748-1828).
3. Viz. Theresa Snell Walker (1807-76), Dora Ohlfsen (1867-1948), Margaret Thomas (ca.1840-1929) and Theo Cowan (1868-1949), the former two specialising in portrait medallians. Daphne Mayo's later contemporary, Barbara Tribe (1913-), also specialised in portraits.
4. 'Tattersall's Club, official opening', Telegraph, 29 July 1926, p. 14. Other Queensland artists, especially William Bustard, were commissioned for murals or stained glass for these buildings.
5. Gwendolyn Grant, 'A Queensland sculptor', op. cit., p. 17.



Miss Daphne Mayo

The picture at the top is a photo of the frieze recently completed for Tattersall's Club, Brisbane.

"The Return of the Prodigal" by Daphne Mayo.

"A Student's Head" by Daphne Mayo.

FROM her studio, perched high up among the chimney pots in Brisbane, Miss Daphne Mayo came to Sydney to be present at the Society of Artists' Exhibition, where she and Sir

54. Daphne Mayo at the time of her Tattersall's Club work

(Photograph: Sun Women's Supplement, 3 October 1926)



55. Procession of horsemen from the Parthenon frieze
Elgin Marbles, British Museum

(Photograph: G.M.A. Richter, The Sculpture and Sculptors of the Greeks, Yale University Press, 1950)

the Tattersall's Club's racing purpose Daphne Mayo designed a frieze illustrating The Horse in Sport from Ancient Greek to modern times (Cat. No. 48), starting with an obvious borrowing from the prancing horsemen of the Parthenon (Fig. 55). By comparison, her horses and riders are refined, simplified and coloured in the Antique cameo scheme to make an elegant ornament along the Club's barrel-vaulted entrance passage. The modern galloping racers which complete the frieze speed up the processional movement of the Classical frieze composition. The colouring was a conscious reference[1] to the polychromatic architectural reliefs of Luca della Robbia (1400-82)[2] which had been enjoying a revival in popularity when Daphne Mayo had been in Florence.[3] For the pilaster capitals on the Tattersall's Club's facade (Cat. No. 49) she adapted the Roman Composite capital[4] and substituted winged horses for volutes.

The commission which established Daphne Mayo's national fame and gave her some financial security was the Brisbane City Hall Tympanum (Cat. No. 72), 'Brisbane's most important sculptural commission for decades'[5]- or, the most important commission yet awarded. It set precedents for Australian women sculptors in terms of its size[6] and contract fee of £5,750, reported to have been 'the highest (price) ever received by an Australian woman artist'.[7] For the main decorative feature of

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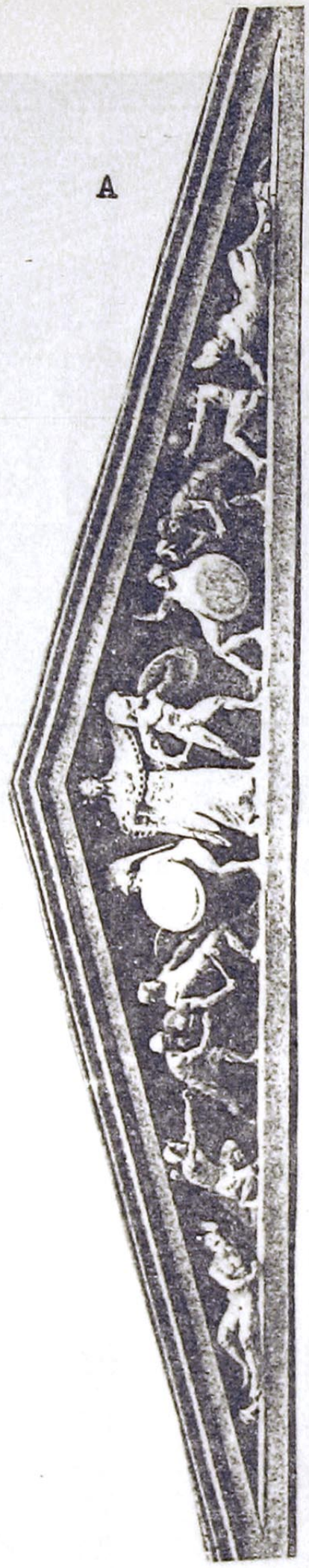
1. Interview with Daphne Mayo, 20 August 1978.
2. Della Robbia's reliefs were glazed terracotta rather than plaster, however, and more variously and delicately coloured (in imitation of softly tinted marble).
3. Cf. p. 85. Polychrome terracotta was also popular for architectural ornamentation in Australia in the 1920's ('Architectural terracotta', Architecture, Vol.14 No.4, April 1925, p. 21).
4. Daphne Mayo's Italian sketchbooks had drawings of Composite capitals, Daphne Mayo, Papers.
5. Interview with Daphne Mayo, 6 September 1978.
6. Cf. p. 135.
7. 'Girl sculptor gets £5,750 for colossal group in new Brisbane Town Hall', Daily Telegraph Sunday Pictorial (Sydney), 17 November 1929. The magnitude of the fee is shown by comparison with the £23,000 offered in 1930 for the sculptural decoration (including large bronze groups) all over the exterior of the Anzac Memorial, Sydney ('Sydney War Memorial', Brisbane Courier, 16 August 1930).

Brisbane's grandest building, hailed as 'a trophy to the foresight, enterprise and pride' of the city fathers,[1] Daphne Mayo had to devise a scheme that would, again, complement the Classical revival architecture of Hall and Prentice and contribute to the 'distinct Queensland achievement'[2] of local materials and labour that the building represented. In addition, the tympanum had to be 'symbolical of municipal life and development' of the new Greater Brisbane.[3] From August 1927 when she won the commission Daphne Mayo chose the theme of The Progress of Civilization in the State of Queensland,[4] but refined her original clay model's crowded design[5] down to the simple pedimental grouping of Ancient Greek temples (Fig. 56). For the large central figure, traditionally the Greek City's protective goddess, she substituted the State (of Queensland), modelled for by her friend, the local poet Edith Lahey, standing imperiously in an Athena-like robe. For the flanking figures, traditionally diminishing to the reclining figures of river gods on Greek temples, she substituted local explorers, pioneers and figures symbolising industries. These bringers of 'Civilization' encroach upon a retreating Aboriginal who adopts the heroic pose of a Classical river god. To add to this Queensland pageant of civic pride, local flora and fauna are shown also fleeing the advance of 'Civilization'. As early as 1927 the local architectural journal had called upon Daphne Mayo to introduce 'a truly Australian if not Queensland significance' into the tympanum.[6] Her use of

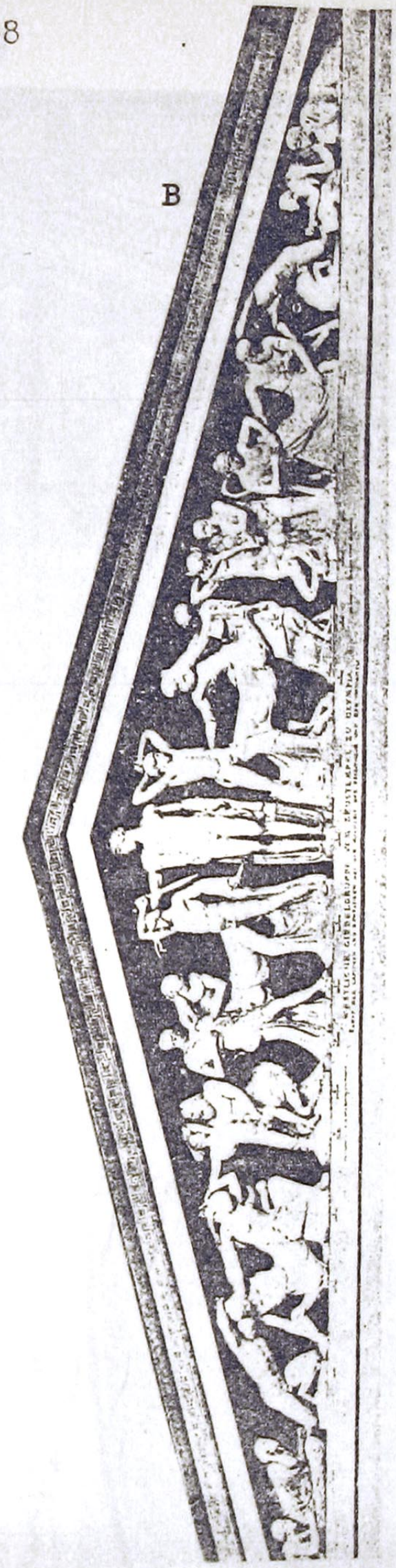
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1. 'Brisbane's grandest building - New City Hall's impressive lines - trophy to enterprise and pride', Architecture and Building Journal of Queensland, Vol.8 No. 94, 10 April 1930, p. 28.
2. Ibid., p. 29.
3. Ibid., p. 30.
4. Brisbane City Council, 'Pre 1940 correspondence', file no. 8209, Brisbane Civic Art Gallery and Museum.
5. The clay model's design was possibly derived from the Nottingham Council House Tympanum. Daphne Mayo's papers contain several news clippings of the opening of this English city hall in 1929, and its tympanum is strikingly similar to her original design (illustration not obtainable).
6. 'Art and artists. Pursuing the cause', Architecture and Building Journal of Queensland, Vol.6 No.63, September 1927, p. 36.

A

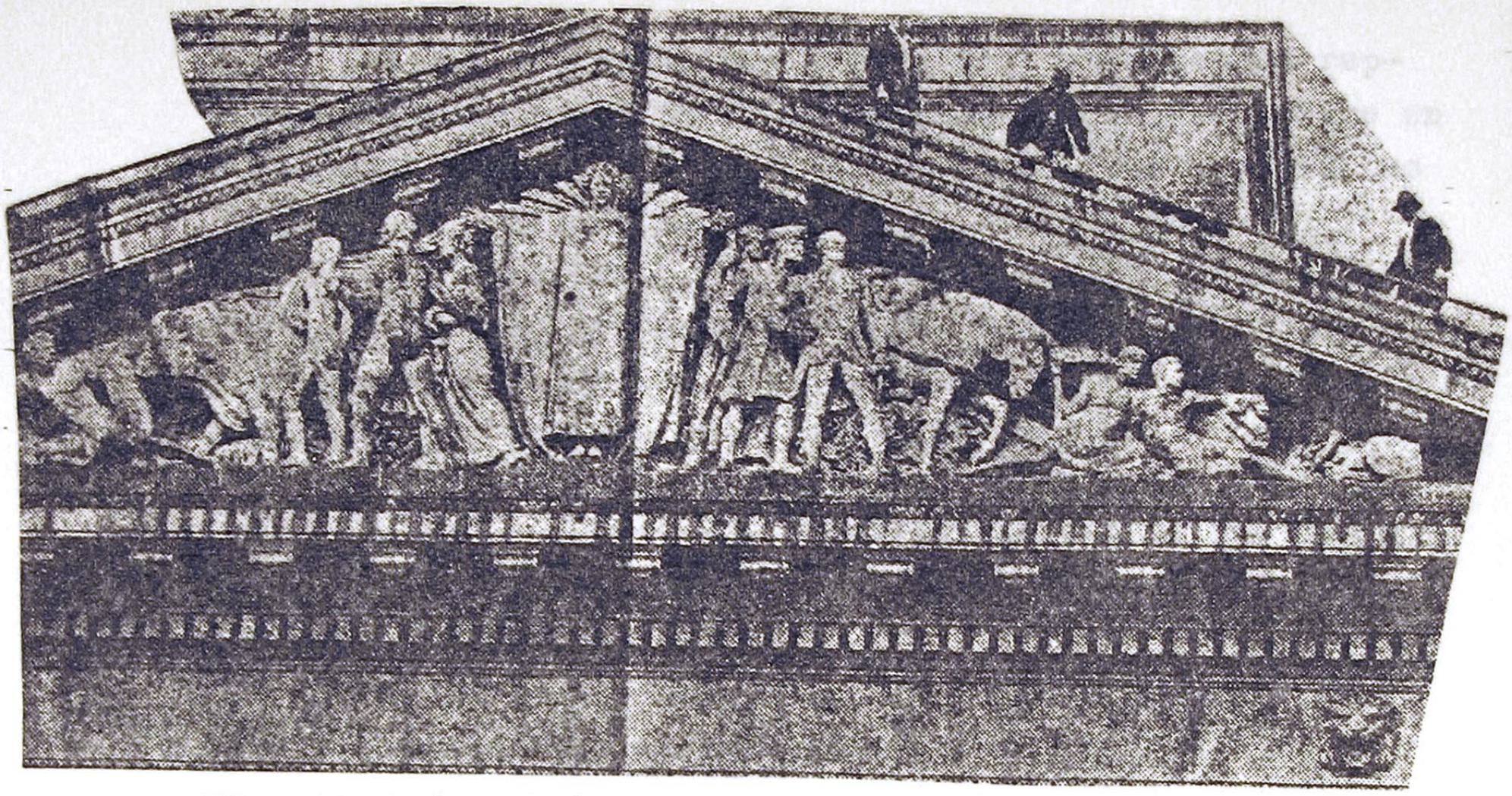


B



56. Pedimental grouping on Ancient Greek temples:
A. Temple of Aphaia at Aegina
B. Temple of Zeus at Olympia (reconstructions)

(Photographs: G.M.A. Richter, The Sculpture and Sculptors of the Greeks, Yale University Press, 1950)



Flags were hoisted from the tympanum



Right: Miss Daphne Mayo, who was responsible for the conception and execution of the group of statuary, photographed at the unveiling ceremony yesterday afternoon.

57. The unveiling of the Brisbane City Hall Tympanum (Cat. No. 72)

(Photographs: Daily Mail, 18 December 1930)

local subject matter within a Classical arrangement represents Queensland's first identifiably local sculpture on a monumental scale.[1] To add to its local identity, it was carved in (local) Helidon sandstone. Later, in 1935, Daphne Mayo modelled a Kangaroo (Cat. No. 87) on a visit to the Lone Pine Sanctuary, but she was not preoccupied with Queensland imagery until the 1950's. Her music-making Nymphs for the City Hall's concert hall (Cat. No. 73) have, by contrast to the tympanum, no Queensland significance, apart from being modelled for by the local artist, Enid Dickson. They were obviously derived from Classical prototypes.[2]

Brisbane's third lavish new building of this time boasting Queensland materials, craftsmanship and adornment by Daphne Mayo was the Church of the Holy Spirit, adjoining Archbishop Duhig's residence 'Wynberg' at New Farm. The church was the Archbishop's personal project, the most extravagant Roman Catholic church yet to be built in Brisbane's suburbs.[3] It tested the locally produced Benedict stone which the Archbishop intended to use for his proposed Cathedral. Daphne Mayo complemented the architect J.P. Donoghue's Renaissance basilica design with a tympanum representing The Descent of the Holy Spirit upon the Apostles (Cat. No. 70) and adopted an Italian Quattrocento arrangement, probably deriving from Luca della Robbia (Fig. 58).[4] The tympanum was reported to have been the first use in Brisbane of Benedict stone on such a large scale for sculpture.[5] For the church's

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1. L.J. Harvey had done smaller stone pilaster reliefs of Paw-paws and Mangoes for the 1906 extensions of Brisbane's General Post Office. Later, from 1939, a cycle of reliefs representing the history and attributes of Queensland were carved on the main new building of the University of Queensland, St. Lucia.
2. Daphne Mayo's papers contain a book borrowed from L.J. Harvey on Classical themes and symbols, with illustrations of similar nymphs symbolising the arts.
3. 'Generosity and self-sacrifice - factors in church building - Church of the Holy Spirit opened', Catholic Advocate, 5 June 1930, pp. 28 and 34.
4. Daphne Mayo's papers contain photographs which she had recently collected in Italy of della Robbia's relief sculpture.
5. 'Church of the Holy Spirit, New Farm, Brisbane', Catholic Advocate, 29 May 1930, p. 24.



58. Luca della Robbia The Resurrection 1442-45 coloured glazed terracotta tympanum over door of north sacristy, Florence Cathedral

(Photograph: Charles Seymour, Sculpture in Italy 1400 to 1500, London, 1966)

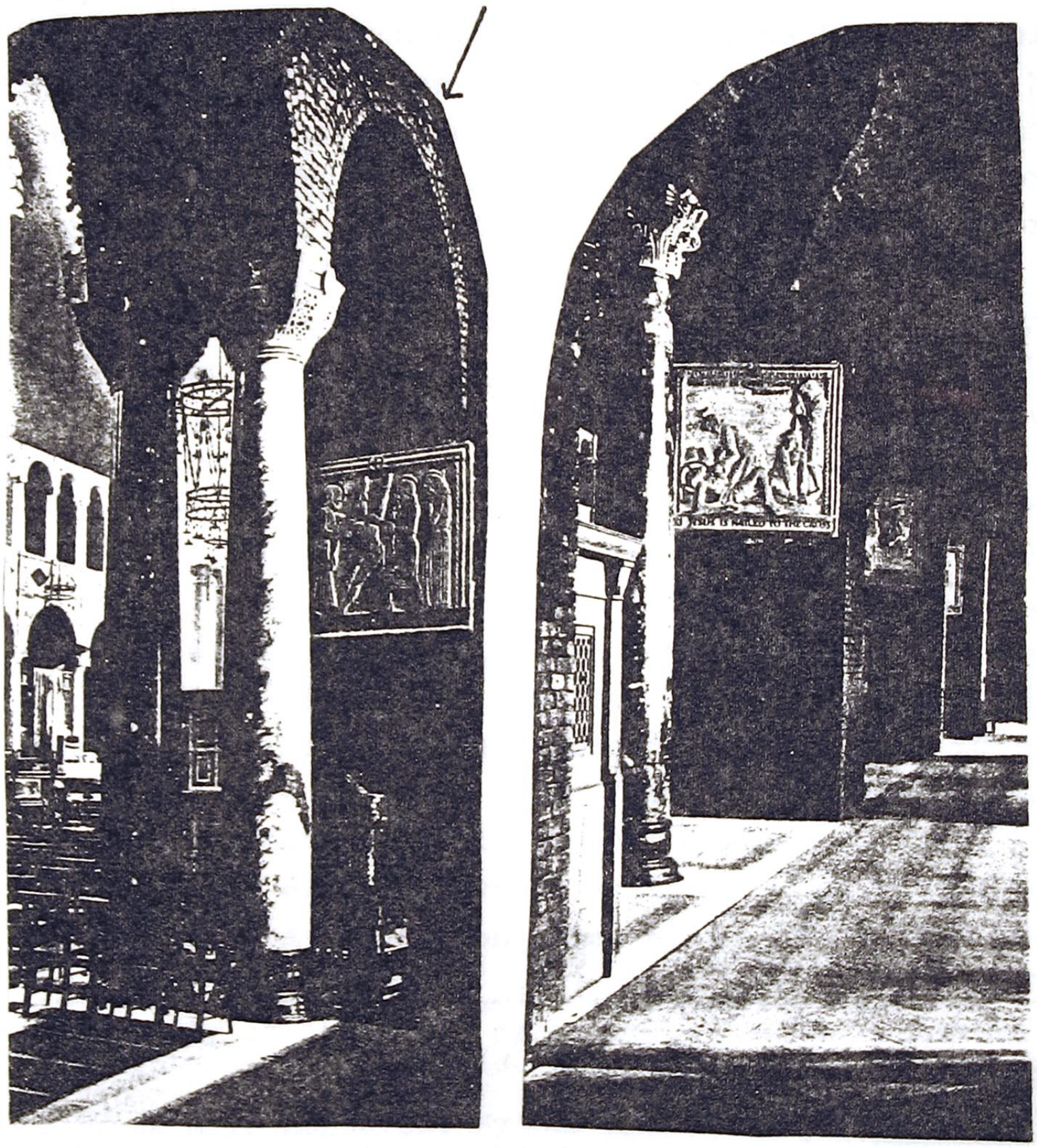
Stations of the Cross (Cat. No. 71) she turned to well known contemporary prototypes in Eric Gill's[1] much maligned Stations for Westminster Cathedral (Fig. 59) which she had asked her parents to photograph during their trip to England in 1929.[2] Gill's stone-hewn and highly stylised ('Byzantine') Stations were given Classical refinement and della Robbia colouring[3] for Daphne Mayo's Stations, but she retained Gill's linear modelling and uncluttered compositions, and even adopted in her Station XI his unusual motif of Christ being lifted from the cross by means of long cloths. The simplicity and emotional restraint of these Stations were certainly 'a new idea' by contrast with the crowded and sentimental Stations to be seen in most of Brisbane's Roman Catholic churches at the time, and were so praised by the Apostolic Delegate in his opening blessing of the church.[4]

Daphne Mayo's ability to integrate her sculpture with pre-existing architectural settings is illustrated by her next Stations of the Cross, for All Saints' Church, Brisbane (Cat. No. 88). These Stations retained some of the main figures of the New Farm Stations, but introduced many more subsidiary figures and emotional intensity reaching an almost German Gothic climax in Station XII. In keeping with the intimate Gothic surrounds of the nineteenth-century church, the All Saints' Stations are smaller and have Gothic instead of Roman lettering. The generally crowded compositions, further removed from Gill's prototypes,

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1. Arthur Eric Gill (1882-1940) was a stone carver, wood engraver, designer of lettering and sculptural theorist. He trained at the Chichester Art School then in 1900-3 was apprenticed to an architect. After further training at the Central School and teaching himself stone masonry, he became a figure sculptor in 1910, and sought to revive an essential Anglo-Saxon character and high standards of craftsmanship in English sculpture. He was converted to Roman Catholicism in 1913 and became increasingly concerned with ecclesiastical sculpture.
2. Letter of 15 November 1929 to the sculptor from her father, Daphne Mayo, Papers. Daphne Mayo might also have seen these Stations when a student in London.
3. Interview with Lloyd Rees, 29 October 1978. He sees the colouring as another reference to Luca della Robbia's polychromatic reliefs.
4. 'Generosity and self-sacrifice', op. cit., pp. 28 and 34.

Gill's Station XIII from
which Daphne Mayo derived her
Station XI



59. Eric Gill Stations of the Cross 1915-18
Westminster Cathedral
Hoptonwood stone

(Photograph: Winefride de L'Hopital, Westminster Cathedral and its Architect, London, 1919)

required more gradation of relief modelling which, together with the liberal use of gold detailing, has created a more precious and less stark effect entirely appropriate to the setting.

As a diversion from her architectural commissions, Daphne Mayo in 1930 modelled A Young Australian (Cat. No. 74), a torso of a youth looking sideways, with the stylish truncation and movement of the more dynamic allegorical busts to be seen in Europe earlier in the century (Fig. 60). When exhibited with the Society of Artists in Sydney in 1930 it won critical acclaim as 'a remarkably spirited head'[1] and was purchased immediately by the National Art Gallery of New South Wales, the first purchase of a Mayo work by a public collection. It also won for Daphne Mayo election as the first Queensland member of the prestigious Society of Artists.[2]

Progress on Daphne Mayo's next architectural commission for Brisbane, the Women's War Memorial (Cat. No. 76), was delayed due to the difficulty during the Depression of financing this project by a public appeal (Fig. 61). Right from the inaugural meeting of the committee formed to raise £1,000 from women all over the State for a memorial to Queensland's war dead, Daphne Mayo was proposed as the obvious sculptor for the work.[3] Despite their conscious choice of a woman sculptor, the commissioning committee modified Daphne Mayo's original scheme to emphasise the role of women in war[4] to a more general memorial 'representative of the various Queensland naval and military arms of the services which were actively engaged in the war',[5] a conception later criticised by the art

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1. 'Society of Artists - many fine exhibits - notable sculpture', Unidentified newspaper, 1930, Daphne Mayo, Papers.
2. 'Miss Mayo honoured. Sydney Art Gallery', Brisbane Courier, 13 September 1930.
3. 'For the fallen - Women's Memorial Committee - Proposed Women's Memorial', Telegraph, 16 October 1929.
4. The sculptor's description of ca. April-May 1930 of her original design, Daphne Mayo, Papers. She later used the theme of the vulnerability of women in war in her Unsung Heroine of War (Cat. No. 136).
5. 'Proposed panel for Women's War Memorial', Daily Mail, 11 September 1930.



60. Paul de Vigne L'Immortalité
marble
Brussels Museum

(Photograph: Studio, Vol. 64
No. 266, May 1915)

61. Public appeal for the Brisbane Women's War Memorial (Cat. No. 76) published in the Telegraph and Standard, 20 February 1931

WOMEN'S WAR MEMORIAL.

Appeal For Final Funds.

Some time ago, members of the various women's organisations of Queensland arrived at the conclusion that it was but right and the proper thing that a memorial should be erected to the memory of all the Queenslanders who lost their lives in the great war.

A committee was formed, ways and means were discussed, and the various problems connected with the proposals were considered. Such outstanding matters as locality, site, cost, and designs were taken in hand. As regards the first, it was held to be but fitting that the capital of the State should be selected, and permission was granted for a women's memorial to be erected in Anzac-square. A suitable design was also a matter causing considerable discussion, and the selection of a panel to be carved by Miss Daphne Mayo was a happy one.

Of the four problems by far the greatest was to secure the funds for the memorial's erection. Active steps were taken to make a general appeal to the women of Queensland, and in the capable hands of various women's organisations all over the State a sum of money was secured, which today is only some £500 short of the whole cost of the undertaking.

What concerns all women now, is that the memorial when finished should be free of debt. It is the feeling of the committee that, notwithstanding the very hard times now existing, an appeal for the remaining amount will not be in vain.

The memorial is designed to honour the brave Queenslanders, the sacrifice of whose lives made Australia safe for Australians. All who desire, therefore, to contribute to the complete realisation of this national tribute are invited to forward their donations to the Hon. Treasurer, Mrs. Helen Anderson, Room 26, Albert House, Albert-square, Brisbane. The remaining £500 represents only 10,000 shillings, and if 10,000 people gave but one shilling each, the required sum would be easily raised. Donations of any amount, therefore, will be gratefully received.

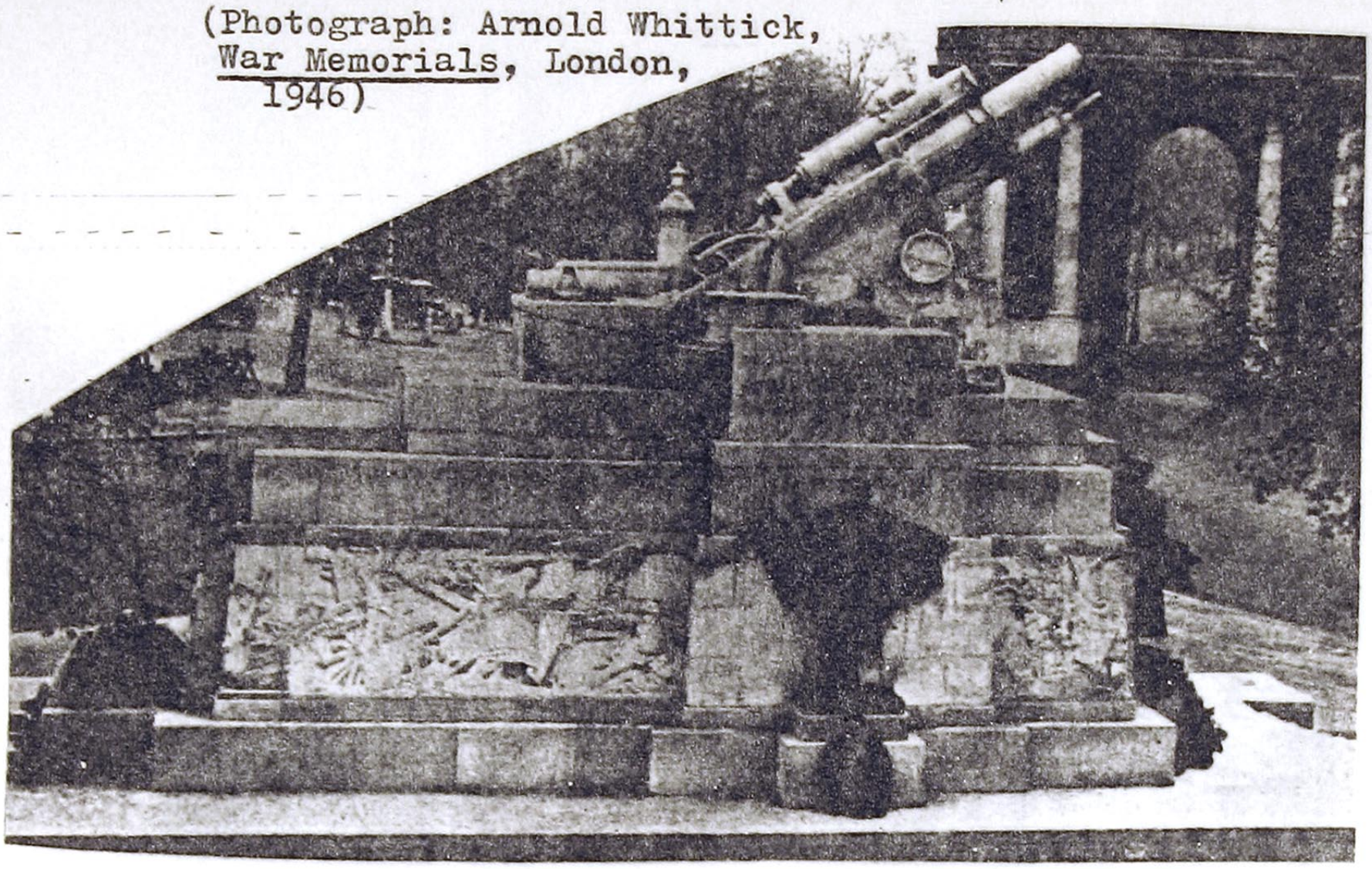
critic, William Moore, for failing to recognise 'women's place in the Great War' even though the project had been funded by women.[1] For the ornamentation of Brisbane's severely Classical War Memorial Daphne Mayo chose a dignified military procession, again simplified from a more crowded clay model design. She would have been well aware of a famous British precedent for military relief sculpture, Charles Sargeant Jagger's starkly realistic Royal Artillery Memorial (Fig. 62) which had won the Royal Society of British Sculptors' medal for 1926,[2] but the more restrained and elegaic mood of her design is even closer to another well publicised precedent, the Scottish National War Memorial's inner shrine friezes modelled by Alice Meredith-Williams to designs by Morris Meredith-Williams[3] (Fig. 63). Both the Brisbane and the Scottish friezes have slowly moving processions of various units of servicemen and (a few) women, faithfully recorded with details of military uniform and equipment. Moreover, the Brisbane frieze was originally intended for casting in bronze like the Scottish frieze, but it had to be modified to a carved frieze due to lack of funds.[4]

When designing her Brisbane Women's War Memorial Daphne Mayo would also have been well aware of a contemporary Australian counterpart, Rayner Hoff's reliefs for the Anzac Memorial, Sydney (Fig. 64). By comparison, the Brisbane relief (Fig. 65) is not as angular and stylised as Hoff's Art Deco counterpart. Daphne Mayo came closest to Hoff's abrupt and flattened relief carving in her panels for the Mt. Thompson Crematorium (Cat. Nos. 83-85)

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1. William Moore, 'Art and artists', Brisbane Courier, 16 April 1932.
2. The Royal Artillery Memorial attracted wide publicity in its time. Even in Australia it was claimed to be 'recognised as the greatest of war memorials' ('A digger for a digger's job', Smith's Weekly, 19 October 1929). It also won Jagger his A.R.A. in 1926.
3. Daphne Mayo's papers contain an illustrated article on the Scottish Memorial from the Brisbane Courier (31 December 1927, p. 18) and three commemorative booklets on the Memorial in which its Shrine friezes were clearly reproduced and described. The Scottish Memorial was also featured in the 1930 edition of Anzac Day, the journal of Queensland's Anzac Day Commemoration Committee.
4. 'Women's War Memorial', Telegraph, 27 November 1930.

(Photograph: Arnold Whittick,
War Memorials, London,
1946)



Detail of
the relief



(Photograph: Stanley Casson, Sculpture of Today,
London, 1939)

62. Charles Sargeant Jagger, A.R.A. Royal Artillery Memorial 1926 Hyde Park Corner, London



63. Alice and Morris Meredith- Williams Shrine Frieze of the Scottish War Memorial, Edinburgh 1927 bronze

(Photograph: Ian Hay, Their Name Liveth - The Book of the Scottish War Memorial, London, 1930)



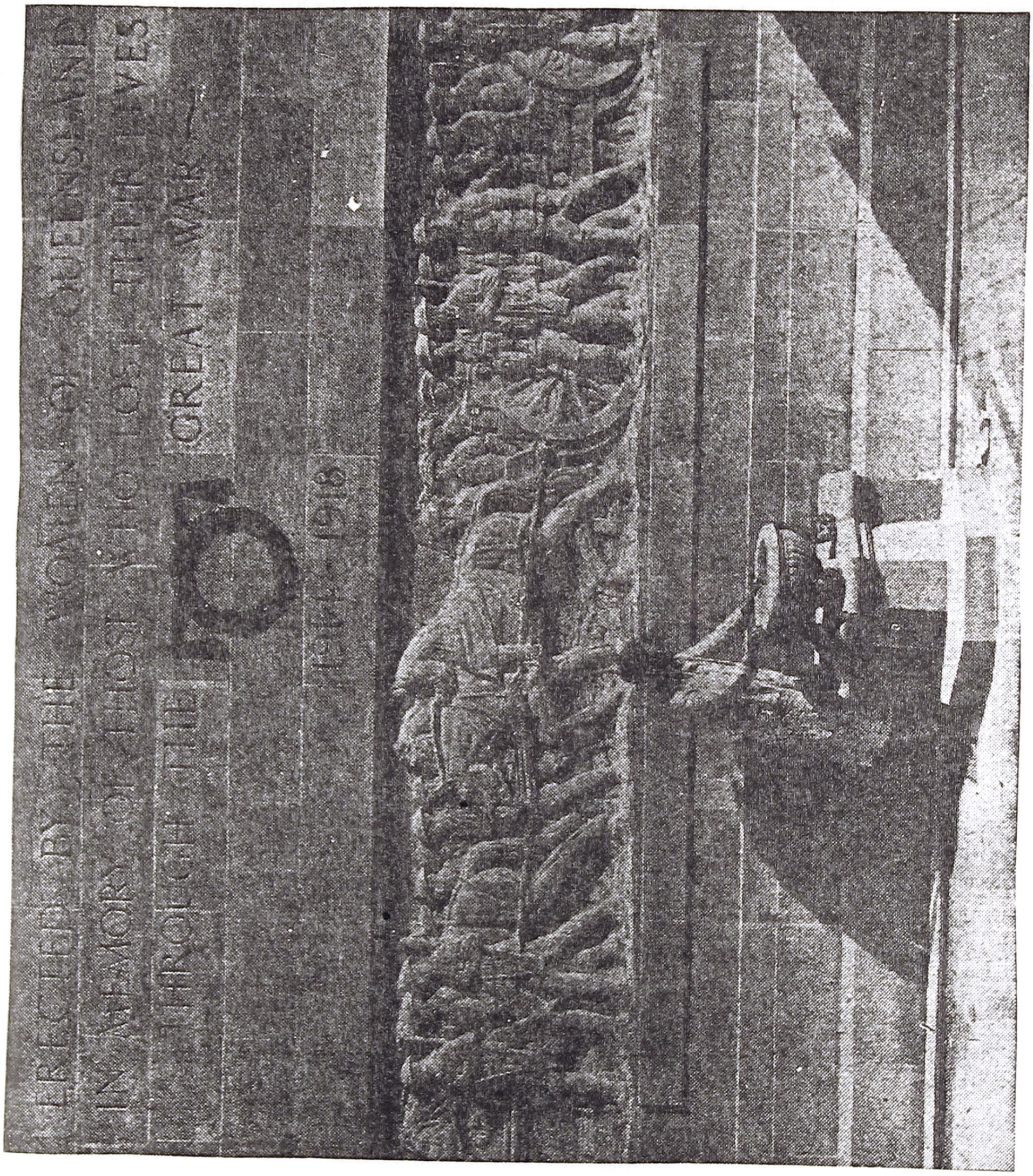
Medical Units

(Photograph: Sculpture of Rayner Hoff, Sydney,1934)



Eastern Campaigns (Photograph: Art in Australia, Rayner Hoff Number, October 1932)

64. Rayner Hoff Details of the the bronze reliefs Anzac Memorial, Sydney 1930



65. Daphne Mayo 'putting the Final Touches on the Fountain' of the Brisbane Women's War Memorial (Cat. No. 76)

(Photograph: Telegraph, 23 March 1932)

(Fig. 66), which even have the rusticated background patterning of Hoff's reliefs (Fig. 68), a familiar Art Deco device.[1] Daphne Mayo's choice for the Crematorium of powerful male symbolic figures, the culmination of her earlier goal of 'the mastery of human anatomy in simplified beautiful forms',[2] relates to the muscular male figures of Bartholomé's famous Monument to the Dead (1899) at the Père-Lachaise Cemetery in Paris, which she had visited as an Academy student.[3] Male symbolic figures, later also used for the N.B.C. Studios in New York's Rockefeller Centre (Fig. 67),[4] often occur in Art Deco imagery. As a student in Europe, Daphne Mayo would

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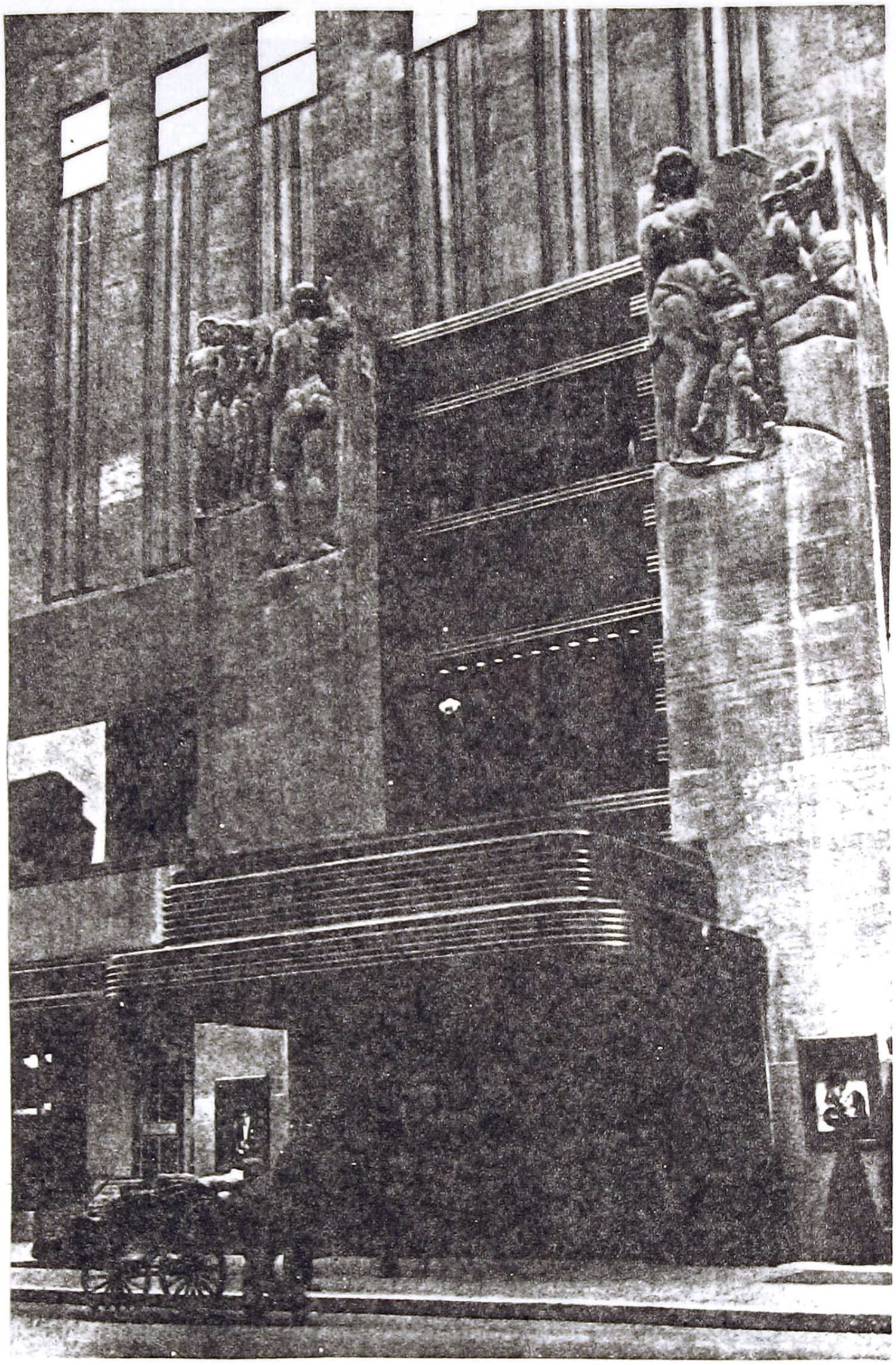
1. Daphne Mayo was in contact with Rayner Hoff - he once came to Brisbane to visit her (Interview with Daphne Mayo, 10 January 1977).
2. Cf. p. 65. This goal was given expression in the 1930's mostly through powerful male nude forms, those of the Brisbane City Hall Tympanum being the other outstanding example.
3. Interview with Lloyd Rees, 22 October 1978. Daphne Mayo made another visit to the monument in 1938, as known from her Paris guidebook, Daphne Mayo, Papers.
4. She also made a special visit to the Rockefeller Centre in 1939, and collected a souvenir brochure.



Miss Daphne Mayo at work on the niche of "Grief" at the Brisbane Crematorium which is to be opened next week.

(Photograph: Telegraph, 29 August 1934)

66. Daphne Mayo carving Grief (Cat. No. 83) for the Mt. Thompson Crematorium, Brisbane



67. Leo Friedlander Pylons of the entrance to the N.B.C. Studios in the R.C.A. Building Rockefeller Centre, New York 1939

(Photograph: Architecture, Vol. 26, August 1937)



68. Rayner Hoff Love and Life
sandstone
Art Gallery of New South Wales

(Photograph: A Memorial Volume to Howard Hinton Patron of Art. Sydney, 1951)

have been confronted by the emerging Art Deco style.[1] Her ability to execute symbolic carving in the Art Deco style, certainly then an innovation for Brisbane,[2] was recognised by Bruce Dellit, the architect of Sydney's Anzac Memorial, who had sought her collaboration on his Memorial before giving the commission to Rayner Hoff.[3]

The Anglo-Saxon figures of Eric Gill (Fig. 69) probably provided inspiration for Daphne Mayo's Memorial to R. Godfrey Rivers for St. David's Cathedral, Hobart (Cat. No. 78), though, as with the New Farm Stations, refined of Gill's more brutal stylisation. Her admiration of Gill's ecclesiastical carving[4] may well have been behind her intention in 1936 'to do some work in wood',[5] when she sought the advice of Brisbane's most experienced ecclesiastical carver[6] and did Gothic altar rails for St. John's Cathedral, Brisbane (Cat. No. 92) under his direction. Her Atkin Memorial lunettes for the Church of St. Margaret, Sandgate (Cat. No. 94) relate closely to Eric Gill's ecclesiastical carving.

From mid 1925 when Daphne Mayo received her commission for the portrait of Sir Matthew Nathan then confidently opened a studio in Brisbane's tallest and

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1. Cf. p. 87.
2. Interview with Leonard Shillam, 4 September 1978.
3. Letter of 7 April 1930 to Daphne Mayo from Bruce Dellit, Daphne Mayo, Papers. Dellit first met Daphne Mayo when he came to Brisbane as part of a Sydney team of architects to work on drawings for the Brisbane City Hall (Interview with Professor R.P. Cummings, 15 July 1978). Possibly Daphne Mayo's quotation for the sculptural work was too high. In any case, she could not have undertaken this enormous commission during the most hectic years of her architectural work for Brisbane, and, unlike Hoff, she did not have ready access to student assistants (Interviews with Daphne Mayo, 5 and 10 January 1977).
4. Daphne Mayo's papers contain books on Gill, including Joseph Thorp's Eric Gill, London, 1929.
5. 'Work of Queensland sculptress', Herald (Melbourne), 29 May 1936, p. 13.
6. This was the father of Colin T. Blumson, one of her mason assistants. The Blumsons had been carvers for generations and had done the wood carving for St. John's Cathedral and the Brisbane City Hall (Interview with Colin T. Blumson, 5 September 1978).



69. Eric Gill Stele
Hoptonwood stone
exhibited at the Goupil Gallery, London in 1928

(Photograph: Stanley Casson, Some Modern Sculptors, London, 1928)

newest office block, she was never short of commissions, and already by 1930 was reported to have 'more work than she can cope with'.[1] In fact, the decade following her return to Brisbane was the most productive of her entire career,[2] especially the years from 1929-32 when she was working concurrently on the City Hall, the Church of the Holy Spirit and the Women's War Memorial - as well as working tirelessly to raise public appreciation of art in Queensland.[3] It is tempting to speculate that Brisbane's only major sculptural work of the 1930's not awarded to Daphne Mayo[4] was either work that she did not have the time to take on or work that she regarded as more the preserve of monumental masons working to architects' predetermined designs.[5] Daphne Mayo's constant employment was all the more remarkable considering that the stringencies of the Depression finally caused Brisbane's only private gallery, Jeanettie Sheldon's Gainsborough Gallery, to close in 1939 after a tenuous existence.[6] Daphne Mayo's success as a woman artist well suporting herself by her art had been heralded in Brisbane only by Frankie Payne,[7] a commercial artist who had been described in 1916 as 'an exceptionally clever business woman' and 'the highest salaried woman of her age in Australia'.[8] The symbol of

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1. Dorothy E. Paul, 'Mud-pies for money', Australian Woman's Mirror, 18 November 1930, p. 55.
2. Her long working hours were described by Gwendolyn Grant in 'A Queensland sculptor', op. cit., p. 17.
3. Cf. Chapter 5.
4. Viz. the sculptural decoration of the new University of Queensland (begun 1939) and the King George V Memorial (1936).
5. This was the case with the University reliefs, which were carved by the masons, John Theodore Muller and Fred McGowan to designs prepared by the architects, Hennessy, Hennessy and Co. (Architecture, Building, Engineering Journal, Vol.26 No.6, June 1948, p. 27).
6. The Gainsborough Gallery, successor to the Sheldon Gallery (cf. p. 14), had opened in 1928.
7. Frankie Payne had studied in London under Frank Brangwyn and in Paris after her initial art training at the Brisbane Central Technical College. By the early 1920's she had moved to Sydney where she worked for the printing firm of Smith and Julius and, as Mrs A.P. Clinton, became a leading member of the Society of Women Painters.
8. 'Miss Frankie Payne', Lone Hand, Vol.V No.4, 1 March 1916, pp. 258-59.



Daphne Mayo and her cat Tibby ca. 1936



Daphne Mayo and Tibby strike a saintly pose beside the Kangaroo (Cat. No. 87) and the Saints for St. David's Cathedral, Hobart (Cat. Nos. 89-90)

70. Daphne Mayo at home

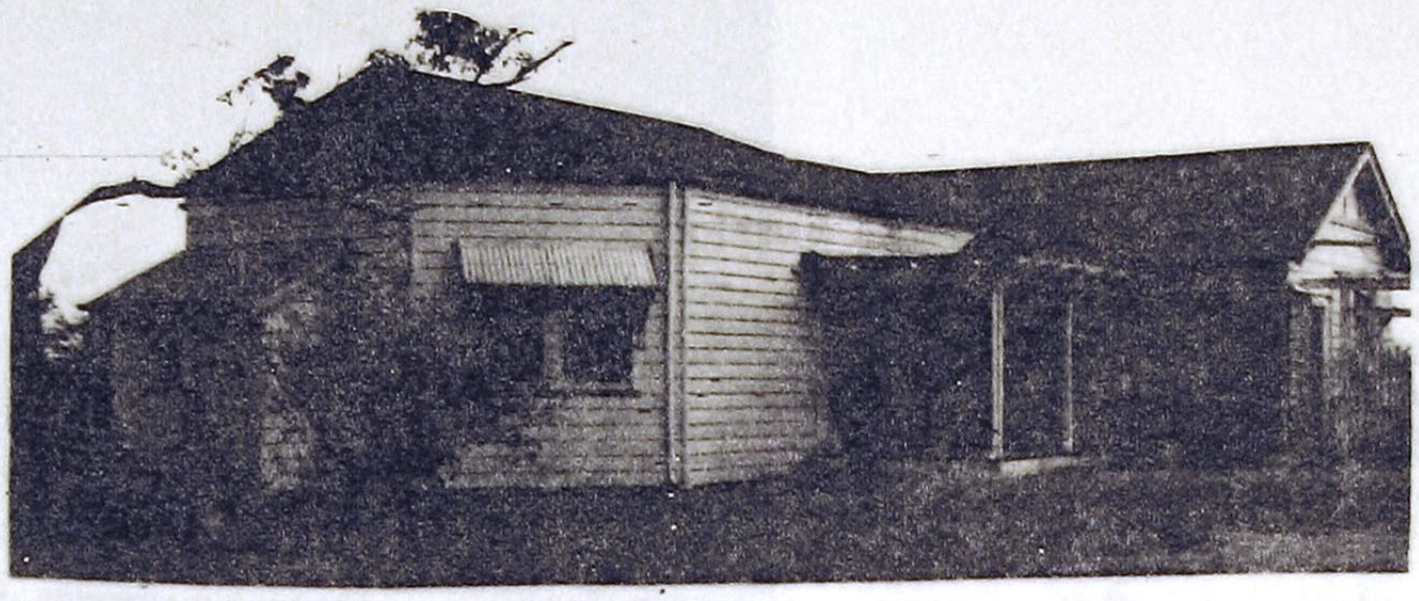
(Photographs: Daphne Mayo, Papers)

Daphne Mayo's success was her purchase of a double block of land on the crest of Highgate Hill to which she moved her City Hall studio in 1932 and added a cottage surrounded by an extensive garden with a porphry wall hewn by one of her mason assistants (Fig.71). To complete the image of the independent modern woman, she drove her own car[1] and relaxed at weekends 'by going down the bay in her motor launch'.[2]

Crucial to Daphne Mayo's patronage as a sculptor after her initial welcome back to Brisbane was her wide range of influential contacts made from 1929 through her Queensland Art Fund activities. She also mixed with some of the State's most prominent women, such as Mrs Irene Longman, M.L.A.,[3] Miss Freda Bage,[4] Miss Winifred Ponder,[5] and Dr Christine Rivett,[6] who were fellow members of the Lyceum Club or the Queensland Art Fund, or members of the Brisbane Women's War Memorial Committee. The local architects Hall and Prentice were the source of much of her architectural work for Brisbane.[7] Of others who commissioned her for public or private sculpture during this decade, most belonged to a select band of familiar - and bourgeois - contacts: public figures of the Queensland Wattle Day League and, in particular, of the Queensland Art Fund; prominent local women; friends and admirers from the Lahey and Rivers families.[8] Daphne Mayo was able to carry out

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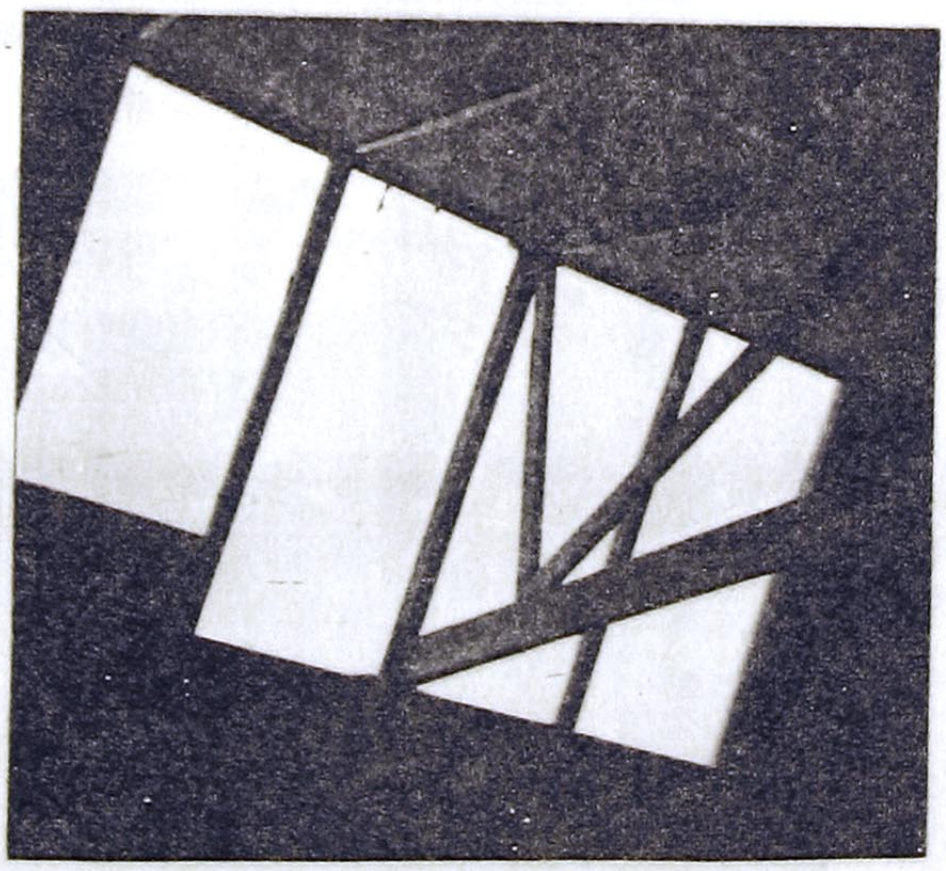
1. Interview with Daphne Mayo, 6 September 1978 - quite a feat for a Brisbane woman in the Depression.
2. Gwendolyn Grant, 'A Queensland sculptor', op. cit., p. 17.
3. Mrs Longman was elected in 1929 as the first woman member of State Parliament.
4. Freda Bage was Principal of the Women's College of the University of Queensland and a leader of the National Council of Women. Daphne Mayo did her portrait (Cat. No. 158).
5. Winifred Ponder was a journalist and travel writer, also portrayed (Cat. No. 80).
6. Dr Christine Rivett was a flamboyant doctor, who purchased at least one of Daphne Mayo's works (Cat. No. 109), gave her library of art books to the Queensland Art Fund and was also portrayed (Cat. No. 156).
7. George Prentice also commissioned a portrait of his wife (Cat. No. 52). Daphne Mayo later portrayed T.R. Hall (Cat. No. 95).
8. The circumstances of each commission are discussed in the catalogue raisonné.



The Gladstone Road aspect, with the studio brought from the Brisbane City Hall nearest the foreground

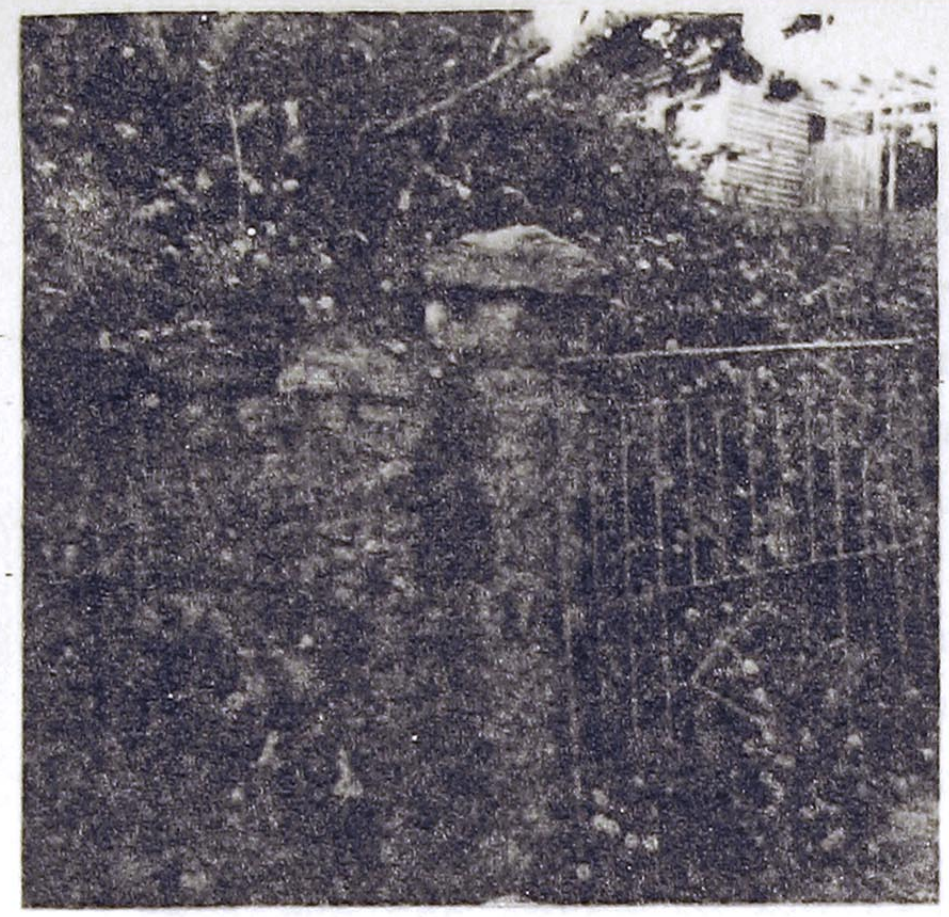


The Chester Street aspect showing the cottage designed by the Brisbane architect, Robert P. Cummings, who succeeded Daphne Mayo as Queensland's second Wattle Day League art scholar

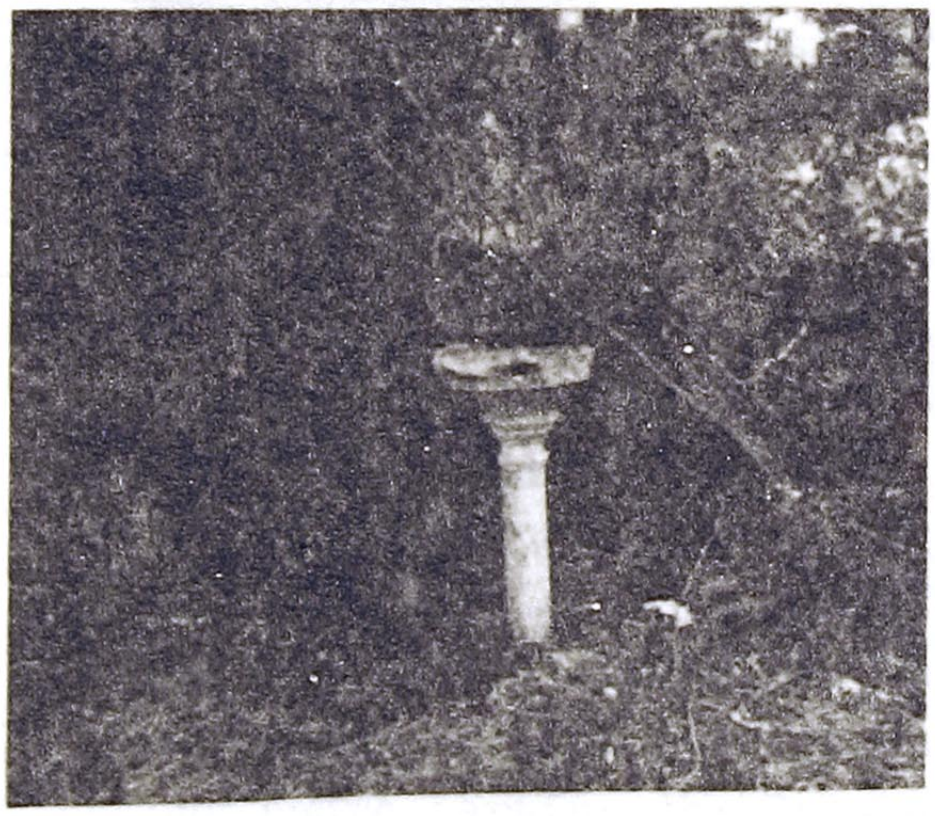


The south windows of the studio

71. Daphne Mayo's studio and cottage at Highgate Hill, Brisbane in 1978



The porphry wall facing Chester Street. The wall was hewn by the monumental mason, C.G. Pilling. Note the 'Studio' sign on the gate post



Remnants of the extensive terraced garden



The view towards Chester Street overlooking the Brisbane River

The surrounds of Daphne Mayo's studio and cottage in 1978

her commissions in a quiet and lady-like manner, without wishing to pursue further work.[1]

Daphne Mayo's extraordinary output during this decade was made possible by the use of monumental masons to do the initial roughing out of her large carving commissions.[2] This was acceptable Academic practice and during the nineteenth-century had been carried to such an extreme that England's most eminent sculptors had masons wholly executing their designs. In Australia as late as 1930 Paul Montford, R.B.A., R.S.B.S. employed stone masons to carve the exterior sculpture of the National War Memorial of Victoria (Fig. 73), and made only occasional visits 'through the flying granite dust to cast a critical eye'.[3] Though adhering to the practice of tedious preliminary and scale models of Academic sculpture,[4] Daphne Mayo was not prepared to relegate the labours of execution to assistants and a pointing machine. Like Eric Gill, who had sought to reform English sculpture with a synthesis of creativity and craftsmanship, she took intense pride in all stages of execution of her sculpture, so choosing physical risks and exertion far beyond the then accepted expectations of womanhood. The recollections of one of her assistants and photographs prove that she worked for long hours carving the Brisbane City Hall Tympanum (Cat. No. 72) and personally supervised her assistants' progress as well as adding all the finishing details.[5] For her Mt. Thompson Crematorium reliefs (Cat. Nos. 83-85)

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1. Daphne Mayo was later critical of her fellow sculptors, Barbara Tribe and Arthur Fleischmann, who actively sought commissions from the famous (Interview with Lloyd Rees, 29 October 1978).
2. Her various assistants are recorded in the catalogue raisonné.
3. 'No peace at the Shrine - mallet and chisel have their day', Argus, 8 November 1930.
4. Brancusi had provided the first twentieth-century precedent for the modern practice of direct carving, taken up in Australia in the 1930's by Ola Cohn and other modernists.
5. Interview with Colin T. Blumson, 30 August 1978, who recalls her helpful instruction in the handling of carving tools and her firm rebuke that 'I must finish, it is my work' when he tried to finish off the kangaroo.

she was 'for six months working out of doors on the job' using a chisel and mallet (Fig. 66),[1] but for her larger works, the Brisbane City Hall Tympanum and the Women's War Memorial (Cat. No. 76), she chose to use also the pneumatic drill (Fig. 72).[2] Of her working routine for the Memorial she later wrote:

> I used to get up at first crack of dawn, 4 am I think - toast a crust of bread and a slice of bacon - and get into my little car and off to the job. Sometimes it was still so dark when I got there that I had to wait until it was light enough to see - this would probably be about 5 am. At 9 am it was so hot working against that stone wall that I was nearly fried. Then I packed up my pneumatic drill and went home and was back again at 4 in the afternoon, working until too dark ...3

Besides the carving of even her largest commissions, Daphne Mayo was also involved with the plaster casting of models (or the final product) and with the carpentry of internal supports and external bracing. She employed a local master-plasterer only for commissions such as the Church of the Holy Spirit Stations of the Cross (Cat. No. 71) requiring massive casting.[4] The range of piece moulds, plaster mixing trays, metal armature and carpentry tools recently found discarded under her Brisbane studio (and in her Sydney studio) confirm the extent of her involvement with the most laborious aspects of her sculpture, necessitated mainly 'because there have not been the craftsmen here in Queensland who could do it for me'.[5]

There is a local oral tradition that Daphne Mayo was a cunning manipulator of assistants who were largely responsible for her carving commissions and poorly paid or

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1. Draft of letter of ca. August 1934 from the sculptor to Mrs Godfrey Rivers, Daphne Mayo, Papers.
2. The pneumatic drill was being used by 'up-to-date' Australian sculptors by 1917 in preference to the chisel and mallet. It greatly eased the physical exertion of sculptural carving, striking the stone being carved at 3,000 blows per minute ('Patriotism in architecture', Architecture, Vol.1 No.3, March 1917, p. xv Advertisements).
3. Notes for a lecture (undated) on the sculptor's working methods, Daphne Mayo, Papers.
4. Interview with Daphne Mayo, 6 September 1978.
5. Susan Davies, 'The big dream of Miss Mayo', Sunday Mail, 18 June 1972.

acknowledged for their pains.[1] Possibly she relied on assistants more for the Brisbane Women's War Memorial due to the pressure of her public and sculptural work at the time, but I cannot find evidence to accept that this was her normal working method. Rather, I have discovered resentment among Brisbane's stone masons that massive carving commissions[2] should have been awarded to a young woman sculptor relatively inexperienced in stone carving.[3] No doubt, the shortage of such work during the Depression made their resentment more pointed. A more kindly older colleague, the experienced wood-carver father of her assistant, Colin T. Blumson, was quite concerned that she would not be able to meet the physical demands of the Brisbane City Hall Tympanum commission.[4]

Daphne Mayo surprised even herself by the physical feats that she endured[5] in her grim determination to succeed as a sculptor. After receiving the City Hall commission in 1927, she began to accustom herself to heights by looking down from the parapet outside her top-floor studio in Ascot Chambers, Brisbane's first ten-floor 'sky scraper' (Fig. 72).[6] To add to the terror of the first climb - up a ladder then along a parapet - to the scaffold[7] in front of the tympanum, when she still recalls having desperately 'clutched the contractor's hand',[8]

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1. This view is espoused particularly by Elvin and George Harvey, the sons of L.J. Harvey and both themselves carvers (Interviews of 4 July and 6 August 1978 and 20 July 1978 respectively). The Harveys consider, also, that Daphne Mayo did not give their father due acknowledgment as the instigator of her career.
2. This resentmant did not extend to her portrait commissions, the traditional preserve of a woman sculptor.
3. This is the view of Colin T. Blumson, of the family of carvers, who recalls that John Theodore Muller, in particular, resented being the assistant rather than the sculptor of the City Hall (Interview of 5 September 1978); even though he had experience only in masonry and not in sculptural design.
4. Interview with Colin T. Blumson, 5 September 1978.
5. Interview with Daphne Mayo, 6 September 1978.
6. The height of Ascot Chambers had caused a stir upon its completion in 1925 - cartoons showed planes crashing into its side (Architecture and Building Journal of Queensland, Vol.3 No.31, January 1925, p. 52).
7. The climb was described by Bessie Palmer in 'She carved her name in stone', op. cit., p. 18.
8. Interview with Daphne Mayo, 6 September 1978.



'Daphne Mayo and her cure for giddiness. Looking down from the roof of Brisbane's tallest building' (Ascot Chambers)

(Photograph: Woman's World, 1 October 1927)



Daphne Mayo carving the Brisbane City Hall Tympanum (Cat. No. 72) with a pneumatic drill

(Photograph: Daphne Mayo Papers)

72. The physical risks and labours endured by Daphne Mayo in her architectural sculpture

she was so short-sighted that she had worn glasses since childhood. The fourteen months,[1] some in Brisbane's summer heat, spent in 1929-30 working on the scaffold platform on one of Australia's largest pedimental groups[2] was a record feat of endurance for a woman sculptor in Australia. No woman had tackled monumental stone carving in Queensland before. Eva Benson had in the early 1920's done two large spandrel reliefs for the Prince Edward Theatre in Sydney, but these were a mere 11 x 13 feet compared with the Brisbane tympanum's 9 x 54 feet, and were modelled rather than carved. Likewise, Margaret Baskerville's reliefs of 1922 for the Capitol Theatre in Melbourne were a comparatively meagre 9 x 17½ feet, also modelled, and done in association with her husband, Charles Douglas Richardson.[3] The only other Australian woman tackling large carved commissions was Melbourne's Ola Cohn [4] whose major monuments were done later, from 1938, and, in contrast to Daphne Mayo's, were not carved in situ on buildings. Ola Cohn's major architectural carving, two stone figures for the portico of the Royal Hobart Hospital, was also a comparatively meagre undertaking and was carved in the surrounds of her Melbourne studio.[5] By the 1930's Australian women

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1. '"It's true", says sculptor Mayo', Sunday Mail, 13 September 1953, p. 3.
2. William Moore, The Story of Australian Art, Vol. 2, p. 99.
3. William Moore, 'Sculpture and architecture', Architecture, Vol.15 No.4, April 1925, pp. 4-5.
4. Ola (Carola) Cohn (1892-1964) first studied at the Swinburne Technical College, Melbourne, then from 1926 at the Royal School of Art under Henry Moore. In 1931 she returned to Australia as a disciple of modern sculpture. In 1938 she received her commission for the two 6-feet high stone figures for the Royal Hobart Hospital. In 1939 she received a larger commission, for a series of nineteen bronze panels, each approx. 7 x 2½ feet, for the MLC Building in Sydney. These were done in association with Murray Griffin and were, of course, modelled. Her largest carved commission, the 7-feet high Pioneer Women's Memorial of 1939-41 at Adelaide, was free standing and carved in the courtyard of Ola Cohn's studio also ('A visit to "Ola's home"', Unidentified newspaper, press clippings collected by Queensland Art Gallery).
5. Scarlett, op. cit., p. 118.

had become actively employed in 'the more humble and practical variety' of sculpture - such as plaster architectural ornament and terracotta garden statuary.[1] Their efforts were mainly confined to the less strenuous modelled 'variety', so even in choosing to carve as well as to model Daphne Mayo was something of a woman pioneer. In fact, it was still fairly socially unacceptable for any sculptor - let alone a woman sculptor - to do carving, heavy casting and carpentry.[2]

The sight of Daphne Mayo's smartly dressed stocky little figure drilling sandstone on a platform sixty feet high in front of the Brisbane City Hall caused such a sensation in 1929 that the Prime Minister and the Governor-General were among the curious visitors to her roof-top studio.[3] To add to this amazing sight still remembered with awe by local artists,[4] Daphne Mayo always maintained her image as the ladylike 'girl sculptor' even when carving in situ. In contrast to Ola Cohn who donned overalls,[5] Daphne Mayo always worked in a dress (Figs. 66 and 72).[6] Like many other Australian women artists of her generation, notably Hilda Rix-Nicholas, she preferred to dress as a gentlewoman when at work. She did not have to affect the masculine dress worn by the nineteenth-century French painter, Rosa Bonheur, to assert her identity as an artist.

During the 1930's Daphne Mayo's national reputation as a competent Academic sculptor of -mainly public - commissions was established.[7] As early as 1930 she had been one of

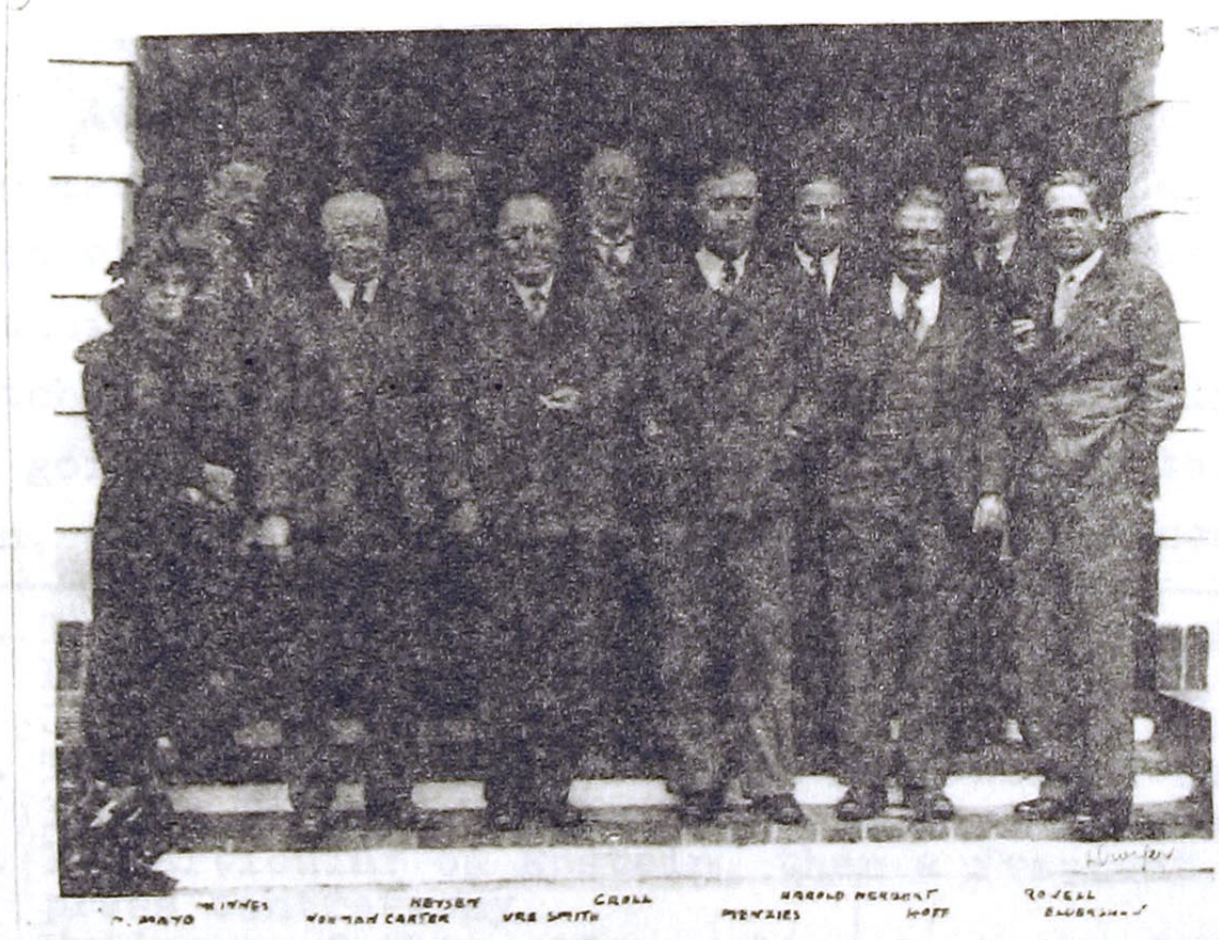
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1. Dorothy E. Paul, op. cit., p. 11.
2. Interview with Frank and Margel Hinder, 30 March 1979.
3. 'Pictures in stone - the art of Daphne Mayo - Hall's crowning feature', Telegraph, 8 April 1930, p. 19.
4. Letter from Vincent Brown, 26 July 1978.
5. Norman Macgeorge, 'Survey of the Year, Victoria', Australian Art Annual, 1939, p. 12.
6. Daphne Mayo wrote that when carving the Mt. Thompson Crematorium reliefs: 'my working costume has been a light cotton singlet with thin silk dress atop - and overall ....' (Draft of letter of ca. August 1934 from the sculptor to Mrs Godfrey Rivers, Daphne Mayo, Papers).
7. A report of sculptural commissions in Australia stated:'More than £95,000 has been spent on sculpting alone within the laat ten years, and Mr Rayner Hoff has been commissioned to the extent of £30,000 of this;Miss Daphne Mayo £15,000; ; Paul Montford £20,000; Mr Leslie Bowles £10,000, and the late Mr George Lambert £15,000 ... This rough estimate does not include private commissions or architectural work' ('Amazing progress in art-gifted students who have made good', Australian Women's Weekly, 3 March 1934, p. 17).



CARVING THE LION'S NOSE.—The work of carving the granite lions for the National War Memorial had reached a critical stage yesterday.

73. One of Paul Montford's mason assistants working on the National War Memorial of Victoria sculpture (Photograph: Argus, 8 November 1930)



74. The foundation of the Australian Academy of Art at a meeting in Canberra in March 1937 at which Mr R.G. Menzies, then the Commonwealth Attorney-General presided. Daphne Mayo is the only woman present.

(Photograph: Daphne Mayo, Papers)

the eight Australian sculptors invited to submit designs for statuary for the National War Memorial of Victoria (Cat. No.75), an official mark of her acceptability for even the nation's most prestigious and patriotic commissions.In 1937 she entered the design competition for the King George V Memorial for Canberra (Cat.No.93) after having received commissions from as far afield as Hobart(Cat. Nos. 78 and 89-90). She joined the Australian Academy of Art in 1937 as one of its foundation members (Fig. 74), no doubt in support of her beliefs in thorough Academic training and the highest standards of craftsmanship.[1]This henceforth placed her firmly in the conservative camp of Australian sculptors.[2] Though she collected newspaper cuttings on even the most avant-garde of contemporary sculptors[3] and read widely from art books and periodicals during the 1930's,[4]she certainly regarded herself as a thoroughly Academic sculptor. In a press interview in 1936 she declared 'Personally, I remain true to the traditional style', but added that she was also

> very tolerant in her outlook, and although she does not admire modern sculpture, she recognises in it the expression of the life and feeling of the present age.[5]

Aware of the need 'to keep in touch with modern developments in sculpture'[6] and exhausted by her hectic productivity of the last decade, Daphne Mayo was by 1937 planning another overseas visit. But despite her aim to catch up with the avant-garde, she spoke early in her trip of going to Denmark 'to see the work of Bertel Thorwaldsen, who was one of the greatest of Danish sculptors'.[7]

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1. This is what her fellow sculptor, Arthur Murch, sees Daphne Mayo as standing for (Interview of 19 April 1979).
2. The other sculptors to join were Harold Parker, W. Leslie Bowles, Rayner Hoff and Paul Montford.
3. In particular on Epstein, then a frequent subject of press controversy.
4. Evidence of this wide reading is to be found in Daphne Mayo's papers.
5. 'Work of Queensland sculptress', Herald (Melbourne), 29 May 1936, p. 13.
6. 'Keeping in touch', Unidentified Queensland newspaper of ca. 1937, Queensland Newspapers' file on Daphne Mayo.
7. 'Artists both', Unidentified newspaper, 19 January 1939, Queensland Newspapers' file on Daphne Mayo.



75. Bertel Thorwaldsen Angel Holding a Holy-Water Basin 1839

marble
Church of Our Lady, Copenhagen

(Photograph: Maurice Rheims, Nineteenth Century Sculpture, New York, n.d.)

Thorwaldsen's[1] de-humanised Neo-Classical work (Fig. 75) provides some insight into her Academic preferences at the time. A Scandinavian visit to see the work of Carl Milles (1875-1955) would have been a more likely pilgrimage for an Australian sculptor in Europe then.

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1. Bertel Thorwaldsen (1768-1844) spent most of his career in Rome where his popularity was second only to Canova's as a practitioner of Neo-Classical sculpture. Alfred Stevens was employed briefly in his studio, which may partly explain Daphne Mayo's admiration. A large collection of his sculpture is in the Thorwaldsen Museum, Copenhagen.

CHAPTER 5: PUBLIC SERVICE TO ART IN QUEENSLAND

The extraordinary sculptural output following Daphne Mayo's return to Brisbane in 1925 was soon matched by her strenuous efforts to raise public appreciation of art in Queensland. She had returned to find art opportunities no better than when she had been a student in Brisbane.[1] Daphne Mayo was mindful that she had been given the opportunity to progress from the artistic isolation of Queensland by public sponsorship. She resolved to give back more than her sculptural work in return, to challenge the dismal situation described by a local ctitic in 1926:

> Probably the public would appreciate the work of Queensland artists more if they were acquainted with some of the difficulties under which they labour. In Brisbane the facilities for the higher development of artistic talent are negligible .[2]

In particular, she was appalled by the continued plight of the Queensland National Art Gallery. In 1928 its annual Government grant was £500 (which paid for the curator's salary and cleaning of the gallery) - a plight which, rather than arousing the shame of local Parliamentarians, brought their indignant condemnation of 'the illiberality of wealthy persons in Queensland in respect of their patronage of art'.[3] In the face of both official and private[4] parsimony, Queensland remained the only State in Australia without a proper gallery building, without a qualified gallery director, without any autonomy[5]

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1. Cf. pp. 11-14 and 89-90.
2. 'Art Society. A Cabinet Exhibition. Daphne Mayo's work', Telegraph, 17 May 1926.
3. Editorial 'Art in Queensland', Queenslander, 11 October 1928, p.3; 'Art and parsimony', Architecture and Building Journal of Queensland, Vol.6 No.68, 10 February 1928, p. 73.
4. Queensland had nothing to nearly compare with the bequests in the Southern States of Alfred Felton and Howard Hinton; and no prizes or scholarships to match, for example, the Wynne and Archibald Prizes.
5. The gallery was but a minor concern of the State Chief Secretary's Office and had no independent Board of Trustees.

- let alone a worthy art collection.[1] When Mr S.F. Markham, Secretary of the Museum Association of Great Britain, visited Queensland in 1933 as part of his report[2] on Australian museums and art galleries, he concluded that:

> At present Queensland was considerably below the standard of comparable parts of the Empire in cultural activities... 3

He further observed that:

> the Brisbane gallery, though its resources are State-wide, obtains less financial support than in any other city of equal size in the British Empire - in fact compared with Auckland, New Zealand, with a population about two thirds that of Brisbane (then more than 300,000), it has about one half the annual income .4

Daphne Mayo's concern for the local artistic stagnation was shared by her artist friend, Vida Lahey. Fired by a leaflet telling of the recent achievements of the National Art Collections Fund in acquiring national art treasures for the British public, they resolved to set up a similar fund in Queensland to stir both Government and the public into action. The first Provisional Executive of the Queensland Art Fund was formed in October 1927, after Daphne Mayo and Vida Lahey had canvassed their friends,[5] leading business men[6] and community leaders. The Chief Justice, Sir James Blair, was engaged as Chairman, and the State Governor, Sir John Goodwin, consented to be the fund's patron. The Executive Board who took office at the inaugural

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1. There were no funds to add to the gallery's original (uninspired) collection, even with contemporary Australian art. The visiting artist, Sir John Longstaff, was shocked at 'the almost entire absence of the work of Queensland and other Australian artists' from the gallery ('Brisbane art. An outspoken critic. Faults of gallery', Brisbane Courier, 19 September 1931).
2. For the Carnegie Corporation of New York.
3. 'Lack of culture. Visitor's scathing speech at Brisbane club', Argus (Melbourne), 11 February 1933, p. 22.
4. M.S. Herring, 'A plea for the art gallery', Courier Mail, 17 October 1934.
5. Including Dr Freddie Whitehouse, Mrs Irene Longman, M.L.A., Miss Freda Bage and Mr Chas Gough.
6. Daphne Mayo first approached Mr James Allan (of Allan and Stark's store) when she recognised him on a tram. He advised her to seek the help of Mr Maurice Stanley Herring, then the energetic young Mamager of Queensland Trustees Ltd and later (from 1946) Chairman of Directors of Queensland Press Pty Ltd (Interview with Professor R.P. Cummings, 15 July 1978).

meeting of the fund in April 1929 reads like a 'Who's Who' in Brisbane[1](Fig.76), a mark of Daphne Mayo's high esteem in the local community and her ability to mobilise influential people for a cause in which she passionately believed. Daphne Mayo remained[2] as the Honorary Organising Secretary, a demanding post she held until 1938. At the inaugural meeting the Chief Justice paid tribute to the role of Daphne Mayo and her founding associate:

> Much praise is due to the energetic efforts of Miss Mayo and the able assistance of Miss Lahey, without which ... the meeting would not have been convened. 3

> The stated objective of the Queensland Art Fund was to buy contemporary work from overseas, so that Queensland artists and the Queensland public might see and appreciate the trend and development of art in other countries. 4

These purchases for presentation to the Queensland National Art Gallery were to be financed by members' annual subscriptions of one guinea. Secondary goals were to purchase Australian art works and to bring exhibitions of contemporary art to Brisbane, but these were to be financed by special fund-raising activities.[5]The fund's pioneering goals 'to advance Art in every shape and form within the State' were, in fact, 'boundless'[6] - it hoped, even, to awaken art appreciation in country areas by organising travelling exhibitions and by encouraging the establishment of municipal collections. Daphne Mayo's reason for stressing the prime objective of overseas purchases was to

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1. Including also Brisbane's two Archbishops, as Vice Presidents; and the Lord Mayor, who made available the new Brisbane City Hall for meetings of the fund's various committees.
2. She was first appointed as Secretary from February 1929.
3. 'Art Fund - Step forward - Public inaugural meeting', Brisbane Courier, 25 April 1929.
4. Daphne Mayo's report given to the fund's first annual meeting of 28 November 1930 (See Appendix 3).
5. For example, the Eastern Carnival, which financed the Southern Loan exhibition of 1930 which, in turn, financed the fund's first Australian purchases.
6. Copy of letter of 11 September 1933 to John M. Russell of the Carnegie Corporation from Daphne Mayo, Daphne Mayo, Papers.

overcome Queensland's artistic isolation -

> to lessen our disadvantage of geographical isolation, and at the same time to supply the standard of comparison we lack, being so far removed from the world's centres of Art. 1

The fund began with 200 subscriber members in 1929[2] but its concerns were aimed at a much wider audience. Its founders shared a sincere belief that

> Art Galleries belong to the people and are not the preserve of the privileged few. If this appeal is successful, we shall, with the help of the Government, be able to put the riches of Art within the reach of the poorest child in the State. 3

At the inaugural meeting of the fund the Lord Mayor, Ald. W.A. Jolly, said that 'an art collection such as the fund would found was not a luxury, but an essential in any well-ordered community'.[4] Similar ideals were expressed by Archbishop Duhig[5] and Daphne Mayo[6] in their public appeals on behalf of the fund. Daphne Mayo and Vida Lahey wrote repeatedly of their commitment that 'art is an integral part of life'[7] and that 'the man in the street' must be able

> to use as much discrimination in choosing a linoleum - or dinner service, or fixture for the wall - as he uses in choosing his tobacco ... 8

Such ability to apply standards of good design to everyday

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1. Daphne Mayo, 'Queensland Art Fund', Art in Australia, 3rd Series No.32, June-July 1930, n.p.
2. Daphne Mayo, 'Art Fund ends after fine job', Courier Mail, 10 October 1950.
3. Darnell Appeal circular letter, 1935, Daphne Mayo,Papers.
4. 'Art Fund - Step forward', op. cit.
5. 'Premier promises art gallery - to be combined with new library - public must give support', Unidentified Queensland newspaper, 31 January 1935, Daphne Mayo, Papers.
6. Daphne Mayo, 'Importance of art - cultural effect on the Nation - Queensland Fund', Daily Standard, 20 April 1929.
7. This is the central theme of Vida Lahey's Art for All, Brisbane, 1940; and later of Daphne Mayo's essay 'Let there be sculpture', 1942 (See Appendix 4); cf. p. 202.
8. Daphne Mayo, 'Importance of art', op. cit.

objects - and art - was achieved, they argued, only after 'seeing and comparing'[1] fine examples. Their commitment to 'the experiment of educating'[2] the average citizen and their awareness[3] of the active part that an art museum could play in the community motivated the Queensland Art Fund's educational achievements.

The founders of the fund were not short of plans to implement:

> We started off with energy on a programme of projects. We wanted a new Art Gallery, we wanted Art Education in the State Schools to be taught by teachers with Art training. We wanted to purchase works by Contemporary Artists from abroad. We wanted, immediately, to bring a loan collection of Art from Southern Capitals into the State. We held deputations to the Government and we gave talks over the air. 4

It was in keeping with the fund's foresight to exploit the new medium of mass communication - the radio (See Appendix 2). Daphne Mayo kept subscribers informed of the fund's plans and activities by regular circulars, and appeals were also made in the press for new members.[5] The delegations to the Government - invariably led by Daphne Mayo - extracted unprecedented concessions to the cause of 'Art'. In June 1929 the Government promised a £1 for £1 subsidy for what the fund raised (at least, up to £500);[6] the use of the - renovated - Exhibition Concert Hall was granted for a 'temporary' home for the Queensland National Art Gallery[7] and the Government agreed to reserve land for an eventual proper building;[8] a Board of Trustees of the Queensland

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1. Daphne Mayo's radio broadcast made on 24 April 1929 for the Queensland Art Fund, Daphne Mayo, Papers.
2. Vida Lahey, Art for All, n.p., quoted from Herbert Read's Art and Society.
3. Especially following Daphne Mayo's visit in 1939 to the United States and Canada - cf. p. 182.
4. Daphne Mayo, typescript on the 'Queensland Art Fund', Daphne Mayo, Papers.
5. For example, M.S. Herring, op. cit.; Daphne Mayo,'Queensland Art Collection Fund - citizens can help', Daily Standard, 18 May 1929.
6. The subsidy was deferred in 1930 due to the Depression (Circular letter of 24 February 1930 to subscribers from Daphne Mayo, Daphne Mayo, Papers).
7. The gallery moved from the Executive Building in April 1931 and remained in the Exhibition Hall until 1974.
8. Report to the fund's first annual meeting, op. cit. - the eventual new building is yet to be attained, it opens in 1982 after many changes in proposed sites.

National Art Gallery was established in December 1930,[1] with an Art Advisory Committee to oversee artistic matters;[2] the Government undertook to upgrade art education in schools; and the first professional Director of the Queensland National Art Gallery[3] was appointed in 1949, after a decade of representations by the Queensland Art Fund.[4] The fund's success at raising money was equally impressive -the revenue for the first year (to June 1930) was £1,412, which had enabled £994 to be spent on art purchases already.[5]

No time was lost in honouring the fund's prime objective. Daphne Mayo first circularised subscribers with a list of twenty names of well known contemporary British artists from whom to choose for the first purchase. The name of Sir D.Y. Cameron, R.A. scored most votes, and so his Everlasting Hills (Fig. 78) was duly purchased -'the cost of which had been reduced (by the artist) to 500 guineas to meet Queensland's needs'.[6] This and the thirteen other pictures purchased in 1930 were selected with the assistance of the National Art Collections Fund which agreed to act as purchasing agent in Britain and even added £100 of its own funds in support of its colonial counterpart.[7] In April 1931 twenty pictures worth a total of £1,000 were presented to the Queensland National Art Gallery, the gallery's first substantial acquisitions in many years, and proudly displayed at its opening in the Exhibition Concert Hall. The fund's regular gifts to the State collection continued until 1950,[8] under the guiding grace of the Art Advisory Committee;[9]

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1. From 1937, in consequence of the successful termination of the Darnell Appeal, the Queensland Art Fund won the right to nominate one of the gallery's Trustees.
2. The Queensland Art Fund's original Art Advisory Committee (Daphne Mayo, Vida Lahey and William Bustard) became the gallery's committee; cf. p. 162.
3. This was Robert Campbell (1949-51).
4. Jeanettie Sheldon, 'Queensland Art Fund', Art in Australia, 3rd Series No.75, May 1939, p. 60.
5. 'New treasures - Queensland Art Fund - annual meeting', Brisbane Courier, 29 November 1930.
6. Daphne Mayo, 'Art Fund ends after fine job', op. cit.
7. 'Pictures for Queensland', Queenslander, 28 August 1930, p. 44.
8. When the fund finally disbanded, and handed over to the gallery also many facsimile reproductions, books and catalogues from its Queensland Art Reference Library.
9. Especially Daphne Mayo.

Queensland Art Fund

OFFICE BEARERS

Patron :

His Excellency the Governor Sir JOHN GOODWIN.

Vice-Presidents :

His Grace Archbishop SHARP.
His Grace Archbishop DUHIG.

Chairman—SIR JAMES BLAIR, C.J.

Vice-Chairman—The Right Honourable the Lord Mayor, Ald. JOLLY, C.M.G.

Professor J. STABLE — Mrs. J. LOWSON.
JAMES ALLEN, Esq. — CHAS. GOUGH, Esq.
M. S. HERRING, Esq. (Hon. Treas.)

Art Advisory Committee :

Miss VIDA LAHEY — Miss DAPHNE MAYO (Hon. Sec.)
WM. BUSTARD, Esq.

The Art Fund aims to advance Art in every shape and form within the State.

Part of its work is to purchase pictures for the Gallery, and another aim is to bring Exhibitions of Pictures into the State.

Will you join the organisation and help in the valuable work of increasing knowledge and interest in Art. Information can be obtained at the desk.

76. Notice of the Queensland Art Fund's office bearers and cause, 1929

Afternoon and Evening Entertainment.

Play — produced by Mrs. P. J. Symes
Tableaux — " " Mrs. H. H Henchman
Manequin Parade — " " Mrs. Lance Jones

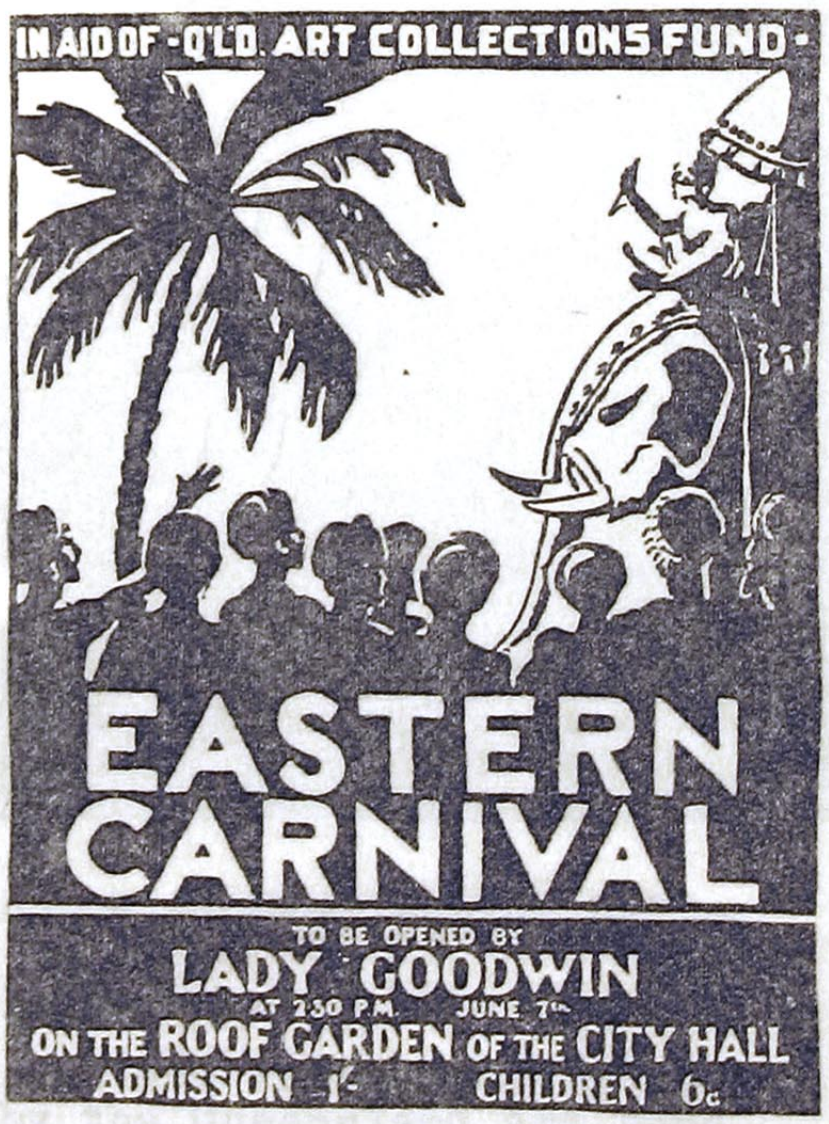
Dances — produced by Miss M. Holinshed
Stories from Arabian Nights — Miss Dulcie Crane
Songs (accompanied by Piano) — Miss J. Rigby, Messrs. F. Homer & Archie Day

Punch and Judy — Mrs. Robin

Poster Display, with demonstration on how posters are made.

Trips up the Tower. See Brisbane from the Air.

Refreshments — Mesdames Ralph & Lorenzo
Cake Stall — Mrs. Harvey
White Elephant Stall — Mrs. Grant
Mystery Packets — Mrs. I. Lahey
Book Stall — Mesdames Barnard & Henchman
Flower Stall — Mesdames Mayo, Stitt, Croll.



77. Handbill for the Fund's Eastern Carnival of June 1930

(Originals: Daphne Mayo, papers)



78. Sir David Y. Cameron, R.A. Everlasting Hills
oil
Queensland Art Gallery

This large picture was the first contemporary overseas purchase by the Queensland Art Fund for the Art Gallery

(Photograph: Queensland National Art Gallery Bulletin, Vol. 1 No. 4, 1958)

and finally comprised nineteen original paintings, three drawings, twenty-two prints,[1] one sculpture and innumerable reproductions (See Appendix 5). The purchases were mainly examples of what Daphne Mayo termed the 'sound craftsmanship'[2] then fashionable at the Royal Academy:[3]

> Besides the D.Y. Cameron, such artists as Eric Kennington, Sir Charles Holmes, Sir Muirhead Bone, Professor W. Rothenstein and Henry Rushbury were represented in the collection - all big names of that period. 4

Daphne Mayo later recalled that 'This type of picture was new in Brisbane, and the paintings received much criticism until recent years'[5] - some measure of the backward public opinion that their purchasers were confronting. With today's hindsight, these strictly representational purchases seem far from revolutionary. Their value as contemporary additions to a static collection of Victorian idylls and dramas was later acknowledged by Robert Haines when he was Director of the Queensland National Art Gallery: 'I should like to pay tribute to the Queensland Art Fund which has presented ... in fact some of the best things in the gallery'.[6] The fund's generosity, moreover, provided an incentive for private donors to add to the State collection also.[7]

In May 1930 a Women's Sub-Committee was formed to raise money for the fund's other activities.[8] Chaired by Mrs H.H. Henchman,[9] this committee was quite a round-up of Brisbane society. Their first event was the June 1930

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1. Including a series of Will Dyson's war lithographs listed as 'etchings'.
2. Circular letter of 1931 to subscribers, Daphne Mayo, Papers.
3. Apart from eight Australian gifts, which ended in 1951 with Leonard Shillam's Elephant Seal sculpture - a fitting finale since Shillam had been sent overseas with a scholarship from the fund; cf. p. 169.
4. Daphne Mayo, typescript on the 'Queensland Art Fund', op. cit.
5. Daphne Mayo, 'Art Fund ends after fine job', op. cit.
6. Robert Haines, 'Notes from the Queensland National Art Gallery', Art News, Vol.1 No.3, September 1951, p. 20.
7. Report to the fund's first annual meeting, op. cit.
8. Initially for the insurance and freight expenses of the Southern Loan exhibition.
9. The wife of Judge Henchman and also a prominent patron of music in Brisbane.



79. Daphne Mayo as she appeared in the 1930's
(Photograph: Telegraph, 8 June 1934)



80. A Queensland Art Fund Committee meeting
(Photograph: Daily Mail, 27 May 1933)

Eastern Carnival (Fig. 77) for which the Lord Mayor made available the roof of the brand new Brisbane City Hall. The novelty of the venue, alone, was enough to ensure the carnival's success[1] and the women capitalised on this by running paid trips to the top of the tower by lift.[2] Each stall had an exotic Oriental feature, from the Chinese pagoda 'Cake Stall' staffed by Mrs Harvey[3] and her coolie helpers to the 'Refreshments' served by Turkish harem maidens. The entertainment, too, did justice to an art cause, including Mrs Henchman's tableaux of an Egyptian tapestry and demonstrations of how posters are made. Daphne Mayo, whose contribution to the carnival the Lord Mayor described as 'the life and soul of the party',[4] later claimed (with a little exaggeration) that 'so many people came, that the engineers of the City Hall were alarmed that the roof would not stand the weight'.[5] The event raised £449/18/-,[6] a foretaste of the enthusiasm of the Women's Sub-Committee who later sought - unsuccessfully - to stage a fund-raising ball in the Queensland National Art Gallery.[7]

The fund's next event was the Southern Loan exhibition of July 1930, Brisbane's first important loan art exhibition since 1909,[8] which brought about 120 pictures from the Southern States. Again, this missionary feat was a tribute to Daphne Mayo's esteem and organisational skills: she approached the National Art Galleries of New South Wales and Victoria for the loan of works;[9] enlisted the

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1. The City Hall had been opened in April 1930.
2. W.R., 'Women realists'(letter to editor), Courier Mail, 12 October 1950.
3. The wife of L.J. Harvey.
4. 'New treasures - Queensland Art Fund - annual meeting', op. cit.
5. Daphne Mayo, typescript on the 'Queensland Art Fund', op. cit.
6. Report to the fund's first annual meeting, op. cit.
7. Letter of 20 July 1932 to Daphne Mayo from the Honorary Secretary of the gallery's Trustees, Daphne Mayo,Papers.
8. Cf. p. 14.
9. She even went to Sydney to canvass the Director and Trustees of the National Art Gallery of N.S.W. after their initial refusal to lend works ('Boosting art - Brisbane women's effort - sculptor and artist', Sun Women's Supplement (Sydney), 9 February 1930, p. 7).

co-operation in Sydney also of the Macquarie Galleries, the Argosy Gallery,[1] the Grosvenor Gallery,[2] the Royal Art Society and the Society of Artists, wrote personally to some artists urging them to lend 'one or two pictures' to the exhibition;[3] directed the exhibition's insurance, transport and publicity;[4] and gained the Queensland Premier's permission to hang the exhibition in the recently vacated old gallery in the Executive Building.[5] The exhibition was seen by over 4,000 visitors,[6] so achieving a record educational impact upon 'the man in the street' in Brisbane, though the exhibition's mainly contemporary pictures[7] were marred by 'the twelve Victorian masterpieces sent up from the cellars of the Melbourne Gallery'.[8] From the proceeds of the entrance takings, the Queensland Art Fund purchased four of the Australian paintings[9] from Sydney.

Daphne Mayo's next achievement for art in Queensland was negotiating and implementing the first large monetary gift to the Queensland National Art Gallery, the Godfrey Rivers Bequest. Upon in 1929 presenting to the gallery the portrait of Godfrey Rivers (Cat. No. 61) in memory of his pioneering work in Queensland,[10] Mrs Ina Rivers had announced her proposed bequest.[11] Daphne Mayo acted as the

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1. For 'a collection of facsimile prints of modern work ... They were of masterpieces by Cézanne, Van Gogh, Gauguin, Manet, etc., all works and Artists very familiar now to us all, but then they were entirely new (in Brisbane)' (Daphne Mayo, typescript on the 'Queensland Art Fund', op. cit.).
2. Its Director was Daphne Mayo's friend, Walter Taylor, who assembled most of the Sydney pictures ready for despatch.
3. For example, she wrote to George Lambert (Letter of 30 January 1930, George Lambert, Papers, MSS 97/3, Vol.3, Mitchell Library.
4. She even obtained Police Traffic Office permits to carry placards around the city advertising the exhibition - these permits survive in Daphne Mayo's papers.
5. Report to the fund's first annual meeting, op. cit.
6. Ibid. 7. Including, for example, works by Eric Thake and Ailsa Lee Brown, as well as the Post Impressionist prints.
8. Daphne Mayo, typescript, op. cit.
9. By Elioth Gruner, Nora Heysen, Arthur Murch and Robert Johnson. 10. Cf. p. 17.
11. 'Art Gallery', Architecture and Building Journal of Queensland, Vol.8 No.88, 10 October 1929, p. 19; 'Art in Brisbane', Brisbane Courier, 25 September 1929.

negotiating agent, advising Mrs Rivers to set up a bequest for the purchase of contemporary art[1] and to nominate two conditions to make the gallery a more worthy recipient of the bequest: that Trustees first be appointed and 'a suitable building' be provided.[2] Daphne Mayo made repeated representations to the Government on behalf of Mrs Rivers, which forced the concessions on Trustees and re-location.[3] The terms of the bequest were finally settled in December 1931, when Daphne Mayo became the Honorary Secretary of its foundation Trustees.[4] The Godfrey Rivers Bequest provided for a work to be purchased in Australia one year, and from overseas every alternate year upon the discretion of Sir Herbert Dicksee, R.A..[5] For the first three Australian purchases Daphne Mayo initiated acquisitive prize[6] exhibitions (1933, 1935 and 1937),[7] further tributes to her organisational skills. She publicised the exhibitions;[8] secured the judges[9] and exhibition venues;[10] received and sorted entries[11] from all over Australia, though George Gough and Sons, Artists' Suppliers and Framers of Albert Street, Brisbane were the local agent for the exhibitions[12] (Figs. 82 - 83); and even made the (selective) hanging her 'sole

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1. Mrs Rivers' original proposal was for an overseas scholarship for a Queensland artist, but the annual interest accruing from the capital of £2,000 was not adequate for this purpose (Vida Lahey, 'The Godfrey Rivers Bequest', Queensland National Art Gallery Bulletin, Vol.1 No.3, 1957.
2. 'Offer of £2,000 - Mrs Godfrey Rivers - Bequest to art gallery', Daily Mail, 25 September 1929.
3. Cf. pp. 145-46.
4. Together with Mr Keith McConnell, a local grazier nephew of Mrs Rivers, and Mr Maurice Herring as Honorary Treasurer. From 1943 Vida Lahey also became a Trustee of the bequest.
5. Cf. p. 32.
6. According to William Moore, the Godfrey Rivers Prize was then the second largest art prize in Australia, second only to Sydney's Archibald Prize ('Art and artists', Brisbane Courier, 24 June 1933).
7. Daphne Mayo was not in Brisbane to organise the succeeding Rivers exhibitions.
8. Involving placing exhibition notices in newspapers throughout Australia -for example, 'Art competition in Brisbane', Argus (Melbourne), 1 March 1935, p. 7.
9. Elioth Gruner in 1933; henceforth the gallery's Art Advisory Committee, therefore Daphne Mayo also took part in the judging in 1935 and 1937.
10. Involving adapting commercial spaces for the purpose.
11. Sixty-five in 1933, forty-four in 1935.
12. Gough and Sons attended to packing, delivery and despatch of the exhibits.

GODFREY RIVERS TRUST

THE TRUSTEES OF THE ABOVE HAVE MUCH PLEASURE IN REQUESTING YOUR COMPANY

at an exhibition of the

COMPETITION PICTURES

to be opened by

SIR JAMES BLAIR, Kt.

on WEDNESDAY, 28th JUNE, at 4 p.m.

NINTH FLOOR

COMMERCIAL BANK OF AUSTRALIA

two doors from G.P.O.

A small admission fee will be charged to defray expenses

81. Invitation to the opening of the first Godfrey Rivers Prize exhibition of 1933

(Original: Daphne Mayo, papers)

ART COMPETITION EXHIBITS.

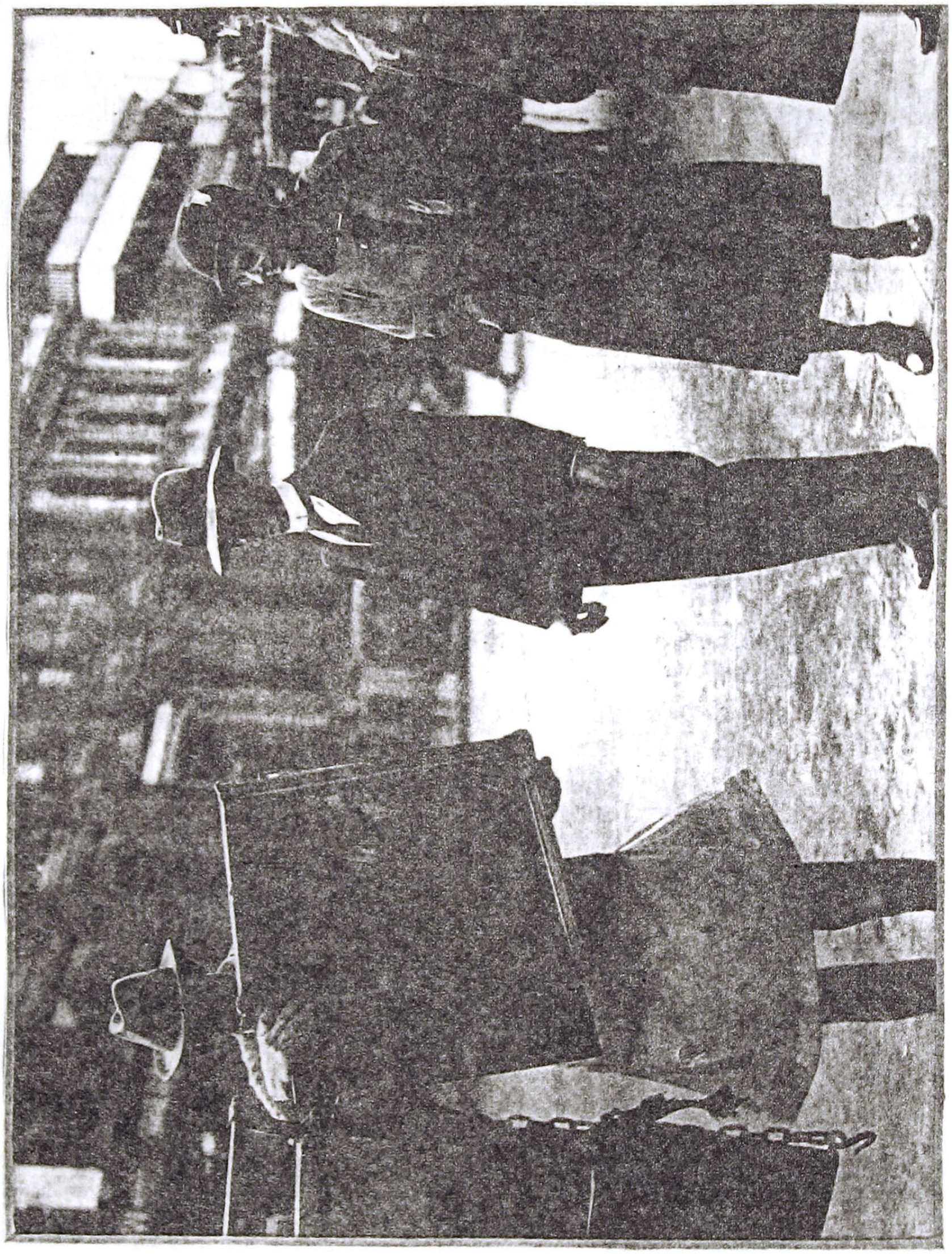
COURIER JUNE 23—1933



The removal of some of the 65 exhibits in the Godfrey Rivers Trust competition yesterday to the Commercial Bank of Australia Building, where the exhibition will be opened on June 28.

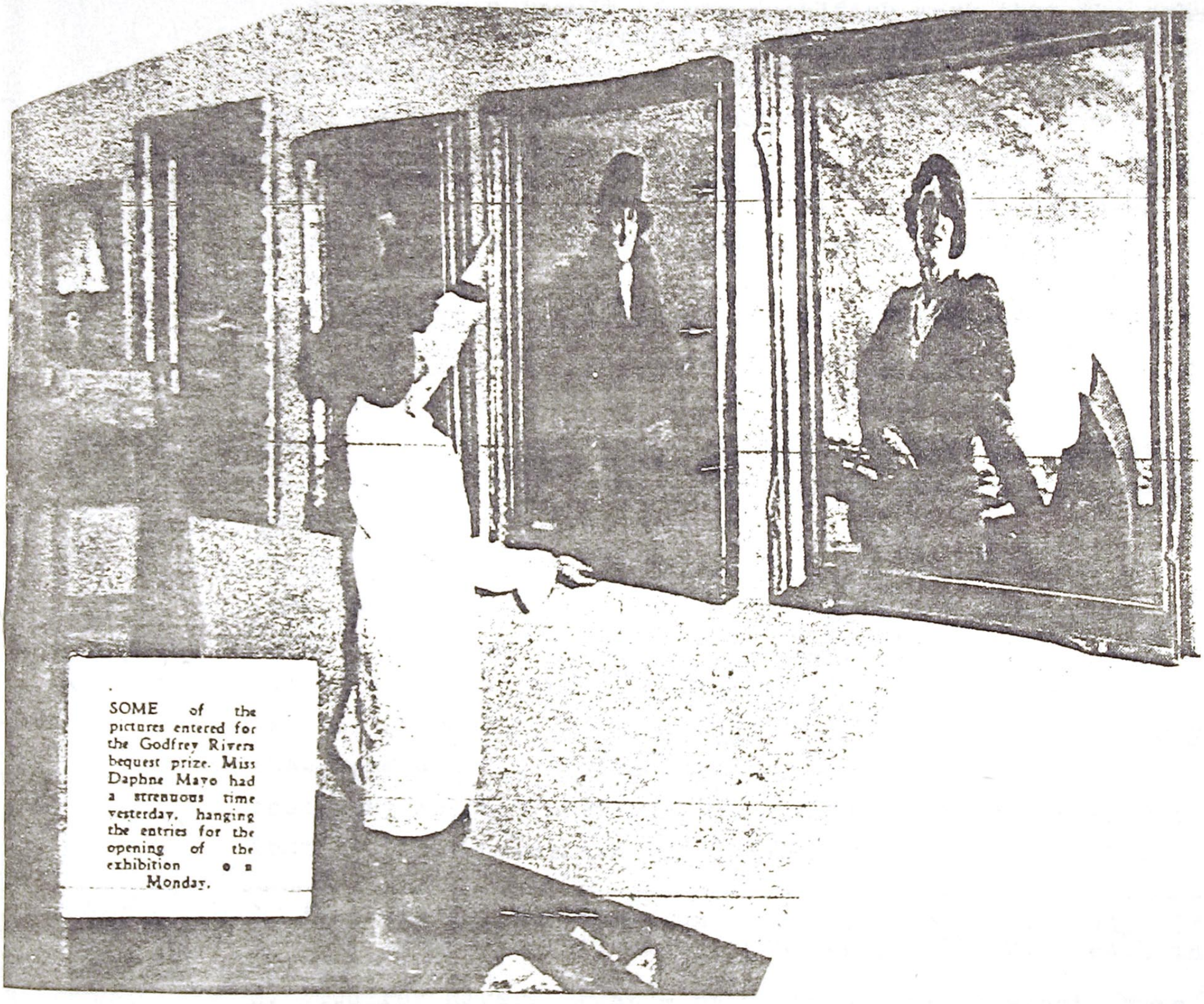
82. Unpacking exhibition entries outside the Commercial Bank in Queen Street, Brisbane. The paintings are being handled by an employee of George Gough and Sons, Artists' Suppliers and Framers, the local agent for the exhibition

(Photograph: Brisbane Courier, 23 June 1933)



83. Unpacking further entries for the first Godfrey Rivers Prize exhibition of 1933. In the centre stands Mr Charles Gough of George Gough and Sons, to the right Daphne Mayo and to the far right Mrs Godfrey Rivers

(Photograph: Daphne Mayo, Papers)



84. Daphne Mayo hanging the Godfrey Rivers Prize exhibition of 1935. The painting she holds is Ernest Buckmaster's Portrait of the Artist's Mother, later purchased by Howard Hinton and given to the Armidale Teachers' College. The painting to the right is the Brisbane artist Melville Haysom's Portrait of the Artist's Wife which won the prize, specified in 1935 for a portrait or figure study

(Photograph: Courier Mail, 6 July 1935)

responsibility'[1](Fig.84) -all under the watchful eye of Mrs Rivers[2]who came to Brisbane for the 1933 exhibition. When Sir James Blair opened the exhibition (Fig. 71) he said

> that he could not let the opportunity pass without thanking Miss Daphne Mayo, because he believed it was largely as a result of her unselfish work that the exhibition had been brought about. 3

The Godfrey Rivers Prize exhibitions, which continued until 1941, also served the purpose of bringing very recent[4] art from the Southern States to Brisbane, 'a rare experience in those days'.[5] They attracted high-quality entries from all over Australia, both traditional and modernist.[6]

After 1943 all Godfrey Rivers Bequest acquisitions were made by direct purchase[7] and the provision to buy from overseas every other year was relaxed.[8] Daphne Mayo then became almost the sole buying agent.[9] When she had visited England in 1938-39[10] and later when she was participating in the Society of Artists' exhibitions and visiting galleries in Sydney she was on the constant look-out for purchases for the bequest. She remained the sole buyer until the bequest was finally transferred to the Queensland National Art Gallery to administer directly in 1964. The bequest presented, in all, thirty-two works to the gallery (See Appendix 5), mostly daring examples of Australian modernism which transformed the State collection even more than did the Queensland Art Fund's gifts. As Vida Lahey

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1. 'Art exhibition - open on Sunday', Telegraph,1 July 1933.
2. Then living in retirement in Hobart, until her death in 1952.
3. 'Godfrey Rivers Trust - prize to Mr Will Ashton', Brisbane Courier, 29 June 1933.
4. Entries had to have been executed within two years prior to the exhibitions.
5. Vida Lahey, 'The Godfrey Rivers Bequest', op. cit.
6. From artists as diverse as Will Ashton and Hans Heysen, to Margaret Preston and Adelaide Perry.
7. Following an amendment made in February 1943 to the original deed of gift. 8. Probably on account of Dicksee's definite Academic preferences (Fig. 85),which contradicted the spirit of the bequest.
9. Dicksee's choice of the (rather indifferent) The Maiden by Sir George Clausen, R.A. (presented in 1934) had been favoured, rather, by Mr Keith McConnell. Some of Daphne Mayo's more daring 'abstract' choices caused some 'shock' to her fellow Trustee (Letter of 1 April 1947 to Daphne Mayo from Mr Herring, Daphne Mayo, Papers).
10. Cf. p. 181.



85. The Chairman of the Board of Trustees of the Queensland National Art Gallery, Sir James Blair, receiving from Mr Keith McConnell the Godfrey Rivers Bequest gift for 1936, Perseus Arming by Sir Alfred Gilbert, R.A.. Daphne Mayo (centre) was, of course, at the presentation. The statuette had been chosen in London by Sir Herbert Dicksee, R.A.

(Photograph: Courier Mail, 9 December 1936)

later wrote:

> The (Rivers) collection as a whole, I think, shows a forward looking set of values, and in many instances was definitely ahead of the taste of the times. In general the prevailing policy in buying was to select such works as were deemed to give stimulation at the time, and have prospective value in the future, rather than the type of appreciation which springs from the accepted and the parochial. 1

Acquiring in 1943 William Dobell's The Cypriot (Fig. 86) was Daphne Mayo's greatest pride. Vida Lahey wrote of her coup:

> This picture had remained unsold for three years, but Miss Mayo's perspicacity recognised its quality, and she secured it for the Trust, only a few weeks before the torrid controversy flared up over the award of the Archibald Prize to this artist, which resulted in a law suit in protest against the judgment given. Such a glare of publicity followed that Dobell's fame, and his prestige, rocketed together, and the price of his work soon followed suit ... 2

Dobell's painting was considered so avant-garde that the gallery's Trustees at first secreted it away in storage.[3] Other notable purchases included:Adrian Feint's Flowers and Fruit (presented in 1942) (Fig. 87); Ola Cohn's Polar Bear (presented in 1945), the first work by Ola Cohn to be purchased by an art museum in Australia;[4] four paintings in ink and ripolin by Sidney Nolan (presented in 1949);[5] Margel Hinder's The Construction (presented in 1953)[6] and later also her Diatropic (presented in 1962); Jacob Epstein's Nan (presented in 1957);[7] and Godfrey Miller's Trees and Moonlight (presented in 1960), one of the gallery's first abstract pictures.

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1. Vida Lahey, 'The Godfrey Rivers Bequest', op. cit.
2. Ibid.
3. As adversely commented upon in 1944 by Will Ashton in his report to the Trustees (Department of Education, Queensland, Correspondence on the Queensland Art Gallery, EDU/VARIOUS, A16080, Queensland State Archives).
4. Polar Bear had been first exhibited in 1936 in the first exhibition of The Plastic Group in Melbourne. Daphne Mayo visited Ola Cohn in Melbourne in December 1937 and chose the sculpture then, and later compared it admiringly to the animal sculpture of Pompon - cf. p.177.
5. Daphne Mayo chose these from Nolan's exhibition at the Macquarie Galleries in 1949. She also wanted to purchase for the bequest a painting by Grace Cossington Smith, then also beyond official collecting tastes.
6. Daphne Mayo saw and admired this assemblage at a party at the Hinders' house.
7. Robert Haines, 'How Brisbane got its four Epsteins', Courier Mail, 16 January 1959.



86. William Dobell <u>The Cypriot</u> 1940
oil
Queensland Art Gallery

This is the Godfrey Rivers' Bequest's most famous purchase, in 1943, for the Art Gallery

(Photograph: S. Ure Smith, <u>The Art of William Dobell</u>. Sydney, 1946)



87. Adrian Feint <u>Flowers and Fruit</u>
oil
Queensland Art Gallery

Purchased by the Godfrey Rivers Bequest in 1942 for the Art Gallery

(Photograph: S. Ure Smith, <u>Australian Present Day Art</u>. Sydney, 1943)

In the early 1930's Daphne Mayo worked for art in Queensland in yet another capacity - on the Art Advisory Committee of the Queensland National Art Gallery, appointed in January 1931[1] to advise (in lieu of a Director) the Trustees on acquisitions and the hanging of the gallery. As the active members of the committee Daphne Mayo and Vida Lahey made the appearance of the gallery their own concern, from the arrangement of its pictures, choosing frames and captions, valuing the collection for insurance, to making curtains to block out sunlight. They tried to give the re-located gallery an air of activity which its predecessor in the Executive Building had so dismally lacked. In April 1932 they organised a Loan exhibition of drawings from the National Gallery of Victoria and of paintings from local sources.[2]

In her various offices as the moving force behind the Queensland Art Fund, the Godfrey Rivers Bequest and the Art Advisory Committee - and in 1927-30 Vice President of the Royal Queensland Art Society - Daphne Mayo was Queensland's leading public art figure of the 1930's. It was she who led deputations[3] and organised and negotiated behind the scenes to advance the cause of art. Her studio on the roof of the City Hall, in fact, became the nerve-centre of public art activities in Brisbane in 1928-32.[4] Her dual roles made for somewhat absurd situations - for example, as negotiating agent for Mrs Rivers she had hastened the appointment of an Art Advisory Committee for the gallery, then as a member of this committee she had to formally approve the gifts she chose for the gallery from the Godfrey Rivers Bequest. Her commitment and her workload were such that she could not tolerate bureaucratic misunderstanding of her lofty goals. She and other members of the gallery's Art Advisory Committee resigned in June

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1. 'The Art Gallery', Queenslander, 22 January 1931, p. 55.
2. Daphne Mayo, typescript on the 'Art Advisory Committee', Daphne Mayo, Papers.
3. For example, she set up the meeting between the Premier and Brisbane's various art organisations to urge the Government to re-locate the Queensland National Art Gallery and to reserve a site for an eventual new building (Memorandum of 12 July 1929 of the Chief Secretary's Office, EDU/VARIOUS, A16080, op. cit.).
4. The Art Advisory Committee, for example, had its meetings there, as its Minute Book records.

1937 after 'their advice had on repeated occasions been slighted',[1] notably the rejection of the committee's recommendation to acquire pictures from the Society of Artists' Brisbane exhibition of 1937[2] in favour of the purchase of a Scottish 'Old Master' collection.[3] The support by the local press of the committee's brave stance indicates that Daphne Mayo's recent efforts to broaden artistic horizons had begun to pay off. One editorial pronounced:

> Those who take responsibility for the public patronage of art must be brave enough on occasions to venture a little ahead of popular taste, and modest enough to accept instruction themselves from artists and connoisseurs. 4

Daphne Mayo's most extraordinary feat for art in Queensland was in leading the public appeal for the £10,000 needed to secure the John Darnell Bequest, a seemingly impossible task in the Depression,[5] and requiring her to suspend her sculptural work for much of 1934-35. A wealthy Brisbane business man[6] had died in 1930 leaving £10,000 to art in Queensland on the condition that his gift was matched by the public within five years of his death. By October 1934 nothing had been done to secure the bequest,[7] and so upon Daphne Mayo's urging the Queensland Art Fund took on the task. The appeal began with a garden party given by Archbishop Duhig in the grounds of 'Wynberg', then was officially launched at a public meeting on 25 January 1935

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1. 'Four out of five Art Advisory Committee members resign', Telegraph, 2 June 1937; 'Art advisers resign - Brisbane dispute', Argus (Melbourne), 3 June 1937, p. 8.
2. Daphne Mayo had stressed the gallery's need for a good representation of contemporary Australian art ('Planning the ideal art gallery - how leading artists would spend £15,000', Sunday Mail, 6 June 1937).
3. 'Eight new pictures from Scotland under the Darnell Bequest', Telegraph, 16 April 1937.
4. Editorial 'Art and artists', Courier Mail, 7 June 1937.
5. The difficulty of raising money in the Depression had led the Queensland Art Fund to suspend its activities after 1931.
6. He had been earlier canvassed by the Queensland Art Fund, seemingly without success.
7. In fact, the public announcement of John Darnell's will had met with official apathy ('Bequest of £10,000 to assist art', Architecture and Building Journal of Queensland, Vol.9 No.106, 10 April 1931, p. 30).

when a fund-raising committee was established:

> Mrs A.E. Moore, wife of a previous Premier of Queensland, consented to convene a Committee and be its Chairwoman. As a consequence a large and most efficient body of splendid workers, all well-known women in the Brisbane of 1935, became the Queensland Art Fund Darnell Appeal Committee'. 1

Following a deputation led by Daphne Mayo,[2] the appeal's Honorary Organising Secretary, the Premier announced a Government contribution of £4,000 towards the money to be raised, with a further (long unfulfilled) promise to build a new art gallery 'if the public showed that it desired an art gallery' by raising the money to secure the bequest.[3] The Brisbane City Council gave a further £2,000, leaving £4,000 to be raised by the public. In the ensuing six months of intensive campaigning Daphne Mayo enlisted the help of Mayors throughout the State, business houses and took part in radio 'Art Talks' to schools and the public.[4] The Darnell Appeal won wide public support, far beyond the elite circle of the Queensland Art Fund's founders. The lists published in local newspapers record donors as diverse as country schools, the Mackay Rotary Club and a farmer from Salisbury who offered to raffle one of his pigs for the appeal (and, moreover, to sell rides on the pig). There were street collections, music recitals, tennis tournaments, the Lord Mayor's State-wide 'Shilling Chain', the Royal Queensland Art Society's Art Union, garden parties - the women's committee 'devised every imaginable way of extracting coin from the pockets of the public'[5] in times of Depression (Fig. 88). In March 1935 the campaign 'culminated in one dreadful week, when entertainments were

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1. Daphne Mayo, article on the Queensland Art Fund, Queensland National Art Gallery Bulletin, Vol.1 No.4,1958 - 'This Committee numbered thirty-four, two thirds of which were either members, or wives of members, of the Queensland Art Fund' (Queensland Art Fund Report for 1934-38, Daphne Mayo, Papers). 2. Ibid.
3. 'Premier promises art gallery', op. cit. - the appeal, thereafter, assumed the dual goals of securing the Darnell Bequest and of encouraging the Government to build the gallery.
4. Daphne Mayo gave further radio broadcasts on art in 1937, 1938 and 1943 (Royal Queensland Art Society, Annual Reports for these years).
5. Daphne Mayo, typescript on the 'Darnell Appeal',4 March 1958, Daphne Mayo, Papers.

DARNELL APPEAL

Enjoy yourself and at the same time help to gain £20,000 for your City, by going to

MAY 1st—THE CABARET BALL, Carlton Hotel 4/-

MAY 2nd—

Plaza Picture Theatre, Paddington

Splendid Programme 2/-, 1/6, 1/-

MAY 7th—BRIDGE EVENING, Catholic Daughters, Civic Building, 2/-

MAY 8th—BRISBANE CITY COUNCIL DEBATING CLUB, National Mutual Building 8 p.m. 1/-

MAY 9th—

All Hallow's Concert, City Hall

8 p.m. 1/- and 1/6

MAY 15th—BAND CONCERT IN GARDENS (Moonlight) Silver Coin

MAY 16th—MUSICAL OPERA, "Merrie England" (Pupils of St. Margaret's School) PRINCESS THEATRE Popular Prices

MAY 17th—

Governor's Reception, Art Gallery

8 p.m. 2/-

MAY 21st—Mrs. FORGAN SMITH'S AFTERNOON TEA and CARD PARTY at Finney's from 2 to 5. Tickets at Finney's, 2/-.

MAY 22nd—COMMUNITY SINGING, City Hall, 12 to 2. Adults 6d.

AUCTION SALE at Windrum & Blair End of May

JUNE 5th—MUSICAL ASSOC. CONCERT in City Hall, Popular Prices

JUNE 7th—

Tennis Tournament

MILTON COURTS Entry 2/6 Ring Toowong 481

J.M.b.

88. Schedule of fund-raising activities in May-June 1935, at the end of the Darnell Appeal

(Original: Daphne Mayo papers)

held every morning, afternoon and evening'.[1] The last of the money needed was raised when Mr F. Tritton[2] offered £100 if five others would give a similar sum. The goal was reached on 7 June,[3] a day before the five years had elapsed since John Darnell's death. Of the £20,000 thus won, Queensland's richest art bequest, £5,000 was given to the Brisbane City Council under the terms of Darnell's will for the upkeep of the Randall Collection[4] and the remainder went to the Queensland National Art Gallery.[5]

Given its commitment to public education,[6] it was logical that the Queensland Art Fund should next direct its attention to the dearth of art information in the State.[7] In 1933 the Carnegie Corporation of New York sent Mr F.S. Markham to report on Australian museums and art galleries to identify needs worthy of the corporation's support.[8] His report praised the Queensland Art Fund as 'probably the most courageous' of voluntary art organisations in Australia and reserved special comment for the 'two energetic ladies on its committee'.[9] Markham's visit to Brisbane was timely - upon hearing that the Carnegie Corporation would help those organisations which had already made efforts to better cultural conditions, Daphne

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1. Daphne Mayo, 'Art Fund ends after fine job', op. cit.
2. Of Trittons furniture store.
3. 'Queensland will have new art gallery - The Darnell Fund over-subscribed', Courier Mail, 8 June 1935.
4. After the death in 1906 of the Brisbane artist, Richard Randall, his collection had been given to the Council of South Brisbane.
5. The Darnell Appeal Committee were of the opinion that the money should be 'particularly for the purchase of pictures and not for the upkeep of the present or new art gallery ('Using Darnell money - purchase of pictures urged- not gallery upkeep', Courier Mail, 11 June 1935).
6. Daphne Mayo often stated her belief that 'the assumption that eyes only are needed for the understanding of art is out of date' ('Planning the ideal art gallery', op. cit.); while Vida Lahey wrote of how recent advances in photography and colour reproduction, the modern pictorial counterpart of the radio and gramophone, meant that 'for the first time in history the same dissemination is possible to pictorial art ... The masterpieces of painting are no longer confined to the great galleries of the world or the homes of the rich ... (Art for All, op. cit., n.p.).
7. Cf. p. 14. 8. Cf. p. 142.
9. S.F. Markham and H.C. Richards, A Report on the Museums and Art Galleries of Australia to the Carnegie Corporation of New York, London, 1933, p. 53.

Mayo approached him on behalf of the Queensland Art Fund to seek assistance in establishing an art library for Brisbane. Later when Dr F. P. Keppel, Chairman of the Carnegie Corporation, visited Brisbane in March 1935 she elaborated her proposal to him.[1] Soon after, as the result of her representations, the Carnegie Corporation announced a gift of 200 books, 2,000 photographs of paintings, sculpture and architecture and facsimile reproductions of famous paintings - the nucleus of the State's first art reference library. Daphne Mayo later described the setting up of the Queensland Art Reference Library:

> The Honorary Secretary having discovered that the old Tourist Bureau was being vacated, asked the Government for it to be made available. This was granted, and the premises kalsomined and painted, in agreement with our wishes. The Premier also agreed to provide book cases, and the library was finally set up with tables and chairs ... 2

After Daphne Mayo and Vida Lahey unpacked and catalogued the Carnegie gifts[3] the library was opened on 17 September 1936 with an exhibition of some of its reproductions. So the library in its cheery and 'very accessible'[4] borrowed premises in George Street[5] became a cultural bright-spot in Brisbane. Besides its reading facilities open to the public daily,[6] from March 1937 it offered free lunch-time lectures on Fridays, Brisbane's first regular public lectures on art within recent memory.[7] Its activities were publicised with colourful posters,[8] and the walls showed ever-changing exhibitions of reproductions. The library was maintained by the subscriptions of the Queensland Art

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1. Queensland Art Fund, Minutes of meeting of 14 September 1934, Daphne Mayo, Papers.
2. Queensland Art Fund Report for 1934-38, Daphne Mayo, Papers.
3. With the assistance of Dr Freddie Whitehouse (ibid.).
4. Daphne Mayo, 'Art in Brisbane', Society of Artists' Book, 1945-46, p. 58.
5. A building in the grounds of the old Supreme Court Building.
6. Vida Lahey was the library's first custodian, and exercised a 'presiding spirit' throughout the library's existence.
7. The first lecturers included Daphne Mayo, Vida Lahey, Dr J.V. Duhig, Dr F.W. Robinson and from 1940 Dr Gertrude Langer, a recently arrived art historian-advocate of modern art, trained in Vienna. The lectures were well attended: by 1,456 in 1937, 1,445 in 1938 and 1,943 in 1939 (Queensland Art Fund, Record Book, Daphne Mayo, Papers).
8. Printed mostly by Frank Smith.

Fund members and attended mainly by volunteers from the fund. Its collection had expanded to 600 books through gifts[1] and purchases before it was eventually closed in 1949 and its assets dispersed to the Queensland National Art Gallery, the State Library and the University of Queensland.[2] The library's contribution to Brisbane's cultural life had been anticipated by the Premier, the Hon. W. Forgan Smith, at its opening:

> The library means to Brisbane a burst of new life to every artist, a fountain of new life to every student, and also the means of getting not only some knowledge of art, but of the glories and beauties of the rest of the world to the average citizen. 3

Daphne Mayo later wrote:

> The success of the Library far exceeded our anticipation. Many students used it for organised study, besides general readers, and many hundreds of visitors came to see the pictures, exhibitions of which, in rotation, were always on view, and to attend the Friday lectures, which cover a varied field, ranging from different periods in Art, to the various mediums used in Art expression. The Library was thus a valuable extension to the work of the National Gallery in increasing knowledge of Art ... giving access to knowledge that was unobtainable anywhere else in Queensland. 4

The library had some notable visitors. It became the inspirational haven for art students from Brisbane, including the young Leonard Shillam, Francis Lymburner, Frank Smith, Roy Dalgarno and the visitor, Sidney Nolan. During the Second World War[5] its readers numbered about 4,000 per year[6] and included many servicemen. Among the wartime visitors were Arthur Boyd, Edgar Kaufmann of Frank Lloyd Wright's Falling Water house, and the Pacific contingent of American war artists.[7] Aware that 'the

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1. Notably, of Dr Christine Rivett and Dr J.V. Duhig, who gave substantial collections of books.
2. 'No cash, Art Library shut', Courier Mail, 21 June 1949.
3. 'Stimulus to culture - Art Reference Library', Courier Mail, 18 September 1936.
4. Daphne Mayo, typescript on the'Queensland Art Fund, Art Reference Library', 4 March 1958, Daphne Mayo, Papers.
5. During the war the library moved to cramped rooms nearby when its original rooms were resumed by the Defence Department, and many of its books were put into storage.
6. Daphne Mayo, 'Art in Brisbane', op. cit., p. 58.
7. Interview with Professor R.P. Cummings, 15 July 1978.

prospects of wider opportunities were nil'[1] for the young local students using the library, in 1937 Daphne Mayo wrote to the Carnegie Corporation asking for a travelling scholarship for the student who showed the most promise.[2] The corporation again responded to her representations, and Leonard Shillam was selected in February 1938 for the scholarship and awarded a travel grant of £400. Then before his departure for England, Daphne Mayo (then in London) obtained syllabuses and information on the various art schools and forwarded them to Leonard Shillam with her valuations of their relative merits.[3]

The final educational achievement of Daphne Mayo for art in Queensland was in introducing creative art classes for children, the outcome of her and Vida Lahey's belief in

> art education along modern lines, which makes enjoyment a spur to effort and aims at drawing out imaginative and constructive ideas rather than merely copying objects in a mechanical manner. 4

The Darnell Appeal had involved awakening an interest in art in children - schools had been circularised for donations and a children's essay competition run in early 1935[5] in conjunction with Saturday talks for children at the Queensland National Art Gallery.[6] Vida Lahey had been impressed by[7] Professor Cizek's celebrated classes begun in 1897 for children at the School of Arts and Crafts in Vienna,[8] the forerunner of modern creative art teaching. When Daphne Mayo passed through the United States and Canada in 1939 she made a special study of children's art

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1. Queensland Art Fund Report for 1934-38.
2. Copy of letter of 3 December 1937 to Dr F.P. Keppel of the Carnegie Corporation from Daphne Mayo, Daphne Mayo, Papers. 3. Report for 1934-38, op. cit. -Shillam then attended the London County Council Art Schools.
4. Vida Lahey, Art for All, op. cit., n.p. - Daphne Mayo, also, had never forgotten the tedium of her own Academic training.
5. 'Talks at Art Gallery - competition for children', Courier Mail, 23 February 1935.
6. Given by Daphne Mayo, Vida Lahey and Enid Dickson.
7. She saw an exhibition of Professor Cizek's children's work when she was in Europe in 1927.
8. A.S. Levetus, 'Professor Cizek's classes for children, Vienna', Studio, Vol.91 No.396, March 1926, pp. 168-71.

education. She sought introductions from the Carnegie Corporation to see classes in Montreal,[1] Ottawa and especially Professor Arthur Lismer's classes begun in 1929 at the Children's Art Centre at the Art Gallery of Toronto.[2] She returned to Brisbane declaring:

> In Toronto, on a Saturday morning in bitter cold, she had seen 500 children on tip-toe for the opening of the Art Gallery where for one day in the week they lay on the floors of the big rooms painting pictures, and discovering for themselves the use of form and colour. The instructor's idea is not to make a race of artists from these children, but to allow them to express their natural instinct and to quicken their sense of form and colour which will be useful to them in after life even if it is directed towards their own homes and their own appearance. Similar art classes are in full swing in Montreal and Ottawa. Everywhere, said Miss Mayo, the fullest use was made of galleries and museums for educational purposes, they were not merely repositories of dead things. 3

(Fig. 89) Daphne Mayo also brought back some of the creative products of these classes (Fig. 90) and in the following year she arranged with Rah Fizelle in Sydney[4] to send send further examples of children's work for display at the Queensland Art Reference Library, along with work collected by Margaret McNeil from Brisbane schools.[5] In 1940, also, Vida Lahey attended a course on children's creative art teaching at the Moore Park Children's Library and Art Class in Sydney.[6] In March 1941, following the proposal of Daphne Mayo,[7] the Queensland National Art began Saturday morning classes for children at the gallery, claimed to be the first such classes sponsored by a State Gallery in Australia.[8] These classes followed the Toronto

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1. Including at the Art Association School at the Montreal Art Gallery.
2. Professor's Lismer's methods had become known in Australia when he addressed the New Education Fellowship Conference of 1937 in Sydney.
3. 'Miss Daphne Mayo was impressed by - wonderful vitality in modern art overseas', Courier Mail, 28 December 1939.
4. Rah Fizelle had introduced creative art teaching to State schools in Sydney.
5. Queensland Art Fund Report for 1940, Daphne Mayo,Papers.
6. Under Mrs Marjorie Rees, the wife of Lloyd Rees, who had been an art instructor in the London County Council Schools.
7. Queensland Art Fund, Minutes of meeting of 16 February 1940, Daphne Mayo, Papers.
8. 'Queensland sculptress returns for special work', Telegraph, 6 October 1944.



Saturday morning in one of the galleries of the Art Gallery of Toronto



Spring sketching group from the Gallery's Children's Art Centre

89 . Children's educational activities at the Art Gallery of Toronto

(Photographs: Arthur Lismer, Education Through Art for Children and Adults at the Art Gallery of Toronto, Toronto, 1936)

model and Vida Lahey was appointed to take charge of the classes (Fig. 91), which she continued to do for eleven years.[1] The children's activities soon gave the gallery an air of creative fun:

> In Brisbane the children have a small room of their own, where they sit on the floor to paint their pictures. What was once a melancholy and dark room, called the 'Portrait Gallery', underwent a metamorphosis when the portraits were banished and a coat of ivory kalsomine put on the walls. Curtains and a little furniture of light golden colour was added, and soon one wall was hung with gay colourful drawings by the children. 2

The classes were further fulfilment of Daphne Mayo's and Vida Lahey's commitment that art is an integral part of life:

> the youngsters have joined artistic design to everyday life, having designed and painted the cushions on which they sit to work ... Miss Lahey is showing her pupils who sit at their ease on the gallery floor to draw, that the fundamentals of art are as essential as the fundamentals of writing. 3

Later, as a Trustee of the Queensland Art Gallery Daphne Mayo maintained her interest in children's art education,[4] and the Sunday Mail Children's Art Competitions which provided an annual stimulus to school children of my generation[5] were an indirect outcome of her pioneering interest.

Daphne Mayo's tireless public service to art in Queensland[6] won respect beyond her State. She was awarded the Society of Artists' medal in 1938 'for distinguished service to Australian art - the highest honour in connection with art, so far, available in Australia'[7] and eventually in 1959 the M.B.E.[8] Her obvious dedication to her cause and

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1. In 1952 Margaret McNeil succeeded Vida Lahey.
2. Daphne Mayo, 'Art in Brisbane', Society of Artists' Book, 1945-46, p. 59.
3. 'Youngsters learn but they also play', Telegraph, 25 August 1941. 4. Cf. p. 243.
5. The prize-winning entries were exhibited in the children's room of the gallery each year.
6. She served also as the Queensland Vice President of the Society of Artists, notably organising the society's Brisbane exhibition of 1937, and later on the Art Advisory Committee of the Australian War Memorial (See Membership of Art Societies - p.272).
7. Queensland Art Fund Report for 1934-38; 'Miss Daphne Mayo honoured - wins art medal', Courier Mail, 19 August 1938.
8. 'Sugar leaders honoured', Courier Mail, 1 January 1959.



MISS DAPHNE MAYO, who has just returned from Europe.

90. Daphne Mayo with toys she had collected overseas as inspiration for children's creative art classes

(Photograph: Sydney Morning Herald Women's Supplement, 27 December 1939)



Miss Vida Lahey, who conducts classes for children at the Art Gallery on Saturday mornings, is here seen at work in her own studio.

91. Vida Lahey soon after she began her children's art classes
(Photograph: Telegraph, 25 August 1941)

her quiet lady-like dignity made Daphne Mayo something of a legendary figure among Brisbane artists. Her self-effacing accomplice in her public activities and constant companion, Vida Lahey, was held in similar awe.[1] There is no doubt that, despite its extraordinary success, Daphne Mayo's public work posed a considerable strain[2] for her emotionally[3] as well as being a distraction from her sculptural work. In fact, in 1937 after the 'unremitting effort' of the Darnell Appeal she suffered a break-down in health.[4]

The success of her public service to art in Queensland was such that by 1950 the Queensland Art Fund was able to disband.[5] The Government had begun to assume the cultural responsibilities thrust to public attention by Daphne Mayo and Vida Lahey - 'the War (for art in Queensland) had been won'.[6]

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1. 'I regarded her as on a plane apart not only for the quality of her work but also as a kind of "untouchable" in the Brisbane art world of the 1930's ... With Vida Lahey, her bosom friend ... the two ladies seemed to run an Art Society of their own' (Letter from Vincent Brown, 26 July 1978).
2. Daphne Mayo was, for example, threatened with legal action by Adelaide Perry whose entry in the 1935 Godfrey Rivers Prize exhibition was denied the prize when the judges were 'dismayed, however, to find that it had been painted on a rather poor canvas and was already cracking. As a permanent memorial for the gallery, therefore, it was put out of the running, despite its many virtues' ('Godfrey Rivers Prize - Mr M. Haysom's success', Telegraph, 8 July 1935). Adelaide Perry accused Daphne Mayo of having damaged her painting.
3. This view is shared by Lloyd Rees, who insists that Daphne Mayo is shy and retiring by nature (Interview of 22 October 1978).
4. 'Miss Daphne Mayo. A record of public service to art in Queensland', Art in Australia, 3rd Series No.72, August 1938, p. 12.
5. Daphne Mayo, 'Art Fund ends after fine job', op. cit.
6. Daphne Mayo, typescript on the 'Art Reference Library', op. cit.

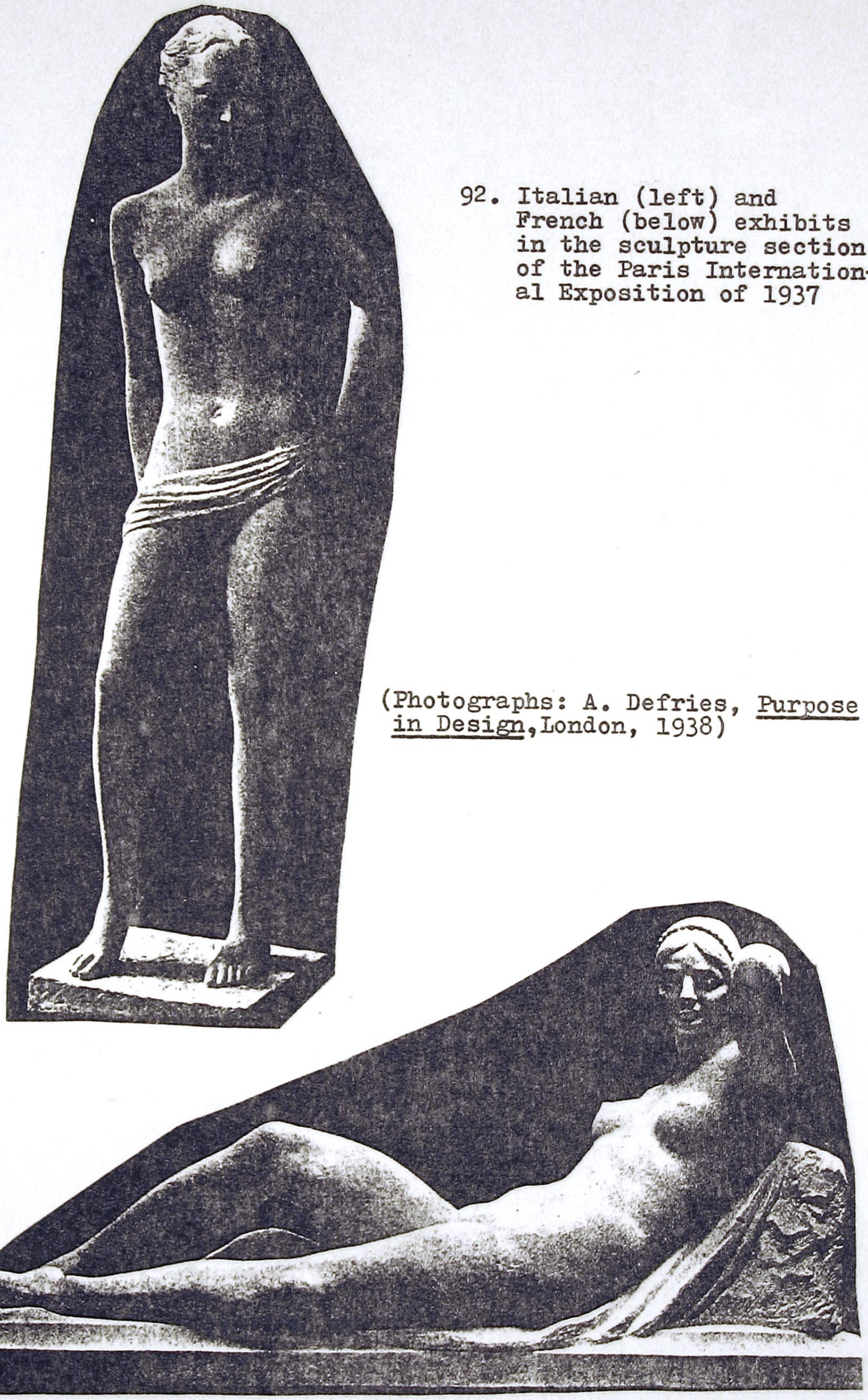
CHAPTER 6: MODERNIST EXPERIMENTS IN SYDNEY 1938-49

Daphne Mayo's second visit overseas provided inspiration that was to change the course of her career for the next decade away from Academic commissions to experiments in modernism. Her purpose to catch up on recent European developments in sculpture proved more to her liking than anticipated and led to the most creative interlude of her entire career.

Her stay in Paris early in 1938 provided the artistic highlight of her tour. She wrote back to Vida Lahey of 'the thrill of Paris ... the Mecca of the artist, where art is part of life, and not an unusual trimming for it'.[1] She also wrote of her excitement at finding in the streets and parks there more sculpture than in any other city of the world[2]- indicating some change in her sculptural ideal away from the Renaissance adornments of Florence. Her Paris guidebook was annotated with plans for her excursions to the city's more traditional sculptural treasures[3] and, especially, to its more modern galleries which she had overlooked as an Academy student. She met Lipchitz at his studio[4] and sought out an exhibition of modern sculpture at the Tuileries Gardens[5] and exhibitions at the Petit Palais.[6] She was just in time for the closing stages of the Paris International Exposition of 1937[7] where she saw the serene Classical sculpture of the French[8] and Italian pavilions (Fig. 92).

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1. 'Paris - Mecca of the artist "where art is part of life"', Courier Mail, 14 April 1938.
2. Letter of 3 February 1938 from the sculptor to Vida Lahey, Daphne Mayo, Papers.
3. Including the collections of the Louvre and Luxembourg Museums and the monuments of the Père-Lachaise Cemetery.
4. 'Art training for very young children - Daphne Mayo abroad', Sydney Morning Herald Women's Supplement, 27 December 1939, p. 3.
5. Including the work of Mestrovic and Zadkine (Letter of January 1938 from the sculptor to Vida Lahey, Daphne Mayo, Papers.
6. Including the work of Bourdelle and Maillol (Letters of 27 January and 23 April 1938 from the sculptor to Vida Lahey, Daphne Mayo, Papers.
7. 'Paris - Mecca', op. cit.
8. Maillol and Despiau were among the French sculptors represented.



92. Italian (left) and French (below) exhibits in the sculpture section of the Paris International Exposition of 1937

(Photographs: A. Defries, Purpose in Design, London, 1938)

Daphne Mayo was quite definite in her artistic preferences. Sculptors who repeatedly won her praise were Charles Despiau (Figs. 93 and 112)[1] and Aristide Maillol (Figs. 94 and 111)[2], France's leading sculptors of the time[3]- the 'advanced Classicists'[4]- who had changed the course of French sculpture away from the humanism and fluid modelling of Rodin and Bourdelle.[5] She preferred their serene formalism based on Classical ideals to the more extreme or primitive distortions of, for example, Mestrovic or Zadkine, for she was still on her guard to condemn what she saw as 'the purposelessness and bad craftsmanship' of some contemporary sculpture.[6] At the Louvre she was impressed by the Ancient Egyptian terracotta figures and reported:

> The particular interest to me was the finding of Pompon.7 I had never heard of him before ... I think he had every kind of animal that thrives in the orthodox parts of the world - treated with a Scythian-Egyptian feeling for simplification and design. They

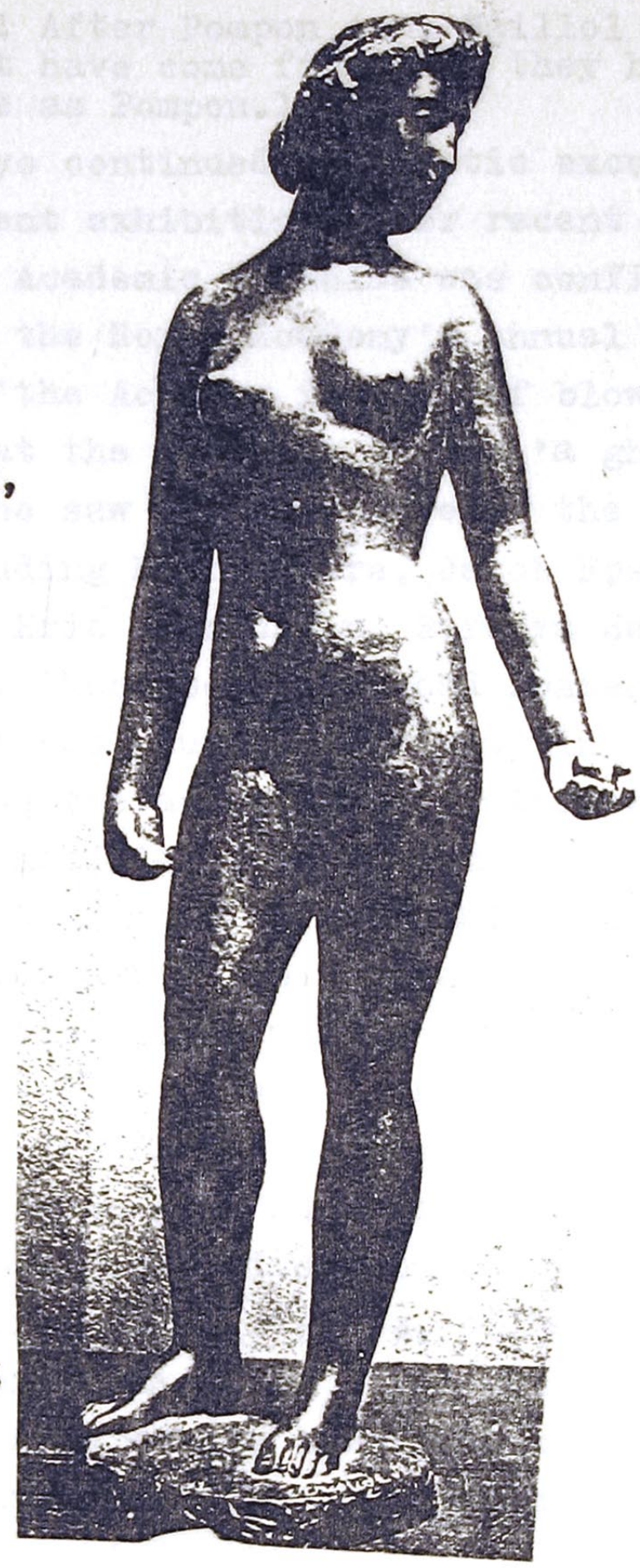
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1. Charles Despiau (1874-1946) had been an assistant of Rodin in 1907-14 before rejecting his influence in place of a simplified monumental style. Like Maillol, he modelled serene female forms, but was better known for his portrait heads.
2. Aristide Maillol (1861-1944) was described at the height of his career as 'probably ... the most potent figure still in French sculpture' (Stanley Casson, The Sculpture of Today, London, 1939, p. 27). After taking up sculpture relatively late, in 1895, and living in Greece, he devised a simplified and serene style deriving from his admiration of Classical Greek statuary. His sculpture was almost exclusively concerned with the fleshy female nude, which he invested with a static monumental quality.
3. Their sculpture was soon known even in Brisbane, when included in an exhibition of French and British Contemporary Art brought in 1939 by the Courier Mail newspaper. Later, in 1948, the Felton Bequest of the National Gallery of Victoria purchased examples of their sculpture.
4. Jean Selz, Modern Sculpture: Origins and Evolution, New York, 1963, p. 150.
5. Daphne Mayo later wrote that Maillol and Despiau had 'restored to sculpture its sculptural qualities'(Notes for a lecture on the history of sculpture, Daphne Mayo, Papers).
6. Letter of April 1938 from the sculptor to Vida Lahey, Daphne Mayo, Papers.
7. François Pompon (1855-1933) worked as an assistant to Rodin from 1874 for more than fifteen years. He then evolved his own style of directly carved and simple solid masses. He was best known for his animal sculpture (Fig. 95), including a Bull commissioned by the city of Paris.



93. Charles Despiau Paulette 1907
marble
Museum of Modern Art, Paris

(Photograph: Jean Selz, Modern Sculpture: Origins and Evolution, New York, 1963)

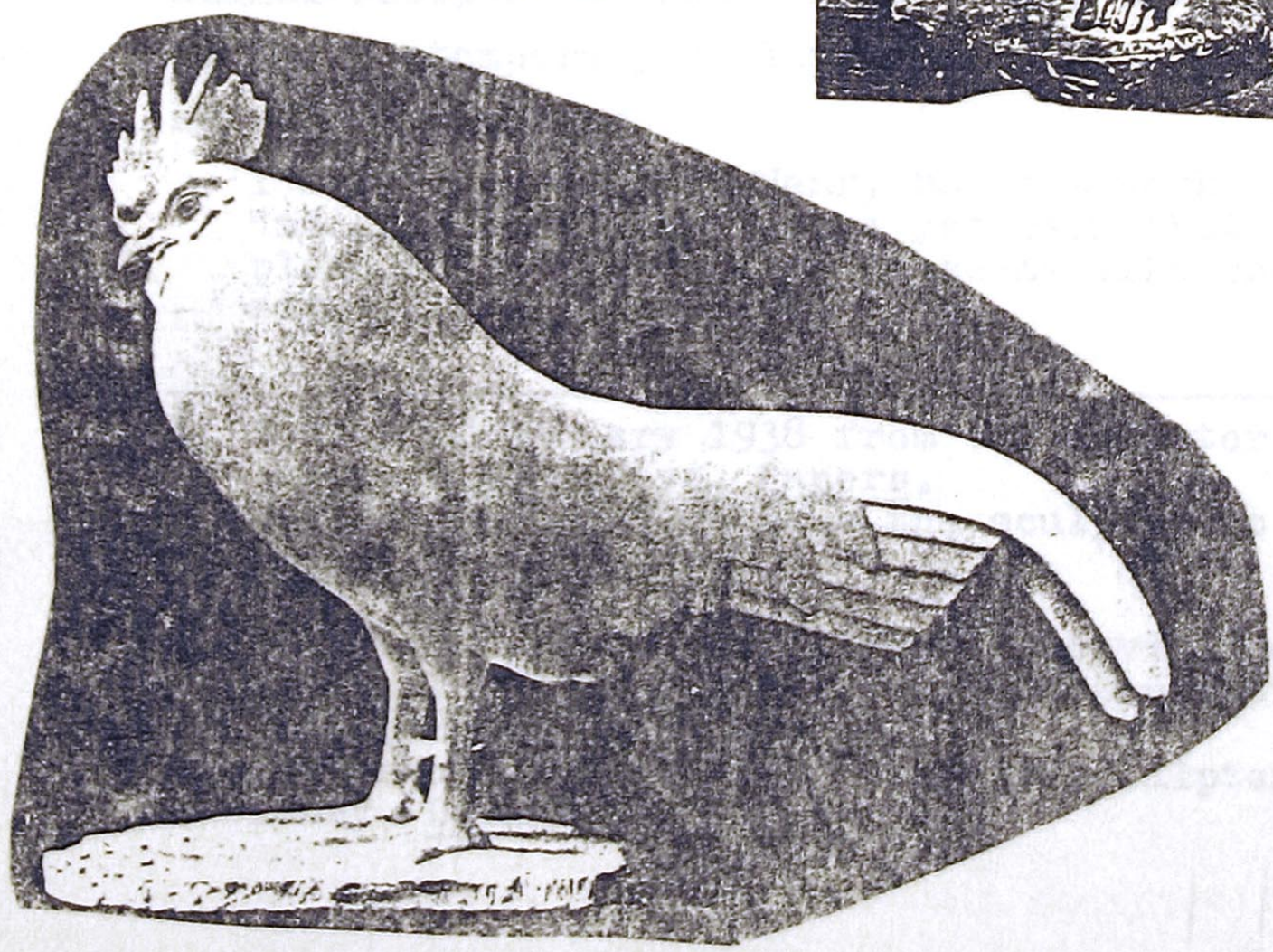


94. Aristide Maillol
Étude de Nu
bronze

(Photograph: Stanley Casson,
Some Modern Sculptors,
London, 1928)

95. François Pompon Coq
stone
exhibited at the Salon
d' Automne in 1922

(Photograph: Studio, Vol.86
No. 364, July 1923)



> were a great delight! After Pompon came Maillol and Bourdelle. They might have come first, if they had been as unknown to me as Pompon.1

In London Daphne Mayo continued her hectic excursions to museums and current exhibitions. Her recent shift in taste away from tired Academic formulae was confirmed by the disappointment of the Royal Academy's annual exhibition. She wrote that 'the Academy is full of blows ... a pricked bubble' and that the exhibits showed 'a ghastly technical dexterity'.[2] She saw the sculpture of the English contemporaries including Henry Moore, Jacob Epstein, Eric Gill, Frank Dobson, Eric Kennington, Barbara Hepworth and John Skeaping . These sculptors had fostered something of a revival of sculptural creativity in England by largely abandoning the assumptions of Academic sculpture in favour of a modified primitivism. They shared a new concern for relating form to material - the doctrine of 'truth to materials'[3]- which meant exploring the qualities of their media, often native stones, and a new respect for carving. Many carved directly into their medium, rather than following the Academic practice of first making models. Daphne Mayo also saw recent Continental sculpture then being exhibited in London, and admired Ernst Barlach's expressive figures, Wilhelm Lehmbruck's Classicist terracottas and Jussi Mäntynen's animal sculpture.[4] She was agreeably surprised by most of the contemporary sculpture that she saw, with one notable exception:

> I must confess that Henry Moore's work is the only "modern" work that I have yet seen that gives me no pleasure whatever. It just seems like sheer ugly affectation to me.5

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1. Letter of January 1938 from the sculptor to Vida Lahey, Daphne Mayo, Papers.
2. Letter of June 1938 from the sculptor to Vida Lahey, Daphne Mayo, Papers.
3. Farr, op. cit., p. 252.
4. Catalogues of the exhibitions she visited survive in Daphne Mayo's papers, often with annotations of her preferences.
5. Letter of 22 March 1939 from the sculptor to Vida Lahey, Daphne Mayo, Papers.

Her intolerance of Moore's sculpture may have stemmed from its concern with more abstract biomorphic forms while his contemporaries were still exhausting the possibilities of figurative sculpture. She also found him an unapproachable teacher and withdrew from his classes at the Royal School of Art soon after enrolling in January 1939 - only to find herself yet again in life study classes.[1] She later added the more extreme of Epstein's work to her dislikes among contemporary sculptors, and returned to Brisbane stating that

> Epstein has done some magnificent work, but I am afraid ... I have lost my respect for him. He seems to have sacrificed a great deal for publicity and become something of an exhibitionist.2

Epstein had by then become an even more controversial figure than he had been when she was an Academy student, with the uproar following the unveiling in 1929 of his Day and Night figures on the London Underground Railway Headquarters.

While in London Daphne Mayo also took the opportunity to catch up on recent developments in painting, keeping a special watch out for purchases for the Godfrey Rivers Bequest.[3] In Paris she had been delighted by the 'ever so many Van Goghs, Cézannes, Gaugins, Daumiers, Pisarros, Sisleys, Manets, Monets, etc. etc',[4] and in London she saw the more recent work of the English moderns, including William Roberts, Christopher Wood, Walter Sickert, Stanley Spencer, John and Paul Nash.[5]

Despite her busy explorations, she found time to set up a studio in Chelsea to work on her Newman Pioneer Statues for Caboolture (Cat. No. 97), a commission begun in Brisbane in 1935 and now quite out of tune with her modernist inspiration. It set a precedent for her later statuary for Queensland country towns,[6] but was never completed due to the outbreak of the Second World War.

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1. Letter of 23 April 1939 from the sculptor to Vida Lahey, Daphne Mayo, Papers.
2. 'From tea to Epstein! Daphne Mayo talks of abroad', Telegraph, 28 December 1939. 3. She noted possible future purchases on a London Group exhibition catalogue.
4. Letter of 25 May 1938 from the sculptor to Vida Lahey, Daphne Mayo, Papers.
5. 'Paris - Mecca', op. cit. - catalogues of some of these exhibitions also survive in Daphne Mayo's papers.
6. Cf. p. 234.

Daphne Mayo had planned to stay another year in London but, fearing that she would be stranded there by the war, she brought her European visit to a sudden end even before packing up her studio[1] and returned to Australia via the United States and Canada.

Like her recent visit to Paris, this diversion proved to be of unanticipated excitement. She was, above all, impressed by how much these countries were 'receptive to new ideas',[2] particularly in the fields of child art education,[3] creative museum display[4] and travelling exhibitions.[5] Again, she continued her hectic excursions to museums and exhibitions. She visited the Rockefeller Centre, the world's most celebrated Art Deco sky scraper. Among the over 250 works in the sculptural section of the huge American Art Today exhibition of New York's World Fair she admired the animal sculpture of John B. Flannagan[6] and Paul Manship. In America at the time she could see the most up-to-date sculpture in the world, since America had become the refuge for avant-garde sculptors from Europe, including Orloff, Zadkine, Archipenko and Calder.[7] Of her sculptural observations in America 'she was most interested ... in the modern use of colour' in glazed terracotta sculpture and the 'tremendous wealth of materials being used in modelling and sculpture', some of which she noted 'gave the most beautiful surfaces which were a pleasure to look at'.[8] Her sketchbooks from her American visit recorded her special delight in small ceramic

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1. 'From tea to Epstein' op. cit. 2. Ibid.
3. Cf. p.170. 4. Her sketchbooks record that she was delighted by the dioramas in the American Museum of Natural History. 5. She had introductions from the Carnegie Corporation to the Museum of Modern Art to see their methods of taking art 'out to the people', and collected brochures on their travelling exhibitions.
6. John B. Flannagan (1895-1942), an American, was largely self-taught as a sculptor. From the 1930's he was best known for his streamline animals (Fig. 96) usually carved directly into stone. Their form was strongly related to the type of stone he used.
7. Stanley Casson, The Sculpture of Today, London, 1939, p. 29. A copy of this book is in Daphne Mayo's papers.
8. 'Miss Mayo was impressed by - wonderful vitality in modern art overseas', Courier Mail, 28 December 1939.

sculpture, and her notes recorded her obvious intention to explore animal sculpture on her return to Australia.[1]

On her return to Brisbane in December 1939 Daphne Mayo announced that 'the wonderful quality of vitality' in the modern art she had recently seen overseas 'had made a deep impression on her'. She added:

> One may not understand some of this work. One may not even like it, but it does make you think. It produces a feeling of exhilaration. Modern work cannot be understood or appreciated by the old standards, and neither can it be appreciated by just a casual glance .2

Her missionary zeal for and qualified acceptance of modernism were behind her decision to base her career in Sydney.

Brisbane could not provide a stimulating artistic environment for the modernist experiments that she was then planning. Modelling to be seen in local exhibitions had hardly changed since her Brisbane student days: still dominated throughout the 1940's by the tired decorative pottery and carvings of L.J. Harvey and his followers. A Loan Exhibition of Contemporary British Art which visited Brisbane in 1935 had provoked such cries of outrage in the local press that Vida Lahey had made a public plea for visitors to approach the exhibition 'with a perfectly open mind'.[3] The few more adventurous paintings shown in the Royal Queensland Art Society's Jubilee exhibition of 1938 were seen by a local critic as a 'bolt away from the fundamentals in a feverish quest for a style'.[4] By comparison with the reactionary Brisbane art scene, Sydney was embarking upon the most active decade in the history of its Society of Artists,[5] its commercial galleries, the Macquarie and Grosvenor Galleries, were well attended,

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1. Her sketchbook of late 1939 even has sketches of proposed animal figures.
2. 'Miss Mayo was impressed', op. cit.
3. Vida Lahey, 'An artist looks at loan exhibition - tolerance assists enjoyment of pictures', Telegraph, 28 March 1935.
4. 'Fifty years of art - Society's Jubilee exhibition', Courier Mail, 10 October 1938.
5. The Society of Artists' annual exhibitions were of such quality in the 1940's that the meetings of State Gallery Directors were made to coincide with the openings, and their acquisitions were reserved just beforehand. The Trustees of the National Art Gallery of New South Wales attended the Society's exhibitions as a matter of course to make purchases.



96. John B. Flannagan
Pelican 1941
bronze
Buchholz Gallery

(Photograph: Dorothy C. Miller (ed.), The Sculpture of John B. Flannagan, New York, 1942)



97. Daphne Mayo's studio in George Street, Sydney in 1978

and artists were contributing practical skills to the war effort. Daphne Mayo became Queensland's first sculptor to take an active part in the more progressive developments outside her State. Apart from its artistic stimulation, which she later acknowledged as essential 'to arrive at standards' to judge contemporary art,[1] Sydney also offered Daphne Mayo a good variety of stones and clays[2] and even bronze casting facilities.[3] A pressing motivation in her move to Sydney was her commission for the East Doors for the Public Library of New South Wales (Cat. No. 102).

Right from her arrival in Sydney Daphne Mayo had 'plenty (of work) to do'.[4] Again, she confidently set up a studio (Fig. 97):

> Miss Mayo's studio is most spacious with pale grey walls, gaily printed linen curtains, a couple of flower studies by Vida Lahey, and off-white furniture. It is right in the heart of the city towards the Quay at 231 George Street, and is admirable for her work and the display of it.5

The studio, where she also lived initially, was well situated near other artists' studios,[6] though next to a pub which sometimes restricted her movements.[7] She was always too preoccupied with her work to mix closely with the other artists then living in the Lower George Street area,[8] but she became an active member of the Society of Artists and sought her associates mainly from their circle of

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1. 'Queensland sculptor', Courier Mail, 7 January 1948.
2. Hazel de Berg (recorder), Transcript of interview with Daphne Mayo, 10 May 1963, National Library of Australia.
3. Some of her sculpture of the 1940's was cast in Sydney, including Cat. Nos.: 102, 103, 131, 156A, 165, 168, 171, and 173. Details of casting, more usually by Battaglia and Co. of Milan, are given in the catalogue raisonné.
4. 'Miss Michelangelo', A.B.C. Weekly, 12 April 1941, p.52.
5. 'Queensland sculptor's panels for Library doors', Telegraph (Sydney), 28 November 1940, p. 11.
6. In particular, near the Crowley-Fizelle studio and Eleanore Lange.
7. Margel Hinder recalls that drunks were a frequent sight in the doorway, particularly in wartime (Interview of 28 December 1978).
8. Interviews with Grace Crowley, 20 October 1978 and the Hinders, 20 March 1979.

'Academic-cum-modernish' artists.[1] She renewed friendships with Lloyd Rees, 'Mrs Pat' (Mildred Lovett), Roland Wakelin and Walter Taylor.[2] With Jean Appleton[3] she shared her delight in the sculpture of Despiau. But the associates who had most impact on her attitudes (though not on her sculpture) were Sydney's most advanced sculptors and art theorists, Eleanore Lange and Margel Hinder. Daphne Mayo discussed with them writings which were influential for the acceptance of modern sculpture in Sydney: R.H. Wilenski's The Modern Movement in Art[4] and, especially, The Meaning of Modern Sculpture (1932),[5] and William Gaunt's The March of the Moderns (1949).[6] Daphne Mayo was also familiar with the writings of Herbert Read.[7]

Sydney's sculptors had been lagging behind their Melbourne contemporaries, Ola Cohn[8] and Clive Stephen, in experimenting with modernism throughout the 1930's. But the premature passing of Hoff had left Sydney with some adventurous younger sculptors who in 1939 participated in Exhibition 1, Sydney's first important exhibition of modern art.

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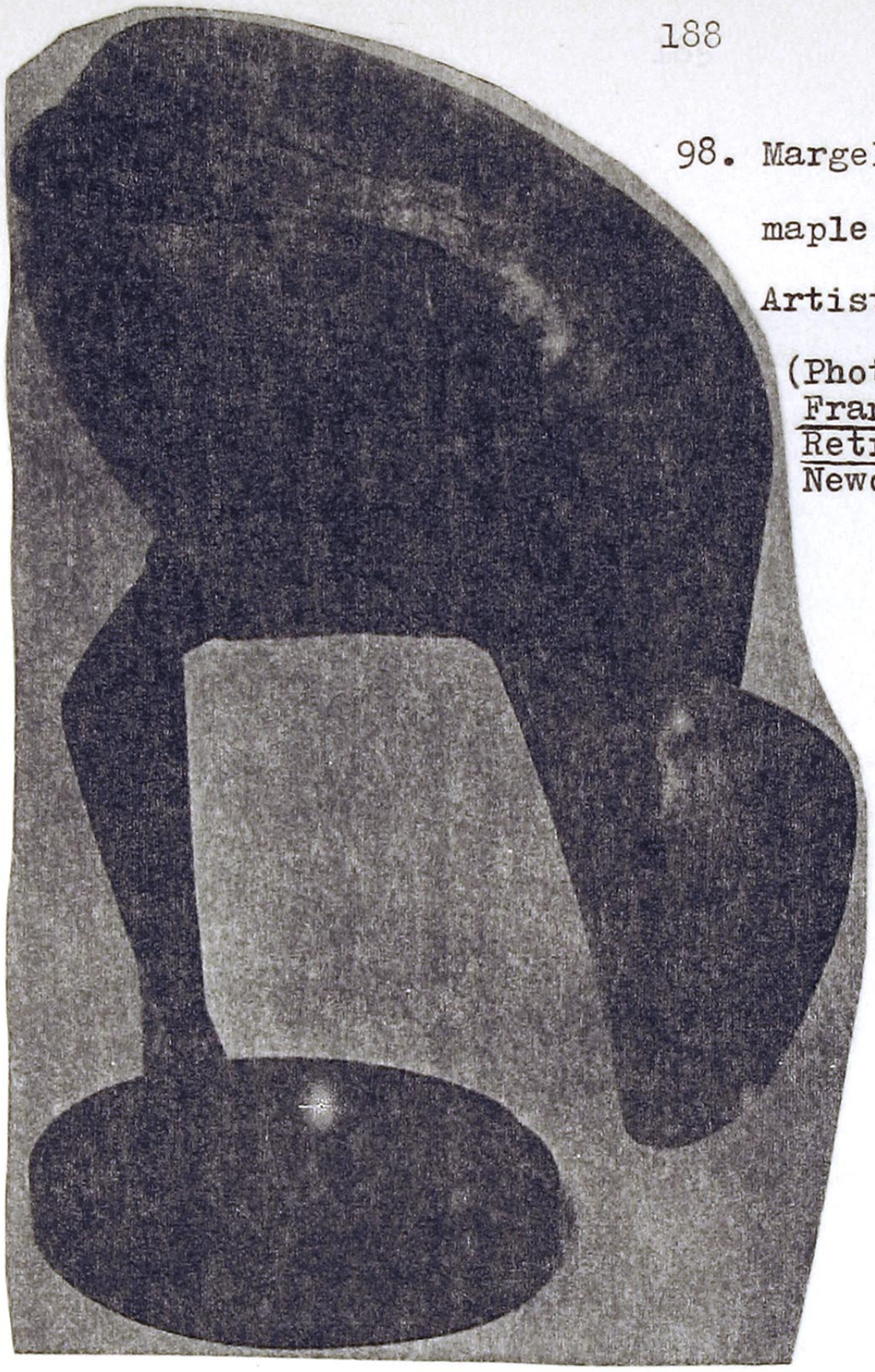
1. Margel Hinder, 'A Personal View 1930-1940' in Catalogue of the Australian Women Artists One Hundred Years, exhibition, p. 19.
2. Wal(ter) Taylor's Grosvenor Galleries, of 219 George Street, were near Daphne Mayo's studio.
3. Jean Appleton taught painting at the Julian Ashton School also nearby in 1942-46 and used to call in at Daphne Mayo's studio regularly when passing. Sometimes they painted together, sharing the same model (Interview with Jean Appleton, 31 December 1978).
4. Daphne Mayo had a copy of the 1935 edition.
5. The Hinders gave this book to Dadswell in 1934 (Margel Hinder, 'A Personal View', op. cit., p. 19). Wilenski set about radically to disprove the 'misleading twaddle' (p. 18) that had been written in defence of imitating the sculpture of the past in his chapters on the Greek, Renaissance and Romantic 'Prejudice'. He asserted, rather, that 'modern sculpture ... is an aspect and a symbol of the living creative culture of our day' (preface xvii) and that it should be refined to 'the simplest type of three-dimensional meaning' (p. 87) - geometric forms.
6. This book was a stimulating survey of the origins and and milieu of modernism.
7. Daphne Mayo had Read's The Meaning of Art, 1936 edition. Read wrote that 'Art is the ecomony of feeling' (p. 39) and that 'all art is primarily abstract' (p. 42). He praised Henry Moore as the leading contemporary sculptor for having gone 'back to the first principles of sculpture' and for his concern for truth to materials (pp.214-15). Read later wrote A Concise History of Modern Sculpture (1964).
8. Ola Cohn staged Melbourne's first exhibition of modern sculpture in 1931.

The arrival in 1930 of the sculptor and art educationist, Eleanore Lange,[1] gave Sydney a potent advocate of modernism. She brought first-hand experience of recent Eurpoean developments, and created some climate for modernism by asserting international values. Her investigations into the problems of light and her interest in recent theories on 'Dynamic Symmetry'[2] were shared by Sydney's small vanguard of modernists who were then experimenting with Cubist-Constructivist and abstract/semi-abstract forms.[3] Upon her arrival in Sydney Daphne Mayo would have been confronted by their sculpture which rejected the very tenets of nineteenth-century Academism in favour of the imperatives of concept, medium and technique: Margel Hinder's[4] and Gerald Lewers'[5] smooth and simplified forms (Figs. 98 and 99) carved directly into local woods and stones with a conscious concern for relating form to material.

Closer to Daphne Mayo's own work was, however, the the Neo-Romantic figurative sculpture of two recent immigrants to Sydney, Arthur Fleischmann[6] (Figs. 100 and 117) and Tina Wentcher, who exhibited with the Society of Artists in the 1940's - 1950's. Other middle-of-the-

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1. Eleanore Lange (1893-) was a refugee who had trained at the Kunstgewerbeschule in Frankfort then had worked in experimental art education in Germany. In Sydney she taught sculpture and lectured on a wide variety of art topics in the 1930's and early 1940's. In 1939 she was instrumental in organising Exhibition 1 and forming the Sydney Branch of the Contemporary Art Society. Her lifetime's sculptural output was frustrated by her need to teach for a living.
2. For example, Jay Hambridge's Dynamic Symmetry (1920), a geometrical analysis of the Ancient Greek vase.
3. Frank and Margel Hinder, Rah Fizelle, Ralph Balson, Grace Crowley and Gerald Lewers.
4. Margel (1906-), the American-born wife of Frank Hinder, had returned with him to Sydney in 1934. After her sculptural training in the United States, which brought her into contact with the work of Brancusi, Gabo, Hepworth, Maillol, African and Mexican art, Sydney proved something of a cultural shock.
5. Gerald Lewers (1905-62) had returned to Sydney in 1935 after studying in London under John Skeaping.
6. Arthur Fleischmann (1896-) was a Czechoslovakian who had lived and worked in Vienna, America and Africa before arriving in Sydney in 1939 via the East Indies. He joined the 'Merioola' group interested in less serious concerns than the Cubist-Constructivist artists, and achieved immediate popularity for his portraits and Balinese figures. He left for London in 1948.



98. Margel Hinder Demoiselle Crane 1946
maple with bogwood legs and base
Artist's collection

(Photograph: Catalogue of Frank and Margel Hinder Retrospective Exhibition, Newcastle City Art Gallery, 1973)



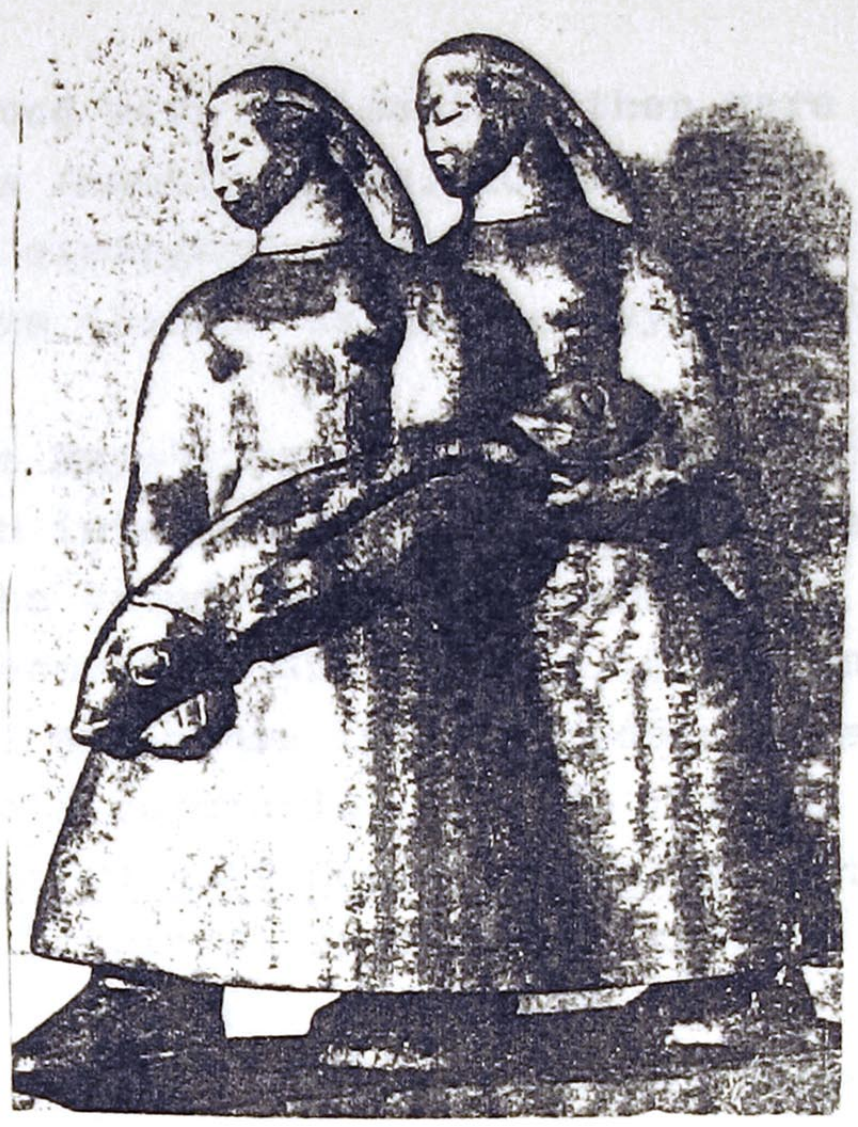
99. Gerald Lewers
Camel's Head 1946
trachyte
Art Gallery of New South Wales

(Photograph: Coll Portley, Approach to Art, Brisbane, 1966)



100. Arthur Fleischmann Balinese Mother
terracotta

(Photograph: S. Ure Smith, Present Day Art in Australia, Sydney, 1949)



101. Annis Laeubli
Fisherwoman
wood
exhibited with the
Society of Artists

(Photograph: Society of Artists'Book, 1946-47, Sydney)



102. Lyndon Dadswell The Bren Gunner 1941-42
plaster
Australian War Memorial, Canberra

road sculptors who exhibited with the Society then were Lyndon Dadswell[1] and Annis Laeubli (Figs. 101 and 102) whose simplified and more straightforward figurative sculpture of the 1940's was closest to Daphne Mayo's modernist experiments.

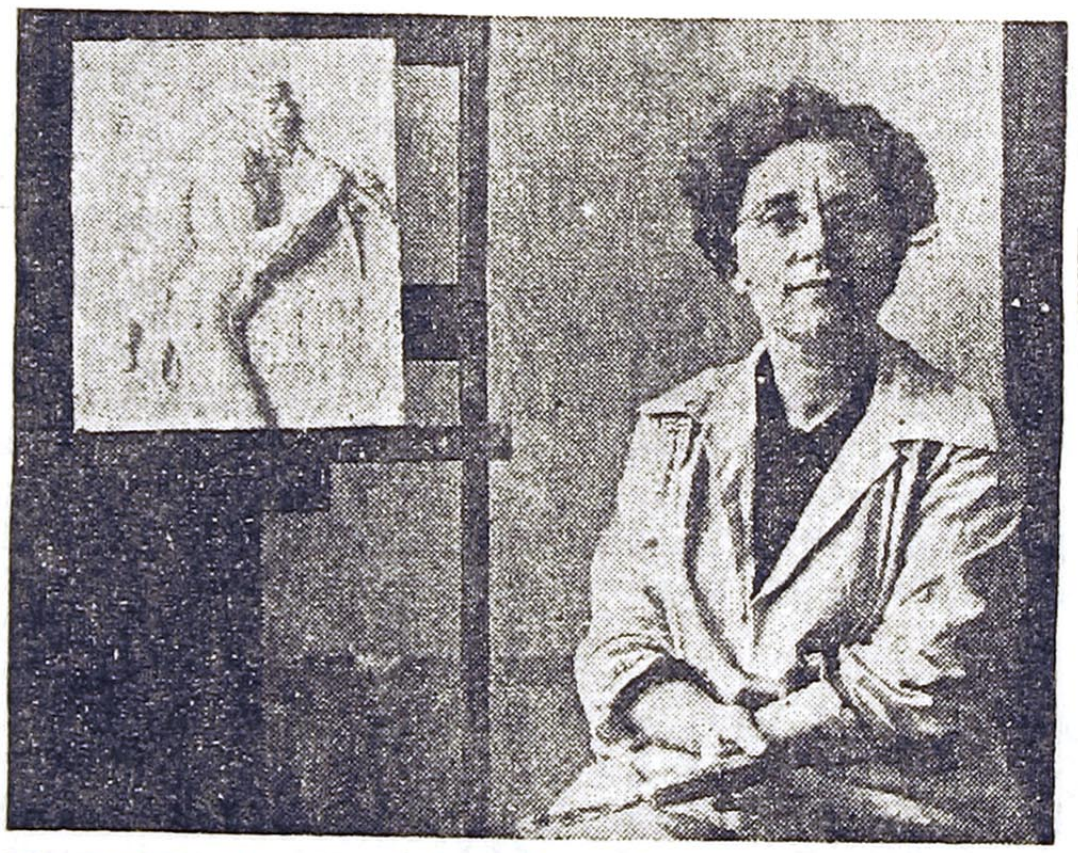
By the time of Daphne Mayo's arrival in Sydney the demand for sculpture as an integral part of architecture had almost ended,[2] with the trend towards international style buildings free of decorative encumbrance. There was now more interest in small sculpture for the modern domestic interior.[3] Daphne Mayo's commission in 1940 for the East Doors of the Public Library of New South Wales (Cat. No. 102) (Fig. 103) was, therefore, by its very nature reactionary. The new Neo-Renaissance extensions to the Library were the personal project of the Principal Librarian, William Herbert Ifould,[4] his parting monument before his retirement.[5] For the library's three sets of bronze doors, he wanted to recreate some Australian counterpart to Ghiberti's Gates of Paradise (1425-52) for the Florence Baptistery. He chose the sculptors[6] and the subject matter[7] for each panel of the doors, then closely supervised every stage of the work from the initial commission down to the approval of each panel (Fig. 104). Daphne

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1. Lyndon Dadswell (1908-) had studied at the East Sydney Technical College under Hoff before assisting Montford on the National War Memorial of Victoria and further study at the Royal Academy in London in 1935-36. He returned to Sydney in 1938 to succeed Hoff as teacher of sculpture at the East Sydney Technical College, a post he held until 1967 except for a period of war service and employment as an official war artist in 1941-43. Following the war he became Sydney's dominant sculptor. It was largely through his teaching and his highly eclectic sculpture that the impact of Moore, Milles and Epstein was felt in Sydney.
2. In the 1950's there was a revival in Sydney of sculpture commissioned for architecture.
3. In the 1940's and the 1950's the Society of Artists held exhibitions of Drawings and Small Sculpture, the sculpture presumably intended for domestic settings.
4. He was also a Trustee of the National Art Gallery of New South Wales, with strong artistic opinions.
5. The Public Library of New South Wales guidebook, Sydney, 1951 edition, p. 8.
6. 'Queensland sculptor's panels', op. cit., p. 11.
7. 'Decorative panels - Aboriginal motifs in relief', Sydney Morning Herald Women's Supplement, 11 March 1941, p.11.

"Miss Michelangelo"

WHEN the magnificent bronze doors of the new Sydney Public Library swing open on one of the finest mosaics in marble in the world, one set of doors will demonstrate the splendid work of an Australian woman sculptor, Daphne Mayo.



Miss Daphne Mayo, noted Australian sculptor, with one of her bas relief casts, in aboriginal design, for the bronze doors of the new Sydney Public Library.

103. Daphne Mayo at the time of her commission for the Public Library of New South Wales doors

(Photograph: A.B.C. Weekly, 12 April 1941)

..., PRINCIPAL L... AND SECRETARY.
...CFE, DEPUTY.
... LIBRARIAN:
IDA E. LEPSON.
RESEARCH:
NITA B. KIBBLE.
COUNTRY CIRCULATION:
ZOE E. BERTLES.

THE PUBLIC LIBRARY OF NEW SOUTH WALES.

SYDNEY. 23rd July, 1940.

Miss Daphne Mayo,
12 Bridge Street,
Sydney.

Dear Miss Mayo,

I am prepared to give you a commission to do the modelling for one pair of aboriginal bronze doors, containing sixteen of the smaller panels and two double size panels, and will pay you twenty guineas each for the plaster casts of the smaller panels and forty guineas each for the larger panels, all ready for the bronze founder to cast in bronze.

The model in plaster must be so finished as not to require from the bronze founder any undercutting or etching. I must approve of each panel in the clay before casting and also in the plaster.

You will be required also to model the framing in an aboriginal design along the lines I have discussed with you. You will not be paid any extra for this work. It must be regarded by you as a part and parcel of the whole finished pair of doors. It will be necessary to model both a vertical and a horizontal piece of the framing and also a boss to my satisfaction, and to cast them for the bronze founder in plaster.

I shall pay you as you finish the panels, except that two panels will always be in hand before payment, that is when you have done four panels I will pay you for two, when you have done six I will pay you for four, and, of course, complete payment when you have finished the whole of the panels and framing to my satisfaction. You must undertake to complete all the work and have it ready for the bronze founder before the end of November 1940.

I enclose a second copy of this letter which you can endorse as agreeing to the conditions.

Yours faithfully,

PRINCIPAL LIBRARIAN.

104. The terms of Daphne Mayo's commission for the Public Library of New South Wales doors (Cat. No. 102)

Mayo was the last of the sculptors engaged for the doors,[1] so her design had to conform with a pre-determined format.[2] Much to her disappointment, her much more imaginative original design[3] for her doors was rejected because it did not conform to the formal scheme already chosen.[4] The Principal Librarian supplied the inscription and specification for each panel representing the life and activities of the Australian Aboriginal[5] and demanded complete anthropological accuracy with regard to tribal characteristics and locality, and even lent her a library book,[6] F.D. McCarthy's Australian Aboriginal Decorative Art.[7] He insisted that she also consult the records[8] of another Australian anthropologist, Herbert Basedow.[9] Daphne Mayo was amazed when on a visit to her studio to approve her first four panels the Principal Librarian 'spent an hour and a half here - taking my modelling tools and working on the panels!'[10]

Despite her difficult commission Daphne Mayo was able to depict the Aboriginal with dignity and humanity,[11] later evident also in her Little Blackie (Cat. No. 110) and in

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1. The West Doors were done by Ralph Walker, with individual panels by J.W. Lenegan and Frank Lynch; the Central Doors were done by Arthur Fleischmann.
2. Interview with Daphne Mayo, 5 January 1977. Even the framing moulding and bosses are identical on all three doors.
3. Including an Aboriginal scaling a coconut palm.
4. 'Queensland sculptor's panels', op. cit., p. 11. She later showed her original design to Dr J.V. Duhig who also regretted that it was not the design used (Dr J.V. Duhig, 'Women in art - some notable Queenslanders', Steering Wheel and Society and Home, 1 May 1941, pp. 47 and 53).
5. He allowed some artistic freedom for the Corroboree panel (Copy of letter of 12 May 1942 to the Principal Librarian from the sculptor, Daphne Mayo, Papers).
6. Letter of 16 May 1940 to the sculptor from the Principal Librarian, Daphne Mayo, Papers.
7. This book, published in 1938, has illustrations of artifacts of specific localities, which Daphne Mayo may well have used for the shields, baskets, etc. depicted in her doors. Their uniform framing moulding was probably derived from the 'Concentric Circle' motif illustrated in the book at Fig. 25.
8. Basedow's papers were readily accessible in the Mitchell Library of the Public Library of New South Wales.
9. Copy of letter of 12 May 1942, op. cit.
10. Entry for 8 July in her Diary for 1940, Daphne Mayo, Papers.
11. The Aboriginals of the West Doors are more formal.

A Pair of Little Aboriginal Boys (Cat. No. 116).[1] Acceptance of the commission for the doors did, however, further place her in the conservative camp of Australian sculptors in the eyes of Sydney's modernists. The Principal Librarian's public comment that the doors were to be 'as photographically accurate as possible'[2] and the inevitability that their sculptors would be 'restricted by his judgment'[3] aroused hostile letters to the press from the artists, Margel Hinder, Rah Fizelle and J.R. Linton, and the art critic, Peter Bellew.[4] To them the very rights of the creative artist, so crucial to the acceptance of modernism, were at stake.

Having completed what she later described as the 'most important commission' of her Sydney career[5] Daphne Mayo was free to put into practice the new inspiration of her recent overseas trip - what she termed '..."taking stock, expanding, and experimenting", a trio of ambitions she has cherished for many years'.[6] For the only time in her entire career[7] she began working speculatively on sculpture for exhibitions and sheer enjoyment, freeing herself of the restraints of commissions. So followed a series of mainly small pieces produced in multiples so that 'the production cost is distributed over a number of copies'.[8]

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1. Daphne Mayo's Aboriginals of the 1940's have more dignity than the fleeing Aboriginals of the Brisbane City Hall Tympanum. Aboriginals were featured in sculpture in the 1940's also by Arthur Murch, Lyndon Dadswell and in the reliefs of the new University of Queensland.
2. Peter Bellew, '£4,000 for three doors at Library', Telegraph (Sydney), 4 October 1940.
3. Rah Fizelle, Letter to editor, October 1940, Unidentified Sydney newspaper, cutting collected by Frank and Margel Hinder.
4. These letters have been collected by the Hinders, as part of their records of controversies over the acceptance of modern art in Sydney in the 1930's and 1940's.
5. Catalogue of the Three Sculptors exhibition, David Jones' Art Gallery, Sydney, 1946.
6. 'Decorative panels', op. cit., p. 11.
7. She worked for pleasure also for a short time in her retirement.
8. Letter of 21 October 1941 to Lloyd Rees from the sculptor, Art Gallery of New South Wales, artist's file on Daphne Mayo.

Some were replicated in different media (for example, Cat. Nos. 100, 109 and 136) so that she could explore the same form with different colours, surfaces or patterning. For the only time in her career her sculptural output was scaled for domestic rather than public settings. These small speculative works were priced within the means of a discriminating visitor to the Society of Artists' exhibitions where they first appeared in 1942. Her main concern in these works was the 'simplification of form',[1] to strip her figures of non-essential details - and mostly also of Academic literary content - to get down to their basic form, then relating this to the material used:

> - everything I do is experimenting with the possibilities of form, so whatever it looks like - that's what it is.2

The streamlined simplification of these experimental figures (Cat. Nos. 108-10, 112-14, 116-17 and 147, in particular), carried to the brink of abstraction in the smooth and metallic Fat Man (Cat. No. 100), made them among Sydney's most avant-garde sculpture of the 1940's and they received due praise for their 'great simplicity and feeling for contour and rhythm'.[3] These small works were also light-heartedly original, and certainly less dependent upon overseas precedents than the work of Sydney's dominant sculptor at the time, Dadswell.[4] Some were witty observations of life in Sydney during the Second World War - like the Two Jolly Sailormen (Cat. No. 109) lurching in a jazz-modern drunken dance or the Man in the Street slouching with his hands in his pockets (Cat. No. 112) or smoking a cigarette (Cat. No. 113) - obviously comments on the

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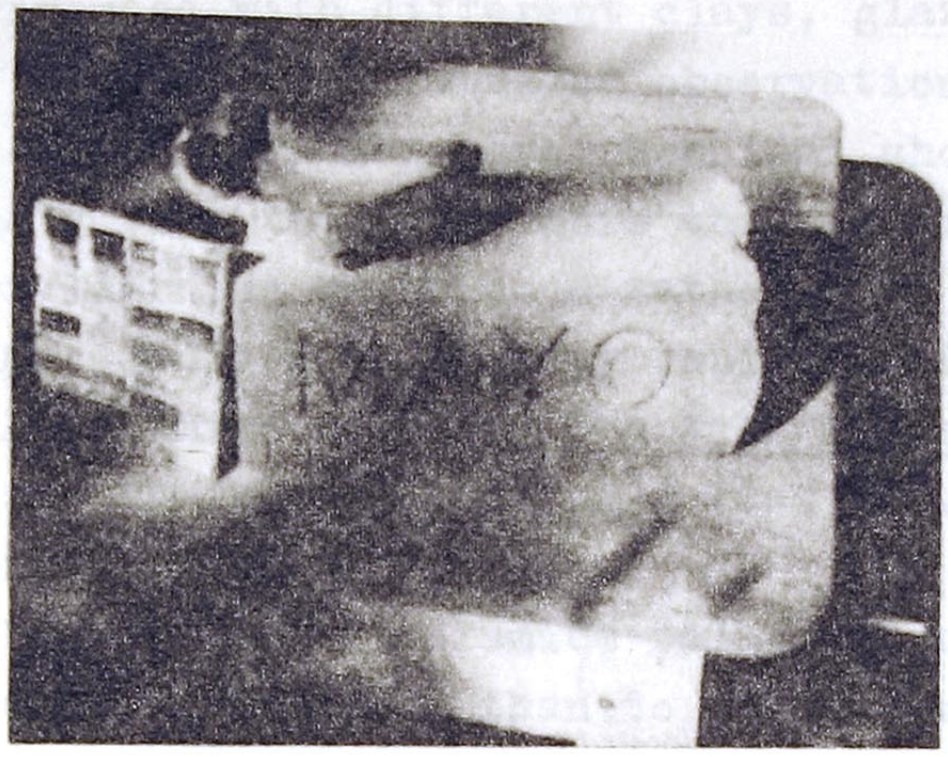
1. Interview with Daphne Mayo, 20 August 1978. Wilenski had also stressed simplification: 'Essential sculpture is sculpture which has the same kind of meaning as the sphere, the cube and the cylinder' (The Meaning of Modern Sculpture, London, 1932, p. 163).
2. Letter of 7 October 1943 to Vida Lahey from the sculptor, Daphne Mayo, Papers.
3. Society of Artists' Book, 1942, review of the Society's annual exhibition of 1942.
4. Dadswell was then consciously borrowing from Epstein (Fig. 117), Moore and Milles.

people to be seen around her studio near Sydney's busy wharves in wartime. Likewise, a sense of fun pervades A Pair of Little Aboriginal Boys (Cat. No. 116) standing with their long spidery legs and arms inter-twined and the Fat Man straining under his heavy load.[1] Freed of the high moral purpose of public commissions she was thus able to indulge in jocular subjects for the only time in her sculptural career.[2]

Her awareness of the modernist concern for relating form to material[3] led Daphne Mayo to try new materials. She installed a kiln in her Sydney studio and from 1943-56 she experimented with ceramics and glazes (Fig. 105) to produce sleek little human and animal terracottas, which she described as 'potty little things',[4] whose form was dictated by the flexibility of the medium and the colourful application of glazes and patterning.[5] She now made a determined effort to teach herself the techniques of ceramics, for which she had shown little enthusiasm when a student of L.J. Harvey's.[6] During her recent stay in the United States Daphne Mayo had made a special visit to W.L. Howart's pottery at New York. Her notebooks from the United States recorded her observations of ceramics, animal sculpture and animals in various museums and zoos.[7] It was logical, therefore that the first of her own ceramics should have been little animal forms[8] (Cat. Nos. 117, 120-21 and 123-24) with which she

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1. The Fat Man was described in a contemporary review as 'a small, humorous character study' ('500 entries for art show', Telegraph (Sydney), 4 September 1941).
2. Cf. Fig. 70 for further evidence of Daphne Mayo's sense of humour.
3. Daphne Mayo wrote at this time that a fundamental law of good design was that 'the design must be suited to the material' ('Let there be sculpture', Society of Artists' Book, 1942, p. 45).
4. Letter of 6 February 1944 to Vida Lahey from the sculptor, Daphne Mayo, Papers.
5. Including up-to-date patterning, such as the Cubist-inspired design on the drapery of Woman Bathing (Cat. No. 118).
6. Cf. p. 26.
7. Cf. pp. 182-83.
8. Animal sculpture was practised in the 1940's also by Margel Hinder and Gerald Lewers in Sydney, Clive Stephen in Melbourne and Leonard Shillam in Brisbane, though carved rather than modelled.



105. Working materials found in the surrounds of Daphne Mayo's Brisbane studio in 1978. At the top is a piece mould, underneath a practice block and to the left a tile on which she experimented with different coloured glazes



106. Agnete Hoy Gazelles
porcelain

(Photograph: Reginald G. Haggar, Recent Ceramic Sculpture in Great Britain, London, 1946)

experimented with different clays, glazes and patterning.[1] She recorded detailed observations of each firing.[2] Some of her ceramics have technical shortcomings which indicate that they were more the 'innumerable specimens'[3] of her learning experience rather than works for public display.[4] Only high quality replicas of her most successful ceramics, such as The Wild White Horse (Cat. No. 117) and the Mother and Child (Cat. No. 133), were ever exhibited.

Daphne Mayo's ceramics relate more to her recent overseas inspiration[5] than to contemporary Australian ceramics. Their machine age stylisation is especially far removed from L.J. Harvey's rustic ceramics which she had criticised as a student. Among her many manuals on ceramics was Reginald G. Haggar's Recent Ceramic Sculpture in Great Britain (1946) which has illustrations of light-hearted figures (For example, Figs. 106, 107, 109 and 110) which were said to 'reflect the spirit and needs of our age'.[6] These compare closely with some of Daphne Mayo's ceramics (Cat. Nos. 121, 145-46, 112 and 109 respectively). The latent speeding movement of her The Wild White Horse is especially close to the machine age animal forms of John Skeaping (Fig. 108) and of his American contemporary, John B. Flannagan. It is interesting to note that Flannagan's small sculpture, too, was

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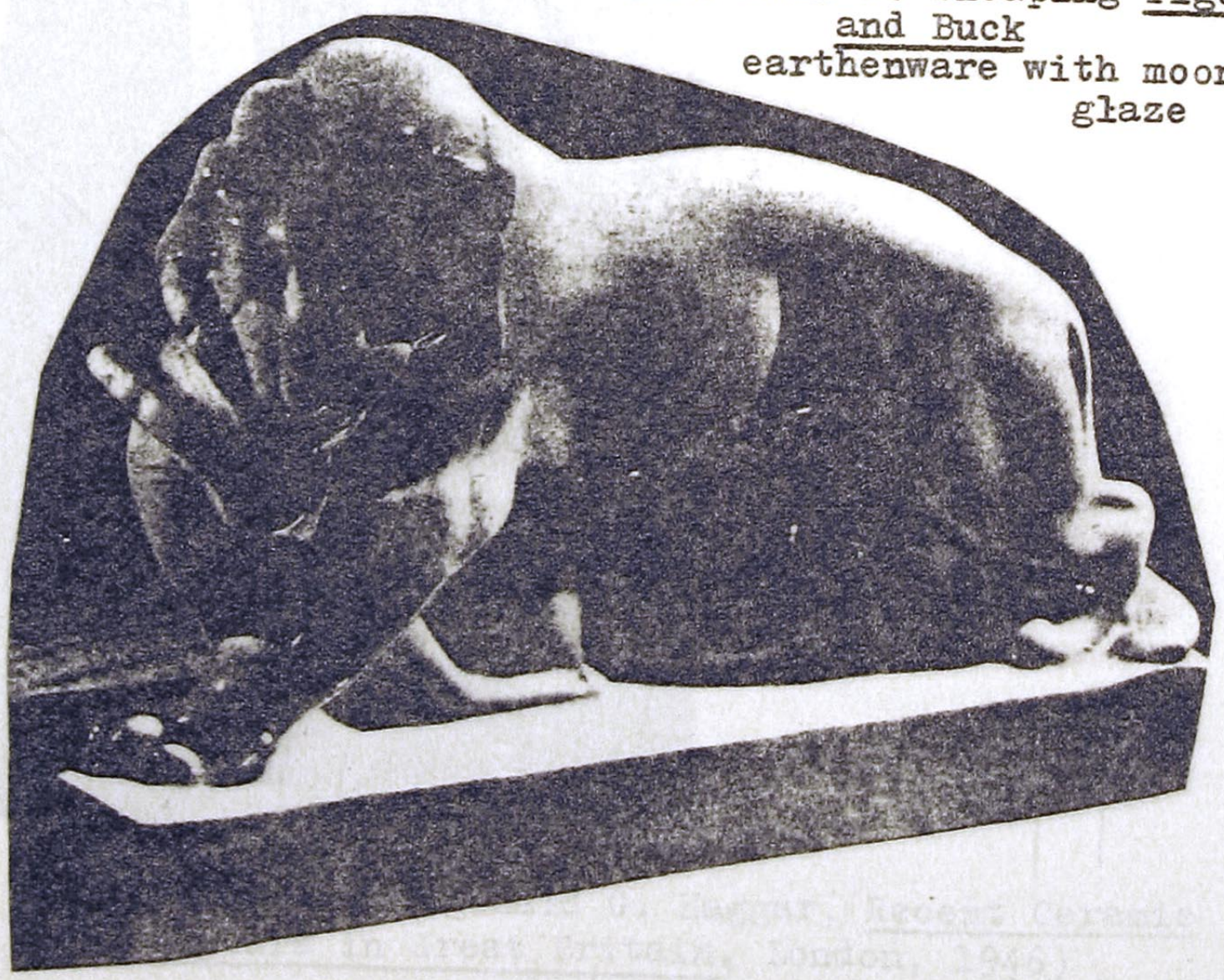
1. For example, the variations of clays, glazes and spotted and striped patterning of the Goat (Cat. No. 120) and of the stance and colouring of Geese (Cat. Nos. 123-24).
2. These observations, such as details of the firing of Cat. No. 143, were recorded in her notebooks on her ceramics covering the years 1948-58. Some of her ceramics, such as some of the Goat, were even labelled with the type of clays used.
3. Letter of 17 January 1944 to Vida Lahey from the sculptor, Daphne Mayo, Papers.
4. She described her ceramic activity of the time as 'simply to have something to try glazes on' (Letter of 6 February 1944 to Vida Lahey from the sculptor, Daphne Mayo, Papers).
5. Viz. Recent ceramic sculpture and the streamline animal sculpture of Pompon, Skeaping, Flannagan, Manship and Richard Bedford.
6. Reginald G. Haggar, Recent Ceramic Sculpture in Great Britain, London, 1946, p. viii.



107. Arnold Machin, A.R.C.A.
Penelope
earthenware

(Photographs: Reginald G. Haggar, *Recent Ceramic Sculpture in Great Britain*, London, 1946)

108. John R. Skeaping *Tiger and Buck*
earthenware with moonstone glaze





109. Leo Hardy, A.R.C.A. Nudes
glazed earthenware



110. William Ruscoe, N.R.D.
Just Married 1937
earthenware roll figure

(Photographs: Reginald G. Haggar, Recent Ceramic Sculpture in Great Britain, London, 1946)

designed for the interior of the modern home[1] - a possible inspiration for Daphne Mayo's concerns in the 1940's to make her work more available to private collectors and more related to contemporary life.

Daphne Mayo also spoke at this time of the 'infinite possibilities' of terracotta for architectural decoration[2] but, apart from a fragment of a relief decorated with coloured ceramic tiles and a possible experiment with a glazed relief (Cat. No. 134) for the Couch Memorial, the examinee has found no evidence of her pursuit of this type of sculpture in the 1940's.

Daphne Mayo wrote of her qualified acceptance of the theoretical basis of modern sculpture in her essay, 'Let there be sculpture'[3] (See Appendix 4):

> ... a piece of sculpture should be able to stand analysis, first and foremost, as a composition of shapes. It should give pleasure by the variety and juxtaposition of its forms, and the texture of its surface.
> The abstract design of shapes is the foundation on to which other meanings are built, and it is the "other meanings" which sculpture the highest manifestation of form.4

She added that sculpture must be part of the modern machine age:

> Our modern streamlined motor cars, aeroplanes, and locomotives are all products of form-design, and the same principles which govern the making of a cup or motor car apply equally to the making of a piece of sculpture.5

She was not prepared, however, to reject the very tenets

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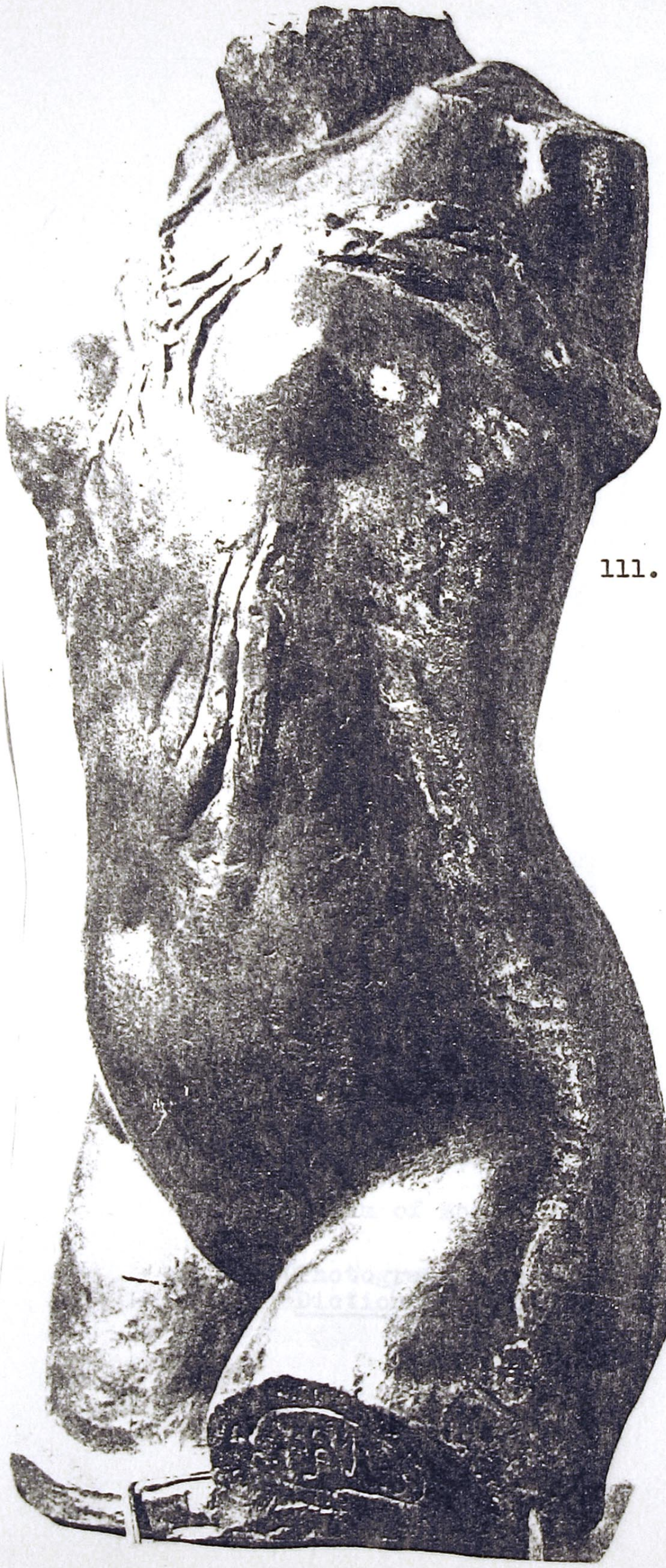
1. Dorothy C. Miller (ed.), The Sculpture of John B. Flannagan, New York, 1942, p. 12. Daphne Mayo had a copy of this book.
2. 'Queensland sculptress returns for special work', Telegraph, 6 October 1944.
3. The very title is a homage to modernism - Epstein's autobiography published in 1940, and of which Daphne Mayo had a copy, bore the same title.
4. Society of Artists' Book, 1942, p. 46.
5. Ibid, p. 45. Similar pleas that art must get back to the fundamentals of line, shape and colour and that it should be a part of the objects of everyday life were expressed at the same time by Vida Lahey (The Rudiments of the Language of Art, Brisbane, 1942) and earlier by Margaret Preston ('From eggs to electrolux', Art in Australia, 3rd Series No.22, December 1927).

of Academism, nor to abandon her long discipline in craftsmanship. Throughout her career Daphne Mayo adhered to the image, especially to the human form.[1] Modernism for her meant simplification of the image, a new concern for relating form to material, experiments with new materials, colour and patterning, and more everyday and even jocular themes. Even in the midst of her modernist experiments she was still able to create an Academic group of edifying literary content, The Unsung Heroine of War (Cat. No. 136).

Her qualified acceptance of modernism was demonstrated by what became her dominant artistic preference of the later 1940's, the gentle up-dated Classicism of Maillol and Despiau, whose sculpture she had recently admired in France. Just as powerful male forms dominated her imagery of the 1930's[2] simplified fleshy female forms deriving from Maillol and Despiau dominated her sculptural work of the later 1940's (Cat. Nos. 104, 108, 114, 118-19, 130, 133-34, 136-39 and 145-46). Female forms also recur in her paintings done at this time (Fig. 113) - in fact, in one painting all her sculptured figures are assembled (without regard to scale) into a celebration of the Classical female form. During the 1940's Maillol and Despiau became heroes of other Australian artists, Neo-Romantics turning to Classical sources for inspiration.[3] Daphne Mayo's admiration of Maillol (Fig. 111) is obvious in her Olympian/Girl Walking (Cat. No. 137/138), even in the truncation of the limbs and the gentle walking movement. The figure of Susannah (Cat. Nos. 108 and 139) serenely standing in a Classical contra-posto pose with an air of pensive detachment could derive from either Maillol or Despiau's fleshy prototypes (Figs. 94 and 112). In 1939, when in

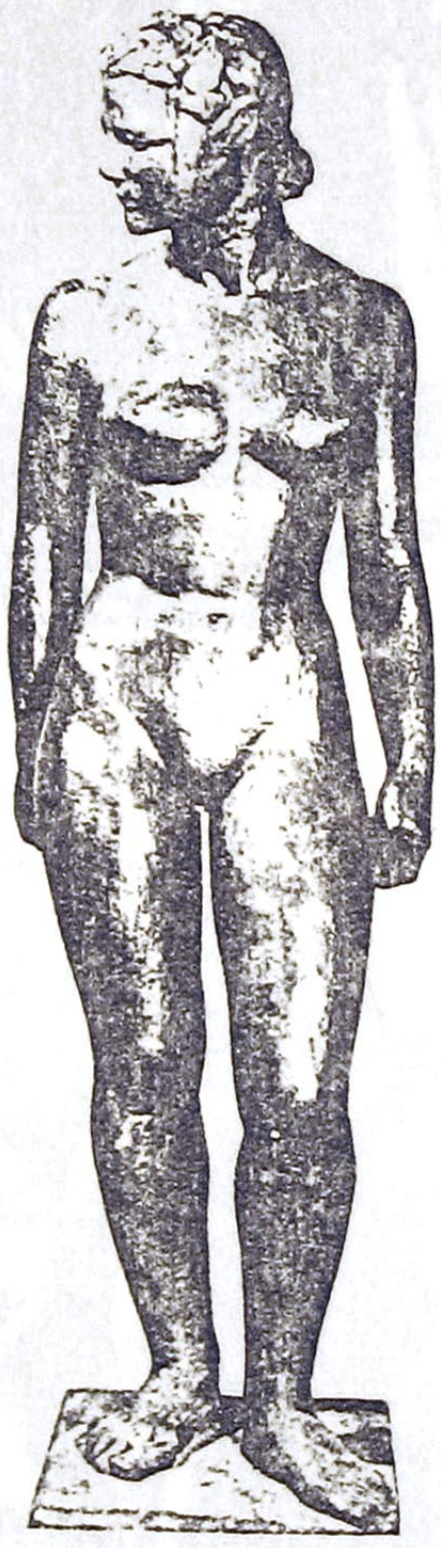
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1. Hazel be Berg, op. cit. - the interview begins: 'I am a maker of images ... I personally am interested in the human form as the motif for sculpture, but I think that any manifestation of shape in space can be sculpture'.
2. Cf. p. 121.
3. For example, Jean Bellette wrote a tribute to Maillol in Art in Australia, 4th Series No.3, September 1941, p. 54; and Jean Appleton greatly admired Despiau (cf. p. 186).



111. Aristide Maillol
Torso
bronze

(Photograph: Art in Australia, 4th Series, No. 3, September 1941)



112. Charles Despiau Young Girl Standing 1925
bronze
Museum of Modern Art, Paris

(Photograph: Robert Maillard (ed.), New Dictionary of Modern Sculpture, New York, 1971)

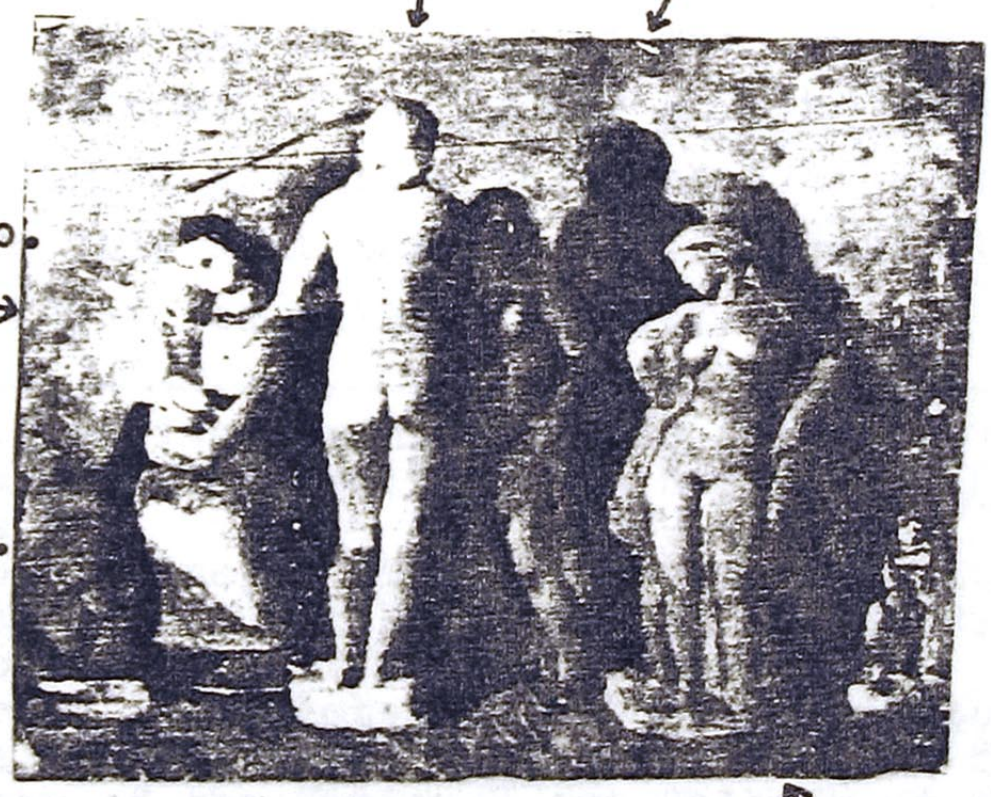
Cat. No. 139



Cat. No. 119 Cat. No. 139

Cat. No. 133

Cat. No. 110



Cat. No. 118

113. Paintings by Daphne Mayo of her sculpture of female forms, shown in the surrounds of her Sydney studio

Daphne Mayo's collection, found in her Sydney studio

(Photographs: Tim Collis-Bird)

London, Daphne Mayo had done a head of her friend, Muriel Foote (Cat. No. 98), which has the simplification of features and inner serenity characteristic of Despiau's portraits (Fig. 93). She acknowledges her debt to the French masters.[1]

In July 1946 Daphne Mayo joined with Lyndon Dadswell and Arthur Fleischmann to stage Sydney's first sculpture exhibition in recent memory,[2] the Three Sculptors Exhibition (Figs. 114-17). This brave venture was initiated by Will Ashton, then Director of David Jones' Art Gallery,[3] despite the demonstrable lack of interest in sculpture on the part of the Sydney public or critics.[4] The exhibition proved to be an unprecedented success in terms of its over 7,000 visitors,[5] some of whom would have been drawn by the novelty of the venture, as a critic said:

> Sculpture here is so rare that the visitor viewing this extraordinarily large collection is somewhat overwhelmed.6

Critical response to the exhibition ranged from W.E. Pidgeon's keen enthusiasm for 'The most spectacular exhibition seen in Sydney for a long time'[7] to the completely negative response of the Sydney Morning Herald's critic, Paul Haefliger, who wrote that the exhibition 'shows how inadequate this most neglected of arts still remains here ...'.[8] Tatlock Miller[9] and W.E. Pidgeon[10] reserved

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1. Interview with Daphne Mayo, 20 August 1978. There are several books on Maillol and Despiau in Daphne Mayo's papers.
2. Probably Sydney's first sculpture exhibition following that staged in April - May 1933 at the Fine Art Society by a group of Melbourne sculptors.
3. Letter of 19 November 1945 to the sculptor from Will Ashton, Daphne Mayo, Papers. Ashton was formerly the Director of the National Art Gallery of New South Wales.
4. Daphne Mayo described the exhibition as a considerable gamble in a letter of May 1945 to Vida Lahey, Daphne Mayo, Papers.
5. Tatlock Miller, 'Interest in city art exhibitions', Sun (Sydney), 2 August 1946.
6. Tatlock Miller, 'Courage of Australian sculptors', Sun, 18 July 1946, p. 11.
7. W.E. Pidgeon, 'Public support', Unidentified newspaper, July 1946, Lyndon Dadswell, Papers, Mitchell Library. W.E.P. continued: 'The feeling is of coming suddenly into a forest - a forest filled with an abundance of form in colours of cream and green terracotta'.
8. 'Exhibition by three sculptors', Sydney Morning Herald, 18 July 1946, p. 5.
9. 'Courage of Australian sculptors', op. cit.
10. 'Public support', op. cit.

THREE SCULPTORS

AN EXHIBITION

OF SCULPTURE

IN DAVID JONES' ART GALLERY

18th JULY to 31st JULY

1946

WILL ASHTON, O.B.E., DIRECTOR

DAVID JONES' ART GALLERY

Formerly Director of National Art Gallery of N.S.W.

CATALOGUE 6D.

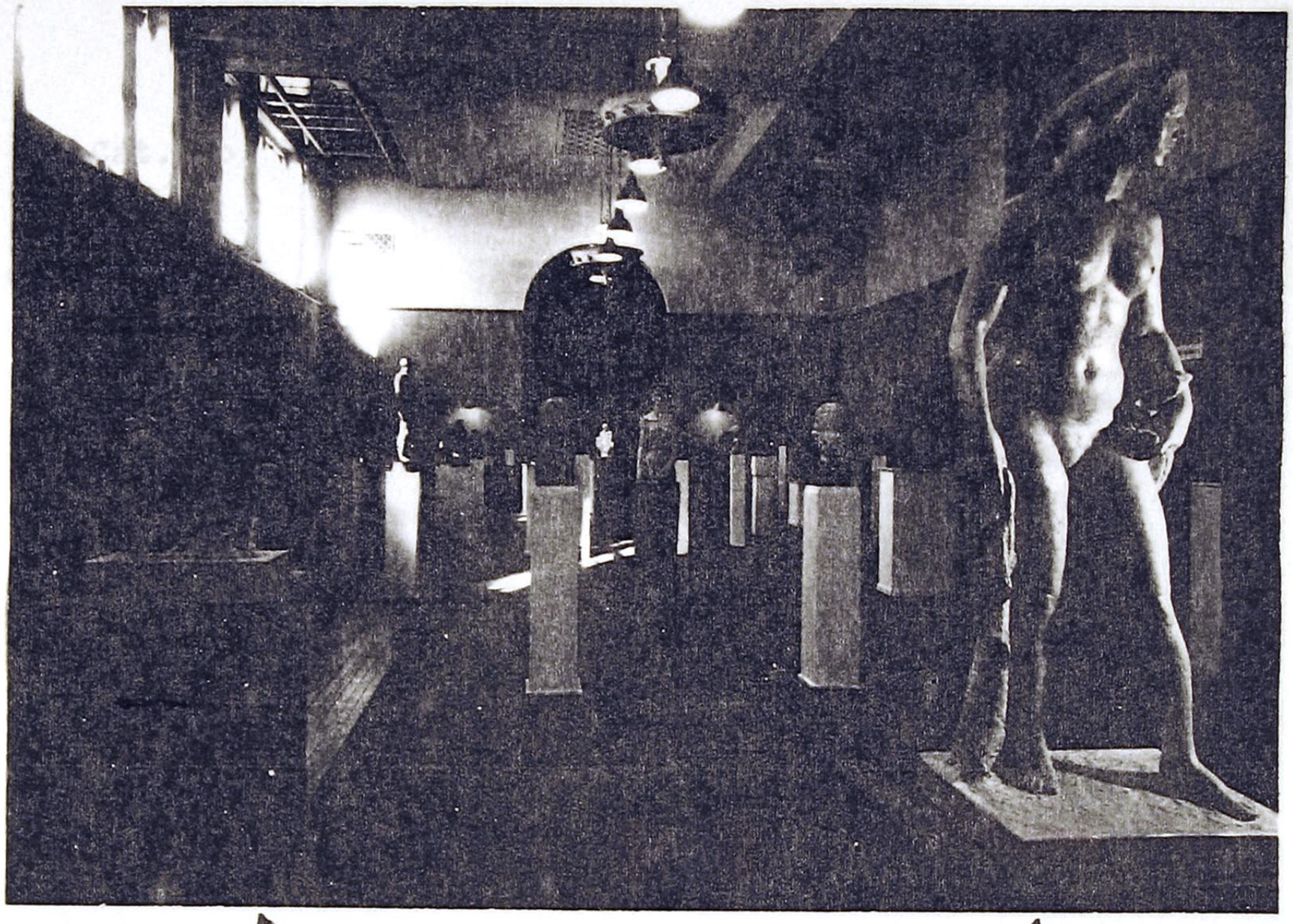


Daphne Mayo

Commenced studying Art at the Brisbane Technical College as a young schoolgirl, and from there won a scholarship to England.

Was admitted to the Royal Academy Schools, London, the only woman at that time in a class of men. Was awarded a number of bursaries and medals, finally winning the gold medal and travelling scholarship to Italy, where she spent two years.

114. Pages from the catalogue of the Three Sculptors Exhibition

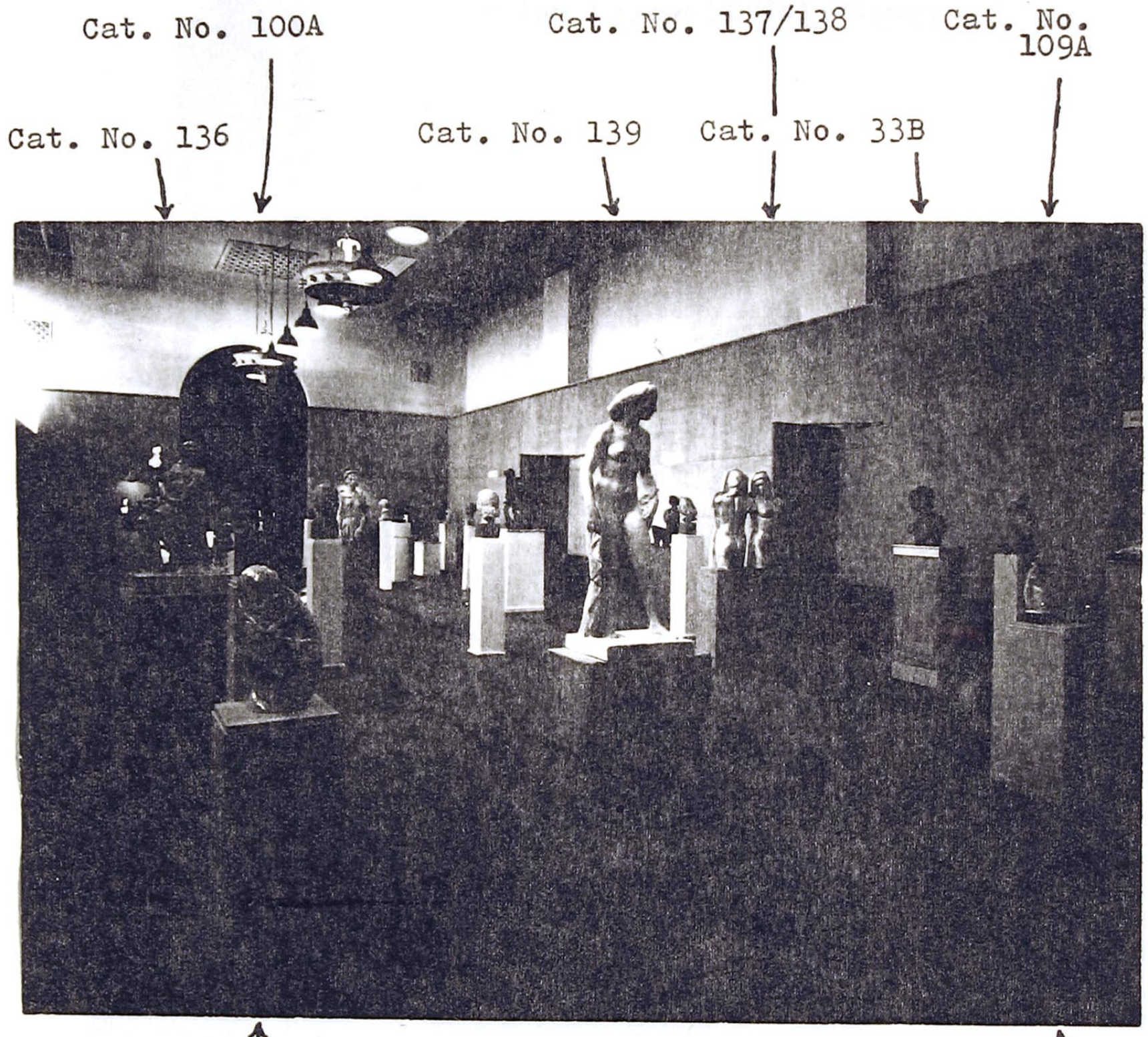


Cat. No. 136 ↑

↑ Cat. No.139

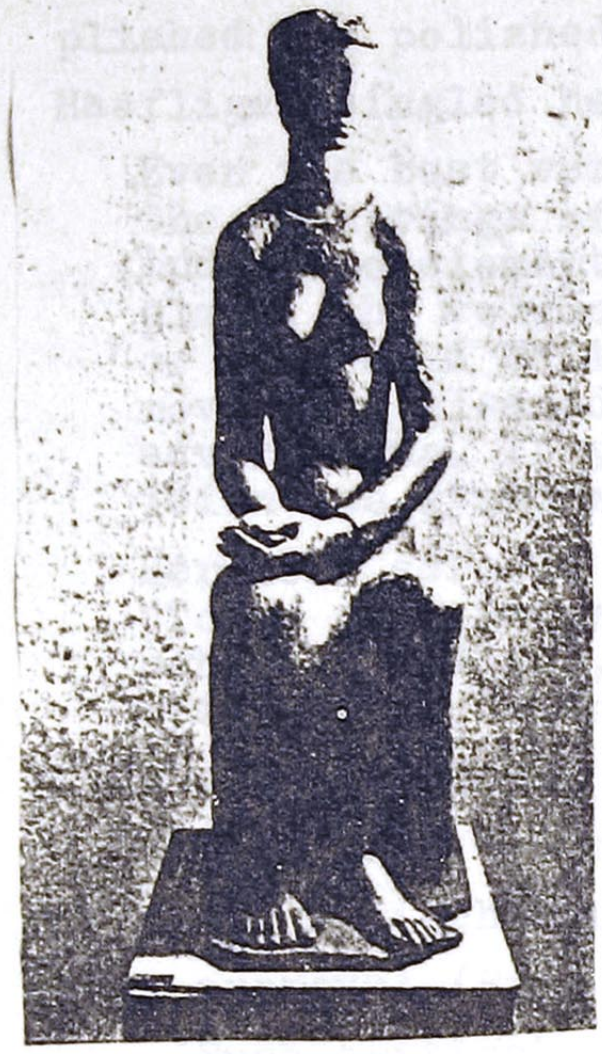
115. The Three Sculptors Exhibition, David Jones' Art Gallery, Sydney in July 1946. Daphne Mayo's sculpture is in the foreground, then Lyndon Dadswell's and Arthur Fleischmann's at the far end of the gallery

(Photograph: Max Dupain)

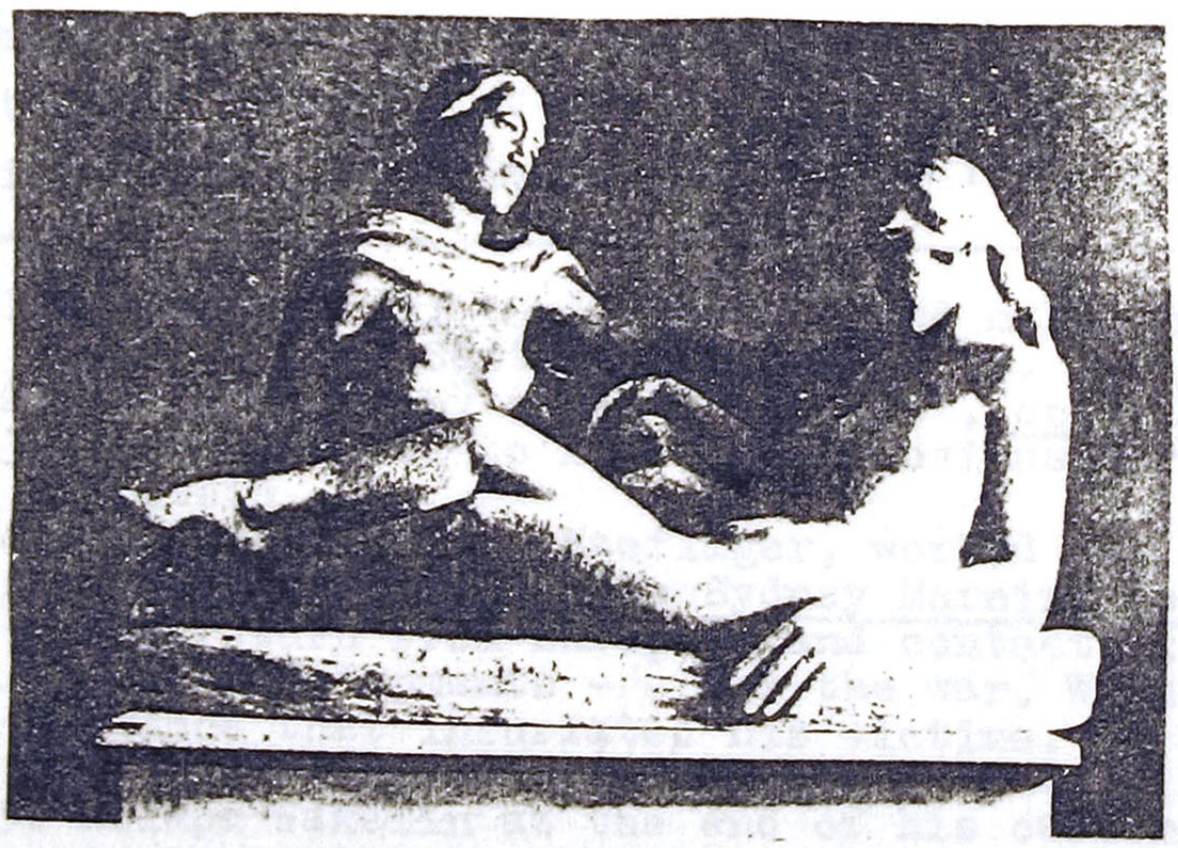


116. The Three Sculptors Exhibition

(Photograph: Max Dupain
Reproduced: Australian National Journal,
August 1946)



Lyndon Dadswell Wallflower



Arthur Fleischmann After the Bath

117. Sculpture by Daphne Mayo's associates in the Three Sculptors Exhibition

(Photographs: Society of Artists' Book, 1946-47, Sydney)

some praise for Daphne Mayo's contribution to the exhibition, and Hayward Veal even conceded that 'the most accomplished and polished exhibitor was a woman',[1] but Paul Haefliger singled her out for special abuse:

> Even the best work of Daphne Mayo does not respond to the promptings of surface conventions, for there are indeed no elements to create a telling gesture or plane. The volumes in "The Jolly Sailors", "The Elders", or "The Wild White Horse" are shaped by rudimentary movements gleaned from the commonplaces of fashionable advertising. They are quite amusing, but hardly sufficient as symbols of a mature art.
>
> Her more serious sculptures such as "Susannah" and "Torso of a Dancer" show little more than patient art school modelling, while "Unsung Heroine of the War"in temperament definitely harks back to the Victorian era.[2]

Dadswell was damned by the same critic for his 'festive excursion into modernity alien to his personal experience'[3] but Fleischmann's exotic Balinese figures won him some approval (Fig. 117).

Such critical intolerance of anything to do with Academic discipline made Daphne Mayo loath to publicly exhibit her sculpture thereafter. Sydney's pro-modernist art critics, particularly Haefliger[4] who set out to pension off the 'tired old men' of the Society of Artists, made Daphne Mayo extremely sensitive to criticism[5] - all the more hurtful at the very time when she was experimenting beyond Academism. Such critical intolerance[6] was

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1. Hayward Veal, 'Great art beyond make-up of women painters', Talk, September 1946, p. 73.
2. 'Exhibition by three sculptors', op. cit.
3. This referred to Dadswell's obvious borrowings from Epstein.
4. The artist, Paul Haefliger, worked for fifteen years as art critic for the Sydney Morning Herald following his return from Europe - and contact with recent overseas developments - after the war. With a superb arrogance that infuriated his victims, he became the leading critic in Sydney.
5. Roland Wakelin at the end of his career was also particularly disillusioned by intolerant criticism (Interview with Jean Appleton, 31 December 1978).
6. Another example of such criticism was Haefliger's review of the Society of Artists' Drawings and Small Sculpture exhibition of 1946: 'The scope of the ... exhibition ... is extremely limited and rather ill-directed. The local draughtsmen are generally so bent on pleasing, so disdainful of discovery, that it is well that we should recall for them past "glories" ...' ('Exhibition is lacking in sensibility', Sydney Morning Herald, 22 May 1946).

complicated by a lack of understanding of sculpture - or, a lack of criteria by which to judge the resurgence of sculptural activity[1] in Sydney which the Three Sculptors Exhibition heralded.

Despite its altruistic 'main object ... to make Sydney sculpture-conscious',[2] another disappointment of the exhibition was its financial loss,[3] even though the sculpture had middle-of-the-road acceptability for the public. The only exhibit sold by Daphne Mayo was a cast of Little Blackie (Cat. No. 110) which was purchased by the National Art Gallery of New South Wales. Despite the earlier purchase in 1941 by the same gallery of Fat Man (Cat. No. 100A) and the purchase in 1949 by the National Gallery of Victoria's Felton Bequest[4] of The Olympian (Cat. No. 137) - an event later described by Daphne Mayo as 'the greatest honour of her entire career'[5] - there was little encouragement for Daphne Mayo to go on producing speculative works for exhibitions. Few of her small works found their way into their intended domestic settings[6], and most of her uncommissioned sales of the 1940's to public collections were of portraits (Cat. Nos. 101, 103, 126A and 131).

Popular interest in sculpture in Australia was only just reviving by the late 1940's - in fact, the high attendances at the Three Sculptors Exhibition in 1946 and at an exhibition by Dadswell and Fleischmann in 1947 in Melbourne were seen as an indication of more encouragement

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1. Comments on sculpture were often added just as a brief descriptive after-thought to exhibition reviews.
2. Tatlock Miller, 'Interest in city art exhibitions', op. cit.
3. As reported by one of the male exhibitors, who said that his £800 expenses had not even been recovered by his sales (Ibid).
4. The only Queensland sculptor whose work had previously been acquired by the Felton Bequest was Harold Parker, whose Ariadne had been acquired in 1921 and his Iris in 1933. The declared policy of the Bequest was to acquire only 'world masterpieces'.
5. Interview with Daphne Mayo, 10 January 1977.
6. Her only private patrons who bought non-commissioned sculpture at this time - known to me - were Dr Christine Rivett (Cat. No. 109A), Australia's High Commissioner for Canada and Mrs Buttner (Cat. No. 110).

for sculptors in the future.[1] Still in the 1940's sculpture was regarded as just a decorative back-drop 'to finish off a line of paintings'[2] in art exhibitions, and Fleischmann was the only sculptor in Sydney to make many sales to the general public from exhibitions.[3] Likewise, in the 1940's the public collections were only just beginning to make amends for their previous neglect of Australian sculpture.[4] The journal of the Victorian Artists' Society had recently lamented that

> in the last fourteen years the average purchase of sculpture from exhibitions in Victoria has been rather less than £100 per annum, to be divided between local sculptors.5

The difficulty of working speculatively as a sculptor was outlined by Daphne Mayo when the Trustees of the National Art Gallery of New South Wales sought sole copyright with their purchase of Fat Man:

> Sculpture is so much more costly to produce than painting, that when the price is small, unless the production cost is distributed over a number of copies, the return is not adequate to cover the out of pocket expense, plus labour.
>
> It may interest the Trustees to know the costs of this particular work -
>
> | | |
> |---|---|
> | advertisement in newspaper for fat man as model | 0 . 2 . 6 |
> | paid - fat man | 1 . 0 . 0 |
> | plasterer's charge for casting clay model into plaster | 2 .10 . 0 |
> | wooden base | 10 . 6 |
> | charge made by Society of Artists for commission on sale to Trustees | 10 . 5 . 0 |
> | reproduction into bronze | 10 . 0 . 0 |
> | This has been a rather complicated process. First a mould had to be made from the plaster cast. A wax figure was made from this mould. From this wax figure a metal mould was made, which is now receiving the bronze deposit. | |
> | wooden base | 0 .13 . 0 |
> | | £ 25 / 1 / - |

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1. 'Sculpture is a noble art, but neglected', Argus (Melbourne), 2 August 1947, p. 39.
2. Margel Hinder, 'A Personal View', op. cit., p. 19.
3. Interview with Lyndon Dadswell, 30 October 1978.
4. 'The sculpture collection', Bulletin of the National Gallery of South Australia, Vol.8 No.3 Serial No.27, January 1947; Orlando Dutton, 'Why neglect sculpture?', Argus, 21 December 1946, p. 17.
5. 'Sculpture shown at the Victorian Artists' Society', Australian Artist, Vol.1 Part 2, 1947, p. 19.

Price quoted to Trustees 36 .15 . 0
25 . 1 . 0
£ 11 /14 / -

> This does not take into account studio rent or other overhead expenses. The sum of £11.14.0 is left for my work - the actual labour of production and the fact that I have achieved what I believe to be a very original piece of work.1

Daphne Mayo's experience was hardly unique - Dadswell found later that his sale of The Birth of Venus to the same gallery for £300 left little recompense for his efforts after he had deducted £200 for the bronze casting then the expenses of insurance, carting, etc.[2] The critic Tatlock Miller summed up the difficulty in making a living in Australia as a sculptor then:

> In this sculpturally unconscious country, the sculptor's lot is not a happy one, and he, or she, must have a great deal of courage to labour, produce and create in this stern and unrelenting medium.3

Daphne Mayo was forced, therefore, by economic necessity to depend again on commissions rather than on exhibitions as her main means of earning a living as a sculptor. She continued to do thoroughly competent portraits in the humanistic tradition of Rodin and Bourdelle, exemplified by her John Young (Cat. 101), Lloyd Rees (Cat. No. 126A) and Archbishop Duhig (Cat. No.131). These were all people with whom she shared friendship and respect, and so could portray with sensitive insight: John Young as the visionary friend of artists,[4] Lloyd Rees as the artist-thinker and the Archbishop as a Renaissance Prince of the Church - patron of the arts.[5] These portraits show some loosening-up of the surface modelling of her earlier portraits,[6] by which

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1. Letter of 21 October 1941 to Lloyd Rees from the sculptor, Art Gallery of New South Wales, artist's file on Daphne Mayo.
2. 'Who'd be a sculptor?', Telegraph (Sydney), 16 July 1946.
3. 'Courage of Australian sculptors', op. cit., p. 11.
4. John Young, soon after in 1944 , embittered himself as a witness for the plaintiffs in the Dobell Archibald Portrait case.
5. The format of the portrait, with its heavy gowned shoulders, is reminiscent of Bernini's seventeenth-century busts of cardinals.
6. For example, Cat. No. 45.

smooth planes were replaced by the more sketchily modelled surfaces termed by Wilenski as 'romantic emotive handling',[1] animated by an inter-play of light. Some of Daphne Mayo's portraits of this time show her concern with simplified form. Her bust of Dr J.V. Duhig (Cat. No. 103) reduced the sitter's body to a massive neckless form made more bulky by the folded arms.[2] Likewise, the abrupt profile of the Hon. W. Forgan Smith (Cat. No. 107) was reduced to an angular design and the rolled hairstyle of the Head of a Young Girl (Cat. No. 114) made into a decorative frame for the face. Often details of her 1940's portraits were simplified to decorative patterns, such as the rows of tight curls beneath Archbishop Duhig's cap (Cat. No. 131) and the upswept tresses of the Portrait of a Young Woman (Cat. No. 153). In the 1940's Daphne Mayo did several portraits of babies, Little Blackie (Cat. No. 110), Lindsay Cribb (Cat.No. 128) and Lately Hatched (Cat. No. 135), which show her admiration of Epstein's animated portraits of babies caught in arrested gestures (Figs. 118-19).[3] She acknowledges being challenged by the fleshy fluid forms of a baby's face.[4]

Daphne Mayo's pre-eminence as a portrait sculptor is undisputed[5] - a fellow artist, Hilda Rix-Nicholas, was even moved to commend her on her 'splendid portraits' shown in the Three Sculptors Exhibition.[6] To a large extent Daphne Mayo's success as a portraitist, as much as the more guaranteed income that she could derive from

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1. The Meaning of Modern Sculpture, op. cit., p. 27.
2. Daphne Mayo deliberately added the torso and arms 'to give more of the character of Professor Duhig than the head and shoulders alone' (Letter of 4 December 1947 to the Secretary of the Royal Queensland Art Society from the sculptor, Royal Queensland Art Society, file of correspondence on the commissioning of the bust, 1947-48).
3. There are several books on Epstein in Daphne Mayo's papers.
4. Interview with Daphne Mayo, 28 August 1978.
5. Interviews with Lyndon Dadswell, 30 October 1978 and Margel Hinder, 28 December 1978 - who see Daphne Mayo as basically an outstanding portraitist and modeller.
6. Letter of 2 August 1946 to the sculptor from Hilda Rix-Nicholas (Wright), Daphne Mayo, Papers.



Fourth Portrait of Leda (with Cockscomb) 1940

118. A baby head by Jacob Epstein

(Photograph: Richard Buckle, Jacob Epstein Sculptor, London, 1963)



Second Portrait of Leda (at Four Months) 1939
bronze



Third Portrait of Leda
(at Six Months)

119. Baby torsos by Jacob Epstein

(Photographs: Richard Buckle, Jacob Epstein
Sculptor, London, 1963)

portraiture,[1] prevented her from pursuing more creative work. The physical exertion of carving, too, imposed a further limitation on her output. Modelling, as opposed to carving, became her main method of working after the 1930's. Her portraits were invariably modelled, like most of the portraits by preceding Australian women sculptors.

Daphne Mayo's symbolic break with modernism - and henceforth her isolation from the mainstream of Australian sculpture - came in November 1949 when she withdrew at the last minute from the Exhibition of Sculpture by seven contemporaries. Her reason was that, upon seeing the work of the other sculptors (Tom Bass, Paul Beadle, Margel Hinder, Gerald Lewers, Lyndon Dadswell and Leonard Shillam) for the exhibition, she thought her work to have no place there.[2] Her withdrawal was a characteristic act of great courage, which caused some ill-feeling among some of the exhibiting sculptors.[3] She had previously expressed her concern about the exclusivism of the exhibition, upon the rejection of her suggestion that it be open to whoever wished to participate[4] and then upon the withdrawal of Frank Lumb and Eleanore Lange.[5] Daphne Mayo was so sensitive to the criticism that she represented 'one of the surviving manufacturers of academic art'[6] that any hint of her being an unwelcome participant would have provoked her withdrawal from the exhibition.[7] The approval given by the critic, Haefliger, to the exhibiting sculptors for having 'overcome that realistic approach tinged by "impressionism" - the most unsculptural of concepts - so

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1. Portrait busts were a far better financial proposition than small speculative sculpture. The normal price for a bronze head, as agreed upon by the Society of Artists' sculptors in 1947, was 100 guineas (for head and neck only) or 150 guineas (for shoulders also) (Copy of letter of February 1947 to the architect Bruce Lucas from the sculptor, Daphne Mayo, Papers).
2. Interview with Margel Hinder, 28 December 1978.
3. Ibid.
4. Letter of 16 June 1949 to Vida Lahey from the sculptor, Daphne Mayo, Papers.
5. Letter of 26 September 1949, as above.
6. Letter of 29 August (no year given), as above.
7. Interview with Lloyd Rees, 29 October 1978.

prevalent once'[1] indicates that Daphne Mayo's withdrawal was timely.

The inclusion of Daphne Mayo's sculpture in the Society of Artists' books, in Sydney Ure Smith's publications on contemporary Australian art and in the Art of Australia 1788-1941 exhibition mounted to tour the United States and Canada was tangible evidence of her national recognition in the 1940's, but her modernist work was soon forgotten. It is tragic that the most creative interlude of her entire career should have ended in rejection and disillusion.

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1. 'Notable work at show of sculpture', Sydney Morning Herald, 3 November 1949.

CHAPTER 7: LATER CAREER 1949-

Daphne Mayo's withdrawal from active participation in contemporary sculpture was maintained throughout her later career, though she took a distant interest in the rapid developments in sculpture occurring in post-war Sydney. She still chose to base her career in Sydney[1] because of the artistic excitement[2] and technical advantages[3] it still offered. She continued to visit art exhibitions and to read widely right up until her break-down in health in the 1970's.[4] She responded with tolerance to artistic developments quite alien to her own experience or preferences. Upon hearing that the Royal Academy of Art was now having to advertise for students, she wrote:

> Everyone much prefers to do abstract work these days or welded iron, in which an academic training is quite unnecessary, and very dull. Hitherto the interest of art has been the study of man, but in this age the interest has swung away from the human, to the interest in ideas. It really is a most exciting age to live in, if one could slip one's heritage of old ideas, and push out bravely into the new ocean.[5]

She was, however, tolerant of contemporary art only up to a point. She had little sympathy for what she thought to be facile imitation of overseas precedents or denial of standards of craftsmanship.[6] She defined the limits of her tolerance when speaking 'of the direction in which some modern "so-called" works of art are going . ... Some of it is terribly senseless and even lacking in

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1. Though she commuted frequently to Brisbane to care for her ageing parents (Interview with Daphne Mayo, 10 January 1977).
2. As late as 1955 Daphne Mayo wrote: 'I truly cannot think that I will ever practice my profession in Brisbane again ... I do not Live in any sense of the word in Brisbane (Letter of 18 November 1955 to her mother, Daphne Mayo, Papers).
3. Only Sydney had the facilities to make the fibreglass mould of her Sir William Glasgow statue (George Blaikie, 'A little woman ... with a man-size job', Sunday Mail, 21 October 1962).
4. The extensive collection of exhibition catalogues, art books, periodicals and newscuttings in Daphne Mayo's papers are evidence of her wide and current interests.
5. Letter of 25 November 1955 to her mother, Daphne Mayo, Papers.
6. Interview with Jean Appleton, 31 December 1978.



120. Daphne Mayo in her Sydney Studio, February 1950

(Photograph: Queensland Newspapers)



121. Mary Edwards Portrait of Daphne Mayo
painted before 1952
oil on canvas
Daphne Mayo's collection, found in her Sydney studio

(Photograph: Tim Collis-Bird)

even basic form',[1] she concluded. This discriminating tolerance enabled her to admire the Hinders' work while rejecting the efforts of some of their sculptor associates - in fact, she chose Margel Hinder's mobile metal structure, Diatropic, for presentation in 1962 by the Godfrey Rivers Trust to the Queensland National Art Gallery.

Daphne Mayo firmly maintained her own preference for figurative Academic sculpture:

> My work keeps close to Nature ...[2]
> ... also I feel that the type of work I want to do is the right type for me to do, even if Henry Moore and all his followers are doing something different.[3]

Her only concession to contemporary developments was in adopting some new materials, cast concrete[4] and fibreglass,[5] for her familiar Academic figures. Her adoption of fibreglass was mainly for convenience,[6] for its lightness and flexibility[7] particularly for moulds. She cannot have been aware of its unsuitability for outdoor exposure.[8]

It is significant that Daphne Mayo did not join the Society of Sculptors and Associates formed in Sydney in 1951 to stimulate public interest in sculpture. More accurately, she and Eleanore Lange were not invited to join, an injustice which caused Margel Hinder[9] to withdraw from membership.[10] Daphne Mayo's contemporaries were

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1. Susan Davies, 'The big dream of Miss Mayo', Sunday Mail, 18 June 1972.
2. Art Gallery of South Australia, 'Biography of Artist', completed by Daphne Mayo in August 1961.
3. Letter of 9 November (no year given) to Vida Lahey from the sculptor, Daphne Mayo, Papers.
4. Cast concrete was used for Cat. No. 163.
5. Fibreglass was used as the finished medium for Cat. Nos. 174, 178, 180, 184, 186 and 189.
6. Daphne Mayo admitted that she hated fibreglass and used it only for convenience (Susan Davies, op. cit.). The forms that she modelled with fibreglass made no concession to the use of a new flexible medium, except for her Pelican Fountain (Cat. No. 186).
7. Interview with Daphne Mayo, 14 August 1979.
8. Cat. Nos. 178 and 189 have corroded badly.
9. Margel Hinder has always held Daphne Mayo in high respect.
10. Interview with Margel Hinder, 28 December 1978.

joined in the society by younger sculptors, such as Bim Hilder, Robert Klippel (Fig. 122), Anita Aarons(Fig. 123), Oliffe Richmond, Alan Ingram, Owen Broughton and the Shillams,[1] who speeded up the tempo of the society far beyond what Daphne Mayo would have felt at ease with. Her visit to the society's first exhibition[2] of November 1951 confirmed her distance from Sydney's contemporary sculptural scene:

> I went along to the opening of the show, and I felt very glad I hadn't busted myself putting anything in... They were all what you would call "abstract" and most of them showed what a feeble invention man has ...[3]

Haefliger, on the other hand, wrote approvingly of the exhibition:

> Whatever the standard of the members of the Society of Sculptors and Associates, it can be said that they at least attempt to raise art out of the doldrums of nineteenth-century colonialism. Their exhibition ... is thoroughly, if not aggressively, modern .... It admirably indicates the trends abroad ...'[4]

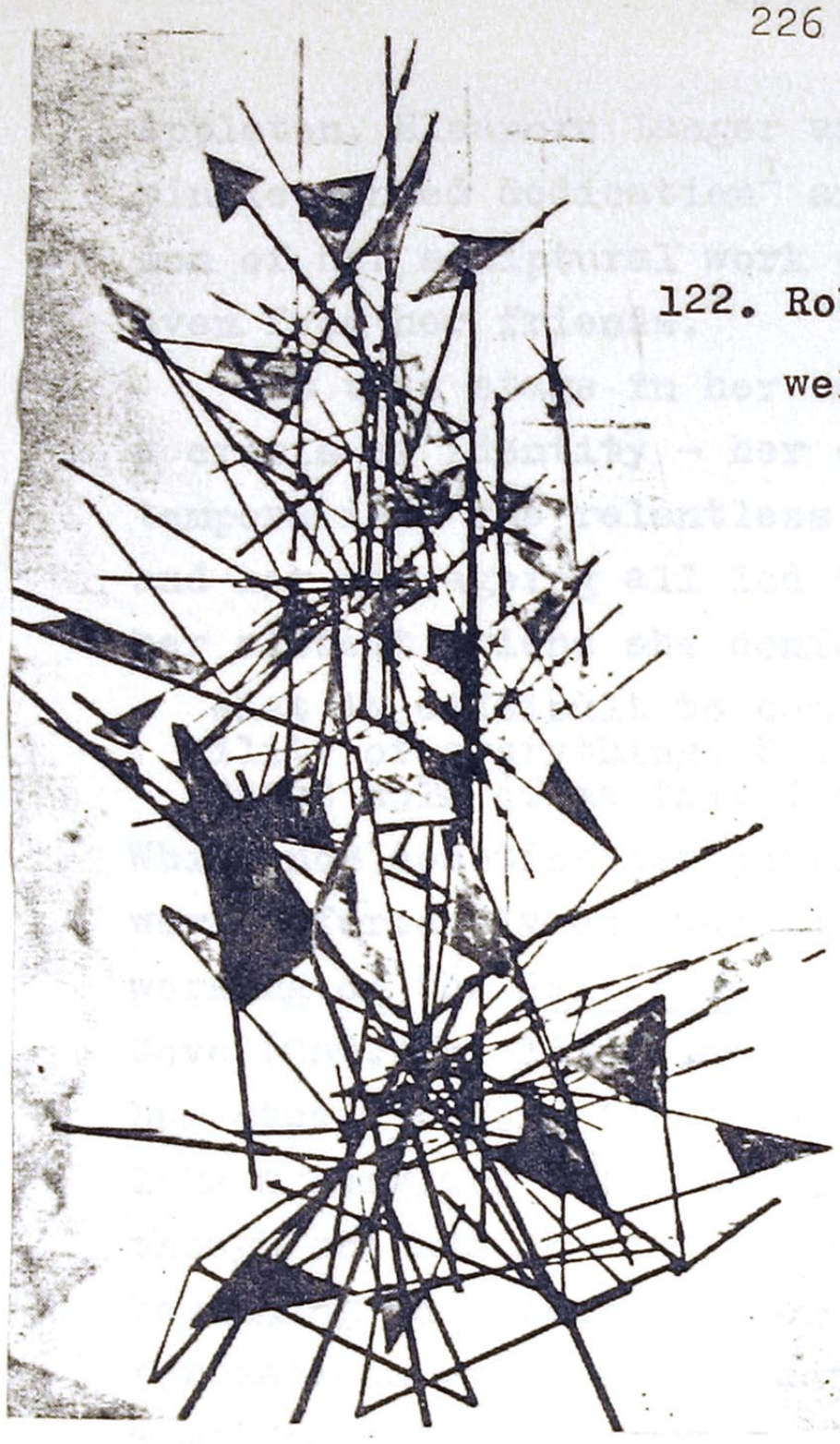
Daphne Mayo exhibited less frequently than before with the Society of Artists and ceased to take an active part in the society's activities.[5] She was still very sensitive to intolerantly pro-modernist criticism[6] and later wrote of the critical climate then:

> Art became a battleground for snobbery (if you were not "modern" you were damned!) It took a stout heart to stand up and declare one's love and loyalty to the visible world as a source of inspiration for Art expression.[7]

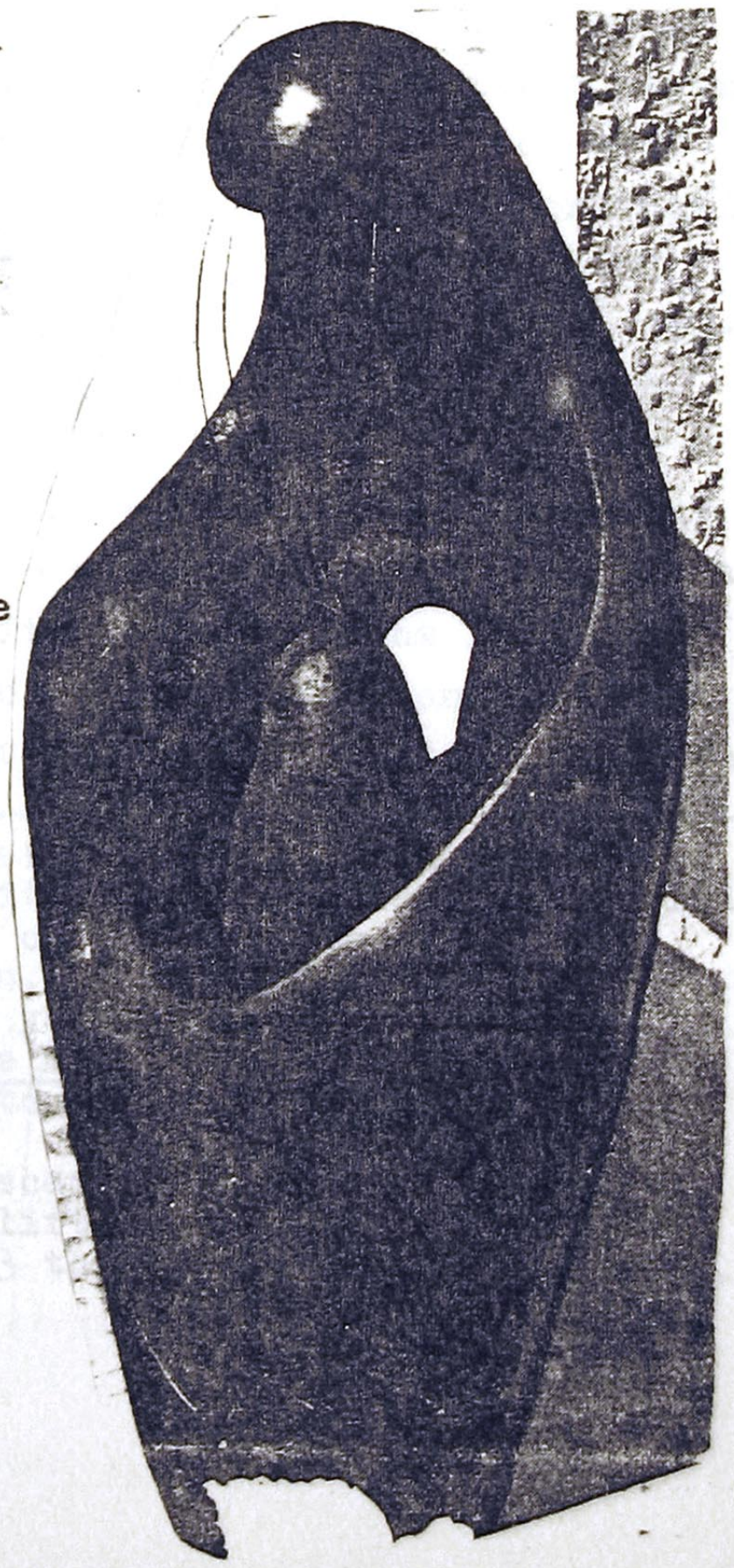
She continued to associate with Mildred Lovett, the Wakelins, the Rees, Walter Taylor, Mary Edwards,[8] Jean

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1. Leonard and Kathleen Shillam from Brisbane.
2. Held open-air in Sydney's Botanic Gardens.
3. Letter of 12 November 1951 to her parents, Daphne Mayo, Papers.
4. 'Exhibition by sculptors', Sydney Morning Herald, 4 November 1952, p. 2.
5. The Society of Artists itself disbanded in the mid 1960's.
6. Of her visit to a Society of Artists' exhibition in 1952 she wrote: 'It looked a lovely exhibition, but the S. M. Herald art critic damned it as usual ...' (Letter of 9 May 1952 to her mother, Daphne Mayo, Papers.
7. Daphne Mayo, Biography of Vida Lahey, op. cit.
8. Mary Edwards painted her portrait by 1952 (Fig. 121).



122. Robert Klippel Metal Construction 1957
welded metal



123. Anita Aarons Mother and Child
coloured cement and wire

(Photographs: Hemisphere, Vol.2 No.2, February 1958)

Appleton, Eleanore Langer and Margel Hinder, but her single-minded dedication[1] and the sheer physical exhaustion of her sculptural work contributed to her isolation even from her friends.[2]

At this stage in her career Daphne Mayo experienced a crisis of identity - her ostracism by her sculptor contemporaries, the relentless physical exertion of sculpture and her own ageing all led to feelings of self-doubt. To her closest friend she confessed:

> What is difficult to combat is my own sense of the futility of everything. Such a deep abysmal depression takes hold of me that I can't do anything! 3

While now doubting her powers as a sculptor, she still worked furiously on ever outstanding commissions. When working on the Relief Mural for St. Michael's School, Lane Cove (Cat. No. 163), she described working long hours at her studio before 'creeping home somewhere near midnight like a burglar!'[4] The physical demands of sculpture, even though she had abandoned carving after the 1930's, were beginning to affect her health.[5] She had worked constantly for decades with heavy loads of clay, plaster and lead armature and throughout her career never gave up the tedious preliminary and scale model processes of Academic sculpture.

Daphne Mayo now found more relaxation and enjoyment in the gentler art of painting - sculpture had become more a means of income than a commitment. During the 1950's she craved time off from her sculptural commissions 'to have a few minutes of bliss with the paint brush each day'.[6] In

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1. Jean Appleton recalls that she would not answer the phone or acknowledge visitors when she was preoccupied with her work (Interview of 31 December 1978).
2. Interview with Lloyd Rees, 29 October 1978.
3. Letter of 9 November (no year given) to Vida Lahey from the sculptor, Daphne Mayo, Papers.
4. Letter of 17 April 1953 to her parents, Daphne Mayo, Papers.
5. Daphne Mayo eventually became crippled in the 1970's from her years of heavy lifting.
6. Letter of 28 January 1953 to her parents, Daphne Mayo, Papers.



Portrait of Pamela Chancellor
painted for the sitter's
mother 1956



Portrait of an unidentified woman
Daphne Mayo's collection, found in her Sydney studio
(Photograph: Tim Collis-Bird)

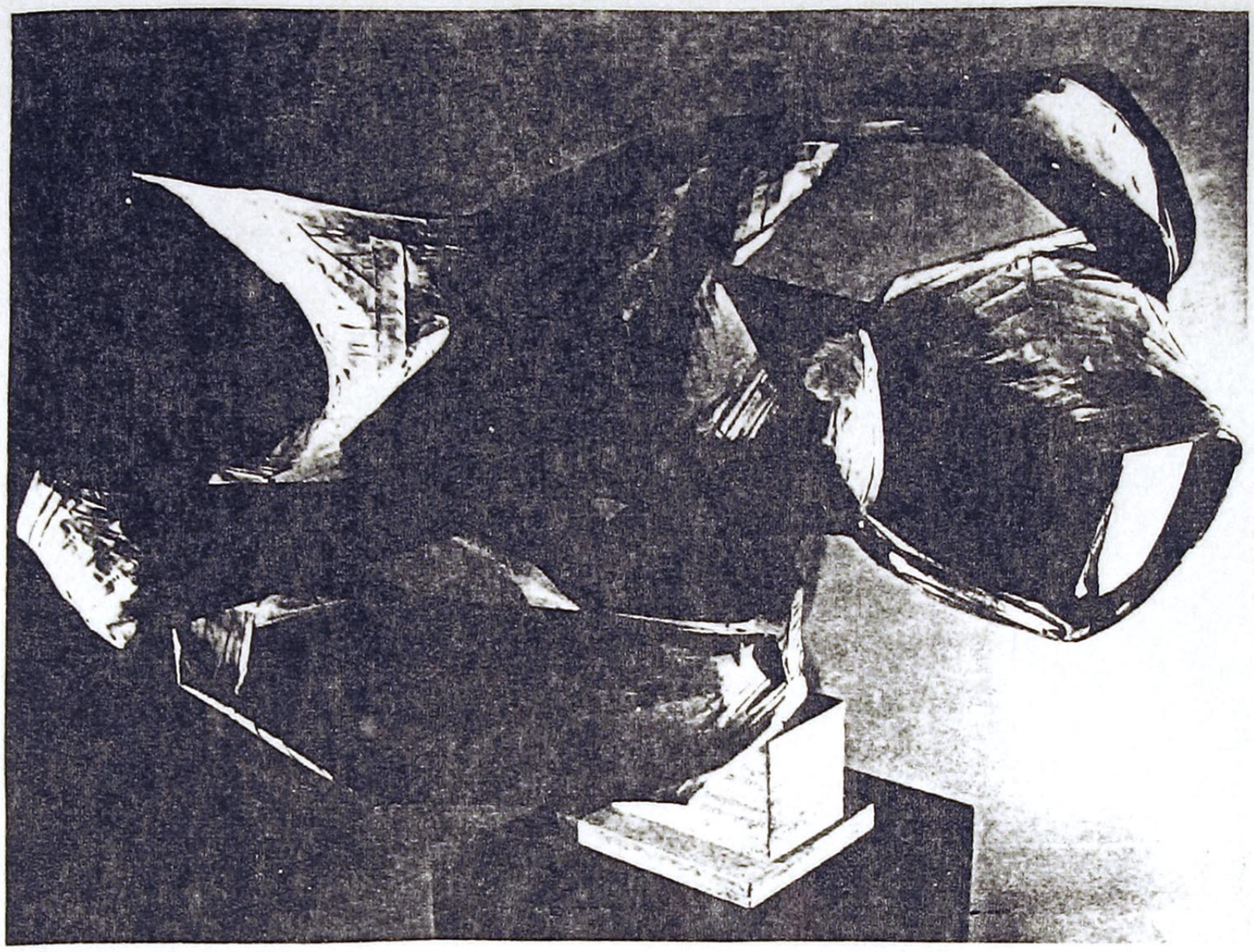
124. Portraits in oils painted by Daphne Mayo in the 1950's

1950 she sought Mildred Lovett's criticism of her paintings[1] then in 1952 took painting lessons[2] from E.A. Harvey at the East Sydney Technical College [3] and read up on painting techniques.[4] She had initially taken lessons from Roland Wakelin in the 1940's[5] and even contemplated further lessons from Douglas Dundas in the 1970's.[6] Her paintings are the obvious products of a sculptor-student of Wakelin's. Her figures are modelled with strong sculptural form and contour using precise tonal values (Fig. 124). Cézanne and Van Gogh were her painter heroes.[7]

While Daphne Mayo looked backwards as a sculptor, her former Sydney associates from the 1950's sought new bounds of experimentation with forms, space and modern materials and techniques,[8] going far beyond the previous decade's stylized figuration in emulation of Moore, Milles, Epstein and Maillol. For example, Margel Hinder was donning an oxy-acetylene torch to weld metal constructions concerned with time and motion[9] (Fig. 126); in the 1960's Dadswell was building Constructivist forms with laminated paper (Fig. 125); and even Fleischmann (now in London) was experimenting with luminous acrylics. In short, Dadswell now regards Daphne Mayo as having spoken 'a different language' from her contemporaries at this time.[10] In

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1. Letter of 12 May 1950 to Vida Lahey from the sculptor, Daphne Mayo, Papers.
2. Her exercise paintings, from these or Wakelin's lessons, survive in Daphne Mayo's papers.
3. Entry for 23 June in her Diary for 1952, Daphne Mayo, Papers.
4. There are many painting manuals in Daphne Mayo's papers.
5. Draft of letter of 17 January 1972 to Douglas Dundas from the sculptor, Daphne Mayo, Papers.
6. Ibid.
7. She collected reproductions of their paintings especially during her last overseas trip. Daphne Mayo's papers also contain many books on the Post Impressionists.
8. Margel Hinder, 'A glance at some modern sculptors', Hemisphere, Vol.2 No.2, February 1958, pp. 22-25; Lenton Parr, 'Sculpture in Australia since 1945', Art and Australia, Vol.1 No.1, May 1963.
9. John Hetherington, 'Margel Hinder: a woman and an oxy-acetylene torch', Age (Melbourne), 25 August 1962, p.18.
10. Interview with Lyndon Dadswell, 30 October 1978.



125. Lyndon Dadswell Untitled 1968
gummed paper over wire frame

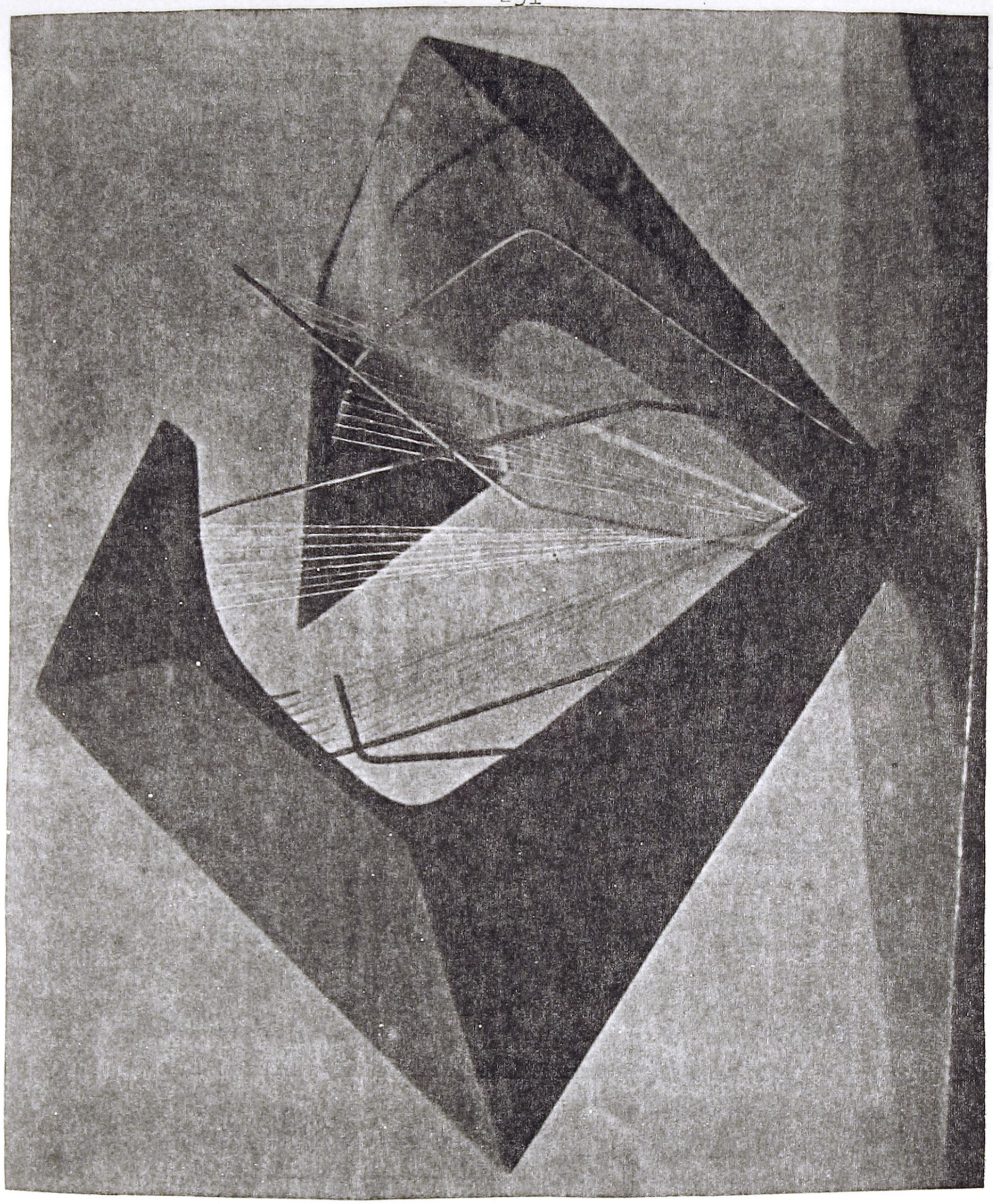
(Photograph: Graeme Sturgeon, The Development of Australian Sculpture 1788-1975, London, 1978)

exhausting her sculptural creativity in her later career Daphne Mayo was not alone - Ola Cohn also retreated to a tepid realism after having been one of Australia's most avant-garde sculptors.

In the 1950's there were more sculptors in Sydney competing for commissions, and a revival of interest in integrating modern sculpture with contemporary buildings meant that 'opportunities for the sculptor have never been better in Australia'[1] until then. Dadswell, Lewers, the Hinders and Tom Bass won most of the work, but Daphne Mayo, again with some resentment from her male competitors,[2] was able to

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1. Margel Hinder, 'A glance at some modern sculptors', op. cit., p. 25.
2. Interview with Margel Hinder, 28 December 1978.



126. Margel Hinder Model for Unknown Political Prisoner
International Competition 1952
painted plaster and wire, intended for a steel structure

(Photograph: Catalogue of Frank and Margel Hinder Retrospective Exhibition, Newcastle City Art Gallery, 1973)

attract commissions from - mainly public - patrons who sought her command of Academic realism. The sculptural work of her later career was confined almost entirely to commissions, rather than placed in the critical arena of exhibitions. In fact, in contrast to her ideals of the 1940's, she became quite hostile to the concept of exhibitions as an artistic motivation:[1]

> They seem such artificial things. Fancy working for a show and not for some artistic purpose, such as a decoration on a building - a portrait - or something the purpose of which governs its conception! 2

Commissions, of course, placed restrictions upon any sculptor's work. According to Margel Hinder, who held to her artistic freedom by working mainly for competitions:

> The moment you take a commission you are subject to certain inhibitions, if only in your mind. For one thing, you are working with other people's money, so you play safe, instead of doing the bold thing 3

Even in the 1940's, when Daphne Mayo was seeking to work more creatively, she had to suppress her own ideas to please her patrons, notably with the the Public Library doors commission (Cat. No. 102). The Adelaide church which in 1945 had commissioned the Couch Memorial (Cat. No. 130) had been similarly restrictive, with a dogmatic brief from the rector:

> You will see that there is nothing modern about it (the proposed design) and that anything suggesting a modern style would be out of place ... 4

Most of the commissions of Daphne Mayo's later career were restricting by their very nature. Her disillusionment with her lot in having to execute them is obvious from her frequent changes and delays, even prompting public agitation in the case of the Sir William Glasgow statue[5]

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1. Even though in the 1950's the stimulus of the Society of Sculptors and Associates' exhibitions raised sculptural standards in Sydney (Sturgeon, op. cit., p. 136).
2. Letter of 7 January 1953 to Vida Lahey from the sculptor, Daphne Mayo, Papers.
3. John Hetherington, op. cit., p. 18.
4. Letter of 15 February 1945 to the sculptor from Rev. C.C. Chittleborough, Daphne Mayo, Papers.
5. 'Statue ready to cast now', Courier Mail, 23 August 1964.

(Cat. No. 181) which took from 1961-64 to complete. The length of time that she took on each commission is unquestionably related to the satisfaction (or its lack) that she gained from the work involved.[1] Her commission for the War Memorial for the King's School, Parramatta (Cat. No. 161) proved especially frustrating because of the indecision of the commissioning committee who changed their minds from their original proposals for a figure of David, then a Crucifixion. Exasperated by her inability to please, Daphne Mayo changed her rejected model for David into a Knight by adding a touch of chivalry which won immediate approval. She mockingly reported on the caprice of her patrons:

> ... It was the armour that did it. They love it ... As to whether it's like anything else on earth - that is purely accidental. Its design is purely the outcome of the exigencies of the moment! 2

The later commission which she most enjoyed doing was the Relief Mural for St. Michael's School, Lane Cove (Cat. No. 163), a progressive primary school designed to modern educational ideas and destined to be 'a model of suburban school architecture'.[3] The architect gave her complete freedom to choose a suitable design and found the working relationship with his sculptor most stimulating.[4] It took her little time to devise a most appropriate scheme based upon the traditional image of Christ preaching 'Suffer the little children to come unto me'. Her tender design won the warm approval of the school and its architect, as Daphne Mayo reported:

> They are very much in love with the design and I like it too ... I had the idea in my mind for some time before I could see how to do it. Then, one day I saw how to do it - and it was done! 5

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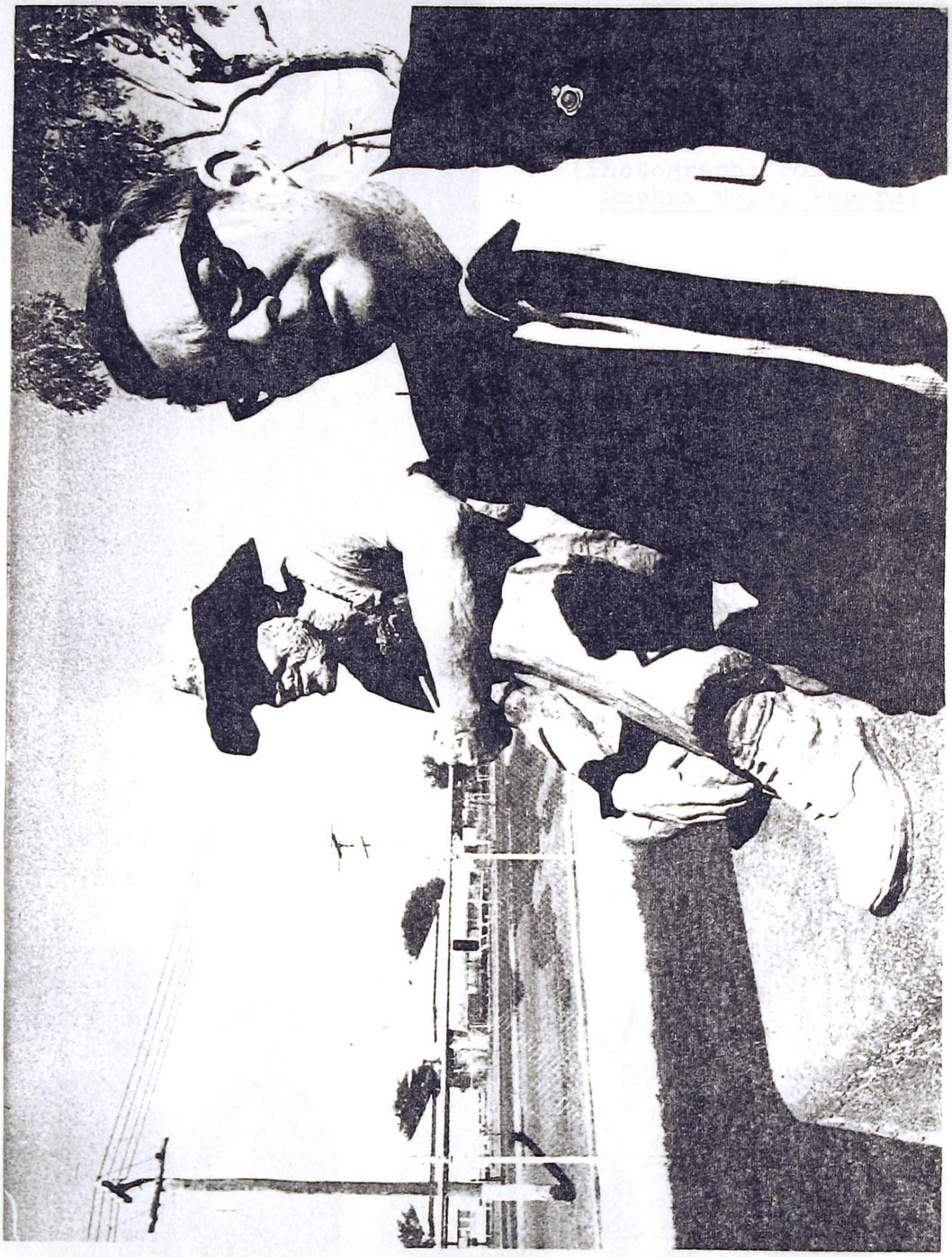
1. She took most time in completing Cat. Nos. 161, 167-68 and 181.
2. Letter of 1 April 1949 to Vida Lahey from the sculptor, Daphne Mayo, Papers.
3. 'New school built outside the old at Lane Cove', Sydney Morning Herald, 21 July 1953, p. 8.
4. Interview with the architect, Bill Gibbons, 14 September 1979.
5. Letter of 22 January 1953 to her parents, Daphne Mayo, Papers.

It is indicative that she completed this commission within four months.[1] Her statue of a Youth for Knox Grammar School, Sydney (Cat. No. 182) has the lack of spontaneity of a less enjoyable commission, far closer in spirit to Sir Bertram Mackennal's Eton War Memorial (1921)[2] than to any contemporary Australian sculpture.

Commissions for local folk heroes for Queensland country towns (Fig. 127) became a feature of Daphne Mayo's later career. For these she was expected to treat patriotic-literary imagery in an out-moded Academic figurative realism, with obvious appeal to popular sentiment. Her Waltzing Matilda Plaques (Cat. No. 165) and Glass Panels (Cat. No. 166) for the North Gregory Hotel, Winton, her Jolly Swagman for Winton (Cat. No. 174) and her Miner Statuette for Gympie (Cat. No. 178) all originated from the same patron, the consulting engineer for Winton and Gympie Shire Councils, who had very definite expectations of her work for him[3] and insisted upon historical accuracy of details[4] - a familiar requirement of patrons with no idea of how to inspire artistic potential. Daphne Mayo's Bronze Swagman for the Winton Tourist Promotion Association's annual award for bush verse (Cat. No. 188) was a natural sequel to these large-scale commissions for the country, but more successful on account of its smaller size and more simplified modelling. Again, these commissions relate more to nineteenth-century Academic sources than to contemporary Australian sculpture. For example, the Gympie Miner could well have been inspired by Jean Dalou's peasant figures which Daphne Mayo had seen at the Luxembourg Museum as a Royal Academy student (Fig. 128). Such commissions, alas, are an undying attraction of Australian country towns (Fig. 129).[5]

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1. Letter of 25 January 1953 to the sculptor from Bill Gibbons, Daphne Mayo, Papers.
2. Mackennal's memorial also has a youth with arms outstretched in a gesture of sacrifice.
3. Interviews with the consulting engineer, Jack Mulholland, 5-6 September 1978.
4. Letter of 1 March 1954 to the sculptor from the office of Jack Mulholland, Daphne Mayo, Papers.
5. Alan Gill, 'Dad and Dave are back at Snake Gully', Sydney Morning Herald, 27 October 1979 - the same sculptor has also done a Jolly Swagman sculpture for the Victory Gardens, Wagga.



127. A Winton Shire Council official and Daphne Mayo's Jolly Swagman (Cat. No. 174), 1959

(Photograph: Queensland Newspapers)



Musée du Luxembourg
104 — J. DALOU. — *Paysan.* *ND. Phot.*

128. Jean Dalou Peasant
Luxembourg Museum

(Photograph: Postcard,
Daphne Mayo, Papers)

129. Recent folk heroes for Snake Gully, Gundagai
(Photograph: Sydney Morning Herald, 27 October 1979)



The sculptor, Aurel Ragus, beside Dad and Dave, Mum and Mabel, immortalised in copper near Gundagai.

Portraiture remained Daphne Mayo's stable source of income as a sculptor. As a sculpture historian has noted:

> The portrait sculptor we shall always have with us ... The demand for work of this kind is more or less constant. The desire for commemoration in imperishable material is a weakness of human nature. 1

Daphne Mayo's reputation as a portraitist remained such that notables like Dame Mary Gilmore (Cat. No. 162) still sought her undisputed skill. The best of her later portraits were still vital characterisations, such as the portraits of her friends Dr Christine Rivett (Cat. No. 156) and Kathleen (Cat. 170). Both these portraits were acquired by the National Art Gallery of New South Wales when exhibited with the Society of Artists in the 1950's. By contrast, the Portrait Medallion of Professor T.G.H. Jones (Cat. No. 168), the Edwin Tooth Memorial Plaques (Cat. No. 179) and the Plaques for the Queensland Cane Growers' Council (Cat. No. 180) have the limitations of posthumous portraits of people unknown to the sculptor. The most difficult portrait commission of her later career was for another posthumous portrait, of Sir Thomas Blamey (Cat. No. 173). She had great difficulty in achieving a likeness, despite being lent photographs of Blamey and his uniform from the Australian War Memorial.[2] The portraits of D.M. Fraser (Cat. No. 171) and Mr Whetton (Cat. No. 183) have the format and animated facial expression of Epstein's portrait torsos (Fig. 130) and the freer surface modelling characteristic of her later portraits.

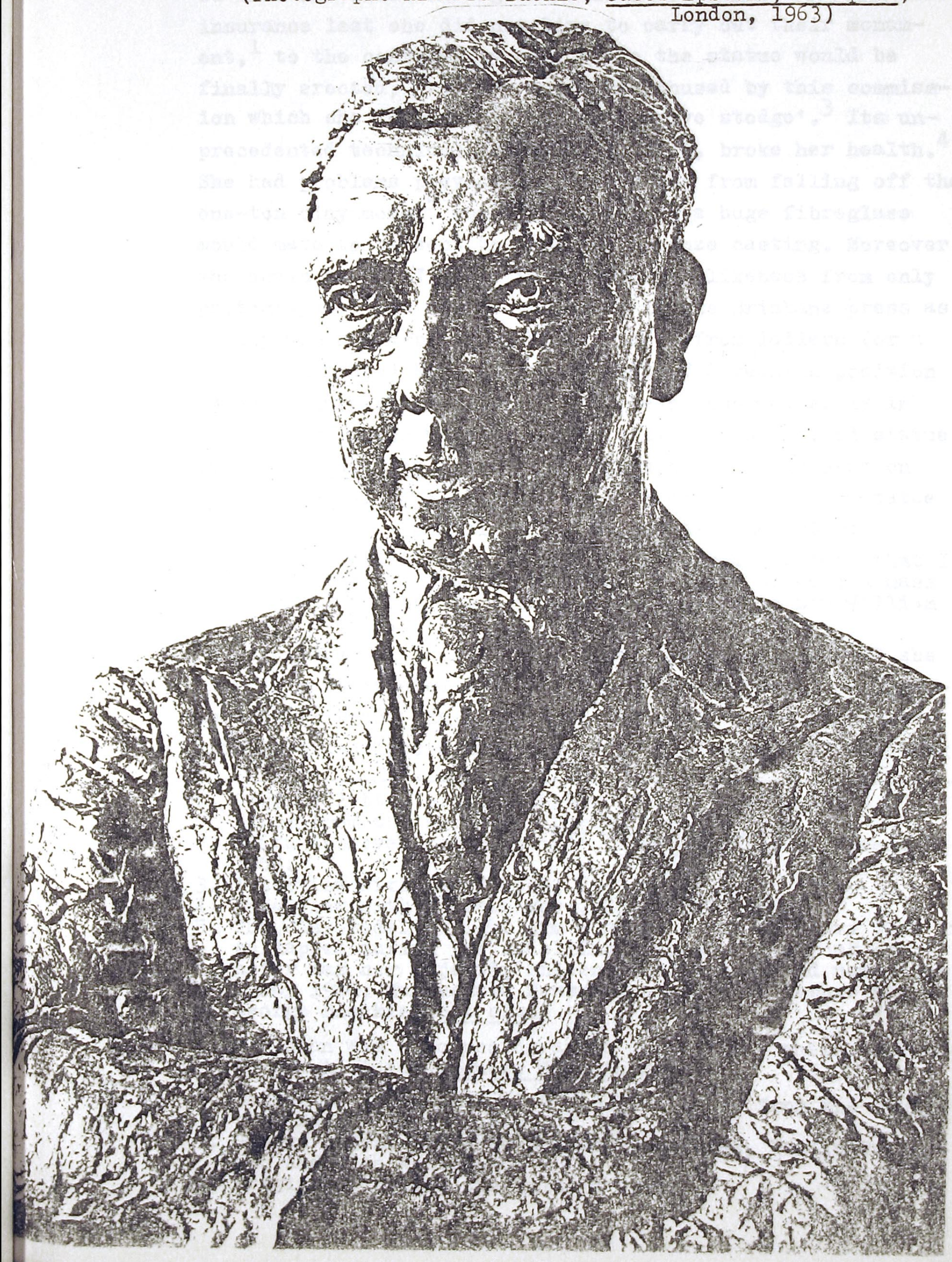
Daphne Mayo's last large public commission, for an over life-sized statue of Sir William Glasgow (Cat. No. 181) (Fig. 131), proved to be 'the hardest task she has ever undertaken'.[3] She later said of the commission:

> It was sheer hard work ... I felt exhausted those three years I worked on it. 4

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1. Casson, op. cit., p. 15.
2. Letter of 12 February 1957 to her mother, Daphne Mayo, Papers.
3. George Blaikie, op. cit.
4. Susan Davies, op. cit.

130. Jacob Epstein Portrait bust of J.B. Priestley
ca. 1936
(Photograph: Richard Buckle, Jacob Epstein, Sculptor,
London, 1963)



Right from the time when the commissioning committee insisted that she first undergo a medical test then take out life insurance lest she did not live to carry out their monument,[1] to the controversy over where the statue would be finally erected,[2] she was quite unenthused by this commission which she referred to as 'my massive stodge'.[3] Its unprecedented technical problems, in fact, broke her health.[4] She had problems preventing heavy slabs from falling off the one-ton clay model[5] and then in having a huge fibreglass mould made to be sent to Italy for bronze casting. Moreover, she again had difficulty in achieving a likeness from only photographs.[6] She was photographed in the Brisbane press as a tiny woman grappling with the statue from ladders (or a mobile platform)(Fig. 132), the sort of demeaning position in which Margaret Baskerville had been recorded early in the century while working on her similarly out-sized statue of Sir Thomas Bent (Fig. 133).[7] Throughout her labours on Sir William Glasgow, Daphne Mayo was aware that the statue would become a memorial to her defeat as a sculptor:

> All my dissatisfaction really stems from the fact that I don't like the figure, and hate to think of such a mass of metal erected as a permanent memorial to Sir William - and myself.[8]

Together with some other older sculptors,[9] in 1961 she bravely participated in the first Mildura[10] Prize for Sculpture exhibition, the first Australia-wide competitive exhibition of sculpture and soon to be a catalyst for exciting

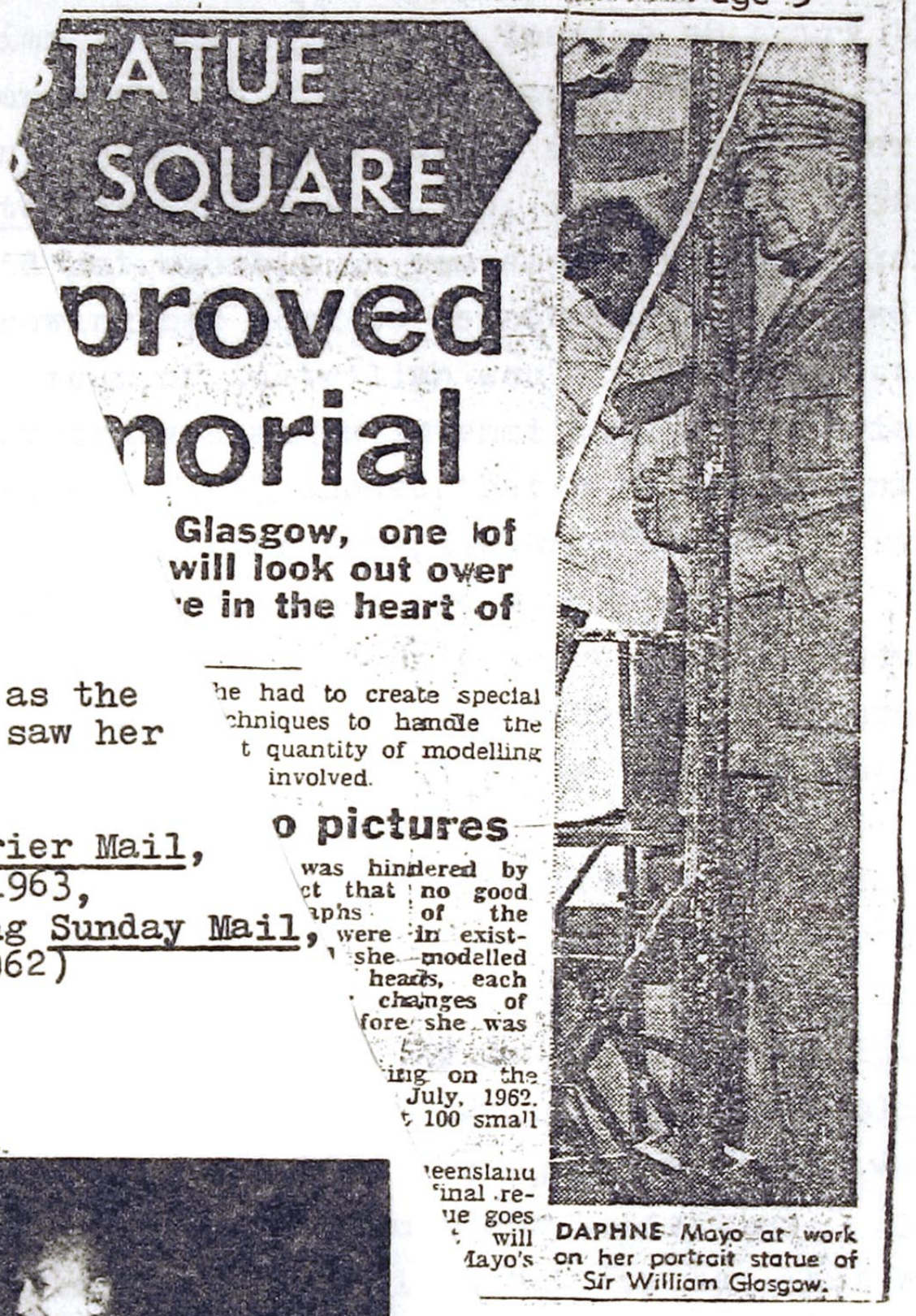
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1. Copy of letter of 21 November 1965 to Sir Reginald Groom from the sculptor, Daphne Mayo, Papers.
2. 'Site approved for memorial', Courier Mail, 17 November 1963.
3. Interview with Lloyd Rees, 29 October 1978.
4. Interview with Richard Mayo, 26 August 1978.
5. The clay model's right arm - alone - was so heavy that it collapsed during the modelling process ('A strong character was her object', Unidentified Queensland newspaper, 1 May 1966, Queensland Newspapers' file on Daphne Mayo).
6. George Blaikie, op. cit.
7. Ola Cohn was also photographed up a ladder while working on the Adelaide Pioneer Women's Memorial.
8. Letter of 3 September 1963 to Vida Lahey from the sculptor, Daphne Mayo, Papers.
9. George Allen, Marjorie McChesney-Mathews, Nellie Patterson and Tina Wentcher.
10. Originally called the Mildara Prize.



131. Daphne Mayo adding finishing touches to the statue of Sir William Glasgow (Cat. No. 181) outside her Brisbane studio, 1965

(Photograph: Queensland Newspapers)



Page 5

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DAPHNE Mayo at work on her portrait statue of Sir William Glasgow.

132. Daphne Mayo as the local press saw her in 1963

(Photograph: Courier Mail, 17 November 1963, also illustrating Sunday Mail, 21 October 1962)



133. Margaret Baskerville at work on the statue of Sir Thomas Bent, 1911-13

(Photograph: William Moore, The Story of Australian Art, Sydney, 1934, Vol. 2)

innovations. Many of the entries in the first Mildura Prize were what Graeme Sturgeon describes as 'of a ... pseudo-modernism',[1] but it is hard to imagine an entry that could have been more out of place amongst the work of the younger entrants[2] than Daphne Mayo's sketch model for her Miner Statuette for Gympie (Cat. No. 178). After this, Daphne Mayo did not exhibit in contemporary exhibitions ever again, knowing her work to be now so far removed from the mainstream of Australian sculpture. Her isolation from contemporary changes intensified. The entries in the Mildura Prize of 1967 showed that a strict definition of sculpture was no longer possible and that the very survival of conventional sculpture was in doubt - sculptors were soon to be not only abandoning the sculptural tradition whose dominant concern had been a three-dimensional object but also mocking the very assumptions of Academic sculpture (Fig. 134).[3]

Daphne Mayo returned to semi-retirement in Brisbane in the early 1960's.[4] She lived more or less as a recluse after the death of her closest friend, Vida Lahey, in 1968, and guarded her privacy.[5] She did not join the Sculptors' Society of Queensland, who held their first big public exhibition in Brisbane in 1970, though by then she was beyond taking an active part in their activities.[6] By now Brisbane was a less brutal environment for her than when she had in 1940 sought the artistic refuge of Sydney: the Johnstone Gallery was staging contemporary exhibitions of national importance;[7] Dr Gertrude Langer's enlightened

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1. Sturgeon, op. cit., p. 153.
2. Inge King, Norma Redpath, Stephen Walker and Clement Meadmore.
3. For example, Bob Jenyns' First Lesson (Fig. 134) shows an artist's model awaiting the attentions of students who are about to be initiated into the endless Academic life classes.
4. Though she made frequent trips to Sydney until the early 1970's, as shown by the dates of newspapers in her Sydney studio.
5. Susan Davies, op. cit.
6. She did, however, offer some encouragement to the society by giving them a print of a section of Michelangelo's Sistine Ceiling (Interview with Leonard Shillam, 4 September 1978).
7. The Johnstone Gallery, Brisbane's most progressive commercial gallery, opened in 1952, showed the work of Nolan, Friend, Molvig, Blackman, Arthur Boyd and the Shillams.

criticism was creating more artistic tolerance; and the Queensland Art Gallery had been transformed from a backwater to one of the most progressive State galleries in Australia under the Directorship of Robert Haines (1951-60) who had taken a special interest in sculpture.[1] The gallery's succeeding Director, Laurie Thomas (1961-67), was causing something of a cultural shock by confronting Queenslanders with expansive abstract canvases.

Laurie Thomas' Directorship coincided with Daphne Mayo's appointment in August 1960[2] as the first (and, until this year,[3] only) woman Trustee of the gallery. Fellow Trustees recall that as a Trustee Daphne Mayo was firm and forthright in her opinions,[4] tolerant in her views on contemporary art, always motivated by high principle and most 'reasonable' good judgment.[5] Specific developments at the gallery cannot be attributed by me to her influence,[6] but she opened exhibitions of the sculpture of Gerald Lewers in 1963 and of Emilio Greco in 1966, and the gallery acquired a bronze figure, The Bather, from this latter exhibition.[7] While Daphne Mayo was a Trustee the gallery also acquired sculpture by Stephen Walker, Harold Parker, Rodin, Despiau, Bourdelle and Kathleen Shillam.[8] Daphne Mayo was especially interested in children's creative art education at the gallery,[9] and during the 1960's Saturday morning classes for children were maintained.[10] The years when she served as a Trustee were, however, stormy. In April 1965 Leon Trout became Chairman of Trustees, and there was often outspoken conflict between the Trustees

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1. On Robert Haines' initiative the gallery in 1953 organised the first Epstein exhibition in Australia, and later acquired two Epstein works and also sculpture by Rodin and Degas.
2. 'Sculptress Trustee of gallery', Courier Mail, 26 August 1960. She replaced Kenneth Macqueen as the artist representative on the Trustees.
3. Sir Leon Trout's widow has just been made a Trustee.
4. Interview with Professor R.P. Cummings, 15 July 1978.
5. Interview with Mr Russell Cuppaidge, 5 September 1978.
6. The Queensland Art Gallery denied me access to Trustees' records, but some Trustees' minutes were available in Daphne Mayo's papers.
7. 'New girl at art gallery', Courier Mail, 14 July 1966.
8. Queensland National Art Gallery, Annual Reports, 1960-67.
9. Interview with Mr Russell Cuppaidge, 5 September 1978.
10. Cf. pp. 169-73.

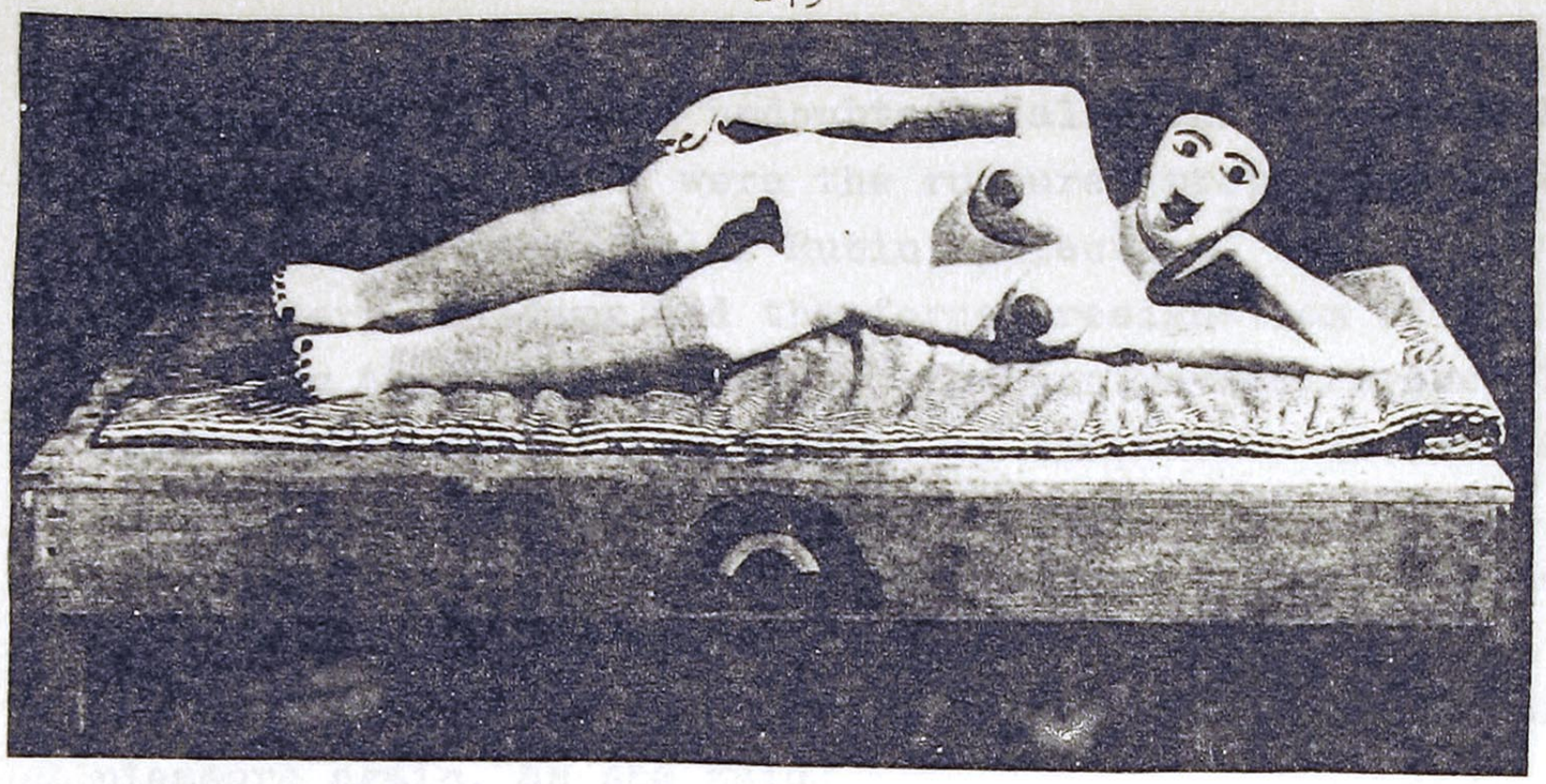
and Director, especially over acquisitions.[1] Daphne Mayo and Professor Robert Cummings[2] finally submitted their resignations on 22 May 1967.[3] They resigned as a protest over events taking place at the gallery due to Trustees interfering with professional decisions and because they could no longer work with the Chairman.[4] In particular, they disapproved of the manner[5] by which a local elderly art dealer, James Wieneke, had been appointed as Director of the gallery following Laurie Thomas' resignation[6] and of the ethical irregularity of the appointment.[7] In yet another characteristic act of great courage, Daphne Mayo surely thought that all she had worked for with the Queensland Art Fund and Godfrey Rivers Bequest was being shattered. The resignations sparked off what the local press described as 'A tribal war in city's art world',[8] and the editor of the Courier Mail was astounded by the reversal of direction that the appointment would mean:

> The choice of Mr Wieneke appears to represent a complete change of thinking by the gallery Trustees. The proposed new Director, in his approach to art, is about as conservative as his predecessor... was advanced. 9

The local art critic, Dr Gertrude Langer, added her condemnation[10] and the Professor of Philosophy at the University of Queensland called for a Government enquiry into the gallery.[11] Other issues which now became a matter of public

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1. 'The Trustees, or Director? Art clash on what's good', Courier Mail, 20 January 1962; 'He agrees "a lot" on art blast', Courier Mail, 25 May 1962.
2. Cf. p. 129, Professor of Architecture at the University of Queensland until 1966 and a gallery Trustee since 1939.
3. Their resignations were submitted to the Hon. J. Bjelke-Petersen, then Acting Minister for Education.
4. Interview with Daphne Mayo, 9 January 1977.
5. Without even interviewing well qualified applicants from interstate and overseas.
6. 'Vacant chair at art gallery is seat of discontent', Canberra Times, 2 June 1967.
7. The appointee had since 1951 directed a local commercial gallery, the Moreton Galleries, owned by the Chairman of Trustees.
8. Editorial, Courier Mail, 1 June 1967.
9. Ibid.
10. 'No faith in Trustees of art gallery', Courier Mail, 13 June 1967, p. 10.
11. C.F. Presley, 'Presley view on open letter', Courier Mail, 20 June 1967.



134. Bob Jenyns First Lesson 1973
mixed media

(Photograph: Graeme Sturgeon, The Development of Australian Sculpture 1788-1975, London, 1978)

LETTERS to the EDITOR

GALLERY situation seen as Gilbertian

-4 AUG 1967

IT is very reassuring for the art lovers of Brisbane, many of whom have worked strenuously for advancement and knowledge of art in Brisbane for the last 30 years or so, to hear that the Art Gallery is "in very good hands" (C.-M., 3-8-67) even though there is now no director nor any trustee on the board with what could pass as a knowledge of art or art gallery management.

The set-up at present would make a marvellous theme for a Gilbert and Sullivan comic opera.

Two first-class directors and two very good assistant directors have resigned over the last seven years—not to mention two fully qualified art trustees.

Why all these resignations? Wouldn't it be reasonable to suppose that the Government might think that something was wrong somewhere, and that an inquiry was called for?

If the situation was not so pathetic, and so damaging to the prestige of our State, it would be intensely amusing—but not at all reassuring! — Daphne Mayo, 149 Gladstone Road, Highgate Hill.

135. Daphne Mayo's public condemnation of the Queensland Art Gallery following her resignation as a gallery Trustee

(Newscutting: Courier Mail, 4 August 1967)

debate - and which had undoubtedly also influenced Daphne Mayo's resignation - were the rumoured proposed sale of the gallery's spectacular Rubin Collection[1] to finance a new gallery building and the forced resignation of the gallery's Assistant Director.[2] The controversies even brought censure from the President of the Art Galleries' Association of Australia[3] and later public condemnation by Daphne Mayo who saw the gallery's plight as 'a marvellous theme for a Gilbert and Sullivan opera' (Fig. 135).

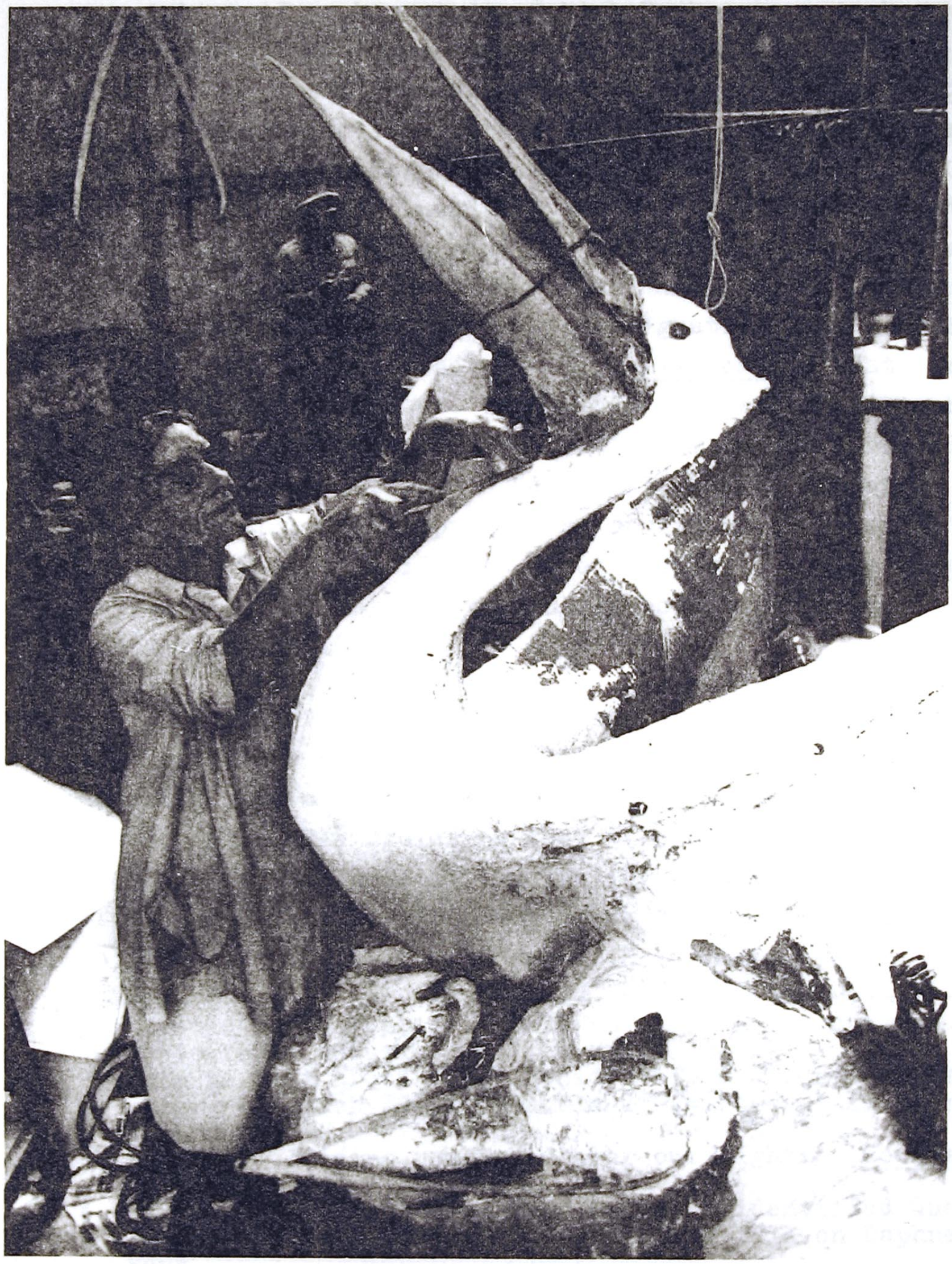
In her retirement Daphne Mayo was able to work for pleasure again, as she said:

> I'm doing what I have always wanted ... All my life I've wanted a period when I wasn't doing commissions and had time to think about my work and what I would like to do myself. That's just what I've been doing for the last few years, and I've really enjoyed them ... 4
>
> ... I have always wanted to do fountains. They wouldn't be commissions. I would do them to my own ideas. 5

Her Pelican Fountain (Cat. No. 186) of 1969 shows that she was still able to do creative work when not restricted by commissions (Fig. 136). Her life-sized pelicans have an animated grace which exploits the flexibility of the fibreglass medium. Her last large sculptural work, a Surfie Garden Fountain (Cat. No. 189) commissioned by her nephew in 1972 for his garden, is another highly original - if rather eccentric - creation. The sculptor had complete freedom in creating a whimsical garden ornament,[6] and she chose to simulate surfing action by placing the water spout just beneath the surfboard. The fleshy form of the female surfie shows that Daphne Mayo was still looking to Maillol for inspiration.

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1. The de Vahl Rubin Bequest had been given in 1959 by a local millionaire-grazier. It included the gallery's most valuable and famous art work, Picasso's La Belle Hollandaise.
2. The Chairman alleged that Daphne Mayo had rallied to the Assistant Director's cause (Sir Leon Trout, 'Presley did not have full facts' (letter to editor), Courier Mail, 21 June 1967).
3. Eric Westbrook, 'Plan to lift standard of art gallery heads' (letter to editor), Courier Mail, 22 June 1967.
4. Susan Davies, op. cit.
5. Hazel de Berg, op. cit.
6. Interview with Richard Mayo, 26 August 1978.



136. Daphne Mayo at work on her Pelican Fountain (Cat. No. 186) in her Brisbane studio, March 1969

(Photograph: Queensland Newspapers)

Her retirement was rudely disturbed in 1969 by a Customs night raid on her studio,[1] which Daphne Mayo took up as a citizen's rights issue in her indignant report of the raid to the press.[2] The resultant editorial of the Courier Mail whole-heartedly supported her cause[3] and later she received a public apology from the Federal Minister for Customs.[4] The unfortunate incident, which had resulted from the Customs police having gone to the wrong address by mistake, led to tighter controls over Customs search warrants. Daphne Mayo was again stirred to indignation over unauthorised (small) copies of her Winton Jolly Swagman (Cat. No. 174) which she found were being sold in local tourist shops. Again, she was concerned about the wider issues involved, and made representations to her local Federal Member of Parliament about the copyright of sculpture in general.[5] These distressing incidents, widely reported in the press, projected Daphne Mayo to the public as a cranky old artist-eccentric.

When in 1973 Daphne Mayo finally moved from her studio/cottage at Highgate Hill she had no hesitation in smashing much of her remaining sculpture and working models, wishfully declaring that 'I always tell my friends the best is yet to be'.[6] Her failing health, alas, soon brought her sculptural career to an end, but she was able to find some creative expression in painting. She

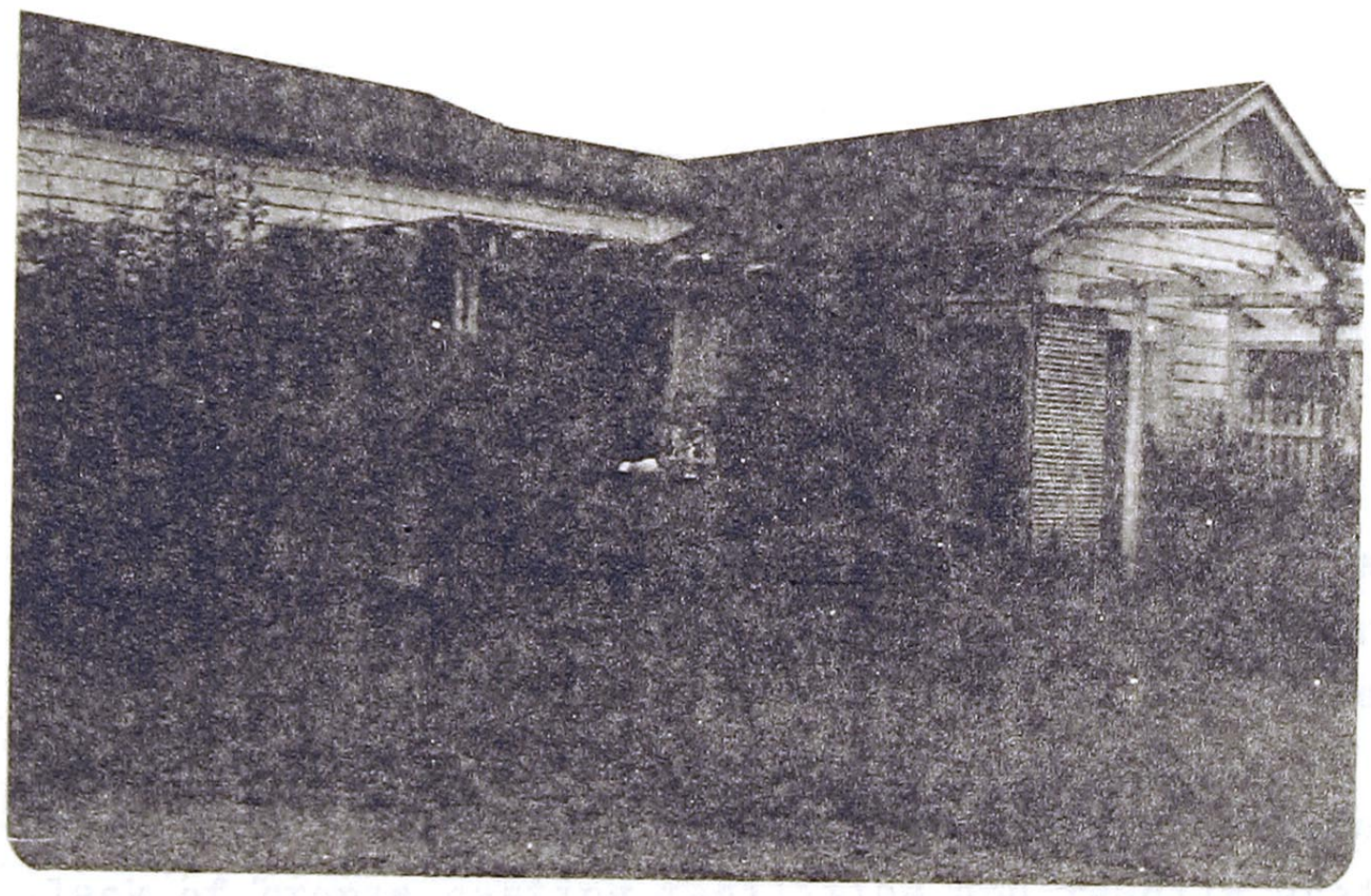
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1. 'Eleven Customs police in 10 pm raid on top Queensland sculptress', Courier Mail, 8 March 1969.
2. 'I'm no liar about raid', Unidentified Queensland newspaper, 22 March 1969, Queensland Newspapers' file on Daphne Mayo.
3. Editorial 'Riding roughshod over our rights', Courier Mail, 10 March 1969.
4. 'Apology by Minister to Miss Mayo', Unidentified Queensland newspaper, Queensland Newspapers' file on Daphne Mayo.
5. Copy of letter of 1971 to Donald Cameron, MHR from the sculptor, Daphne Mayo, Papers.
6. 'Smash up at Mayo studio', Telegraph, 20 September 1973.

maintained an active interest in wildlife conservation,[1] Aboriginal welfare, Labour politics, Brisbane's development[2] and the future of the Queensland Art Gallery.[3] She was an outspoken critic in the cause of such interests,[4] and so upheld her courage and determination to the end of her life.

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1. Her mother, under the pen-name of Marmee, wrote children's nature stories for a Brisbane newspaper until the 1950's.
2. Daphne Mayo, 'Make an oasis in city' (letter to the editor), Courier Mail, 21 November 1974.
3. Daphne Mayo, 'New Art Gallery site claimed unsuitable' (letter to the editor), Courier Mail, 27 March 1972.
4. I have not been able to find all her public letters from her later life.



137. Daphne Mayo outside her (by now neglected) Brisbane studio and cottage

(Photograph: Daphne Mayo, Papers)

CHAPTER 8: CONCLUSION

Daphne Mayo's career as a sculptor reflected the experience of the many Australian sculptors who have concluded that sculpture is 'the most difficult of all the arts, either to master or appreciate'.[1] Academic sculpture, by its very nature, made excessive demands upon its practitioners in terms of training, time, materials, physical exertion, financial commitment and public acceptance - in fact, its very conception, then its preservation in a permanent material, was dependent upon public patronage. Sculpture in the nineteenth-century sense could hardly be practised speculatively or without intently serious purpose. The words quoted by a fellow Australian sculptor, Orlando Dutton, summed up a sculptor's experience:

> His apprenticeship absorbs fully ten years of his life. His art is long, difficult and unlucrative. His studio is generally a conservatory of rheumatism. The material creation of his work is dirty, laborious, and costly; in fact the career of the sculptor is hedged round with so many obstacles and inconveniences that none but those who have an irresistible vocation are bold enough to enter upon it.
>
> To tackle works of large size involving months and in some cases, years of labour and to maintain interest and even quality throughout is something that can deter all but the stoutest hearts. 2

Besides such 'obstacles' common to all sculptors, Australian sculptors in Daphne Mayo's time faced the added burdens of artistic isolation from contemporary developments overseas, the absence of a long tradition of sculptural patronage, the paucity of fine examples of sculpture to study in public collections, the paucity of trained assistants,[3] the lack of bronze casting facilities and readily available

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1. Lyndon Dadswell, 'The art of sculpture', Society of Artists' Book, 1944, p. 49.
2. Orlando Dutton, 'Why be a sculptor?', Australian Artist, Vol.1 Part 3, 1948, p. 38 - quoted from an American, Theodore Child.
3. Dutton wrote (Ibid, p. 38): 'In Australia he (a sculptor) will seldom find trained assistants to hand and he will have to train them to do the job. In short his biggest worry is to get his job done and not to be out of pocket in doing it'.

sculptural tools,[1] patchy training[2] and the need for further training overseas even to gain some recognition at home - in short, a formidable challenge!

Women sculptors in Australia, moreover, often faced attitudes ranging from sheer curiosity and incredulity to downright condescension and resentment that a woman should compete in a male dominated profession. Theo Cowan spoke openly of:

> a great deal of prejudice here against woman sculptors. You see I am in the position of a pioneer. A good many people will not believe that a lady can undertake a big piece of work ... 3

Margaret Baskerville had been repeatedly characterised as 'the industrious little lady' who grappled with ladders to make big statues.[4] A later addition to the recurrent debate on whether women sculptors are invariably equipped for their task with the stature of Amazons noted:

> On the contrary, they are often enough petite, like Margel Hinder, whom you can imagine handling a waffle iron, an embroidery needle, or a painter's brush, but not the hammer, chisel, oxy-acetylene torch and other tools of the sculptor's craft. 5

Predictably, press reports also marvelled that Daphne Mayo

> whose inches are not many, and who is far from robust, is capable of accomplishing a task which many would deem an impossible one for a woman. 6

One report even remarked that she 'wields the chisel with a strength remarkable for a woman'.[7] A more recent report of her problems with the statue of Sir William Glasgow was captioned 'A little woman ... with a man-size job'.[8]

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1. Daphne Mayo purchased her tools from overseas. Her papers contain catalogues of tools from John Tiranti and Co. of London.
2. W. Leslie Bowles, 'A sculptor's problems', Art in Australia, 3rd Series No.77, November 1939, p. 31.
3. 'Theodora Cowan', Society, 1 April 1922, p. 440.
4. For example, 'Melbourne matters', Lone Hand, 1 March 1919, p. 29.
5. John Hetherington, op. cit., p. 18.
6. Bessie Palmer, op. cit., p. 47.
7. 'Shy Brisbane sculptress', Unidentified newspaper, Sunday Pictorial, 10 February 1930, Daphne Mayo, Papers.
8. George Blaikie, op. cit.

Perhaps the ultimate condescension was directed at Ola Cohn. Of her labours a critic concluded:

> To don overalls and stand upon a high platform cutting figures actually upon the stone of the building itself as Epstein and Eric Gill do is no mean feat for a woman. 1

Unless women sculptors had supportive artistic home environments[2] they also faced personal isolation in pursuing their demanding profession and the lack of domestic help to ease the pains of their daily physical endurance with modelling and carving. Daphne Mayo was adamantly independent and neglectful of home comforts all her life, her only close artistic companion being Vida Lahey.[3] As a lone woman, moreover, she did not have the economic security of a husband's income, surely some back-stop for a woman pursuing 'a very chancy occupation'[4] in which

> the expense of production is so great that a sculptor often finds himself on the wrong side of the balance. 5

Daphne Mayo's public commissions entailed a long outstanding outlay for materials and models and months of work on preliminary models before even a percentage of the agreed contract sum was advanced. With the statue of Sir William Glasgow she had the added burden of life insurance in favour of the commissioning committee and the guarantee to repair at her own cost any defects that might appear in the statue within three months of its being handed over.[6] Daphne Mayo did, however, achieve some financial security following her huge commission for the Brisbane City Hall Tympanum, and managed to avoid Ola Cohn's 'sense of poverty' and Theo Cowan's 'gradual reduction to genteel

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1. Norman Macgeorge, op. cit., p. 12.
2. Margaret Baskerville, Margel Hinder, Maria Kuhn and Kathleen Shillam had sculptor/craftsman husbands; Eileen McGrath's brother was an architect; and even Ola Cohn married in her later career (1953).
3. Margel Hinder sees Daphne Mayo as a lone courageous woman - almost an heroic figure among Australian sculptors (Interview of 30 March 1979).
4. Notes for her speech for the opening in 1963 of Gerald Lewers' exhibition in Brisbane, Daphne Mayo, Papers.
5. Ibid.
6. Copy of the statue contract, 19 September 1961, Daphne Mayo, Papers. She considers that this was the only commission in which she was more harshly treated because of her sex (Interview with Daphne Mayo, 5 January 1977).

penury'.[1] In addition to all this, Daphne Mayo admitted that 'the physical difficulty of handling the heavy medium of clay and plaster' was indeed a disadvantage for a woman sculptor.[2] As her colleague from Brisbane, W. Leslie Bowles, wrote:

> Sculpture is essentially an art for men. Women may be successful exponents in it; but in the modelling of huge figures in clay and the carving of masses of marble and stone, it is rare indeed that a woman can stay the course. 3

The rigours of Daphne Mayo's uncompromising existence may well have contributed to her feelings of self-doubt and futility in her later career.

That Daphne Mayo was able even to establish her career in the difficult art of sculpture - and in the frontier State of Queensland - was largely due to good fortune, as much as to her own talent and perseverance. In her speech at the unveiling of the Brisbane City Hall Tympanum she acknowledged:

> ... it was opportunity made the man. (An interjector added 'and the woman') First came the scholarship and then the work when she came back ... 4

She had the good fortune to have encouraging early training in Brisbane, local sponsorship which enabled her prodigious success in London, then large public commissions to maintain her employment upon her return. On the other hand, she had the bad fortune to reach the height of her creative powers,and to seek to work speculatively, in the decade preceding the revival of interest in sculpture in Australia.

Her goal for creative fulfilment from her sculpture is shown by her modernist experiments of the 1940's, her attempt to work speculatively, which came to an end through

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1. Noel Hutchison, 'Australian Women Sculptors 1840-1940', op. cit., p. 14.
2. Susan Davies, op. cit.
3. W. Leslie Bowles, op. cit., p. 31.
4. 'The Town Hall Tympanium (sic.) unveiled', Queenslander, 25 December 1930, p. 42.

economic necessity.[1] Given her Academic training, the limited opportunities during her active career for anything other than civic commissions and the conservatism of Queensland in particular, it is amazing that Daphne Mayo ventured into modernism at all. Had she been content, like Bowles, to continue throughout her career working for commissions in a predictable Academic mode, she would not have made this brave fight for artistic freedom. The restraints imposed on sculptors by public commissions are well documented:

> ... in the main, the carver of stone and marble and the maker of bronze statuary has to deal with public bodies and departments, with architects and architectural bodies, with Government departments and with institutions ... The sculptor is thus a servant to the public to an extent greater than any other artist ... and that explains why in the art of sculpture there is always a very high percentage of gifted men whose work has lost all sense of originality and spontaneity. They have bartered their souls. 2

Throughout her career Daphne Mayo craved for time, in her words, 'when I wasn't doing commissions'.[3]

Her ability to support herself solely by her sculpture[4] made her something of a phenomenon among Australian sculptors in her time. Unlike Rayner Hoff, Lyndon Dadswell, the Hinders, Eleanore Lange, Ola Cohn and Leonard Shillam, she never had to teach for any substantial length of time for a living. Nor did she, unlike Gerald Lewers and Clive Stephen, have an alternative means of support; nor, unlike W. Leslie Bowles, have to take on other work.[5] Moreover, in contrast to Arthur Murch and George Lambert, she did not have to practise sculpture more as a luxury while living by painting.

Daphne Mayo's degree of involvement over more than fifty years with even the most laborious aspects of sculpture made her also something of a phenomenon among Australian

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1. Daphne Mayo's ongoing professional expenses included: maintenance of her Brisbane studio and rent of her Sydney studio; hire of models; purchase of materials, tools and equipment; payment for casting, photography, transport and insurance of her work; as well her more indirect expenses, such as constant travel to and from Brisbane, telephone and power bills.
2. Casson, op. cit., Introduction.
3. Susan Davies, op. cit.
4. Daphne Mayo stated that she was never short of commissioned work, when wanted, in her entire career (Interview of 5 January 1977).
5. Bowles had to sell radio sets during the Depression.

women sculptors. From what is known of her previous Australian women sculptors,[1] they rarely maintained such sustained commitment[2] and mostly based their short careers overseas.[3] Likewise, of Daphne Mayo's succeeding generation of Australian women sculptors trained in the late 1920's-1930's, only Barbara Tribe has sustained a long career.[4] Daphne Mayo's physical endurance as a sculptor[5] of large monuments in situ was quite exceptional for women sculptors. She later said of carving stone:

> You need plenty of muscle ... it takes plenty of vim and energy - the most tiring hour's work that I know. 6

She was wistfully aware of her exceptional labours:

> I feel that the feats of physical endurance I have been through in the past in the effort to earn a living can never be repeated. Sculpture in Australia, where every heavy and menial part of it must be performed by the sculptor - is very hard work for a man - and terrible work for a small woman. 7

Ola Cohn was the only Australian woman sculptor who nearly approached Daphne Mayo in her degree of involvement and physical endurance.[8]

The other side of Daphne Mayo's career, as a leading public advocate for art in Queensland, was equally phenomenal. The editorial of Art in Australia acknowledged her pioneering work to transform the backward artistic opportunities of her State:

> We see in the achievements of the Queensland Art Fund the achievements of Miss Mayo, for there is no doubt that none of this work would have been achieved in Brisbane but for her. None of the other artists would have had the power, and of outsiders who might have had the power, none would have had the interest. Her personality, initiative and energy have ensured the success of these undertakings ... 9

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1. Margaret Thomas, Eva Benson, Dora Ohlfsen, Mildred Lovett, Theo Cowan, Dora Barclay, Fairlie Cunningham, Ann Dobson, Margo Holden and Heather Mason.
2. Margaret Baskerville was the exception from the above sculptors, and worked into the last decade of her life.
3. Hutchison, op. cit., p. 16.
4. Ibid, p. 17.
5. To such a degree that she once complained to Margel Hinder that every muscle in her body was strained (Interview with Margel Hinder, 28 December 1978).
6. 'Miss Michelangelo', op. cit., p. 52.
7. Letter of 23 March 1938 to Vida Lahey from the sculptor, Daphne Mayo, Papers.
8. Cf. p. 135.
9. Art in Australia, 3rd Series No.72, August 1938, pp.12-13.

Her public work was all the more remarkable when one considers that it was accomplished mainly in the 1930's, the lean years of the Depression and also the most productive years of her entire sculptural career.

Her public work for art, in which she sought the co-operation of Premiers, Lord Mayors, Chief Justices, Archbishops and leading businessmen, was a seemingly incongruous complement to her physical labours with a hammer or pneumatic drill. As a woman sculptor, Daphne Mayo faced not only discrimination, isolation and excessive physical endurance, but also a personal conflict which is not an issue for a male sculptor. Her insistence upon the dress[1] and studio trappings[2] of a gentlewoman while she undertook the most socially unacceptable and laborious aspects of the least 'feminine' of the arts indicates a contradiction in identity - Daphne Mayo was, indeed, torn between the roles of lady artist and manual labourer.

The words of advice on sculpture by Sargeant Jagger, A.R.A., couched in the same nineteenth-century sentiment as his own sculpture, seem appropriate:

> It may be, indeed, she (sculpture) will shower upon her faithful servant the golden rewards of life in abundance, but always heartbreak and ecstasy march together in her train... When body and soul are satiated, or have outlived the transitory pleasures and diversions of life, she - his mistress - will be by his side ... She alone will remain with him to the grave. Than this, no man can want more. 3

Daphne Mayo's enduring 'golden rewards' will be not only her sculptural monuments but also her public achievements for art in Queensland.

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1. Cf. p. 136.
2. Cf. pp. 124-26, 185.
3. Sargeant Jagger, Modelling and Sculpture in the Making, London, 1933, p. 9.



138. Daphne Mayo in her garden, 1973

(Photograph: Queensland Newspapers)

BIOGRAPHY

1895
1 October. Born Balmain, Sydney, the only daughter and second child of Lila Mary (née Jaxelby) and William McArthur Mayo, then commercial traveller and later insurance executive. Parents formerly of Surrey and Yorkshire, England.

1897
Baptised Lilian Daphne Mayo in the Wesleyan Church, Balmain.

Moved in childhood with her family to 2 Roseberry Street in Highgate Hill, Brisbane. Her father became Superintendent of The Mutual Life and Citizens' Assurance Company, Brisbane.

Attended the Girls' Normal School, City for primary education.

ca. 1905-10
Attended the Eton High School, Hamilton (predecessor of St. Margaret's School) run by the Sisters of the Sacred Advent for secondary education, until withdrawn on medical advice due to chronic asthma.

1911-13
Attended the Brisbane Central Technical College, then in Ann Street, specialising in modelling under L.J. Harvey.
1912
December. Completed formal examinations at the College.

1913
September. Began exhibiting sculpture with the Queensland Art Society.

1914
January. Awarded the Brisbane Central Technical College's Diploma in Art Craftsmanship.
24 July. Hailed as heroine of Queensland's second Wattle Day when announced winner of the Queensland Wattle Day League's travelling art scholarship for three years' training in Europe.
Departure for London delayed by outbreak of the Great War.

ca. 1914-15
Attended Julian Ashton's Sydney Art School for six months.

1915
Assisted in the Red Cross Kitchen in Brisbane.

late 1916- March 1919
Assisted the Women's Mutual Service Club in Brisbane with charitable war work.

1917
Executed her first public commission, the Father Breen

Memorial for St. Joseph's Church, Kangaroo Point.

1916-19
Experimented with Queensland Ulam marble and worked in association with monumental masons, P.J. Lowther and Sons of Petrie Bight and Frank Williams and Co. of Ipswich.

1919
13 August. Sailed from Brisbane on the Orient Line R.M.S. 'Ormonde'.
7 October. Arrived in London.
November. Began living in Chelsea and attended the Royal (or Polytechnic) School of Art for a short time.

1920
Worked as an assistant in the studio of John Angel, St. John's Wood.
14 December. Accepted as a probationer in sculpture at the Royal Academy.

1921
February. Awarded the Royal Academy's Landseer Scholarship.
December. Awarded also a bronze medal by the Academy.

1922
December. Awarded two silver medals by the Academy.

1923
July. Some of her Academy sculpture put on public display in Brisbane, in the window of Beale and Co.
Engaged to Lloyd Rees.
December. Awarded the Royal Academy's gold medal for sculpture and the Edward Stott Travelling Scholarship to Rome.

1924
January. Toured France, then to Italy, travelling as far as Naples with Lloyd Rees.
February. Began her stay in Italy, first living at the British School at Rome.

1924-25
Travelled throughout Italy 'from Naples to Venice, and round through Milan to Florence', ending with an extended stay in Florence from mid 1924 to April 1925.
Entered the competition for the Rome Scholarship in Sculpture of the British School at Rome, but withdrew by January 1925.

1925
Decided to pursue her career instead of marriage.
ca. May. Left Italy to return to Australia at the call of her parents following the tragic death of her brother.
Exhibited The Return of the Prodigal Son in the Royal Academy's Annual Summer Exhibition.

June. Arrived back in Brisbane, via Melbourne where she visited Charles Web Gilbert.
24 June. Official reception by the Queensland Wattle Day League and the Lady Mayoress of Brisbane.
13 July. Official reception by the Queensland Art Society.
by September. Opened a studio in Ascot Chambers and received her first important public commission following her return, for a portrait of Queensland's Governor, Sir Matthew Nathan.

1926
February. Elected as a life member of the Queensland Art Society.
May. Resumed exhibiting with the Queensland Art Society.
July. Her first architectural work following her return, for the Tattersall's Club, unveiled.
September. Began exhibiting with the Society of Artists in Sydney.
late in the year. Gave art lectures to the Workers' Educational Association, Brisbane Branch.

1927
January. Her commission for the Brisbane City Hall tympanum announced.
October. Provisional executive formed of the Queensland Art Fund, following her approaches to leading citizens.

1927-30
Held office of Vice President of the (now) Royal Queensland Art Society.

1928
Moved to a studio on the City Hall roof.
Developed a close friendship with Vida Lahey following the local flower painter's return from her second visit overseas (1927).

1929
February. Appointed as Honorary Organising Secretary of the Queensland Art Fund.
April. Called inaugural public meeting of the Queensland Art Fund.

1930
June. Organised the fund's Eastern Carnival on the Brisbane City Hall roof.
July. Staged the fund's Loan exhibition from the Southern States.
September. A Young Australian acquired by the National Art Gallery of New South Wales, the first purchase of a Mayo work by an art museum, and consequently elected a member of the Society of Artists.
17 December. Brisbane City Hall tympanum unveiled.

1931
January. Appointed to the Queensland National Art Gallery's Art Advisory Committee.
December. Godfrey Rivers Bequest settled and became a foundation Trustee, having negotiated the terms of the

bequest between Godfrey Rivers' widow and the Government.

1932
24 March. Brisbane Women's War Memorial unveiled.
April. Organised a Loan exhibition of drawings and paintings at the Queensland National Art Gallery.
after June. Moved to her own cottage at 147 Gladstone Road on the crest of Highgate Hill, and moved her studio there from the City Hall.
Shared the studio with Vida Lahey until ca. 1937.

1933
February. During the visit to Brisbane of Mr S.F. Markham on behalf of the Carnegie Corporation of New York, sought a grant from the corporation to establish an art library for Queensland.
July. Staged the first Godfrey Rivers Prize exhibition, then held in Brisbane every alternate year until 1941.

1934-35
Suspended her sculptural work for almost a year to devote her time to public art work for Queensland.

1934
25 October. The Darnell Appeal began with a garden party at 'Wynberg'.
Took part in radio 'Art Talks' through Queensland National Stations.

1935
10 January. Led a deputation to the Premier to ask for a Government subsidy for the Darnell Appeal.
25 January. The Darnell Appeal officially launched at a public meeting.
As Honorary Organising Secretary of the Appeal Committee, directed intensive campaigning to raise the £10,000 needed to secure the Darnell Bequest for art in Queensland.
March. Gave talks at the Queensland National Art Gallery in conjunction with a children's essay competition.
Approached Dr F.P. Keppel of the Carnegie Corporation during his visit to Brisbane to elaborate on her proposal for an art library.
16-23 March. Art Week, the climax of the Darnell Appeal.
7 June. Secured the Darnell Bequest.
July. Staged the Godfrey Rivers Prize exhibition for 1935.
July-October. Break-down in health.

1936
17 September. Queensland Art Reference Library opened to the public, with Vida Lahey in charge of its activities.
Began ecclesiastical wood carving.

1937-39
Held office of Queensland Vice President of the Society of Artists.

1937
March. Public art lectures lectures began at the Queensland Art Reference Library.
Joined the Australian Academy of Art as a foundation member, and travelled to Canberra for its inaugural meeting.
May-June. Staged the Society of Artists' first Brisbane exhibition.
June. Resigned from the Queensland National Art Gallery's Art Advisory Committee.
July. Staged the Godfrey Rivers Prize exhibition for 1937.
Awarded a Jubilee Coronation medal of the Royal Queensland Art Society.
December. Sought another grant from the Carnegie Corporation for a travelling scholarship for a young Queensland artist (awarded to Leonard Shillam in 1938).
Departed by ship for her second visit overseas, via Melbourne where she visited Ola Cohn.

1938
January-June. Toured Italy, then France, England, Wales and Scotland, travelling at first with Walter Taylor of Sydney's Grosvenor Galleries. Visited the Queensland painter, Bessie Gibson, in Paris.
March. Awarded the Society of Artists' medal, together with John Young, founding Director of Sydney's Macquarie Galleries.
Vida Lahey took over as Honorary Secretary of the Queensland Art Fund.

1939
by January. Opened a studio in the Avenue, Chelsea to work on the Newman Pioneer statues. Shared the studio with Murial Foote, a pupil of Vida Lahey's from Brisbane. Met Jean Elwing, a Queensland artist then doing sculpture and sharing a studio with Barbara Tribe.
ca. February. Attended some classes by Henry Moore at the Polytechnic, Chelsea.
September. Left London in haste days before the outbreak of the Second World War, and her Chelsea studio was bombed soon afterwards.
Returned to Australia via the United States and Canada where she made a special study of children's creative art education. Saw Professor Arthur Lismer's classes at the Children's Art Centre in Toronto.
December. Returned to Brisbane.

1940
March. Moved to Sydney.
from April. Shared a studio with Vida Lahey at 12 Bridge Street, City.
Both artists were guests of honour at a luncheon given by the Women's Industrial Arts Society.
July. Officially received her first public commission in Sydney, for the east doors of the Public Library of New South Wales.
August. Vida Lahey returned to Brisbane.

September. Opened her own studio at 231 George Street, Circular Quay, and later lived in flats at Neutral Bay, then Cremorne.
Attended lectures on Ancient Greek art at the University of Sydney.
Obtained examples of children's art from Rah Fizelle for display at the Queensland Art Reference Library.

1941
Started working speculatively on sculpture for exhibitions.
March. Following her proposal, children's creative art classes began at the Queensland National Art Gallery, with Vida Lahey as teacher.

ca. 1942-43
According to Lloyd Rees, she put her modelling skills to practical use during the war by assisting with reconstructive facial surgery of war casualties, but I have not been able to find details of her work in the (most likely) medical diaries in the Australian War Memorial.

1941-58
Exhibited regularly with the Society of Artists.

1942-49
Her sculpture reproduced in the Society of Artists' Books and in other Sydney Ure Smith publications.

1942-53
Held office of Queensland Vice President of the Society of Artists.

1942-64
Acted as main buyer for the Godfrey Rivers Bequest.

1943
Took part in in wartime broadcasts on art for the Australian Broadcasting Commission in Sydney.
Acquired William Dobell's The Cypriot through the Godfrey Rivers Bequest for the Queensland National Art Gallery.

ca. 1943-58
Experimented with ceramics.

1944-62
Acted as sculptural adviser on the Art Advisory Committee of the Australian War Memorial, Canberra.

1946
July. Joined with Lyndon Dadswell and Arthur Fleischmann in the Three Sculptors exhibition at David Jones' Art Gallery, Sydney.

1949
June. Queensland Art Reference Library closed.
November. Withdrew from the Exhibition of Sculpture at David Jones' Art Gallery, Sydney.
The Olympian purchased by the Felton Bequest of the National Gallery of Victoria.

late 1940's
Took painting lessons from Roland Wakelin.

1950
October. Queensland Art Fund disbanded and its library dispersed to other public libraries in Brisbane.

1952
Took painting lessons from E.A. Harvey at the East Sydney Technical College.

1954
Her father died.

1959
January. Awarded the M.B.E. for her services to art.
Her mother died.

ca. 1959
Began experimenting with fibreglass.

1960
August. Appointed as a Trustee of the Queensland Art Gallery.

1961
Took part in the first Mildura Prize for Sculpture exhibition.
Resumed living in Brisbane, though retained her Sydney studio and made visits to Sydney until the early 1970's.

1964
Completed her last large public commission, for a statue of Sir William Glasgow for Brisbane.
Administration of the Godfrey Rivers Bequest transferred directly to the Queensland Art Gallery.

1967
Together with Professor R.P. Cummings, resigned as a Trustee of the Queensland Art Gallery.

1968
August. Her close friend, Vida Lahey, died.

1969
March. Customs raid on her studio, followed by a public apology from the Federal Minister for Customs.

1973
Sold her Highgate Hill studio and cottage and smashed some of her sculpture and working models stored there, then rented the property until March 1977.

1974
Worked on her last sculpture.
Retired from public life.

1976
Moved to flats at 160 Gladstone Road, Highgate Hill, near her former property.
1979-
Failing health and admitted to a nursing home in Brisbane.

1981
April-May. Retrospective exhibition at the University Art Museum, University of Queensland.
June- Sorting and dispersal of her Sydney studio pending demolition of the building. Her papers and remaining art works put into safe storage at the request of her family.

EXHIBITIONS - PARTICIPATED IN

ONE PERSON EXHIBITIONS

1980 A Tribute to Daphne Mayo, Queensland Art Gallery, Brisbane

1981 Daphne Mayo, Sculptor, University Art Museum, Brisbane

GROUP EXHIBITIONS

Annual or Competitions

(Royal) Queensland Art Society, Brisbane
* Annual exhn 1913 1915 1924 1926 1929 1932 1934 1938 1940 1951
Cabinet exhn 1926
April exhn 1927
Winter exhn 1928

Royal Academy of Art, London
Annual Summer exhn 1925

Society of Artists, Sydney
Annual exhn 1926 1930 1933 1941-46 1948 1950-52 1955 1958
Spring exhn 1958
Drawings and Prints exhn 1957
Brisbane exhn 1937 1946

Brisbane Arts and Crafts Society
Annual exhn 1930

Victorian Artists' Society, Melbourne
Spring exhn 1931

Royal South Australian Society of Artists, Adelaide
Spring exhn 1946

Courier Mail Art Panel, Brisbane
November 1957 March 1958

Mildura Prize for Sculpture (triennial)
First exhn 1961

*catalogue for 1918 lost

Other

1933 Sydney Art School Retrospective 1890-1933, Educational Department Gallery, Sydney

Christmas exhn, Gainsborough Gallery, Brisbane

Exhn of Antiques, Arts, Crafts and Curios in Aid of Church of England Soldiers' Help Society, City Hall, Brisbane

1935 Christmas exhn, Gainsborough Gallery, Brisbane

1938 150 Years of Australian Art, National Art Gallery of New South Wales, Sydney

1941 Art of Australia 1788-1941 exhn sent to the United States and Canada under the auspices of the Carnegie Corporation

1943 Australia in Pictures exhn by Seventy Notable Australian Artists, David Jones' Art Gallery, Sydney

1946 Three Sculptors exhn of sculpture by Daphne Mayo, Lyndon Dadswell and Arthur Fleischmann, David Jones' Art Gallery, Sydney

1947 John Darnell Fine Arts Committee Inaugural exhn, University of Queensland, Brisbane

1949 Red Cross exhn, David Jones' Art Gallery, Sydney

Exhn of Sculpture, David Jones' Art Gallery, Sydney (Daphne Mayo withdrew from this exhn)

1950 110 Years of Australian Art, Farmer's Blaxland Galleries, Sydney

1951 Jubilee exhn of Australian Art, National Gallery of Victoria and National Art Gallery of New South Wales

Exhn of Queensland Art, Commonwealth Jubilee Celebrations, Brisbane

1952 Queensland Artists of Fame and Promise exhn organised by the Arts Council of Australia, Finney's Gallery, Brisbane

1953 Retrospective exhn of Australian Art, National Art Gallery of New South Wales

1961 International exhn of Contemporary Sculpture, Musée Rodin, Paris

1971 Mrs Bjelke-Petersen Welfare Committee exhn, Brisbane

1972 Sculpture Survey 1, McClelland Gallery, Langwarrin, Victoria

1975 Five Queensland Women Artists, Queensland Art Gallery, Brisbane

Artists of the Macquarie Galleries 1925-45, Macquarie Galleries, Canberra

1979 The Child in Art, Queensland Art Gallery, Brisbane

date unknown, possibly 1940's Loan exhn in Canberra from Brisbane collections, organised by the Art Committee of the Council for the Encouragement of Music and Art

In 1940's and 1950's Daphne Mayo probably also exhibited at the Grosvenor Galleries, Sydney, directed by her friend Walter Taylor, but few of the Galleries' catalogues are extant

EXHIBITIONS - ORGANISED

Queensland Art Fund
Loan exhn from the Southern States,
(old) Queensland National Art Gallery,
Executive Building, Brisbane, July 1930

Queensland National Art Gallery, Exhibition Concert Hall, Brisbane
Loan exhn of drawings from the National Gallery of Victoria and of paintings from local sources,
April 1932

Gainsborough Gallery, Brisbane
Exhn of Modern Art (wood engravings and linocuts),
May 1933

Godfrey Rivers Prize exhn
1933, Commercial Bank, Queen St, Brisbane,
1935 July each year
1937

Society of Artists
Brisbane exhn 1937, Parbury House, Eagle St, Brisbane

Queensland Art Reference Library, George St, Brisbane
Exhn of the library's art reproductions, to commemorate the library's opening, September 1936

Exhn of children's creative art from Sydney and Brisbane, August-September 1940

PUBLIC COMMISSIONS

Those in UPPER CASE can be seen in public places in or near Brisbane

1917 Father Breen Memorial, St. Joseph's Church, Kangaroo Point, Brisbane (not on display now)

1918 Hector Vasyli Memorial Tablet, Victoria Bridge, Brisbane (now replaced)

1918-19 BOWMAN MEMORIALS: THE TRADES HALL; the Daily Standard Building; the Bowman Grave, Toowong Cemetery, Brisbane (two now missing)

1919 HIGH ALTAR PANEL, ST. MARY'S CHURCH, IPSWICH

1919 War Honour Board, the Bank of Queensland (now missing)

1925 PORTRAIT BUST OF SIR MATTHEW NATHAN, THE UNIVERSITY OF QUEENSLAND

1926 PORTRAIT BUST OF REV. CANON H. H. DIXON, THE SOUTHPORT SCHOOL, SOUTHPORT

1926 FRIEZE, PILASTER CAPITALS, AND PORTRAIT MEDALLION OF R. P. RANSON, THE TATTERSALL'S CLUB, BRISBANE

1926-27 Relief Portrait of Colonel A. J. Thynne, the University of Queensland (privately held now)

1926-27 PORTRAIT BUST OF R. GODFREY RIVERS, QUEENSLAND ART GALLERY

1927-28 THE BANCROFT MEDAL, THE AUSTRALIAN MEDICAL ASSOCIATION, QUEENSLAND

1927-30 TYMPANUM AND CONCERT HALL FRIEZE, BRISBANE CITY HALL

1929-30 TYMPANUM AND STATIONS OF THE CROSS, THE CHURCH OF THE HOLY SPIRIT, NEW FARM, BRISBANE

1929-32 THE WOMEN'S WAR MEMORIAL, ANZAC SQUARE, BRISBANE

1931-32 Memorial to R. Godfrey Rivers, St. David's Cathedral, Hobart

1934 RELIEF PANELS, THE ORIGINAL CHAPEL OF MT. THOMPSON CREMATORIUM, BRISBANE

ca.1935 STATIONS OF THE CROSS, ALL SAINTS' CHURCH, BRISBANE

1935-36 Saint Statues, St. David's Cathedral, Hobart

1936-37 ATKIN MEMORIAL LUNETTES, THE CHURCH OF ST. MARGARET, SANDGATE

1930's Portrait Bust of T. R. Hall, Brisbane City Hall (now missing)

1935-39 Newman Pioneer Statues, Caboolture (never completed)

1940 PORTRAIT BUST OF DR J. V. DUHIG, QUEENSLAND ART GALLERY

1940-42 East Bronze Doors, the Public Library of New South Wales, Sydney

1942 PORTRAIT MEDALLION OF HON. W. FORGAN SMITH, THE UNIVERSITY OF QUEENSLAND

1945-47 Elva Rose Couch Memorial, the Church of St. Jude, Brighton, Adelaide

1948-53 War Memorial, The King's School, Parramatta

1953 Relief Mural, St. Michael's School, Lane Cove, Sydney

1953 Royle Plaque, the Australian Physiotherapy Association, New South Wales (now missing)

1954 Waltzing Matilda Plaques and Glass Panels, North Gregory Hotel, Winton

1954-56 PORTRAIT BUST OF J. D. STORY, THE UNIVERSITY OF QUEENSLAND

1954-59 PORTRAIT MEDALLION OF PROFESSOR T. G. H. JONES, THE UNIVERSITY OF QUEENSLAND

1957-58 Portrait Bust of Field Marshall Sir Thomas Blamey, the Australian War Memorial, Canberra

1959 The Jolly Swagman Statue, the Public Swimming Pool, Winton

1959-61 Portrait Bust of Lloyd Rees, the Art Gallery of South Australia, Adelaide

1960-61 MINER STATUETTE, THE PUBLIC SWIMMING POOL, GYMPIE

1961-62 SIR EDWIN MARSDEN TOOTH PLAQUES FOR AUSTRAL MOTORS, NEW FARM AND ST. PAUL'S SCHOOL, BALD HILLS, BRISBANE

1961-64 STATUE OF SIR WILLIAM GLASGOW, ROMA ST, BRISBANE

1961-64 COMMEMORATIVE PLAQUES OF CHAIRMEN AND GENERAL SECRETARIES OF THE QUEENSLAND CANE GROWERS' COUNCIL, BRISBANE

1962-64 Statue of a Youth, Knox Grammar School, Sydney

1970-71 Trophy, the Winton Bronze Swagman Award for Bush Verse

PUBLIC COLLECTIONS

To April 1981:

Art Gallery of New South Wales, Sydney
Art Gallery of South Australia, Adelaide
Australian War Memorial, Canberra
National Gallery of Victoria, Melbourne
Queensland Art Gallery, Brisbane
University Art Museum, University of Queensland, Brisbane

To August 1981 following the (still in progress) dispersal of the sculptor's Sydney studio and remaining sculpture:

Ballarat Fine Art Gallery
Manly Art Gallery, Sydney
Museum of Applied Arts and Sciences, Sydney
Parliament House, Brisbane
S.H. Ervin Museum and Art Gallery, Sydney
Shepparton Arts Centre
Toowoomba Art Gallery

MEMBERSHIP OF ART SOCIETIES

Royal (from 1927) Queensland Art Society
Life member 1926
Vice President 1927-30
Council 1931
Selection and Hanging Committee 1927 1929 1930
Jubilee Coronation medal 1937

Queensland Art Fund
Honorary Secretary 1929-38

Society of Artists, Sydney
Member 1930
Queensland Vice President 1937-39 1942-53
Selection and Hanging Committee 1943 1945 1947 1955 1958 -59
Society of Artists' medal 1938

Queensland National Art Gallery Art Advisory Committee
Member 1931-37

Godfrey Rivers Trust, Queensland National Art Gallery
Foundation member 1932-64

Australian Academy of Art
Foundation member 1937-45

Imperial Arts League, London
Member by 1939-1940's

Studio of Realist Art (SORA), Sydney
Member at 1947

Australian War Memorial, Canberra Art Advisory Committee
Sculptural adviser 1944-62

Queensland Art Gallery Board of Trustees
Member 1960-67

MEMBERSHIP OF OTHER SOCIETIES
Brisbane Women's Club
Lyceum Club, Brisbane
Wildlife Preservation Society of Queensland
Australian Institute of International Affairs
Brisbane City Council Fountains Committee (ca. 1965-69)

PUBLISHED WRITINGS

'Importance of art - cultural effect on the Nation- Queensland Fund', Daily Standard, 20 April 1929.

'Queensland Art Collection Fund - citizens can help', Daily Standard, 18 May 1929.

'Queensland Art Fund', Art in Australia, 3rd Series, No.32, June-July 1930, n.p.

'Criticism of art' (letter to the editor), Brisbane Courier, 6 July 1933, p. 3.

'Let there be sculpture', Society of Artists' Book, 1942, pp. 45-47.

'Art in Brisbane', Society of Artists' Book, 1945-46, pp. 58-59.

'Art Fund ends after fine job', Courier Mail, 10 October 1950.

Article on the Queensland Art Fund, Queensland National Art Gallery Bulletin, Vol.1 No.4, 1958, n.p.

'Gallery situation seen as Gilbertian' (letter to the editor), Courier Mail, 4 August 1967.

Obituary for Vida Lahey, Courier Mail, 30 August 1968.

'Daphne Mayo says threat to smash in door was uttered' (letter to the editor), Courier Mail, 13 March 1969.

'New Art Gallery site claimed unsuitable' (letter to the editor), Courier Mail, 27 March 1972.

'Make an oasis in city' (letter to the editor), Courier Mail, 21 November 1974.

APPENDIX 1

Syllabus, Giving the Outlines of Courses of Instruction in the Technical Colleges of Queensland, for 1909, extract for the Department of Art, Department of Public Instruction, Queensland

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Syllabus of the Department of Art.

In this department are included those basic subjects essential to the development of hand and eye. Drawing, painting, designing, modelling, and wood-carving are embraced, leading to the study of the advanced branches of Art, or to its industrial application.

Freehand Drawing.

STAGE I.

Drawing in outline, with charcoal, pencil, crayon, or chalk, simple casts; plant forms of simple character; simple geometrical solids—cube, square prism, cone, cylinder and square pyramid, in groups of not more than two; simple objects based upon these geometrical solids. Principles of freehand perspective involved in drawing the above. Drawing from memory. Simple freehand design suitable for borders.

NOTE.—Free-arm drawing—*i.e.*, drawing on a large scale on blackboard or paper, is to be encouraged in this stage.

STAGE II.

Drawing in tone values with charcoal, pencil, crayon, chalk, pen, or brush from more difficult objects; plant forms; casts of ornament and of the ears, eyes, nose, and mouth, and blocked casts of parts of the human figure. Drawing from memory. Exercises in design—adaptation of flowers and foliage to geometrical spaces; studies in colour values.

STAGE III.

Drawing from casts of the human and animal figure, from still life, and from memory.

STAGE IV.

Drawing from the nude or draped figure from life. Composition.

Geometrical Drawing.

STAGE I.

Geometrical Construction: Triangles, rectilineal figures, polygons.

Inscribed and circumscribed figures.

Proportion: Mean, third, and fourth proportionals; proportional division of lines.

Circles: Touching points, lines, other circles.

Construction of similar figures; enlargement and reduction of plane figures.

Scales, plain and diagonal, and use of ..ords.
Use of instruments, scales, and protractor.
Areas.
Curves: Construction of ellipse, parabola, cycloid, and volute.
Projection: Plan and elevation of simple geometrical solids.

Text-book recommended.—"Geometrical Drawing for Art Students," Morris.

STAGE II.

Of special use to students of Building and Machine Construction, and Engineering students.

SOLID OR DESCRIPTIVE.

Projection of points and lines.
Changing the planes of projection.
Planes other than the co-ordinate planes.
Sections of solids.
Projection of plane figures.
Projection of solids.
Isometric projection.
Horizontal projection.
Curved surfaces and tangent planes.
Intersection of surfaces.

Text-book recommended.—"Practical Solid or Descriptive Geometry," D. A. Low. Parts I. and II.

Perspective Drawing.

This study, coupled with Geometrical Drawing, is the basis of all object drawing. To the architect, engineer, art-workman, and painter it is indispensable.

Students wishing to follow this course should have passed in Geometrical Drawing, or be attending that course. They are also advised to study Freehand.

STAGE I.

Representing in perspective from plan and elevation, or from specification, simple solids or objects, plane or simple curved surfaces having one line or surface on or parallel to the ground plane.

Drawing and measuring lines inclined to the horizontal, and contained in vertical planes inclined to the picture planes.

Drawing figures or solids in perspective, some of whose leading constructive lines are horizontal and the others contained in vertical planes at right angles to the horizontal lines.

Finding and describing, from views given in perspective, the actual dimensions, position, and other particulars respecting the objects represented under the conditions mentioned above.

STAGE II.

Drawing solids having plane or curved surfaces in oblique positions, and all their constructive lines inclined to the ground, such representations being limited to problems which can be solved by the treatment of an oblique plane and perpendiculars thereto.

Finding and describing, from views given in perspective, the actual dimensions, position, and other particulars respecting the objects represented under the conditions of any of the foregoing classes of subject.

Indicating how change in position, say, of the spectator or of the object, affects the representations of the given objects.

Pointing out and correcting errors in perspective in respect of given subjects.

STAGE III.

Drawing reflections of solids in plane mirrors, horizontal or vertical.

Drawing shadows of lines, surfaces, or solids, rectilineal or curved, upon any specified planes, or on surfaces of single curvature, by natural or artificial light.

Indicating how change in position, say, of the spectator or of the object or of the source of light, affects the representations of given objects.

Ascertaining the position of the source of light, reflecting surface, &c.

Indicating effects of distance on the appearance of objects, shadows, &c.

Pointing out and correcting errors in perspective in respect of given subjects.

Text-books recommended.—Stage I.: "Linear Perspective," Yule; or, "Perspective Drawing," Part I., Carroll. Stages II. and III.: "Perspective Drawing," Parts I. and II., Crosskey; "Perspective Drawing, Part II., Carroll; or, "Perspective Drawing," Petty.

Design.

Both in Art and in its application to trade this subject is of importance. It is necessary to metal-workers, decorators, potters, jewellers, manufacturers of textile fabrics, embroiderers, art publishers, printers, engravers, illustrators, &c.

Preparatory subjects or subjects to be taken concurrently.—Freehand and Arm Drawing. Geometrical Drawing.

STAGE I.

Exercises in copying designs. Enlargement and reduction of simple designs. Drawing to a large scale typical foliations in various styles of ornament. Development of originality, by adapting the motive of a given design to produce a new design. Planning, setting out, and working simple designs to scale. Ornamental lettering.

STAGE II.

Preliminary study of main features of Classic and Gothic styles of ornament. Adaptation of plant, animal, and human forms to ornament. Colouring of designs.

STAGE III.

Features and development of Ancient, Classical, Asiatic, and Western ornament. Study and copying of designs in these styles. Design applied to architectural, mural, and textile ornament, and to jewellery, pottery, and book decoration.

Text-books recommended.—"Elementary Design," C. F. Dawson; or, "Drawing and Designing," C. G. Leland. Steeley's "Nature Drawing and Design," Parts I. and II.

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Architectural Drawing.

Preparatory subjects or subjects to be taken concurrently.—Geometrical Drawing. Perspective Drawing.

STAGE I.

The use of instruments. Practice in copying drawings of simple mouldings, ironwork, and architectural details.

STAGE II.

Inking and colouring. Preparing drawings from sketches, and from Classic, Gothic, and Renaissance architecture. Door and window treatment. Working drawings in isometric projection, and measured work from models, &c.

STAGE III.

Original design. Working details; façades. Artistic finish to drawings for competition, &c.

Painting.

STAGE I.

Preparatory subject.—Freehand Drawing, Stages I. and II.

Painting in monochrome or colour, simple groups of still life and flowers, with backgrounds.

STAGE II.

Preparatory Subject.—Freehand Drawing, Stages III. and IV.

Painting the head.

STAGE III.

Painting the nude figure from life. Drapery. Composition.

Modelling.

STAGE I.

Modelling in clay simple symmetrical forms and details of free ornament from casts. Modelling in clay or wax fruit, flowers, leaves, or simple objects from nature. Modelling tools to be used only where the fingers are impracticable.

STAGE II.

Copying of ornament in architectural styles from flat copies (plaster casts for reference only). Modelling natural foliage, birds, animals, masks, parts of the human figure, in relief, from nature, casts or the flat. Instruction in design applied to the modeller's art:—Filling in spaces as panels, spandrels, string courses, friezes, capitals, vases, &c., proportioning of spaces; light and shade; projections; balance of ornament; how to apply natural foliage, and the same conventionalised, to design.

STAGE III.

Modelling the full figure from the antique. Modelling from the round, as ornament, the human figure, animals, birds, fruit, &c. Studies in drapery. Original ornament. Casting.

STAGE IV.

Modelling in the round and relief from the nude and draped figure; treatment of the same for decorative purposes: modelling the figure from memory. Composition. Casting.

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Woodcarving.

For the complete appreciation of this course, and to receive its full benefit, it is essential that a student should be proficient in Freehand and Arm Drawing, and that he should also have completed a course in Modelling.

STAGE I.

Use of tools. Choice of materials. Elementary exercises in carving; relief or "chip" (*i.e.*, sunk) carving. Working from designs.

STAGE II.

Ornament of various kinds. Carved enrichments for furniture, frames; architectural decoration.

STAGE III.

Carving from original design.

APPENDIX 2

Daphne Mayo's radio broadcast made on 24 April 1929 for the Queensland Art Fund (Daphne Mayo, papers)

As aQueenslander, I want to say a few words to other Queenslanders about a ~~little thought of~~ subject called ART.

By the word "Art", I don't mean pictures and works of sculpture only, all design and decoration comes within the province of Art.

Many people tell me that Art is a luxury and not at all vital to the happiness of the individual - and yet all that we know of past civilizations is through their Art - and we judge them by their Art.

The first instincts of the savage are to feed himself and protect himself. He fashions weapons to help him in these worthy pursuits, and he decorates those weapons.

That is the beginning of Art - one of the primitive instincts - like eating and fighting, and we can't escape our primitive instincts!

If Art is of no interest to the Man in the Street, why do we decorate our teacups and plates - have patterns on our floor coverings - on our fabrics. Why do we make gardens to our houses? Why do we bother to make those houses a little better and different from other people's houses?

Because the primitive instinct of decoration is as much with us today as it was a few thousand years ago. Just think of all the objects you see and feel in the day's march, and see how few of them are without an effort of decoration, or have not been designed by an artist - of sorts.

Evidently Art <u>is</u> necessary, and it is our business as citizens to train our designers and artists to produce good Art, and to train ourselves to be able to appreciate good Art. The only wa we can learn the differens between good and bad is by seeing and comparing. Queensland being so far removed from the world's centre gives little opportunity of doing this. We have no great art collections to refer to, or art museums - and so far no Government grant worthy of mention to supply these deficiencies.

Other countries of the world which have enjoyed large Government subsidies and bequests for Art, have still attached so much importance to its cultural effect on the nation, that Public Funds have come into being to augment the Government grants. Following on the lines of one of these - the National Art Collections Fund of England - a Queensland Art Collections Fund was started some time ago - under the patronage of His Excellency the Governor. The minimum subscription of membership was set at £1/1/- and Mr. M.S. Herring, Manager of the Queensland Trustees, was elected Hon. Treasurer.

We want to extend our membership - so make a note of the Treasurer's name. The membership has been growing slowly and about £200 has been subscribed, and now the time has come to hold a Public Meeting to inaugurate the Fund, set it on a firm business basis, and go ahead and make our first purchase. The meeting will be held in the Town Hall, Mayoress's room at 4 p.m. to-morrow.

The Governor will be present, and the Chief Justice will preside. Their Graces, Archbishop Sharp and Duhig are supporters of the movement, and Alderman Jolly, Mayor of Brisbane, will be one of the speakers.

The object of the Fund is to purchase works of Art from overseas - pictures for our galleries - sculpture for our streets and gardens - ceramics, furniture and articles of applied Art, to be an inspiration to our artists and craftsmen, as well as the general public.

You ask - Why purchase overseas Art? Because we are so far from the world's centre that we suffer from lack of a standard of comparison, and without that we can never produce good artists or a wide knowledge of Art.

Brisbane will not be the only town to benefit by the works acquired by the Fund. They will travel on exhibition through the State, and finally, as other galleries are formed, they also will benefit.

This is a matter of vital concern to every citizen, and I hope all who are within distance will make a special effort to support the movement with their presence at the Town Hall to-morrow.

APPENDIX 3

Daphne Mayo's report given to the Queensland Art Fund's first annual meeting of 28 November 1930 (Daphne Mayo, papers)

As this is the first Annual Meeting - though not the first Anniversary of the fund's existence - it may be as well to give a brief resume of its history.

The idea struck root in 1927; and, after talking to many laymen about the possibility of such a scheme, it was recognised that people were interested in Art, and that if a movement could be started, it would find support.

A number of business men lent interested ears; His Excellency, when approached, most graciously consented to be Patron; and a provisional committee was formed, which consisted of the same members as were appointed to the Executive Board at the public meeting last year, with the exception of Mrs. Longman and Dr. Whitehouse, who, in the meantime, had become too involved in other work.

The first meeting of the Provisional Committee was at the end of 1927. Then Sir James Blair, in outlining the objects of the fund, remarked on the different conditions existing in the other States which had large endowments or Government grants to enable them to keep up to date in matters of Art. The object of the Queensland scheme was to buy contemporary work from overseas, so that Queensland artists and the Queensland public might see and appreciate the trend and development of art in other countries, as well as in Australia.

For a year the fund progressed slowly. During that time, the National Art Collections Fund in England was approached and asked if they would act as purchasing agents to our fund. Their interest was shown by a reply cabled on receipt of the letter, saying they would gladly do so.

During this time also Mr. Peter McGregor went very deeply into the needs of such an organisation and compiled an excellent Constitution, which has proved, so far, to be most comprehensive and far-sighted.

The Inaugural Meeting was held in April, 1929, and then the Executive Board, with an Art Advisory Committee, was elected.

After that meeting the fund had £313 in hand, and the Committee looked forward to making its first purchase in the near future. Before deciding the amount that should be spent in purchases, however, the Executive Board waited on the Premier (the Hon. A.E.Moore M.L.A.), with a request for a £1 for £1 subsidy on all moneys raised by the fund. The speakers on this occasion were - Sir James

Blair, His Grace Archbishop Duhig, the Right Honourable the Lord Mayor (Alderman W.A.Jolly C.M.G.) and Professor J.J.Stable. A £1 for £1 subsidy was granted up to the amount of £500, and the Committee felt in a position to vote £750 for purchase money. Before notifying the National Art Collections Fund of this, the Art Advisory Committee compiled a list of a dozen names of foremost English artists - any of whose work would be an acquisition to the State - and the members of the fund were circularised and asked for an expression of opinion as to which of those artists they would like to see represented first.

There was a good response and Sir D.Y.Cameron was selected. At the wish of the Premier, the Art Advisory Board to the Gallery was notified of this, and expressed approval.

The National Art Collections Fund were advised of our choice, and at the same time asked that any surplus money, after the purchase of an oil painting by D.Y.Cameron, should be expended, on the acquisition of an etching or a water colour Soon after came a cable from Sir Robert Witt, Chairman of the National Art Collections Fund stating "Cameron generously offers important picture £550 - hope to inspect this early in February".

The letter which followed confirming this also stated that the National Art Collections Fund was donating one hundred pounds (£100) for further purchases, and that they would notify us of the other purchases intended in due course. In connection with the purchase of the pictures, Sir Robert Witt's reply to our letter requesting the greatest discrimination, reads:-

> "I am very much obliged for your letter of the 4th inst. and may I say that not only I but all my Committee fully appreciate the position of the Queensland Art Fund and hoped that we had already intimated this to Miss Mayo when we were asked to take upon ourselves the responsibility of the first purchases. For this reason, too, you have had not only the benefit of the experience of the Committee of the National Art Collections Fund, but of the personal interest and co-operation of the President of the Royal Academy and the Director of the Tate Gallery, our British National Gallery of modern art, and it is they who have selected not only the picture of Sir D.Y.Cameron but the other water colours and drawings.
>
> For the same reason, this Society has devoted £100 towards additions to your picture fund.
>
> The picture by Sir David Cameron has been greatly admired in the present Royal Academy and there is a consensus of opinion that it is one of his finest works. Otherwise we should not have selected it. Moreover, Sir David Cameron himself has met us most generously in the matter of price.

> In your country no doubt, as in ours, opinions on works of art differ widely, and it is good that they should do so. Nor is it possible for any man or any body of men to make a number of purchases which are approved by everyone. Taste is too various and too personal for that, but that the works of art that are being sent to you should command the appreciation and admiration of your intelligent public I have no manner of doubt."

Last month we were advised that the pictures, including also two gifts made by Mr. Sydney Jones, had been despatched through the Agent-General for Queensland, who had most kindly approached the Commonwealth and Dominion Line, with the result that they were being shipped freight free to Australia. And here they are.

Unfortunately, in spite of the Premier's efforts, the Customs did not treat us in the same generous manner as the Shipping Companies, and, on account of primage duty and sales tax, we are out of pocket to the extent of £52-7-0.

Besides this collection of 15 pictures from England, and four purchased at the recent Exhibition of Art to which I shall again refer later), the fund has acquired, by gift during the year an interesting collection of coins given by Mr. and Mrs.J.D.Wienholt, and a further collection of six 13th Century Scottish coins given by Mr. and Mrs. W.T.Jack; also, a collection of 19 etchings by Will Dyson were presented to the Art Gallery, through our organisation, by Senator R.D.Elliott.

This completes the history of one section of our activity for the year.

The next section is that dealing with the loan collection of pictures brought to Brisbane last July.

It is one of the objects of the Fund to bring collections of art to Brisbane; but, unfortunately, the lack of a suitable room in which to show works of art makes this a difficulty.

However, the Exhibition Hall was to be turned into an Art Gallery and was to be ready in July. We approached the Premier, and asked, if we brought a loan collection of art to Brisbane, could it be housed in the Exhibition Hall before the Gallery moved in. With his unfailing sympathy to the cause of Art, the Premier gave consent. The Melbourne and Sydney Art Galleries were approached and asked for loans. The Society of Artists in Sydney, whose membership extends to four States, kindly consented to organise an exhibition of their members' work in Brisbane.

A reply came from the Melbourne Gallery consenting to lend pictures; and from the New South Wales Gallery refusing, but when the Premier and the Lord Mayor both wrote backing our renewed request, and the Honorary Secretary paid personal visits to the majority of the Trustees of the Sydney Gallery, their decision was revoked and fifteen pictures instead of the twelve asked for were sent. A loan collection of drawings and etchings was organised, on our behalf, by Mr. Basil Burdett of the Macquarie Galleries, and a number of paintings were sent by the Royal Art Society of Sydney; also a set of prints of modern French work was lent by Miss Proctor of the Argosy Gallery. A collection of old silver, china, and glass, was organised locally by Mrs. Büttner and Mrs. Robinson.

The Constitution lays down that the fund is primarily for the purchase of overseas work, but if it is desired to make other purchases the means shall be raised by special rally. The Exhibition was advertised as a special rally, the total proceeds of which were to be spent in acquiring examples of Australian Art. As a result, four pictures from the Exhibition were recommended for purchase by the Art Advisory Committee, and this recommendation was adopted by the Executive Board. These pictures also are here.

Well over 4,000 people visited the Exhibition, so in the interest aroused the effort was worth while, and though all the work shown was not of as high a standard as the Art Advisory Committee could have wished, there was certainly much work of first-class quality.

As the new Art Gallery was not ready at the time appointed for the Exhibition, the Premier kindly loaned the old Art Gallery. The expenses of this Exhibition were entirely defrayed by the proceeds of a Fete organised by a Women's Sub-Committee.

In May of last year, shortly after the inaugural meeting, this sub-committee of ladies was formed to help extend knowledge of the Fund. Mrs. McKimmon was the very able President and Mrs. Barnard, Secretary.

After working quietly for some time, the sub-committee resolved to hold a loan exhibition of furniture and, antiques and to raise funds for this purpose, decided to organise a Fete.

At the same time it was suggested by them that the collection of antiques and the loan collection of pictures should be held conjointly.

When the Lord Mayor heard of the suggestion of a Fete, he generously offered the roof of the Town Hall as a site. This instantly changed the scale of the whole idea, and the purpose of the Fete then became to raise funds for the joint Exhibition of antiques and pictures.

The sub-committee was considerably enlarged, and a fresh Executive formed with Mrs. H.H.Henchman as President, and Mrs. Mocatta General Secretary. Everyone worked splendidly with the result that £449-18-1 was cleared, a magnificent achievement in these times of financial stress. The Committee would like to take this opportunity of expressing their great appreciation and thanks to the many helpers who gave most generously, both of time and material.

At the wish of the ladies, the collection of antiques was not held this year after all, but in handing over the cheque from the Fete, they made a recommendation that a sum of money should be set apart towards the expenses of an exhibition of antiques to be held next year. The Committee has definitely set apart £100 for this purpose.

There are some interesting matters to report in connection with the Art Gallery.

On our deputation to the Premier last year to ask for a subsidy, the question of the suitability of the Exhibition Hall as an Art Gallery came up, and the Premier suggested that the Art Advisory Boards of the Art Gallery and the Art Fund, respectively, should meet and discuss the matter. This was done, and various alternatives were discussed, and finally it was agreed that, with the small sum of money available for the purpose of altering a building to fit it for the needs of a Gallery, on the understanding that it was purely temporary, then the Exhibition Hall was the best available proposition, but at the same time the Government was asked to reserve a piece of land on which might be built, at a later date, a suitable home for the Gallery.

In the moving of the Art Gallery to the Exhibition Hall, the control of the Gallery is to be vested in a Board of Trustees. A month ago, the Premier invited delegates from the Art Fund, Royal Queensland Art Society, Board of Advice from the Art Gallery and Authors & Artists Society, to meet for a conference with him about the proposed change. As a result of that conference, a delegate from each body was appointed to make a definite proposal for a constitution to put before the Premier. We have just been informed by the Premier that he proposed to form a board of 7 Trustees, five of whom he will appoint. The other two he will select from names nominated by the three Art Societies of Brisbane, namely, the Queensland Art Fund, the Royal Queensland Art Society, and the Authors and Artists Society.

As this is a General Meeting, the members will be asked to nominate two or more names to submit to the Premier as possible representatives on the Board of the National Gallery.

The only thing that remains to be mentioned is the fact that, in view of the financial position, we have not renewed our application for a subsidy this year, but in a letter to the Premier, we asked that our claims should be remembered when times get better. Mr. Moore replied thanking us for our consideration and stating that when the financial position has improved, claims such as ours will certainly be remembered.

Having no subsidy, we must work doubly hard to make up the loss. If each subscriber could - in his interest in this little movement which has the germ of such a big possibility - bring one more subscriber into the fold during the coming year, the individual effort would not be great, but the total result would completely establish the Fund.

Throughout the whole period covered by the report, the metropolitan Press has been wonderfully good to us, and we are also most grateful to the Lord Mayor for the use of rooms in the City Hall.

APPENDIX 4

Daphne Mayo's essay 'Let there be sculpture',
(Society of Artists' Book for 1942, Sydney)

DAPHNE MAYO

"Let There Be Sculpture"

IT is almost as ancient a habit with man to express himself by means of form as it is to express himself by means of language, and sculpture was old in the world before literature was born.

The written epics of the Greeks appear in history about the 7th or 8th century B.C., and the first books of the Old Testament probably about 500 B.C.—times when the pyramids and temples of Egypt, with their wealth of sculpture, painting, and craft work, were already hoary, as also was sculpture of Mesopotamia, and Scythian sculpture, with its vital stylised animals, and so on, back to the bison of Cro-Magnon man found in the Dordogne Valley—a bare 20,000 or so years ago.

Wherever there has been man, whether he has been black or white or yellow, he has fashioned things with his hands and expressed himself through form, and it is largely by relics of such handiwork that we can gauge the developments of early man.

If our Australian civilisation of today was suddenly extinguished, and then unearthed a few thousand years hence, and our sculpture (particularly the crop of stone and bronze soldiers that sprang up after the last war) taken as the measure of our cultural development, we would be classed as a very backward race. This is partly because the average man of today feels that any manifestation of form, or sculpture, is something outside his experience and interest, forgetting that nature has placed him in a world of three dimensional shapes, and that his own body is a superlative piece of sculpture.

Therefore, form, in its many branches, should be a matter of concern to all.

The utensils of our daily life, our vases, jugs, cups and cooking vessels are humble relations of the form family, and to see what a high standard of beauty simple shapes can attain, we have only to look at Chinese vessels of the Shang, Chou, and Han dynasties.

Our modern streamlined motor cars, aeroplanes, and locomotives are all products of form-design, and the same principles which govern the making of a cup or motor car apply equally to the making of a piece of sculpture.

Three fundamental laws of good design are: Form must follow function; the design must be suited to the material; all the parts of a work must be in relation to the whole.

Take an automobile as an instance. The streamline design so popular today gives a minimum of air resistance. It is made of stamped metal, which is used in a combination of rounded and flat surfaces—suitable to the metal, suitable to the use of the car, and good in effect.

Any manufactured object (a jug, let us say) should give satisfaction by the relation of its parts—the shape and proportion of the spout to the handle, and of both to the body of the jug.

In the same way, a piece of sculpture should be able to stand analysis, first and foremost, as a composition of shapes. It should give pleasure by the variety and juxtaposition of its forms, and the texture of its surface.

This abstract design of shapes is the foundation on to which other meanings are built, and it is the "other meanings" which make sculpture the highest manifestation of form.

It can give expression to the spiritual, as well as the material, composition of man. Shape, in this case, is the vehicle for conveying emotional and spiritual life. At its highest, it becomes an expression of the soul of the race. For instance, Greek sculpture and work of the Renaissance and Gothic periods.

From a strictly commercial point of view, good sculpture is a splendid proposition.

What is it that helps to maintain the cities of Rome and Florence—and Paris?

The tourist trade.

And what makes these cities so popular with tourists?

The wealth of interest in their works of art.

Let us think of Paris, a city where the art of living is so well understood—a city providing a perfect setting for, and expression of, French life. Everything is in harmony. Wide avenues lined with trees, stately buildings well placed, public gardens and squares without number, and everywhere, everywhere there is sculpture. Lovely fountains throw up volumes of water to cool the air by suggestion and fact, fountains made of glass by Lalique, fountains of terra cotta by Sevres, fountains in bronze with nymphs and goddesses from Greek mythology.

There are statues of the famous sons and daughters of France (and other countries, too) to inspire later day sons and daughters. There are groups of allegorical subjects and groups of biblical subjects. All manner of subjects, executed in all manner of

styles, and placed out of doors among the trees to be the inspiration and property of all.

It is interesting that the most notable piece of sculpture in Sydney, the Archibald Fountain, is the work of a Frenchman.

It is to be hoped that after the war we may go on from this beginning, to make our cities a fit setting for human life and thought, rather than drab ant-hills of commerce.

APPENDIX 5

List of gifts presented to the Queensland National Art Gallery by the Queensland Art Fund (Queensland National Art Gallery Bulletin, Vol.1 No.4, 1958)

OILS

Sir David Y. Cameron	Everlasting Hills
Rupert Bunny	Una and The Fauns
Arthur Murch	Flowers and Fruit
Nora Heysen	A Mixed Bunch
Elioth Gruner	Rolling Hills Near Yass
Robert Johnson	Victorian Alps
Sir George Clausen	The Avenue

WATERCOLOURS

Eric Kennington	Girl's Head
Charles Cheston	The Esplanade, Dover
R. P. Flint	Martigues, Province
Harry Rushbury	Piazza Cavour, Genoa
Sir Charles Holmes	Sidlaw Hills
Sir Muirhead Bone	Cathedral Steps, Genoa
Norman Janes	Low Tide Pelican Stairs
E. Wake Cook	St. Pietro de Castello, 1863
T. Allom	The Golden Horn
Vida Lahey	Mexican Sunflowers
Sir Alfred Munnings	Study of Brown Jack
Sir Russell Flint	Blue Bay by The Farne Islands

DRAWINGS

Francis Dodd	En Famille
W. Rothenstein	Earl Balfour
Clara Klinghöffer	A Young Girl

ETCHINGS

E. J. Sullivan	The Old Rocksalter
Gerald Brockhurst	Una
G. W. Washington	St. Olaves, Southwark
Will Dyson	Nineteen Etchings

SCULPTURE

Leonard Shillam	Elephant Seal (Black Granite)

REPRODUCTIONS

Collection of Old and Modern Masters

APPENDIX 5

List of gifts presented to the Queensland National Art Gallery by the Godfrey Rivers Bequest (Queensland National Art Gallery Bulletin, Vol.1 No.3, 1957)

Presentations from the Godfrey Rivers Bequest

1933	Will Ashton	Whale Beach, N.S.W.	Oil
1934	Sir George Clausen, R.A.	The Maiden	Oil
1935	Melville Haysom	Portrait of the Artist's Wife	Oil
1936	Sir Alfred Gilbert, R.A.	Perseus Arming	Bronze
1937	Hans Heysen	Aroona	Watercolour
1937	Vida Lahey	Hibiscus, Russelia, and Gerbera	Watercolour
1939	Oliver Hall, R.A.	Cotherstone Moor	Oil
1940	John D. Moore	Australian Landscape	Oil
1940	Margaret Preston	Aboriginal Still Life	Oil
1940	Rupert Bunny	Flowers	Oil
1941	Lloyd Rees	The Fields of Burrawang	Oil
1942	Adrian Feint	Flowers and Fruit	Oil
1942	Mary Edwards	Self Portrait	Oil
1943	William Dobell	The Cypriot	Oil
1945	Ola Cohn, A.R.C.A.	Polar Bear	Stone
1946	Bessie Gibson	The Brown Jug	Watercolour
1946	Eric Wilson	Snow on the Rue Poulletter, Paris	Oil
1948	Eric Wilson	Stove Theme	Oil & Collage
1949	Sidney Nolan	Orchids	Indian Ink and Ripolin on glass
1949	Sidney Nolan	Puddling	"
1949	Sidney Nolan	Frenchman's Lead	"
1949	Sidney Nolan	Frederick Uren (with eyes of an opossum)	"
1950	Tristram Hillier	Landscape	"
1952	Ruskin Spear, R.A.	Ernie	Oil
1953	Margot Hinder	The Construction	Concrete, Perspex & Aluminium
1954	Jean Bellette	Still Life	Oil
1954	Jean Appleton	Still Life	Oil
1957	Sir Jacob Epstein	Nan, 1911	Bronze

(Note: current only to 1957 - further gifts chosen by Daphne Mayo were made until 1964)

APPENDIX 6

Edith Lahey's poem 'Daphne' (Edith Lahey, Friendship and other Poems, Brisbane, 1953)

DAPHNE

Would you care to hear of a Clever Girl
  Who possesses the "Gift of Dreams"?
Her grey eyes see more than many can see,
  And her hair catches sunlight gleams.

Her fingers can fashion from formless clay
  An image of movement and life
Of faces we know, with their sweet smiles caught;
  Or others, where sorrow is rife.

Each wrinkle is placed with a loving hand,
  And the dimples are formed with care;
If a curl escapes from retaining band,
  The fingers will capture it there.

But whenever those fingers grow tired of play
  And the "Gift of the Dreams" grows dim,
The Lassie just floats to this old grey world,
  And captures the hearts she can win.

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CATALOGUE OF SCULPTURE

This catalogue is confined only to sculpture and, therefore, omits Daphne Mayo's numerous paintings and drawings.

Unless otherwise specified, dimensions are in centimetres, height, width, then depth. The depth indicated for relief sculpture refers to the highest point of relief and is only approximate. In some cases, actual measurement of works was not possible, and approximate published measurements are given.

Works are listed in chronological order, as far as can be established, and numbered accordingly.

Titles not given by the sculptor nor appearing in contemporary publications are in parentheses, with the exception of titles of portraits and architectural works which are beyond conjecture.

The circumstances of commissioning or execution is given under Comments.

Comments on condition are given only if damage is evident.

Different castings or versions of the same work are listed separately only if there is enough distinguishing information to warrant this. In some cases catalogue data for other versions is lacking due to their loss.

The catalogue is current only to late 1980. Changes in provenance and exhibition since then are not included.

Photographs without an acknowledgment of source were taken from extant works (in their present condition and location) by the writer or by Mr Don Watson, or supplied by public collections.

ABBREVIATIONS:

QAG	Queensland Art Gallery
AGNSW	Art Gallery of New South Wales
UQAM	University Art Museum, Uni. of Queensland
AGSA	Art Gallery of South Australia
NGV	National Gallery of Victoria
(R)QAS	(Royal) Queensland Art Society
SOA	Society of Artists
exhn	exhibition
n.f.s.	not for sale
n.d.	not dated

SECTIONS OF CATALOGUE

Cat. Nos.	Period of output
1 - 28	BRISBANE STUDENT WORKS
29 - 43	OVERSEAS ROYAL ACADEMY WORKS
44 - 96	WORKS DONE IN BRISBANE AFTER RETURN FROM FIRST VISIT OVERSEAS
97 - 98	WORKS DONE DURING SECOND VISIT OVERSEAS
99 -153	WORKS DONE MAINLY IN SYDNEY AFTER RETURN FROM SECOND VISIT OVERSEAS
154 -184	LATER WORKS DONE MAINLY IN SYDNEY
185 -190	LAST WORKS DONE IN BRISBANE

1 - 28 BRISBANE STUDENT WORKS

1 (LION ARCHITECTURAL ORNAMENT)

Bas relief frontal lion head set into an architectural moulding.

DATE:
ca. 1911, since copying from (classical) architectural ornament is an early stage in L.J. Harvey's scheme. The sculptor acknowledges this as an early Brisbane student work. (1)

PROVENANCE:
Whereabouts unknown.

REFERENCE:
(1) Interview with Daphne Mayo, 26 August 1980.



(Photograph from the sculptor 's papers)

2 VENUS OF MILOS

Small plaster copy of the Hellenistic Venus of Milos in the Lovure.

DIMENSIONS:
Height 31.1 cm including base
Width 11 cm
Depth 10 cm

INSCRIPTIONS:
Not signed or dated.

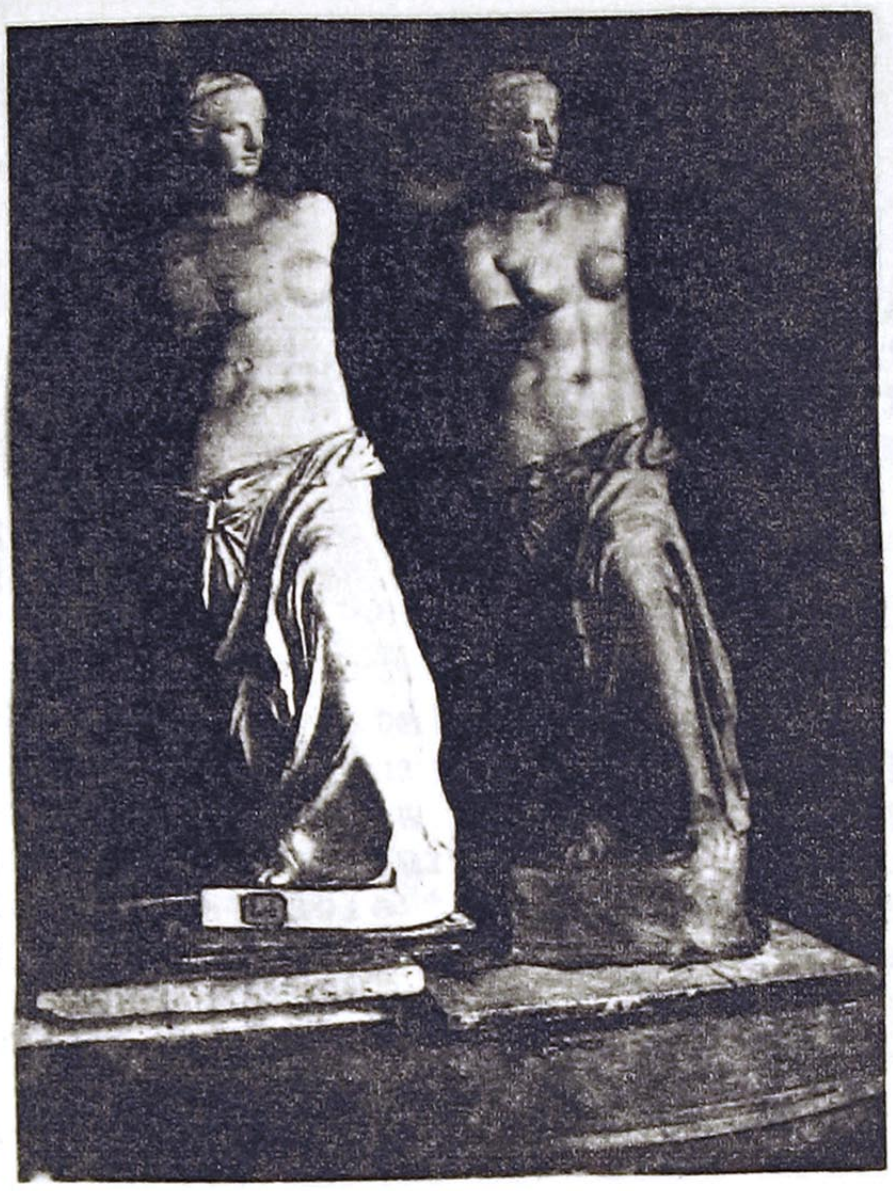
DATE:
ca. 1911, since copying from the antique is an earlier stage in L. J. Harvey's scheme than the life studies definitely dated later. The sculptor acknowledges this as an early Brisbane student work. (1)

PROVENANCE:
An unpainted plaster cast is in the possession of the sculptor. Another cast is in the possession of Mr Max Boyd of the Gold Coast, given to him by his aunt, Mabel Thynne, a friend of the sculptor's and daughter of Colonel A.J. Thynne (Cat. No. 59)

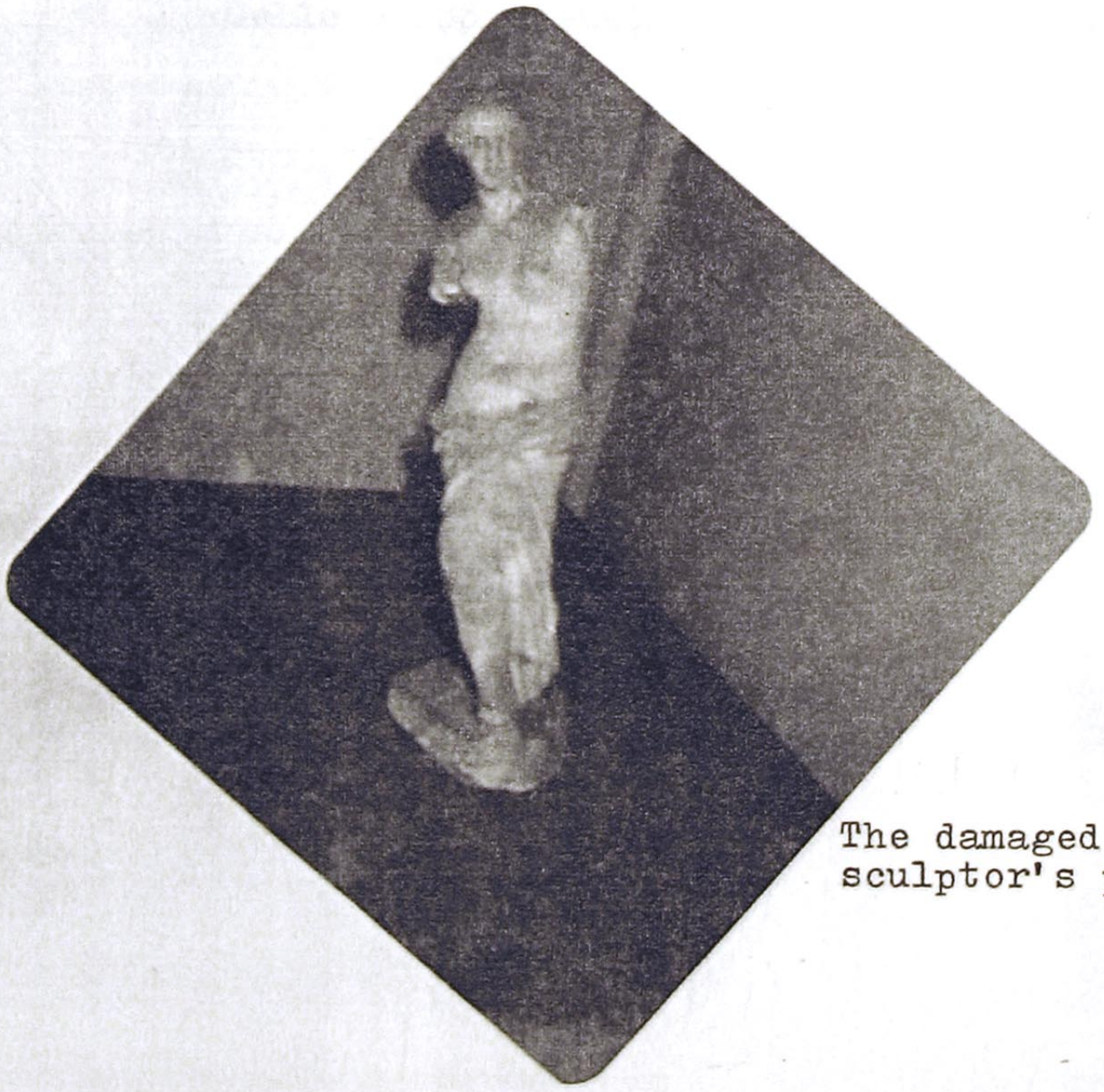
CONDITION:
This cast is damaged at the base.

COMMENTS:
The sculptor remembers timing herself in copying the Brisbane Central Technical College's cast of Venus - it took six hours. (2)

REFERENCES:
(1) Interview with Daphne Mayo, 14 August 1979.
(2) Interview with Daphne Mayo, 5 January 1977.



Daphne Mayo's cast at right beside the original cast used for teaching purposes (Photograph from the sculptor's papers)



The damaged cast in the sculptor's possession

3 HERCULES

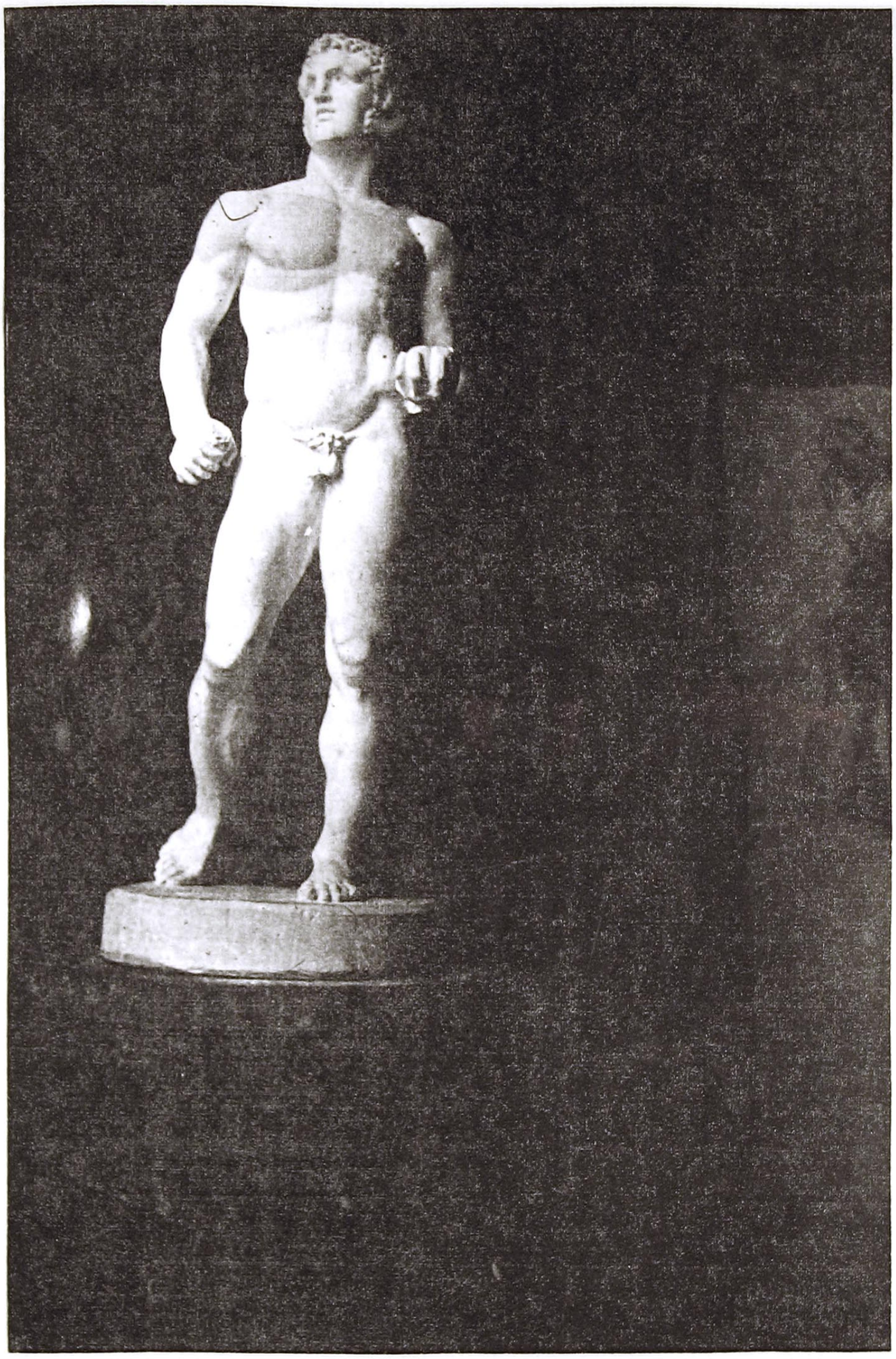
'Statuette from the antique'. (1)

DATE:
ca. 1911, as for Venus of Milos. Definitely an early Brisbane student work, since a glass negative photograph of it was found in the sculptor's papers together with other negatives of other known early works.

PROVENANCE:
Whereabouts unknown.

COMMENTS:
This was the Hercules statuette submitted for the Wattle Day League scholarship. (2) The classical contra-posto stance and wig suggest that this was modelled after a Greek Early Classical kouros figure, which I have been unable to identify. The sculptor can remember a Hercules antique plaster cast at the Brisbane Central Technical College. (3) The College definitely had a statuette of 'Hercules with Apples'. (4)

REFERENCES:
(1) 'First travelling art student', Salon, Vol.2 No.12, July 1914, pp. 784-5.
(2) Interview with Daphne Mayo, 7 April 1980.
(3) Interview with Daphne Mayo, 20 August 1978.
(4) D. R. McConnel, papers relating to art course equipment at the Brisbane Central Technical College 1889-1909, OM.64.15, Oxley Library Brisbane.



(Photograph from the sculptor's papers)

4 WINGED VICTORY

Small plaster copy of the Hellenistic Winged Victory (Nike) of Samothrace in the Louvre.

DIMENSIONS:
Height 25 cm without base
Width 19.8 cm
Depth 21.5 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1912, but obviously related to Cat. nos 1 and 2. Possibly a more advanced antique model for copying.

PROVENANCE:
A plaster cast, painted white, is in the possession of the sculptor.

CONDITION:
This cast is damaged at extremities.

COMMENTS:
The sculptor did several casts, which she sold for 7/6, including a now missing one sold to Hilda (Geissmann) Curtis. (1) The sculptor remembers borrowing a cast of the Winged Victory from Mrs J.P. Lowson (wife of a Brisbane doctor) and having broken the cast while copying it. (2)

REFERENCES:
(1) Interview with Hilda (Geissmann) Curtis, 13 August 1979.
(2) Interview with Daphne Mayo, 5 January 1977.

REPRODUCED:
'Miss Daphne Mayo, winner of the Queensland Wattle Day scholarship, 1913 - a promising young sculptor', Daily Mail, 18 July 1914, p.12.
'Miss Daphne Mayo - winner of the first art scholarship of the Queensland Wattle Day League', Queenslander, 25 July 1914, p.27.
'A Wattle Day girl goes to London to study - Daphne Mayo, the young Queensland sculptress', unidentified newspaper, 1919, cutting collected by Hilda (Geissmann) Curtis.



The sculptor with the Winged Victory, July 1914. (Photograph from the sculptor's papers)



The damaged cast in the sculptor's possession

SEE ALSO FRONTISPIECE

5 STUDY FROM LIFE

Statuette of a seated male full figure.

DATE:
ca. 1912.
A photograph of this work in the sculptor's papers was labelled 'Early work from life'. The sculptor thinks that this is the first figure that she ever did from actual life observation, (1) dating it to her advanced modelling studies in 1912.

PROVENANCE:
Whereabouts unknown.

COMMENTS:
This was one of the sculptor's entries for the Wattle Day League scholarship. (2)

REFERENCES:
(1) Interview with Daphne Mayo, 20 August 1978.
(2) 'First travelling art student', Salon, Vol.2 No.12, July 1914, pp. 784-5.

REPRODUCED:
'First travelling art student', p. 785, as below.



Study from Life Daphne Mayo

6 THE CASTAWAY

Statuette of a male full figure looking into the distance.

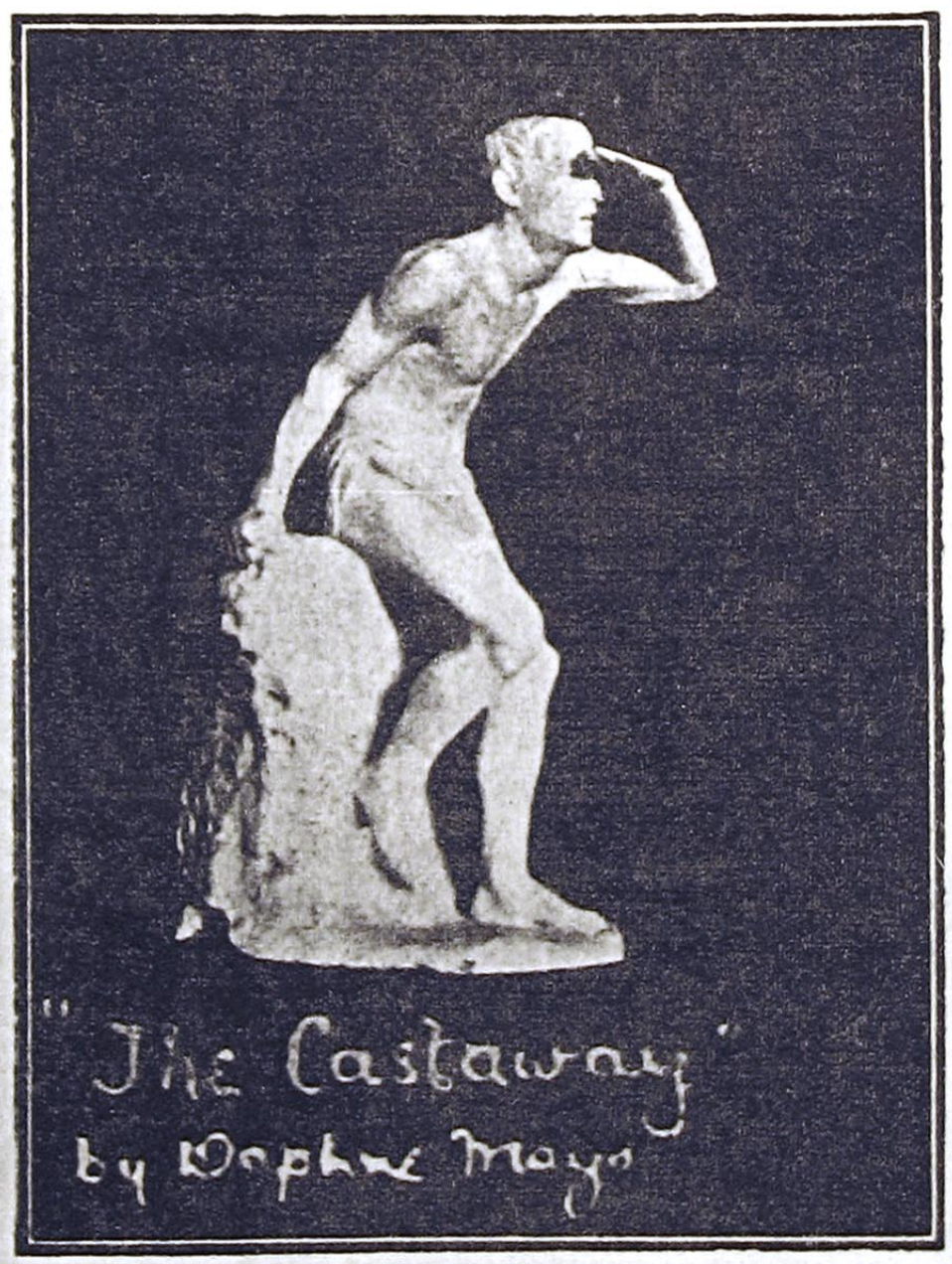
DATE:
ca. 1913. (1)

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
QAS annual exhn 1913, n.f.s.

REFERENCE:
(1) 'Queensland Art Society', Salon, Vol.2 No.3, October 1913, p.194.

REPRODUCED:
'First Travelling art student', Salon, Vol.2 No.12, July 1914, p. 785, as below.



The Castaway **Daphne Mayo**

7 LITTLE GOD PAN

Statuette of a seated boy playing a pipe.

DATE:
ca. 1913 (1)

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
QAS annual exhn 1913, n.f.s.

REFERENCE:
(1) 'Queensland Art Society', Salon, Vol.2 No.3, October 1913, p. 194.

REPRODUCED:
'First Travelling art student', Salon, Vol.2 No.12, July 1914, p. 784, as below.



A Little God Pan **Daphne Mayo**

8 (PORTRAIT MEDALLION OF A WOMAN)

Bas relief profile portrait medallion of an unknown woman, with red 'antiqued' paint finish.

DIMENSIONS:
Diameter 43-44 cm
Depth of relief 14 mm

INSCRIPTIONS:
Signed on rim lower right D. MAYO.
Not dated.

DATE:
1913-15.

PROVENANCE:
In the possession of Elvin Harvey, who inherited the medallion from his father, L. J. Harvey.

COMMENTS:
The sitter is unknown to the sculptor and the present owner.

EXHIBITED:
This may be one of the sculptor's five unidentified medallions exhibited in the QAS annual exhns 1913 and 1915.



Mr Elvin Harvey with the medallion.



9 OTHER PORTRAIT MEDALLIONS

DATE:
1913-15

PROVENANCE:
Whereabouts unknown.

COMMENTS:
The sculptor confirmed that she did many portraits while a student in Brisbane. (1)

EXHIBITED:
Two unidentified medallions were exhibited in the QAS annual exhn 1913, and another three exhibited 1915 (2), priced at 1 guinea each.

REFERENCES:
(1) Interview with Daphne Mayo, 10 January 1977.
(2) 'Queensland Art Society', Salon, Vol.2 No.3, October 1913, p. 194.

10 ST. CECELIA

(then attributed)
Bas relief cream painted copy of Donatello's St. Cecilia in the Florence National Museum. Modelled in very flat relief ('relievo siacciato'), with linear patterning on St. Cecelia's brocade sleeve in the large plaque.

10A LARGE PLAQUE

DIMENSIONS:

Height	53	cm
Width	35·6	cm
Depth of relief	22	mm

INSCRIPTIONS:
Not signed or dated.

DATE:
1913-15.

PROVENANCE:
A large St. Cecelia plaque was donated in 1973 by the sculptor's friend, Dr F. (Freddie) W. Whitehouse, to the UQAM. A poor casting, lacking clarity of detail, is in the sculptor's possession in Brisbane.

CONDITION;
The UQAM plaque is repaired on the upper left corner and chipped on the upper right corner.

COMMENTS:
The sculptor thinks that the copy was modelled after a plaster cast at the Brisbane Central Technical College. (1) Lloyd Rees remembers her admiring this Donatello cast at the College (2), and a photograph of the original relief was found in the sculptor's papers. Daphne Mayo chose the unusual spelling of St. Cecelia.
EXHIBITED:
QAS annual exhn 1915, 2 guineas - probably the large plaque.
The version exhibited in 1915 was denoted in the catalogue as 'for the Belgians', a gesture to the war effort.

REFERENCES:
(1) Interview with Daphne Mayo, 28 August 1978.
(2) Interview with Lloyd Rees, 22 October 1978.



Large plaque in University Art Museum



The Donatello original St Cecilia,
Florence National Museum

(Photograph from the sculptor's papers)

10B SMALL PLAQUE

DIMENSIONS:
Height 9.4 cm
Width 6.6 cm
Depth of relief 2 mm

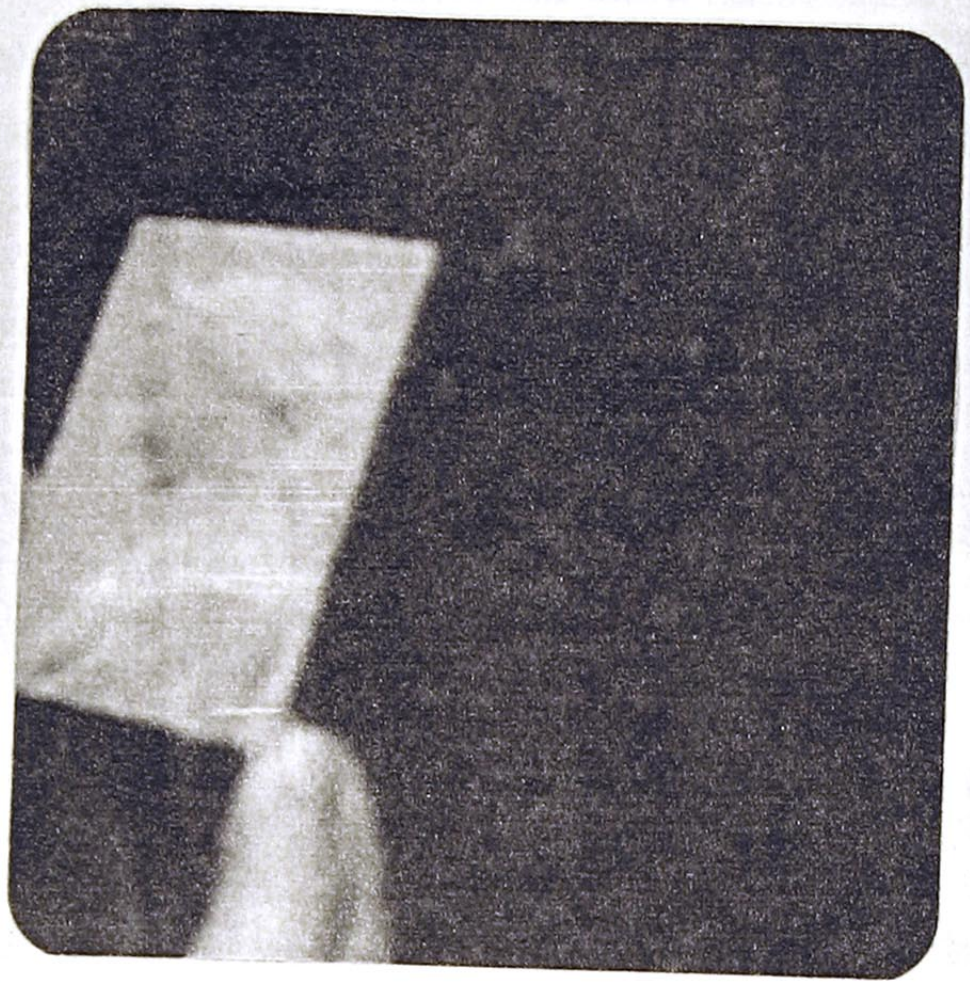
INSCRIPTIONS:
The small plaque in the possession of Betty Churcher is inscribed on the back in the sculptor's handwriting
Mr Hutton
From Daphne Mayo.

DATE:
1913-15

PROVENANCE:
Small St.Cecelia plaques were originally either sold or given away by the sculptor as gifts: one to the architect, G. G. Hutton, grandfather of the present owner, Betty Churcher; another to her fellow student, Hilda Geissmann (now Mrs Curtis of Tamborine Mountain) in ca. 1913 (1); and another was purchased by the sister-in-law of Mrs Muriel Shaw of Brisbane, the present owner.(2)

COMMENTS:
Hilda Curtis's plaque is in a wooden frame carved by L. J. Harvey. So, too, is Muriel Shaw's plaque.

REFERENCES:
(1) Interview with Hilda (Geissmann) Curtis, 13 August 1979.
(2) Interview with Muriel Shaw, 26 May 1981.



Small plaque in Mrs Betty Churcher's possession



Identical plaque with carved frame by L. J. Harvey in Mrs Hilda (Geissmann) Curtis's possession

11 SKETCH GROUP/COMPOSITION

Two sketchily modelled full figures in wrestling action.

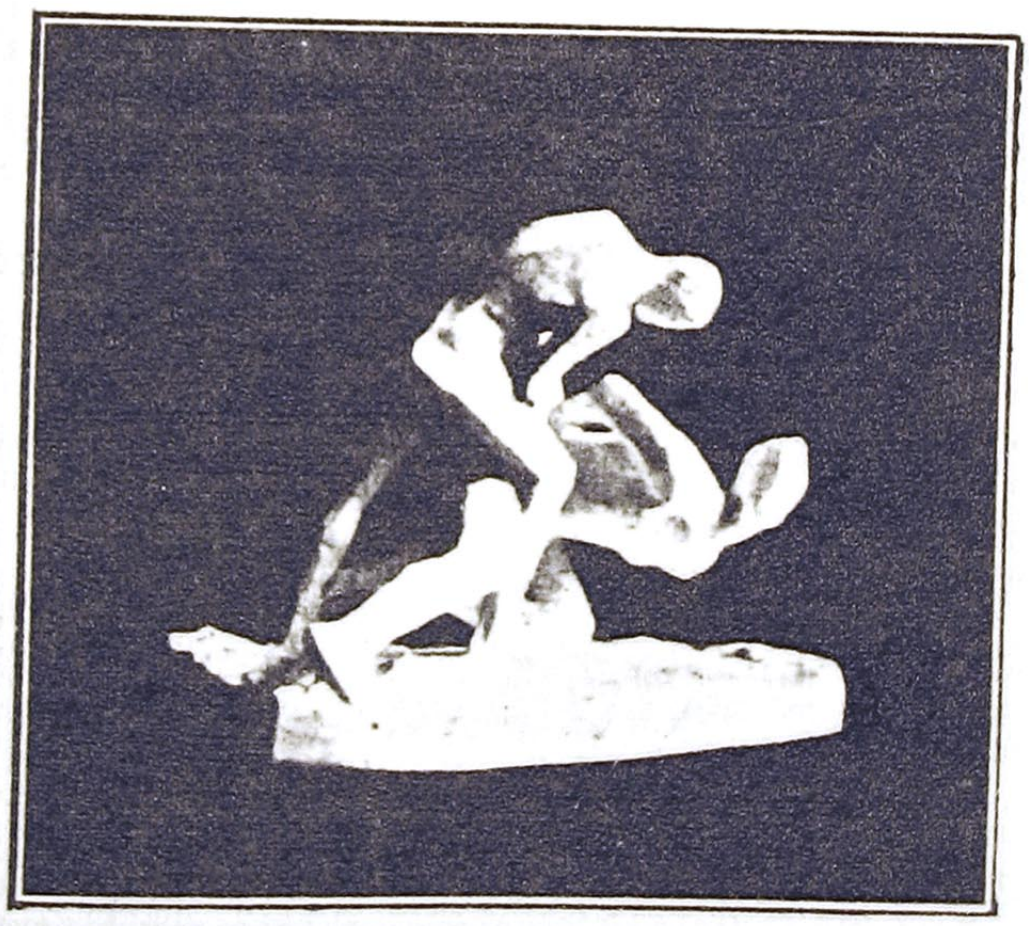
DATE:
ca. 1914

PROVENANCE:
Whereabouts unknown.

COMMENTS:
This was one of the sculptor's entries for the Wattle Day League scholarship. (1)
Probably modelled as a student practice composition to demonstrate figures in active movement (2), as similar studies are done today.

REFERENCES:
(1) 'First travelling art student', Salon, Vol.2 No.12, July 1914, pp. 784-5.
(2) Interview with Leonard Shillam, 4 September 1978.

REPRODUCED:
'First travelling art student', p. 785, as below.



Composition Daphne Mayo

12 GIRL AND A CRAB

Figure of a girl lying on a rock holding a crab.

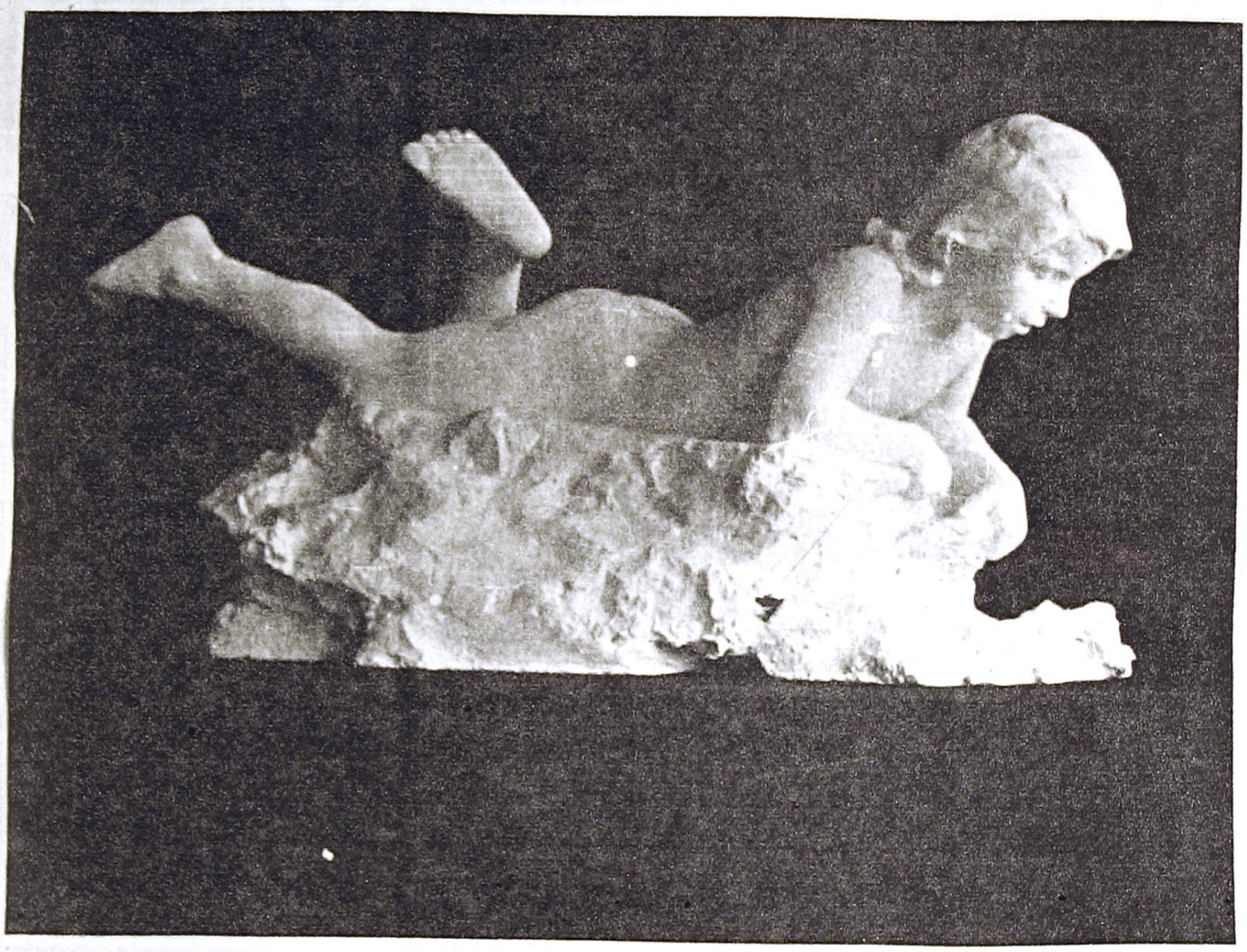
DATE:
ca. 1914-15
This is an early student work. Fellow student, Hilda Geissmann, can remember the sculptor doing this work when she first met her at the Brisbane Central Technical College. This work was being done at the same time as she was preparing some entries for the Wattle Day League scholarship. (1)

PROVENANCE:
Whereabouts unknown.

COMMENTS:
The sculptor worked from a live model, whom she had much difficulty keeping still while lying on a rock. (2)

EXHIBITED:
QAS annual exhn 1915, n.f.s.

REFERENCES:
(1) Interview with Hilda (Geissmann) Curtis, 13 August 1979.
(2) Ibid.



(Photograph from the sculptor's papers)

13 CHILD'S STUDY

Figure of a girl resting on a rock.

DIMENSIONS:
Height 29 cm
Width 36 cm
Depth 29 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1914-15, since related in style to Girl and a Crab and using the same live model, as confirmed by the sculptor. (1)

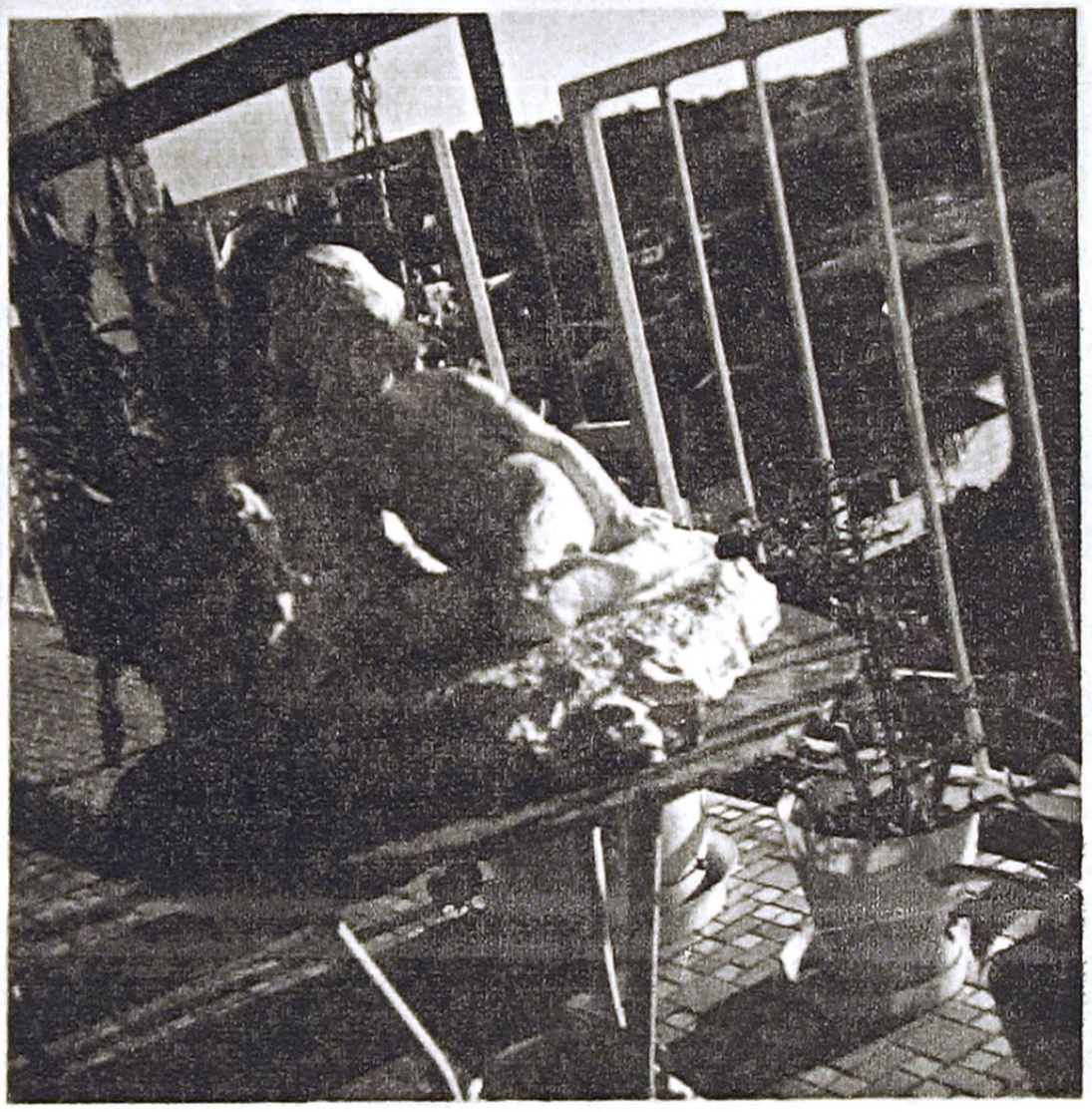
PROVENANCE:
A plaster cast, painted white probably recently, is in the possession of Ms R. M. Phillips of Hamilton, the present owner of the sculptor's Brisbane studio. The cast was found at the studio.

EXHIBITED:
This may be the Child's Study exhibited in the QAS annual exhn 1915, n.f.s.

REFERENCE:
(1) Interview with Daphne Mayo, 7 April 1980.



(Photograph from the sculptor's papers)



14 (GIRL PUTTING ON A SOCK)

Figure of a girl putting on a sock while sitting on the ground.

DATE:
ca. 1914-15, since using the same live model as in Girl and a Crab, as confirmed by the sculptor. (1)

PROVENANCE:
Whereabouts unknown.

REFERENCE:
(1) Interview with Daphne Mayo, 7 April 1980.



(Photograph from the sculptor's papers)

15 (GIRL SITTING ON A PEDESTAL)

Figure of a girl sitting cross-legged on a high pedestal.

DIMENSIONS:
Height 47 cm
Width 21 cm
Depth 18 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1914-15, since related in style to Cat. Nos. 12 - 14, and possibly using the same live model.

PROVENANCE:
A plaster cast is in the possession of Ms R. M. Phillips of Hamilton. It was found at the sculptor's Brisbane studio.







16 RELIEF PORTRAIT OF F. M. BAILEY,
GOVERNMENT BOTANIST OF QUEENSLAND

Bas relief profile portrait in marble.

DATE:
1914-15, according to a note by the sculptor's mother on the back of her photograph of this work: 'Miss Mayo's first effort in marble - a bas relief.....1914-15'.

PROVENANCE:
Present whereabouts unknown. A plaster cast of the portrait was offered to the Q AG in 1932 by Mrs Charles Melton, through Mr E.J. T. Barton. (1)

COMMENTS:
As a member of the Gallery's Art Advisory Committee when the plaster cast was offered, Daphne Mayo responded to the would-be donor stating that 'the bas relief was a very early work and that she would prefer it not to be presented'. (2)

REFERENCES:
(1) Queensland National Gallery Art Advisory Committee, Minutes of meeting of 29 February 1932.
(2) Ibid.

REPRODUCED:
'The art of Miss Daphne Mayo', Queenslander, 9 August 1919, p. 25, as below.



BUST OF THE LATE MR. F. M. BAILEY,
Government Botanist of Queensland.
Modelled by Miss Daphne Mayo.

17 HEAD OF A GIRL

DATE:
ca. 1915

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
QAS annual exhn 1915, 3 guineas.

(MOTHER AND CHILD TONDO)

Bas relief plaster tondo of a mother and child, painted silver.

DIMENSIONS:
Diameter 28.3 cm
Depth of relief 9 mm

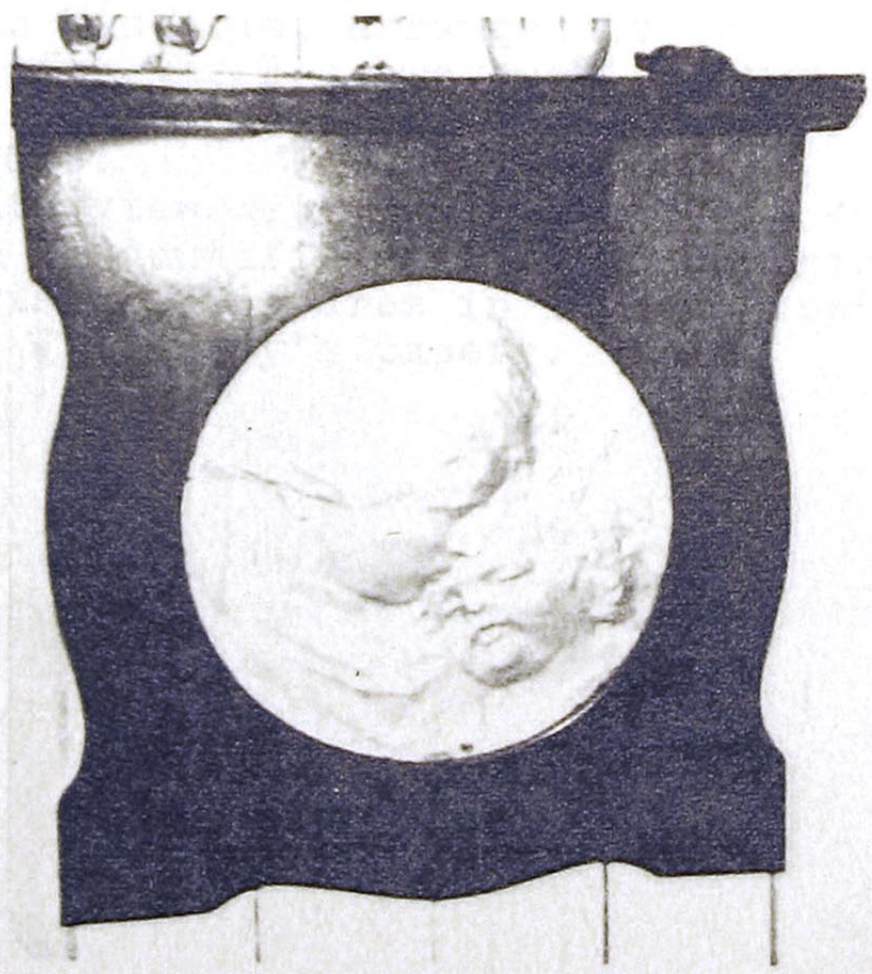
INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1916
The owner confirms that the tondo was done while Daphne Mayo was first working in Brisbane before going overseas. (1) The more varied and subtle gradation of the relief suggests a date after that of St. Cecelia.

PROVENANCE:
In the possession of Hilda Geissmann (now Mrs Curtis of Tamborine Mountain), who purchased the tondo from the sculptor.

COMMENTS:
It was possibly modelled after an illustration in one of Hilda Geissmann's books rather than from life. (2) In a wooden frame carved by L. J. Harvey.

REFERENCES:
(1) Interview with Hilda (Geissmann) Curtis, 13 August 1979.
(2) Ibid.



10 PORTRAIT BUST OF L. J. HARVEY

Life-sized plaster portrait bust, unpainted, of the sculptor's teacher in his artist's smock.

DIMENSIONS:
Height 49.6 cm
Width 27 cm
Depth 23 cm

INSCRIPTIONS:
Signed under the sitter's right shoulder

BY
DAPHNE
MAYO

Also inscribed at back of shoulders

BY
D. MAYO L. J. HARVEY

Not dated.

DATE:
ca. 1916
The sculptor confirms that the portrait was done while she was working in Brisbane before going overseas. (1) Again the competent handling suggests a date no earlier than 1916.

PROVENANCE:
In the possession of Elvin Harvey who inherited the portrait from his father, the sitter.

EXHIBITED:
A loan exhibition from Brisbane collections, of unknown date, in Canberra, arranged by the Art Committee of the Council for the Encouragement of Music and Art. (2)

REFERENCES:
(1) Interview with Daphne Mayo, 20 August 1978.
(2) An unidentified newspaper clipping titled 'Old Brisbane pictures in latest show' found in L. J. Harvey's papers.





20 (BABY HEAD)

Life-sized baby's head, in silver painted plaster on granite base.

DIMENSIONS:
Height 25.7 cm including base
Width 13 cm
Depth 14 cm

INSCRIPTIONS:
Signed and dated at back under neck D
M 1917

DATE:
1917

PROVENANCE:
The head is in the sculptor's possession in Brisbane.

CONDITION:
Slightly chipped at the back.



(Photograph from the sculptor's papers)

21 FATHER BREEN MEMORIAL

Life-sized high relief painted plaster frontal portrait of Father James Benedict Breen, set into a circular 'basin' medallion.
Commissioned by the St. Joseph's Branch of the Hibernian Society for the (previous) St. Joseph's Church, Kangaroo Point, in memory of the Church's popular first priest who died in December 1916. The Memorial was described as 'a mural tablet, showing a bust of Father Breen'. (1)

DIMENSIONS:
Diameter (inner diameter of 'basin') 41.2 cm
Depth of relief 10 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
Mid-September 1917; representing what is almost certainly Daphne Mayo's first public commission, as she recalls. (2)
The portrait Memorial was decided upon in January 1917 at a meeting of the St. Joseph's Hibernians presided over by Archbishop J. Duhig.(3) The Memorial was begun by July 1917 (4) and almost complete by 22 September 1917.(5)

PROVENANCE:
The Memorial was originally erected in the wall of the old St. Joseph's Church built in 1888. After the death of the succeeding parish priest in 1937, the surrounds of the Breen Memorial were 're-modelled' to match its later counterpart, which then replaced the Breen Memorial in the new church opened in 1940. (6) The Breen Memorial is now discarded underneath the present St. Joseph's Church.

REFERENCES:
(1) St. Joseph's Kangaroo Point - Old and New Souvenir. Published by L. E. Slaughter for St. Joseph's Presbytery, Kangaroo Point, Brisbane, n.d.
(2) Interview with Daphne Mayo, 20 August 1978.
(3) 'Late Rev J.B.Breen', Age, 6 January 1917, p. 1.
(4) 'H.A.C.B. Society - St. Joseph's Branch' report, Age, 28 July 1917, p. 3.
(5) 'H.A.C.B. Society - St. Joseph's Branch' report, Age, 22 September 1917, p. 10.
(6) St. Joseph's Kangaroo Point - Old and New Souvenir.





The portrait with the surrounding plaque added after 1937

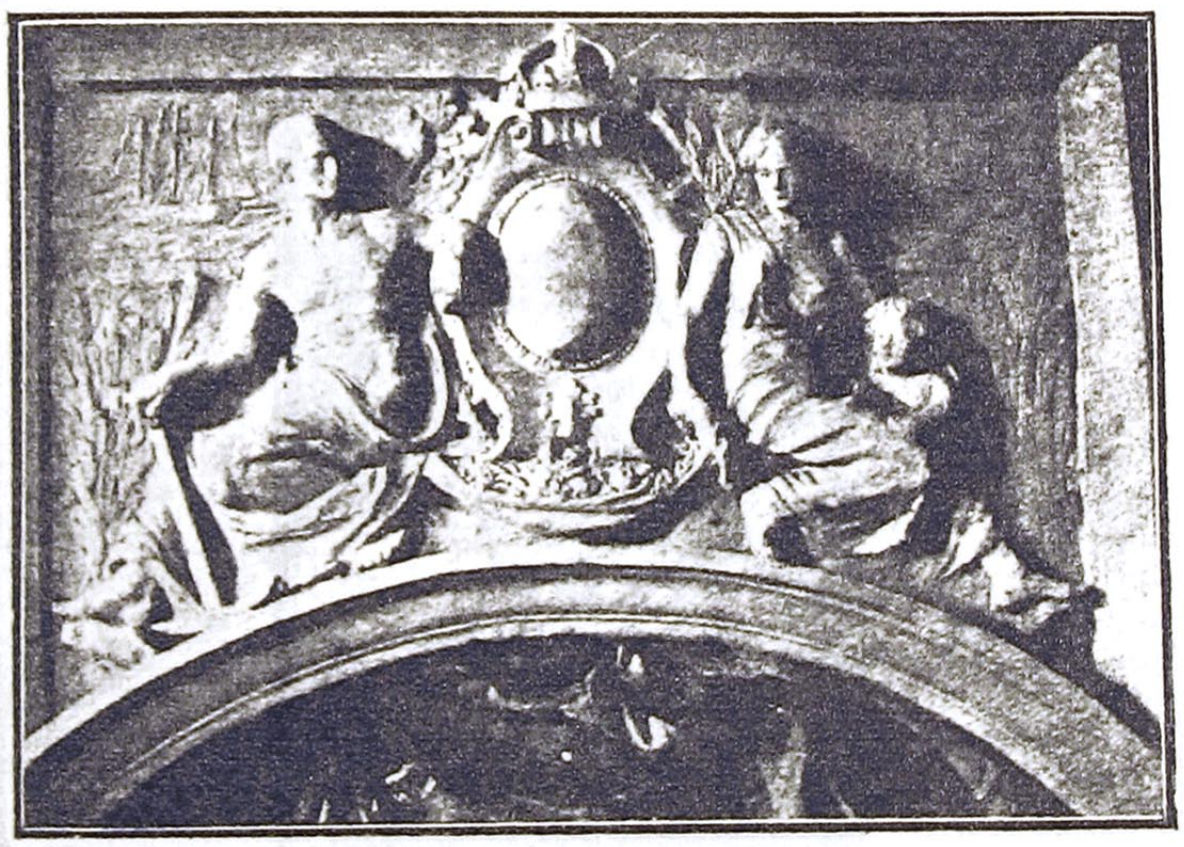
22 DOOR LINTEL GROUP

Modelled symmetrical high relief group with two figures flankning a cartouche.

DATE:
ca. 1916-19

PROVENANCE:
Whereabouts unknown. Possibly only a practice piece rather than a commission.

REPRODUCED:
'The art of Miss Daphne Mayo', Queenslander, 9 August 1919, p. 25, as below.



SKETCH MODEL OF GROUP FOR AN OVERDOOR.

By Miss Daphne Mayo.

23 PORTRAIT BUST OF CAPTAIN CRAIG, S.S.LUCINDA

Portrait bust of a ship's Captain.

DATE:
ca. 1916-19, since Daphne Mayo is recorded as having done several portrait busts in war years. (1)

PROVENANCE:
Whereabouts unknown.

REFERENCE:
(1) 'Lillian Daphne Mayo, sculptress', Art in Australia, 3rd Series, No.8, June 1924.

REPRODUCED:
'The art of Miss Daphne Mayo', Queenslander, 9 August 1919, p. 25, as below.



PORTRAIT BUST OF CAPTAIN CRAIG, S.S. LUCINDA.
By Miss Daphne Mayo.

BOWMAN MEMORIALS

Recessed bas relief frontal portraits of the Hon. David Bowman. Commissioned posthumously by the David Bowman Memorial Committee. Originally three memorial portraits were commissioned: two in marble, for the Trades Hall and for the Daily Standard Building (Bowman House) in Brisbane; and one in metal, an electroplated replica, for the Bowman grave at Toowong Cemetery.

DATE:
mid 1918-ca. July 1919
Commissioned in August 1918 after Daphne Mayo had submitted sketch designs. (1) Completed by July 1919, then unveiled after the sculptor's departure for overseas. (2)

COMMENTS:
The prices received by the sculptor were £130 for the two marble Memorials and another £10 for the metal Memorial. (3) The committee was 'very satisfied' with the Memorials. (4) The commission was probably carried out in association with P. J. Lowther and Sons of Petrie Bight, monumental masons. The lettering was done by a monumental mason rather than by the sculptor herself. (5)

REFERENCES:
(1) Letter of 6 August 1918 to the sculptor from the Hon. Secretary of the David Bowman Memorial Committee, Daphne Mayo's papers.
(2) Letter of 24 July 1919 to the sculptor as above, Daphne Mayo's papers.
(3) Letter of 6 August 1918.
(4) Letter of 24 July 1919.
(5) Interview with Daphne Mayo, 20 August 1978.

24 A MARBLE MEMORIAL FOR TRADES HALL

Recessed relief portrait with convex top, carved in Queensland Ulam marble. (1) The portrait is set into a rusticated marble plaque incised at the base with the commemorative inscription and the whole then mounted on a slate table.

DIMENSIONS: (of portrait relief only)
Height 53.5 cm centre 50 cm sides
Width 40.8 cm
Depth of relief 1.5 cm

INSCRIPTIONS:
Signed lower right corner of portrait relief D. MAYO
Not dated.

Commemorative inscription:
THE HONOURABLE DAVID BOWMAN MLA
BORN AUG.4.1860, DIED FEB.25.1916
HOME SECRETARY IN THE
QUEENSLAND LABOUR GOVERNMENT
JUN.1.1915, TO FEB.25.1916
Beloved by all who knew him. His best monument the place he filled in the hearts of the common people, to whose services he gave his life.

PROVENANCE:
Still set into a wall (now in an office) at the Trades Hall, Brisbane.

REFERENCE:
(1) Interview with Daphne Mayo, 28 August 1978.

REPRODUCED:
An old postcard photograph of the marble memorial was found in the sculptor's papers, suggesting that postcard reproductions were once available.

24B MARBLE MEMORIAL FOR DAILY STANDARD BUILDING

PROVENANCE:
Probably destroyed with the building.



(Postcard photograph from the sculptor's papers)



The marble relief

24C METAL MEMORIAL FOR GRAVE

PROVENANCE:
Desecrated by 1978

COMMENT:
The plaque was sent to England for casting. (1)

REFERENCE:
(1) Interview with Daphne Mayo, 20 August 1978.

REPRODUCED:
The grave, without reference to the sculptor, is reproduced in Queenslander, 21 April 1932, p. 30.



The metal grave relief (Photograph from Queenslander, 21 April 1932, p. 30)



Present condition

25 HECTOR VASYLI MEMORIAL TABLET

Bas relief bronze frontal portrait medallion of a boy, set into a marble inscribed memorial plaque with Corinthian columns and set onto grey slate.
Commissioned by the Returned Sailors and Soldiers' Imperial League, the Hellenic (Greek) Association and the citizens of Brisbane to commemorate the tragic death on 9 June 1918 of an eleven-year old Greek boy who was struck down while welcoming soldiers back from the Great War.

DIMENSIONS: (Approximate, of medallion only)
Diameter 23 cm
Depth of relief 2.5 cm

INSCRIPTIONS:
Not signed or dated.
Commemorative inscription (on the marble plaque):

EVERY LAND IS HIS NATIVE LAND TO A BRAVE MAN (with Greek translation)
NEAR THIS SPOT AS THE RESULT OF
A LAMENTABLE ACCIDENT, WHILST
WELCOMING RETURNED SOLDIRES,
HECTOR VASYLI
WAS KILLED 9TH JUNE 1918,
AGED 11 YEARS.
DURING HIS BRIEF SOJOURN ON EARTH
HE DEVOTED MUCH OF HIS TIME TO
PATRIOTIC WORK FOR AUSTRALIAN
SOLDIERS DURING THE GREAT
EUROPEAN WAR.
IN HIS VEINS RAN THE HEROIC BLOOD OF
GREECE, AND IN THE BREAST OF A
CHILD HE CARRIED THE HEART OF A MAN.

THIS TABLET WAS ERECTED BY
THE RETURNED SAILORS, AND SOLDIERS
IMPERIAL LEAGUE, HELLENIC (GREEK)
ASSOCIATION, AND CITIZENS OF BRISBANE.

DATE:
Late 1918
Could not have been commissioned until well after the boy's death. Unveiled in December 1918. (1)

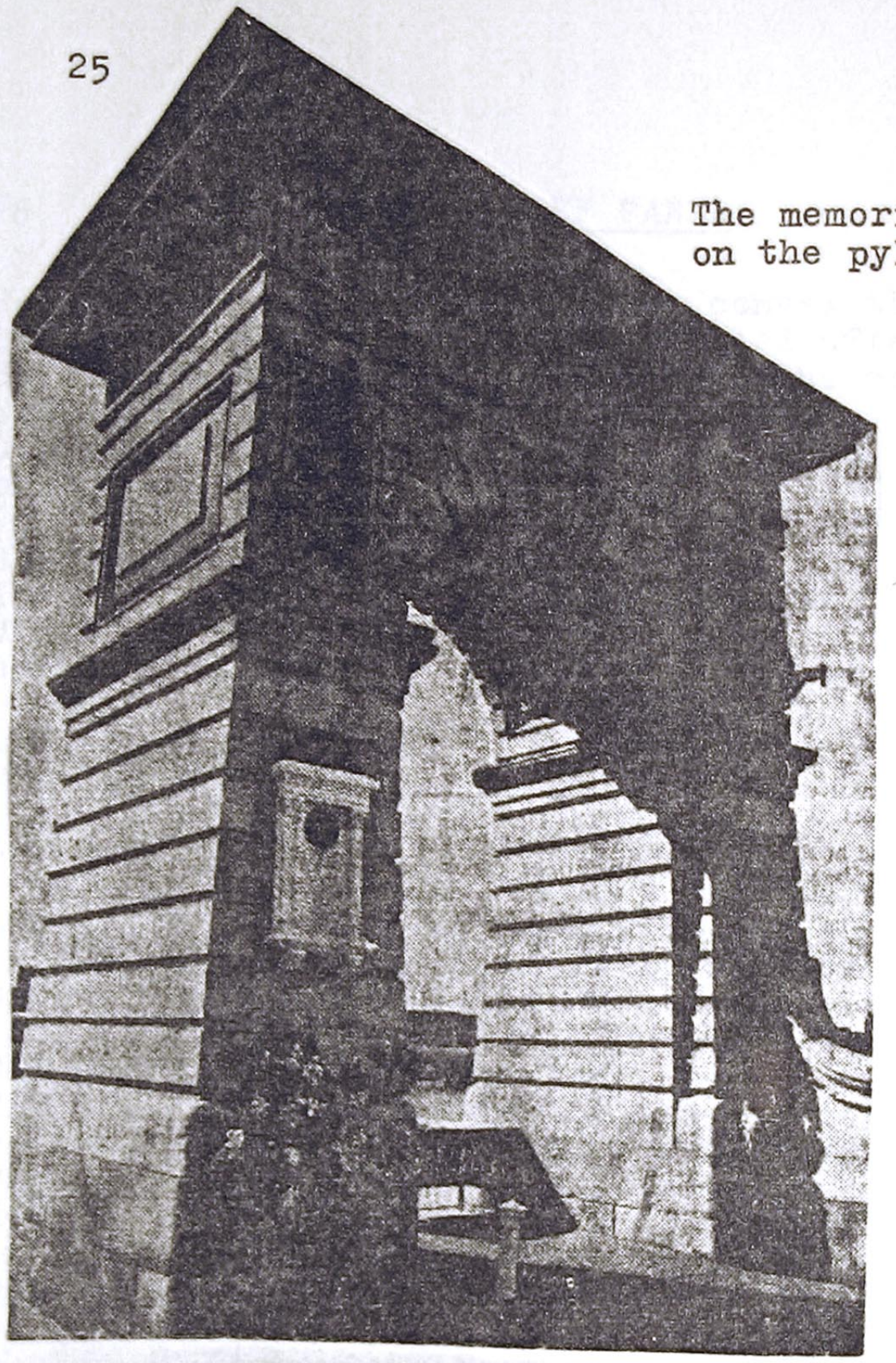
PROVENANCE:
The memorial was mounted onto the southern pylon of the 1893 Victoria Bridge, Brisbane. It is now preserved on the old pylon alongside the new bridge.

CONDITION:
The medallion (only) was replaced in 1970 and restored to the memorial by Anzac Day that year. (2)

COMMENTS:
Daphne Mayo recalls modelling the medallion from a photograph of the boy. She made the medallion only, not the marble plaque. (3) The commission was probably also carried out in association with P.J. Lowther and Sons, monumental masons. The unveiling address in December 1918 was given by Mr Christy Freeleagus, President of the Hellenic Association and Consul for Greece in Queensland.
The replacement medallion was commissioned by the Brisbane City Council in early 1970 upon loss of the original medallion while the plaque was in storage during demolition of the old Victoria Bridge. (4) The replacement was made by a Mr Johnstone of Engraving Pty Ltd, then the plaque was repositioned on the bridge by Lowthers. (5)
The present Greek Consul, Mr Alex Freeleagus, traced Hector Vasyli's sister to obtain a photograph from which the replacement could be made. (6)
A wreath-laying ceremony by the Greek community takes place at the Vasyli Memorial each Anzac Day. (7)

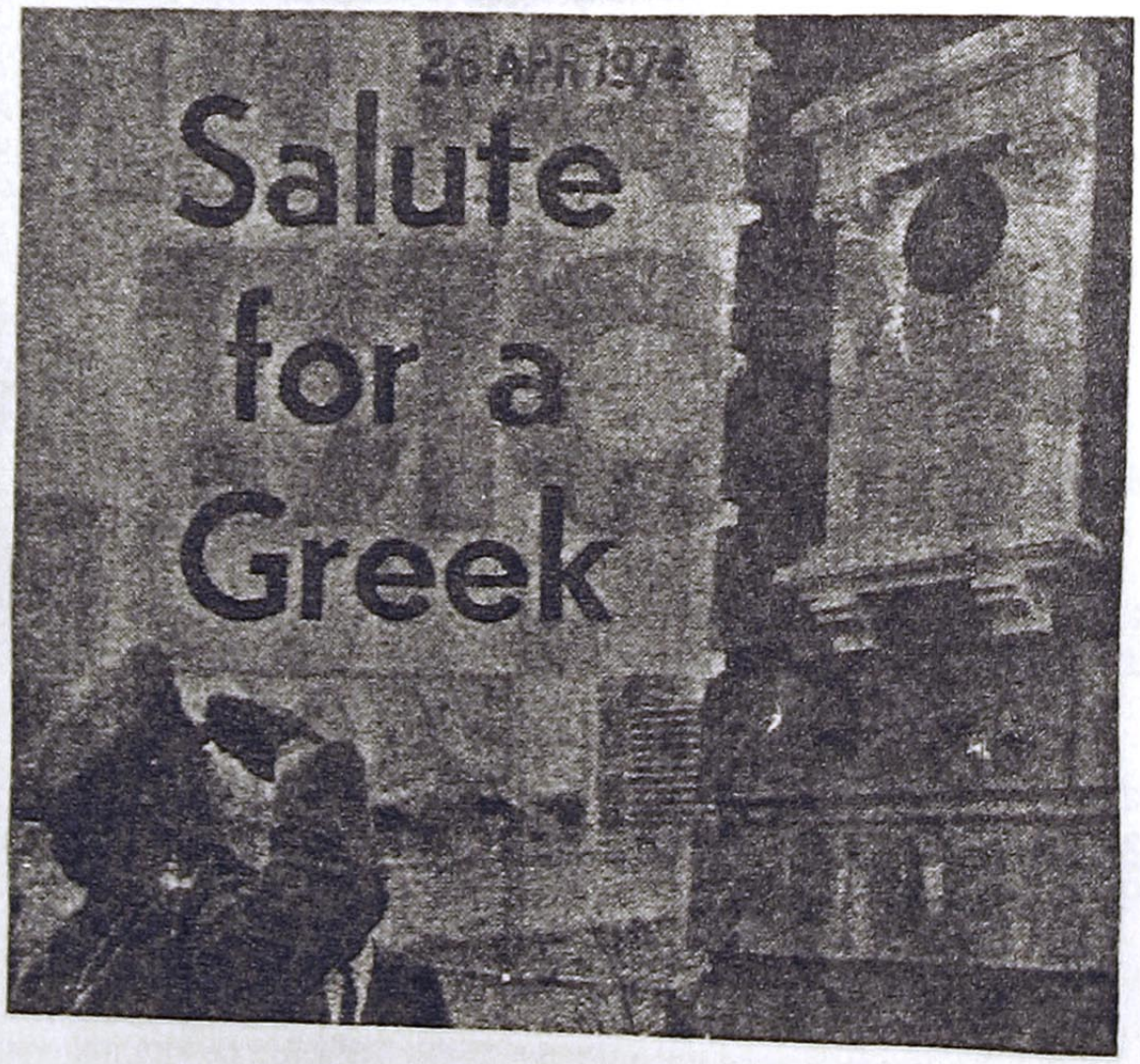
REFERENCES:
(1) Souvenir and Addresses by Mr Christy Freeleagus, Protestants' Sentinel. Brisbane, ?1919, Oxley Library, extract on the Vasyli Memorial from the Protestants' Sentinel, 13 December 1918.
(2) 'Monument in the old bridge', Sunday Mail, 26 April 1970.
(3) Interview with Daphne Mayo, 26 May 1981.
(4) 'Thief has head of boy "saint"', Sunday Mail, 4 January 1970.
(5) Interview with Mr Alec Beaverson of the Brisbane City Council, 28 May 1981.
(6) 'Boy's plaque is back', Sunday Mail, 19 April 1970.
(7) 'Salute for a Greek', Courier Mail, 26 April 1974.

REPRODUCED:
With original medallion:
Souvenir and Addresses by Mr Christy Freeleagus, op. cit.
With replacement medallion:
'Monument in the old bridge', Sunday Mail, 26 April 1970.
'Salute for a Greek', Courier Mail, 26 April 1974.
'A bit of old Brisbane tells a sad story', Sunday Mail Colour Magazine, 24 April 1977.
'Seen this?', Sunday Mail, 27 May 1979.



The memorial in situ on the pylon

(Photograph from Sunday Mail, 27 May 1979)



(Photograph from Courier Mail, 26 April 1974)

26 LAST SUPPER RELIEF PANEL

Recessed bas relief panel, with convex top and in Queensland Ulam marble (1), modelled after Leonardo da Vinci's Last Supper painting in the monastery of Sta.Maria delle Grazie, Milan.
Commissioned by the Catholic Church for the High Altar of St.Mary's Church, Ipswich.

DIMENSIONS:

Height	42	cm	36 cm sides
Width	97.8	cm	
Depth of relief	21	mm	

INSCRIPTIONS:
Not signed or dated.

DATE:
1919, completed by late March. The High Altar was blessed by Archbishop James Duhig on 30 March 1919. (2) The Archbishop later mistakenly referred to this as Daphne Mayo's first public commission.(3)

COMMENTS:
The sculptural decoration of the High Altar was commissioned by the parish priest, Monsignor Byrne, on the advice of T. R. Hall, architect, (4) who had first designed the altar to have a Gothic quatrefoil ornament in place of a sculptured relief panel.
Daphne Mayo's panel was executed under the supervision of Frank Williams, monumental mason, of Ipswich. The choice of Leonardo's Last Supper as a model was probably made by Frank Williams, whose firm of monumental masons in 1929 executed another marble altar panel after Leonardo's famed version for St.Mary's Church, Warwick.(5)
The cost of the High Altar was donated in 1919 by Mr W. J. Lynch in memory of his family. (6)
The sculptor also made plaster replicas, a damaged replica 46 x 87 cm being found under her Brisbane studio in 1978. According to her fellow student, Hilda (Geissmann) Curtis, Daphne Mayo made the plaster replicas for sale. (7)

REFERENCES:

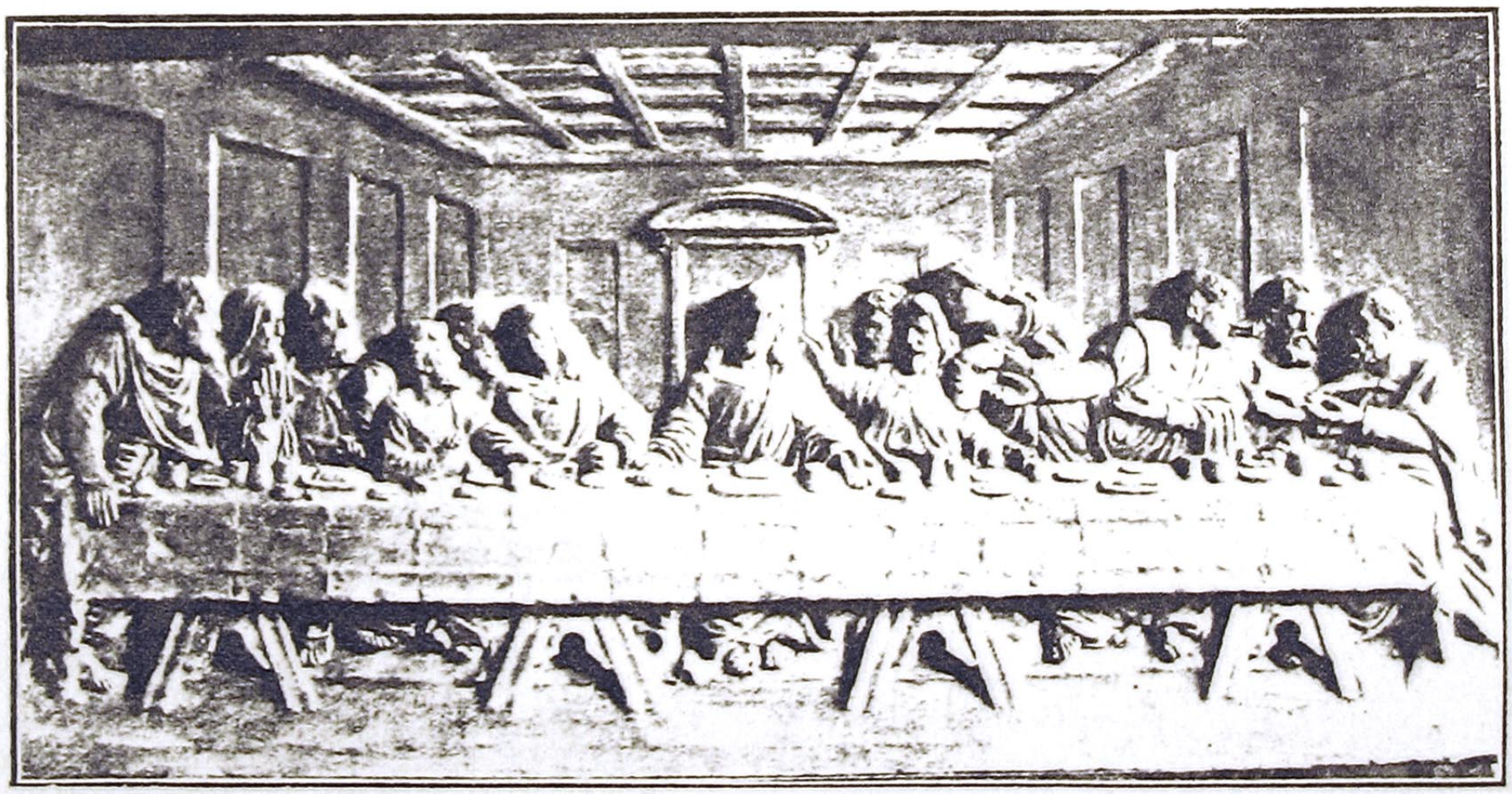
(1) Interview with Daphne Mayo, 28 August 1978.
(2) 'St.Mary's Church Ipswich - Blessing of new High Altar', Age, 5 April 1919, pp. 1-2.
(3) 'New Farm's beautiful church - tribute to people's generosity - the Archbishop's appreciation', Catholic Leader, 5 June 1930, p. 17.
(4) Ibid.
(5) 'St.Mary's Church, Warwick - new marble altar installed', Architecture and Building Journal of Queensland, Vol.8 No.85, July 1929, pp. 15-16.

REFERENCES: (cont)
(6) Father Allan Brown, The Buildings of St. Mary's Ipswich - A Descriptive Essay. Typescript, dated March 1927, Catholic Church Archives, Brisbane.
(7) Interview with Hilda (Geissmann) Curtis, 13 August 1979.

REPRODUCED:
'The art of Miss Daphne Mayo', Queenslander, 9 August 1919, p. 25.

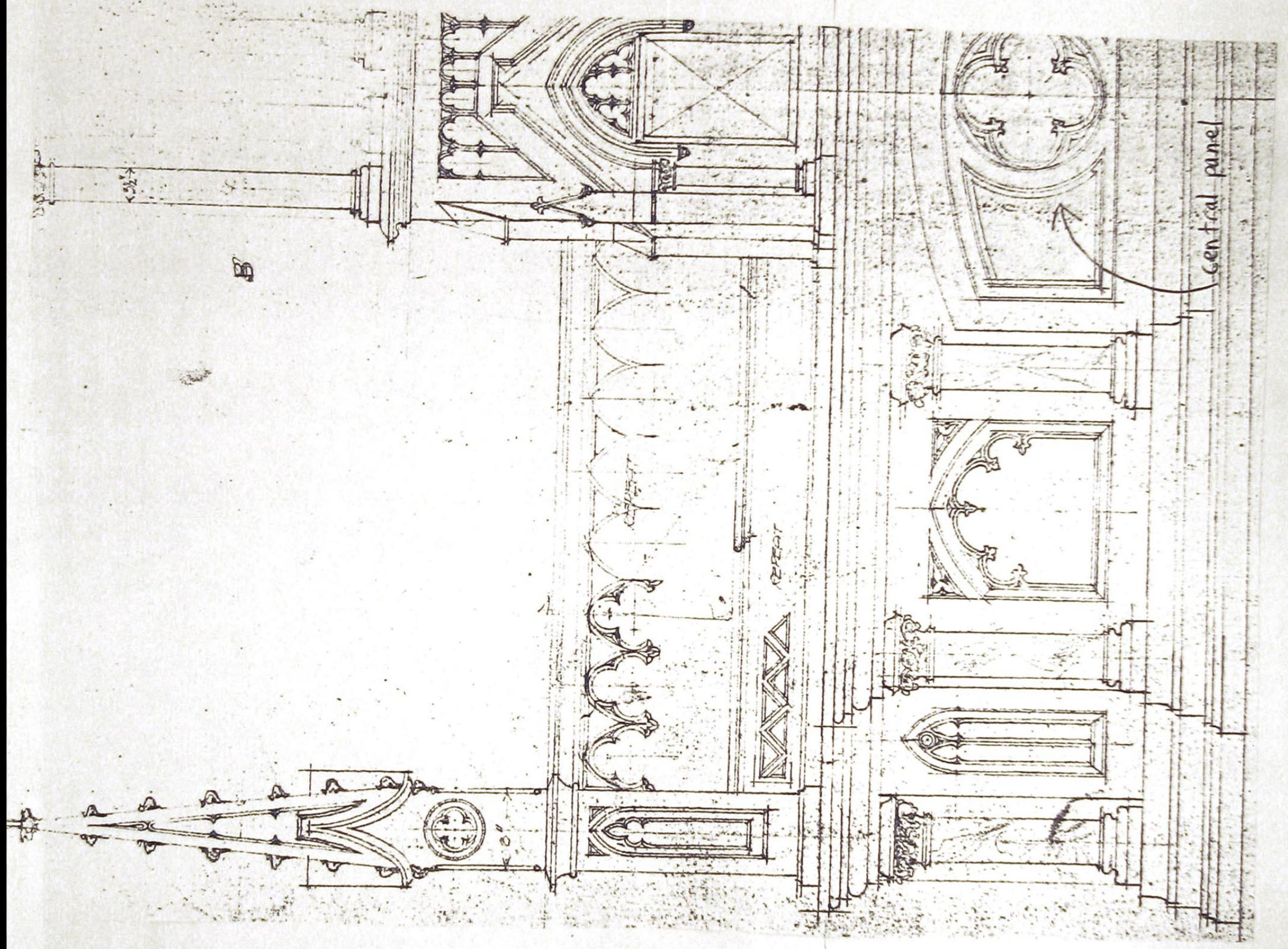


The marble relief in situ



REPLICA OF THE LORD'S SUPPER.
This group was executed by Miss Daphne Mayo in marble for a church in Ipswich.

(Photograph from Queenslander, 9 August 1919, p. 25)



T. R. Hall's original design for the High Altar
of St. Mary's Church, Ipswich

(Copy from the drawings of T. R. Hall and
G. G. Prentice Architects, Brisbane)

27 WAR MEMORIAL STATUE

Statue of a soldier full figure standing with gun.

DATE:
Early 1919. As a memorial to the 1914-18 War, the statue could not date to before 1919, but would have been done before Daphne Mayo's departure for overseas in August 1919.

PROVENANCE:
Whereabouts unknown.

COMMENTS:
Most of Queensland's war memorial statues were done by monumental masons, especially by P. J. Lowther and Son and Frank Williams and Co. Daphne Mayo's figure is indistinguishable from the mediocrity of those statues.

REPRODUCED:
'The art of Miss Daphne Mayo', Queenslander, 9 August 1919, p. 25, as below.



SKETCH MODEL FOR A SOLDIERS' MEMORIAL.
By Miss Daphne Mayo.

28 WAR HONOUR BOARD

'It consists of a base (sic.) relief, and depicts the figure of a typical member of the A.I.F. holding the Australian flag above the honour tablet. The Union Jack also appears in the design'. (1)
Commissioned by the Bank of Queensland.

DIMENSIONS:
Height 5 ft 9 ins
Width 3 ft 9 ins (2)

DATE:
1919 - this was the sculptor's last commission before departing for London in August 1919. (3)

PROVENANCE:
Present whereabouts unknown to the Queensland National Bank, successor to the Bank of Queensland, and unknown to the firm of Wunderlich which made many 1914-18 War memorial plaques in Queensland.
Daphne Mayo intended to take the design to London to complete it there in marble. (4) The fact that it was reproduced in the Queenslander along with her Royal Academy works confirms its removal to London.
Possibly never completed.

REFERENCES:
(1) 'A Wattle Day girl goes to London to study - Daphne Mayo, the young Queensland sculptress', unidentified newspaper, 1919, cutting collected by Hilda (Geissmann) Curtis.
(2) Dimensions noted on the back of a photograph of the honour board, Daphne Mayo's papers.
(3) 'A Wattle Day girl goes to London to study', op. cit.
(4) Ibid.

REPRODUCED:
Accompanying article on 'A Queensland sculptress', Queenslander, 12 March 1921, p. 24, though not identified.



ANOTHER EXAMPLE OF MISS MAYO'S WORK.

(Photograph from Queenslander,
12 March 1921, p. 24)

29 (HORSE HEAD)

Small head of an expiring horse, in plaster painted with green 'bronzed' paint.

DIMENSIONS:
Height 23 cm
Width 21 cm
Depth 10 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1920-23

PROVENANCE:
In the sculptor's possession, prized in her Brisbane flat until 1980.

CONDITION:
The painted surface is flaking.

COMMENTS:
This head is probably copied from the horse of Selene from the eastern Parthenon pediment which Daphne Mayo would have seen among the Elgin Marbles in the British Museum while she was in London.





30 SKETCH (OF A BOY)

Three quarters life-sized full figure of a boy standing with arms bent behind his head, in plaster and later cast in bronze with brown patina. Daphne Mayo described the boy: 'It is only a month's study at 1¾ hours a night, so it is not carried nearly as far as it could be....' (1)

DIMENSIONS:
Height 76 cm including base
Width 23 cm
Depth 18.5 cm

INSCRIPTIONS:
Not signed or dated, and no founder's mark on the bronze casting. Titled on front of base SKETCH.

DATE:
January - February 1921

PROVENANCE:
A plaster cast of the boy was received by the Hon. Secretary of the Queensland Wattle Day League Committee, Mrs Colin Campbell, by May 1921 for inspection by the Committee, having been forwarded with other of her London works to the League ca. March 1921 by the scupltor via the Queensland Agent-General. (2) This was one of the works given to the Wattle Day League under the terms of the scholarship. The Governor of Queensland, Sir Matthew Nathan, made a special visit to the New Farm home of Mrs Colin Campbell to see the boy. (3)
The boy was acquired by the QAG in 1927 (4) after the initial acceptance of the gift by the Wattle Day League in 1924. (5)
There is another plaster cast in the sculptor's possession in her Sydney studio.

COMMENTS:
Submitted for the Royal Academy's Landseer scholarship within a month of Daphne Mayo's acceptance there as a student. The figure won the award in February 1921, on the commendation of Sir Hamo Thornycroft and Frederick William Pomeroy. (6)

The QAG figure was cast in bronze by the Art Bronze Company, London in 1961, upon the recommendation made in 1960 by the Gallery's then director, Robert Haines.(7)

EXHIBITED:
Put on public display in Brisbane soon after its arrival by May 1921. (8) Then, as one of four of Daphne Mayo's Royal Academy works, placed in the window of Beale and Co of Brisbane in July 1923. (9)
Probably also displayed on loan from the Wattle Day League in the QAS annual exhn 1924. (10)

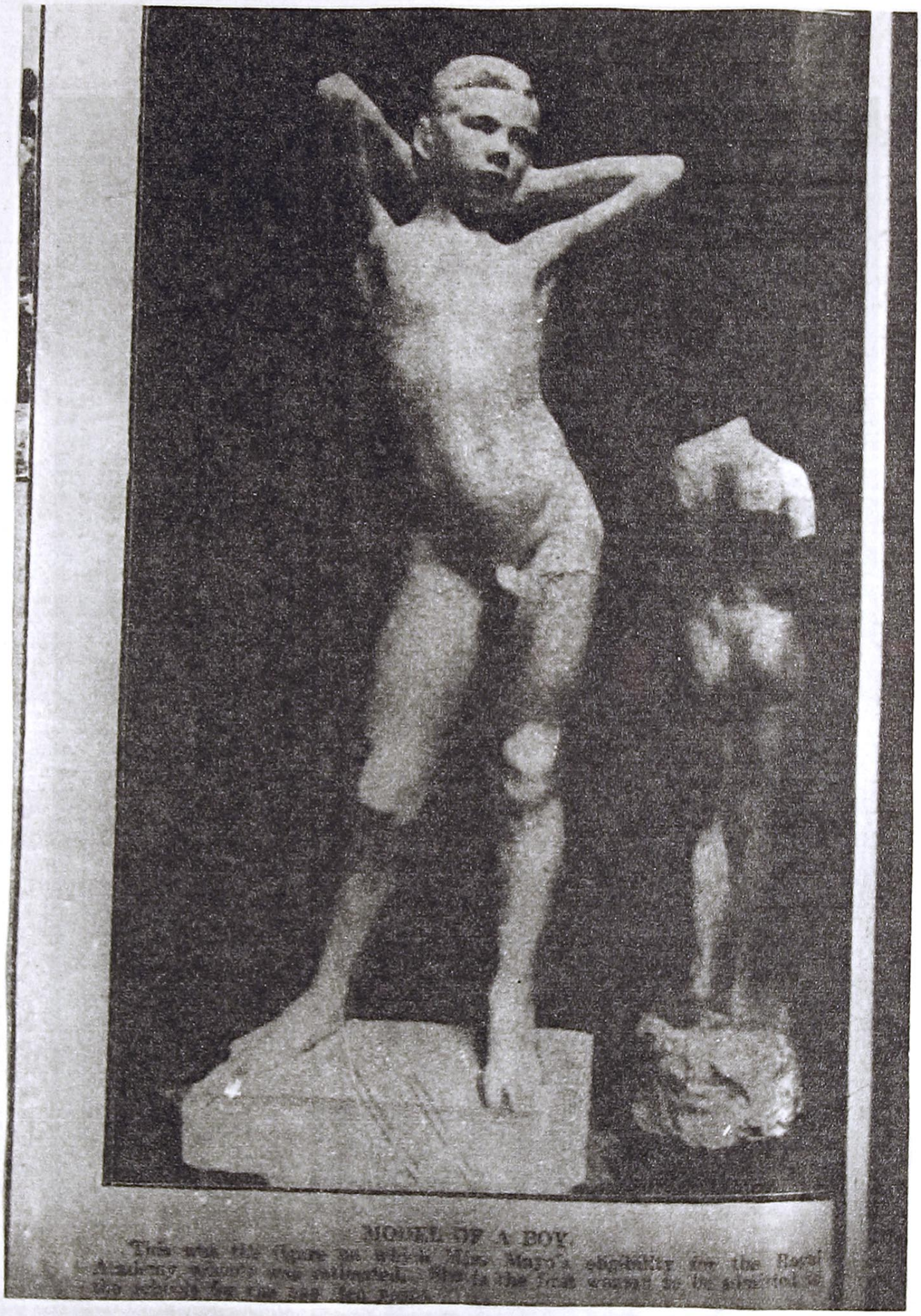
SKETCH (OF A BOY) (cont)

EXHIBITED: (cont)
Exhn of Mrs Bjelke-Petersen Welfare Committee June 1971.
Five Queensland Women Artists QAG 1975, as The Young Boy .
Child in Art QAG 1979.
Tribute to Daphne Mayo QAG 1980.

REFERENCES:

(1) 'Miss Mayo and the Landseer scholarship', Daily Mail, 3 March 1921.
(2) 'Landseer scholarship - Miss Daphne Mayo's success', Brisbane Courier, 3 March 1921; 'Brisbane sculptress - Landseer scholarship', Daily Mail,4 March 1921.
(3) Interview with Miss Dorothy Campbell, 1 September 1978.
(4) Queensland National Gallery, Catalogue of the Australian Sections, 1941.
(5) 'A Brisbane's girl's success', Queensland Society Magazine, Vol.2 No.7, January 1924, p.29.
(6) 'A Queensland sculptress', Queenslander, 12 March 1921, p. 8.
(7) QAG Trustees' Minutes of 2 March 1961, copy in Daphne Mayo's papers.
(8) 'Social gossip', Queenslander, 28 May 1921, p. 8.
(9) 'A sculptress from Queensland', Queenslander, 21 July 1923, p. 40.
(10) 'Queensland Art Society', Queensland Society Magazine, Vol.3 No.5, November 1924, p. 28.

REPRODUCED:
'Model of a boy', Queenslander, 12 March 1921, p. 24.
'The art of Daphne Mayo', Queenslander, 21 July 1923, p. 24.



MODEL OF A BOY

This was the figure on which Miss Mary's eligibility for the Royal Academy Schools was adjudged. She is the first woman to be admitted to the schools for the past [illegible]

(Photograph from Queenslander,
12 March 1921, p. 24)



Bronze in the Queensland Art Gallery,
cast in 1961

31 (HEADLESS FEMALE FIGURE)

DATE:
1921, since reproduced as contemporary with the preceding Sketch.

PROVENANCE:
Whereabouts unknown, probably left in London.

COMMENTS:
Possibly modelled after the publicised Antique fragment unearthed in 1913, Aphrodite Anadyomene, then in the National Museum, Rome (cf. Fig. 39 in thesis text). A photograph of this Graeco-Roman fragment was found in Daphne Mayo's papers.

REPRODUCED:
'Model of a boy', Queenslander, 12 March 1921, p. 24, as below, together with Cat. No. 29.



32 FISHERMAN

Small plaster full figure of a fisherman seated on a block, now painted.

DIMENSIONS:
Height 41.3 cm including base
Width 19.7 cm
Depth 26 cm

INSCRIPTIONS:
Signed and dated on left side of base D MAYO
1921

DATE:
1921

PROVENANCE:
Originally this was one of the works given to the Wattle Day League under the terms of its scholarship.(1) It may have been one of the three of Daphne Mayo's works received by L. J. Harvey for safe custody in 1924 'until such time as the Wattle Day League wish to re-possess them'. (2) Now in the possession of George Harvey, who inherited the figure from his father, L. J. Harvey.

CONDITION:
In the early 1970's the present owner painted it, which may have hastened the flaking of the plaster, particularly occurring around the base.

EXHIBITED:
The Fisherman was one of four of Daphne Mayo's Royal Academy works put on public display in the window of Beale and Co of Brisbane in July 1923. (3) Probably also displayed on loan from the Wattle Day League in the QAS annual exhn 1924. (4)

REFERENCES:
(1) 'A sculptress from Queensland', Queenslander, 21 July 1923, p. 40.
(2) Receipt dated 26 November 1924 from L. J. Harvey, Jeanette Sheldon's papers (uncatalogued), Oxley Library, Brisbane.
(3) 'A sculptress from Queensland'
(4) 'Queensland Art Society', Queensland Society Magazine, Vol.3 No.5, November 1924, p. 28.

REPRODUCED:
'The art of Daphne Mayo', Queenslander, 21 July 1923, p. 24.



(Photograph from Queenslander,
21 July 1923, p. 24)





The present painted and flaking condition

33 A STUDENT'S HEAD

Life-sized portrait bust of a fellow female student at the Royal Academy, including shoulders.

A IN PLASTER

DIMENSIONS:
Height 55 cm including base
Width 37 cm
Depth 20 cm

INSCRIPTIONS:
Signed and dated on the right side of the base D. MAYO
1921

DATE:
1921

PROVENANCE:
Originally this was one of the works given to the Wattle Day League under the terms of its scholarship. (1)
A cast with green 'bronzed' paint is in the sculptor's possession, prized in her Brisbane flat until 1980.

CONDITION:
This cast is slightly chipped.

COMMENTS:
Awarded a silver medal at the Royal Academy in 1922 for 'a bust from life'. (2)

EXHIBITED:
The head was one of four of Daphne Mayo's Royal Academy works put on public display in the window of Beale and Co of Brisbane in July 1923. (3) Probably also displayed on loan from the Wattle Day League in the QAS annual exhn 1924. (4)

REFERENCES:
(1) 'A sculptress from Queensland', Queenslander, 21 July 1923, p. 40.
(2) Ibid.
(3) Ibid.
(4) 'Queensland Art Society', Queensland Society Magazine, Vol.3 No.5, November 1924, p. 28.

REPRODUCED:
'The art of Daphne Mayo', Queenslander, 21 July 1923,p.24.
'The revival of sculpture', Art in Australia, 3rd Series, No.19, March 1927, p. 67 as Portrait Bust.
'Horses of Clay', Sun Women's Supplement (Sydney), 3 October 1926, p. 3.

B IN BRONZE

DIMENSIONS:
As for the plaster cast.

INSCRIPTIONS:
Signed and dated on the right side of the base

D. MAYO 1928

PROVENANCE:
A bronze cast with a brown patina is in the sculptor's possession, in her Sydney studio.

EXHIBITED:
SOA annual exhn Sydney 1930, 50 guineas
Victorian Artists' Society spring exhn Melbourne 1931, as Girl's Head in Bronze
RQAS annual exhn 1938 Jubilee loan section, as Girl's Head
Three Sculptors exhn Sydney 1946, as Bronze Girl, 150 guineas

REPRODUCED:
'Sculpture exhibit commands respect', Australia National Journal, August 1946, pp. 47-48.

SEE FIG. 116 IN THESIS CHAPTER 6

34 GRECIAN WOMAN

A full length figure of a Grecian woman clad in a flowing garment and reclining on the ground in sleep.

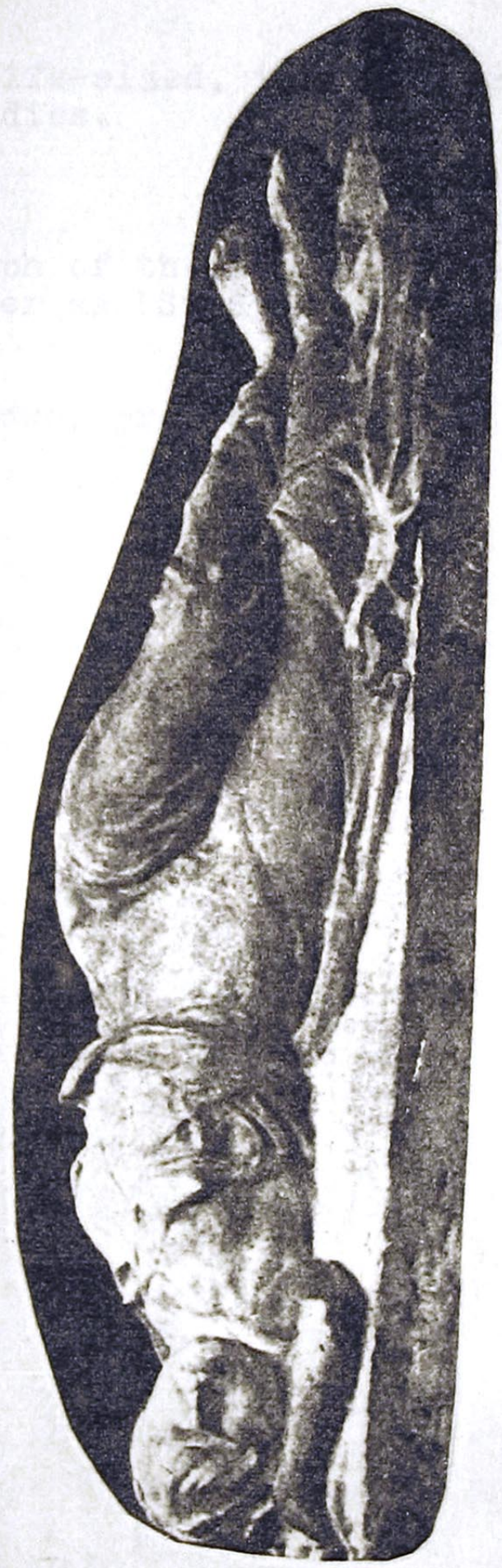
DATE:
ca. 1922-23

PROVENANCE:
Whereabouts unknown, though this was one of the works given to the Wattle Day League under the terms of its scholarship and which the League was intending in 1923 to donate to the Queensland National Art Gallery. (1)

EXHIBITED:
The woman was one of four of Daphne Mayo's Royal Academy works put on public display in the window of Beale and Co of Brisbane in July 1923. (2)
Probably also displayed on loan from the Wattle Day League in QAS annual exhn 1924. (3)

REFERENCES:
(1) 'A sculptress from Queensland', Queenslander, 21 July 1923, p. 40.
(2) Ibid.
(3) 'Queensland Art Society', Queensland Society Magazine, Vol.3 No.5, November 1924, p. 28.

REPRODUCED:
'The art of Daphne Mayo', Queenslander, 21 July 1923, p. 24.



(Photograph from Queenslander,
21 July 1923, p. 24)

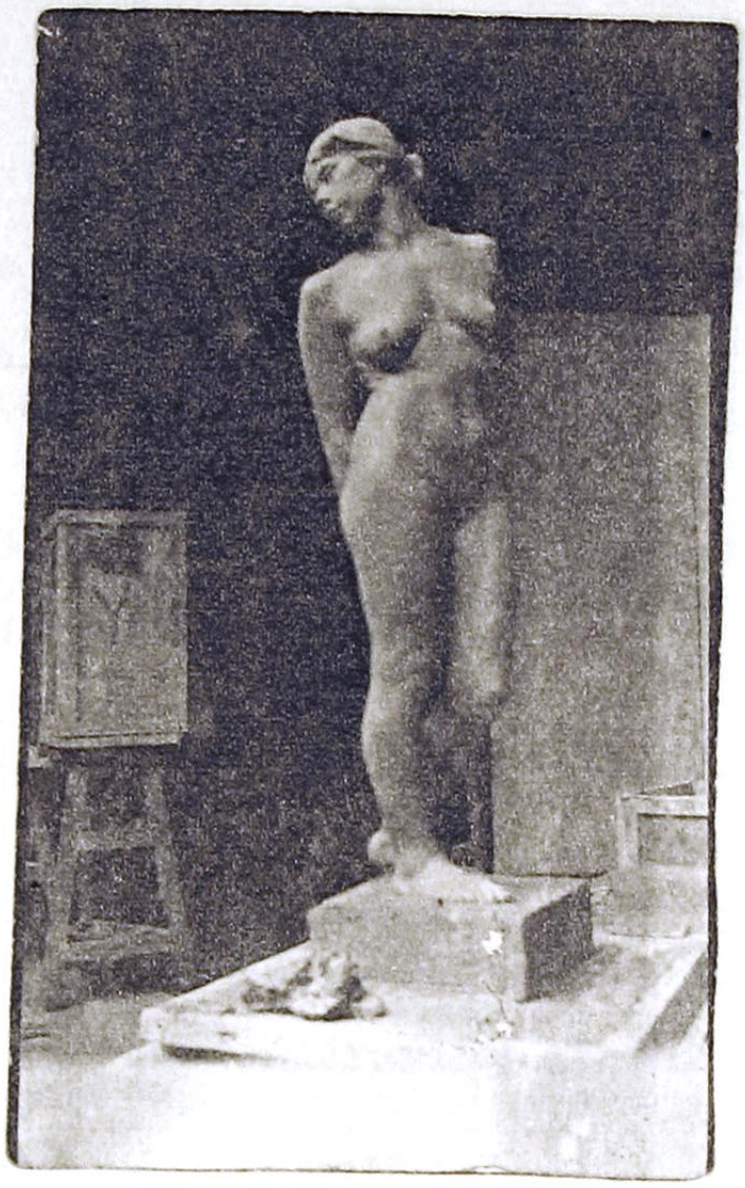
35 (FEMALE LIFE STUDY)

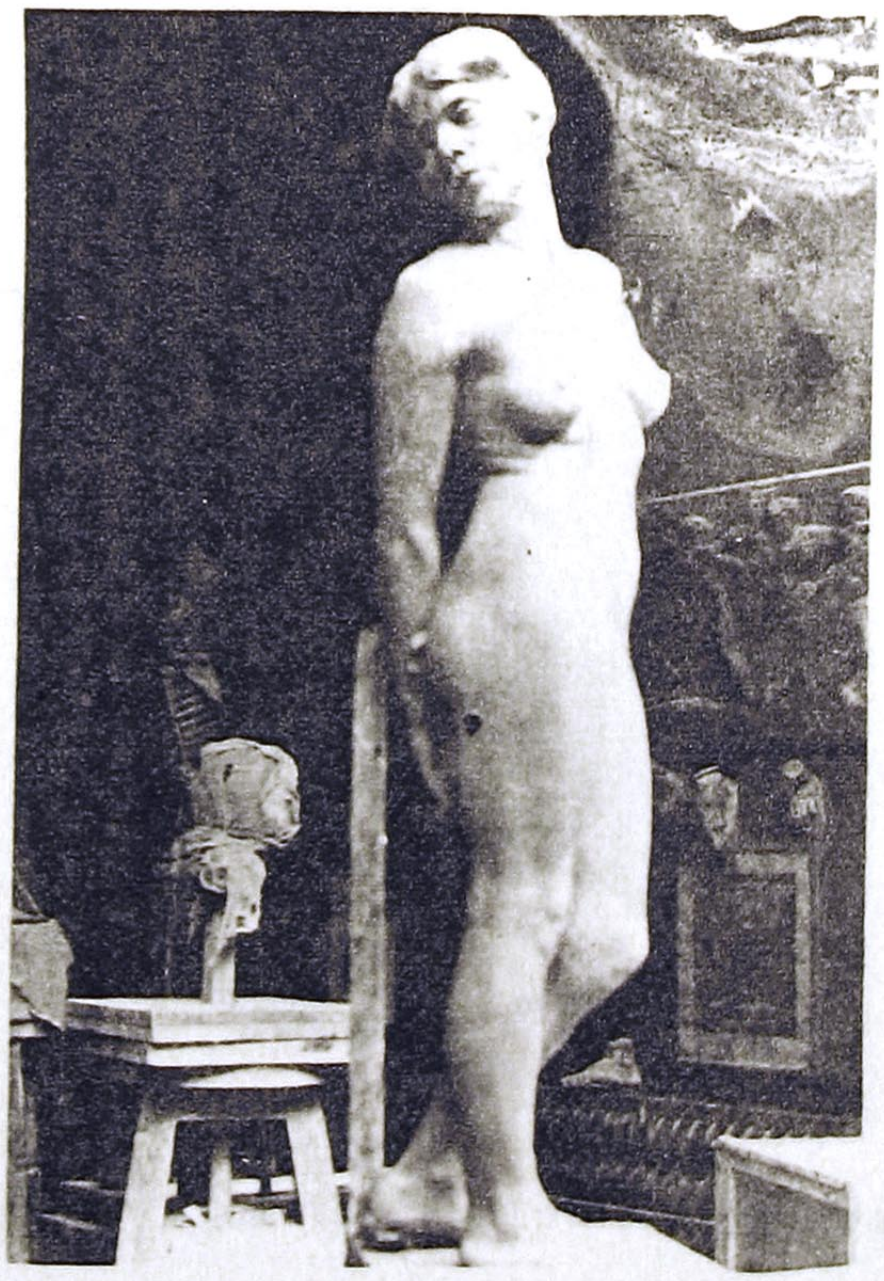
Full figure of a female modelled in clay.

DIMENSIONS:
Three quarters life-sized, the standard size of Academy life studies.

DATE:
1922
Another photograph of the study in the sculptor's papers is labelled by her as 'Study.R(oyal) A(cademy) 1922'.

PROVENANCE:
Whereabouts unknown, probably left in London.





(Photographs from the sculptor's papers)

36 (FEMALE LIFE STUDY)

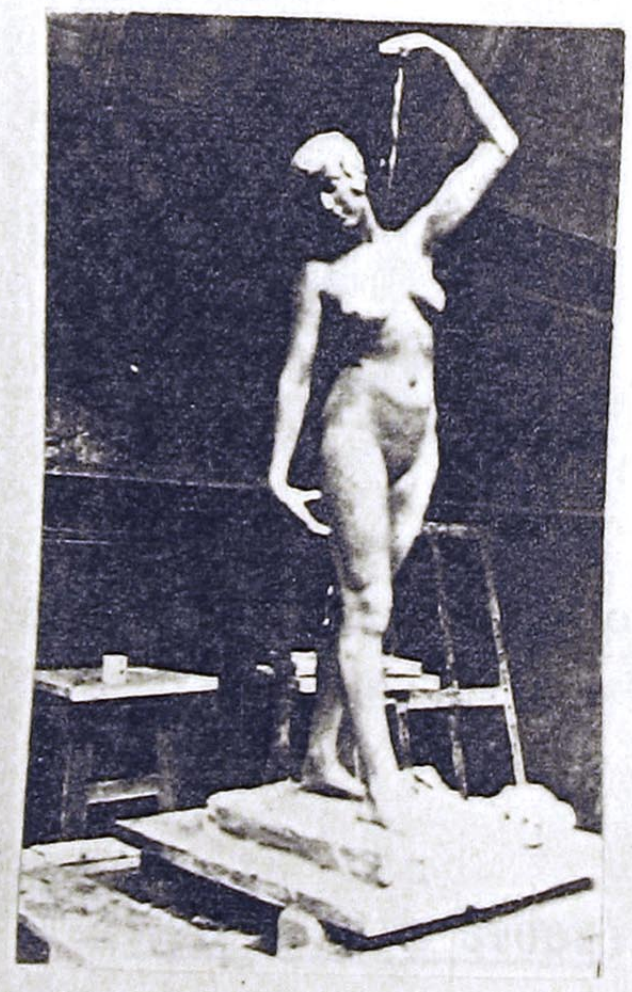
Full figure of a female modelled in clay.

DIMENSIONS:
Three quarters life-sized.

DATE:
November 1922, since the photograph of the study in the sculptor's papers is labelled by her as 'a model done last November'.

PROVENANCE:
Whereabouts unknown, probably left in London.

COMMENTS:
On the back of the photograph of this study the sculptor also wrote 'I'm going to do something with the up arm before casting'.
There is a life class drawing of this study in the sculptor's papers.



(Photograph from the sculptor's papers)

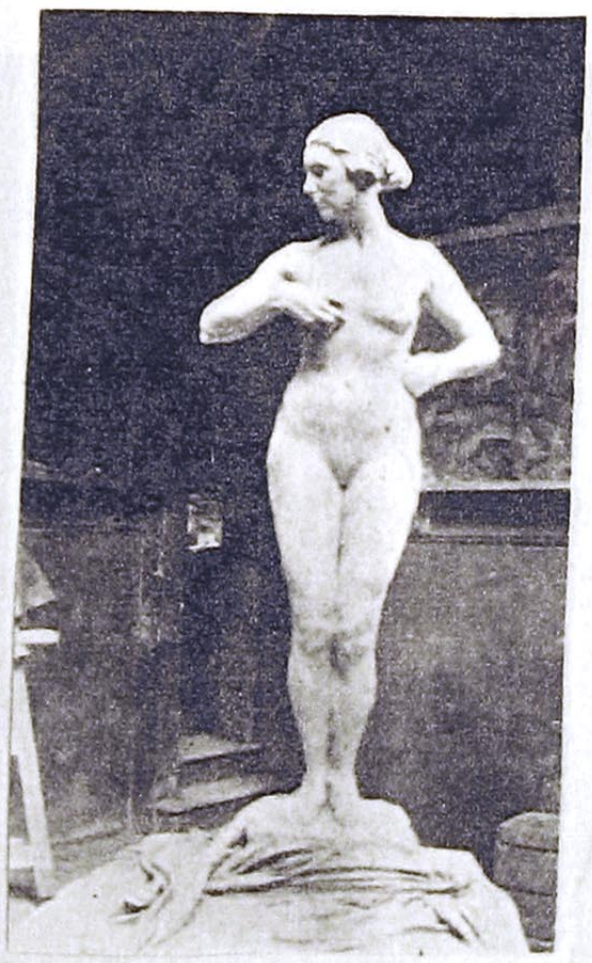
37 (FEMALE LIFE STUDY)

Full figure of a female modelled in clay.

DIMENSIONS:
Three quarters life-sized.

DATE:
1923
The photograph of the study in the sculptor's papers is labelled by her as 'Study R A 1923'.

PROVENANCE:
Whereabouts unknown, probably left in London.



(Photograph from the sculptor's papers)

38 (FEMALE LIFE STUDY)

As for Cat. No. 37 .

DATE:
ca. 1923, since the surrounds recorded in the photograph of the study are clearly the Royal Academy.

SEE FIG. 36 IN THESIS CHAPTER 3

39 (MALE LIFE STUDY)

Full figure of a male swinging a club and modelled in clay.

DIMENSIONS:
Three quarters life-sized.

DATE:
ca. 1923. The photograph of the study found in the sculptor's papers was in a folder labelled by her as being Royal Academy works.

PROVENANCE:
Whereabouts unknown, probably left in London.



(Photograph from the sculptor's papers)

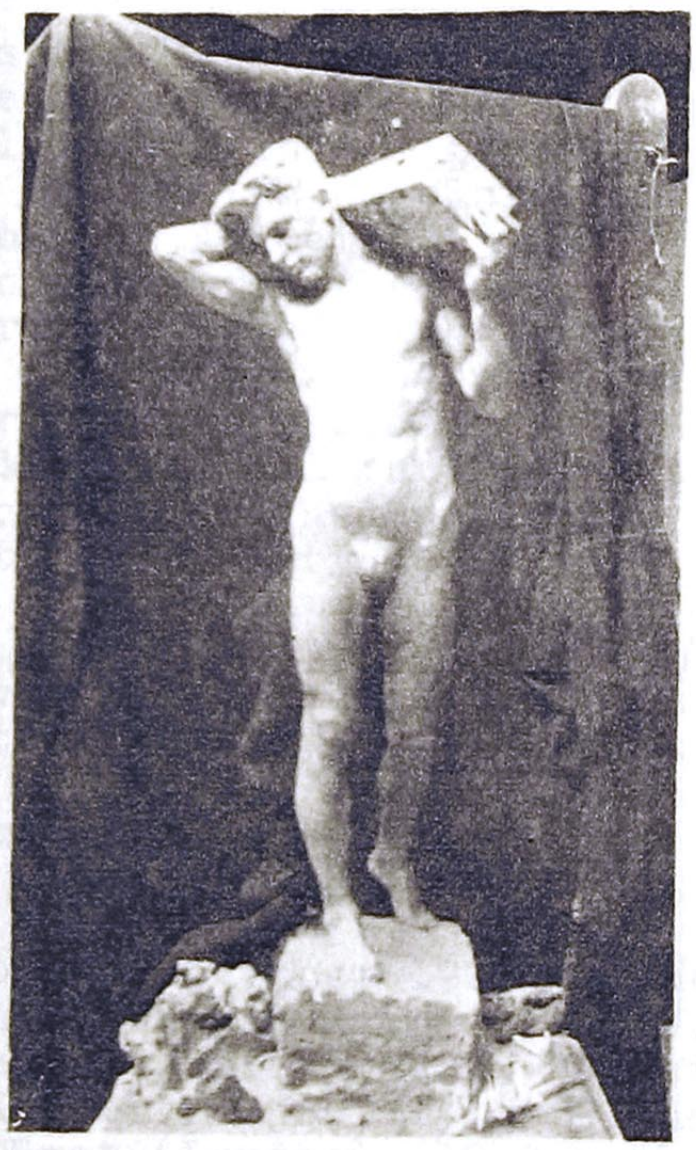
40 (MALE LIFE STUDY)

Full figure of a male carrying a block and modelled in clay.

DIMENSIONS:
Three quarters life-sized.

DATE:
1923
The photograph of the study found in the sculptor's papers is labelled by her as 'Study R(oyal) A(cademy) 1923'.

PROVENANCE:
Whereabouts unknown, probably left in London.



(Photograph from the sculptor's papers)

41 THE RETURN OF THE PRODIGAL SON

Plaster group with seated and kneeling figures, about half life-sized.

A FIRST VERSION with the father's head bound by a scarf.

DATE:
1923

PROVENANCE:
The group was shipped in late 1929 to Australia from London, where it had remained at the Royal Academy. (1) The present whereabouts of the first version is unknown, but the original plaster cast may have been altered to make the second version.

COMMENTS:
The group was modelled in the Royal Academy Studios. (2) It was Daphne Mayo's prize winning entry for the Royal Academy's gold medal in sculpture of 1923 and the Edward Stott travelling scholarchip, the theme having been chosen by the Academy. (3)
Lloyd Rees modelled for the figure of the son.
The London press offered high praise: 'Miss Mayo's group is the finest achievement on view. The figures of the father and son are constructed with unusual knowledge and skill, and the spiritual significance of the subject is searched with deep penetration and expressed with much emotion'. (4)

EXHIBITED:
Royal Academy's Annual Summer Exhn May 1925, the only occasion that Daphne Mayo ever exhibited at the Royal Academy. It is said to have made 'a favourable impression' at the Academy. (5)

REFERENCES:
(1) Letter of 15 November 1929 to the sculptor from her father, Daphne Mayo's papers.
(2) Interview with Lloyd Rees, 29 October 1978.
(3) 'Royal Academy Schools. Work and reward', Evening Post (London), 12 December 1923.
(4) Ibid.
(5) William Moore, The story of Australian Art. Angus and Robertson, Sydney, 1934, Vol.2, p. 89.

REPRODUCED:
'Lilian Daphne Mayo, sculptress', Art in Australia, 3rd Series, No.8, June 1924, wrongly describing the group as of marble.
'A Queensland sculptor - Miss Daphne Mayo and her work' by Gwendolyn Grant, Daily Mail, 26 March 1927, p. 17.
Architecture, Vol.14, No.5, May 1925, p. 27.
'Horses of clay', Sun Women's Supplement (Sydney), 3 October 1926, p. 3.



(Photograph from Art in Australia,
3rd Series, No.8, June 1924)

B SECOND VERSION with the father's head bare.

DIMENSIONS:
Height 75 cm
Width 49 cm
Depth 44.2 cm

INSCRIPTIONS:
Signed and dated at back of base slab DM 1923

DATE:
After 1929, when the first version was brought to Australia. Lloyd Rees remembers that the piece mould was also brought out to Australia. (1) The sculptor confirmed that the original cast or the mould could have been altered easily. (2)

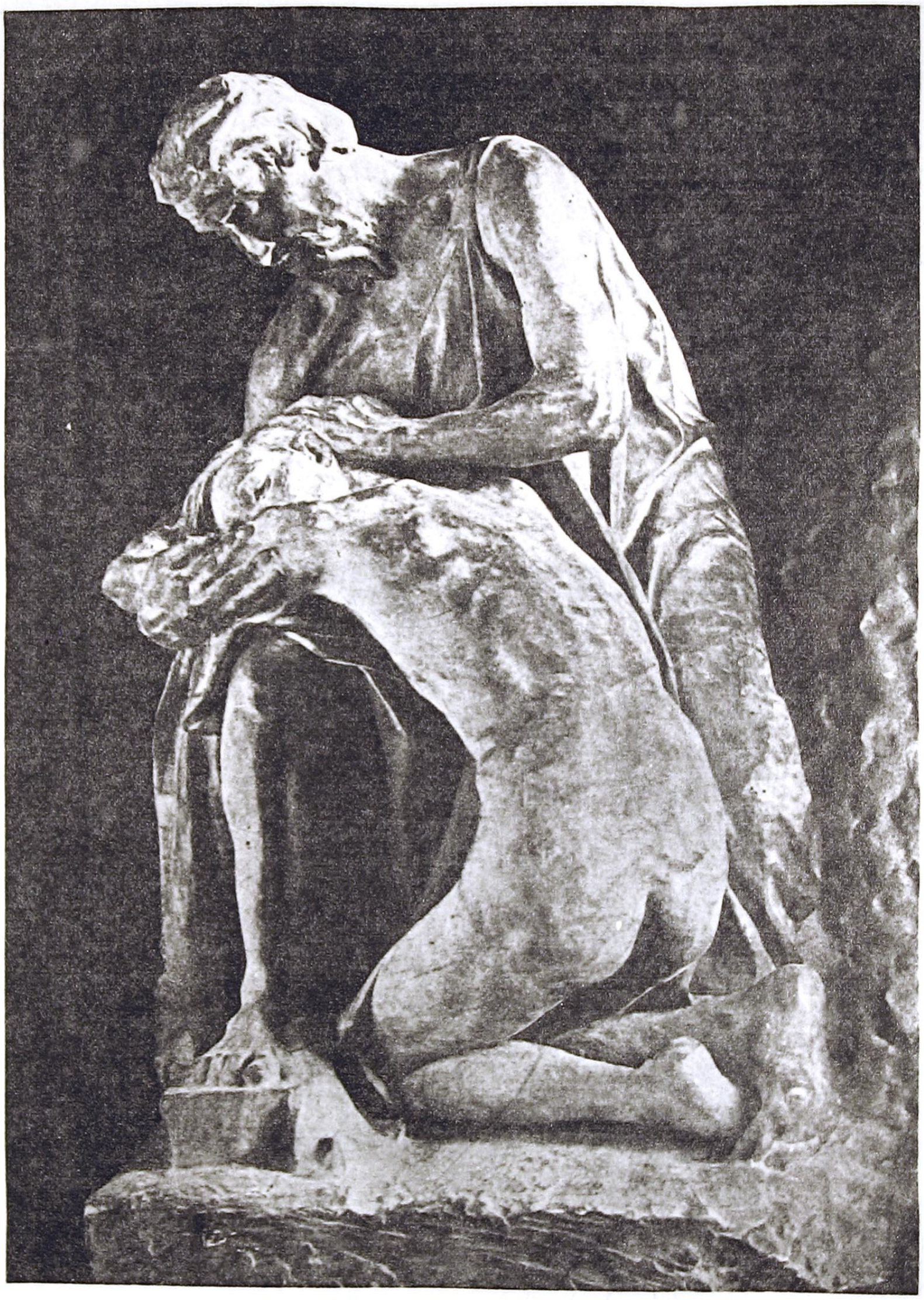
PROVENANCE:
A plaster cast, with green 'bronzed' paint, is in the sculptor's possession, prized in her Brisbane flat until 1980.

CONDITION:
The broken right hand of the father figure and some of the nearby drapery were repaired by the Brisbane sculptor, John Vinke, in 1980. The whole group was over-painted at the same time.

EXHIBITED:
Brisbane Arts and Crafts Society annual exhn 1930. (3)
SOA annual exhn Sydney 1930, no price given.
Exhn of Antiques, Arts, Crafts and Curios, exhn in aid of Church of England Soldiers' Help Society Brisbane 1933. (4)
The QAG wanted to borrow the group in 1932, but Daphne Mayo, as a member of the Gallery's Art Advisory Committee, deferred the loan. (5)

REFERENCES:
(1) Interview with Lloyd Rees, 29 October 1978.
(2) Interview with Daphne Mayo, 20 August 1978.
(3) 'Beautiful crafts' (review of Queensland Arts and Crafts Society annual exhn), Queenslander, 20 November 1930, p. 44.
(4) 'Exhibition of antiques', Courier Mail, 20 November 1933, p. 10.
(5) Queensland National Art Gallery Advisory Committee, Minutes of meeting of 4 July 1932.

REPRODUCED:
'The Prodigal', Queenslander, 25 December 1930, p. 33.



(Photograph form Queenslander, 25 December 1930,p.33)

42 (PORTRAIT BUST OF A YOUNG MAN)

Probably life sized portrait bust of a young man, in clay.

DATE:
ca. 1922-23
Probably a Royal Academy work, since a photograph of the bust was found in the sculptor's papers along with a photograph of Cat. No. 34, and seems to be of the same model as Cat. No. 39.

PROVENANCE:
Whereabouts unknown, probably left in London.



(Photograph from the sculptor's papers)

43 OTHER OVERSEAS WORKS

'While studying at the Academy School Miss Mayo accepted and executed several commissions'. (1)

In 1924 when in Florence Daphne Mayo was doing a portrait bust of the washerwoman at her pensione, and reported that: 'The rest of the day I spend trying to design beauteous fountains, war memorials and what-nots, and later I intend making little scale models of same'. (2)

Nothing else is known of these works.

REFERENCES:

(1) 'A Queensland sculptor - Miss Daphne Mayo and her work' by Gwendolyn Grant, Daily Mail, 26 March 1927, p. 17.
(2) Letter of 18 November 1924 from Daphne Mayo to her family, Daphne Mayo's papers.

WORKS DONE IN BRISBANE AFTER RETURN FROM FIRST VISIT OVERSEAS

44 PORTRAIT BUST OF FREDDIE WHITEHOUSE, LATER PROFESSOR F. W. WHITEHOUSE

Life-sized portrait bust of the sculptor's London student friend.

A IN TERRA COTTA

DIMENSIONS:
Height 28 cm
Width 20 cm
Depth 19 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
Early 1925, according to an inventory of Professor Whitehouse's art possessions compiled by the Professor just before his death. (1)
The terra cotta cast is the original version of the portrait. (2)

PROVENANCE:
A pale green glazed terra cotta bust is in the sculptor's possession, in her Sydney studio.

COMMENTS:
The terra cotta cast is the version of the portrait most favoured by Daphne Mayo. (3) The portrait was done as a gesture of friendship, not a paid commission. (4)
When first exhibited it received praise in the Brisbane press as being 'so vital that it almost seems as if the artist, after fashoning the clay, had breathed into the nostrils the breath of life....' (5) From 1927 F.W. Whitehouse was on the Committee of the Queensland Art Fund.
EXNIBITED:
QAS cabinet exhn May 1926, as Bust of a Young Man, but the sculptor confirmed that this is the Whitehouse bust. (6)
QAS winter exhn 1928.
SOA annual exhn Sydney 1942, n.f.s.
Queensland Artists of Fame and Promise exhn Brisbane 1952, n.f.s.

REFERENCES:
(1) Interview with Mr E. J. Whitehouse, 4 August 1978.
(2) Interview with Daphne Mayo, 31 August 1978.
(3) Ibid.
(4) Interview with Mr E. J. Whitehouse, 4 August 1978.
(5) 'Five exhibits - Queensland Art Society - Daphne Mayo's power', Brisbane Courier, 17 May 1926.
(6) Interview with Daphne Mayo, 31 August 1978.



(Photograph from the
sculptor's papers)

B IN PLASTER

DIMENSIONS:
Height 30 cm
Width 19 cm
Depth 23 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
From mid 1925, since the terra cotta is the original version and the plaster cast was made later from the same mould. (1)

PROVENANCE:
A plaster cast, painted with brown 'bronzed' paint, is in the UQAM. This was a gift of the estate of Dr F. W. Whitehouse in 1973.

CONDITION:
The cast has slightly chipped paint.

REFERENCE:
(1) Interview with Daphne Mayo, 31 August 1978.



45 PORTRAIT BUST OF SIR MATTHEW NATHAN,
GOVERNOR OF QUEENSLAND

Life-sized portrait bust cast in bronze with brown patina, includes shoulders bearing the University of Queensland's Chancellor's gown.
Commissioned by the University of Queensland when the Governor was in 1922-26 the Chancellor of the University.

DIMENSIONS:
Height 61 cm
Width 53 cm
Depth 31 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
1925, modelled by September (1). Daphne Mayo thinks that this was her first commission upon her return to Brisbane. (2)

PROVENANCE:
The bust was originally to be displayed in the University vestibule. (3) Now in the UQAM.

COMMENTS:
The commission price was £26/10/-. (4) Sir Matthew Nathan was delighted with the portrait and wrote to the sculptor upon seeing photographs of the model: 'It is a great privilege to have been one of your first sitters after your student days....May I add that the hours of sitting for you will always be a pleasant memory for me'. (5) Cast in bronze in London after November 1925. (6)

EXHIBITED:
RQAS April exhn 1927.
John Darnell Fine Arts Committee Inaugural exhn University of Queensland 1947.

REFERENCES:
(1) Letter of 20 September 1925 to the sculptor from Sir Matthew Nathan, Daphne Mayo's papers.
(2) Interview with Daphne Mayo, 20 August 1978.
(3) 'A Queensland sculptor - Miss Daphne Mayo and her work' by Gwendolyn Grant, Daily Mail, 26 March 1927, p. 17.
(4) Vida Lahey's catalogue of the University's art collection, 1952, UQAM.
(5) Letter of 20 September 1925.
(6) Quotation for bronze casting dated 4 November 1925 from J. W. Singer and Sons, Founders of London, Daphne Mayo's papers.

REPRODUCED:
'Queensland's woman sculptor' by May MacFarlane, Australian Woman's Mirror, 5 January 1926, p. 51.
'A Queensland sculptor - Miss Daphne Mayo and her work' by Gwendolyn Grant, Daily Mail, 26 March 1927, p. 17.



46 (PORTRAIT BUST OF A YOUNG MAN)

Slightly smaller than life-sized portrait bust of a young man, in unpainted terra cotta.

DIMENSIONS:
Height 24 cm
Width 14 cm
Depth 17.2 cm

INSCRIPTIONS:
Signed and dated at the back of the neck MAYO
1925

DATE:
1925

PROVENANCE:
The bust is in the sculptor's possession, in her Sydney studio.

CONDITION:
The bust is badly damaged down its right side.

COMMENTS:
The sketchy modelling may indicate that it is unfinished. The sitter is unidentified.



47 PORTRAIT BUST OF REV CANON HORACE HENRY DIXON,
FOUNDATION HEADMASTER OF THE SOUTHPORT SCHOOL

Slightly larger than life-sized portrait bust, cast in bronze, with brown patina, includes neck with ecclesiastical collar and shoulders bearing the canon's robes and academic hood. Commissioned by the Old Southportians' Association to commemorate Canon Dixon's twenty-five years' service to The Southport School as its foundation headmaster.

DIMENSIONS:
Height 51 cm including base
Width 48.5 cm
Depth 28 cm

INSCRIPTIONS:
Signed at back of neck D. MAYO.
Not dated.
The founder's stamp is at the lower right side of the base.

DATE:
1926
Commissioned early in the year (1), and completed by December.

PROVENANCE:
Presented as a plaster cast with 'bronzed' paint to the School on Old Boys' Day in December 1926. (2)

COMMENTS:
Commissioned on the proposal of the Old Southportians' Association President, Mr George E. Johnson. Modelled from life during sittings in Southport. The School was delighted with the 'outstanding likeness'.
In 1961, upon the retirement of Mr T. G. G. Lahey, a Brisbane solicitor and relative of the painter Vida Lahey, as Hon. Secretary of the Old Southportians' Association from 1924, he paid for the casting of the bust in bronze by Battaglia and Co of Milan. (3)
Mr Lahey was probably influential in the awarding of the commission in the first place.

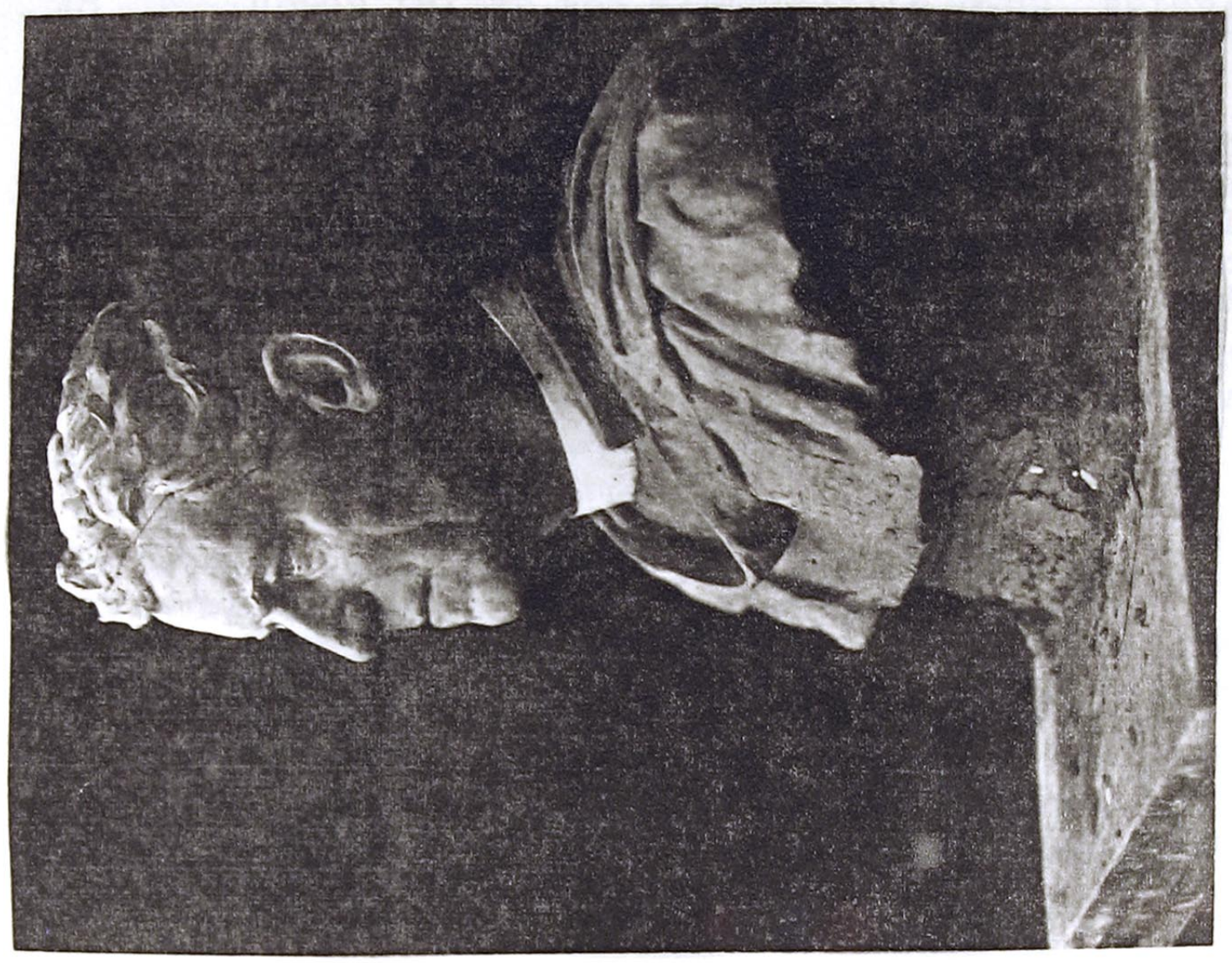
EXHIBITED:
QAS Cabinet exhn May 1926.
Exhn of Antiques, Arts, Crafts and Curios, exhn in aid of Church of England Soldiers' Help Society, Brisbane 1933.(4)

REFERENCES:
(1) Statement provided in August 1978 by Mr T. G. G. Lahey on the commissioning of the bust.
(2) 'Southport School. Headmaster honoured. Presentation of bust', unidentified Queensland newspaper, December 1926, Daphne Mayo's papers.

47 PORTRAIT BUST OF REV CANON HORACE HENRY DIXON (cont)

REFERENCES: (cont)
(3) Statement by Mr T. G. G. Lahey, op. cit.
(4) 'Exhibition of antiques', Courier Mail, 20 November 1933, p. 10.

REPRODUCED:
'A Queensland sculptor - Miss Daphne Mayo and her work' by Gwendolyn Grant, Daily Mail, 26 March 1927, p. 17.





The clay original model
(Photographs from the sculptor's papers)



Probably the plaster version
(Photograph from the
sculptor's papers)



The final bronze

HORSE FRIEZE FOR TATTERSALL'S CLUB, BRISBANE

Decorative repeating bas relief in blue and white painted plaster, on the theme of the horse in sport through the ages. Commissioned for the Queen Street entrance passage and for above the bar of the gambling hall of the new Tattersall's Club in Brisbane, as part of its decorative scheme along with Cat Nos. 45 and 46.

'The Greek period is represented by two horses from the Parthenon; the Roman by chariot races; the Medieval Age by a group of mounted knights; then the more modern section by hunters and polo players, and so on to a neck and neck horse race'. (1)

'An interesting feature of the wall decorations is a series of panels in bas relief executed by the Queensland sculptress, Miss Daphne Mayo. These are singularly appropriate in treatment, showing a horse and rider, taken from a Parthenon frieze of about 400 B.C., then a Roman charioteer, horsemen of Medieval England, hunter, polo player, soldier, jockey, stockman, pacer, and finally gallopers, finishing with Valicare'.(2)

DIMENSIONS:
Of one repeat

Height	37.5 cm
Width	340 cm
Depth of relief	2.5 cm

INSCRIPTIONS:
On the rim below the relevant sections of the relief the sculptor has incised the dates:
426 B.C., 126 A.D., 1226 A.D., 1926 A.D., for the Greek, Roman, Medieval and modern periods respectively.
Not signed.

DATE:
Mid 1926. The new Tattersall's Club building was opened on 28 July 1926. (3)

PROVENANCE:
Still extant at the Tattersall's Club. Some rejected pieces of the frieze were found under Daphne Mayo's Brisbane studio in 1978.

CONDITION:
Recently repainted.

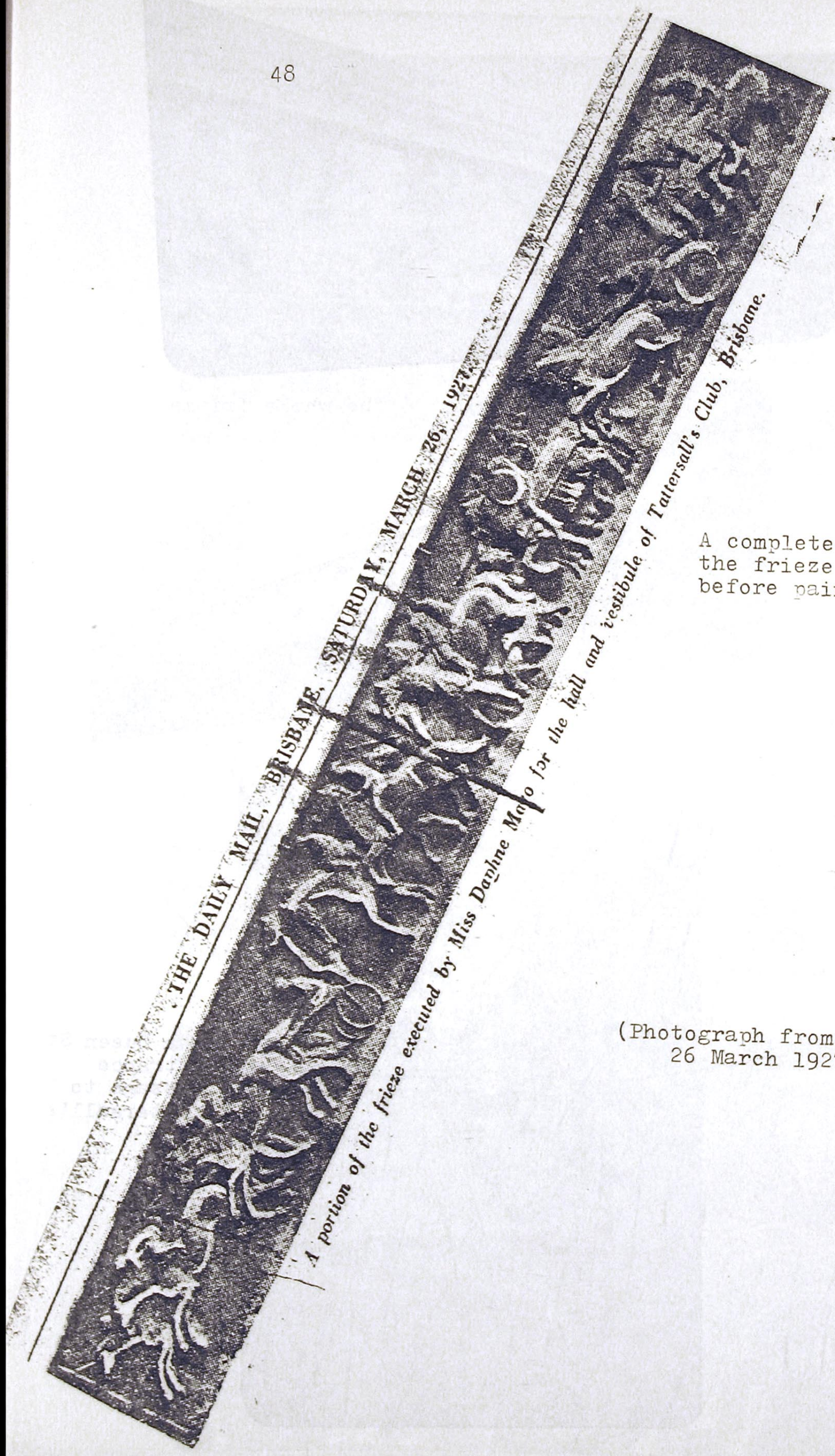
COMMENTS:
The Tattersall's Club building was designed by the architects T. R. Hall and G. G. Prentice of Brisbane by July 1924, but then the details of the sculptural decoration had not been finalised. (4) The horse frieze was reported to have been 'the first decoration of its kind to be given (in Brisbane), and Miss Mayo rose to the occasion valiantly'.(5) The plaster casting was done by 'a professional caster' (6), possibly Charlie White.

REFERENCES:

(1) William Moore, 'At home and abroad', Art in Australia, 3rd Series No.17, September 1926, p.65.
(2) 'Tattersall's Club new building latest appointments', Daily Mail, 28 July 1926.
(3) 'Tattersall's Club - official opening', Telegraph, 29 July 1926, p. 14.
(4) Drawing of the interior in Architecture and Building Journal of Queensland, Vol.3 No.25, 7 July 1924,p.61.
(5) 'A Queensland sculptor - Miss Daphne Mayo and her work' by Gwendolyn Grant, Daily Mail, 26 March 1927, p. 17.
(6) Ibid.

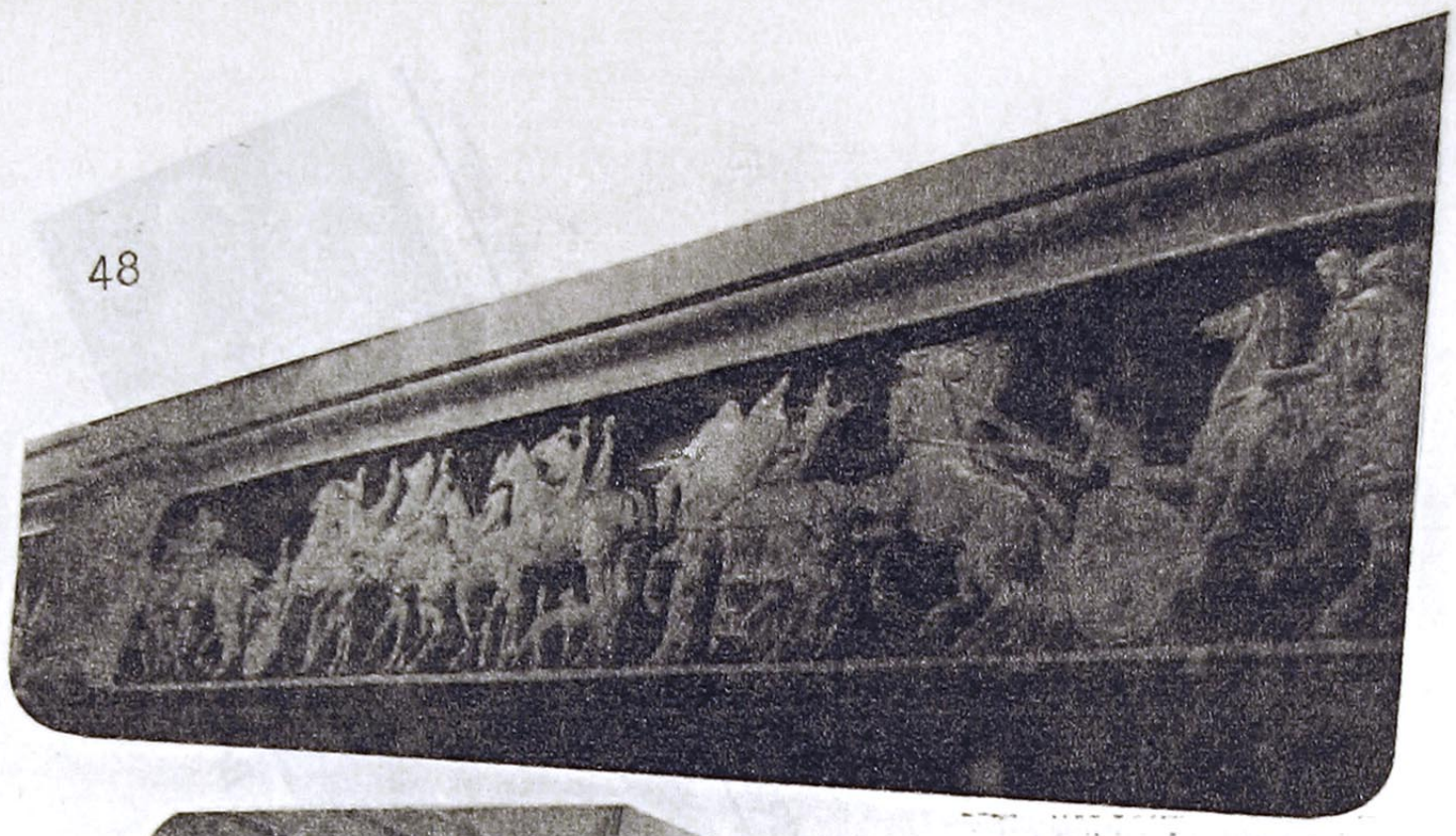
REPRODUCED:

'Horses of Clay', Sun Women's Supplement (Sydney), 3 October 1926, p. 3.
'A Queensland sculptor - Miss Daphne Mayo and her work' by Gwendolyn Grant, Daily Mail, 26 March 1927, p. 17.
Tattersall's Club Anniversary. Illustrated Souvenir and Brochure to Mark the 25th Anniversary of the Completion and Occupation of the Club's Edward Street Premises and the 68th Year of the Club's Existence. Tattersall's Club, Brisbane, December 1951.

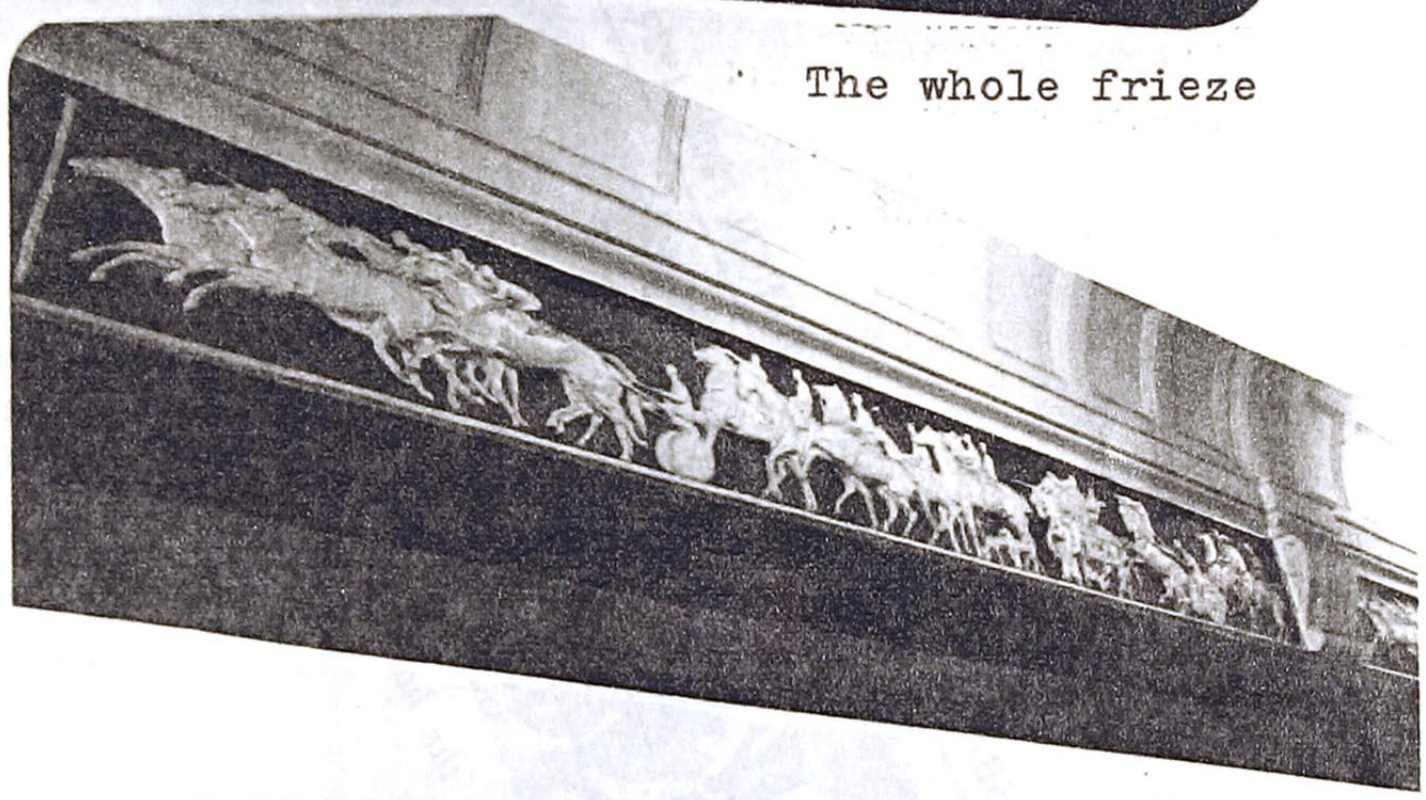


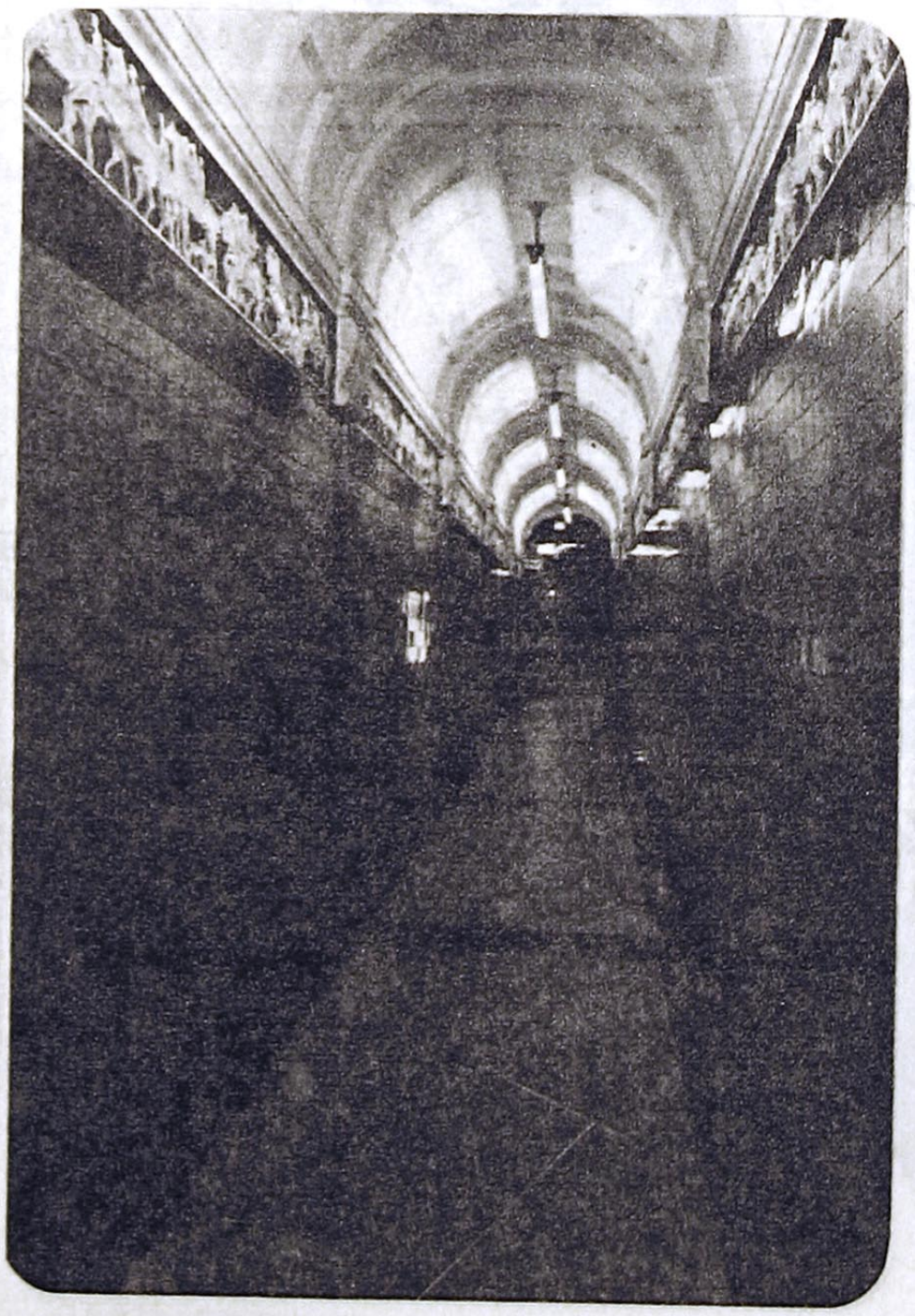
A complete repeat of the frieze, probably before painting

(Photograph from Daily Mail, 26 March 1927, p. 17)



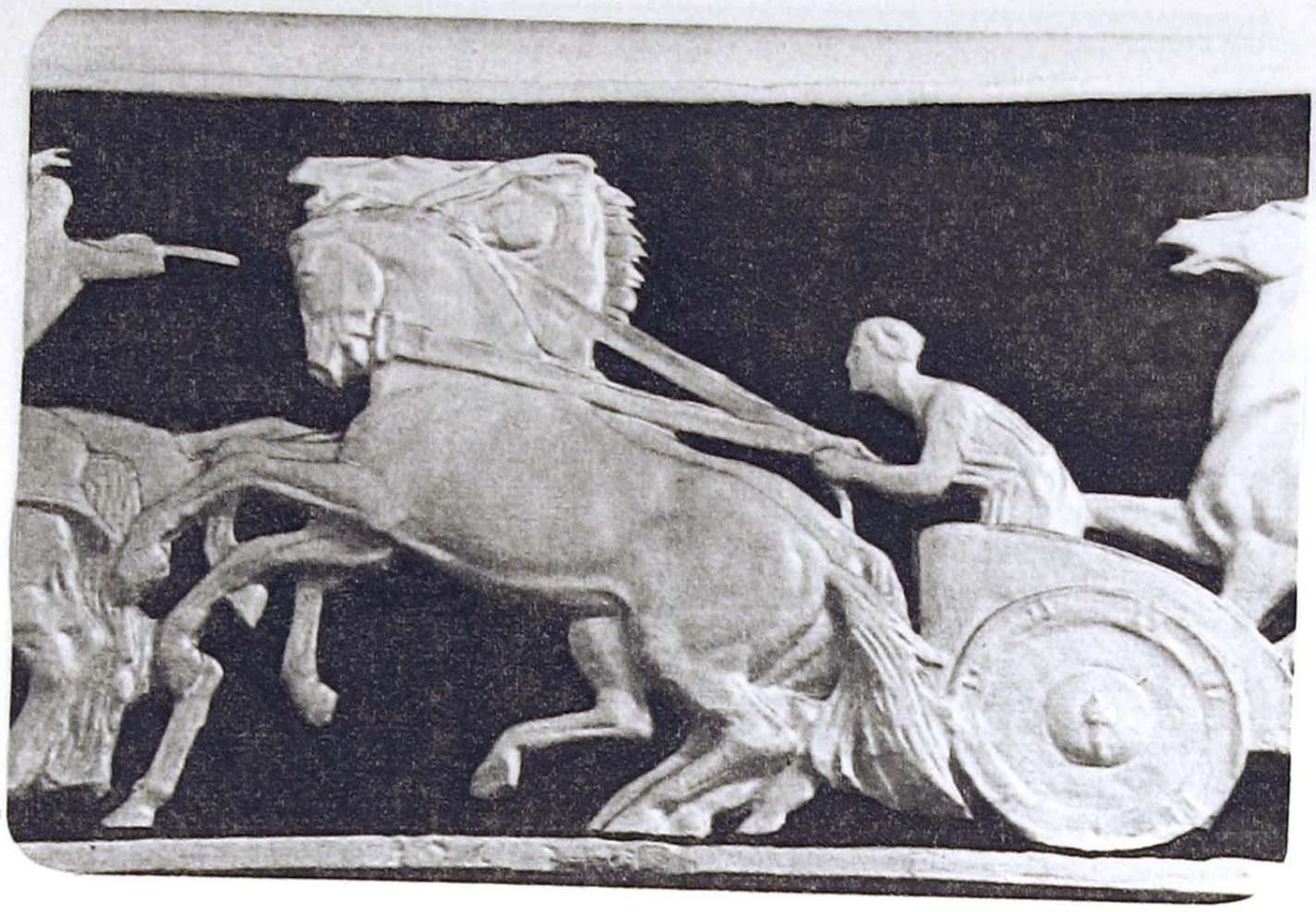
The whole frieze





The Queen St entrance passage to Tattersall's Club

48



Greek



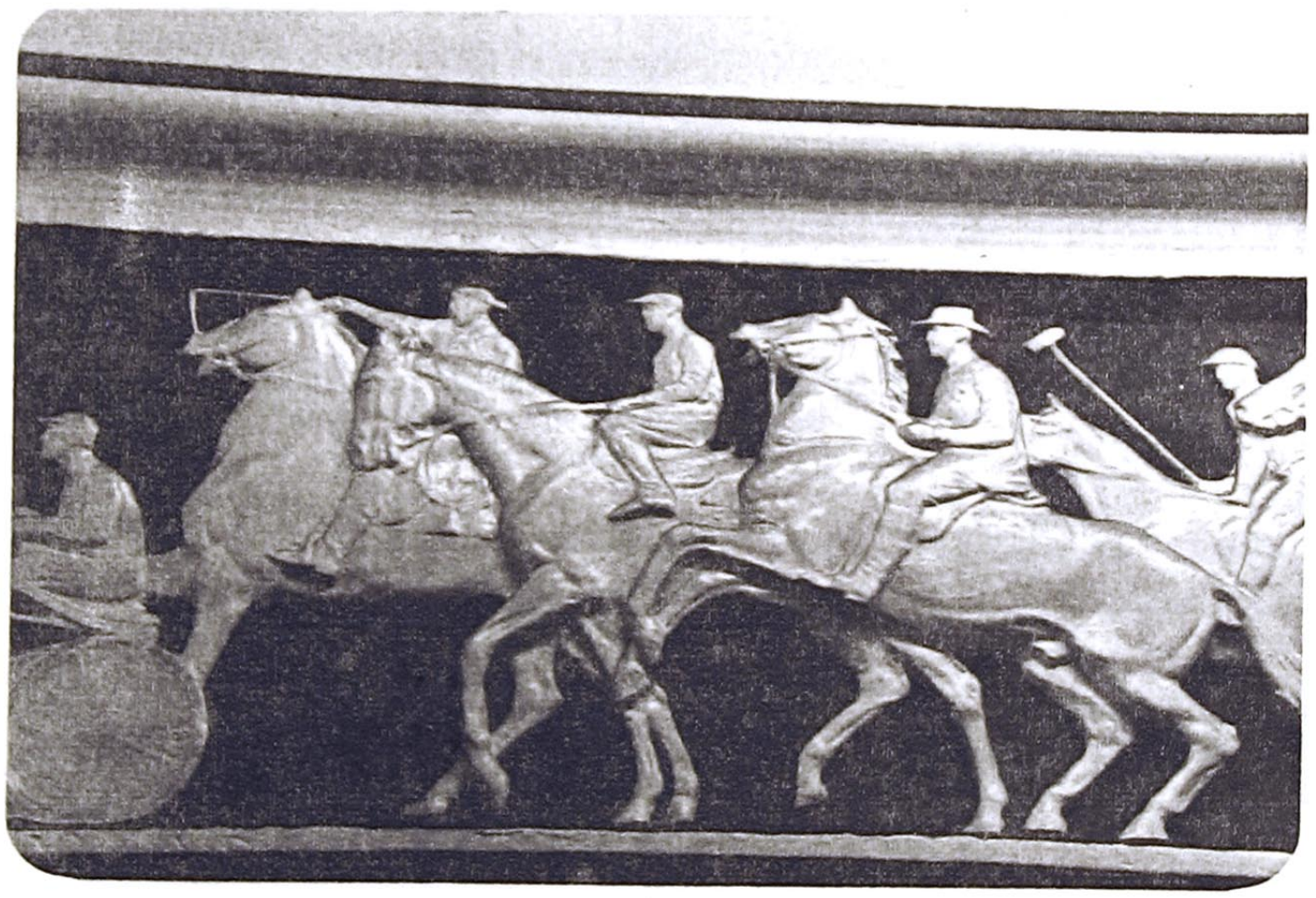
Roman



Medieval



Hunting



Polo



Racing

49 HORSE CAPITALS FOR TATTERSALL'S CLUB, BRISBANE

Decorative capitals in high relief with prancing winged horses, in cement painted cream. Commissioned as capitals for the six pilasters on the Edward Street facade of the new Tattersall's Club in Brisbane, as part of its decorative scheme.

DIMENSIONS:
Height and width (approximately) 24 ins
Depth (approximately) 12 ins

DATE:
Mid 1926, as for Cat. No.44.

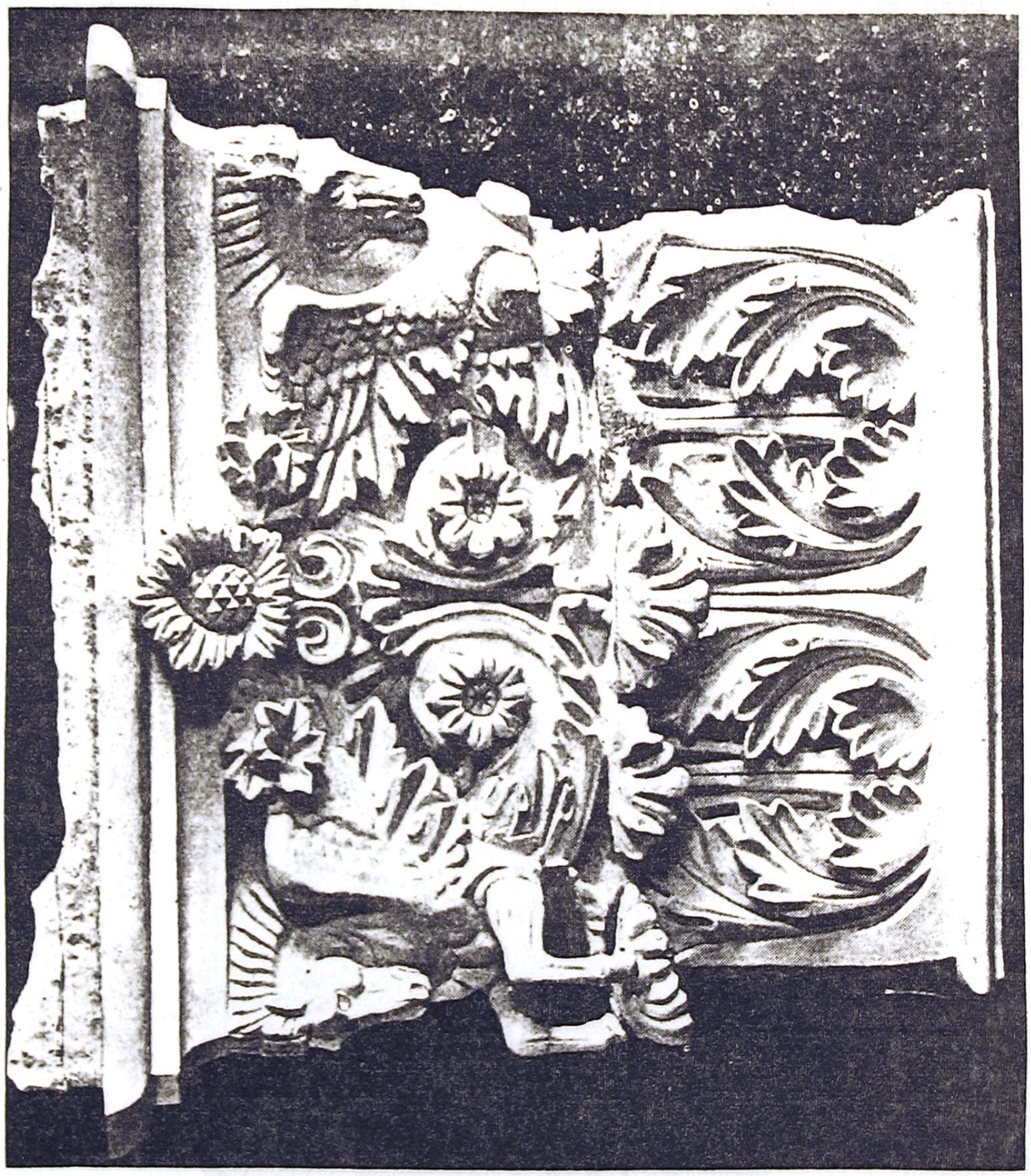
PROVENANCE:
Still extant at the Tattersall's Club.

COMMENTS:
Possibly modelled 'from the designs of Messrs. Hall and Prentice', (1) but could have been, rather, Daphne Mayo's own design.

REFERENCE:
(1) 'Tattersall's Club building', Architecture and Building Journal of Queensland, Vol.5 No.49, 10 July 1926, p. 54.

REPRODUCED:
'Ornamental cap to columns: New Tattersall's Club, Edward Street', Architecture and Building Journal of Queensland, Vol.4 No.44, 10February 1926, p. 44.

Tattersall's Club Anniversary. Illustrated Souvenir and Brochure to Mark the 25th Anniversary of the Completion and Occupation of the Club's Edward Street Premises and the 68th Year of the Club's Existence.
Tattersall's Club, Brisbane, December 1951.



(Photograph from Architecture and Building Journal of Queensland, Vol.4 No.44, 10 February 1926, p.44)

50 PORTRAIT MEDALLION OF R. P. RANSON,
PRESIDENT OF TATTERSALL'S CLUB, BRISBANE

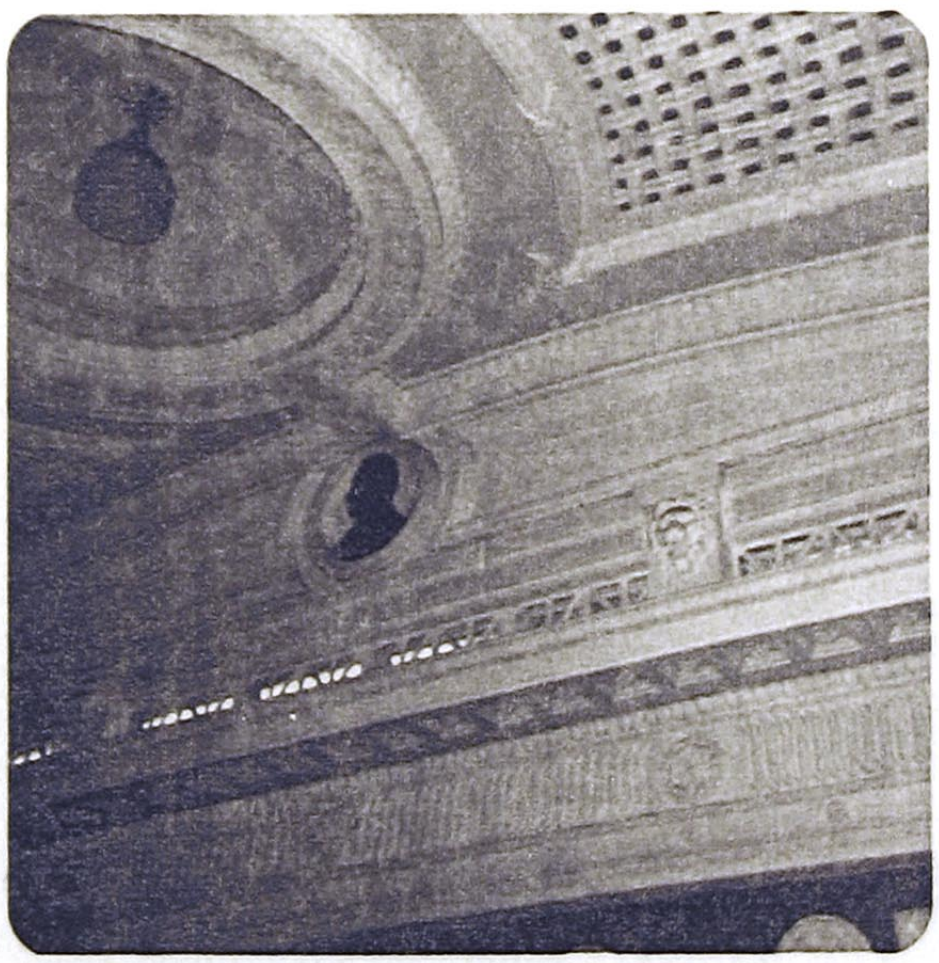
Life-sized relief profile protrait, in 'bronzed' painted plaster, set into a circular 'basin' medallion. Commissioned for high on the end wall of the gambling hall of the new Tattersall's Club in Brisbane, as part of its decorative scheme.

DIMENSIONS:
Diameter (approximate inner diameter of 'basin') 24 ins.

DATE:
Mid 1926. Installed by the official opening. (1)

PROVENANCE:
Still extant at the Tattersall's Club.

REFERENCE:
(1) 'Tattersall's Club - official opening', Telegraph, 29 July 1926, p. 14. This mistakenly refers to the portrait as a bust.



51 (PORTRAIT BUST OF AN OLD MAN)

Life-sized portrait bust of an old man, in unpainted plaster.

DIMENSIONS:
Height 46 cm including base
Width 22.3 cm
Depth 21 cm

INSCRIPTIONS:
Signed and dated at back of pedestal D. MAYO
1926

DATE:
1926

PROVENANCE:
UQAM, a gift of Mr and Mrs L. C. Fisher.

COMMENTS:
The sitter is unknown now to the sculptor and Lloyd Rees.



52 RELIEF PORTRAIT OF MRS ETHEL PRENTICE,
WIFE OF THE ARCHITECT, G. G. PRENTICE

Bas relief profile portrait medallion, cast in bronze and set into oval shaped wooden frame. The relief head is applied to the flat metal background with screws. Commissioned by G. G. Prentice. (1)

DIMENSIONS:
Height 49.8 cm
Width 34.6 cm
Depth of relief 13 mm

INSCRIPTIONS:
No signature of date visible on front.
Inscribed on cardboard at back in Mrs Ethel Prentice's writing: 'Bas Relief of Mrs George Gray Prentice by Daphne Mayo, Brisbane, 1924'.

DATE:
ca. 1926
The sculptor confirmed that the relief was done following her return to Brisbane (2) which would date it to no earlier than 1925. Definitely completed by September 1926. (3)

PROVENANCE:
Originally with Mr and Mrs G. G. Prentice. Now in the possession of their son, Dr Peter Prentice of Shorncliffe.

CONDITION:
The portrait has some speckling in front of the neck, possibly bronze disease. The relief in the central area is depressed, suggesting that pressure has been applied.

REFERENCES:
(1) Interview with Daphne Mayo, 2 July 1978.
(2) Interview with Daphne Mayo, 9 August 1979.
(3) William Moore, 'At home and abroad', Art in Australia, 3rd Series, No.17, September 1926, p. 65. This mistakenly refers to the portrait as a bust.



53 BAS RELIEF

DATE:
ca. 1926

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
QAS Cabinet exhn May 1926.

54 THE IMMIGRANT

DATE:
ca. 1926

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
SOA annual exhn Sydney 1926, 60 guineas.

55 PORTRAIT OF MOIRA, DAUGHTER OF C. T. WHITE

A baby portrait.

DATE:
ca. 1926

PROVENANCE:
Whereabouts unknown.

COMMENTS:
The baby was the daughter of friends of Daphne Mayo's mother. (1)

EXHIBITED:
QAS annual exhn 1926, n.f.s.
SOA annual exhn Sydney 1926 n.f.s.

REFERENCE:
(1) Interview with Daphne Mayo, 31 August 1978.

56 HEAD OF A SCHOOL GIRL

DATE:
ca. 1926

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
QAS annual exhn 1926, 30 guineas.

57 PORTRAIT OF A LADY

DATE:
ca. 1926

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
QAS annual exhn 1926, 50 guineas.

58 THE LITTLE MODEL

DATE:
ca. 1926

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
QAS annual exhn 1926, 35 guineas.

59 A ROMAN FRAGMENT

DATE:
ca. 1926

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
QAS annual exhn 1926, 7½ guineas.

SEE BELOW CAT. NO. 64 FOR POSSIBLE PHOTOGRAPHS OF CAT. NOS. 58 AND 59

60 RELIEF PORTRAIT OF COLONEL ANDREW JOSEPH THYNNE, CHANCELLOR OF THE UNIVERSITY OF QUEENSLAND

Bas relief profile portrait in plaster with brown 'bronzed' paint, now in a wooden frame. Commissioned by the University of Queensland when Colonel Thynne was Chancellor of the University. (1)

DIMENSIONS: (sight only since the edges are obscured by the frame)

Height	37.2 cm
Width	26.1 cm
Depth of relief	13 mm

INSCRIPTIONS:
Not signed on front nor dated.

DATE:
1926-27, since commissioned when Colonel Thynne was Chancellor of the University in 1926-27 and before his death in 1927. The sculptor remembers that the portrait was done soon after her return to Brisbane. (2)

PROVENANCE:
The portrait is no longer at the University, but in the possession of Mr Theo Thynne.

CONDITION:
This portrait is slightly chipped at the upper right corner and middle left margin.

REFERENCES:
(1) Interview with Mr Theo Thynne, 17 August 1978.
(2) Interview with Daphne Mayo, 28 August 1978.



61 PORTRAIT BUST OF R. GODFREY RIVERS

Life-sized portrait bust of Daphne Mayo's former Brisbane art master, cast in bronze with a brown patina. Commissioned after the death in 1925 of R. Godfrey Rivers by his widow.

DIMENSIONS:
Height 38.4 cm
Width 29 cm
Depth 25.5 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
Begun by September 1926.(1) Ready for bronze casting at March 1927. (2) Completed in bronze in 1929. (3)

PROVENANCE:
Presented in 1929 by Mrs Rivers to the QAG in memory of R. Godfrey Rivers, (4) who had been a founder and honorary curator of the Gallery.

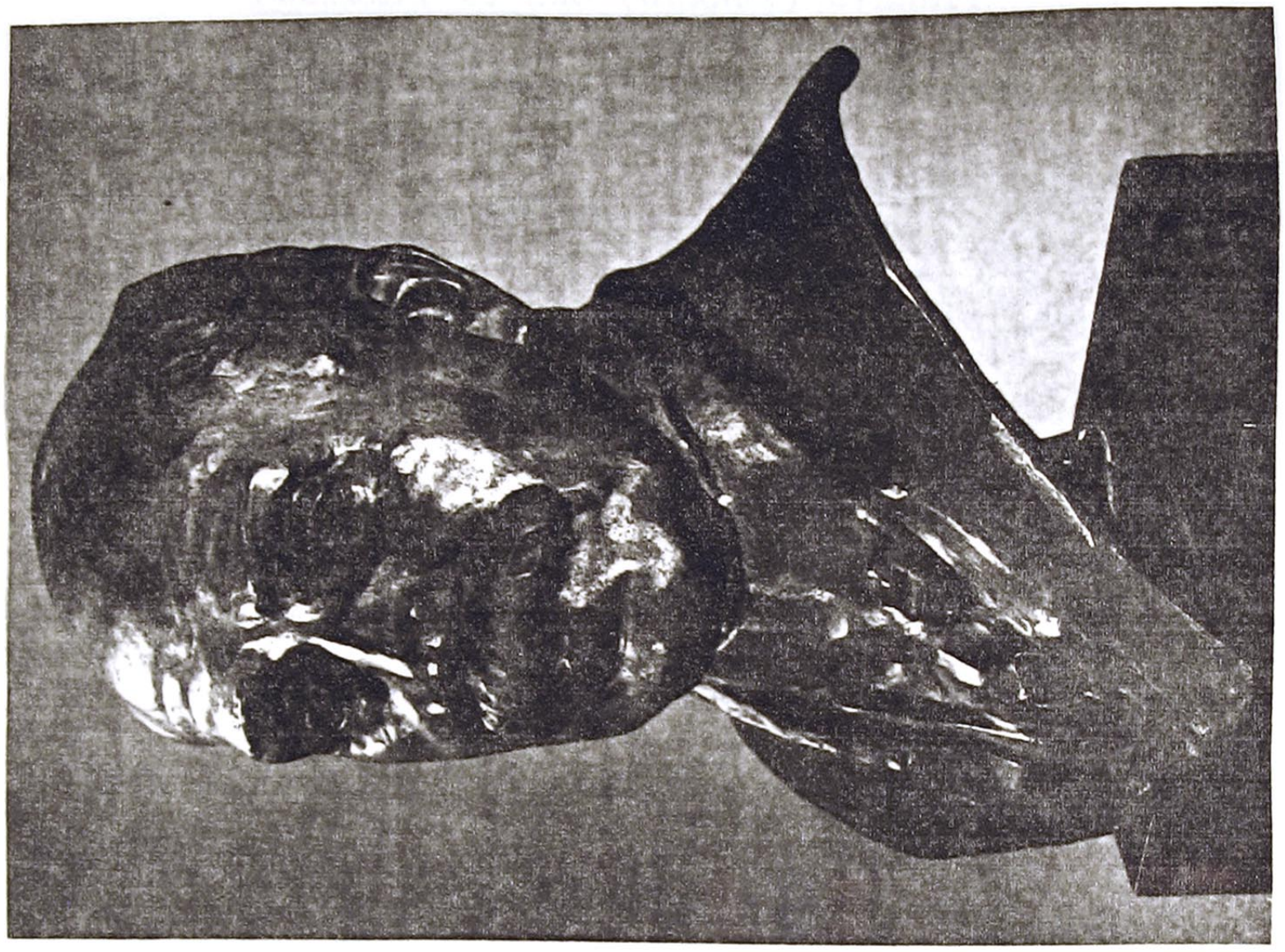
COMMENTS:
Daphne Mayo had to work from photographs, and is not happy with the outcome. (5)

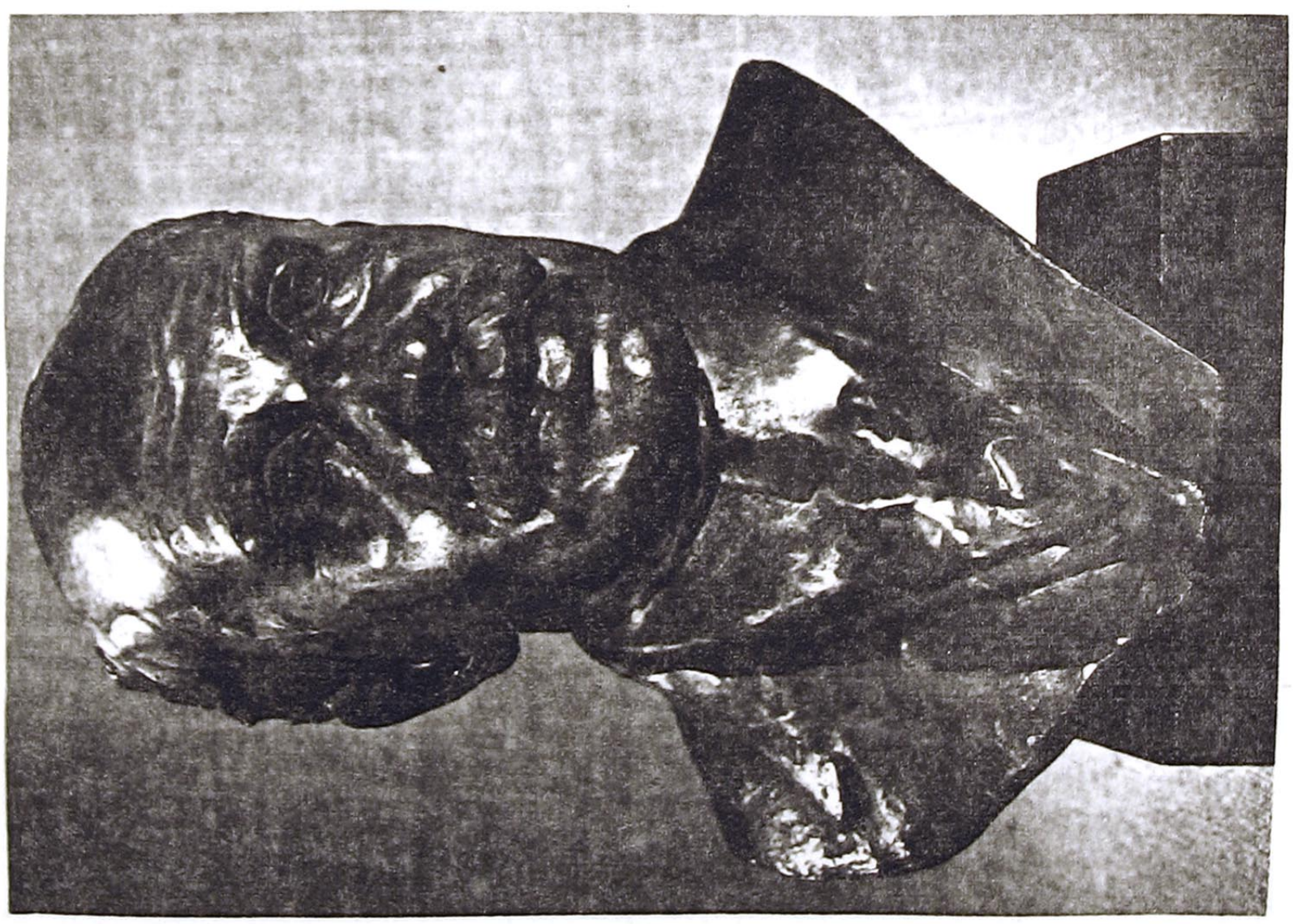
EXHIBITED:
Five Queensland Women Artists QAG 1975.
Tribute to Daphne Mayo QAG 1980.

REFERENCES:

(1) William Moore, 'At home and abroad', Art in Australia, 3rd Series, No.17, September 1926, p. 65.
(2) 'A Queensland sculptor - Miss Daphne Mayo and her work', by Gwendolyn Grant, Daily Mail, 26 March 1927, p. 17.
(3) 'Art Gallery', Architecture and Building Journal of Queensland, Vol.8 No.88, 10 October 1929, p. 19.
(4) Queensland National Gallery, Catalogue of the Australian Sections, 1941.
(5) Interview with Daphne Mayo, 31 August 1978.

REPRODUCED:
William Moore, The Story of Australian Art. Angus and Robertson, Sydney, 1934, Vol.2, opp.p. 167.





62 PORTRAIT OF MRS (GRANNY) EVERETT

Portrait of a wrinkled old lady who was the mother and neighbour of Edith Lahey.

A TERRA COTTA MASK

A mask of the face only, showing much surface detail.

DIMENSIONS:
Height 17 cm
Width 18 cm
Depth 12 cm

INSCRIPTIONS:
Signed, dated and inscribed behind forehead

FINE DISH MIXED WHITE CLAY 50/50
MAYO 1927
EXPERIMENT IN TERRACOTTA No.2

DATE:
1927

PROVENANCE:
Acquired by Mr C. M. B. Van Homrigh of Brisbane ca. 1963 from a Mr Chamberlain, a relative by marriage, who in turn had been given the mask just before her death by Dr Christine Rivett, a friend of Daphne Mayo's. (1)

EXHIBITED:
This is possibly the terra cotta mask exhibited in SOA annual exhn Sydney 1930, as Ninety Years, 20 guineas; and in RQAS annual exhn 1932, as Ninety, 15 guineas.

REFERENCE:
(1) Interview with Mr C. M. B. Van Homrigh, 17 August 1978.





Behind the mask

62 B BRONZE BUST

A life-sized portrait bust of the whole head with the hair upswept in a bun. Commissioned by Mrs Everett's daughter, Edith Lahey.

DIMENSIONS:
Height 35 cm
Width 18 cm
Depth 22.5 cm

INSCRIPTIONS:
Signed and dated at the base at the back D. MAYO
1928

DATE:
1928

PROVENANCE:
Now in the possession of Mrs A. S. Everett of Coorparoo, the daughter-in-law of the sitter and original owner.

COMMENTS:
Edith Lahey, the poet and step-aunt of Vida Lahey, was a close friend of Daphne Mayo's and wished to help her career by commissioning the bust. (1)

EXHIBITED:
QAS Winter exhn 1928.

REFERENCE:
(1) Interview with Mrs A. S. Everett, 17 August 1978.



(Photograph from the sculptor's papers)



63 PORTRAIT BUST OF MR ILLIDGE

Life-sized portrait bust of a man with a beard and moustache, finally completed with torso also. (1)

DATE:
In progress at March 1927. (2)

PROVENANCE:
Whereabouts unknown.

COMMENTS:
The sitter was a naturalist friend of Daphne Mayo's mother's. (3)

REFERENCES:
(1) 'A Queensland sculptor - Miss Daphne Mayo and her work' by Gwendolyn Grant, Daily Mail, 26 March 1927, p. 17.
(2) Ibid.
(3) Interview with Daphne Mayo, 28 August 1979.

REPRODUCED:
'A Queensland sculptor - Miss Daphne Mayo and her work' by Gwendolyn Grant, Daily Mail, 26 March 1927, p. 17, as below.





(Photograph from the sculptor's papers)

64 (BOY FOUNTAIN FIGURE)

Life-sized plaster figure of a boy, intended as a centrepiece for a fountain.

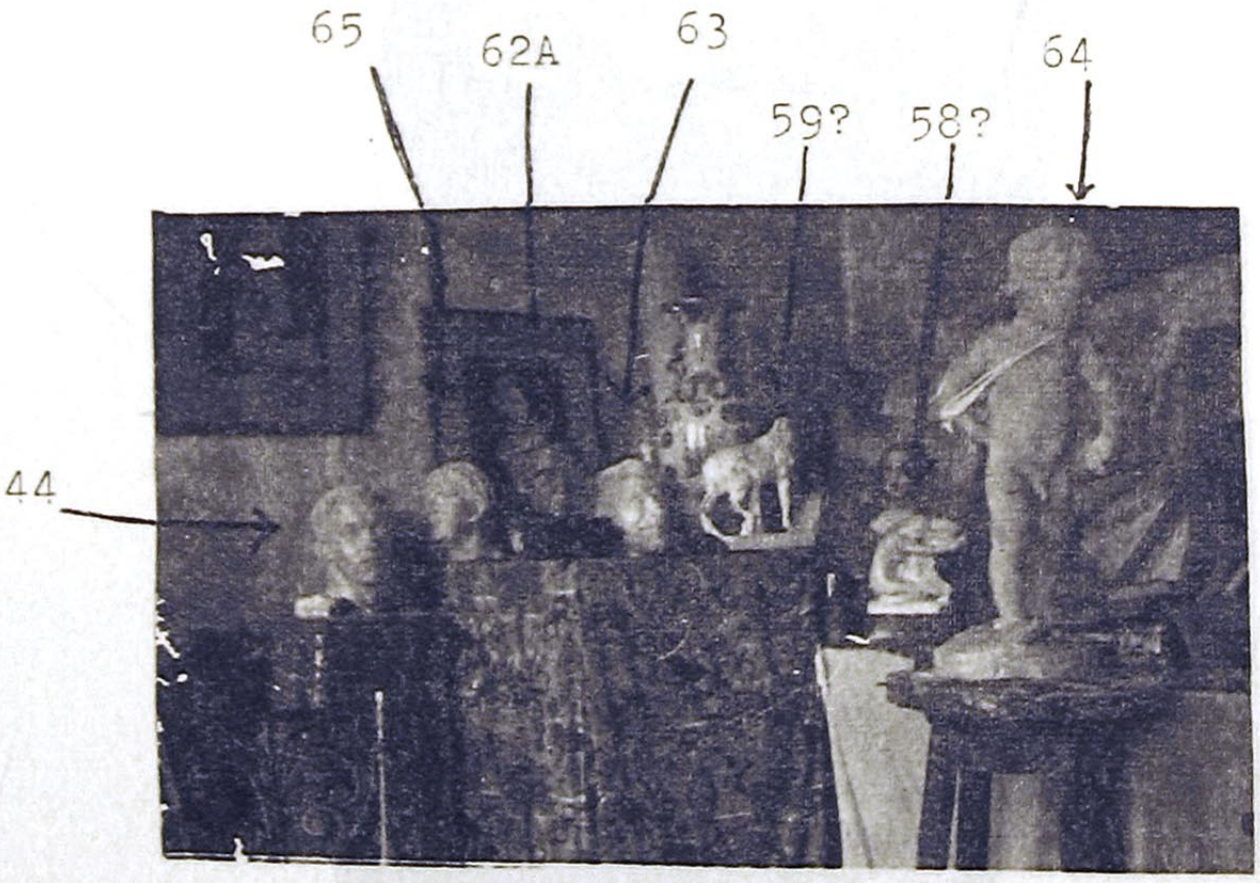
DATE:
ca. 1927, according to the sculptor. (1)

PROVENANCE:
Whereabouts unknown. The sculptor had the figure for a long time in Brisbane and never completed the fountain. (2)

COMMENTS:
The model was a boy who lived next door to her studio in Brisbane. (3) At 1932 she was still intending to do 'fountain figures'. (4)

EXHIBITED:
Possibly the plaster Garden Figure included in QAS Winter exhn 1928.

REFERENCES:
(1) Interview with Daphne Mayo, 28 August 1979.
(2) Ibid.
(3) Ibid.
(4) 'Women artists' high standards - Big share in Art Society's exhibition - busy workers in many mediums', Telegraph, 26 September 1932.



The sculptor's Brisbane studio ca. 1927

(Photograph from the sculptor's papers)

65 PORTRAIT BUST OF EDITH LAHEY

Life-sized plaster or bronze portrait bust of the poet and step-aunt of Vida Lahey.

DATE:
ca. 1927, according to the sculptor. (1)

PROVENANCE:
Whereabouts unknown.

COMMENTS:
Edith Lahey later posed for the central figure of the Brisbane City Hall tympanum and was a close friend of Daphne Mayo's. The following photograph is obviously of a later version than the clay model seen in the preceding photograph of the sculptor's studio ca. 1927.

REFERENCE:
(1) Interview with Daphne Mayo, 28 August 1979.



(Photograph from the sculptor's papers)

66 (URN)

'A flower-pot or urn with figures in low relief'. (1)

DATE:
ca. 1927

PROVENANCE:
Whereabouts unknown.

REFERENCE:
(1) 'A Queensland sculptor - Miss Daphne Mayo and her work' by Gwendolyn Grant, Daily Mail, 26 March 1927, p. 17.

THE BANCROFT MEDAL OF THE BRITISH MEDICAL ASSOCIATION, QUEENSLAND

Round bronze memorial medal to Dr Joseph Bancroft, with the bearded doctor on the obverse and a microscope on the reverse in bas relief. Commissioned by the British Medical Association, Queensland in honour of the pioneer Queensland medical scientist, Dr Joseph Bancroft 1836-94.

DIMENSIONS:

Diameter	5	cm
Total depth at rim	4.5	mm
Depth of relief	6	mm

INSCRIPTIONS:
Signed at lower right of obverse under Dr Bancroft's life dates D. M

DATE:
Early 1927 - mid 1928
Daphne Mayo was working on the medal design by March 1927 (1), then the medal was completed in time to be first awarded with the Bancroft Oration of 3 August 1928.

PROVENANCE:
The awarding of the medal is now administered by the Australian Medical Association, Queensland, which now holds the die.

COMMENTS:
Daphne Mayo was chosen for the commission on the recommendation of L. J. Harvey, who had first been approached by the British Medical Association in 1926 upon the establishment fo the Bancroft Oration that year. She supplied her quotation in May 1928, then in July 1928 her payment of £71 was approved. (2) This payment included the sculptor's supervision of the minting in Sydney and the supply of five medals and cases. (3) The die was cast in plaster, as hard rubber was not available then. (4) Daphne Mayo was given freedom over the designing of the medal. (5)

EXHIBITED:
A bas relief model of the medal was shown in QAS April exhn 1927, as Old Man, 2 guineas.

REFERENCES:

(1) 'A Queensland sculptor - Miss Daphne Mayo and her work' by Gwendolyn Grant, Daily Mail, 26 March 1927, p. 17.

(2) British Medical Association, Queensland, Minutes of the Council for 28 May 1926, 25 May 1928, 13 July 1928, and 27 July 1928.

THE BANCROFT MEDAL (contd)

REFERENCES:
(3) Letter of 23 July 1928 to the sculptor from the Hon. Secretary of the British Medical Association, Queensland, Daphne Mayo's papers.
(4) Interview with Daphne Mayo, 28 August 1978.
(5) 'Native fauna - scientific asset - Prof. Mackenzie's plea', Daily Mail, 4 August 1928, p. 10.

REPRODUCED:
'Native fauna - scientific asset - Prof. Mackenzie's plea', Daily Mail, 4 August 1928, p. 10.
'Bancroft Memorial medal', Telegraph, 4 August 1928,p.19.



obverse

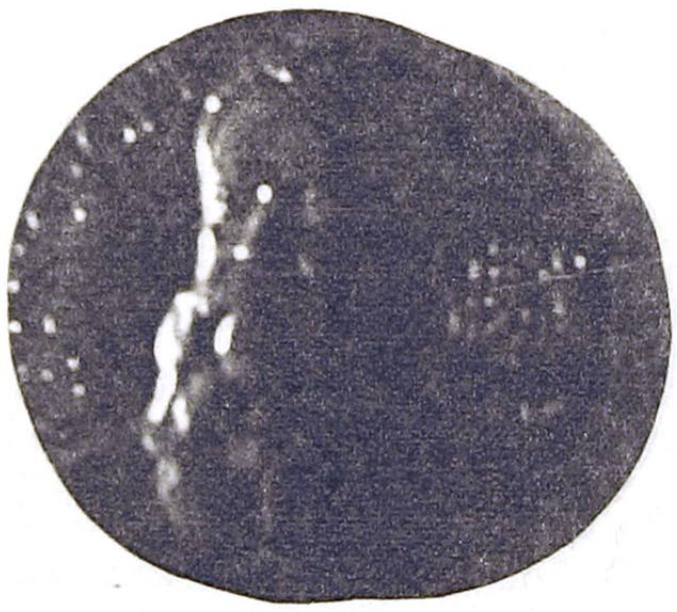


reverse

THE BANCROFT MEDAL (contd)

REFERENCES:
(3) Letter of 23 July 1928 to the sculptor from the Hon. Secretary of the British Medical Association, Queensland, Daphne Mayo's papers.
(4) Interview with Daphne Mayo, 28 August 1978.
(5) 'Native fauna - scientific asset - Prof. Mackenzie's plea', Daily Mail, 4 August 1928, p. 10.

REPRODUCED:
'Native fauna - scientific asset - Prof. Mackenzie's plea', Daily Mail, 4 August 1928, p. 10.
'Bancroft Memorial medal', Telegraph, 4 August 1928, p.19.



obverse



reverse

68 PORTRAIT BUST OF THE
RT HON (LATER LORD) STANELY MELBOURNE BRUCE,
PRIME MINISTER OF AUSTRALIA

Life-sized portrait bust in clay or plaster of a rather arrogant head. Commissioned by the Prime Minister. (1)

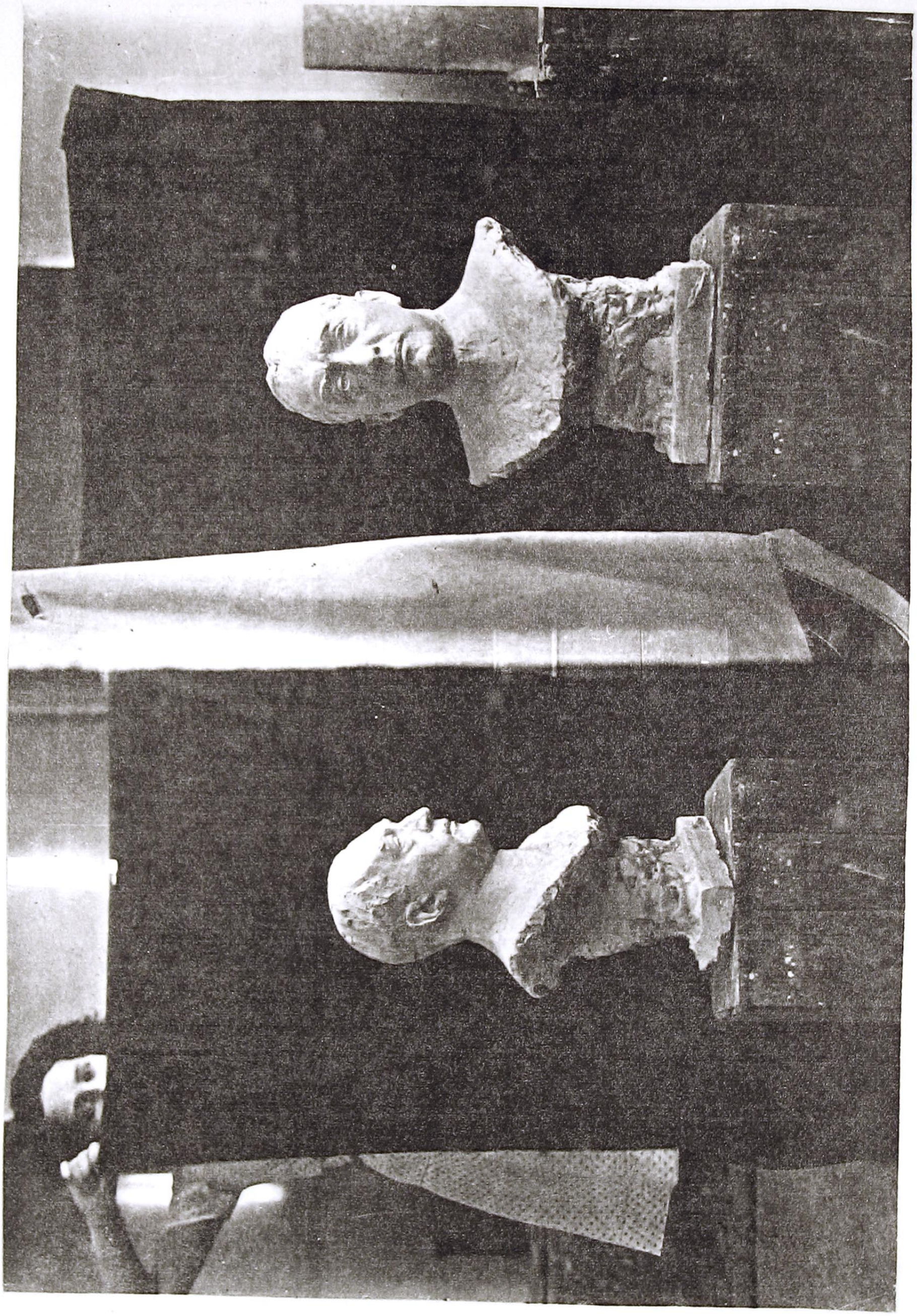
DATE:
Late 1929
Being completed in November 1929. (2) Definitely completed by 1932. (3) S. M. Bruce visited Daphne Mayo in July 1929 when he was still Prime Minister to see her work on the Brisbane City Hall tympanum. (4)

PROVENANCE:
Whereabouts unknown.

COMMENTS:
Daphne Mayo remembers S. M. Bruce as a conceited sitter. (5) She later boasted of this prestigious commission. (6)

EXHIBITED:
RQAS annual exhn 1932, as Three Hours' Sketch of S. M. Bruce, n.f.s.

REFERENCES:
(1) William Moore, 'Art Notes', Home, Vol.10 No.11, November 1929, p. 15.
(2) Ibid.
(3) 'Women artists' high standards - Big share in Art Society's Exhibition - busy workers in many mediums', Telegraph, 26 September 1932.
(4) The sculptor's biography submitted ca. 1930 to the Melbourne National War Memorial Committee, Daphne Mayo's papers.
(5) Interview with Daphne Mayo, 10 September 1978.
(6) 'Miss Daphne Mayo to leave for England', Courier Mail, 26 October 1937.



(Photograph from the sculptor's papers)

69 PORTRAIT BUST OF LORD STONEHAVEN,
GOVERNOR-GENERAL OF AUSTRALIA

Life-sized portrait bust in clay or plaster, includes shoulders. Commissioned by the Governor-General. (1)

DATE:
Late 1929 - early 1930
About to be started in November 1929. (2) Lord Stonehaven visited Daphne Mayo while she was working on the Brisbane City Hall tympanum. (3) Mentioned again in February 1930. (4)

PROVENANCE:
Whereabouts unknown.

COMMENTS:
Lord Stonehaven gave Daphne Mayo only one 3-hour sitting when passing through Brisbane, and the portrait was possibly never finished beyond that. (5)

REFERENCES:
(1) William Moore, 'Art Notes', Home, Vol.10 No.11, November 1929, p. 15.
(2) Ibid.
(3) 'Pictures in stone - Art of Daphne Mayo - Hall's crowning feature', Telegraph, 8 April 1930, p. 19.
(4) 'Boosting art - Brisbane women's effort - sculptor and artist', Sun Women's Supplement (Sydney), 9 February 1930.
(5) Interview with Daphne Mayo, 31 August 1978.



(Photograph from the sculptor's papers)

70 - 71 SCULPTURE FOR THE CHURCH OF THE HOLY SPIRIT, NEW FARM, BRISBANE

DATE:
September 1929 to May 1930
Daphne Mayo started working on designs for the Church from September 1929, from when she was engaging a model for this work. (1) Her sculptural decoration was completed by the time that the Church was opened by the Apostolic Delegate on 1 June 1930. (2)

COMMENTS:
The foundation stone of the Church was laid in 1927, but actual construction took place only in the year preceding its opening. The total cost of the Church, a lavish building hither to unparalled by other Catholic suburban churches in Brisbane, was £16241/8/5, which did not include the proposed tower. (3) The church was designed by the Catholic architect, Jack P. Donoghue, by February 1929, but the details of the sculptural decoration had not been finalised then beyond a Dove of the Holy Spirit for the tympanum. (4) In January 1930 Jack Donoghue accepted Daphne Mayo's quotation of £490 for the tympanum and stations of the cross. (5) The architect was said to have 'portrayed very beautifully the ideas of His Grace the Archbishop' (6), Archbishop James Duhig, whose dominating influence on the building of the Church is acknowledged by his coat-of-arms on the facade. The Church made the first use of Benedict stone in any building in Queensland (7), produced from the plant owned by Archbishop Duhig. (8)

REFERENCES:

(1) Draft of a letter about her New Farm Church work to J. P. Donoghue, written by the sculptor on an envelope ca. end 1929, Daphne Mayo's papers.
(2) 'New Farm's beautiful Church - Tribute to people's generosity - the Archbishop's appreciation', Catholic Leader, 5 June 1930, p. 17.
(3) 'Generosity and self-sacrifice - factors in church building - Church of the Holy Spirit opened', Catholic Advocate, 5 June 1930, pp. 28 and 34.
(4) Drawing of the facade in Architecture and Building Journal of Queensland, Vol.7 No.80, 11 February 1929, p. 64.
(5) Letter of 22 January 1930 to the sculptor from Jack P. Donoghue, Daphne Mayo's papers.
(6) 'Holy Spirit Church, New Farm. A triumph for Benedict stone. Work of Brisbane artists', Catholic Leader, 15 May 1930, p. 23.
(7) Ibid.
(8) 'Church of the Holy Spirit, New Farm, Brisbane', Catholic Advocate, 29 May 1930, p. 24.

70 TYMPANUM FOR THE CHURCH OF THE HOLY SPIRIT, NEW FARM, BRISBANE

A symmetrical bas relief tympanum representing The Descent of the Holy Spirit upon the Apostles. The Dove of the Holy Spirit forms the apex, descending in radiating rays upon the Twelve Apostles who kneel in prayer. Bodiless angels are clustered along the upper sides. Cast in Benedict stone from the original model.(1)

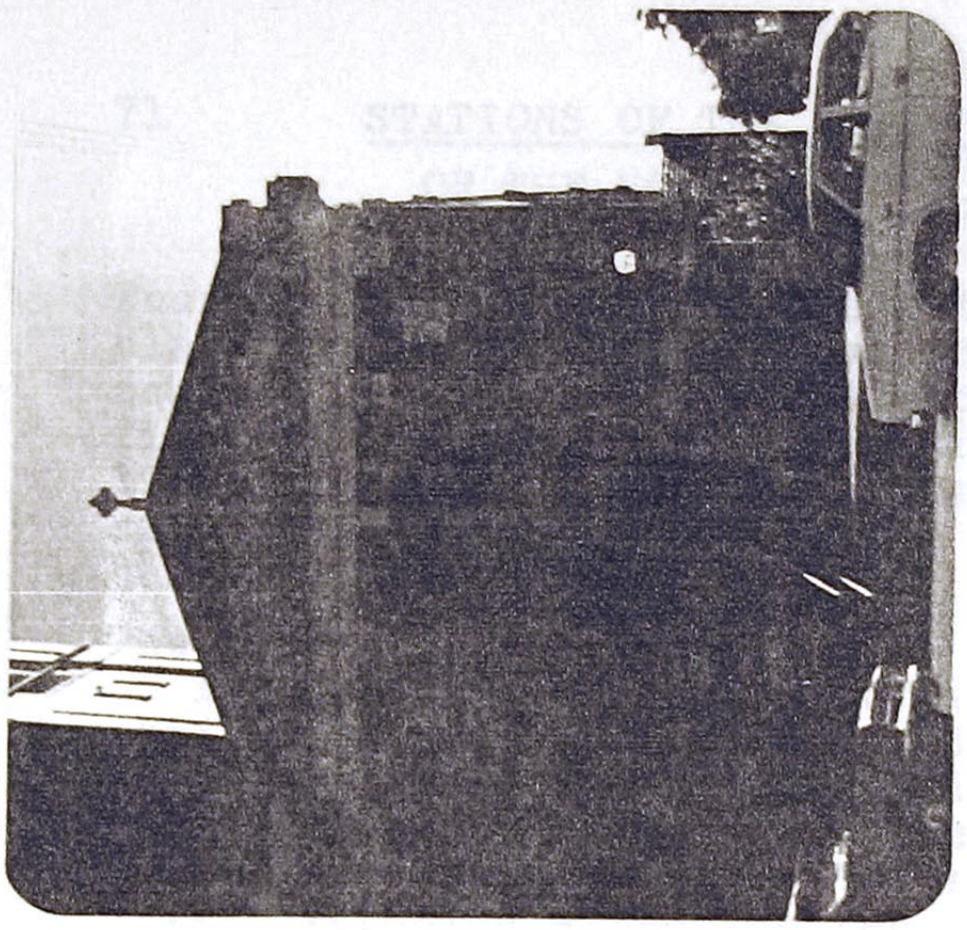
DIMENSIONS: (approximate)
Height at apex 9 ft
Width at base 36 ft
Depth of relief 6 ins
INSCRIPTIONS:
Unknown.

PROVENANCE:
Still extant.

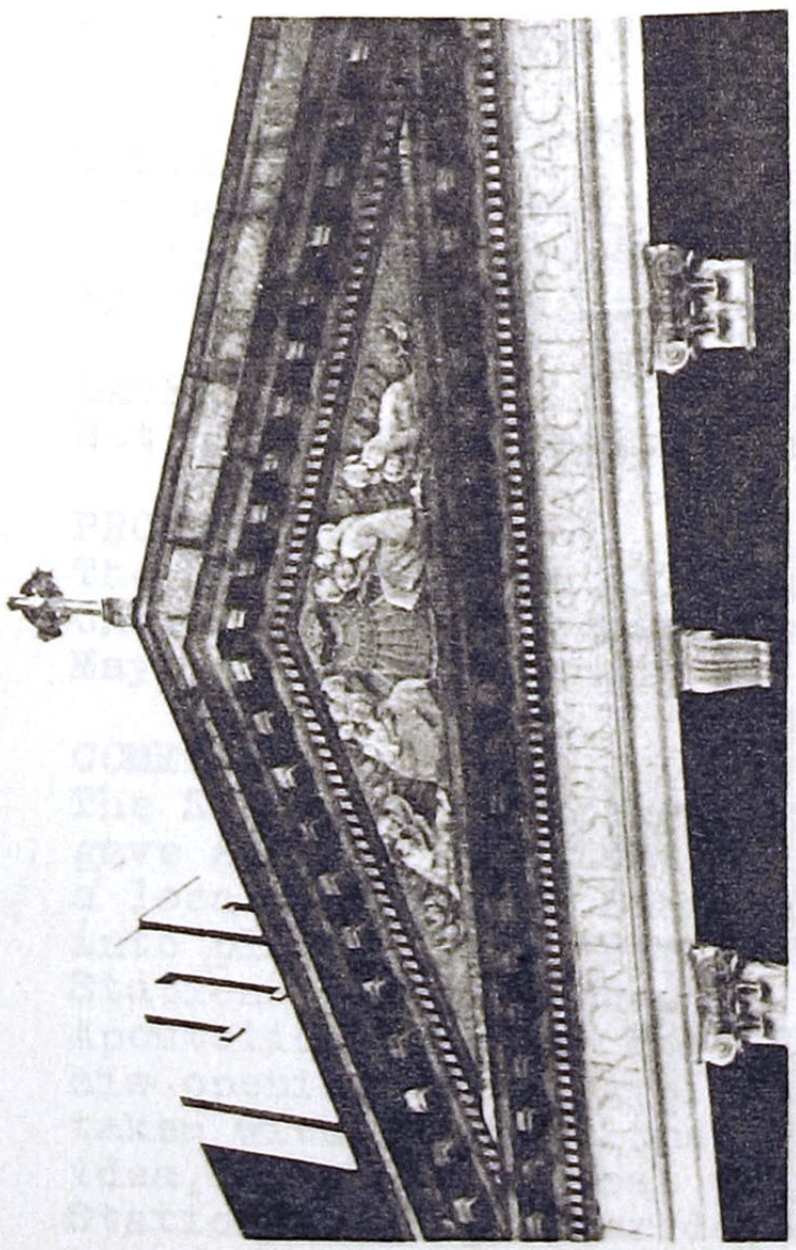
CONDITION:
Suffering from pigeon droppings.

COMMENTS:
'It is the first time that a piece of sculpture has been reproduced in Benedict stone on such a scale in Brisbane'.(2)

REFERENCES:
(1) Caption of an unidentified newspaper photograph of the tympanum, Daphne Mayo's papers.
(2) 'Church of the Holy Spirit, New Farm, Brisbane', Catholic Advocate, 29 May 1930. p. 24.







(Photograph from
the sculptor's papers)

STATIONS OF THE CROSS FOR THE CHURCH OF THE HOLY SPIRIT, NEW FARM, BRISBANE

Fourteen rectangular bas relief Stations, recessed into classical entablatures, cast in plaster painted mottled azure blues in the flat background and with foreground figures unpainted except for brown ochre in incised lines, and gold Roman lettering and halos. The Stations are numbered at the top of the entablature by a Roman numerial.

The Stations are:

I	Jesus is condemned to death
II	Jesus is made to bear His cross
III	Jesus falls the first time under His cross
IV	Jesus meets His afflicted Mother
V	The Cyrenian helps Jesus to carry His cross
VI	Veronica wipes the face of Jesus
VII	Jesus falls the second time
VIII	Jesus speaks to the women of Jersualem
IX	Jesus falls the third time
X	Jesus is stripped of His garments
XI	Jesus is nailed to the cross
XII	Jesus dies on the cross
XIII	Jesus is taken from the cross
XIV	The Body of Jesus is laid in the tomb

DIMENSIONS:

Height	84.8 cm
Width	66.9 cm
Depth of relief	2 cm

INSCRIPTIONS:
Not signed or dated.
At the bottom centre entablature a metal plaque records the donor of each Station.

DATE:
Not placed into position until late May. (1)

PROVENANCE:
The Stations are still placed around the nave of the Church. Rejected castings were found under Daphne Mayo's Brisbane studio in 1978, along with reverse moulds.

COMMENTS:
The Stations were paid for by individual donors, who gave £10 for each Station. (2) Daphne Mayo employed a local plasterer, Charlie White, to cast the Stations into plaster. (3) Daphne Mayo's interpretation of the Stations was commended to the parishioners by the Apostolic Delegate, Most Reverend Dr B. Cattaneo, in his opening blessing of the Church: 'I am particularly taken with the Stations of the Cross. They are a new idea, but I think that they will help you to make your Stations with greater devotion, because in them there

STATIONS OF THE CROSS FOR THE CHURCH OF THE HOLY SPIRIT, NEW FARM, BRISBANE (cont)

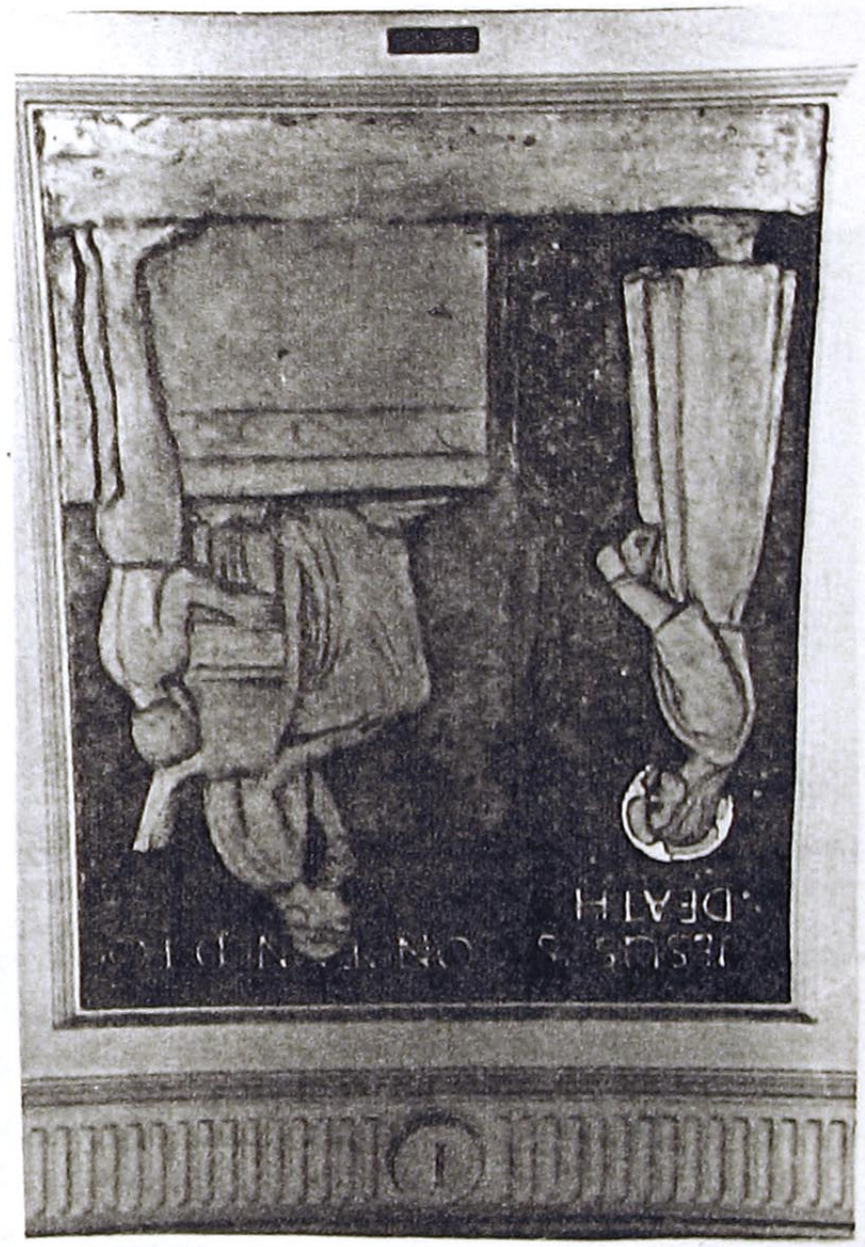
COMMENTS: (cont)
are few subsidiary figures to distract your attention from the main figures, the Christ and our Blessed Lady.... you will not be distracted by the depiction of a large number of soldiers or by the figure of a horse that takes up half the picture....' (4)

REFERENCES:

(1) 'Holy Spirit Church, New Farm. A triumph for Benedict stone. Work of Brisbane artists', Catholic Leader, 15 May 1930, p. 23.
(2) 'Donations to New Farm Church', Catholic Advocate, 12 June 1930, p. 32.
(3) Draft of a letter about her New Farm Church work to J. P. Donoghue, written by the sculptor on an envelope ca. end 1929, Daphne Mayo's papers. Charlie White's employment for this casting was confirmed in an interview with Daphne Mayo, 6 September 1978.
(4) 'Generosity and self-sacrifice - factors in Church building: Church of the Holy Spirit opened', Catholic Advocate, 5 June 1930, pp. 28 and 34.





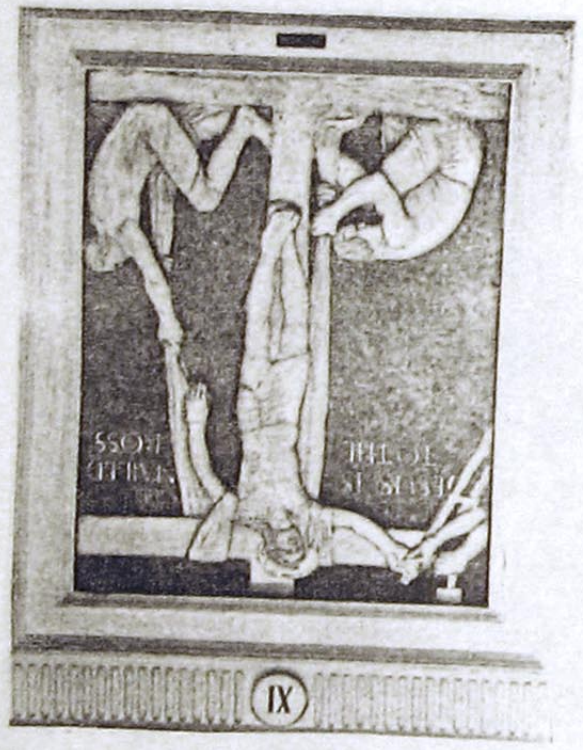



VII


VI


V

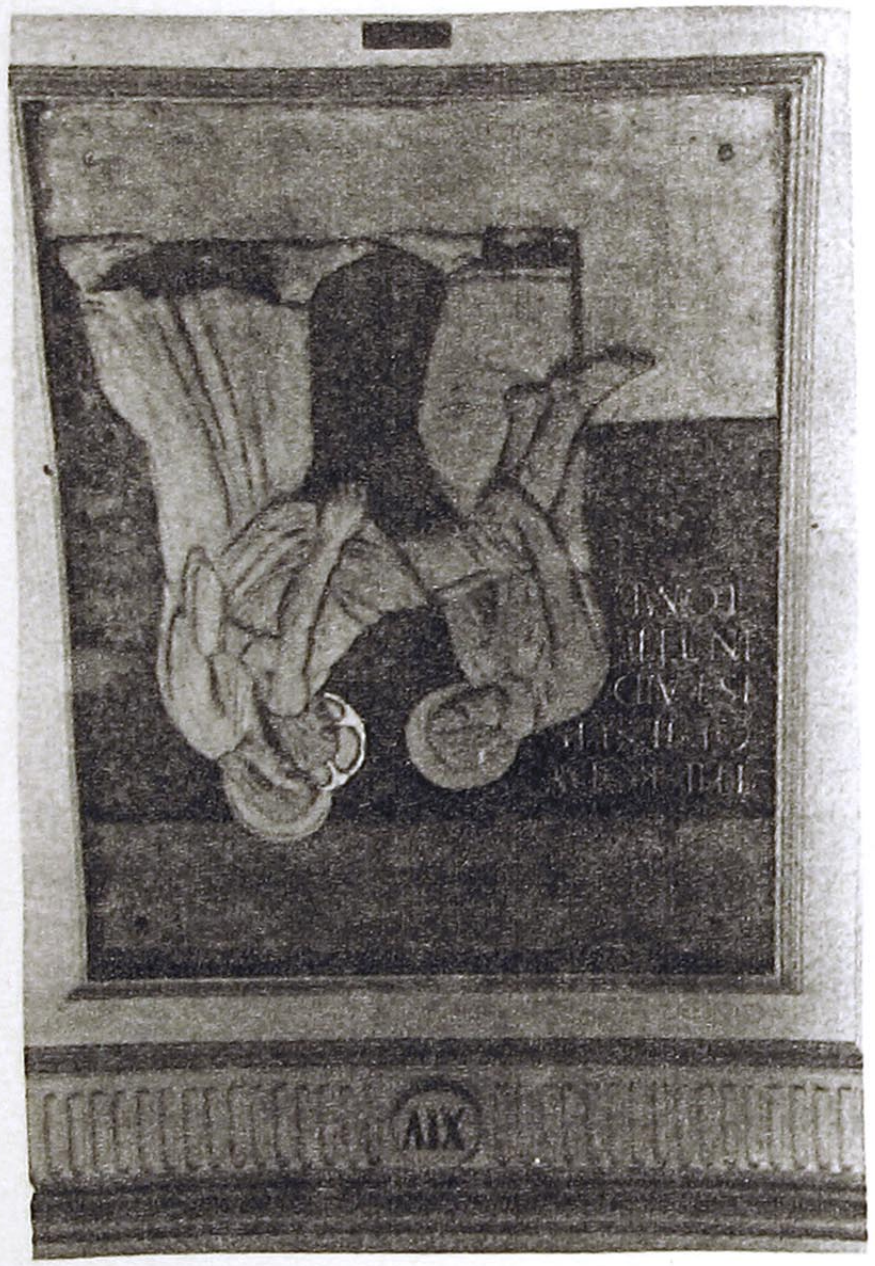

IV


JESUS IS NAILED TO THE CROSS
XI


JESUS IS LAID IN THE SEPULCHRE
X


IX


JESUS STANDS TO THE
VIII







BRISBANE CITY HALL TYMPANUM

A high relief tympanum symbolising the progress of Civilisation in the State of Queensland. The State, symbolized by a gowned woman with arms outstretched, is the central figure at the apex. She protects her citizens and sends them forth into the far corners. To State's right the explorers, Captain Cook and Dampier, assess the possibilities of the new land, then the development of industries is shown, and at the far corner the final achievement of civilisation, the arts. To State's left a group of three pioneers go forward, with Aborigines and native flora and fauna fleeing their advance. The theme was later described by Daphne Mayo as 'a pageant of the coming of civilisation' (1) and by a contemporary architectural review as 'symbolical of municipal life and development'. (2) Carved in Helidon sandstone.

DIMENSIONS:

Height at apex	9 - 10	ft
Width at apex	54 - 56	ft (3)
Depth of relief	2	ft

The sculptor stated that the tympanum grouping 'comprised about a dozen figures well over life size'. (4)

INSCRIPTIONS:
Signed, as the sculptor later wrote in a letter to her parents. (5)

DATE:
January 1927 - December 1930
Daphne Mayo's work on the tympanum took three years to complete. (6)
The choice of Daphne Mayo to execute the tympanum was 'approved and recommended' (7) by the first Lord Mayor of Greater Brisbane, Alderman W. A. Jolly, and announced at a civic reception given for Sir Bertram Mackennal late in January 1927. (8) The sculptor's model was approved by the Brisbane City Council in August 1927.(9) She worked on models until the scaffolding was put up in front of the City Hall by March 1929. (10) Fourteen months were then spent carving the tympanum on the scaffolding by the sculptor and her assistants. (11) The tympanum was 'the only work on the City Hall remaining to be completed' (12) when the City Hall was officially opened on 8 April 1930. The scaffolding was removed on 9 December 1930 (13) and then the tympanum was officially unveiled by the Lord Mayor on 17 December with a ceremony in the entrance hall and a raising of flags from over the tympanum (14) and a banquet hosted by the Lady Mayoress. (15)

PROVENANCE:
Still extant. The central figure of Daphne Mayo's original small clay model for the tympanum was kept in her Brisbane flat until recently.

CONDITION:
Suffering from pigeon droppings. Cleaned for the Queen's visit to Brisbane in 1954 (16), and again with high-pressure hoses in 1972. (17)

COMMENTS:
The architects T. R. Hall and G. G. Prentice of Brisbane were commissioned in 1919 to prepare plans for Brisbane's new city hall. The firm's drawings of ca. 1920-25 for a grandiose symmetrical Neo-Classical building include a giant figure of an Angel of Peace on the top of the tower, a quadriga statuary group on centre sides of the hall and a rather crowded classically grouped tympanum. Such ambitious sculptural decoration had soon to be abandoned due to rising costs. In the original proposal for the building provision was made for the tympanum sculpture at an estimated cost of £6,000. (18)
A succeeding Council decided to reduce costs by deleting the sculpture, but Alderman Jolly's Council reinstated it, considering 'that the building would lose much if it was finished without the embellishment that would be provided by a dignified classical group of statuary'.(19)
According to Daphne Mayo, Alderman Jolly invited her to submit a design for the tympanum. (20) Other sculptors also submitted designs, notably John Theodore Muller, but there was no formal design competition. (21)
Daphne Mayo made a small clay model which she submitted to the Council with a written description by August 1927, when it was approved by the architect and the Council, along with the quotation of £5750 by the City Hall's contractor, D. D. Carrick, to execute the tympanum. (22)
This price included Daphne Mayo's remuneration and 'the provision of necessary scaffolding and shelters while the work is progressing'. (23) The sculptor was undoubtedly responsible for the conception of the design (24), as she recently confirmed. (25) Her design differs from the crowded grouping of the original Hall and Prentice design and has more reference to Queensland.
A legal contract was made outlining the contractor's and the sculptor's separate responsibilities. Among the contractor's responsibilities was the removal of the stone from the quarry and its positioning on the tympanum. (26) The contract also specified that Daphne Mayo would be given a studio on the roof of the City Hall for as long as the work took her. (27) This studio was to be used especially when she was preparing models and she was already working there in 1928 when Lloyd Rees can remember visiting her. (28)

Daphne Mayo was still considering the final design in October 1927 when she stated that it was 'to represent Queensland industries. Probably there will be figures of a bull and a ram, cattle and so on; perhaps representations of sugar-cane growing, and tropical fruits. Miss Mayo says she expects it to evolve as she goes along'. (29) Then she made a large clay model to almost one third the scale of the final carving. The experienced carver, Mr Blumson senior, offered advice with the model and the young Brisbane architect, Arnold Conrad, helped with its modelling. (30) This scale model was almost finished by the end of March 1929. (31) It was completed as an exact replica of the finished stone carving 'with the exception that the position of the second figure on the right has been slightly altered'. (32) Then the model was 'reproduced in plaster and was cut into sections for use on a (scaffold) platform'. (33) Daphne Mayo used a series of 'living models' from whom she made clay models in the round 'in sections' to perfect the anatomical details of the tympanum. The models were then cast in plaster to one third scale.(34) Daphne Mayo used the tall and regal figure of the poet Edith Lahey, her close friend and Vida Lahey's step-aunt, as the model for the State figure. (35) Edith Lahey posed in a long gown several times. (36) A young Brisbane boxer, Bill Chapman, was employed to pose for the figure of the naked young pioneer holding the bullock. He was paid 5/- an hour, which he regarded as good money during the Depression. (37) The boxer had answered the sculptor's advertisement for a model. In 1930 he posed for three one-hour sessions, at which a clay figure was made. (38)

A neighbour, Cecil Bartlett, posed for the other (taller) male figure of a pioneer. Daphne Mayo's papers of this time contain photos of horses, bullocks and merino sheep, probably collected as models for the tympanum animals.

In the sculptor's words,'The stone was in position on the building and an army of stone masons roughed out my design and I then completed the carving, working high above King George Square on a scaffold'(39) which supported a platform about 60 ft up in the air. The platform was reached by a series of ladders and a wheel-pulley was used to take up tools. (40) The stone was positioned in 3 ft high blocks. (41) Daphne Mayo had accustomed herself to heights beforehand in 1927 when she was photographed out on the parapet outside her studio in Brisbane's (then) tallest building, Ascot Chambers, daily practising 'her cure for giddiness. Looking down from the roof....' (42) On her first climb to the platform she remembers having desperately 'clutched the contractor's hand'. (43) She did all the measuring up from the scale model and transferring of the design in outline to the stone before any carving began (44), then herself joined in the carving, using a pneumatic drill as well as hand chisels, closely supervising her assistants' progress. She usually worked on the tympanum all day, though she was working

on other commissions concurrently. (45) Her main mason assistant was John ('Jack') Theodore Muller, but the young student, Colin Blumson, also helped with roughing out the stone and he took her chisels away at night for sharpening on the treddle grinder kept by his family who has been woodcarvers for generations. (46) A monumental sculptor from Dutton Park, C. G. Pilling, also assisted. Muller and Pilling had already assisted with other monumental masonry on the building. (47) Fourteen months was finally spent on the platform by the sculptor and her workmen. (48) A hessian screen was erected to allow carving to proceed in some privacy, but taken down in the late afternoon to let in the fading light. (49) The work created quite a public sensation, and among Daphne Mayo's distinguished visitors to her lofty workplace were the Governor-General and the Prime Minister. (50) There was finally some conflict with the contractor over removal of the stone waste. (51) When the tympanum was almost finished, Daphne Mayo invited her amateur photographer friend, Bernie Cribb (formerly Lahey), to come to take photographs. The results are reproduced in some of the following photographs from the sculptor's papers.

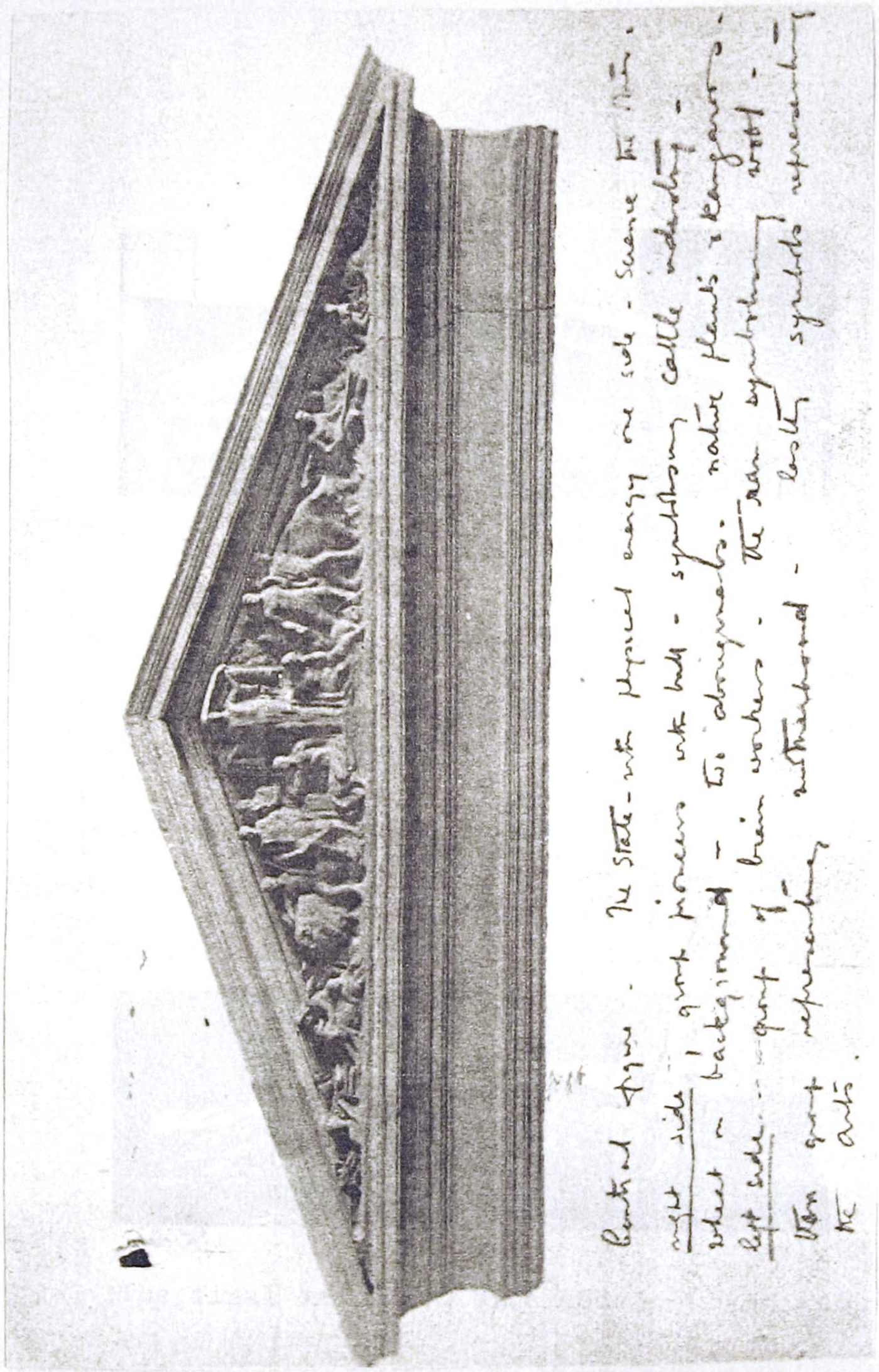
The racist imagery of the tympanum was criticised by a local methodist minister in 1953 as portraying 'the blackest spot in our short history, the white man's treatment of the black man'. (52)

REFERENCES:

(1) 'Miss Michelangelo', A.B.C. Weekly, 12 April 1941, p. 52.
(2) 'Brisbane's grandest building - new City Hall's impressive lines - trophy to enterprise and pride', Architecture and Building Journal of Queensland, Vol.8 No.94, 10 April 1930, pp. 30-31.
(3) Dimensions given later by Daphne Mayo vary.
(4) Catalogue of Three Sculptors Exhn Sydney 1946.
(5) Letter of 5 August 1954 from the sculptor to her parents, Daphne Mayo's papers.
(6) 'Work of Queensland sculptress', Herald (Melbourne), 26 May 1936, p. 13.
(7) 'The Town Hall - Tympanium(sic) unveiled', Queenslander, 25 December 1930, p. 42.
(8) 'Chance urged - Miss Daphne Mayo - city ornamentation', Daily Mail, 25 January 1927, p. 9.
(9) Brisbane City Council, 'Pre 1940 correspondence' file no.8240 on the tympanum of the City Hall.
(10) This date is arrived at from contemporary photographs.
(11) '"It's true", says sculptor Mayo', Sunday Mail, 13 September 1953, p. 3.
(12) 'The City Hall - Brisbane's civic grandeur', Queenslander, 17 April 1930, p. 4.

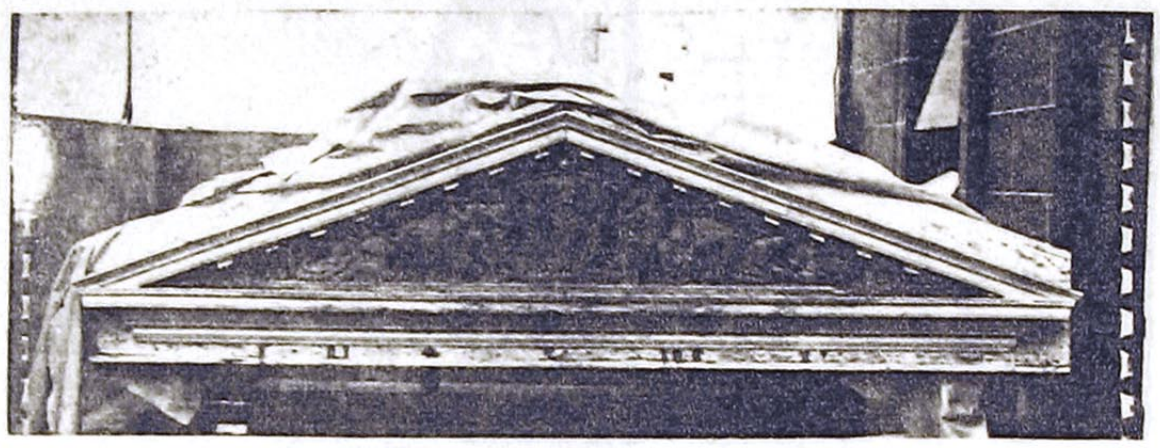
(13) 'Town Hall tympanum', Brisbane Courier, 8 December 1930.
(14) 'City Hall statuary unveiled', Daily Mail, 18 December 1930, p. 10.
(15) 'Sculpture unveiled', Telegraph, 17 December 1930, p. 18.
(16) '"It's true", says sculptor Mayo'.
(17) 'Clean up at City Hall', Courier Mail, 16 August 1972, p. 3.
(18) Brisbane City Council, 'Pre 1940 correspondence', file no 8290.
(19) 'Brisbane's grandest building - new City Hall's impressive lines - trophy to enterprise and pride'.
(20) Interview with Daphne Mayo, 6 September 1978.
(21) Interview with Colin T. Blumson, 30 August 1978.
(22) Brisbane City Council, 'Pre 1940 correspondence', file no 8209.
(23) Ibid.
(24) 'City Hall statuary unveiled', Daily Mail, 18 December 1930, p. 10.
(25) Interviews with Daphne Mayo, 10 January 1977 and 6 September 1978.
(26) Interview with Daphne Mayo, 10 January 1977.
(27) 'Daphne Mayo', Woman's World, 1 October 1927, p.554.
(28) Interview with Lloyd Rees, 29 October 1978.
(29) 'Daphne Mayo', Woman's World, 1 October 1927, p.554.
(30) Interview with Colin T. Blumson, 5 September 1978.
(31) 'City Hall - main entrance grouping of statuary. Organ placed', Daily Standard, 28 March 1929.
(32) 'The statuary behind the scaffolding', Daily Mail, 4 April 1930, p.10.
(33) 'Brisbane's grandest building - new City Hall's impressive lines - trophy to enterprise and pride'.
(34) 'Pictures in stone - Art of Daphne Mayo - Hall's crowning feature', Telegraph, 8 April 1930, p. 19.
(35) Interview with Mrs A. S. Everett, 17 August 1978.
(36) Interview with Mrs W. T. Chancellor, 2 September 1978.
(37) 'Bill was quite a poser!' by Neil Chenoweth, Telegraph, late (probably October) 1978.
(38) Interview with Bill Chapman, 2 August 1979.
(39) Art Gallery of South Australia, 'Biography of Artist', completed by Daphne Mayo in August 1961.
(40) Interview with Colin T. Blumson, 30 August 1978.
(41) Interview with Daphne Mayo, 10 January 1977.
(42) 'Daphne Mayo', Woman's World, 1 October 1927, p.554.
(43) Interview with Daphne Mayo, 6 September 1978.
(44) Interview with Colin T. Blumson, 5 September 1978.
(45) Interview with Daphne Mayo, 6 September 1978.
(46) Interview with Colin T. Blumson, 5 September 1978.
(47) 'Pictures in stone - Art of Daphne Mayo - Hall's crowning feature'.
(48) '"It's true", says sculptor Mayo'.
(49) Interview with Colin T. Blumson, 5 September 1978.
(50) 'Pictures in stone'.
(51) Interview with Daphne Mayo, 6 September 1978.
(52) '"It's true", says sculptor Mayo'.

REPRODUCED:
'The statuary behind the scaffolding', Daily Mail, 4 April 1930, p. 10.
'Pictures in stone - Art of Daphne Mayo - Hall's crowning feature', Telegraph, 8 April 1930, p. 19.
'Tympanum over main entrance to City Hall', Telegraph, 11 December 1930, p. 7.
Photographs in the pictorial pages Brisbane Courier, 11 and 17 December 1930.
'City Hall statuary unveiled', Daily Mail, 18 December 1930, p. 10.
Souvenir - Official Opening of the City Hall Brisbane, Queensland, April 8th 1930. Brisbane City Council, n.d.
'A picture of the entrance to Brisbane's new Town Hall, showing the tympanum, carved by Miss Daphne Mayo', Queenslander, 1 January 1931, p. 25.
'Daphne Mayo', Christian Science Monitor, Boston, 29 December 1931, p. 8.
William Moore, The Story of Australian Art. Angus and Robertson, Sydney, 1934, Vol.2, pp. 98-99.
Clem Lack, 'Doorways', Queenslander Annual, 4 November 1935, pp. 14-15.
'She carved her name in stone - success story of Queensland's sculptor, Miss Daphne Mayo', Australian Woman's Mirror, 22 September 1936, p. 18.
C. M. B. Van Homrigh, Art and Craft - A Handbook for Students and Teachers. Department of Public Instruction, Queensland, Brisbane, 1947.
Brisbane City Hall. Brisbane City Council, Watson Ferguson, Brisbane, 1948.
Mary Packer Harris, The Cosmic Rhythm of Art and Literature. Frank Cork Publication, Adelaide, 194-,p.172.
C. M. B. Van Homrigh, Introduction to Art and Craft. Angus and Robertson, Sydney, 1965, reprinted 1969.
Coll Portley, Approach to Art - An Elementary Course for Third Year. Jacaranda Press, Brisbane, 1966.
'Bill was quite a poser'.' by Neil Chenoweth, Telegraph, late (probably October) 1978.
Graeme Sturgeon, The Development of Australian Sculpture, 1788-1975. Thames and Hudson, London, 1978, Plate 51.
Ken Scarlett, Australian Sculptors 1830 - 1977. Thomas Nelson, Melbourne, 1980, p. 426.



The clay first model, with the sculptor's description

(Photograph from Brisbane City Council 'pre 1940 correspondence file no. 8290 on the tympanum of the City Hall)

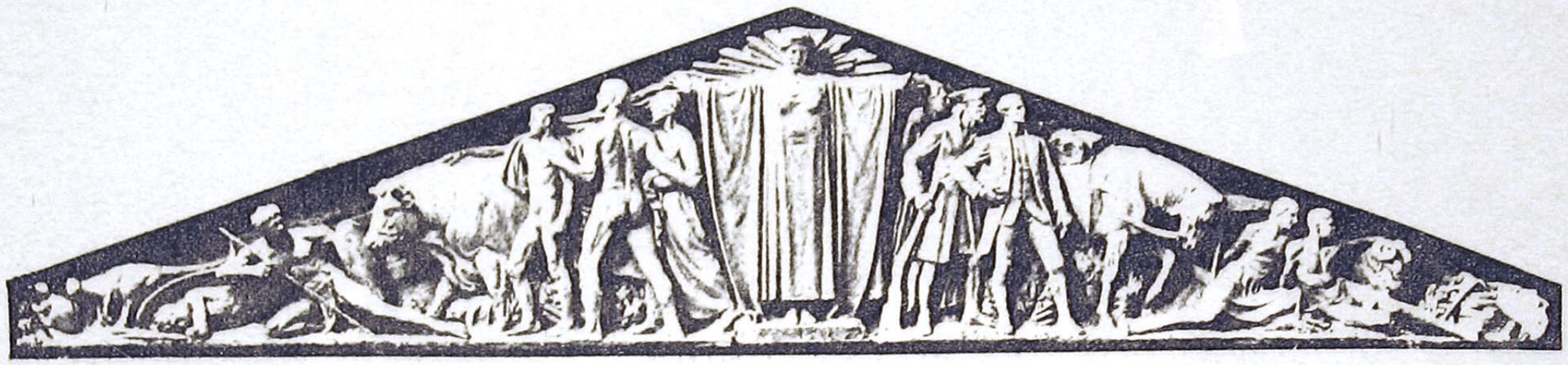


The clay second model



The final one third size model

(Photographs from the sculptor's papers)



TYMPANUM, MAIN ENTRANCE, CITY HALL

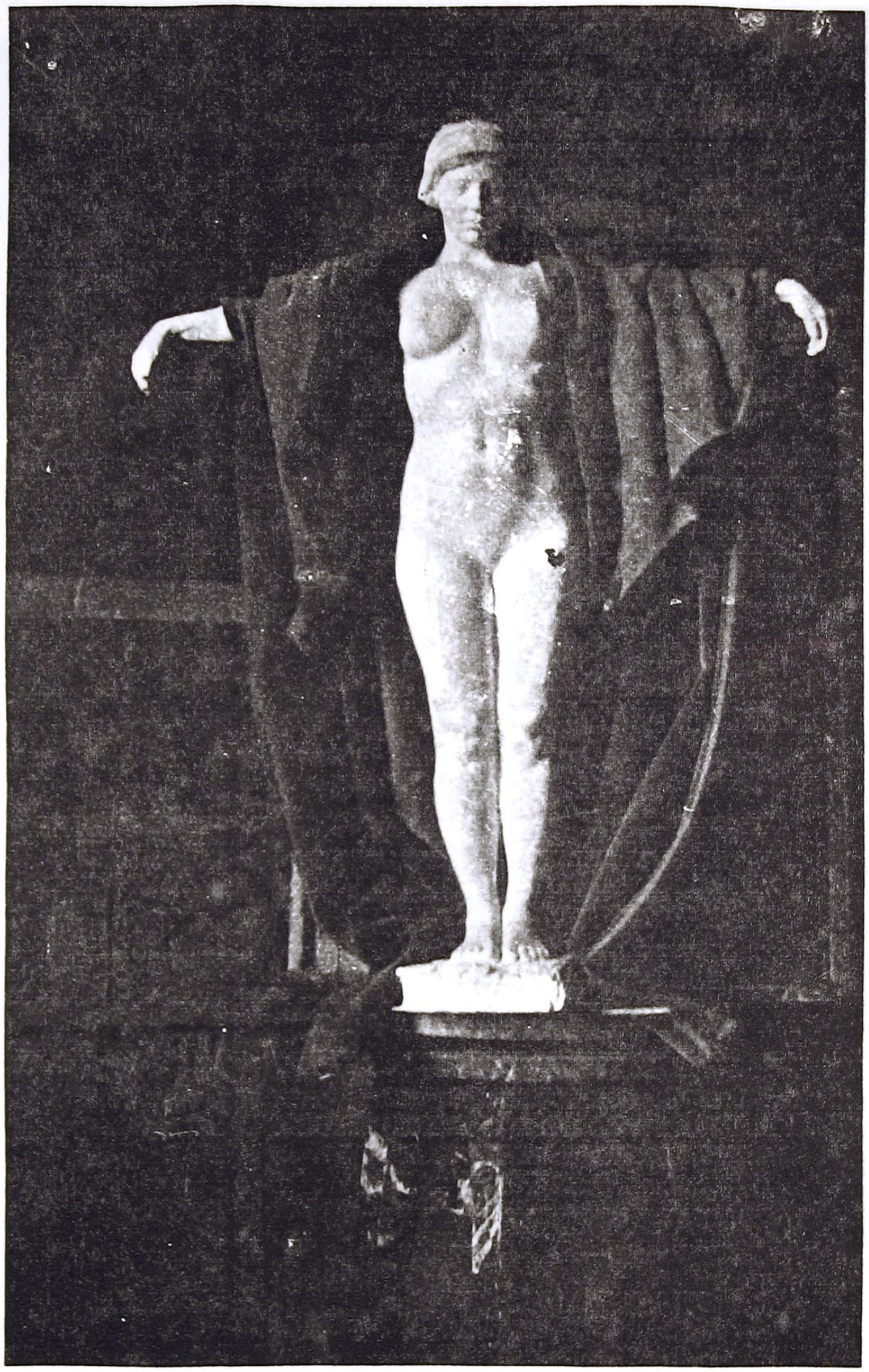
Sculpture Group by Miss DAPHNE MAYO

CARVED IN HELIDON FREESTONE. LENGTH ABOUT 54 Feet

The Central Figure (9ft. high) is the State, protecting the citizens. On the left-hand side the native life is represented dying out before the approach of the white man. The right-hand side represents the early explorers discovering the possibilities of the new land in its industries, which fill the right-hand corner.

Probably the clay final one third size model, since the carved tympanum was not complete when the opening souvenir was published

(Photograph from Souvenir - Official Opening of the City Hall, Brisbane, Queensland, April 8th 1930. Brisbane City Council, n.d.)



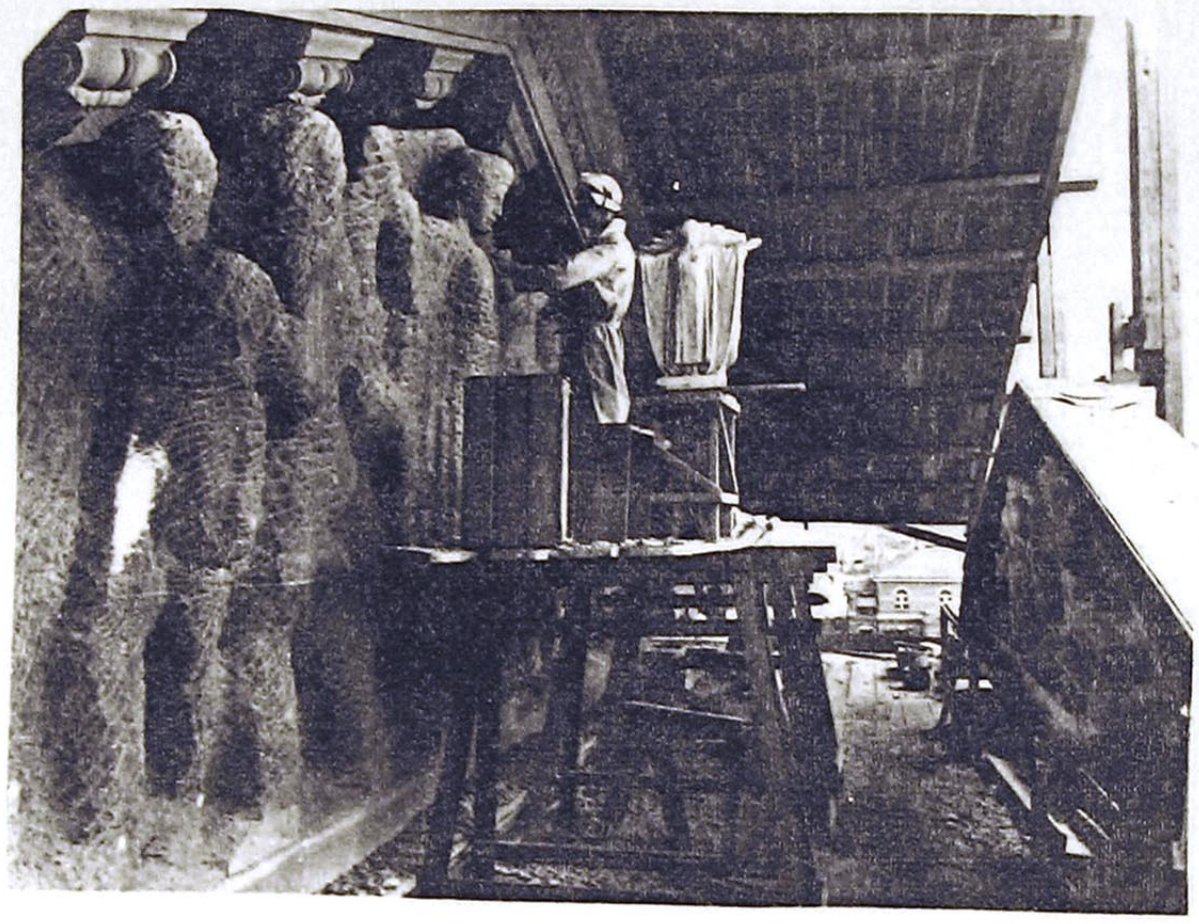
A draped model for the central figure of the State

(Photograph from the sculptor's papers)



Daphne Mayo working with Muller on the central figure

(Photograph from the sculptor's papers, published in Brisbane Courier, 11 December 1930)

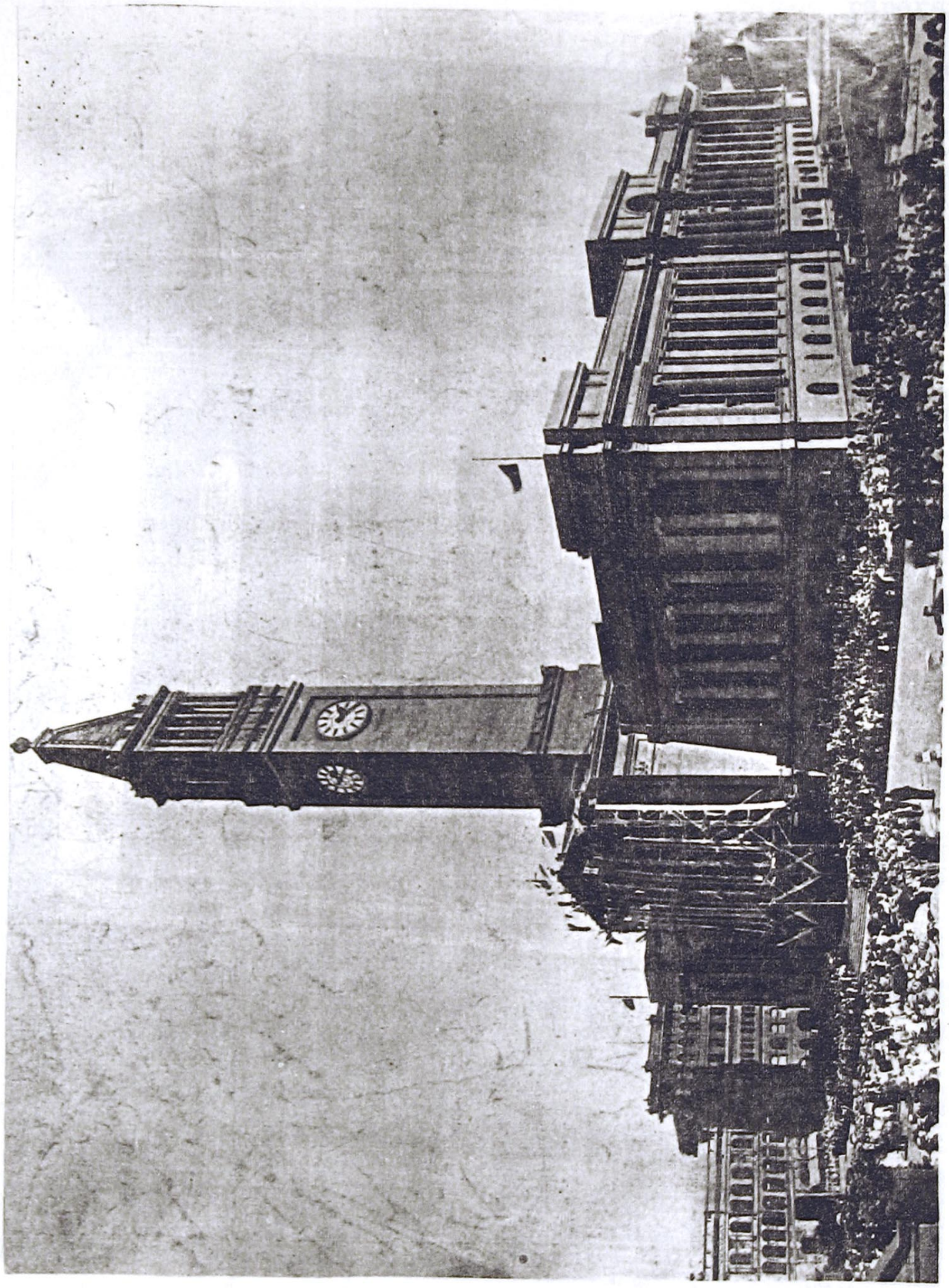


John Theodore Muller roughing out the tympanum



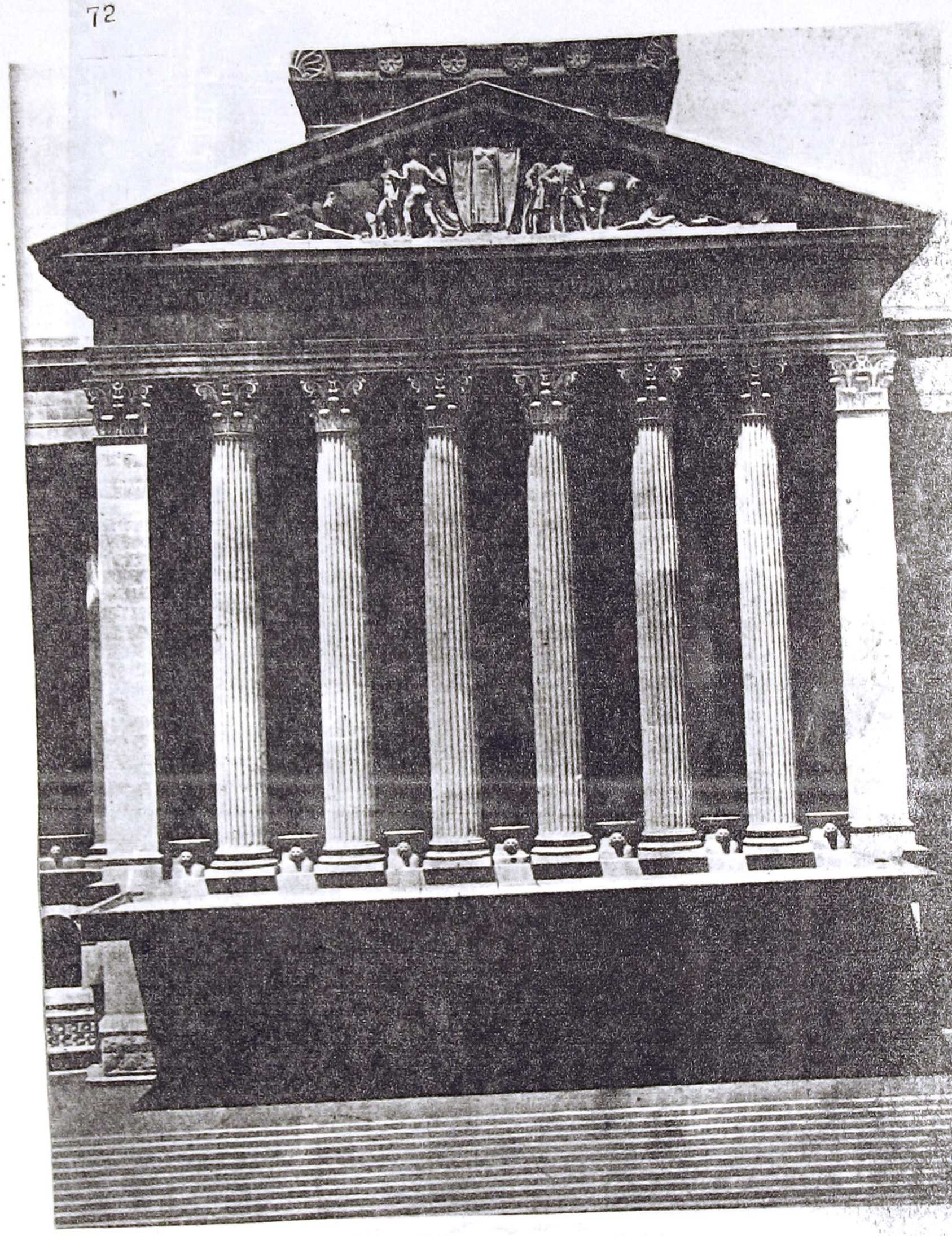
Daphne Mayo with a pneumatic drill
Photograph taken by her friend, Bernie Cribb (Lahey)

(Photographs from the sculptor's papers)



The state of the tympanum at the official opening of the City Hall on 8 April 1930

(Photograph from Queenslander, 1 May 1930, p.40)



The completed tympanum

(Photograph from Queenslander, 1 January 1931, p.25)

72 A poem written by Edith Lahey (Copy from the sculptor's papers)

A criticism of the Pediment of Daphne

Behold! a thought-taken form, and stands before us.
How shall I describe it? First, take Queensland;
she stands; the central figure; so gracious, and protecting,
with arms outstretched, to shield and guard her children
in their high aspirings, and their industries. Ever to
be remembered, as given of all that is much desired by
men; health, wealth and fame.

Each group that stands beneath her fond protecting arms,
breathes its own meaning. "The Pioneer," that Father,
Brother, Son; so purposeful and virile; each muscle
formed by ~~Nature's Laws, their fealties~~ ~~have by~~
suffering, determination and intentions; they dominate
that portion of the globe on which they stand, and show
forth their great purpose; "To progress and acquire."

The second group the "Worker" fair portents, is, her "Explorers".
These men, burning with desire to overcome, so that
their labours may be beneficial to the weaker
brethren who follow on their trail. No hidden horrors
fright them; no grade too steep, no water deep enough
to daunt them; on they go, through heat and cold, o'er
marsh and mountain; and never stay, until they
reach their goal, a death.

And then another form, typical of all who love the land and her productions; those men, who by their brave unending patience, help the dear "Motherland" bring forth her wondrous riches; sending down the broad highways, rich and rare goods, carrying the imprisoned ~~sunlight~~ sunshine away to other lands, less fortunate

And yet another group. Such brave and patient toilers amid their grim surroundings. Wresting the treasures for the "Motherland" from many a dim ~~dark cave, ascending up, to brighten~~ many a too the dusky diamonds filled with sunlight, stored and covered up so many many years ago.

And so the whole is pleasing; each line is seemingly harmonious, each curve delightful, full of grace and beauty. and the spirit permeating this great conception is worthy of the genius that conceived it.

Edith Lakey

NYMPH FRIEZE FOR BRISBANE CITY HALL CONCERT HALL

Six bas relief music-making nymphs set into round medallions and alternating above the stage of the concert hall in two versions: one clashing cymbals and the other blowing a trumpet; interspersed by plant and cartouche ornament. Modelled in plaster, now painted white on blue and purple. A photograph of the finished frieze from the sculptor's papers suggest that the original contrast between the colouring of the figures and background was not as marked.

DIMENSIONS:
Diameter of medallions (approximate) 3 ft

INSCRIPTIONS:
Unknown

DATE:
ca. late 1928 - early 1929
A scheme for decorating the concert hall was approved by the Brisbane City Council on 27 September 1928. (1)
A photograph of the concert hall in March 1929 shows that the frieze was already in place then.
Definitely completed by the official opening of the City Hall on 8 April 1930. (2)

PROVENANCE:
Still extant.

COMMENTS:
The Hall and Prentice drawings of ca. 1920-25 of the concert hall do not include a frieze above the stage.
The scheme approved by the City Council in September 1928 for decorating the concert hall was for a total expenditure of £5922. It was to be decorated in ivory and white, (3) possibly the original colours of the frieze. The clay models for the frieze were done in Daphne Mayo's City Hall studio, as photographs from her papers show.
The Brisbane artist, Enid Dickson, posed for the nymph figures. (4)
The frieze was positioned above the stage of the concert hall after casting in plaster. (5)

REFERENCES:
(1) 'New City Hall - £553,000 spent - £6000 for decorating', Daily Mail, 28 September 1928.
(2) Interview with Colin T. Blumson, 30 August 1978 (as the Blumsons had the contract for the concert hall organ carvings, Mr Blumson's evidence is secure).
(3) 'New City Hall - £553,000 spent - £6000 for decorating'.
(4) Interview with Caroline Barker, 11 July 1978.

NYMPH FRIEZE FOR BRISBANE CITY HALL
CONCERT HALL (cont)

REFERENCES: (cont)
(5) Interview with Colin T. Blumson, 30 August 1978.

REPRODUCED:
'Pictures in stone - Art of Daphne Mayo - Hall's crowning feature', Telegraph, 8 April 1930, p. 19.

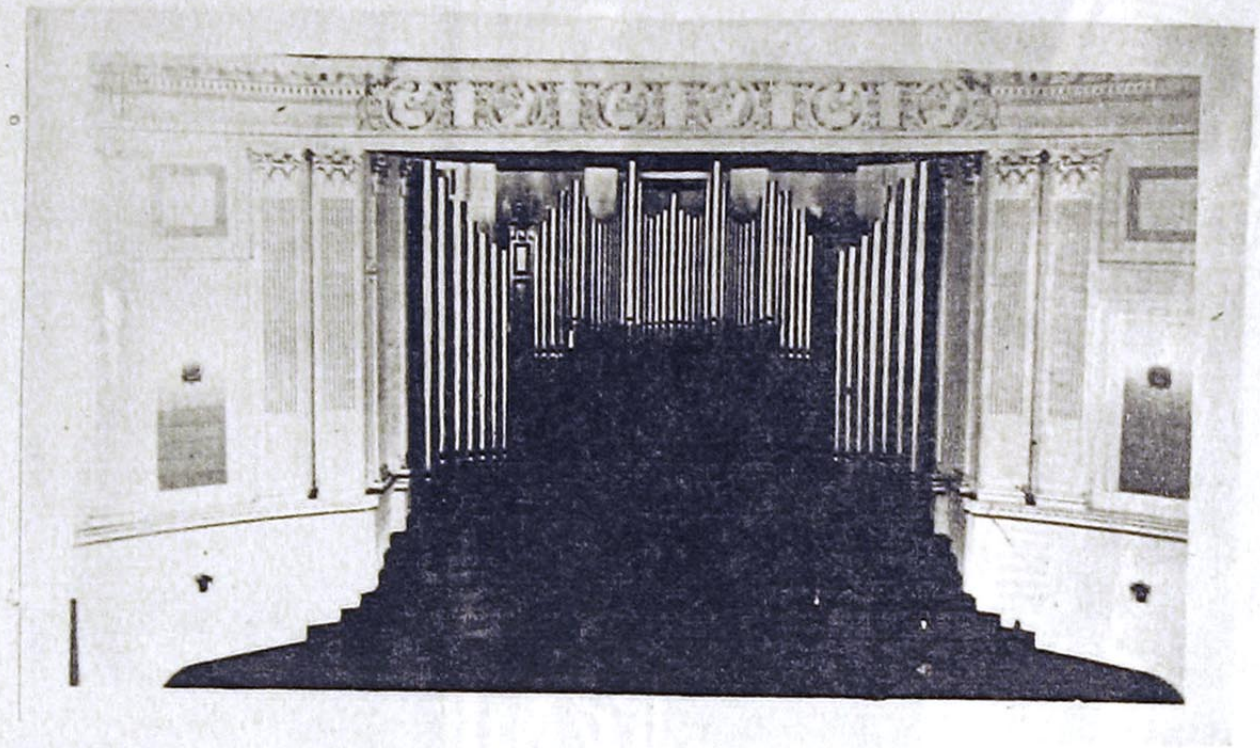
Souvenir - Official Opening of the City Hall Brisbane, Queensland, April 8th 1930. Brisbane City Council, n.d.



The clay models, small and full size

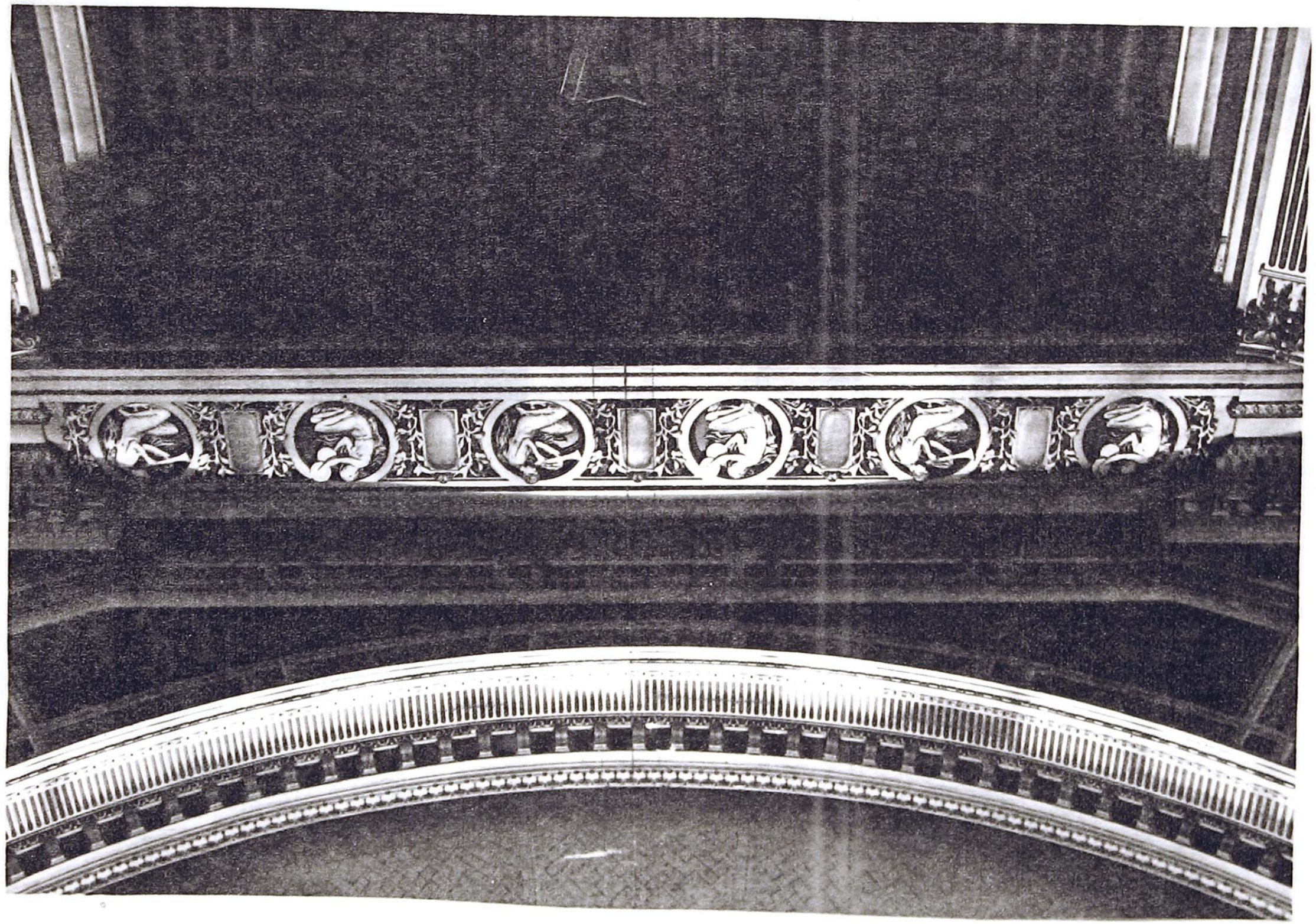
(Photograph from the sculptor's papers)





The frieze upon completion

(Photograph from the sculptor's papers)



74 A YOUNG AUSTRALIAN

Head and truncated torso of a youth, in bronze with green patina, smaller than life-sized.

DIMENSIONS:
Height 43 cm
Width 34.2 cm
Depth 18.1 cm

INSCRIPTIONS:
Signed and dated behind the figure's left shoulder D.MAYO 1930

DATE:
1930
Modelled at the same time as the sculptor was working on the Brisbane City Hall tympanum - 'As a relief from the work on the tympanum'. (1)

PROVENANCE:
One of only two works purchased for AGNSW from the SOA annual exhn 1930. (2) The price paid was £52/10/- upon casting in bronze (3) which Daphne Mayo arranged for in Italy in 1931. (4) The sculptor once had another bronze cast, which she exhibited from 1932 and described as 'a replica of the statuette purchased by the Sydney Art Gallery'. (5)

COMMENTS:
The model was 'a boy of about fourteen years of age, who had also sat as a model for other big work in hand'. (6) This model is unmistakenly the boy used for the young pioneer on the Brisbane City Hall tympanum, the Brisbane boxer Bill Chapman.
Daphne Mayo was made a member of the SOA upon the success of this work. (7)

EXHIBITED:
SOA annual exhn Sydney 1930, in both plaster and bronze, no price given.
RQAS annual exhn 1932, as Australian Youth, 50 guineas, in bronze.
The Sydney Art School Retrospective Exhn 1890-1933 Sydney 1933.
RQAS annual exhn 1938, jubilee loan section.
150 Years of Australian Art AGNSW 1938.
Art of Australia 1788-1941 exhn sent to the United States and Canada under the auspices of the Carnegie Corporation 1941.

REFERENCES:
(1) 'Miss Mayo honoured. Sydney Art Gallery', Brisbane Courier, 13 September 1930.
(2) Ibid.
(3) AGNSW catalogue data card.

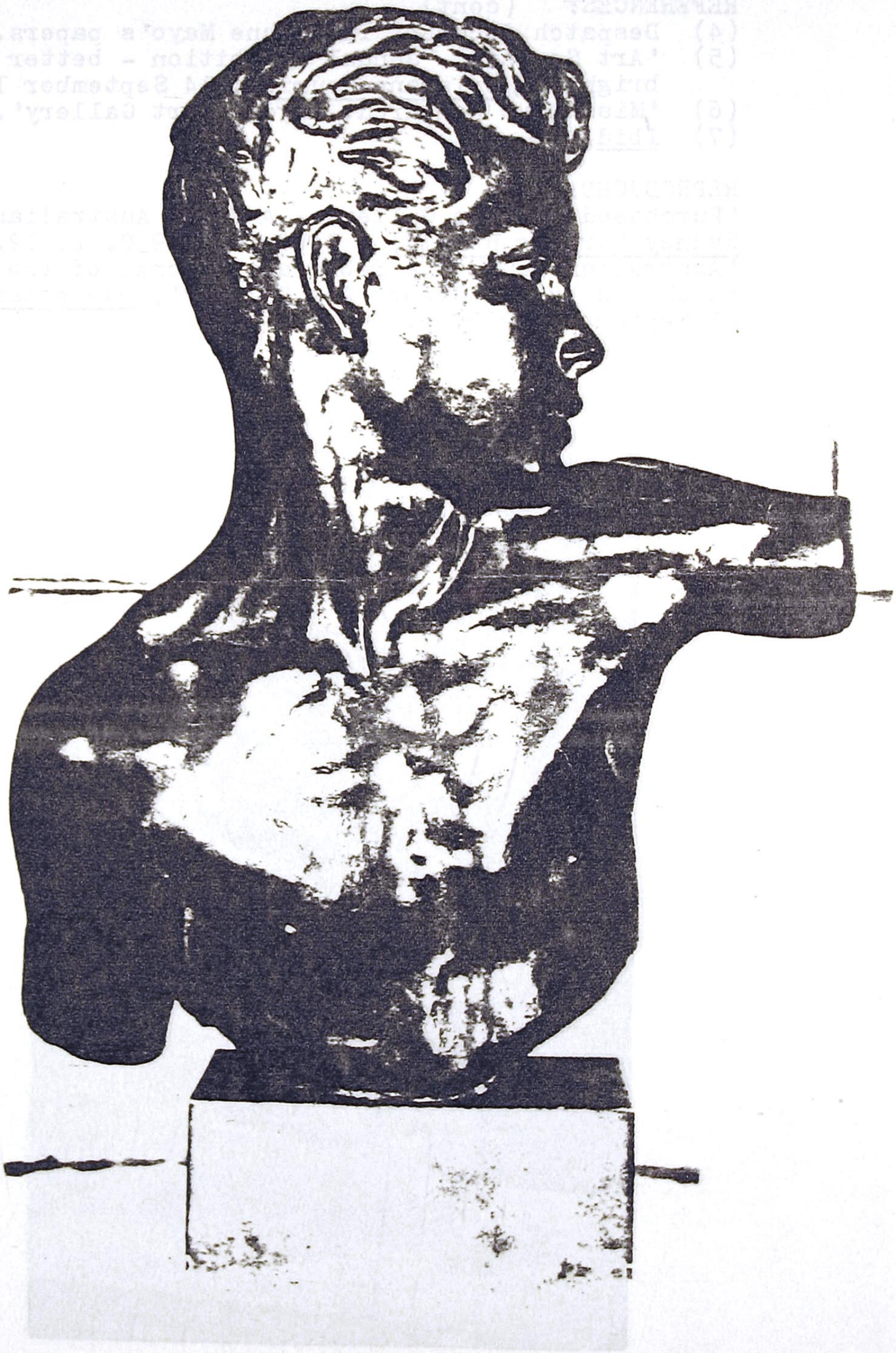
REFERENCES: (cont)
(4) Despatch document in Daphne Mayo's papers.
(5) 'Art Society - annual exhibition - better and brighter', Brisbane Courier, 14 September 1932.
(6) 'Miss Mayo honoured. Sydney Art Gallery'.
(7) Ibid.

REPRODUCED:
'Purchased for the Gallery - A Young Australian', Sydney Morning Herald, 4 September 1930, p. 12.
'Australian Youth - a replica in bronze of the statuette purchased by the Sydney Art Gallery', Queenslander, 29 September 1932, p. 29.



The clay original model

(Photograph from the sculptor's papers)



The final bronze

75 STATUETTES OF INTEGRITY AND CHARITY FOR THE NATIONAL WAR MEMORIAL OF VICTORIA, MELBOURNE

Sketch designs in plaster.

DATE:
August - November 1930

PROVENANCE:
Whereabouts unknown.

COMMENTS:
The Committee of the National War Memorial of Victoria in August 1930 invited eight leading Australian sculptors to submit designs for eight life sized statues of Virtues for the Memorial's inner Shrine of Remembrance. The design allotted to Daphne Mayo was Integrity, for which she received £100 in payment (1), but she also submitted a design for Charity. (2) The thirteen designs received by the Committee had to be submitted by late November 1930 (3), but judging was deferred for some time. (4) By late 1933 (5) Daphne Mayo was advised that her figure of Integrity had been selected among those of the three successful sculptors (6), along with Paul Montford's figure of Strength (7), by a selection panel including Bernard Hall, Sir John Longstaff, and the Memorial's architect, Philip B. Hudson. (8) By 1933 the Committee did not have enough funds to proceed with executing the statues in white marble (9), though £7300 was budgeted for them 'as money becomes available in the future'. (10) Hopes for the statues were finally abandoned after 1936 due to lack of funds. (11)

REFERENCES:
(1) Letter of 13 March 1931 to the sculptor from the Secretary of the National War Memorial Committee of Victoria, Daphne Mayo's papers.
(2) Letter of 3 November 1930 to the sculptor from as above, Daphne Mayo's papers.
(3) 'Statuary for Shrine', Argus (Melbourne), 25 November 1930.
(4) Letter of 13 March 1931 to the sculptor from the Secretary of the National War Memorial Committee of Victoria, Daphne Mayo's papers.
(5) Copy of letter of 13 November 1933 to Philip B. Hudson from the sculptor, Daphne Mayo's papers.
(6) 'Work of Queensland sculptress', Herald (Melbourne), 29 May 1936, p. 13.
(7) Letter of 20 November 1933 to the sculptor from Philip B. Hudson, Daphne Mayo's papers.
(8) Letter of 13 November 1933 to Philip B. Hudson from the sculptor, Daphne Mayo's papers.
(9) 'Shrine of Remembrance - figures for Inner Sanctuary', Argus, 29 November 1930.
(10) '£7000 needed for Shrine - Uncompleted works held up - £220,000 already spent', Herald, 2 February 1933.
(11) 'Work of Queensland sculptress'.

A PANEL

Recessed bas relief panel of a military procession of soldiers, horses, sailors and nurses proceeding to the the left. The panel is surmounted by a large bronze inscription and a bronze draped laurel wreath, with a smaller incised inscription on the base cornice. Carved in Helidon sandstone and set into the south western side of the Ann Street wall of the Brisbane War Memorial.
The military procession was described in contemporary reports as: 'The figures shown represent the personnel of the Royal Australian Navy and the Australian Expeditionary Forces, including Field Artillery, Engineers, Signallers, Infantry, Pioneers, Machine Gunners, Army Service Corps, Army Medical Corps, Nurses, Veterinary, Corps, and Flying Corps, in an earnest, purposeful march pressing forward with eagerness and intent as they follow their unseen leader through battle to the Great Beyond.' (1)

DIMENSIONS:

Height	130 cm
Width	610 cm
Depth of relief	6 cm

INSCRIPTIONS:
Signed and dated lower left D. Mayo 1932
Inscribed over the top centrally in large bronze lettering

ERECTED BY THE WOMEN OF QUEENSLAND

IN MEMORY OF THOSE WHO LOST THEIR LIVES

THROUGH THE GREAT WAR ~

1914-1918

Inscribed centrally underneath with small incised words from John Arkright's 'O Valiant Hearts'

SPLENDID THEY PASSED . THE GREAT SURRENDER MADE ~

INTO THE LIGHT . THAT NEVER MORE SHALL FADE

and at the lower right

THIS MEMORIAL WAS UNVEILED BY

LADY GOODWIN ON MARCH 24th 1932

B. DRINKING FOUNTAIN

A circular bronze urn with a water spout in the centre, with a stone outer shell supported by four bronze inverted dolphins, set onto a stepped stone base and flanked by a scrolled iron railing.

DIMENSIONS:
Diameter of bronze urn 57.6 cm
Dolphins:
Height 28.5 cm
Width 15 cm
Depth 16 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
First proposed in 1929.
Executed by Daphne Mayo in 1930-32.

PROVENANCE:
The panel and drinking fountain are still extant, though threatened with obscuring by proposed redevelopment of Anzac Square.

COMMENTS:
Initial planning for a War Memorial in Brisbane during the 1920's was delayed by controversy over the site. In 1926 Brisbane's War Memorial Committee decided to erect a Memorial costing £25,000 in Anzac Square and launched an appeal to the Queensland public for the money. The Committee then sought advice on the design from Sir Bertram Mackennal, R.A., who was then in Australia. His grandiose scheme for a huge plinth in imitation of Sir E. Lutyens' London Cenotaph had to be abandoned in 1928, his concept of 'a water or fountain effect' was to be the only part of his design eventually adopted. In 1928 the Memorial Committee ran a design competition for a Memorial not exceeding £10,000. The winning design, by a Sydney firm of architects, Messrs S. H. Buchanan and Cowper, was for a simple Doric peristyle faced with Helidon sandstone, which did not include sculptural detailing beyong architectural masonry. (2) The original drawings by Buchanan and Cowper for the Brisbane War Memorial do not show any sculptural decoration of the sub-structure.

On 15 October 1929 a meeting of representatives of women's organisations at the Brisbane Women's Club resolved to erect two drinking fountains in Anzac Square, as the Women of Queensland's contribution to the State's War Memorial. The idea of a women's sculptural contribution originated with the Brisbane Women's Club, but the project was to involve women throughout the State and a public appeal to raise £1000 was launched, to seek individual donations of one shilling from every woman

who could be reached. A Queensland Women's War Memorial Committee, convened by Mrs Edgar B. Harris of the Brisbane Women's Club, was formed to organise the appeal throughout women's organisations and local government all over the State. (3) At the same meeting it was suggested that Daphne Mayo could be commissioned for the work and that the Memorial should be not only to service women but to all Queensland's war dead. (4) Mrs Harris reported that 'Mr Buchanan, the designer (of the Memorial), had expressed his willingness to consult with Miss Daphne Mayo with regard to the design'(5); and the women's proposal was readily accepted by the Brisbane War Memorial Committee presided over by the Mayor, Alderman W. A. Jolly. On 9 May 1930 another meeting of women was held in the City Hall (6), at which Daphne Mayo's preliminary design for 'a carved panel and fountains at an estimated cost of approximately £1000' was successfully presented and the Committee authorised the sculptor to proceed with 'a corrected sketch'. This was to 'show the correct number and disposition of figures, horses etc', and to make right the 'absence of any representation of the Navy'. (7) Daphne Mayo had sought military advice on the formation of the procession. (8) The public appeal was boosted by a musical matinee organised on 16 June 1930 by the Lady Mayoress (9) and a public letter of 14 July by the Premier's wife appealing to all her 'sister Queenslanders'. (10) Public letters from the Committee appeared in newspapers all over the State (11), and illustrated descriptions of the clay model were published by the Telegraph and widely distributed from October 1930. One of these still hangs in the Brisbane Women's Club. (12) The model was also reproduced as a letterhead on the Committee's correspondence of 1930-31. By early September 1930 Daphne Mayo had made a preliminary clay model of the Memorial relief panel which was to be 'representative of the various Queensland naval and military arms of the services which were actively engaged in the war'(13), in contrast with the sculptor's earlier design which had emphasised the role of women in war. (14) The inscription had also been decided upon by September 1930. (15) At that stage 'a classic fountain had been designed and it was hoped that the panel (if funds permit) will be erected in bronze'. (16)

Soon after the dedication of the Brisbane War Memorial on Armistice Day November 1930, it was obvious to the Queensland Women's War Memorial Committee that their original hopes for a larger 'Roman' type (17) continuously playing 'waterfall fountain'(18) and bronze panel for their Women's Memorial had to be curtailed. Their meeting at the end of November 1930 decided that 'the panel should be carved in stone', not only because of the cost of bronze casting but because this could not be done in Queensland. (19) The City Council had objected to the upkeep expense of a waterfall fountain. (20) Further appeals were then made by the Committee for funds

to go ahead with the Memorial, because the Depression had affected the public appeal. More pressing pleas were published in newspapers: 'It will be finished, of course, because women are not given to abandoning their projects; but it is fitting that it should be finished shortly, because no woman likes passing on her debt to her children....' (21) By February 1930 the appeal was still £500 short. (22) From July to August 1931 Daphne Mayo made a full size clay model (23), reducing the number of figures from the crowd in the preliminary model. Elvin Harvey, younger son of L. J. Harvey, assisted with the larger clay model, along with three other modelling students from the Brisbane Central Technical College: Miss Vera Cundy, Miss Karma Eklund and Mr Charles Burrow. (24) The students were employed for a month, working in Daphne Mayo's City Hall studio and reportedly paid at the rate of £5 to share among them for the month. (25) Daphne Mayo also made preliminary stone carvings. Rough sandstone models of a dolphin and a horse were found under her Brisbane studio in 1978. In late August 1931 a scaffolding was erected in preparation for 'the actual carving of the large stones already set in the wall'. (26) By November 1931 the sculptor was carving the final panel and sought a progress payment from the Committee. (27) On 11 November 1931 she received a payment of £416/13/4 for the 'balance of modelling and two thirds of the carving'. (28) George Harvey, elder son of L. J. Harvey, andtwoother stone masons, assisted with the stone chiselling. Payments were made to them at the rate of £1/4/- each day from October 1931 to the end of February 1932, and a large sum was spent on the purchase and sharpening of carving tools. (29) The bronze casting of the fountain dolphins, and possibly also of the urn and lettering, was done in 1931 by A. Martin of New Farm. (30) Wunderlich Ltd, the firm which had made the Lamp of Remembrance for the Brisbane War Memorial, may also have been involved in the bronze casting.

The Women's War Memorial was unveiled by the wife of the Governor of Queensland, Lady Goodwin, on 24 March 1932, following its dedication by the Archbishop of Brisbane, Dr G. Sharp 'in the presence of a very large and deeply reverent gathering which included many representative citizens from the Governor (Sir John Goodwin) downwards'. (31) The lower inscription and iron railing given by the Army Nursing Sisters (32) were added later by April 1932. (33) Daphne Mayo had designed all the lettering for the Memorial, but actually carved the lower inscription. (34) The Committee reported to Daphne Mayo their delight with her work and planned to settle their debts early in May. (35) Since the funds raised by the time of the unveiling 'were not sufficient to discharge the commission fee of £500, and the amount of £280 due to workmen', the Queensland Women's War

Memorial Committee organised a fete, and finally met the outstanding debts in May 1931. The final meeting of the Committee in May authorised Daphne Mayo to add an unveiling inscription to the Memorial (36), and 'appreciation was expressed of Miss Mayo's signature on the panel'.

The Brisbane Women's Club continues to organise a wreath laying ceremony at the Women's War Memorial each Anzac Day, acknowledging the Club's traditional association with this Memorial. The Club's President places a wreath, along with representatives of other local women's organisations. Daphne Mayo attended the ceremony in 1965. (37)

REFERENCES:

(1) 'Queensland Women's War Memorial', Week, 24 October 1930, extract re-published by Telegraph.
(2) 'Anzac Memorial Committee awards three prizes. Sydney architects get them', Standard, 12 December 1928.
(3) 'For the fallen - Women's Memorial Committee - Proposed Women's Memorial', Telegraph, 16 October 1929.
(4) Ibid.
(5) 'Queensland Women's Memorial to fallen soldiers - fountains proposed for Anzac Square - 10,000 shillings wanted', Standard, 16 October 1929.
(6) '£1000 required - Women's War Memorial - fountains in Anzac Square', Daily Mail, 10 May 1930.
(7) Letter of 17 May 1930 to the sculptor from the Hon. Secretary of the Queensland Women's Memorial Committee, Daphne Mayo's papers.
(8) Letter of 29 March 1930 to the sculptor from the Hon. Secretary of the Queensland Women's Memorial Committee, Daphne Mayo's papers.
(9) 'Women's War Memorial', Brisbane Courier, 27 June 1930.
(10) Letter 'To my sister Queenslanders - Women's War Memorial' by Mrs A. E. Moore, Daily Mail, 18 July 1930.
(11) Letter to editor 'the Queensland Women's War Memorial' by Flora B. Harris, Courier (Maryborough), 30 August 1930.
(12) 'Queensland Women's War Memorial', Week, 24 October 1930, extract re-published by Telegraph, framed example now in Brisbane Women's Club.
(13) 'Proposed panel for Women's War Memorial', Daily Mail, 11 September 1930.
(14) The sculptor's description of ca. April-May 1930 of the original design, Daphne Mayo's papers.
(15) Description of the original clay model and inscriptions in Brisbane Courier, 12 September 1930.
(16) 'Queensland Women's War Memorial', Week, 24 October 1930, extract re-published by Telegraph.
(17) 'Women's Memorial - Anzac Square panel', Daily Mail, 28 August 1931.
(18) 'The Queensland Women's War Memorial', Queenslander, 4 September 1930, p. 48.

76 (cont)

(19) 'Women's War Memorial', Telegraph, 27 November 1930.
(20) 'War Memorial - Queensland women - unveiling ceremony', Telegraph, 24 March 1932.
(21) 'Women's War Memorial', Telegraph, 28 November 1930.
(22) 'Women's War Memorial', Daily Mail, 21 February 1931.
(23) 'Work progressing - Women's War Memorial', Daily Mail, 28 July 1931.
(24) Elvin B. Harvey, notes compiled March 1977 on his career as a wood carver in Brisbane, with the University of Queensland Department of Fine Arts.
(25) Interviews with Elvin B. Harvey, 4 July and 6 August 1978.
(26) 'Women's Memorial - Anzac Square panel', Daily Mail, 28 August 1931.
(27) Copy of letter of 9 November 1931 to the Hon. Secretary of the Queensland Women's Memorial Committee from the sculptor, Daphne Mayo's papers.
(28) Account book for 1931-34, Daphne Mayo's papers.
(29) Ibid.
(30) Ibid.
(31) 'War Memorial - Queensland women - unveiling ceremony', Telegraph, 24 March 1932.
(32) Ibid.
(33) 'Women's tribute to war heroes', Queenslander, 7 April 1932, p. 30.
(34) Letter of 11 November 1931 to the sculptor from the Hon. Secretary of the Queensland Women's Memorial Committee, Daphne Mayo's papers.
(35) Letter of 16 April 1932 to the sculptor from the Convenor of the Queensland Women's Memorial Committee, Daphne Mayo's papers.
(36) 'Women's War Memorial', Daily Mail, 4 May 1932.
(37) 'Women to lay wreaths', Telegraph, 24 April 1965.

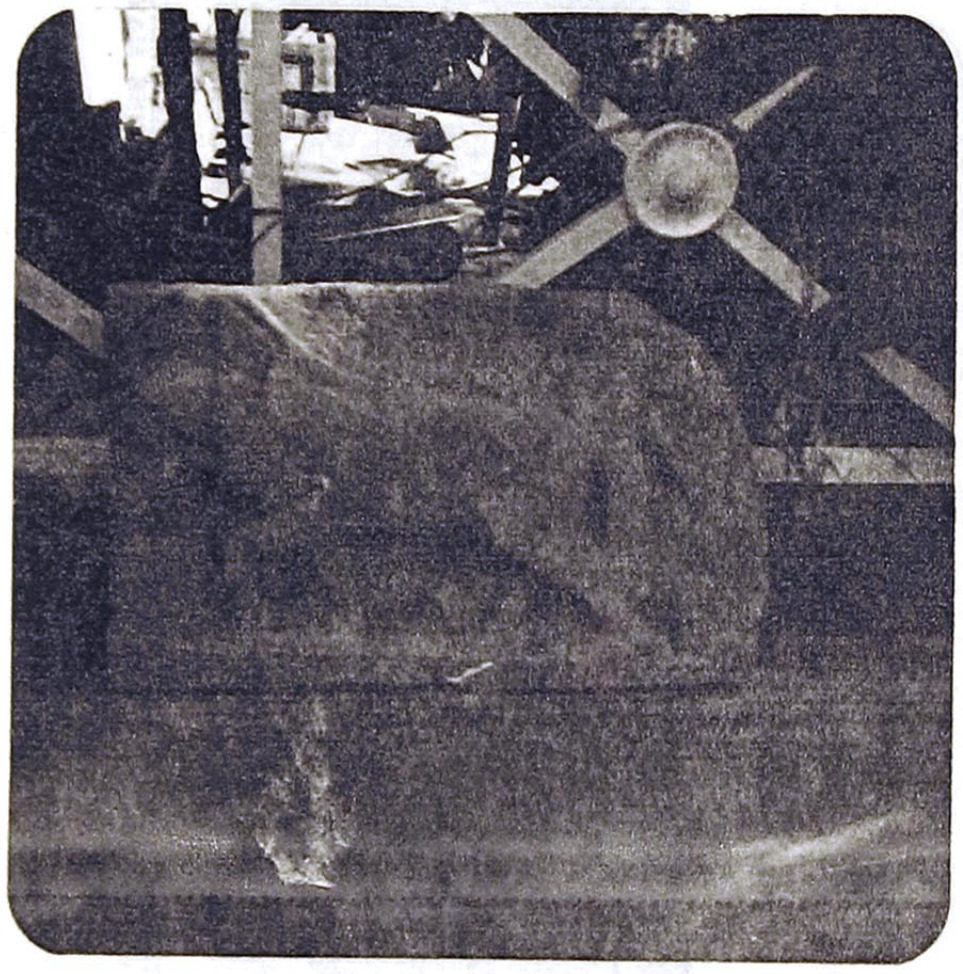
REPRODUCED:
'Proposed panel for Women's War Memorial', Daily Mail, 11 September 1930.
Photograph and description of the original clay model in Brisbane Courier, 12 September 1930.
'Lest We Forget', Queenslander, 23 October 1930, p. 41.
'Queensland Women's War Memorial', Week, 24 October 1930, extract re-published by Telegraph, framed example now in Brisbane Women's Club.
The original clay model was reproduced as a letterhead for the Queensland Women's War Memorial Committee in 1930-31.
'The Women's War Memorial in Anzac Square', Telegraph, 23 March 1932.
Photographs of the carved panel in Brisbane Courier and Daily Mail, 24 March 1932.
'The Archbishop of Brisbane (Dr G. Sharp) dedicating and blessing the Queensland Women's War Memorial ', Daily Mail, 26 March 1932.
'Women's tribute to war heroes', Queenslander, 7 April 1932, p. 30.

Australian Woman's Mirror, 26 April 1932.



The original clay model

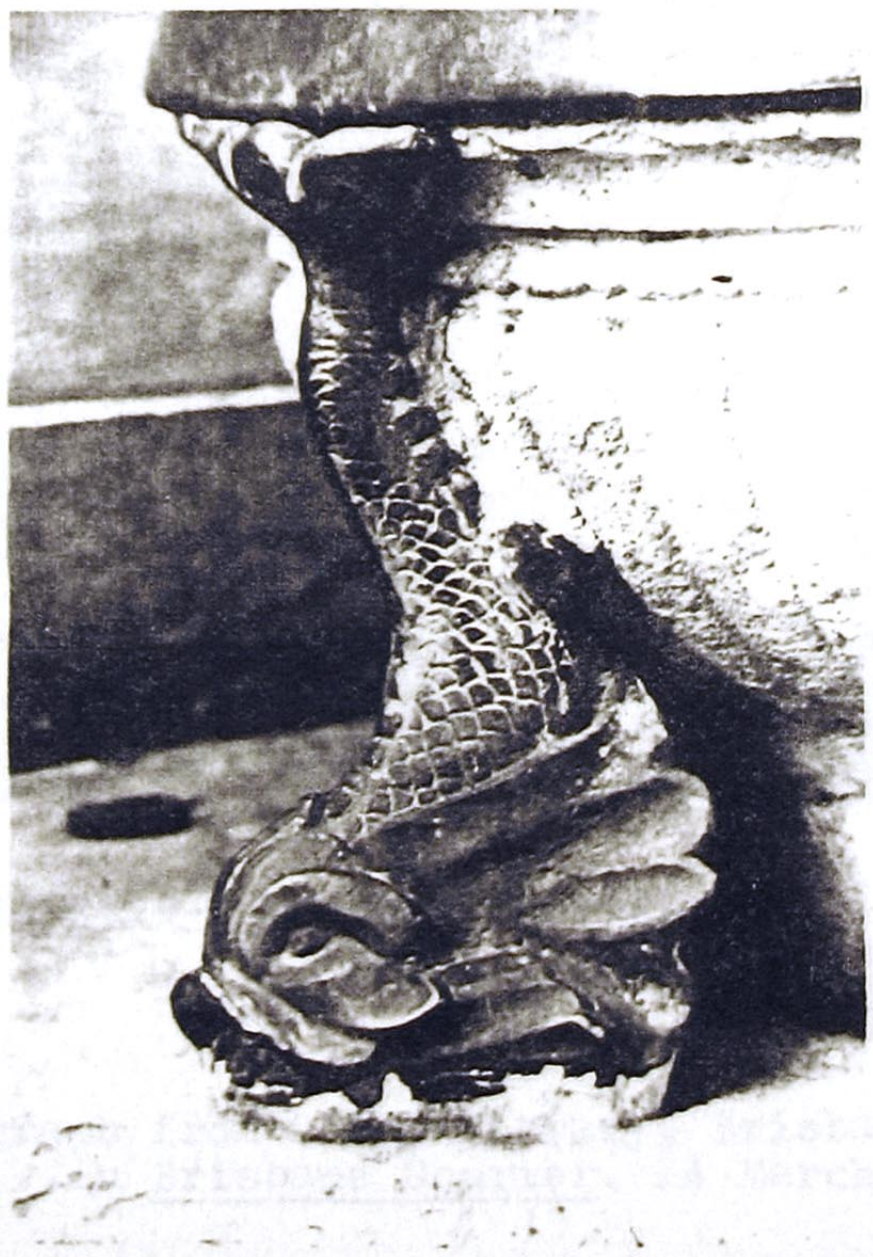
(Photograph from Queenslander, 23 October 1930, p.41)



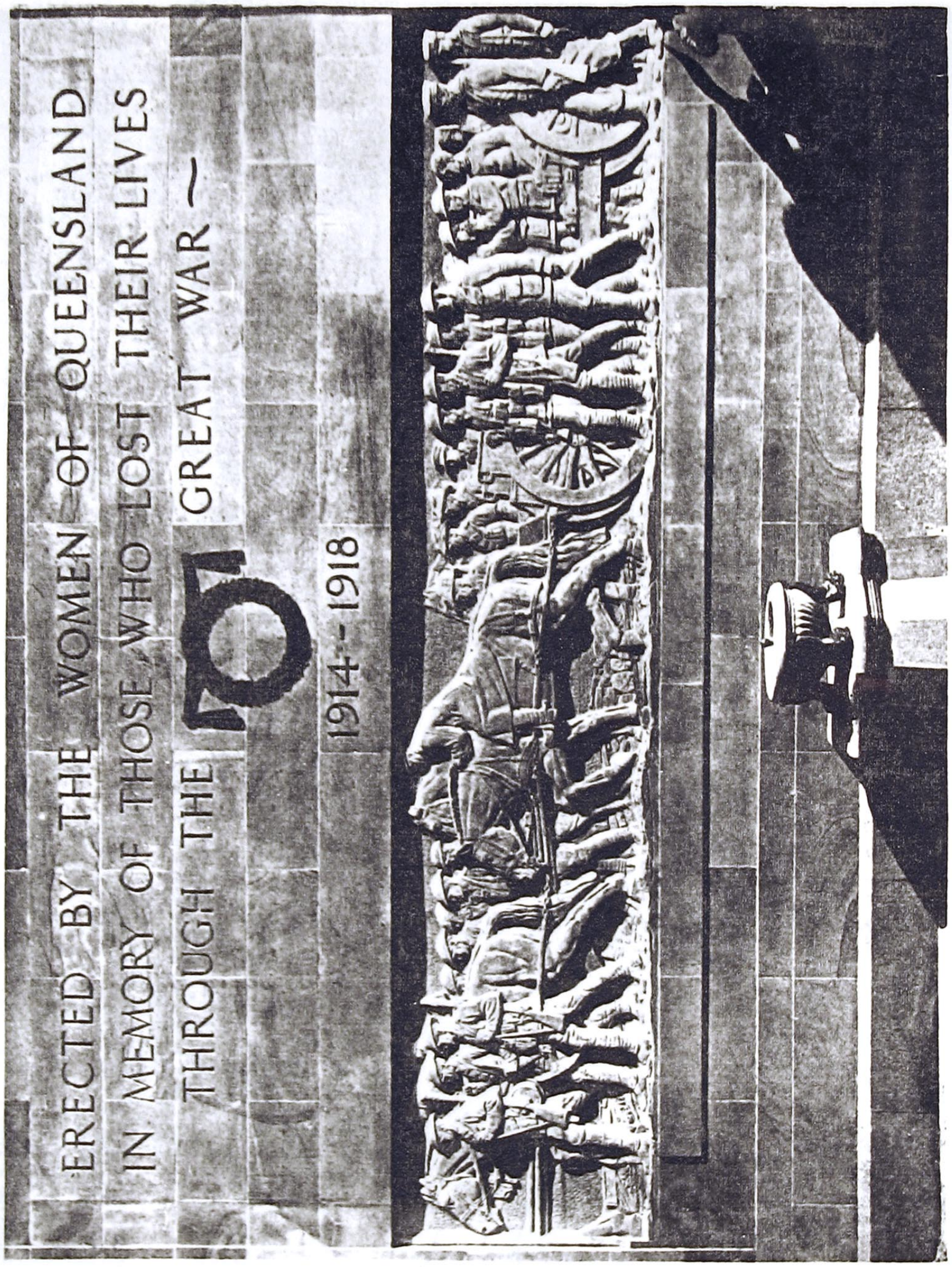
Preliminary carving of a horse for the Memorial



The drinking fountain in its present condition

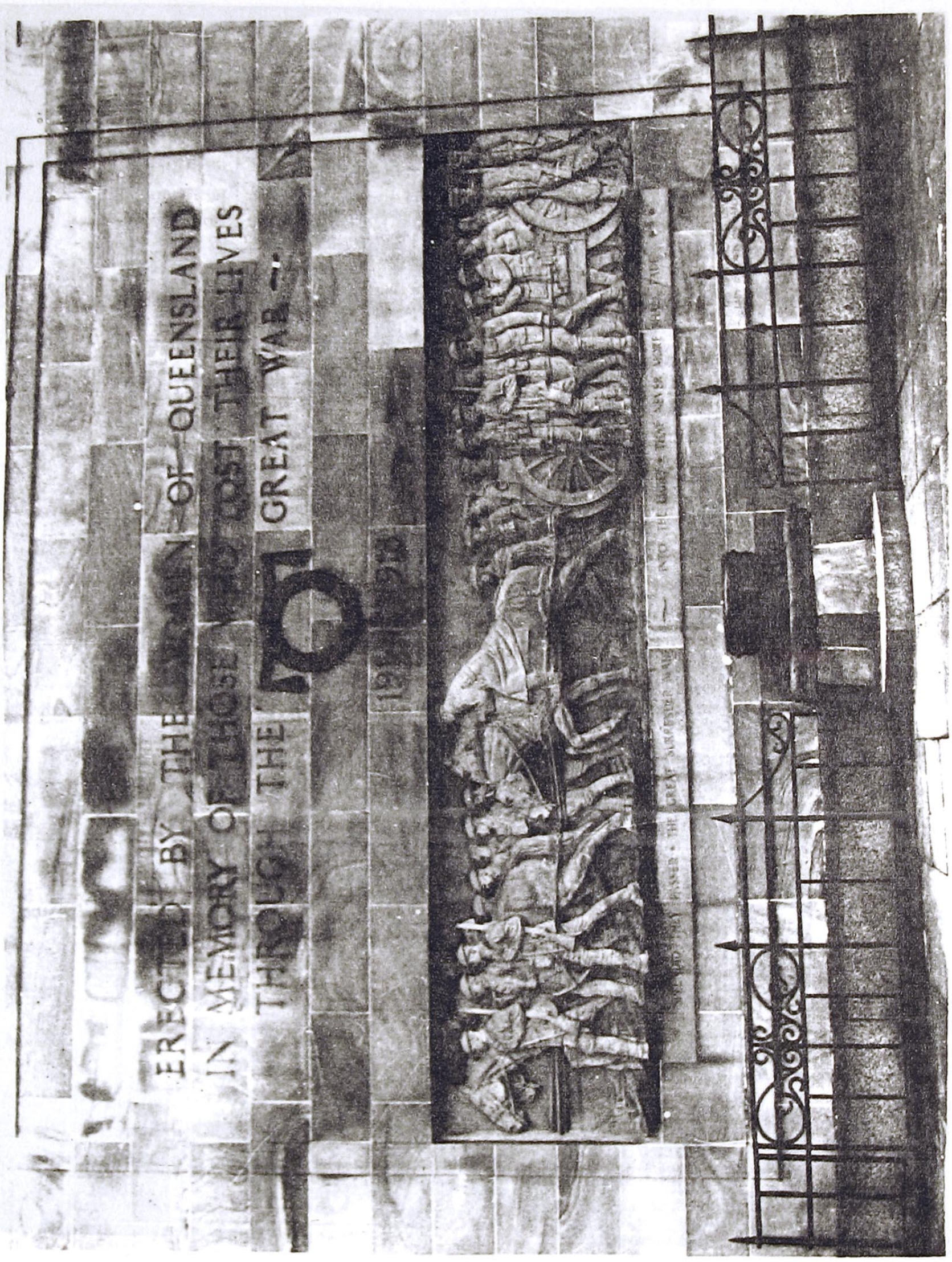


Detail of a dolphin



The Memorial about the time of unveiling

(Photograph from Oxley Library, Brisbane, published in Brisbane Courier, 24 March 1932)



The Memorial with the inscriptions completed and railing added

(Photograph from Queenslander, 7 April 1932, p.30)

77 PORTRAIT BUST OF ALDERMAN W. A. JOLLY,
LORD MAYOR OF BRISBANE

DATE:
No earlier than 1931. It was to be started after the Lord Mayor's busy term of office was over. (1)

PROVENANCE:
Whereabouts unknown.

COMMENTS:
The sculptor offered at the unveiling of the Brisbane City Hall tympanum to present Alderman Jolly with the bust.(2) The bust may never have been executed, as the late sitter's family have no recollection of it.

REFERENCES:
(1) 'The heroine of the week - Daphne Mayo's hour of triumph', unidentified Queensland newspaper, ca. 20 December 1930, Daphne Mayo's papers.
(2) 'The Town Hall - Tympanium (sic) unveiled', Queenslander, 25 December 1930, p. 42.

MEMORIAL TO R. GODFREY RIVERS FOR ST. DAVID'S CATHEDRAL, HOBART

A bird fountain memorial set into an outer cloister wall of the Cathedral. It comprises a minature drinking pool set into a granite base, then raised from a slightly tapering bluestone plaque set against the cloister wall is a bas relief bronze full figure of St. David, the patron saint of the Cathedral of Wales, stretching his arms towards three birds. Leeks, the Welsh national emblem, form the base of the bronze relief.

DIMENSIONS: (of bluestone plaque)
Height 160 cm
Width at top 106 cm
Width at base 117 cm

INSCRIPTIONS:
Not signed or dated.
Inscribed in incised lettering on base of bronze relief
TO THE MEMORY OF RICHARD GODFREY RIVERS 1859-1925.
The founder's stamp is at the base.
DATE:
Mid 1931-September 1932
PROVENANCE:
Still extant.

COMMENTS:
Commissioned in June 1931 by Miss Rivers in memory of her brother and Daphne Mayo's former Brisbane art master, R. Godfrey Rivers. Mrs Ina Rivers, his wife, and the Very Rev. A. R. Rivers, the Dean of Hobart and his brother, acted as go-betweens with the commission because Miss Rivers was blind. The subject of St. David preaching to the birds was chosen by Miss Rivers and the Bishop made recommendations on the materials used and the size and gave the sculptor information on St. David.
Before November 1931 Daphne Mayo sent a raised design down from Brisbane for Miss Rivers to feel, which delighted the old lady. (2) The bronze casting was done in Italy, by Chiurazzi of Naples, at the special request of Miss Rivers. (3) Daphne Mayo went to Hobart for the installation of the Memorial, staying with Mrs Ina Rivers while there. The Memorial was dedicated in September 1932 by the Very Rev. A. R. Rivers. (4)

REFERENCES:
(1) Letter of 28 December 1931 to the sculptor from the Very Rev. A. R. Rivers, Daphne Mayo's papers.
(2) Letter of 10 November 1931 to the sculptor from Mrs Ina Rivers, Daphne Mayo's papers.
(3) Letter of 28 December 1931 to the sculptor from the Very Rev. A. R. Rivers, Daphne Mayo's papers.

MEMORIAL TO R. GODFREY RIVERS FOR ST. DAVID'S CATHEDRAL, HOBART (cont)

REFERENCES: (cont)
(4) 'A bird sanctuary Hobart Cathedral pool - the legend of St David', Illustrated Tasmanian Mail, 19 January 1933, p. 12.

REPRODUCED:
'The Church's blessing on God's singing birds', Illustrated Tasmanian Mail, 19 July 1933, p. 37, as below.



79 AGE OF INNOCENCE

DATE:
ca. 1932

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
RQAS annual exhn 1932, 5 guineas per copy.

80 PORTRAIT BUST OF WINIFRED PONDER

DATE:
ca. 1932 (1)

PROVENANCE:
Whereabouts unknown.

COMMENTS:
Miss Winifred Ponder was a Queensland Journalist and traveller, friend of Daphne Mayo's, and fellow member of the Lyceum Club in Brisbane. In 1941 she gave a lecture on 'The art of the Kymers' at the Qld Art Reference Library.

EXHIBITED:
RQAS annual exhn 1932, n.f.s.

REFERENCE:
(1) 'Women artists' high standards - big share in Art Society's Exhibition - Busy workers in many mediums', Telegraph, 26 September 1932.





(Photographs from the sculptor's papers)

81 THE LORELI

DATE:
ca. 1933

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
Exhn of Antiques, Arts, Crafts and Curios in aid of Church of England Soldiers' Help Society Brisbane 1933.

82 THE DANCER

Small full length figure of a woman standing with one arm raised above her head, in plaster with green 'bronzed' paint.

DIMENSIONS:
Height 74 cm including base
Width 19.5 cm in present condition
Depth 11 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1933

PROVENANCE:
Found under Daphne Mayo's Brisbane studio, discarded, in 1978.

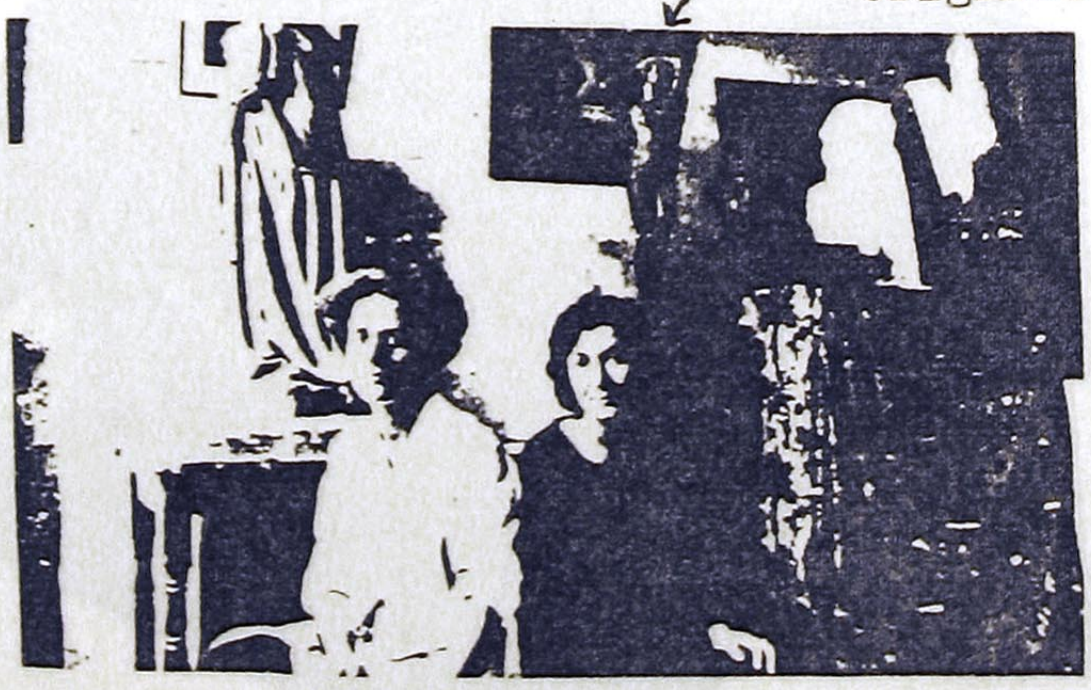
CONDITION:
Badly damaged, broken above the knees and missing one arm.

COMMENTS:
Praised for its 'fine movement' when exhibited in Sydney. (1)

EXHIBITED:
SOA annual exhn Sydney 1933, in bronze, 85 guineas, and in marble, 150 guineas.
Exhn of Antiques, Arts, Crafts and Curios in aid of Church of England Soldiers' Help Society Brisbane 1933.

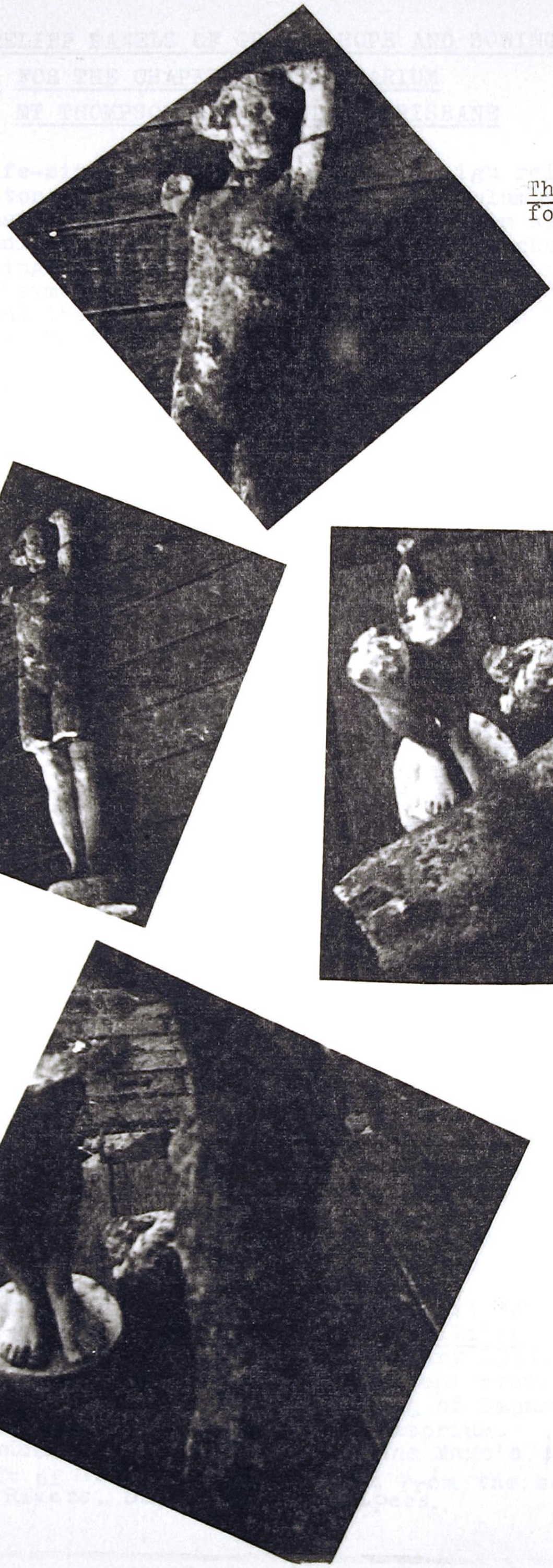
REFERENCE:
(1) 'Sculpture section', unidentified Sydney newspaper review of SOA annual exhn 1933, Lyndon Dadswell's scrapbook.

82 The Dancer in its original condition



(Photograph from the sculptor's papers)

Daphne Mayo in her Brisbane studio with Vida Lahey



The Dancer when found in 1978

83-85 RELIEF PANELS OF GRIEF, HOPE AND SOWING THE SEED
FOR THE CHAPEL & COLUMBARIUM
MT THOMPSON CREMATORIUM, BRISBANE

Three life-sized full figure symbolic high reliefs carved in sandstone for the Chapel facade and columbarium of the Crematorium. All figures are carved in sandstone and standing on ledges set into recessed niches in the surrounding brickwork. The figures of Grief and Hope were to 'symbolise the survival of the spirit after death' and the figure of Sowing the Seed was 'symbolic of Eternal Youth'. (1)

INSCRIPTIONS:
All reliefs have bronze plaques on the lower right ledge denoting THE WORK OF DAPHNE MAYO SEPTEMBER 1934.

DATE:
ca. February to September 1934
The Crematorium was nearing completion in July 1934 (2) and was opened in early September 1934. (3) A photograph of Sowing the Seed in the sculptor's papers was dated September 1934.

PROVENANCE:
Still extant.

COMMENTS:
The Brisbane Crematorium Ltd, established in 1934, built Brisbane's first Crematorium. The 'Egyptian Revival' brick chapel was designed by the Brisbane architects, G. M. H. Addison and Son and H. S. Macdonald. Its Directors included Mr M. S. Herring, of Queensland Trustees, an associate of Daphne Mayo's in the Queensland Art Fund.
The architect's design for the Crematorium, incorporating Daphne Mayo's sculptural decoration, was worked out by February 1934. (4) In March 1934 the Directors of Brisbane Crematorium Ltd inspected a design by Daphne Mayo for this commission. (5) Daphne Mayo hired models from January to July 1934 for the Crematorium figures at the rate of 2/10 an hour. The adult models included 'Robertson and Berghoffer', and a 'lad down Chester Street' near her studio was employed for the Sowing the Seed figure. (6) Daphne Mayo on the figures in situ for six months, carving by chisel and mallet rather than by pneumatic drill. (7)

REFERENCES:

(1) 'New Crematorium', Architecture and Building Journal of Queensland, Vol.13 No.145, July 1934, pp. 10-11.
(2) Ibid.
(3) 'Miss Daphne Mayo at work on the niche of "Grief" at the Brisbane Crematorium which is to be opened next week', Telegraph, 29 August 1934.
(4) 'Crematorium for Brisbane-ready next May - fountains and gardens', Architecture and Building Journal of Queensland, Vol.12 No.140, February 1934, pp 35- 36.
(5) Brisbane Crematorium Ltd, statement provided in August 1978 on the commissioning of Daphne Mayo's sculpture for Mt Thompson Crematorium.
(6) Account book for 1931-34, Daphne Mayo's papers.
(7) Draft of letter of August 1934 from the sculptor to Mrs Ina Rivers, Daphne Mayo's papers.

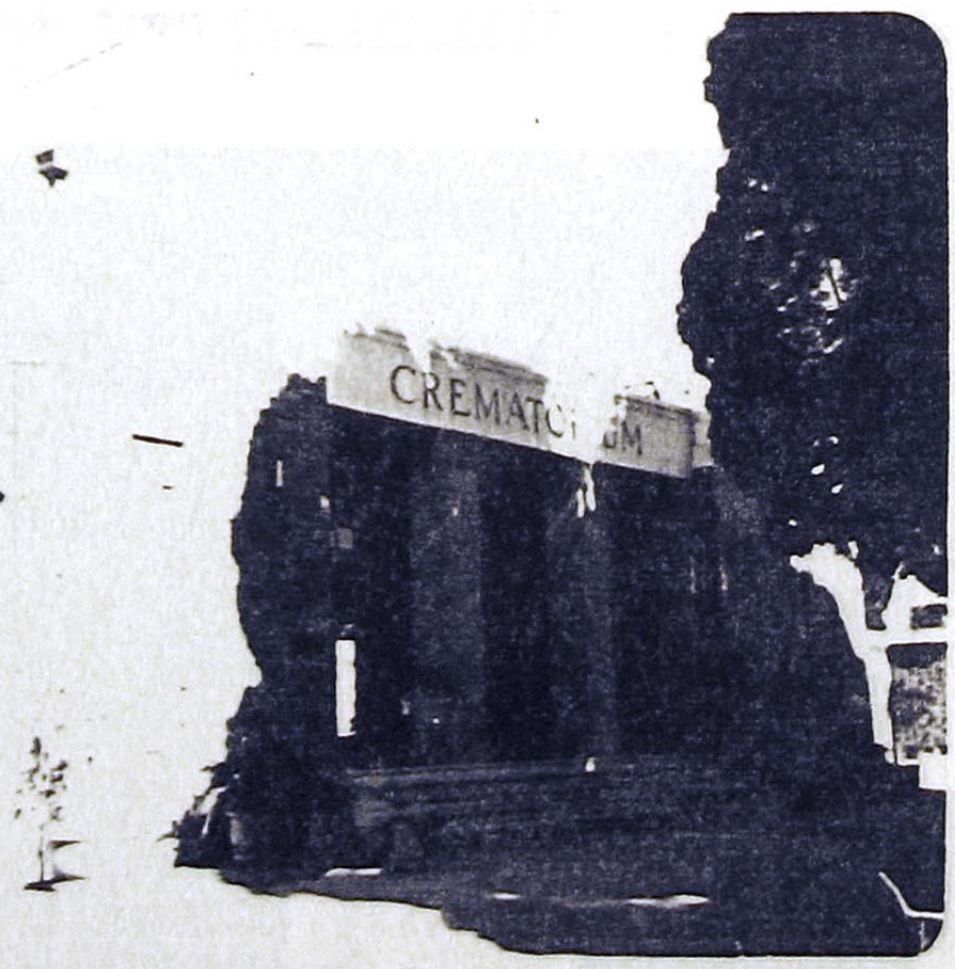
83 GRIEF

Three quarters back view of a naked man with an arm folded over his bent head and facing right. On the left facade of the Crematorium Chapel. The background is stippled, with plain diminishing horizontal bands in the upper half. The relief panel is carved in sandstone.

DIMENSIONS:
Height 201 cm
Width 61 cm
Depth of relief 8 cm

INSCRIPTIONS:
Not signed.

REPRODUCED:
'Miss Daphne Mayo at work on the niche of "Grief" at the Brisbane Crematorium which is to be opened next week', Telegraph, 29 August 1934.
'Miss Daphne Mayo, the noted Queensland sculptress, working on her conception of "Grief", which forms part of the symbolical statuary at the Mt Thompson Crematorium', Courier Mail, 30 August 1934, p. 16.

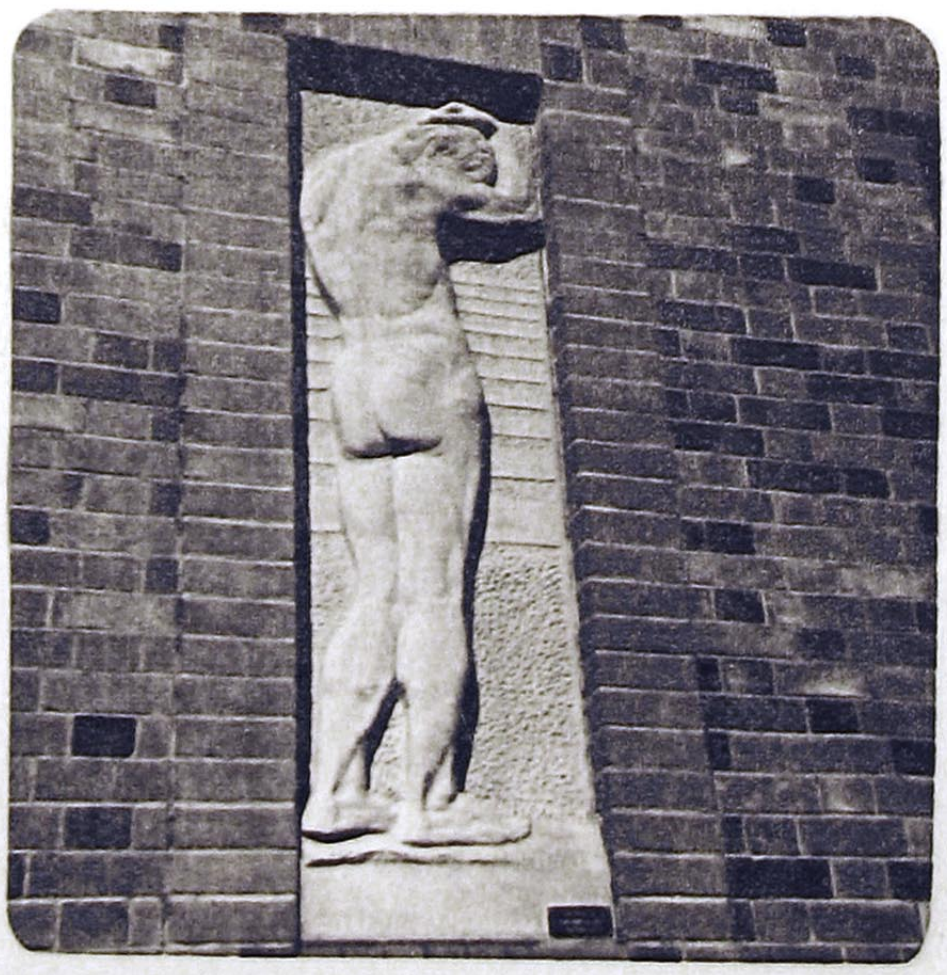


The chapel facade



MISS DAPHNE MAYO, the noted Queensland sculptress, working on her conception of "Grief," which forms part of the symbolical statuary at the Mt. Thompson Crematorium.

(Photograph from Courier Mail, 30 August 1934, p.16)



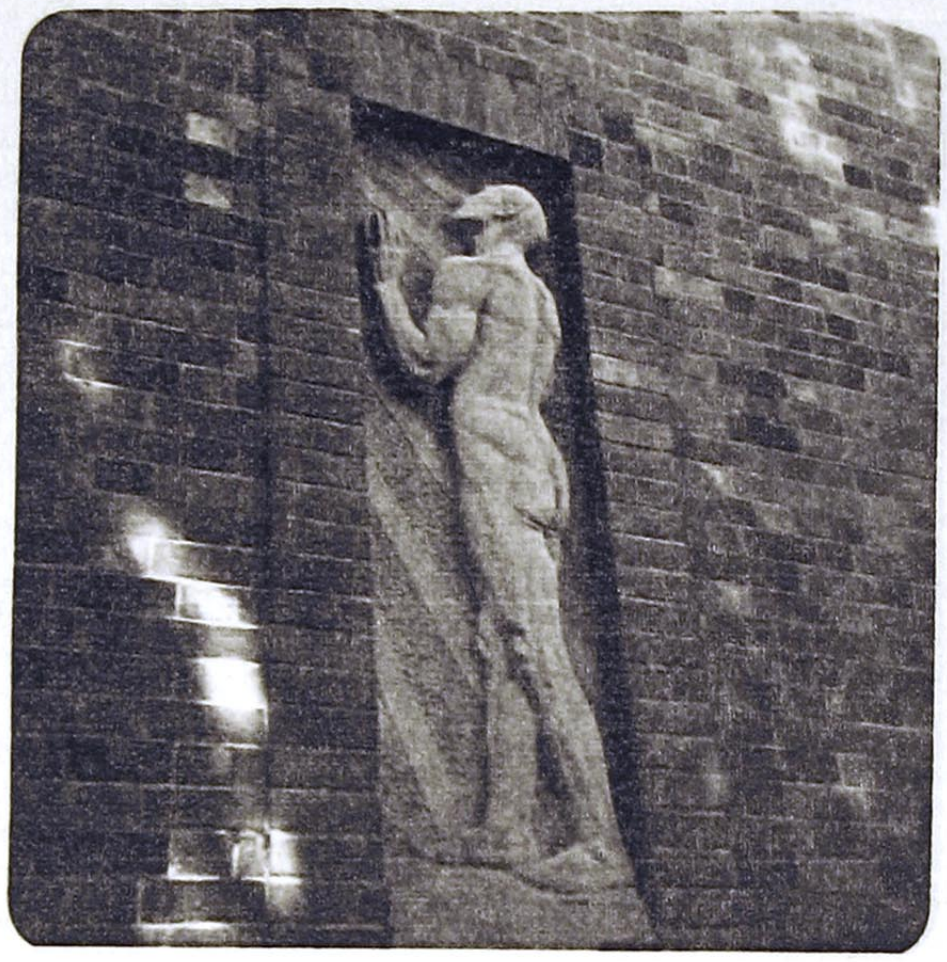
84 HOPE

Three quarters back view of a naked man with one arm raised and looking upwards and facing left. on the right facade of the Crematorium Chapel. The background is stippled, with plain diagonal rays coming from the upper left side. The relief panel is carved in sandstone.

DIMENSIONS:
As for Grief.

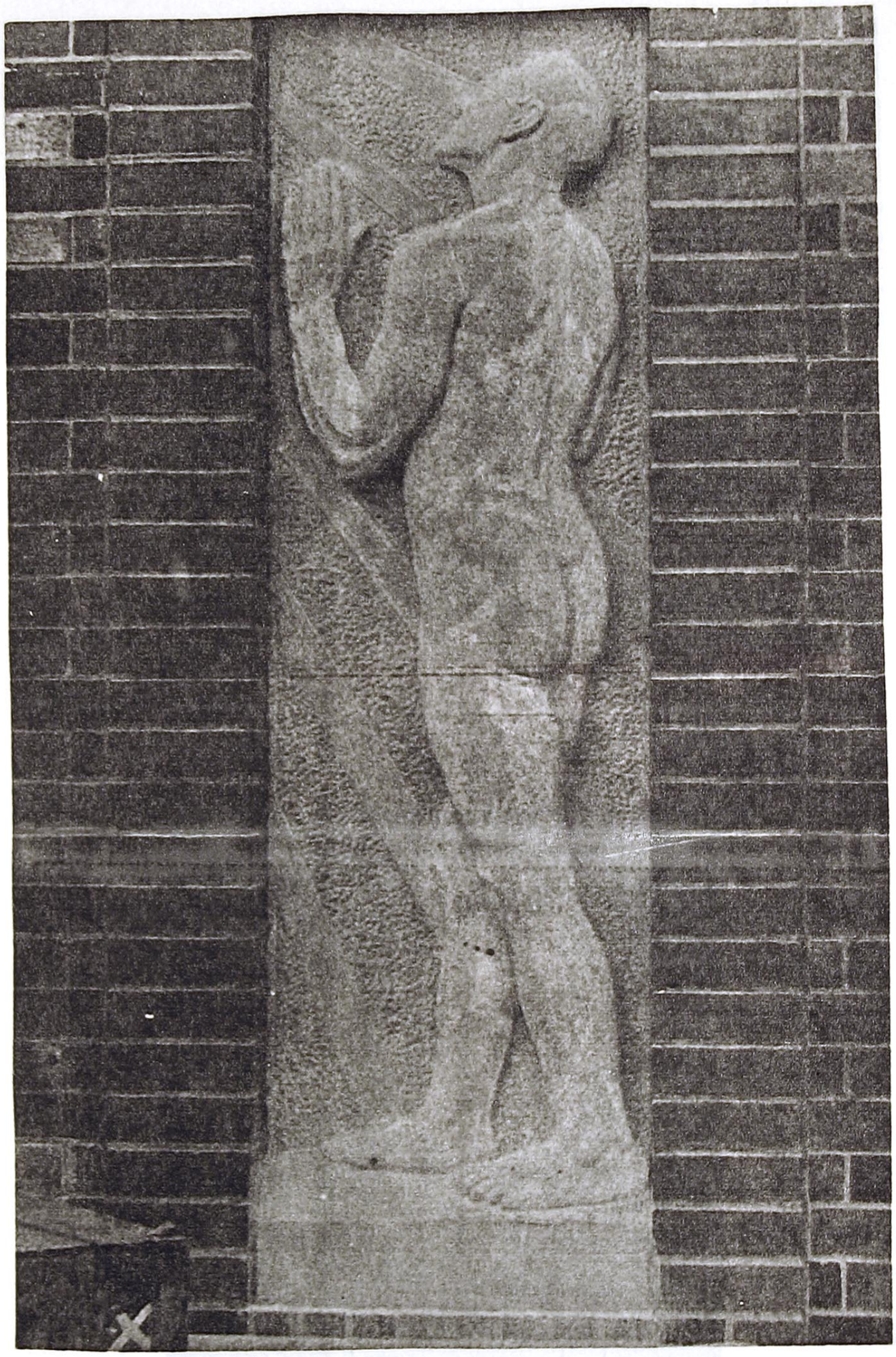
INSCRIPTIONS:
Not signed.

COMMENTS:
A plaster cast showing the back of a male torso, probably a preliminary model for this figure, was found under the sculptor's Brisbane studio in 1978.





A preliminary plaster model, probably for Hope



(Photograph from the sculptor's papers)

85 SOWING THE SEED

Side view of a nude boy walking to the left and holding a bowl from which he is distributing seed. On the end wall overlooking a lily-pond of the Columbarium, at the side of the Chapel. The background is stippled all over. The relief panel is carved in sandstone.

DIMENSIONS:
Height 133 cm
Width 61 cm
Depth of relief 8 cm

INSCRIPTIONS:
Signed lower right D M

EXHIBITED:
'A sketch model for a figure in stone' titled Continuity of Life was included in the RQAS annual exhn 1934. This was obviously a sketch for Sowing the Seed, since a review of the exhibition described it as 'a nude figure of a boy in deep bas relief'. (1)

REFERENCE:
(1) 'Queensland Art Society - high standard at exhibition', Courier Mail, 6 June 1934.

Photograph, [illegible]



Photograph, dated September 1934, from the sculptor's papers)



86 PORTRAIT BUST OF J. C. LOWSON

A cream terracotta portrait bust. (1)

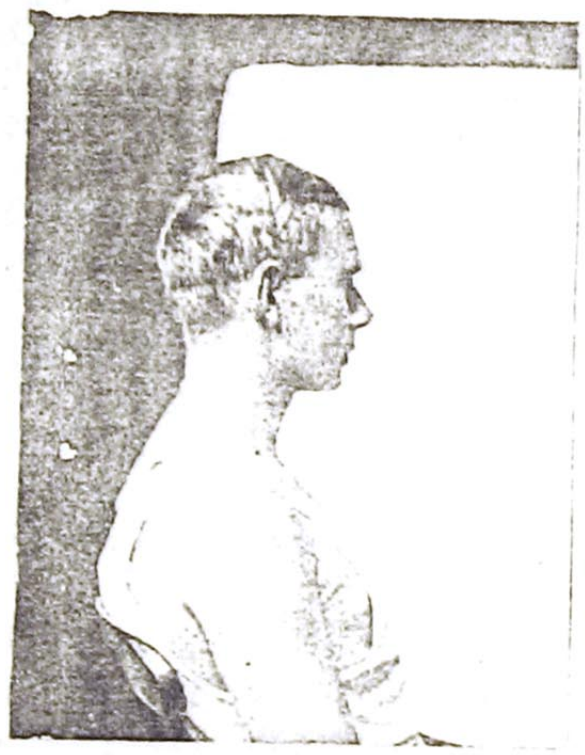
DATE:
May - August 1934
A sheet of photographs from the sculptor's papers of various aspects of the sitter's head is dated May 1934. The bust was completed by August 1934. (2)

PROVENANCE:
Whereabouts unknown.

COMMENTS:
The sitter was 'a young man of twenty three', the son of Dr J. P. Lowson. (3) Mrs Lowson, his mother, was an active member of the Queensland Art Fund.

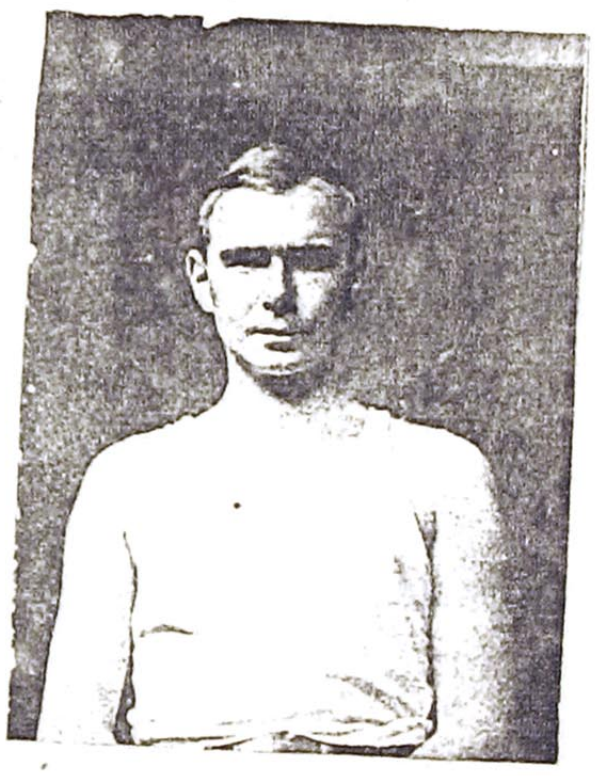
REFERENCES:
(1) Draft of letter of August 1934 from the sculptor to Mrs Ina Rivers, Daphne Mayo's papers.
(2) Ibid.
(3) Ibid.

















J. L. Lawson

May. 1934

(Photographs from the sculptor's papers)

87 KANGAROO

Small painted plaster cast kangaroo.

DATE:
ca. August 1935
The kangaroo was modelled on a visit by Daphne Mayo to Lone Pine Sanctuary in August 1935. (1) A photograph dated 13 August 1935 of the sculptor and her model at Lone Pine was found in Queensland newspapers' file on Daphne Mayo.

PROVENANCE:
Purchased as a painted plaster cast from the Gainsborough Gallery on 26 March 1936 for 2 guineas by Dr J. V. Duhig. (2) Passed to his son, now the late Dr James Duhig, but its present whereabouts is now unknown to the Duhig family.
A badly eroded plaster cast, exposing the metal reinforcement of the tail, was found under the sculptor's Brisbane studio in 1978.

EXHIBITED:
Christmas Exhn Gainsborough Gallery Brisbane 1935.

REFERENCES:
(1) 'The subject and the model', Telegraph, ca. August 1935, Daphne Mayo's papers.
(2) Gainsborough Gallery Receipts Book, Jeanette Sheldon's papers, Oxley Library, Brisbane.

REPRODUCED:
'The subject and the model', Telegraph, ca. August 1935, Daphne Mayo's papers.



Daphne Mayo modelling the kangaroo at Lone Pine,
13 August 1935

(Photograph from Queensland Newspapers)

SEE FIG. 70 IN THESIS CHAPTER 4 FOR THE COMPLETED KANGAROO

THE SUBJECT AND THE MODEL



Miss Daphne Mayo with the clay model and the Kangaroo she is modelling at Lone Pine to-day.

Photograph published in Telegraph

(Newspaper cutting found in the sculptor's papers)



Damaged cast found under the sculptor's Brisbane studio

88 STATIONS OF THE CROSS FOR ALL SAINTS' CHURCH, BRISBANE

Fourteen rectangular bas relief Stations, recessed into moulded entablatures, cast in plaster painted azure blue in the background with cream relief with gold halos. The Stations are not numbered, but the titles are incised in Gothic lettering on the bottom entablatures. The backgrounds are flat, with the exception of 12 which has a stippled background.

The Stations are:

1	Jesus is condemned to death
2	Jesus receives His cross
3	Jesus falls the first time
4	Jesus meets His Mother
5	Simon helps Jesus to carry His cross
6	Veronica wipes the face of Jesus
7	Jesus falls the second time
8	Jesus speaks to the women of Jerusalem
9	Jesus falls the third time
10	Jesus is stripped of His clothes
11	Jesus is nailed to the cross
12	Jesus dies upon the cross
13	Jesus is taken from the cross
14	The body of Jesus is laid in the tomb

DIMENSIONS:

Height	62	cm
Width	41.3	cm
Depth of relief	3.5	cm

INSCRIPTIONS:
Not signed or dated.

DATE:
1932-1935
Commissioned well after the opening of the present Gothic building in 1869, during the office of Rev, R. B. Bates as rector, from 1926, and mentioned in his 9th annual report of 1935. (1) According to the Church's present organist, the Stations were installed in 1935. (2) Daphne Mayo was working on the Stations by September 1932. (3)

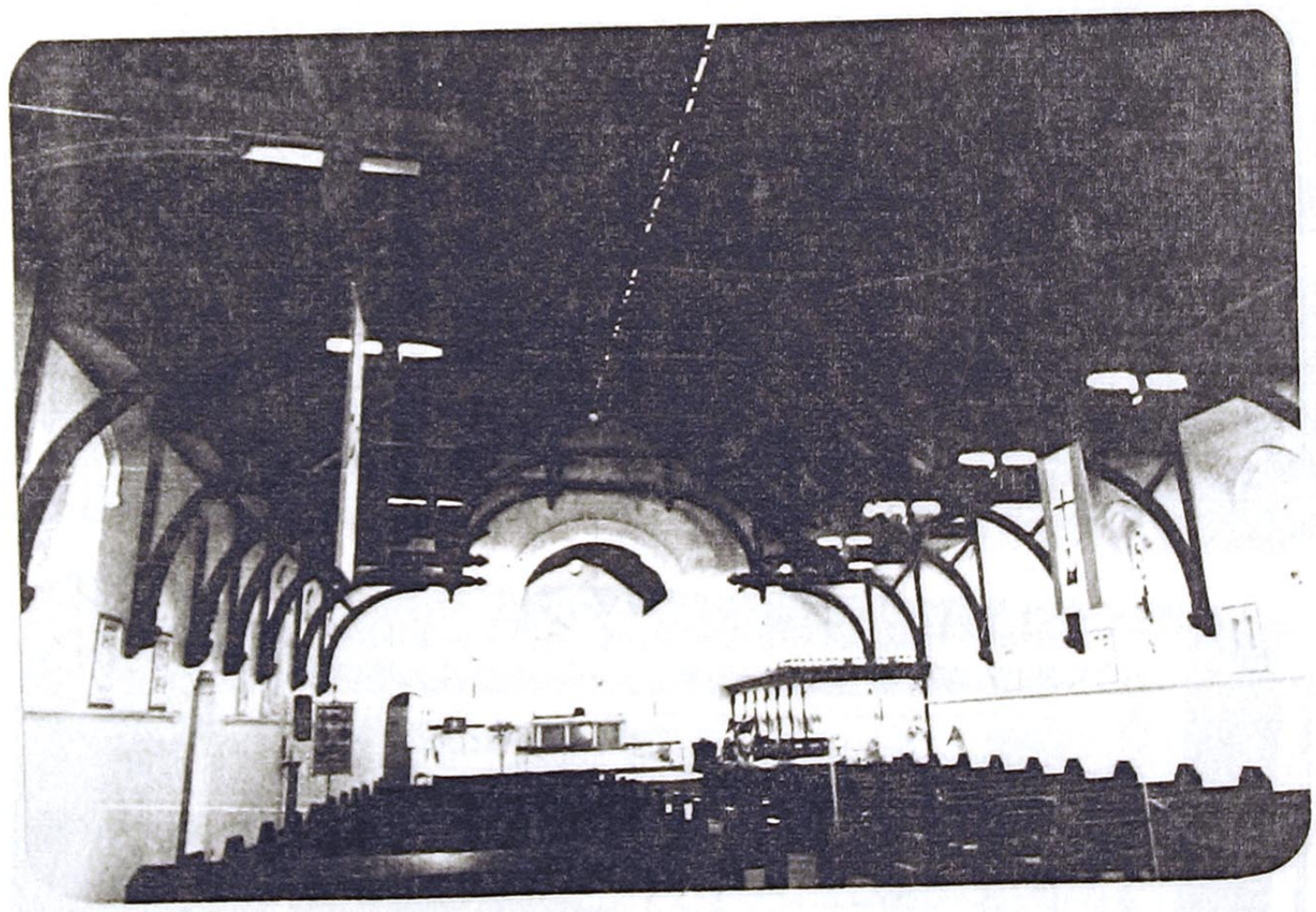
PROVENANCE:
Still extant. Rejected castings were found under Daphne Mayo's Brisbane studio in 1978.

CONDITION:
The Stations were 'restored' and repainted in 1977 by Douglas Miller with the sculptor's advice. (4) Some changes to the original colouring were then made: the blue was originally variegated and stippled, as with the New Farm Stations; the Gothic lettering was originally painted gold; and the halos were originally in real gold leaf. (5)

STATIONS OF THE CROSS FOR ALL SAINTS' CHURCH, BRISBANE (cont)

EXHIBITED:
Two (untitled) of the Stations were exhibited in an Exhn of Antiques, Arts, Crafts and Curios in aid of the Soldiers' Church of England Help Society Brisbane 1933.

REFERENCES:
(1) D. L. Kissick, All Saints' Church Brisbane 1862-1937. Brisbane 1937.
(2) 'The arts' by Frederic Rogers - 'Cradle of the arts', Sunday Mail, 22 May 1977.
(3) 'Women artists' high standards - Big share in Art Society's Exhibition - Busy workers in many mediums', Telegraph, 26 September 1932.
(4) 'The arts' by Frederic Rogers - 'Cradle of the arts'.
(5) Interview with Daphne Mayo, 26 August 1978.



The nave, showing the Stations along the side walls



1



2



3



4



5



6



7



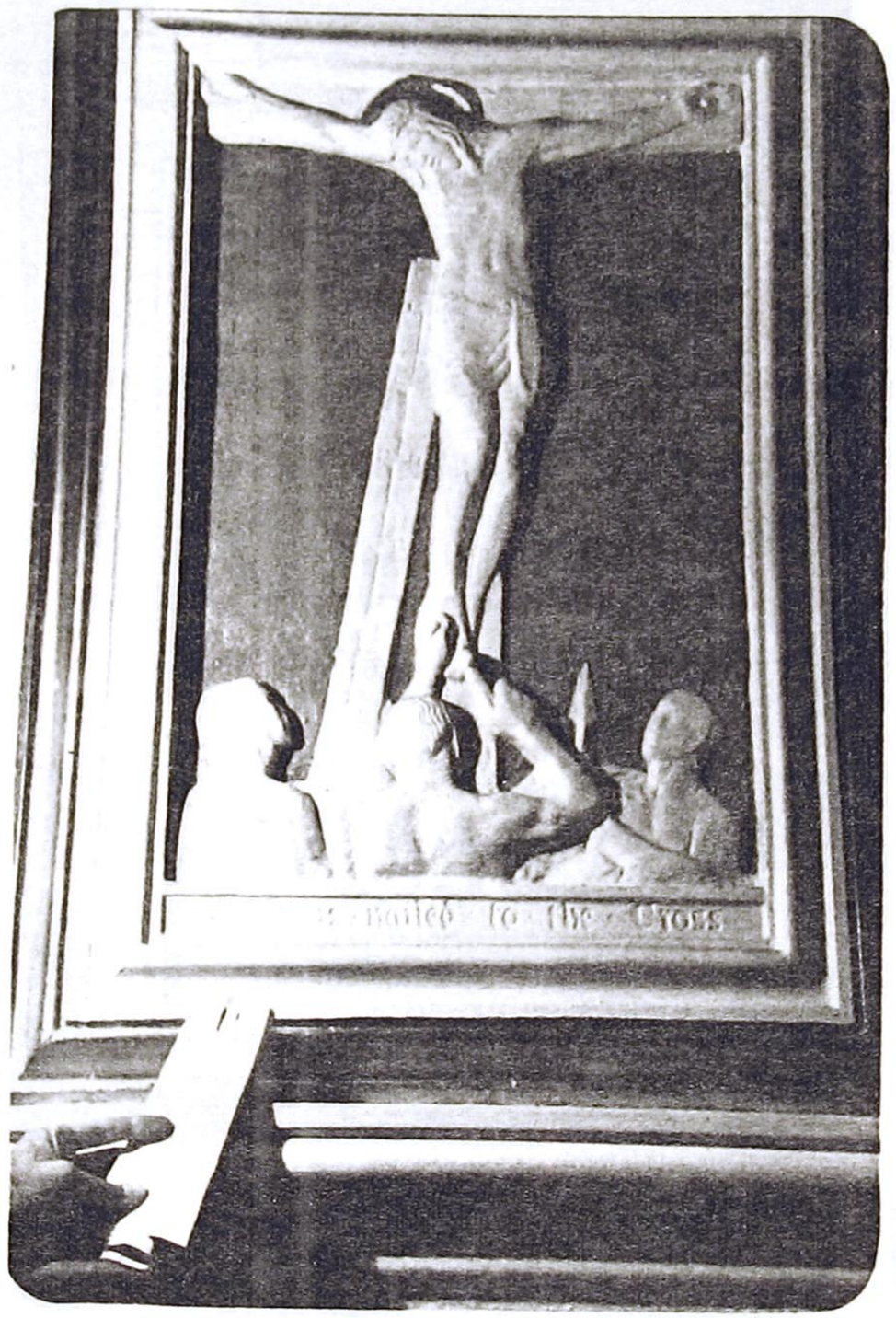
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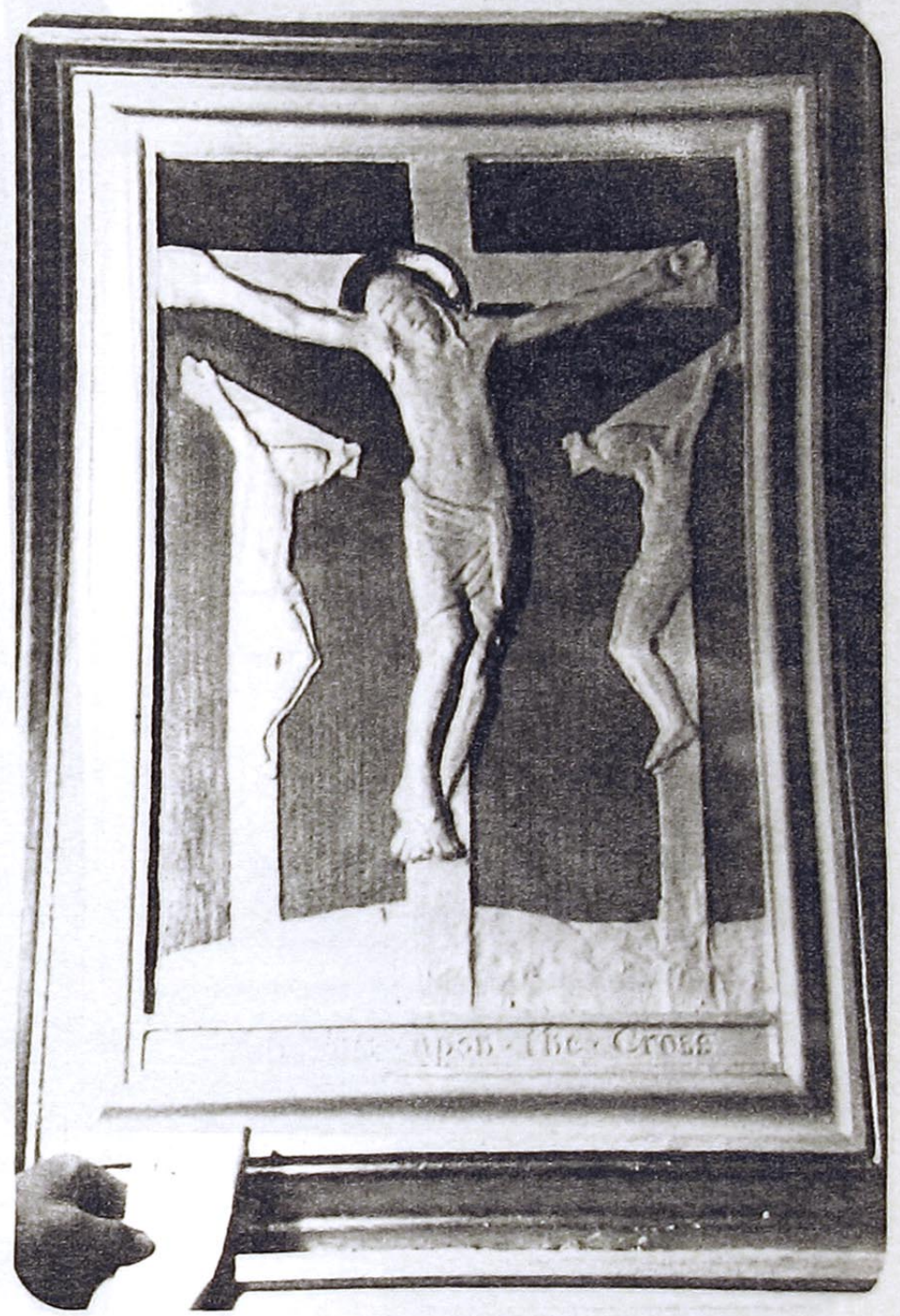
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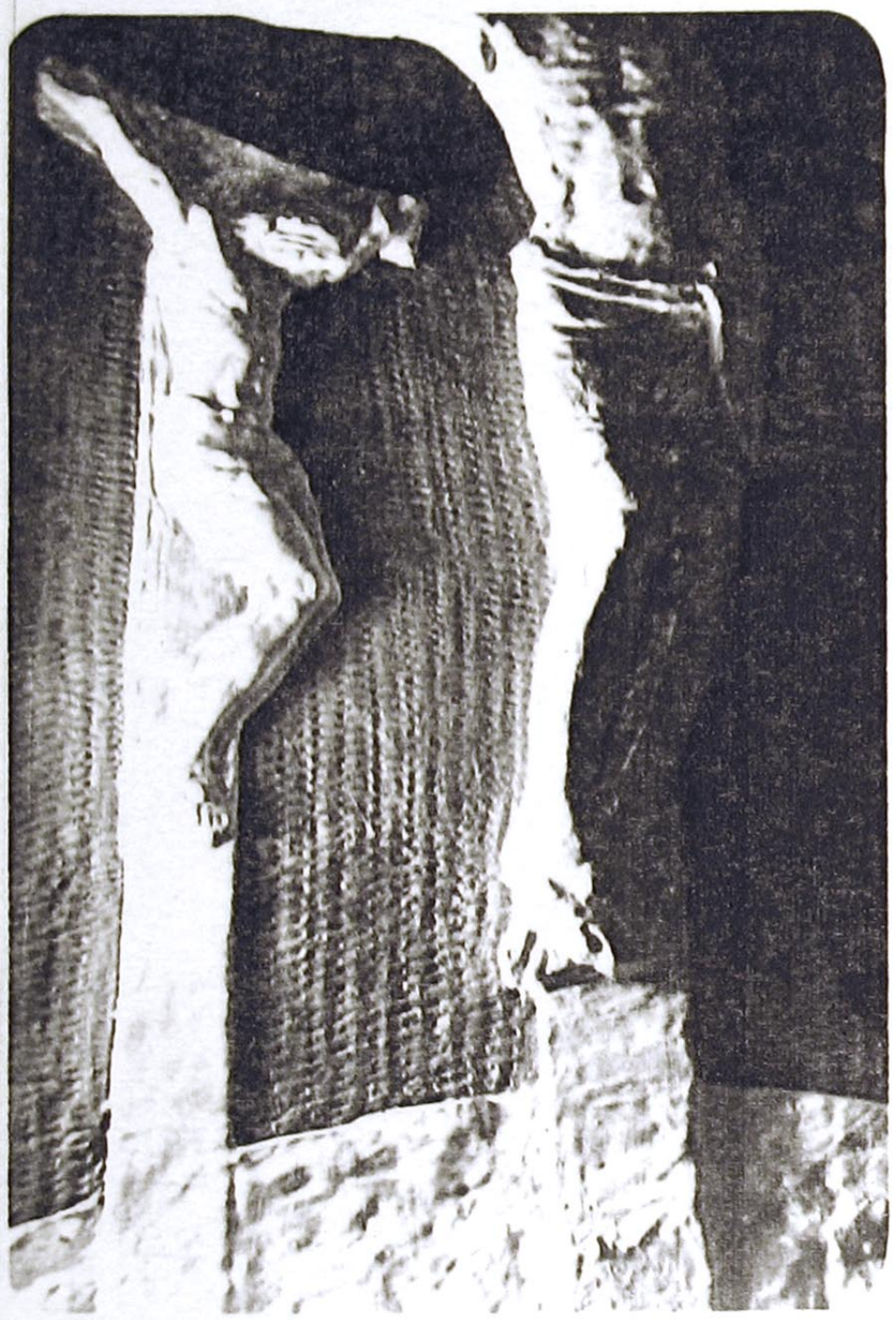
10



11



12



Detail
of 12



13

13



14

89-90 TWO FEMALE SAINTS FOR ST DAVID'S CATHEDRAL, HOBART

Two life-sized full figures of female saints standing in niches on the south-east cloister tower of the Cathedral. Cast in bronze. (1)

DIMENSIONS:
Height ca. 7 ft

DATE:
Late 1935 - May 1936
The Cathedral tower on which the saints are placed was completed in 1936, but Daphne Mayo was already in contact with the Hobart Cathedral about the commission by December 1935. (2) Daphne Mayo visited Hobart in 1936 to install the figures, returning in May. (3)

INSCRIPTIONS:
Unknown.

PROVENANCE:
Still extant.

COMMENTS:
The saints were commissioned in memory of the late Mrs Patterson, possibly Mildred Lovett's mother-in-law, whose bequest to the Cathedral had enabled the new tower to be built. The cost of the saints was raised by the 'Friends of St. David's'. (4)

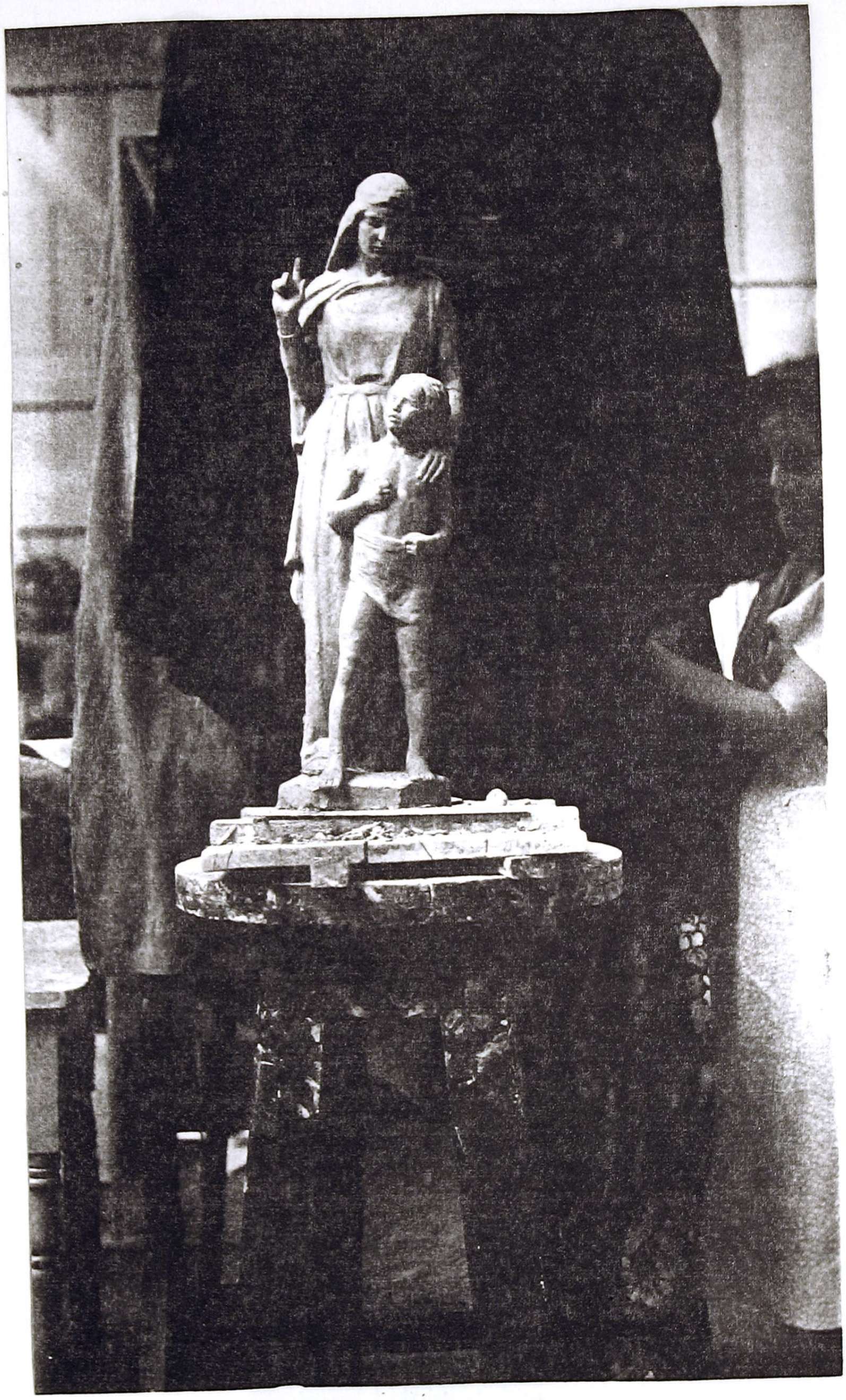
REFERENCES:
(1) 'Daphne Mayo's work to adorn Hobart Cathedral', unidentified newspaper, ca. 1936, Daphne Mayo's papers.
(2) Envelope dated 2 December 1935 containing the architect A.T . Johnston's drawing of the niches in the new tower of St. David's Cathedral, Daphne Mayo's papers.
(3) 'Work of Queensland sculptress', Herald (Melbourne), 29 May 1936, p. 13.
(4) 'Daphne Mayo's work to adorn Hobart Cathedral'.

89 ST. MONICA AND HER SON, ST AUGUSTINE

The Saint stands with a boy at her feet.

90 ST. ANNE AND HER DAUGHTER, THE VIRGIN MARY

The Saint stands nursing the baby.
There are two versions of the group in photographs from the sculptor's papers, one with the Saint raising one arm and the other with the arm folded across her body.



A clay model

(Photograph from the sculptor's papers)





Clay models

(Photograph from the sculptor's papers)

91 PORTRAIT BUST OF MISS PIKE

Life-sized portrait bust of a middle aged woman holding an open book, bust extending to the hips.

DATE:
ca. early 1936
The clay model of the bust appears in a photograph of the sculptor's Brisbane studio together with one of the Hobart Saint figures of that date.

PROVENANCE:
Whereabouts unknown.

COMMENTS:
The sitter's identity is known from a labelled photograph in the sculptor's papers.



(Photograph from the sculptor's papers)

92 ALTAR RAIL PANELS FOR ST. JOHN'S CATHEDRAL, BRISBANE

Eight altar rail panels for a side altar of the Cathedral. Carved in maple wood in a Gothic design.

DIMENSIONS:
Height 58 cm
Width 26 cm
Depth 22 mm

INSCRIPTIONS:
Not signed or dated, nor is the donor's name recorded.

DATE:
ca. 1936-37
Carved a few years before the Second World War. (1) This date accords with Daphne Mayo's stated desire to take up wood carving from mid 1936. (2) Other ecclesiastical work carved in wood, Cat. No. 94 was done at this time.

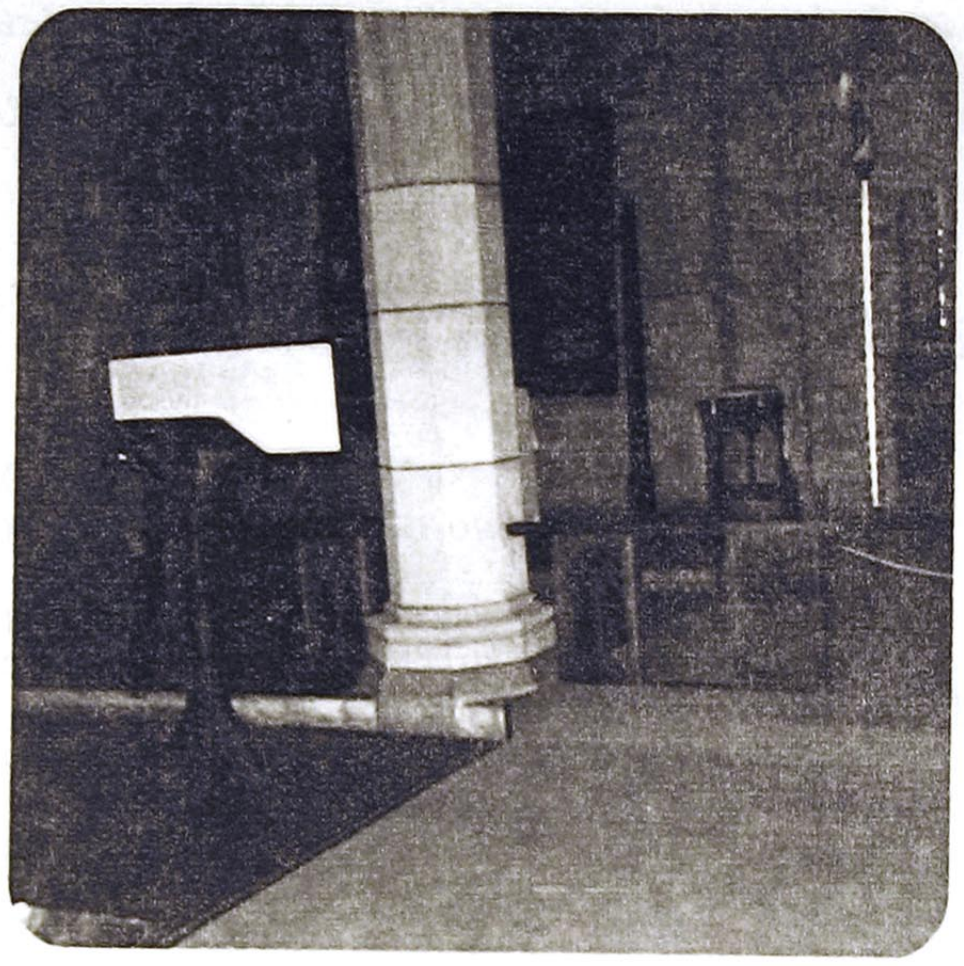
PROVENANCE:
Given to the Cathedral by Daphne Mayo, who wanted to place something of her carving in the Cathedral. (3)

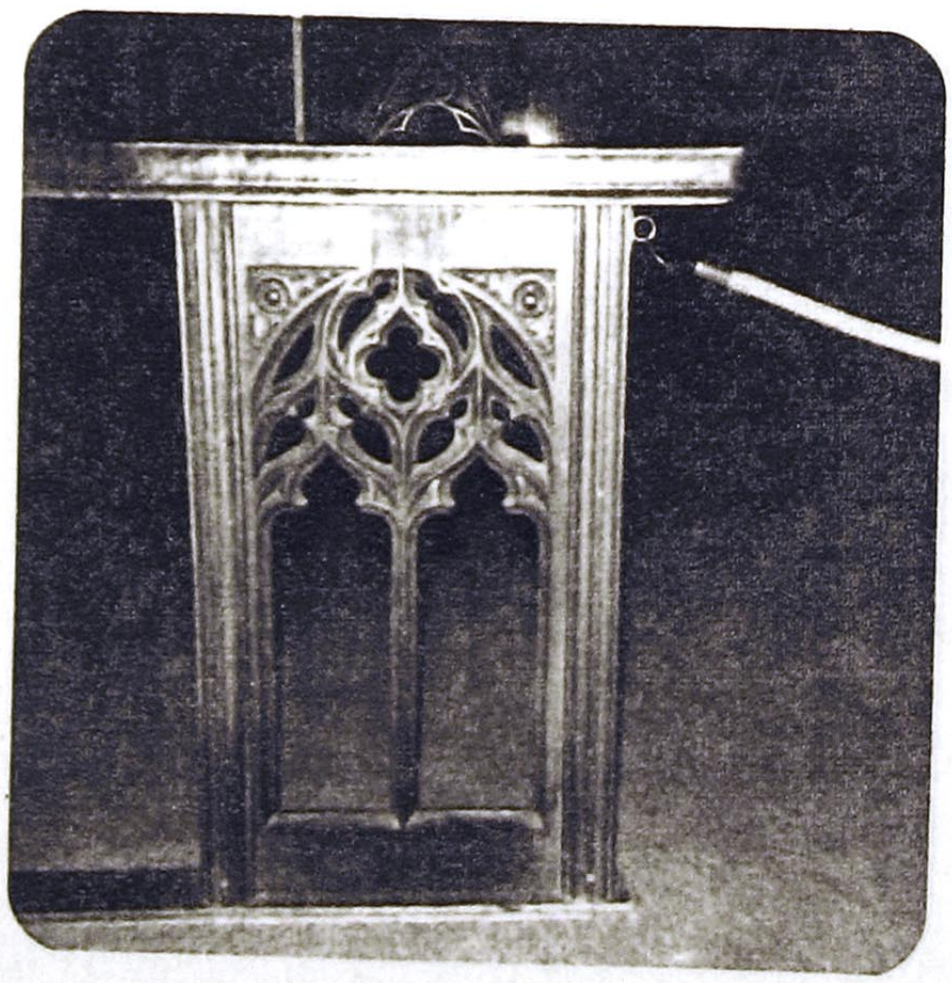
COMMENTS:
Daphne Mayo herself cannot remember doing these panels.

REFERENCES:
(1) Interview with Colin T. Blumson (whose family had long done wood carving for the Cathedral), 5 September 1978.
(2) 'Work of Queensland sculptress', Herald (Melbourne), 29 May 1936, p. 13.
(3) Interview with Colin T. Blumson, 5 September 1978.

94 MODEL FOR THE KING GEORGE V MEMORIAL FOR CANBERRA

A plaster model of a plinth in front of which the King stands, with a figure at the side of the King holding a sword and a figure at the back holding a pole.





93 MODEL FOR THE KING GEORGE V MEMORIAL FOR CANBERRA

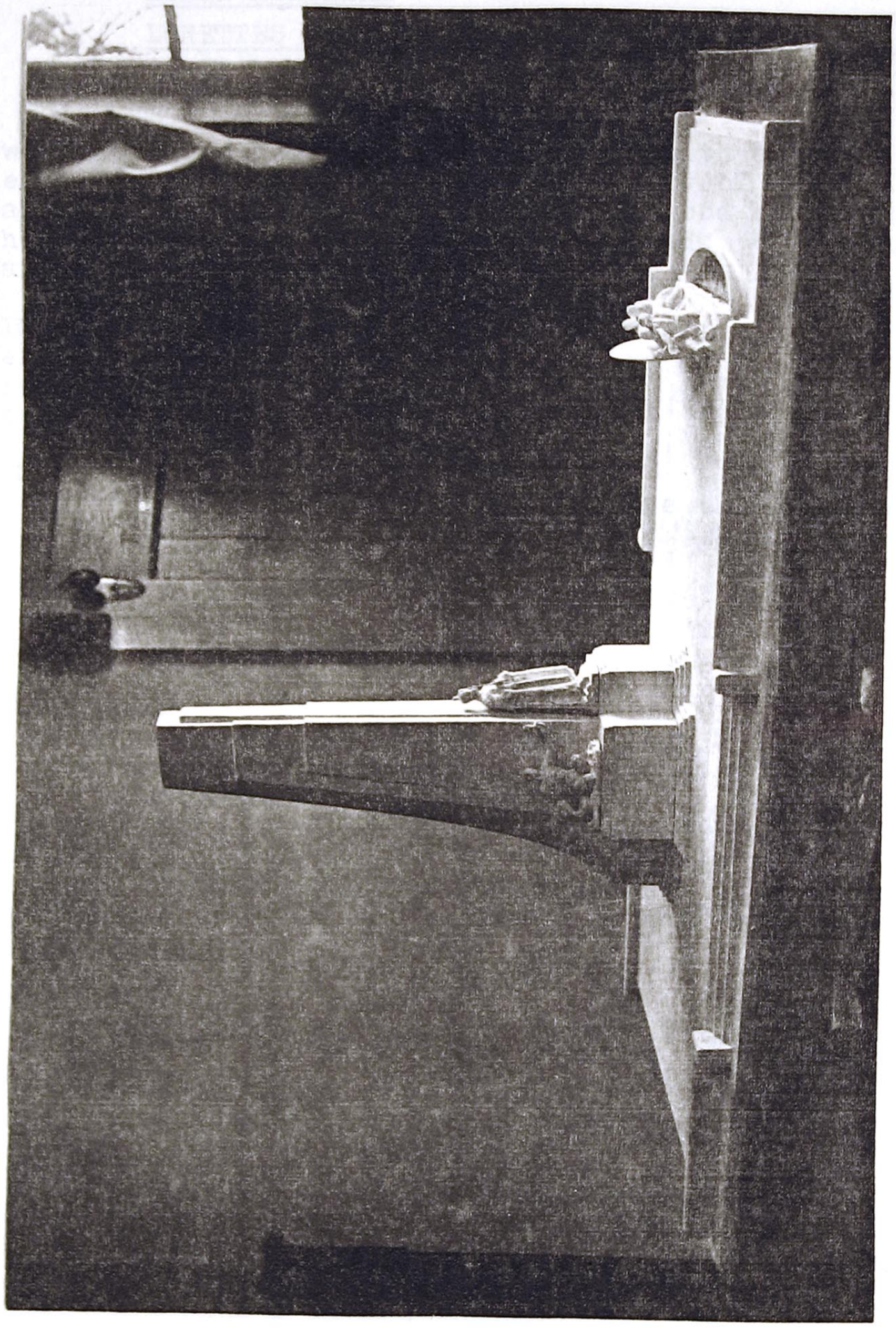
A plaster model of a plinth in front of which the King stands in robes, with naked torch bearers at the sides of the plinth, then stepped platform extending to a pool bordered by a figure group.

DATE:
1937
A design competition for the King George V Memorial to stand in front of Parliament House, Canberra was held in 1937.

PROVENANCE:
Present whereabouts unknown.

COMMENTS:
Daphne Mayo's entry, which showed the King in robes and included symbolic groups in accordance with the conditions of the competition, was done in association with the Brisbane architects, Messrs. Donoghue and Fulton, and submitted in June 1937. (1)

REFERENCE:
(1) Copy of letter of 11 June 1937 to the Town Clerk, Melbourne from the sculptor, submitting her entry, Daphne Mayo's papers.



(Photograph from the sculptor's papers)

94 ATKIN MEMORIAL

LUNETTES FOR THE CHURCH OF ST. MARGARET, SANDGATE

Two bas relief semi-circular lunettes with angels' heads for above windows in the sanctuary of the Church. Carved in dark silky oak on a lighter wood background. The lunettes are placed so that the heads, only slightly varying, look inwards.

DIMENSIONS:
Height at apex 20.5 cm
Width at base 55.7 cm
Depth of relief 2 cm

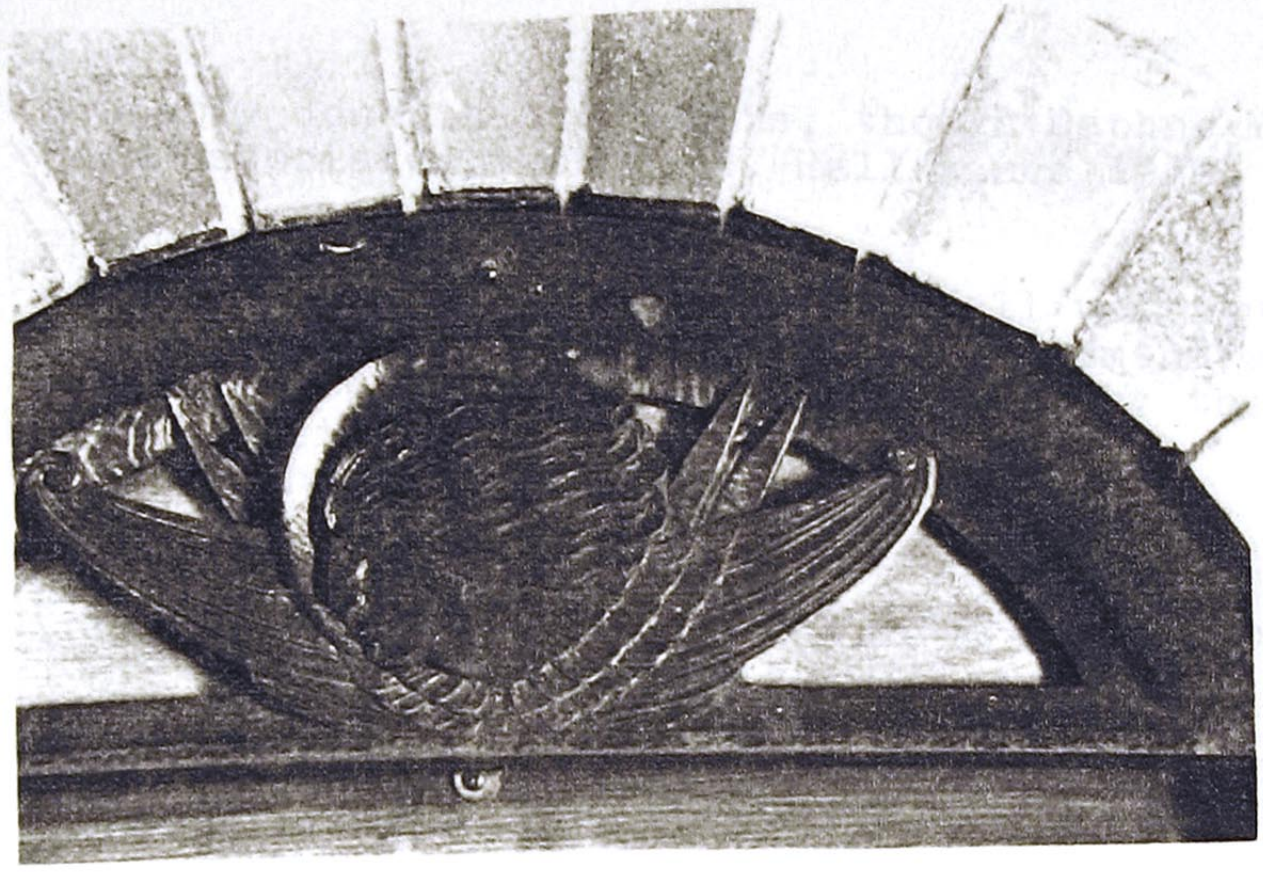
INSCRIPTIONS:
Not signed or dated. A plaque opposite the lunettes records their memorial purpose.

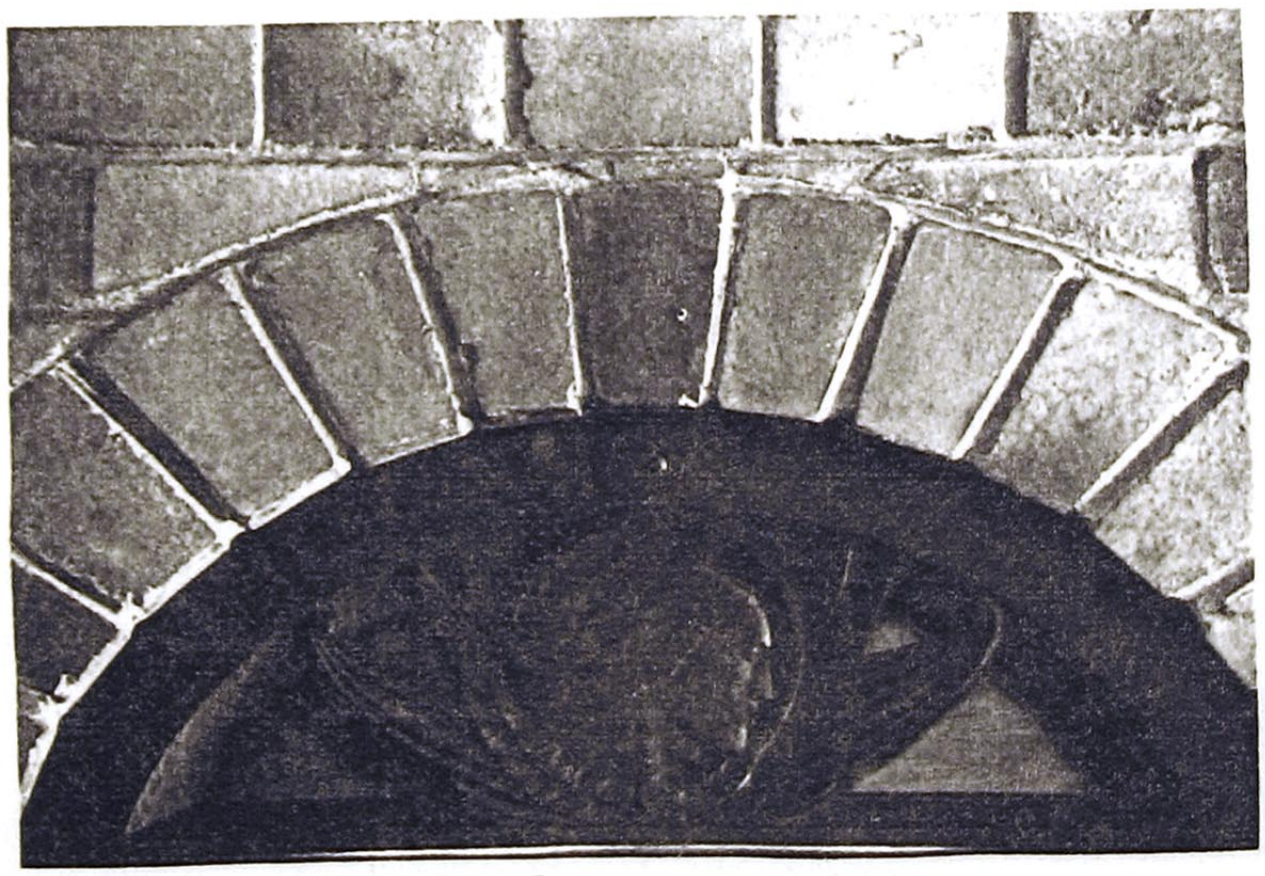
DATE:
Late 1936-early 1937
Unveiled on 21 February 1937. (1)

PROVENANCE:
Donated to the Church as a memorial to a Sandgate pioneer and politician, Robert Travers Atkin, by his son, Lord Atkin of Aberdovey. (2)

COMMENTS:
The donation was made by correspondence. The donor left the commissioning of the memorial to the local Church authorities. (3)

REFERENCES:
(1) 'Atkin Memorial', Sangate Church Notes, March 1937.
(2) Ibid.
(3) 'Historic Monument in Rectory garden - Sangate Memorial to politician of early Queensland', Courier Mail, 10 February 1937.





95 PORTRAIT BUST OF THOMAS RAMSAY HALL, ARCHITECT

DATE:
Probably done in the 1930's, though Daphne Mayo had been associated with T. R. Hall since 1919.

PROVENANCE:
Originally in the Brisbane City Hall vestibule, in acknowledgment of T. R. Hall's achievement as its architect. (1) Probably commissioned by the Brisbane City Council.
Present whereabouts unknown.

REFERENCE:
(1) Letter of 5 October 1978 from Jean Capper (daughter of T. R. Hall).

96 (RELIEF PLAQUE OF A LONG HAIRED GIRL)

Bas relief profile head of a girl with long flowing hair, a plaster plaque suspended by wire.

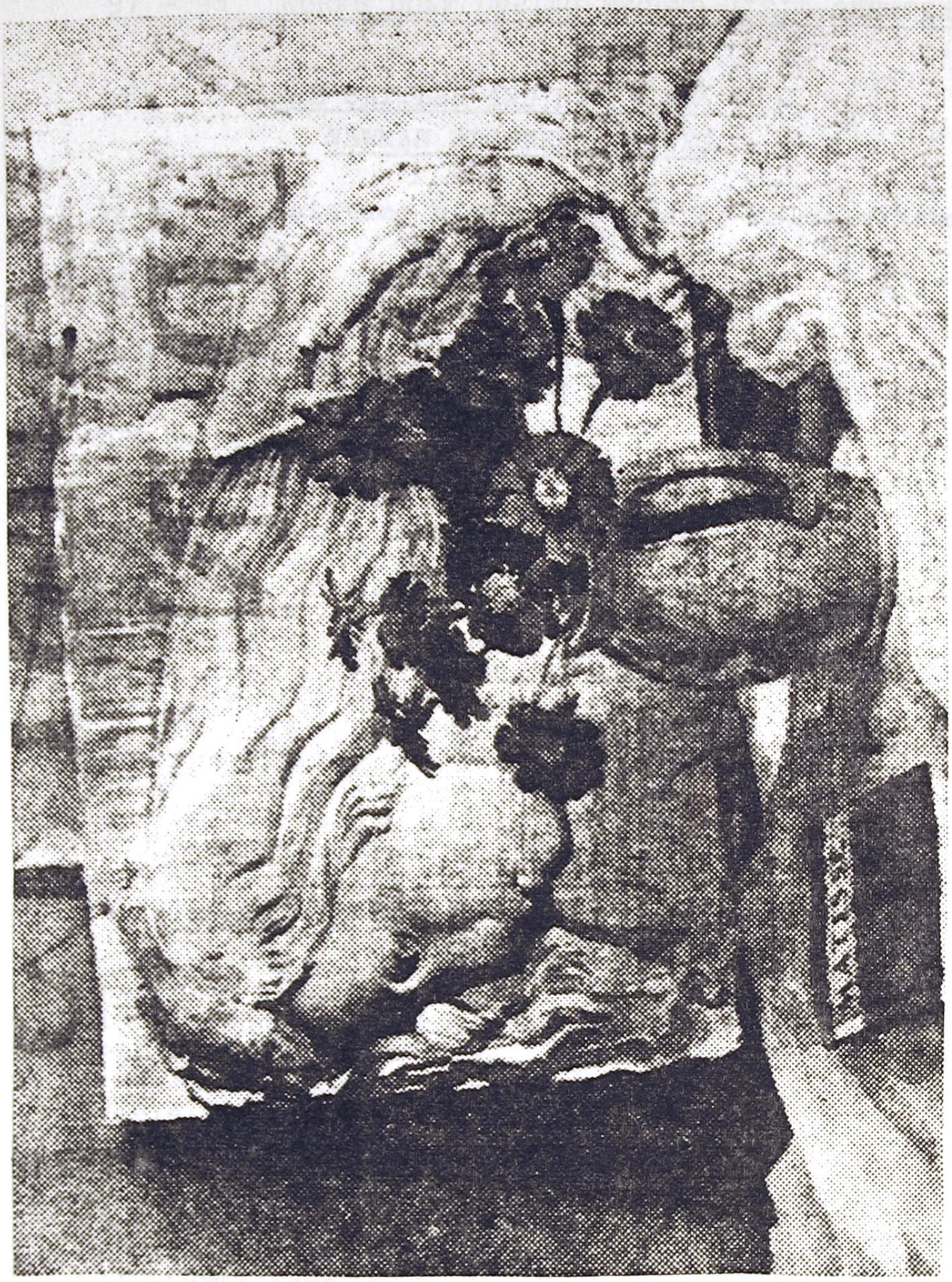
DATE:
Probably mid - late 1930's, when Vida Lahey was sharing Daphne Mayo's studio in Brisbane.

PROVENANCE:
Present whereabouts unknown. Known only by its depiction as a backdrop in an untraced still life painting by Vida Lahey.

COMMENTS:
The sculptor describes her plaque as 'one of the many still life properties that we lived amongst'. (1)

REFERENCE:
(1) Interview with Daphne Mayo, 26 August 1980.

REPRODUCED:
Vida Lahey's painting is reproduced in 'Art - Queensland painters grow in stature' by C.M.B. Van Homrigh, Courier Mail, 11 May 1959, p. 17.



Detail of a painting by Vida Lahey

(Photograph from Courier Mail, 11 May 1959, p.17)

97 'THE SETTLER AND HIS WIFE' (1)
NEWMAN PIONEER STATUES

Life-sized statues of the parents of Malcolm Newman.

DATE:
1935-39

PROVENANCE:
Destroyed in England during the second world war. (2)

COMMENTS:
The statues were commissioned in 1935 (3) by Malcolm Newman, Queensland's tin mining millionaire, as a memorial to his pioneering parents. The statues were to be for the family's home town of Caboolture. (4) Malcolm Newman sent Daphne Mayo some photos of his parents at the outset of the commission. (5) The commission fee was £400 (English currency) for each large statue. (6) Two versions of plaster models were made in Daphne Mayo's Brisbane studio in November 1937. (7) Photographs of both survive in her papers. She took the final models overseas for bronze casting, referring to them as 'her important commission'. (8) The sculptor continued to work on them in 1938 in a studio in Chelsea, using her companion Muriel Foote as a model for the mother statue. (9) The final group was almost ready to be cast in bronze by the time Daphne Mayo left England in September 1939, but wartime rationing restrictions made the casting impossible. (10) The models were then delivered to Mrs M. E. A. Denholm, Vida Lahey's sister, who was then living in Surrey. They suffered bomb damage in her garage. (11) The commission was finally cancelled by Newman because of the wartime delays. (12)

REFERENCES:
(1) Letter of 29 September 1939 to the sculptor from A. B. Burton, bronze founder, Daphne Mayo's papers.
(2) Interview with Mrs M.E.A.Denholm, 17 August 1978.
(3) 'Brilliant sculptress', Sydney Morning Herald, 11 November 1937, p. 21.
(4) 'Millionaire commissions young sculptress to execute statues of his parents', Smith's Weekly, Vol.XVIII No.7, 18 April 1936, p.2.
(5) Letter of 9 October 1935 to the sculptor from Malcolm Newman, Daphne Mayo's papers.
(6) Letter of 23 March 1938 to Vida Lahey from the sculptor, Daphne Mayo's papers.
(7) 'Brilliant sculptress'.
(8) 'Artists both', unidentified newspaper, 19 January 1934, Queensland Newspapers' file on Daphne Mayo.
(9) Interview with Muriel (Foote) Shaw, 3 July 1978.
(10) Letter of 29 September 1939 to the sculptor from A. B. Burton.

97 'THE SETTLER AND HIS WIFE'
NEWMAN PIONEER STATUES (cont)

REFERENCES: (cont)
(11) Interview with Mrs M. E. A. Denholm, 17 August 1978.
(12) Interview with Daphne Mayo, 2 July 1978.

REPRODUCED:
'Brilliant sculptress', Sydney Morning Herald, 11 November 1937, p. 21.



The earlier version, in Daphne Mayo's Brisbane studio

(Photograph from the sculptor's papers)



The later version



The <u>mother</u> statue

(Photographs from the sculptor's papers)

BRILLIANT SCULPTRESS.



MISS DAPHNE MAYO, the brilliant Brisbane sculptress, is preparing to leave for London early in December, and plans to be away about a year, continuing her career in England and on the Continent. Miss Mayo's work is included in a number of city buildings in Brisbane, including the tympanum above the entrance to the Town Hall, and the fountains in Anzac Square placed as a war memorial by the women of Queensland. This trip will be Miss Mayo's second tour abroad.

(Photograph from Sydney Morning Herald, 11 November 1937, p. 21)



(Photograph, labelled 'February 1938 Telegraph' from Queensland Newspapers)

98 PORTRAIT BUST OF MURIEL FOOTE

Life-sized portrait bust of a serene young lady wearing a scarf, in plaster painted green.

DIMENSIONS:
Height 30 cm
Width 24 cm
Depth 22 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
1939
Modelled as a hasty 'practice' sketch in 1939 in Daphne Mayo's Chelsea studio while Muriel Foote was staying with the sculptor. (1)

PROVENENCE:
In Daphne Mayo's possession in Brisbane.

CONDITION:
The plaster is crumbling and the bust is badly cracked on its left shoulder.

COMMENTS:
Muriel Foote was a Brisbane painter and a pupil of Vida Lahey's. In 1940 she became Honorary Secretary of the Queensland Art Fund and convener of the Queensland Art Reference Library's lunchtime lectures.

REFERENCE:
(1) Interview with Muriel (Foote) Shaw, 7 August 1979.







WORKS DONE MAINLY IN SYDNEY AFTER RETURN FROM SECOND VISIT OVERSEAS

99 A YOUNG SWISS

Portrait bust of a young man.

DATE:
ca. 1939
The model was a friend called Adolf whom the sculptor met just after her return from overseas. (1)

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
Daphne Mayo thinks that this was probably exhibited as A Young Swiss. (2)

REFERENCES:
(1) Interview with Daphne Mayo, 28 August 1979.
(2) Ibid.



(Photograph from the sculptor's papers)

100 FAT MAN

Small full length figure of a fat man striding while carrying a sack over one shoulder.

A IN BRONZE

DIMENSIONS:
Height 28.5 cm
Width 11 cm
Depth 15.6 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
Completed January 1940.(1)

PROVENANCE:
The figure was 'made with the idea of producing a number of casts'. (2) Daphne Mayo made two bronze casts at the same time. One bronze figure with a brown patina was purchased by AGNSW in 1941 from the SOA annual exhn 1941. The sculptor was allowed to keep her other cast, but the Gallery's Trustees would not allow her to carry out her original intention to make an edition of five casts. (3) Daphne Mayo's second cast is on loan to QAG.

COMMENTS:
The figure is based on a quick drawing of a little fat man whom Daphne Mayo saw from a window in Paris during her visit in 1938. (4) One of her sketchbooks from this visit has small preliminary drawings for this figure. The AGNSW cast was the only piece of sculpture to be chosen and purchased by the Gallery's Trustees from the SOA annual exhn of 1941. (5) The purchase price was 50 guineas, with exclusive copyright to the AGNSW. (6) Described by a critic as 'a small, humorous character study'.(7)

EXHIBITED:
SOA annual exhn Sydney 1941, no price given.
Three Sculptors Exhn Sydney 1946, no price given.
Royal South Australian Society of Artists Spring exhn Adelaide 1946, n.f.s.
Exhn of Queensland Art Commonwealth Jubilee Celebrations Brisbane 1951, on loan from the sculptor.
Five Queensland Women Artists QAG 1975, on loan from the sculptor.

REPRODUCED:
'Sculpture in Australia', Studio, Vol.124, No.595, October 1942, p.143.
(Australian) Present Day Art in Australia, 1943, and revised ed. 1949. 'Sculpture exhibit commands respect', Australian National Journal, August 1946, pp. 47-48.

REFERENCES:
(1) AGNSW, catalogue data card.
(2) AGNSW, artist's file on Daphne Mayo.
(3) Ibid.
(4) Interview with Lloyd Rees, 22 October 1978.
(5) 'Success for sculptress' unidentified Sydney newspaper, 1941, John Cooper's newspaper cuttings on Australian art 1937-40.
(6) AGNSW, catalogue data card.
(7) '500 entries for art show', Telegraph, 4 September 1941.

100A



(Photograph from Australian Present Day Art, 1943)

100B IN TERRACOTTA

DIMENSIONS:
Height 29 cm
Width 11 cm
Depth 16 cm

INSCRIPTIONS:
Not signed or dated.

PROVENANCE:
A clear glazed terracotta brown figure is in Daphne Mayo's possession, in her Sydney studio.

CONDITION: The figure is badly chipped.

100C IN WOOD

An unfinished wood carving is also in the Sydney studio.

101 PORTRAIT BUST OF JOHN YOUNG

Life-sized portrait bust, includes shoulders.

A IN PLASTER

DIMENSIONS:
Height 41.5 cm
Width 47 cm
Depth 35 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
Mid 1940-early 1941
Sittings were begun after May 1940. (1) Daphne Mayo was working on the bust in early March 1941. (2)

PROVENANCE:
A plaster cast, with green 'bronzed' paint, is in Daphne Mayo's possession, in her Sydney studio.

COMMENTS:
John Young, former founding co-director with Basil Burdett of the Macquarie Galleries in Sydney, was then running his own art valuing and restoring business.
According to John Young's daughter, Daphne Mayo approached him to do the portrait of her own accord because she considered that he had an interesting head. (3)

EXHIBITED:
RQAS annual exhn 1951, n.f.s., as 'plaster for bronze'.
Artists of the Macquarie Galleries 1925-45, Macquarie Galleries, Canberra 1975 (exhn organised by Jean Campbell, then director of the Galleries and daughter of John Young).

REFERENCES:
(1) Letter of 18 May 1940 to the sculptor from John Young, Daphne Mayo's papers.
(2) 'Decorative panels - Aboriginal motifs in relief', Sydney Morning Herald Women's Supplement, 11 March 1941, p.11.
(3) Interview with Jean Campbell, 20 October 1978.

REPRODUCED:
Australian Present Day Art, 1943.



(Photograph from Australian Present Day Art, 1943)



(Photograph from the sculptor's papers)

B IN BRONZE

DIMENSIONS:
Height 43.5 cm
Width 46 cm
Depth 36 cm

INSCRIPTIONS:
Signed and dated behind the figure's left shoulder

DAPHNE MAYO 1944

DATE:
1944

PROVENANCE:
The bronze cast, with a brown patina, was purchased by AGNSW from Daphne Mayo in December 1947 for the price of £210. (1)

COMMENTS:
The SOA, upon the invitation of Lloyd Rees, agitated for several years to have the portrait purchased by AGNSW in recognition of John Young's long support of Sydney artists as Co-Director of the Macquarie Galleries (2), before the loss of the Dobell Archibald portrait case had embittered him. The AGNSW purchase was made upon the recommendation of the Gallery's Trustees rather than of the then Director, Hal Missingham. (3)

EXHIBITED:
Three Sculptors' Exhn Sydney 1946, in bronze, 200 guineas.
110 Years of Australian Art Sydney 1950.
Jubilee Exhn of Australian Art AGNSW 1951.
Retrospective Exhn of Australian Art AGNSW 1953.

REFERENCES:
(1) AGNSW, catalogue data card.
(2) Interview with Lloyd Rees, 22 October 1978.
(3) Letter of 10 January 1979 from Hal Missingham.

 EAST DOORS FOR THE PUBLIC LIBRARY OF NEW SOUTH WALES

Pair of doors with eighteen bas relief rectangular panels, sixteen small and the bottom two of double size, depicting the life and activities of the Australian aborigines. The panels are set into framing mouldings of aboriginal design. The doors are cast in bronze, with a brown patina.

DIMENSIONS:

Of each door			Of each small panel		
Height	267.5	cm	Height	38.5	cm
Width	91	cm	Width	32	cm
			Of each large panel		
			Width	72	cm

Depth of relief 2 cm excluding framing mouldings

INSCRIPTIONS:
Not signed or dated.
Anthropological descriptions on each panel:

Left door

Corroboree musician Aluridja Tribe	Making fire Central Australia
Carrying euro Arunta Tribe	Hunter with womera and spear Desert Tribes
Lubra with food bag	On trek Central Australia
Boomerang throwers	Climbing palm Northern Territory

Corroboree

Right door

Grinding nardoo seed Desert Tribes	Cleaning nardoo seed Desert Tribes
Hunting with waddy Desert Tribes	(illegible)
On trek	Lubra with fish net Stewart River
Netting fish Arnhem Land	Spearing fish Arnhem Land

Mallee hen dance

DATE:
May 1940 - mid 1942

PROVENANCE:
In situ at the eastern side of the library's main entrance facing Shakespeare Place, Sydney.

COMMENTS:
Daphne Mayo regarded the doors as her 'most important commission in Sydney'. (1) The commissioning of the three pairs of bronze doors for the new extensions to

(cont)

COMMENTS: (cont)
the Public Library was closely supervised by William Herbert Ifould, who was the Principal Librarian of the Public Library of New South Wales from 1912 to 1942 and also a Trustee of the AGNSW. The total cost of the doors, budgeted to be over £4000, was donated by Sir William Dixson as a memorial to David Scott Mitchell. (2) The choice of Daphne Mayo, as of the sculptors of the other two doors, was Mr Ifould's. (3) The commission was under negotiation by May 1940, when he asked Daphne Mayo to prepare a clay model sketch of the whole pair of doors and to assist with bronze casting experiments by Wunderlichs. (4) To the end of June 1940, a total of £62/4/- had been paid out by the library for 'panels and experimental modelling'.(5) 'When Miss Mayo submitted her designs she also gave a suggestion for the door. Unfortunately the plan for the three had already been decided, otherwise her idea, which was liked immensely, would have been accepted'. (6) Her original design for the doors,completed by November 1940, was later shown to Dr J.V. Duhig who regretted that this was not the design finally used. (7) The commission for modelling the doors was formally offered to Daphne Mayo in July 1940. She was to prepare plaster casts of the panels, their vertical and horizontal framing mouldings, and a boss, to be 'all ready for the bronze founder to cast in bronze' before the end of November 1940. The payment offered was 20 guineas for each small panel and 40 guineas for each large panel, to be paid in retrospect so that 'two panels will always be in hand before payment'. No extra payment was offered for the framing mouldings and boss, and the final payment was to be made only when the sculptor had 'finished the whole of the panels and framing to my (Mr Ifould's) satisfaction'. Mr Ifould was also to exercise strict control over the progress of the design - approving 'each panel in the clay before casting and also in the plaster'. The framing mouldings were to be modelled in an aboriginal design according to his prior discussions with the sculptor; (8) in fact, from Mr Ifould's own 'original design'.(9) For the panels Mr Ifould had in May 1940 lent her from the library a book on Australian Aboriginal Decorative Art by F.D. McCarthy, (10) an anthropologist from the Australian Museum in Sydney. McCarthy later congratulated the library on the doors, but pointed out a few inaccuracies in locality given and tribal characteristics. (11) In commenting on these details, Daphne Mayo explained that photographs from another anthropologist, Basedow, had been also used for the designs. (12) All the titles and locations for the panel inscriptions were supplied by Mr Ifould, but more artistic freedom was allowed for the corroboree panel which the sculptor described as 'a composition of my own making'. (13) In October 1940 the doors were the subject of a press controversy led by the supporters of modernism. (14) By November 1940 Daphne Mayo had already spent 'about six months of diligent application and thought'on the commission and expected to have the panels

COMMENTS: (cont)
ready for bronze casting in December. (15) The work obviously took longer than predicted, running behind Mr Ifould's required date. By early March 1941 Daphne Mayo had completed plaster casts of all but one panel of the doors. (16) The bronze casting of the doors was done by Wunderlichs. Daphne Mayo's doors must have been near completion by the end of June 1942, since she had received £221/1/- for her work over the past year and Wunderlichs had been paid for the bronze casting. (17) They were certainly completed by the time that the library's extensions were officially opened on 24 November 1943.

REFERENCES:

(1) Catalogue of Three Sculptors Exhn Sydney 1946.
(2) '£4000 for three doors at Library' by Peter Bellew, Telegraph (Sydney), 4 October 1940.
(3) 'Queensland sculptor's panels for Library doors' by E.C., Telegraph (Sydney), 28 November 1940, p.11.
(4) Letter of 29 May 1940 to the sculptor from Mr Ifould, Daphne Mayo's papers.
(5) Public Library of New South Wales annual reports for 1940 - 1944, published Sydney.
(6) 'Queensland sculptor's panels for Library doors'.op. cit.
(7) 'Women in art - some notable Queenslanders' by Dr J.V. Duhig, Steering Wheel and Society and Home, 1 May 1941, pp. 47 and 53.
(8) Letter of 23 July 1940 to the sculptor from Mr Ifould, Daphne Mayo's papers.
(9) 'Miss Michelangelo', A.B.C. Weekly, 12 April 1941,p.52.
(10) Letter of 16 May 1940 to the sculptor from Mr Ifould, Daphne Mayo's papers.
(11) Copy of letter of 21 April 1942 to the Principal Librarian of the Public Library of NSW from F.D. McCarthy, Daphne Mayo's papers.
(12) Copy of letter of 12 May 1942 to the Principal Librarian from the sculptor, Daphne Mayo's papers. Basedow's papers are in Mitchell Library, where Daphne Mayo may have readily consulted them.
(13) Ibid.
(14) Letters to the editors of Sydney newspapers by Margel Harris (Hinder), Rah Fizelle, Lynn Barri, J.R. Linton, Madge Watson and O.Aslett, October 1940, cuttings collected bt Frank and Margel Hinder.
(15) 'Queensland sculptor's panels for Library doors'.
(16) 'Decorative panels - Aboriginal motifs in relief', Sydney Morning Herald Women's Supplement, 11 March 1941, p. 11.
(17) Public Library of New South Wales annual reports for 1940 - 1944.

REPRODUCED:
'£4000 for three doors at Library' by Peter Bellew, Telegraph (Sydney), 4 October 1940.
'Decorative panels - Aboriginal motifs in relief', Sydney Morning Herald Women's Supplement, 11 March 1941, p. 11.
'Miss Michelangelo', A.B.C. Weekly, 12 April 1941, p. 52.
'The Public Library of New South Wales', Building, 24 August 1942, p. 13.
The Public Library of New South Wales guide book, published by the Trustees of the Public Library of NSW, Sydney, 1943, 1951 edition.
C.M.B.Van Homrigh, Introduction to Art and Craft. Angus and Robertson, Sydney, 1965, reprinted 1969.



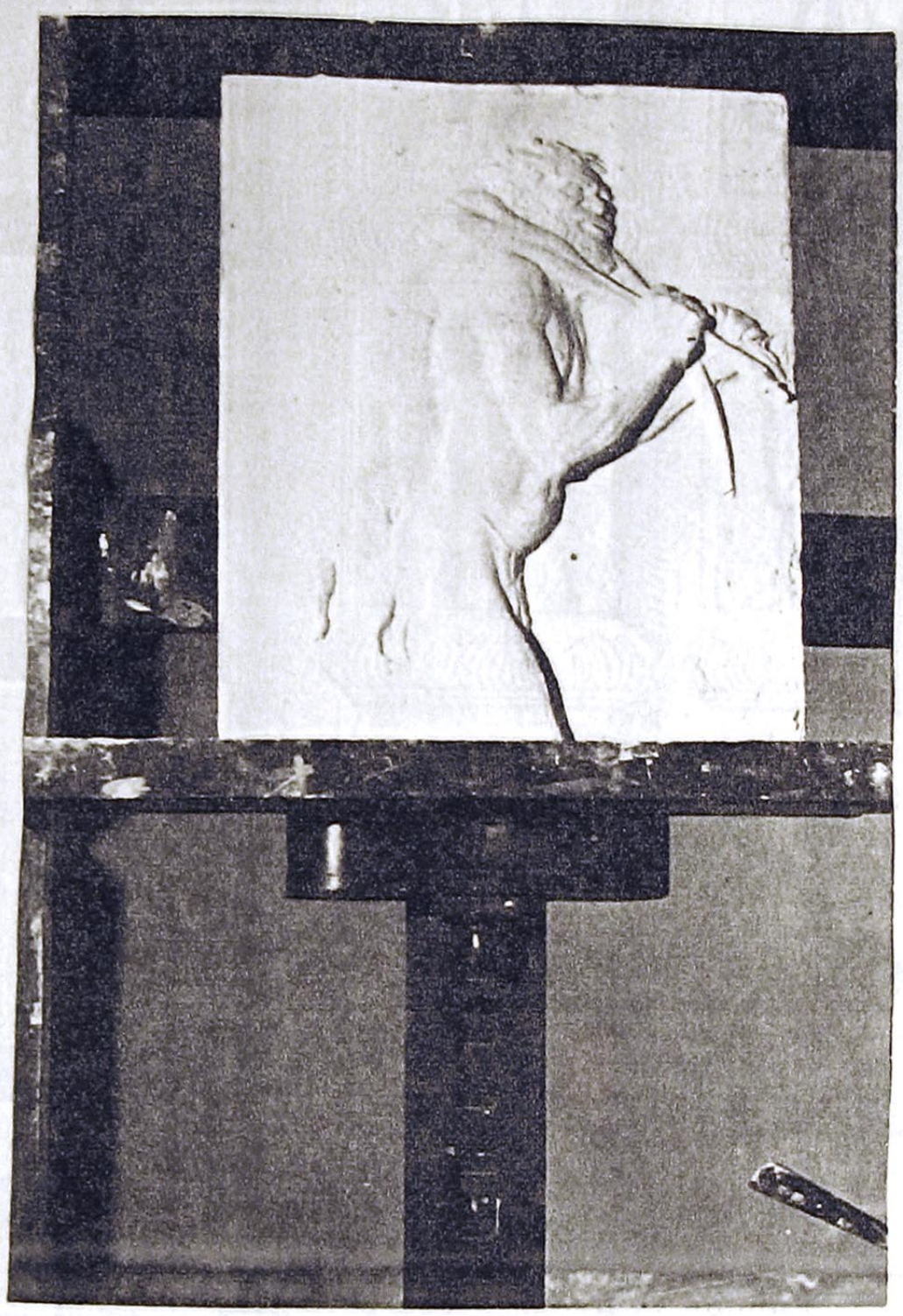
The clay model of Daphne Mayo's original design

(Photograph from the sculptor's papers)



The almost complete clay model of the final design, with later alterations made only to the mouldings

(Photograph from the sculptor's papers)



Clay model for the panel Carrying euro
Arunta Tribe,
left door.

(Photograph from the sculptor's papers)



The bronze doors in situ
(Photograph from the sculptor's papers)

103 PORTRAIT BUST OF DR J. V. DUHIG

Life-sized portrait bust of a plump man with arms folded and wearing a medical gown, bust extending to the waist, in bronze with a green patina.

DIMENSIONS:
Height 68.4 cm
Width 47.5 cm
Depth 38.5 cm

INSCRIPTIONS:
Signed and dated lower centre of the back DAPHNE MAYO
1940

DATE:
1940-48

PROVENANCE:
Donated to QAG by RQAS in 1948.

COMMENTS:
Purchased through the RQAS in honour of the services rendered to art in the State by its former President of ten years, the noted Brisbane art patron and pathologist, Dr J. V. Duhig, with assistance from public subscriptions. The originator and organiser of the appeal was Mrs L. A. Richardson (1), an artist formerly Agnes Barker, who was then the RQAS's Honorary Secretary. The RQAS subscribed the initial ten guineas, then organised an appeal for further donations from individuals and art bodies. (2) The fund was opened on 26 November 1946, but was still short by June 1947. (3) Daphne Mayo herself generously then donated £100 of the total £250 commission cost. (4) The portrait was modelled from live sittings, then cast in bronze in Sydney in December 1947. Following a suggestion from William Bustard and some members of the RQAS's Council, the sculptor cut off the bust before bronze casting to just below the shoulders. However, she quickly restored it to its original length, considering that 'the whole bust with arms gives more of the character of Professor Duhig than the head and shoulders alone'. (5) The bust was finally presented to the QAG on 20 February 1948 by the State Governor, Sir John Lavarack, on behalf of the RQAS. (6)

EXHIBITED:
RQAS annual exhn 1940, in 'bronzed' plaster, n.f.s.
SOA Brisbane exhn 1946, as Professor Duhig.
Three Sculptors' Exhn Sydney 1946, n.f.s.
Courier Mail art panel Brisbane November 1957.
Five Queensland Women Artists QAG 1975. (7)
Tribute to Daphne Mayo QAG 1980.

REFERENCES:

(1) RQAS, file of correspondence on the commissioning of the bust, 1947-48.
(2) Ibid.
(3) Letter to editor 'Tribute to Dr Duhig' by L. A. Richardson, Secretary of RQAS, Courier Mail, 25 June 1947.
(4) RQAS, file of correspondence on the commissioning.
(5) Ibid.
(6) 'Bust to be presented', Telegraph, 20 February 1948.
(7) QAG, artist's file on Daphne Mayo.

REPRODUCED:

'Bust to be presented', Telegraph, 20 February 1948.



Probably the plaster cast

(Photograph from the sculptor's papers)



The bronze cast



104 WOMAN

life-sized

Unpainted plaster torso of a young woman with her arms folded above her head.

DIMENSIONS:
Height 69 cm
Width 36 cm
Depth 23 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
1941
Daphne Mayo was working on 'the head and shoulders of a young woman treated from a decorative aspect' in early March (1) and still in May 1941. (2)

PROVENANCE:
The plaster cast is in the sculptor's possession, in her Sydney studio.

CONDITION:
The cast is damaged at its right elbow.

EXHIBITED:
Possibly the 'Torso' exhibited in SOA annual exhn Sydney 1941.

REFERENCES:
(1) 'Decorative panels - Aboriginal motifs in relief', Sydney Morning Herald Women's Supplement, 11 March 1941, p. 11.
(2) 'Women in art - some notable Queenslanders' by Dr J. V. Duhig, Steering Wheel and Society and Home, 1 May 1941, pp. 47 and 53.

REPRODUCED:
(Australian) Present Day Art in Australia, 1943, and revised ed. 1949 as Woman.



(Photograph from the sculptor's papers)



(Photograph from the sculptor's papers)

105 WATER SPORTS

DATE:
ca. 1941

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
SOA annual exhn Sydney 1941, no price or medium given.

106 THE CONNOISSEUR

DATE:
ca. 1941

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
SOA annual exhn Sydney 1941, no price or medium given.

107 PORTRAIT MEDALLION OF THE HON. W. FORGAN SMITH,
PREMIER OF QUEENSLAND

Life-sized bas relief profile portrait recessed in a circular medallion, in bronze.

DIMENSIONS:
Diameter 51.3 cm
Depth of relief 23 mm

INSCRIPTIONS:
Not signed or dated.

DATE:
1942
Commissioned in 1942 and completed in September 1942. (1)

PROVENANCE:
Now in UQAM.

CONDITION:
The surface is blotched, possibly indicating bronze disease.

COMMENTS:
Commissioned by the architects of the University of Queenslnad, Hennessy, Hennessy and Co. for hanging in the University, in recognition of the Premier's contribution to the building of the University. (2)
The portrait was done from life sittings (3), and the commission price was £52/10/-. (4) The sitter was already well known to the sculptor from her public work for art. The Premier had been associated with the Queensland Art Fund.

EXHIBITED:
SOA annual exhn Sydney 1942, no price given.
John Darnell Fine Arts Committee Inaugural exhn University of Queensland 1947

REFERENCES:
(1) 'Looking at plaque', unidentified Queensland newspaper, September 1942, Daphne Mayo's papers.
(2) Letter of 26 February 1942 to the sculptor from Hennessy, Hennessy and Co, Daphne Mayo's papers.
(3) 'Looking at plaque'.
(4) Vida Lahey's catalogue of the University of Queensland art collection, 1952, UQAM.

REPRODUCED:
'Looking at plaque', unidentified Queensland newspaper, September 1942, Daphne Mayo's papers.



The clay model

(Photograph from the sculptor's papers)



The bronze cast in its present condition

108 SUSANNAH - AND SOME ELDERS

A small narrative figure group comprising a nude figure of Susannah and a separate group of three gowned Elders.

DIMENSIONS:

SUSANNAH		ELDERS	
Height	39.8 cm	Height	40 cm
Width	17.4 cm	Width	17.5 cm
Depth	11.2 cm	Depth	16 cm

INSCRIPTIONS:
Not signed or dated. Not signed or dated.

DATE:
ca. 1942

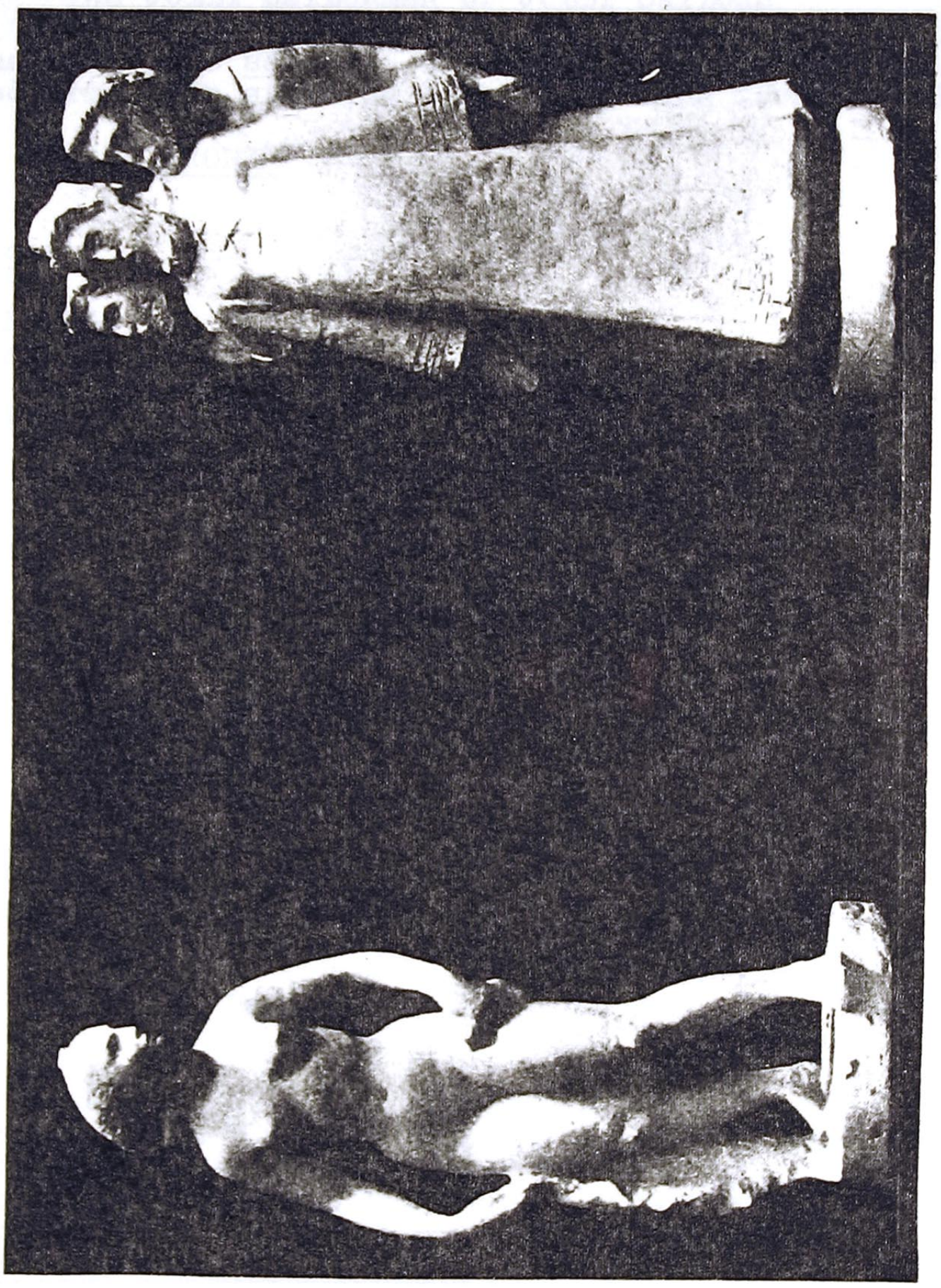
PROVENANCE:
The full group in plaster painted brown was in Daphne Mayo's possession until early 1980, when the figure of Susannah on loan to QAG since 1975 was purchased by the Gallery and cast into bronze by May 1980.
The group of the Elders had previously been in the possession of Vida Lahey, before being returned to the sculptor by Vida Lahey's sisters in mid 1978. (1) Two damaged and unpainted plaster casts of Susannah are in the sculptor's Sydney studio.

COMMENTS:
When exhibited, praised for its 'great simplicity and feeling for contour and rhythm'. (2)

EXHIBITED:
SOA annual exhn Sydney 1942, 85 guineas.
Three Sculptors' Exhn Sydney 1946, as Susannah, 60 guineas and The Elders, 50 guineas.
Five Queensland Women Artists QAG 1975, Susannah only, on loan from the sculptor.

REFERENCES:
(1) Interview with Daphne Mayo, 15 July 1978.
(2) Society of Artists' Book, 1942, p. 68.

REPRODUCED:
Society of Artists' Book, 1942.



(Photograph from Society of Artists' Book, 1942)

109 TWO JOLLY SAILORMEN or JOLLY SAILORS

Statuette of two sailors, one holding bottles in his folded arm, both striding with a lurching drunken walk.

A IN BRONZE

DATE:
ca. 1942

PROVENANCE:
Purchased in 1951 by Dr Christine Rivett for 50 guineas, which the sculptor said was 'below cost price'. (1) A relative has confirmed that Dr Christine Rivett's private collection contained 'several pieces' by Daphne Mayo, but these would have been dispersed at her death in 1962. (2) Present whereabouts unknown.
COMMENTS:
The theme was suggested by the common sight of drunken sailors which the sculptor observed from her studio in George St near Sydney's wharves during the Second World War. (3)
When exhibited, praised for its 'great simplicity and feeling for contour and rhythm'. (4)

EXHIBITED:
SOA annual exhn Sydney 1942, 55 guineas
Australia in Pictures Exhn by Seventy Notable Australian Artists Sydney 1943, as Two Jolly Sailors, 50 guineas, no medium given
Three Sculptors Exhn Sydney 1946, as Jolly Sailors, 50 guineas

REFERENCES:
(1) Letter of 16 November 1951 to Vida Lahey from the sculptor, Daphne Mayo's papers.
(2) Letter of 6 March 1979 from Dr Ronald Rivett.
(3) Interview with Daphne Mayo, 31 August 1978.
(4) Society of Artists' Book, 1942, p. 68.

REPRODUCED:
Australian Present Day Art, 1943, p. 68, as Two Jolly Sailormen in bronze, but more likely plaster for bronze.

'Sculpture exhibit commands respect', Australian National Journal, August 1946, pp. 47-48.

SEE FIG. 116 IN THESIS CHAPTER 6



(Photograph from the sculptor's papers)



(Photograph from Australian Present Day Art, 1943)

B IN TERRACOTTA

DIMENSIONS:
Height 27 cm
Width 23.5 cm
Depth 13 cm

INSCRIPTIONS:
The unglazed statuette is signed under the far right leg of the left sailor.

DATE:
Fired in early 1944.(1)

PROVENANCE:
There are three of these statuettes in the sculptor's possession, in her Sydney studio:

One is pinkish clay, unglazed except for details, highlighted in blue;
one with a pale green glaze with details highlighted in black; and
one with a dark green variegated glaze without details.

REFERENCE:
(1) Letter of 17 January 1944 to Vida Lahey from the sculptor, Daphne Mayo's papers.





110 LITTLE BLACKIE

Smaller than life-sized bronze head of an Aboriginal baby.

DIMENSIONS:
Height 12 cm
Width 10.2 cm
Depth 14.5 cm

INSCRIPTIONS: DM
Signed and dated at the back of the head 43
The cast with the sculptor's grand-nephew is inscribed underneath FROM THE ARUNTA

DATE:
1943

PROVENANCE:
This was probably the most reproduced of all Daphne Mayo's bronzes. Its multiple production was 'the whole purpose' of its creation according to the sculptor, who later would not assign copyright to the AGNSW. (1)

One bronze head with a brown patina was purchased from the Three Sculptors Exhn in Sydney for 15 guineas (2) by the AGNSW on the recommendation of the Gallery's Trustees. (3) Another bronze was purchased in 1946 by T. C. Davis, Australia's High Commissioner for Canada, who visited the Three Sculptors Exhn and was 'taken' with Little Blackie. (4)

Further bronze casts are in the possession of: the sculptor's grand-nephew in Brisbane, recently passed on by the sculptor's sister-in-law (5); the UQAM, received in 1972 from the estate of Mrs B. L. Buttner of Clayfield; and the sculptor's cast is on loan to the QAG.

The sculptor contributed yet another bronze cast to an art auction held in March 1960 in aid of the QAG. (6) She also has plaster, terracotta and fibreglass casts of the head in her Sydney studio and in Brisbane.

COMMENTS:
Mrs B. L. Buttner, the donor of the UQAM cast, was a member of the Queensland Art Fund.

EXHIBITED:
Australia in Pictures Exhn by Seventy Notable Australian Artists Sydney 1943, 15 guineas
Three Sculptors Exhn Sydney 1946, in bronze, 15 guineas
Royal South Australian Society of Artists Spring exhn Adelaide 1946, 25 guineas
Queensland Artists of Fame and Promise Exhn Brisbane 1952, n.f.s.
Five Queensland Women Artists QAG 1975, on loan from the sculptor.
Tribute to Daphne Mayo QAG 1980

REFERENCES:
(1) Letter of 3 September 1946 to the Director of the National Gallery of New South Wales from the sculptor, Art Gallery of New South Wales, artist's file on Daphne Mayo.
(2) Art Gallery of New South Wales, catalogue data card.
(3) Letter of 10 January 1979 from Hal Missingham.
(4) Letter of 20 October 1944 to the sculptor from T. C. Davis, High Commissioner for Canada, Daphne Mayo's papers.

 LITTLE BLACKIE (cont)

REFERENCES: (cont)
(5) Interview with Mrs N. Mayo, 10 July 1978.
(6) 'It's all up for sale', Courier Mail, 26 March 1960.

REPRODUCED:
The Australian Artist, quarterly published by the Victorian Artists' Society, Melbourne, Vol.1 Part 4, 1948, p. 10.
'It's all up for sale', Courier Mail, 26 March 1960.



111 PORTRAIT BUST OF MRS MARY BURSTON

Life-sized portrait bust of an old woman, in bronze(?) with a dark patina. (1)

DIMENSIONS:
The bust was 'fairly large'. (2)

DATE:
1943
Daphne Mayo was completing the bust at the end of 1943. (3)

PROVENANCE:
Destroyed in a fire at Mrs Burston's Brisbane home. (4)

COMMENTS:
Commissioned by Miss Winifred Burston, the sitter's daughter,who was a noted Queensland musician who later taught at the Sydney Conservatorium of Music. (5)

REFERENCES:
(1) Interview of 15 May 1981 with Mrs D.M. Webster, the sitter's daughter.
(2) Ibid.
(3) Letter of 4 November 1943 to Vida Lahey from the sculptor, Daphne Mayo's papers.
(4) Interview of 15 May 1981 with Mrs D.M. Webster.
(5) Ibid.

112 MAN IN THE STREET

Full length statuette of a man wearing a cap and standing with his hands in his pockets, in plaster with green paint.

DIMENSIONS:
Height 36.5 cm without base
Width 11 cm
Depth 8.8 cm

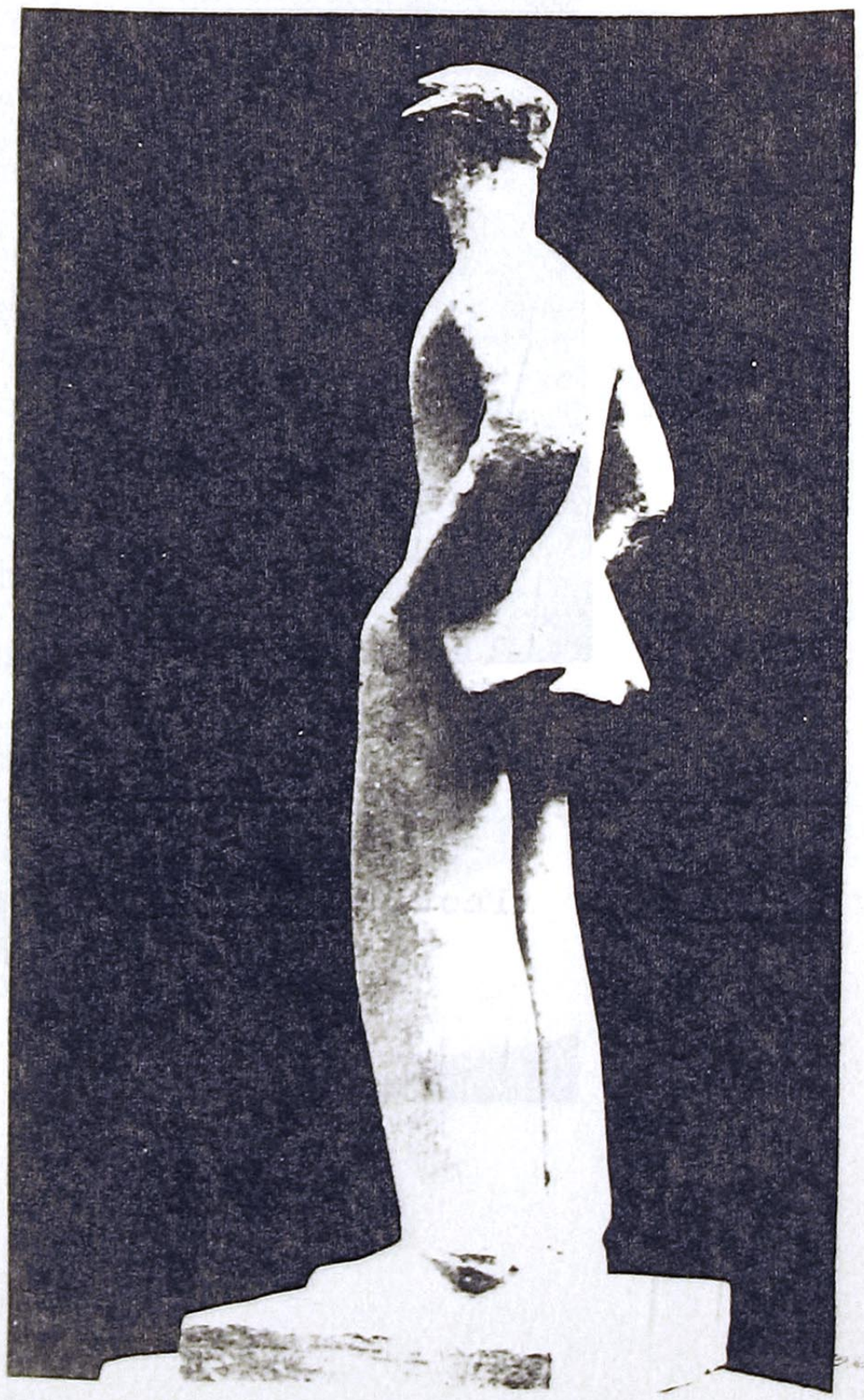
INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1943

PROVENANCE:
In the sculptor's possession, in her Sydney studio.

EXHIBITED:
SOA annual exhn Sydney 1943, n.f.s.

REPRODUCED:
Society of Artists' Book, 1943, as opposite.





(Photograph from the sculptor's papers)

113 (HEAD OF MAN IN THE STREET)

Small bronze head of a man wearing a cap and smoking a cigarette, includes the shoulders.

DIMENSIONS:
Height 18.5 cm
Width 17.5 cm
Depth 11 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1943

PROVENANCE:
In the sculptor's possession, in her Sydney studio.

COMMENTS:
The head is similar to that of the statuette, Man in the Street, Cat. No. 112.



114 HEAD OF A YOUNG GIRL

Portrait bust in plaster of a young woman with rolled hair and wearing an upturned collar, includes shoulders.

DATE:
ca. 1943

PROVENANCE:
Whereabouts unknown.

COMMENTS:
This is a portrait of a young woman from Brisbane whom the sculptor knew well, but cannot now name. (1)

EXHIBITED:
Society of Artists' annual exhn Sydney, 1943, n.f.s.

REFERENCE:
(1) Interview with Daphne Mayo, 28 August 1979.

REPRODUCED:
Australian Present Day Art, 1943.





(Photograph from the sculptor's papers)

115 PORTRAIT BUST OF THE HON W. FORGAN SMITH,

PREMIER OF QUEENSLAND

Life-sized portrait bust, in plaster painted pink.

DIMENSIONS:
Height 39 cm
Width 27 cm
Depth 26 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
1944
A photograph of the bust in Daphne Mayo's papers was dated 1944.

PROVENANCE:
The bust is in the sculptor's possession, in her Sydney studio.

COMMENT:
The relationship of this bust to the portrait medallion (Cat. No. 107) is uncertain.





(Photograph from the sculptor's papers)

116 'A PAIR OF LITTLE ABORIGINAL BOYS' (1)
group
Small figure of two naked Aboriginal boys standing with their feet crossed and arms folded behind their backs, in glazed terracotta.

DIMENSIONS:
Height 19.5 cm including base
Width 8.8 cm
Depth 5 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
Fired early 1944. (2)

PROVENANCE:
A group with a brown glaze is in the sculptor's possession, in her Sydney studio. A piece mould for the group is also there.

REFERENCES:
(1) Letter of 17 January 1944 to Vida Lahey from the sculptor, Daphne Mayo's papers.
(2) Ibid.



Front



Back



The ceramic with its piece mould

117 THE WILD WHITE HORSE

A small full figure of a seated horse 'scrambling to its feet' (1), in glazed terracotta.

DIMENSIONS:
Height 14 cm
Width 17 cm
Depth 10 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
Fired early 1944. (2)

PROVENANCE AND CONDITION:
There are three intact figures in Daphne Mayo's possession, in her Sydney studio:
two with white glaze, one with a broken leg; and one with yellow glaze, with a broken tail.
There are also fragments in the studio, including a section of a horse with orange glaze.

EXHIBITED:
Three Sculptors Exhn Sydney 1946, in terracotta, 10 guineas.

REFERENCES:
(1) Letter of 17 January 1944 to Vida Lahey from the sculptor, Daphne Mayo's papers.
(2) Ibid.



118 WOMAN BATHING (1)

Small full figure of a woman standing with her head turned and holding patterned drapery behind her, in partly glazed terracotta.
DIMENSIONS:
Height 31 cm
Width 15 cm
Depth 9 cm

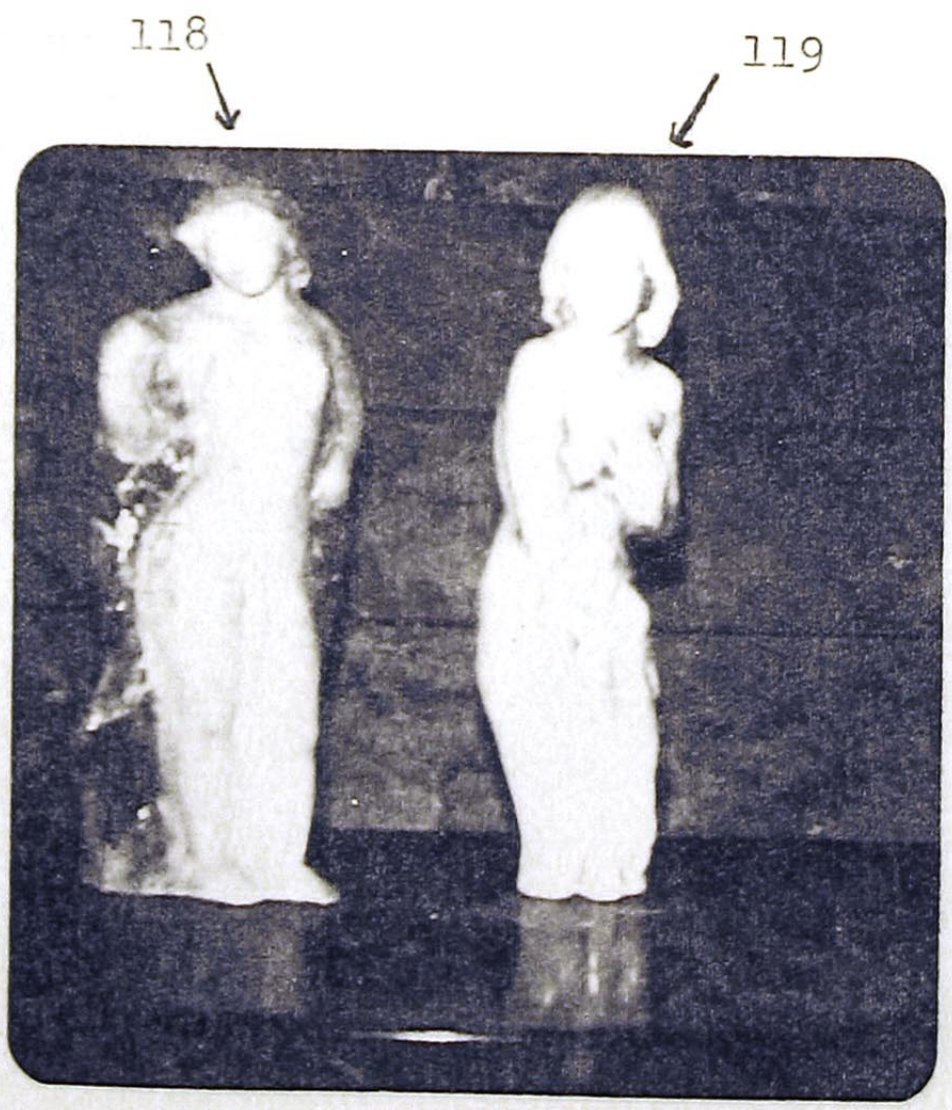
INSCRIPTIONS:
Not signed or dated.

DATE:
Fired early 1944.(2)

PROVENANCE AND CONDITION:
Three figures are in Daphne Mayo's possession, in her Sydney studio. Their drapery is patterned with modernist designs based on plant forms. All are chipped.

REFERENCES:
(1) The title is used in the sculptor's notebook for 1948-58 on her ceramics, Daphne Mayo's papers.
(2) Letter of 17 January 1944 to Vida Lahey from the sculptor, Daphne Mayo's papers.

SEE ALSO FIG. 113 IN THESIS CHAPTER 6



119 WOMAN BATHING (1)

Small three-quarters figure of a woman cut at the knees and holding drapery in front of her right hand and covering her breast with her other hand, in terracotta.

DIMENSIONS:
Height 31.8 cm
Width 12.7 cm
Depth 8 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
Fired early 1944. (2)

PROVENANCE:
Two figures are in Daphne Mayo's possession, in her Sydney studio: one glazed and the other unglazed.

REFERENCES:
(1) The title is used in the sculptor's notebook for 1948-58 on her ceramics, Daphne Mayo's papers.
(2) Letter of 17 January 1944 to Vida Lahey from the sculptor, Daphne Mayo's papers.

120 GOAT

Small figure of a goat seated on a mound, in glazed terracotta, mostly with spotted patterning.

DIMENSIONS:
Height 15 cm
Width 14.3 cm
Depth 7 cm

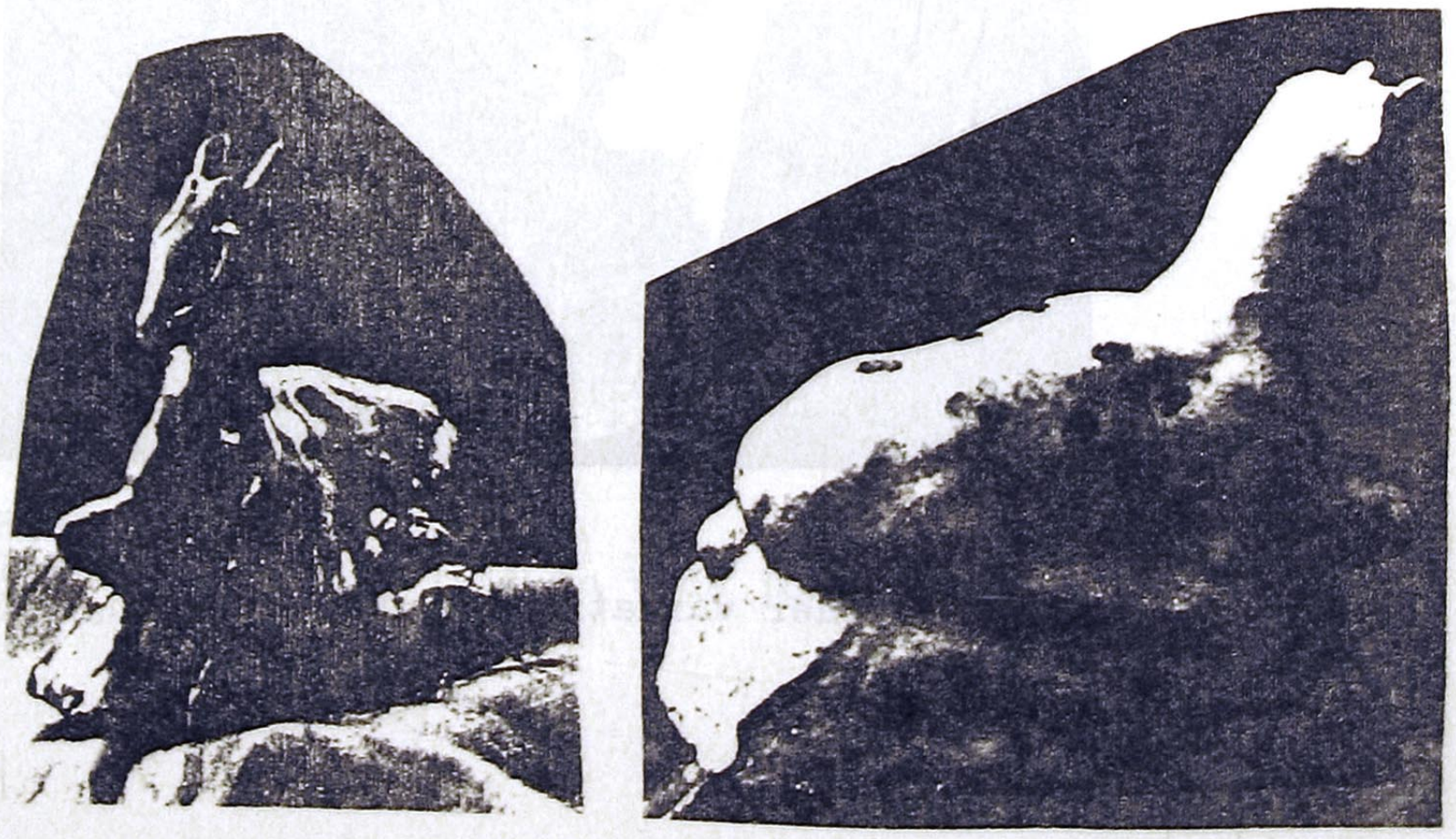
INSCRIPTIONS:
Not signed or dated.

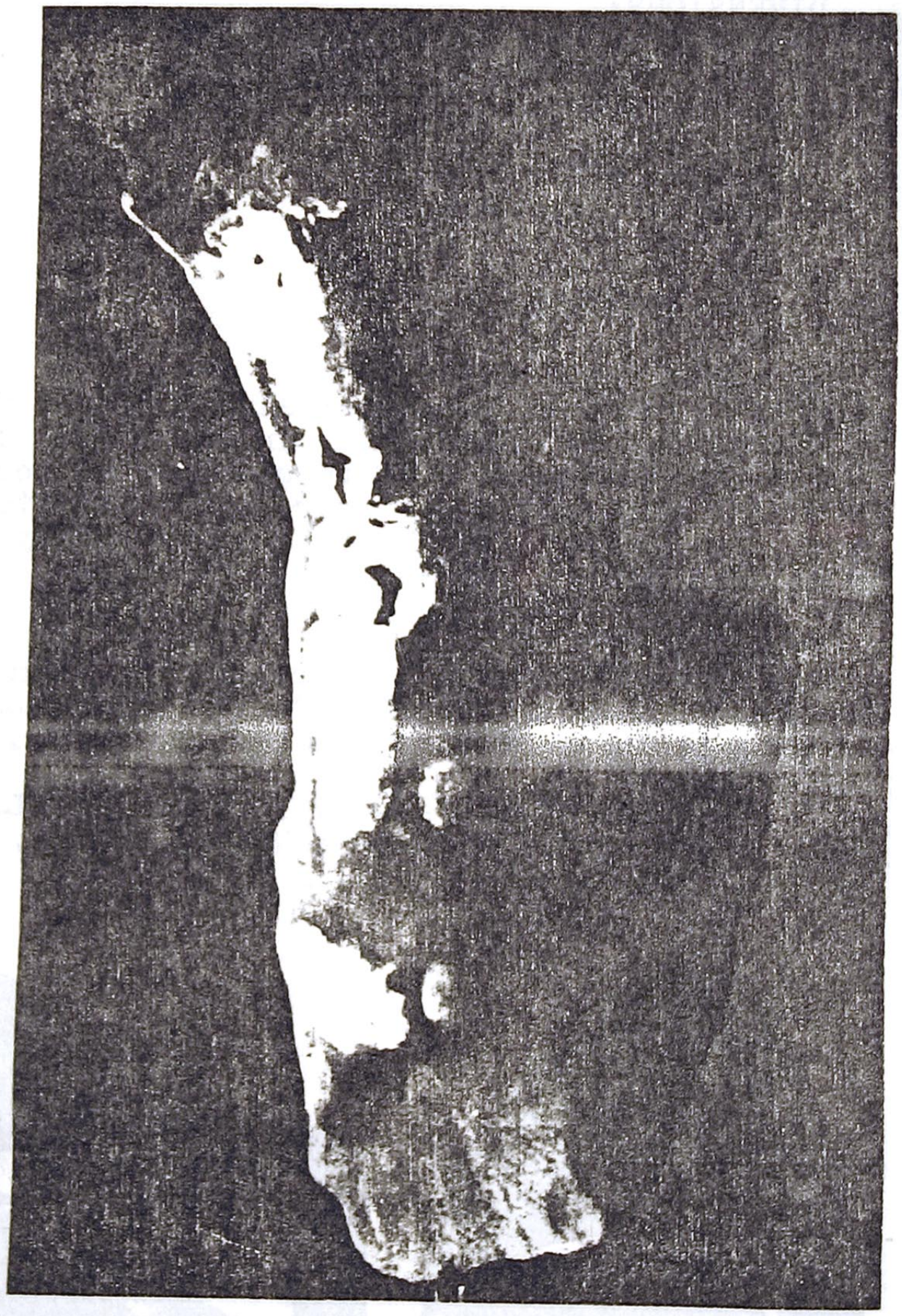
DATE:
Fired early 1944. (1)

PROVENANCE AND CONDITION:
There are seven intact or almost intact figures in Daphne Mayo's possession, in her Sydney studio. Some have plain green or ochre glazes, but most are decorated with glazed or over-painted spotted patterning on the goat's back. There are also badly damaged figures in the studio.

COMMENTS:
One figure was made 'in orange clay from Mildred's (Lovett's) back yard'. (2) The piece mould for the goat is in the sculptor's Sydney studio.

REFERENCES:
(1) Letter of 17 January 1944 to Vida Lahey from the sculptor, Daphne Mayo's papers.
(2) Ibid.





A further variation in patterning

121 (LAMB)

Small figure of a lamb, in unglazed terracotta.

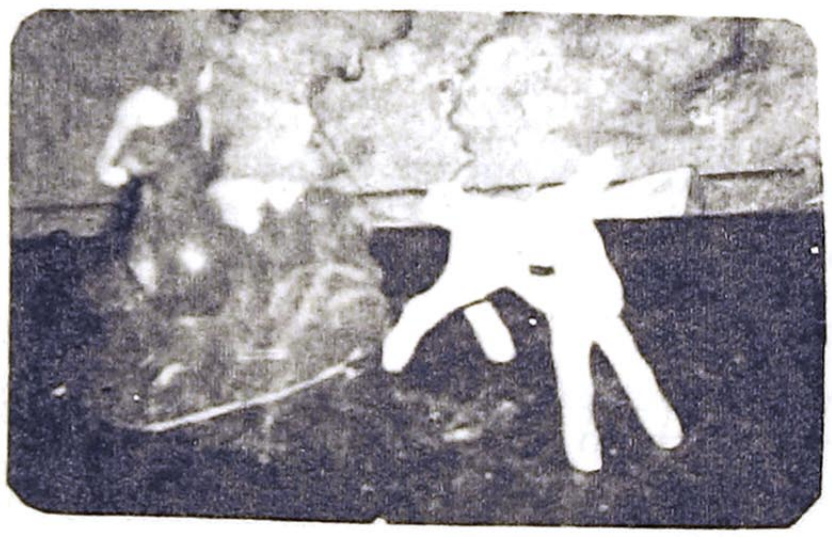
DIMENSIONS:
Height 11.5 cm
Width 13 cm
Depth 7 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1944, on the basis of similarity to other ceramics which definitely date from this time.

PROVENANCE AND CONDITION:
Two intact figures are in Daphne Mayo's possession, in her Sydney studio. Some badly damaged figures are also there.

120



121

122 YOUNG BABY

DATE:
Late 1944
In July 1944 Daphne Mayo was doing sittings of 'Mary Porter's baby'. (1)

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
This may be the Young Baby in glazed terracotta, 25 guineas edition limited, included in SOA annual exhn Sydney 1944.

REFERENCE:
(1) Letter of 6 July 1944 to Vida Lahey from the sculptor, Daphne Mayo's papers.

123 (GOOSE)

Small tall figure of a goose, in glazed terracotta, with beak, eyes and legs highlighted in orange, yellow and black.

DIMENSIONS:
Height 13.2 cm
Width 11 cm
Depth 4.7 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1944, on the basis of similarity to other ceramics which definitely date from this time.

PROVENANCE:
There are three figures in Daphne Mayo's possession, in her Sydney studio:
one has a grey body;
and two have cream bodies.
Some damaged figures are also there.

COMMENTS:
Part of the piece mould for this goose is also in the studio.

124 (GOOSE)

Small squatting figure of a goose, in glazed terracotta, with beak, eyes and legs highlighted in orange, yellow and black.

DIMENSIONS:
Height 11.2 cm
Width 13.6 cm
Depth 4.7 cm

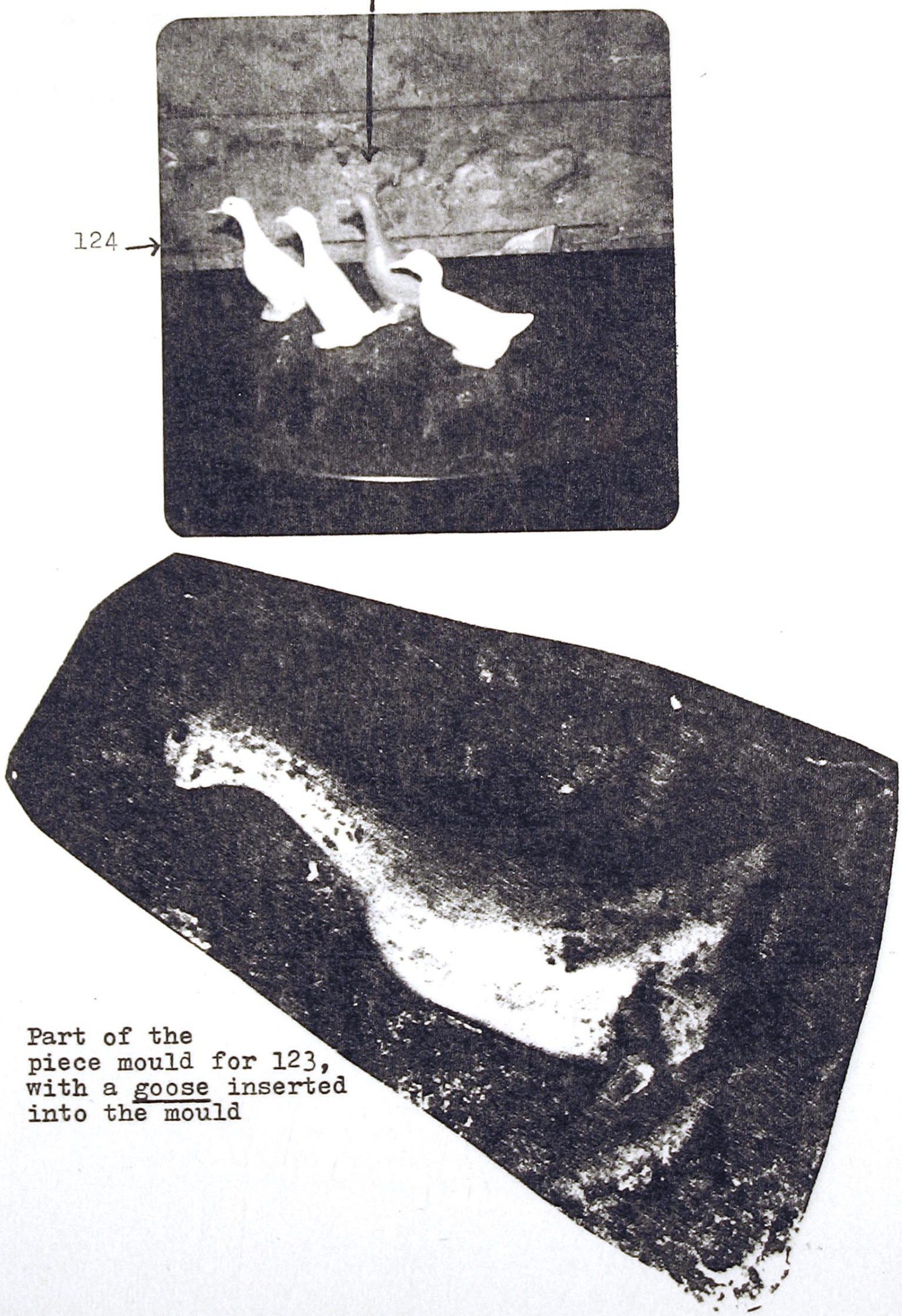
INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1944, on the basis of similarity to other ceramics which definitely date from this time.

PROVENANCE AND CONDITION:
There are three intact figures in Daphne Mayo's possession, in her Sydney studio:
one has a cream body;
one has a pale green body;
and one has a dark green body.
Some badly damaged figures are also there.

123

124



Part of the
piece mould for 123,
with a goose inserted
into the mould

125 AN ALLIED SERVICEMAN

'A strong study of a negroid type'. (1)

DATE:
ca. 1944

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
SOA annual exhn Sydney 1944, in bronze 70 guineas.
Three Sculptors Exhn Sydney 1946, in terra cotta
30 guineas.

REFERENCE:
(1) 'Sculpture in Sydney', unidentified newspaper, July 1946, Lyndon Dadswell's papers.

126 PORTRAIT BUST OF LLOYD REES

Life-sized portrait bust.

DIMENSIONS:
Height 29.5 cm
Width 21 cm
Depth 25 cm

A EARLIER CASTING
In bronze, with green patina.

INSCRIPTIONS:
Not signed or dated.

DATE:
1944-45
First exhibited in 1944, but not cast in bronze before late 1945 since Daphne Mayo was still working on the bust in November 1945. (1)

PROVENANCE:
Purchased by the Trustees of QAG in 1944.

COMMENTS:
Purchased by QAG from SOA annual exhn 1944 on the recommendation of Professor H. C. Richards.(2)
Originally, Professor Richards had wanted to purchase the bust for the John Darnell Fine Arts Committee of the University of Queensland.(3) The price received by Daphne Mayo, before the SOA commission was subtracted, was £73/10/-.(4)
Originally Daphne Mayo wanted to depict her life-long friend as a philosopher in a monk's gown, but Lloyd Rees did not favour this. In the sitter's esteem, this bust 'stands alone' as the best of the three sculptured portraits ever made of him.(5)

EXHIBITED:
SOA annual exhn Sydney 1944, in bronze, 70 guineas.
Courier Mail art panel Brisbane November 1957.(6)
Mrs Bjelke-Petersen Welfare Committee Exhn June 1971.
Tribute to Daphne Mayo QAG 1980.

REFERENCES:
(1) Letter of 25 November 1945 to Vida Lahey from the sculptor, Daphne Mayo's papers.
(2) QAG, artist's file on Daphne Mayo.
(3) Letter of 12 September 1944 to Professor H. C. Richards from Will Ashton, Director of David Jones' Art Gallery Sydney, John Darnell Fine Arts Committee file '1940's correspondence etc. dealing with pictures etc. now missing', UQAM.
(4) Record of a bill submitted by SOA on 12 May 1945 for commission, Daphne Mayo's papers.

 PORTRAIT BUST OF LLOYD REES (cont)

REFERENCES: (cont)
(5) Interview with Lloyd Rees, 29 October 1978.
(6) QAG, artist's file on Daphne Mayo.

REPRODUCED:
Society of Artists Book 1944.
Present Day Art in Australia, 1945 and revised ed. 1949.
Herbert E. Badham, A Gallery of Australian Art.
Currawong Publishing Co. Sydney, 1954, Plate 104.
Coll Portley, Approach to Art - An Elementary Course for Third Year. Jacaranda Press, Brisbane, 1966.
Trustees Prize 1977 L. J. Harvey Prize 1977,
Queensland Art Gallery.





B LATER CASTING
In bronze

DATE:
1959-61

PROVENANCE:
Commissioned in 1959 by the AGSA through a government grant, and received by the Gallery in 1961. (1)

COMMENTS:
The Director of the Gallery, Robert Campbell, 'interviewed Daphne Mayo while he was in Brisbane and mentioned the Board's (of Trustees) interest in acquiring an example of her work. It was agreed that, if the Queensland Gallery gave the necessary permission, she should take a mould from the bronze head of Lloyd Rees and arrange for the casting in London'. (2)

REFERENCES:
(1) '"Lloyd Rees" by Daphne Mayo', Bulletin of the National Gallery of South Australia, Vol.23 No.2, October 1961.
(2) AGSA, summary provided by the Registrar in November 1978 of the Gallery's records on the commissioning of Daphne Mayo's portrait bust of Lloyd Rees.

REPRODUCED:
Bulletin of the National Gallery of South Australia, Vol.23 No.2, October 1961.

C IN PLASTER

PROVENANCE:
A plaster cast, painted with green 'bronzed' paint, is in the sculptor's possession, in her Sydney studio.

127 CYRANO DE BERGERAC

A figure of the popular dramatic character. To be in Queensland stone. (1)

DATE:
Late 1944 - mid 1945.
Daphne Mayo made two designs for her client to choose from by December 1944. (2) Completed by September 1945. (3)

PROVENANCE:
Commissioned by an American serviceman, Captain Robert Carson, whom the sculptor had met in the Queensland Art Reference Library earlier in the war, for his home in Pennsylvania. (4) The completed figure was delivered to the United States in October 1945. (5)
Present whereabouts unknown.

COMMENTS:
The initial execution required Daphne Mayo to return to Brisbane from Sydney in October 1944, since it was to be in Queensland stone. (6) Arthur Fleischmann also modelled a humorous Cyrano de Bergerac in the 1940's.

REFERENCES:
(1) 'Queensland sculptress returns for special work', Telegraph, 6 October 1944.
(2) Letter of 16 December 1944 to the sculptor from Captain Robert Carson, Daphne Mayo's papers.
(3) Letter of 21 September 1945 to the sculptor from Captain Robert Carson, Daphne Mayo's papers.
(4) Ibid.
(5) Ibid.
(6) 'Queensland sculptress returns for special work'.

128 BABY PORTRAIT OF LINDSAY CRIBB

Life-sized head and torso of a baby with his arms bent upwards, in bronze with a brown patina.

DIMENSIONS:
Height 24 cm
Width 33.8 cm
Depth 17 cm

INSCRIPTIONS:
Not signed or dated.

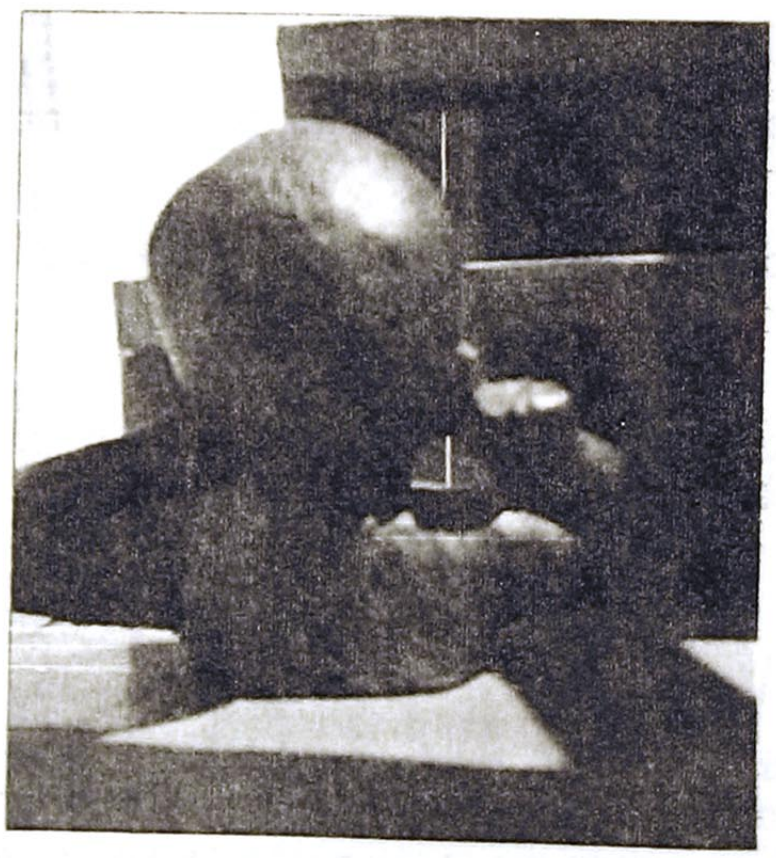
DATE:
1945
Done in 1945, according to the baby's mother, when the baby was 6 months old. (1)

PROVENANCE:
In the possession of the sitter, in Brisbane.

COMMENTS:
The portrait was done as a gift for the baby's grandmother, Mrs Edith Lahey, the poet step-aunt of Vida Lahey and a close friend of Daphne Mayo's. The mother was also a friend of the sculptor's and had taken photographs of her working on the Brisbane City Hall tympanum. The sculptor was particularly impressed with the personality of the young baby whom she saw on visits to Edith Lahey. (2)
There is a plaster cast of the baby's head in the sculptor's Sydney studio.

REFERENCES:
(1) Interview with Mrs Bernie Cribb (the baby's mother), 2 September 1978.
(2) Ibid.







129 (PORTRAIT BUST OF A SERVICEMAN)

A life-sized plaster portrait bust of a serviceman in military uniform, includes shoulders.

DIMENSIONS:
Height 56 cm
Width 54 cm
Depth 35 cm

INSCRIPTIONS:
Not signed or dated.

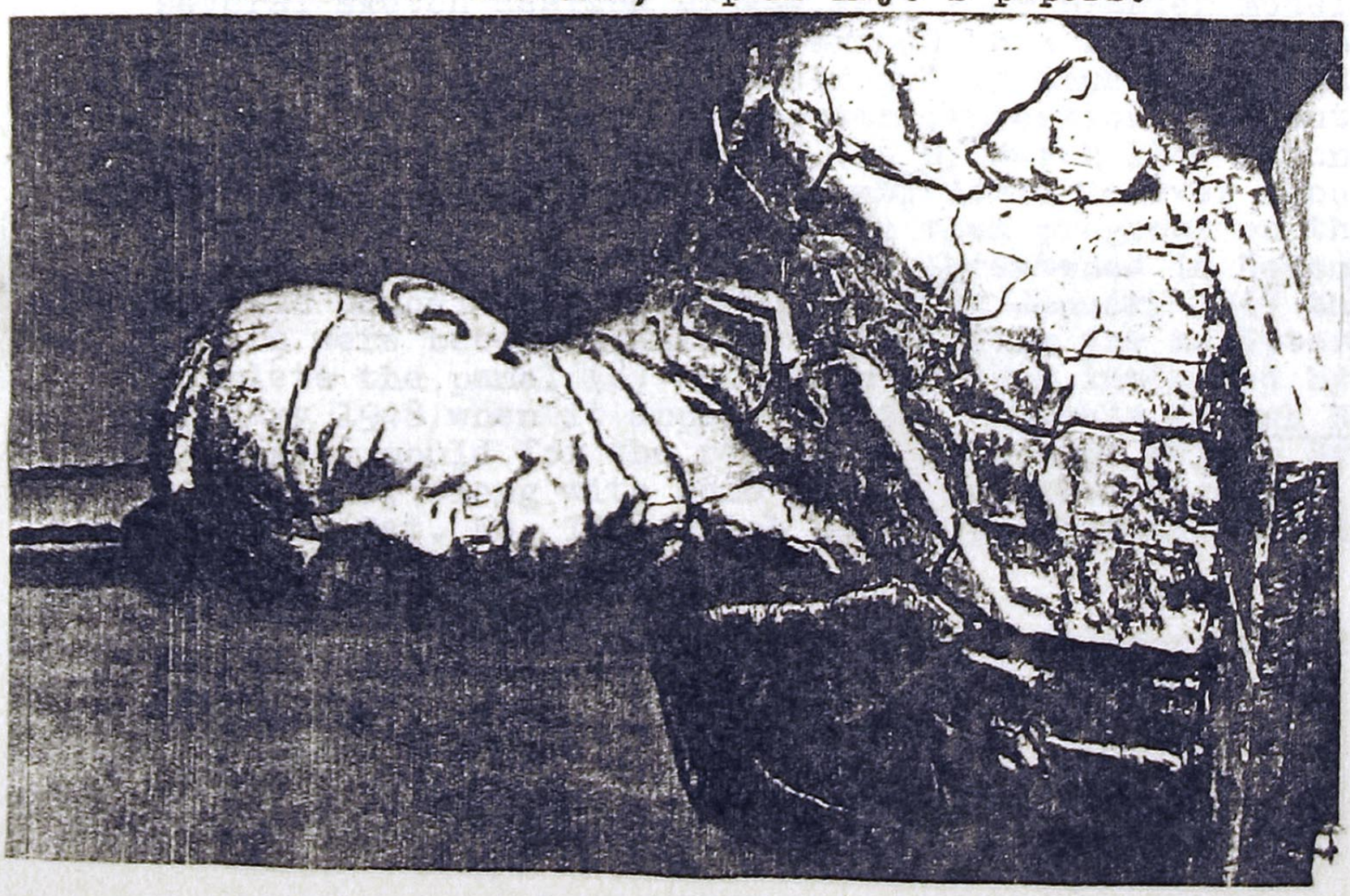
DATE:
ca. 1945

PROVENANCE:
In the possession of Daphne Mayo, in her Sydney studio.

CONDITION:
The bust is badly cracked, the outcome of too rapid drying.

COMMENTS:
The sitter is unidentified but, according to staff at the Australian War Memorial, the uniform is probably American. It could be a portrait of William O' Shields of the American Red Cross, for whom Daphne Mayo had done a 'head' by November 1945. (1)

REFERENCE:
(1) Letter of 10 November 1945 to the sculptor from William O' Shields, Daphne Mayo's papers.



130 ELVA ROSE COUCH MEMORIAL PANEL

Bas relief of the Virgin and Child, in an arched recess set within a rectangular entablature incised at the base with a memorial inscription. Cast in an unknown medium. Commissioned for the Church of St. Jude, Brighton, Adelaide for the west wall of the church's interior.

DIMENSIONS:

(Unknown - the church has not responded to requests for information)

INSCRIPTIONS:

Commemorative inscription:
TO THE GLORY OF GOD
AND IN MEMORY OF
ELVA ROSE COUCH
1923 - 1944

DATE:
1945-47
The commission was formally awarded in February 1945. (1)

COMMENTS:
Daphne Mayo was first approached in November 1944 by the rector of the Church of St. Jude, Rev C.C. Chittleborough, on the recommendeation of the AGSA. (2) The memorial was to be placed in the church by a private family in memory of their daughter who had died tragically. The donors specified a young Virgin and Child sculpture, and the rector added that it should be 'a nice balance between visual and symbolical truth'. (3) The sculptor submitted several sketch designs by May (4), then plaster models by July 1945 when the donors agreed to a final design provided 'that the modern "hair do" is done away' and 'that a more detailed and sweeter expression (without being sentimental) is shown'. (5) By March 1946 Daphne Mayo specified that a professional letter carver should do the inscription (6), but after then progress on the panel was so slow that the rector threatened in November 1946 to cancel the commission. (7) By January 1947 the donors were becoming anxious and begging the sculptor to complete the panel (8) which was finally installed by January 1948 when it appears in the church's Parish News. A plaster mould for the relief is in Daphne Mayo's Sydney studio, along with some glazed terracotta relief plaques (Cat. No. 134) which may be preliminary models.

REFERENCES:
(1) Letter of 15 February 1945 to the sculptor from Rev C.C. Chittleborough, Daphne Mayo's papers.
(2) Letter of 21 November 1944, as above.
(3) Ibid.
(4) Letter of 31 May 1945, as above.
(5) Letter of 20 July 1945, as above.

(6) Letter of 26 March 1946 to the sculptor from Rev C.C. Chittleborough, Daphne Mayo's papers.
(7) Letter of 4 November 1946, as above.
(8) Telegram of 29 January 1947, as above.

REPRODUCED:
Reproduced on the cover of the Church of St. Jude's Parish News, No. 135, January 1948, as below.



131

PORTRAIT BUST OF MOST REV JAMES DUHIG D.D.,

ARCHBISHOP OF BRISBANE

Life-sized portrait bust cast in bronze with a brown patina, includes shoulders bearing the Archbishop's soutane and pectoral cross. The Archbishop also wears a zuccetta.

DIMENSIONS:
Height 61 cm
Width 67 cm
Depth 34 cm

INSCRIPTIONS:
Visibly signed under the sitter's left shoulder D. M. The Archbishop especially asked Daphne Mayo to sign this bust, and she ended up signing it three times. (1) Not dated.

DATE:
ca. 1945-51

PROVENANCE:
In early 1946 Archbishop Duhig approached Mary Corkery, the sculptor's agent as manager of SOA Brisbane exhn, about buying the bust. (1) It was then purchased by the Archbishop in May 1947. (2) The bust now sits in the study at 'Wynberg', New Farm, the residence of Brisbane's Catholic Archbishop.

COMMENTS:
The sittings were done in Sydney and originally the bust was done as a speculative work. The Archbishop was delighted with 'the excellent likeness' of the bust (3) and in 1947 purchased it for the sum of 300 guineas, which included payment for bronze casting overseas if necessary, the cost of the pedestal, and the agent's commission.(4) Daphne Mayo was slow in arranging for the casting. The bust was not cast in bronze until cast in Sydney by Mrs Folkes at the end of 1951.(5)

EXHIBITED:
SOA annual exhn Sydney 1945, n.f.s.
SOA Brisbane exhn 1946, n.f.s.

REFERENCES:
(1) Letter of 18 April 1946 to the sculptor from Mary Corkery, Daphne Mayo's papers.
(2) Letter of 7 May 1947 to the sculptor from Mary Corkery, Daphne Mayo's papers.
(3) Letter of 2 May 1947 to Mary Corkery from Archbishop James Duhig, Daphne Mayo's papers.
(4) Letter of 7 May 1947.
(5) Letter of 30 November 1951 from the sculptor to her parents, Daphne Mayo's papers.

REPRODUCED:
Society of Artists Book 1945-46.





132 THE PRACTITIONER

DATE:
ca. 1946

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
SOA annual exhn Sydney 1946, in bronze 135 guineas.

133 MOTHER AND CHILD

Full figure of a mother, probably the Virgin, holding a baby and wearing a blue robe with relief patterning, in terracotta partly glazed with red and blue highlights.

DIMENSIONS:
Height 33 cm
Width 18 cm
Depth 18 cm

INSCRIPTIONS:
Signed at lower back D.M.
Not dated.

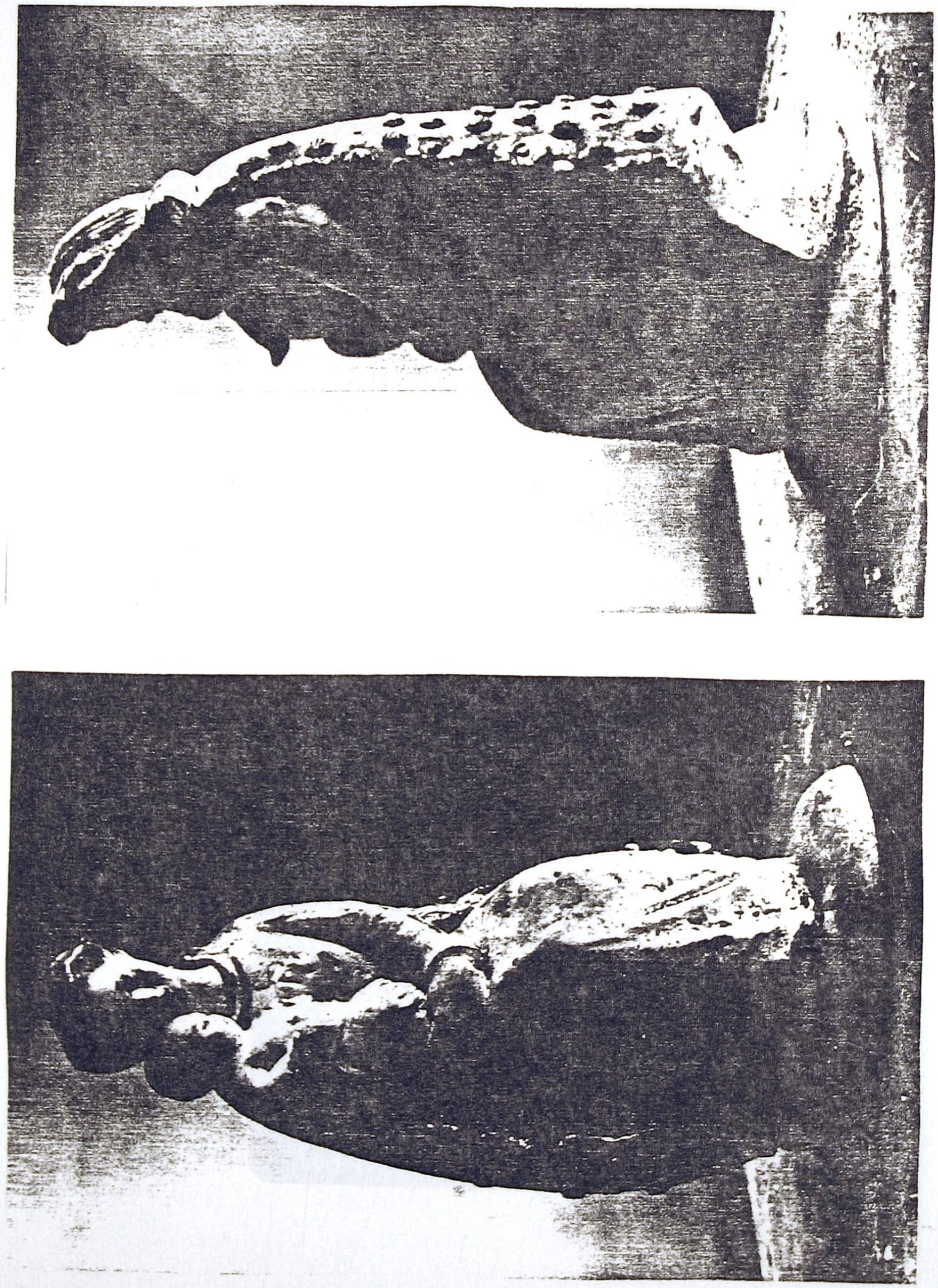
DATE:
ca. 1946

PROVENANCE:
In the possession of Daphne Mayo, in her Sydney studio.

EXHIBITED:
Three Sculptors Exhn Sydney 1946, in terracotta, 10

REPRODUCED:
'Sculpture exhibit commands respect', Australia National Journal, August 1946, pp. 47-48.

SEE ALSO FIG. 113 IN THESIS CHAPTER 6



134 (MOTHER AND CHILD)
high relief plaque
Torso of a mother, probably the Virgin, holding a baby, in terracotta partly glazed with green, red and blue highlights.

DIMENSIONS:
Height 19 cm
Width 14 cm
Depth 6.4 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1946, on the basis of similarity with Cat. No. 133.

PROVENANCE:
There are three plaques in the possession of Daphne Mayo, in her Sydney studio.

COMMENTS:
This is a cut-off version of Cat. No. 133 , and is possibly a preliminary experiment for the Couch Memorial Panel (Cat. No. 130).

133

134





135 LATELY HATCHED

Life-sized full figure of a baby wrapped in a shawl with one hand protruding.

DIMENSIONS:
Height 40 cm
Width 24 cm
Depth 20 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1946

PROVENANCE:
A rough unpainted plaster cast is in Daphne Mayo's possession, in her Sydney studio.

EXHIBITED:
Three Sculptors exhn Sydney 1946, in terracotta, 30 guineas.

REPRODUCED:
'Sculpture exhibit commands respect', Australia National Journal, August 1946, pp. 47-48.



SEE ALSO FIG. 116 IN THESIS CHAPTER 6

136 UNSUNG HEROINE OF WAR

Large full length figure group of war refugees, a mother holding a baby and walking with a small child at either side.

DATE:
ca. 1946

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
Three Sculptors exhn Sydney 1946, in bronze, 250 guineas.

COMMENTS:
Condemned by a reviewer of the Three Sculptors exhn as 'in temperament definitely harks back to the Victorian era'. (1) There is an unfinished preliminary wood carving for this group in the sculptor's Sydney studio.

REFERENCE:
(1) 'Exhibition by three sculptors' by our art critic, Sydney Morning Herald, 18 July 1946, p. 5.

REPRODUCED:
'Sculpture exhibit commands respect', Australia National Journal, August 1946, pp. 47-48.



The preliminary carving

SEE FIGS. 115 AND 116 IN THESIS CHAPTER 6

137 THE OLYMPIAN

Life-sized truncated torso of a nude female dancer walking, cut off at mid thighs, in bronze with a black patina.

DIMENSIONS:
Height 100.3 cm
Width 37 cm
Depth 30 cm

INSCRIPTIONS:
No visible inscriptions.

DATE:
ca. 1946

PROVENANCE:
Purchased by NGV 1949. (1)

COMMENTS:
Purchased for 350 guineas by the Felton Bequest of NGV in 1949, upon the recommendation of the Gallery's Director, Daryl Lindsay, who saw The Olympian at the SOA 1948 exhn. (2)
The sculptor described this purchase as the 'greatest honour' of her entire career. (3) There is a piece mould for The Olympian/Girl Walking in the sculptor's Sydney studio.

EXHIBITED:
Three Sculptors Exhn Sydney 1946, as Torso of a Dancer (No. 1 or No. 2), in bronze, 250 guineas.
SOA annual exhn Sydney 1948, no price given.
On display at the La Trobe Valley Art Centre at its opening in 1971. (4)
Sculpture Survey 1 McClelland Gallery 1972

REFERENCES:
(1) Catalogue of the National Gallery of Victoria 1948, with appendix to June 1950.
(2) Undated letter (probably August 1948) from the sculptor to her parents, Daphne Mayo's papers.
(3) Interview with Daphne Mayo, 10 January 1977.
(4) 'Final Touch', Sun (Melbourne), 27 May 1971.
REPRODUCED: 'Sculpture exhibit commands respect', Australia National Journal, August 1946, pp. 47-48.
'The Art of Daphne Mayo', Telegraph, 31 August 1948.
Lenton Parr, The Arts in Australia: Sculpture. Longmans, Melbourne, 1961, p. 22.
'Final Touch', Sun (Melbourne), 27 May 1971.
Noel Hutchinson, 'Australian Women Sculptors 1840-1940' in Australian Women Artists One Hundred Years 1840-1940, Catalogue of an Exhibition 1975-76. Melbourne, 1975, p.14.
Graeme Sturgeon, The Development of Australian Sculpture 1788-1975. Thames and Hudson, London, 1978, plate 52.

SEE ALSO FIG. 116 IN THESIS CHAPTER 6



The Olympian in the National Gallery of Victoria

138 GIRL WALKING (OFTEN CALLED OLYMPIAN)

As for cat. no. 137.
In bronze, with green patina.
Closely related to The Olympian but 'different in detail. For instance, the head, although of the same model, was done separately and is differently placed on the figure - Part of the surface modelling is different, also the "cut off" of the arms - Also the colour is quite different - The Olympian was black ....'(1)
SEE FIG. 116 IN THESIS CHAPTER 6
DIMENSIONS:
Height 95.3 cm
Width 37 cm
Depth 30 cm

INSCRIPTIONS:
Signed at lower back of figure's fight leg D. MAYO
The founder's stamp is at the centre base.

DATE:
ca. 1946

PROVENANCE:
On the iniative of the Director of QAG, Robert Haines, Daphne Mayo loaned the figure to the Gallery from early 1958 (2), but subsequent details of provenance not available from the Gallery.
Purchased by QAG from the sculptor in early 1980.

COMMENTS:
Considered for acquisition in 1952 for 365 guineas by the Trustees of AGNSW (3), but rejected on the grounds that a similar sculpture was already in NGV. (4)
Cast in bronze by Battaglia and Co of Milan some time after the loan was made to QAG.

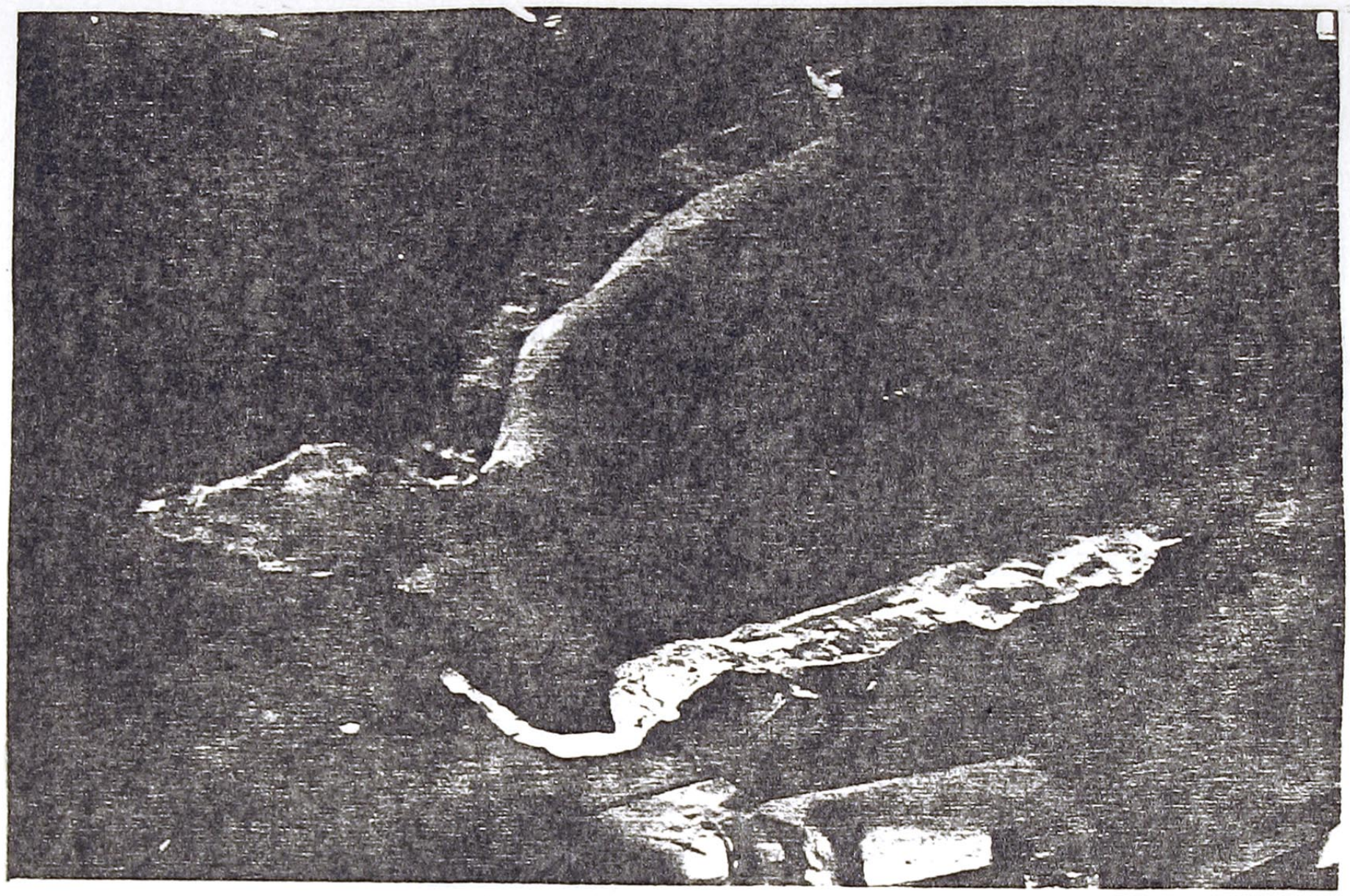
EXHIBITED:
Three Sculptors Exhn Sydney 1946, as Torso of a Dancer (No.1 or No.2), in bronze, 250 guineas.
Exhn of Queensland Art Commonwealth Jubilee Celebrations Brisbane 1951, as Olympian, in plaster, on loan from the sculptor.
SOA Autumn exhn Sydney 1952, as Girl Walking, 'plaster for bronze', no price given.
Courier Mail Art Panel Brisbane March 1958. (5)
Five Queensland Women Artists QAG 1975, as Olympian, on loan from the sculptor.
Tribute to Daphne Mayo QAG 1980, as Olympian.

REFERENCES:
(1) Draft of letter of 17 June 1952 to Hal Missingham, Director of AGNSW, from the sculptor, Daphne Mayo's papers.
(2) Letter of 7 March 1958 to the sculptor from Robert Haines, Director QAG, Daphne Mayo's papers.
(3) Draft of letter of 17 June 1952.
(4) Letter of 20 June 1952 from the sculptor to her parents, Daphne Mayo's papers.
(5) Letter of 7 March 1958.

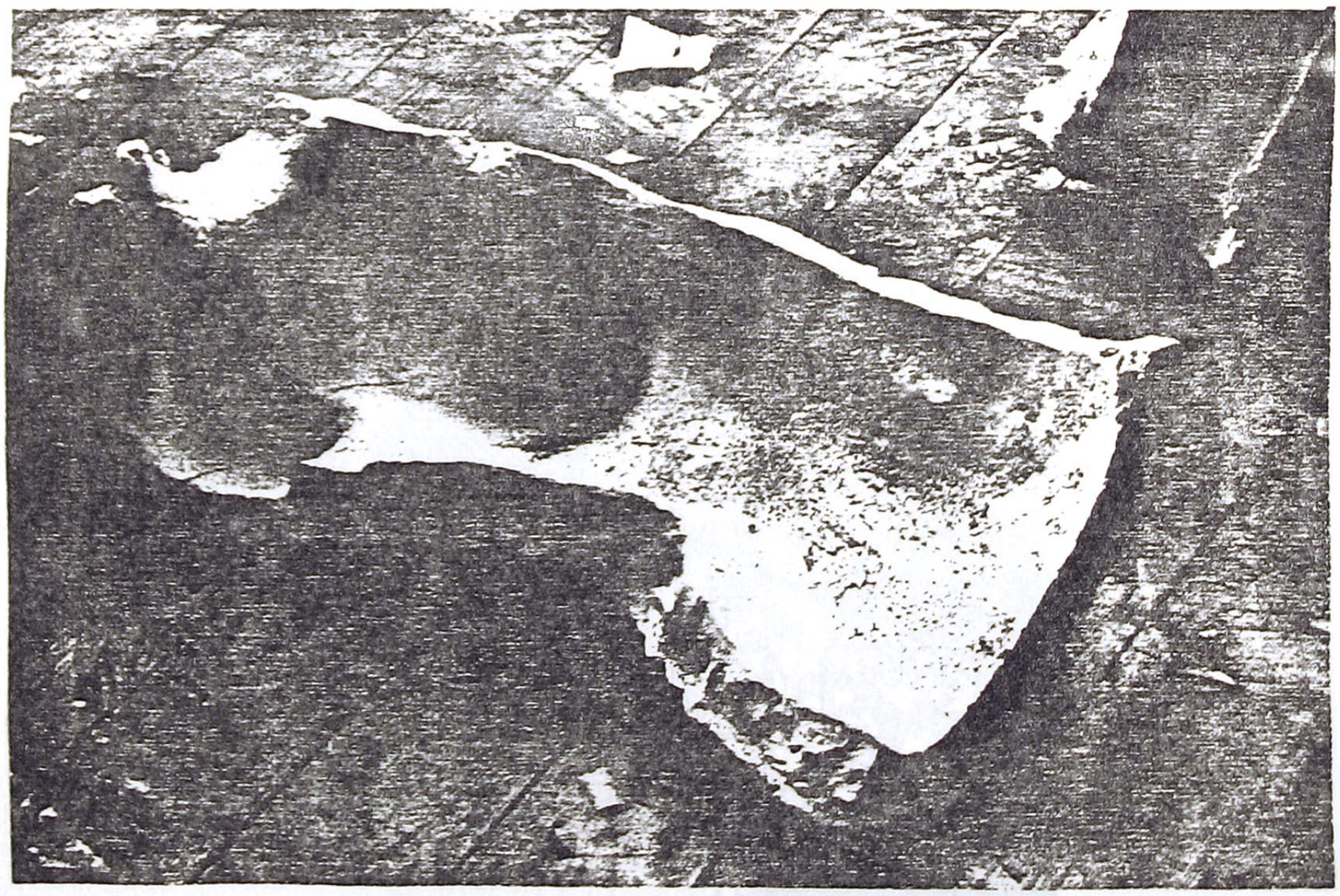
REPRODUCED: 'Sculpture exhibit commands respect', Australia National Journal, August 1946, pp. 47-48.
Catalogue of Exhn of Queensland Art Commonwealth Jubilee Celebrations Brisbane 1951, as Olympian.
Vida Lahey, Art in Queensland. Jacaranda Press, Brisbane, 1959, as Olympian.
Coll Portley, Approach to Art - An Elementary Course for Third Year. Jacaranda Press, Brisbane, 1966.



(Photograph, dated February 1950, from Queensland Newspapers)



Lower section



Upper section

Piece mould for The Olympian/Girl Walking





139 SUSANNAH

Larger than life-sized full figure of a nude woman standing holding drapery around her thighs, in plaster with 'bronzed' paint.

DIMENSIONS:
Height 165 cm including base
Width 70 cm } not including base
Depth 50 cm }

INSCRIPTIONS:
No visible date or signature, from present obscured access.

DATE:
ca. 1946

PROVENANCE:
In Daphne Mayo's possession, in her Sydney studio.

CONDITION:
Damaged at the base when being moved to SOA annual exhn 1946, much to the sculptor's disappointment. (1) Repaired probably soon afterwards, as the damage is not evident now.

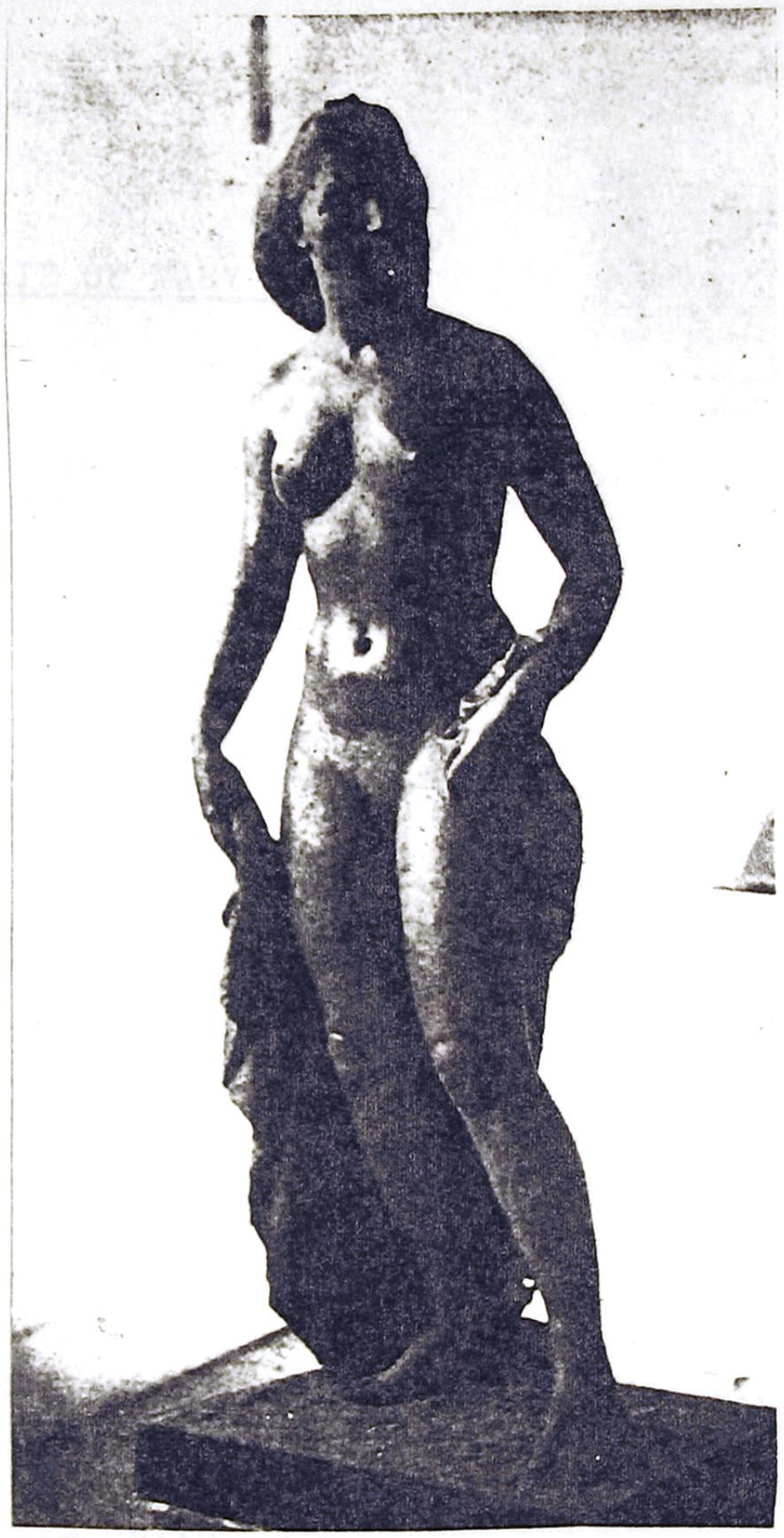
COMMENTS:
This is a larger version of Cat. No. 108.
Lloyd Rees recalls the sensation that the figure made when well displayed in a niche of the Education Department's Gallery in SOA exhn 1946. (2) It was also praised by the artist W.E. Pidgeon in his review of the Three Sculptors exhn as 'one of the finest things in the show .... has beauty of body, a movement of pose, and a Maillol - like amplitude of form'. (3) Susannah features repeatedly in Daphne Mayo's paintings.

EXHIBITED:
Three Sculptors exhn Sydney 1946, as Suzanna, in bronze, 750 guineas.
SOA annual exhn Sydney 1946, as Susanna, n.f.s.

REFERENCES:
(1) Letter of 29 August 1946 to Vida Lahey from the sculptor, Daphne Mayo's papers.
(2) Interview with Lloyd Rees, 29 October 1978.
(3) 'Public support' by W.E.P., unidentified newspaper, July 1946, Lyndon Dadswell's papers.

REPRODUCED:
Society of Artists' Book, 1946-47.
'Sculpture exhibit commands respect', Australia National Journal, August 1946, pp. 47-48.

SEE ALSO FIGS. 113, 115 AND 116 IN THESIS CHAPTER 6



(Photograph from Society of Artists' Book, 1946-47)



A painting by Daphne Mayo featuring Susannah

140 PORTRAIT OF MARY WESTON

DATE:
ca. 1946
Mentioned in a listing of proposed works for the Three Sculptors Exhn of 1946. (1)

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
This may be the Head, of unknown medium and n.f.s., included in the Three Sculptors Exhn Sydney 1946.

REFERENCE:
(1) Listing in a notebook of proposed works for Three Sculptors' Exhn 1946, Daphne Mayo's papers.

141 YOUNG MISS

DATE:
ca. 1946

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
Three Sculptors Exhn Sydney 1946, in bronze, 75 guineas.

142 VIRGIN AND CHILD

Large glazed terracotta figure, possibly a later version of Cat. No. 133.

DATE:
April 1948 (1)

PROVENANCE:
Whereabouts unknown.

COMMENTS:
Daphne Mayo made two large Virgin and Child figures for Melbourne's Catholic Centenary, but these were finished too late for this purpose. (2)

REFERENCES:
(1) The sculptor's notebook for 1948-58 on her ceramics, entry for 27 April 1948, Daphne Mayo's papers.
(2) Ibid.

143 HEAD OF A MINX (1)

A slightly smaller than life-sized head of a fashionable lady with cut out eyes and her hair upswept, in glazed terracotta, with the lips and eyes highlighted in orange and green.

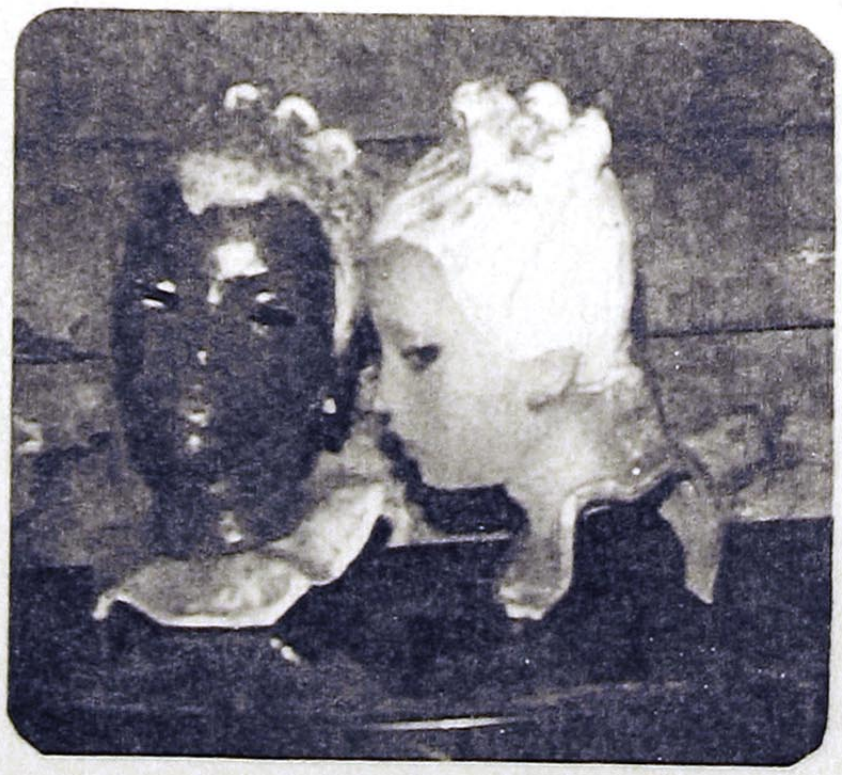
DIMENSIONS:
Height 26 cm
Width 17 cm
Depth 32 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1948, since referred to in a note book of 1948-58. (2)

PROVENANCE:
There are two heads in Daphne Mayo's possession, in her Sydney studio:
one with a light face and pale green hair;
and one with a brown face and yellow hair and a green collar.

REFERENCES:
(1) The title is used in Daphne Mayo's note book for 1948-58 on her ceramics, Daphne Mayo's papers:
'Head of a minx - one plain biscuit - other with slip colourings face and head, iron and buff clay slip
frill and bow chrome 5% slip
mouth earings and neck ribbon - orange clay slip
hair to be covered in tin glaze'.
(2) Ibid.



144 THE RACONTEUR

DATE:
ca. 1948

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
SOA annual exhn Sydney 1948, no price given.

145 (WOMAN PLAITING HER HAIR)

Head and torso of a woman plaiting her hair, in pale green glazed terracotta.

DIMENSIONS:
Height 28.3 cm
Width 22.5 cm
Depth 14 cm

INSCRIPTIONS:
Signed underneath D. Mayo
Not dated.

DATE:
ca. 1948, on the basis of similarity to other ceramics definitely dating from the late 1940's.

PROVENANCE:
In Daphne Mayo's possession, in her Sydney studio.

146 (HEAD OF WOMAN PLAITING HER HAIR)

Head only of woman Cat. No. 145.

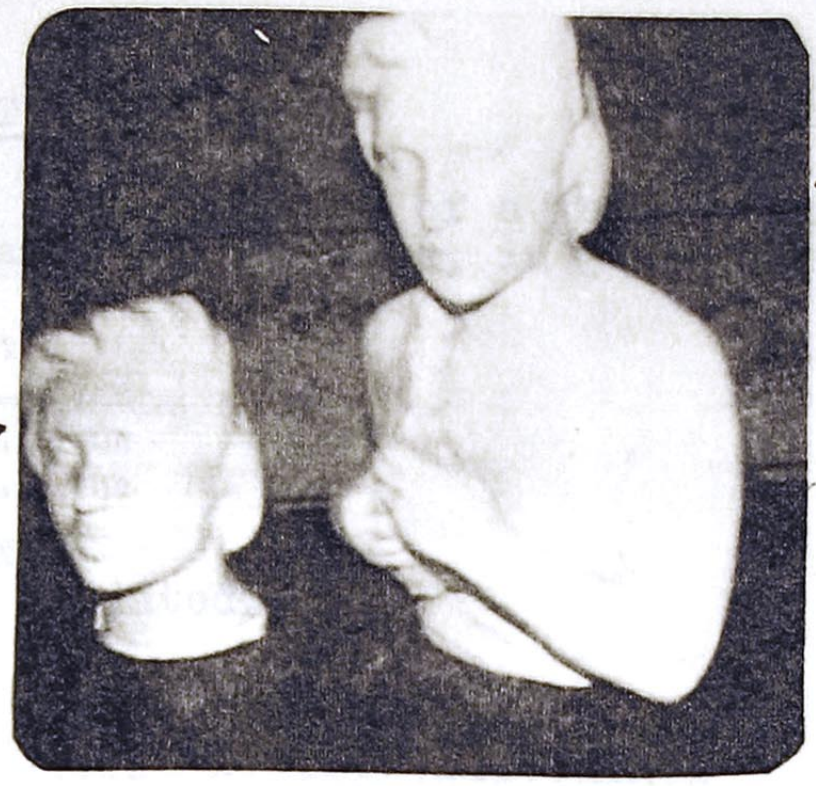
DIMENSIONS:
Height 15.8 cm
Width 11 cm
Depth 10.7 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1948, as for Cat. No. 145.

PROVENANCE:
There are two casts in Daphne Mayo's Sydney studio:
one of cream painted plaster;
and the other of terracotta with a blue glaze and facial details in black.

COMMENTS:
The plaster matrix of the mould is also in the Sydney studio, and a plaster face of this woman.



145

146



146

147 (FAT OLD WOMAN)

Small full length figure of a fat old woman standing with her hands on her hips, in glazed terracotta.

DIMENSIONS:
Height 20.6 cm
Width 8.7 cm
Depth 6.2 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1948, on the basis of similarity to other ceramics definitely dating to the late 1940's.

PROVENANCE AND CONDITION:
There are three figures in Daphne Mayo's possession, in her Sydney studio:
one has a brown dress highlighted with white, with a matt glaze;
one has a brown and blue striped dress and is chipped on one foot;
and one has a plain blue dress, with a shiny glaze.

EXHIBITED:
This may be the 'terracotta statuette' shown in the Red Cross Exhn Sydney 1949.



The patterned figures



The plain blue figure

148 LION TAMER

Small full length figure of a man holding a whip(?) above his head, in plaster but possibly also reproduced as a ceramic. (1)

DIMENSIONS:
Height approx. 30 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1948-50 (2)

PROVENANCE:
In the sculptor's possession, in her Sydney studio, though the identification of the figure below is not certain.

EXHIBITED:
SOA annual Jubilee exhn Sydney 1951, as plaster for bronze, no price given.

REFERENCES:
(1) Referred to in Daphne Mayo's notebook for 1948-50 on her ceramics, Daphne Mayo's papers.
(2) Ibid.



149 SEA HORSES

Small group of two sea horses swimming in the same direction on their tails, in terracotta.

DIMENSIONS:
Height approx. 15 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
ca.1948-50 (1)

PROVENANCE:
An unglazed, possibly unfinished, figure is in the sculptor's possession, in her Sydney studio.

REFERENCE:
(1) Referred to in Daphne Mayo's notebook for 1948-50 on her ceramics, Daphne Mayo's papers.

150 BLUE ANGELS

Another ceramic referred to in the above notebook.

DATE:
ca.1948-50

PROVENANCE:
Whereabouts unknown.

151 OPUS 1 - 4

These are probably works that have already been listed in this catalogue, but exhibited as here under a different title.

DATE:
By 1949

EXHIBITED:
Exhn of Sculpture (by seven sculptors) Sydney 1949, no media indicated, no prices given.
Later withdrawn by Daphne Mayo from the exhn.

152 (PORTRAIT BUST OF AN OLD WOMAN)

A life-sized plaster portrait bust of an old woman with upswept hair.

DIMENSIONS:
Height 38 cm
Width 23 cm
Depth 22 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
ca. 1940's, on the basis of style and the hairdo.

PROVENANCE:
In the possession of Daphne Mayo, in her Sydney studio.

COMMENTS:
Possibly unfinished. The sitter is unidentified, but may be Alison Rehfisch.



153 (PORTRAIT BUST OF A YOUNG WOMAN)

A life-sized plaster portrait bust of a young woman with upswept hair.

DIMENSIONS:
Height 26 cm
Width 18.5 cm
Depth 21 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
ca.1940's, as for Cat.No.152.

PROVENANCE:
In the possession of Daphne Mayo, in her Sydney studio.

COMMENTS:
The sitter is unidentified, but could have provided inspiration also for Cat. No. 143 - the hairstyles are quite similar.





The back

154 - 184 LATER WORKS DONE MAINLY IN SYDNEY

154 PORTRAIT BUST OF NORMAN CARTER

Life-sized portrait bust, in plaster painted brown.

DIMENSIONS:
Height 27.5 cm
Width 19.5 cm
Depth 23 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
Early 1949 - mid 1950
Possibly begun in the early 1940's, when Norman Carter's son thinks that sittings were begun (1), but it is known that sittings took place in early 1949 (2) and were completed in mid 1950. (3)

PROVENANCE:
In the sculptor's possession, in her Sydney studio.

COMMENTS:
The photograph of the bust at 1949 shows shoulders, but the bust in the studio is a head only.

REFERENCES:
(1) Letter of 4 February 1979 from Maurice Carter.
(2) Letter of 1 April 1949 to Vida Lahey from the sculptor, Daphne Mayo's papers.
(3) Letter of 12 May 1950 as above.



(Photograph, dated November 1949, from Queensland Newspapers)

SEE ALSO FIG. 120 IN THESIS CHAPTER 7

155 PORTRAIT BUST OF PROFESSOR E.G. WATERHOUSE

Life-sized portrait bust, probably only in clay.

DATE:
ca. 1950
The bust appears in a photograph of the sculptor in her Sydney studio in February 1950.

PROVENANCE:
Whereabouts unknown, possibly never finished nor cast into bronze. (1)

COMMENTS:
Professor E.G. Waterhouse was a Trustee of AGNSW in the 1950's. His former home 'Eryldene' in Gordon, Sydney was noted for its camellia garden.
Daphne Mayo approached Professor Waterhouse to sit for the portrait, and later asked his son to offer an opinion on the likeness. The sitter's son now recalls suggesting some modifications 'around the eyes', which may have caused Daphne Mayo to lose interest in completing the portrait. He considers, however, that the portrait in the 1950 photograph is quite a good likeness. (2)

REFERENCES:
(1) Letter of 9 June 1981 from Professor I.K. Waterhouse.
(2) Ibid.

SEE FIG. 120 IN THESIS CHAPTER 7

156 PORTRAIT BUST OF DR CHRISTINE RIVETT

Life-sized portrait bust of a woman wearing a frilled jabot, bust extending to the waist, in bronze with green patina.

A EARLIER CAST

DIMENSIONS:
Height 61 cm
Width 44 cm
Depth 29 cm

INSCRIPTIONS:
Signed at lower base of figure's left shoulder D M

DATE:
ca. 1950

PROVENANCE:
In the sculptor's possession, in her Sydney studio.

COMMENTS:
The sitter, formerly from Brisbane, was a friend of Vida Lahey and Daphne Mayo. She was also a patron of Daphne Mayo and her doctor until her death in 1962.

Christine Rivett was the Queensland Art Reference Library's most generous donor of books. She had a reputation for dressing flamboyantly.

EXHIBITED:
SOA annual exhn Sydney 1950, as bronze, n.f.s.

SEE ALSO FIG. 120 IN THESIS CHAPTER 7

B LATER CAST

DIMENSIONS:
Height 59.7 cm
Width 41.2 cm
Depth 26 cm

INSCRIPTIONS:
As for earlier cast.

DATE:
Mid 1951 - mid 1956

PROVENANCE:
Purchased by the AGNSW Trustees in May 1951 from Daphne Mayo for 300 guineas (1), with the specification that the sculptor's earlier cast be copied by a bronze casting in England.(2) The later cast was delayed, and had not been even started by late 1954.(3) The cast was not received by the AGNSW until August 1956.(4)

REFERENCES:
(1) AGNSW, catalogue data card.
(2) Letter of 28 February 1951 from the sculptor to her parents, Daphne Mayo's papers.
(3) Letter of 28 September 1954 from Hal Missingham to the sculptor, Daphne Mayo's papers.
(4) AGNSW catalogue data card.

REPRODUCED:
Ken Scarlett, Australian Sculptors 1830 - 1977. Thomas Nelson, Melbourne, 1980, p. 424.



(Photograph from the sculptor's papers)



(Photograph from the sculptor's papers)

157 PORTRAIT BUST OF DR BARBARA (BILLY) THIRLAWAY

DATE:
1950 (1)

PROVENANCE:
Whereabouts unknown.

COMMENTS:
A plaster bust of Jean Appleton's part-Indian neighbour who had a classical face. Possibly never completed. (2)

EXHIBITED:
Possibly the Head in Fired Clay in SOA annual exhn Sydney 1950, no price given.

REFERENCES:
(1) Interview with Jean Appleton, 31 December 1978.
(2) Ibid.

158 PORTRAIT BUST OF FREDA BAGE, PRINCIPAL OF WOMEN'S COLLEGE, UNIVERSITY OF QUEENSLAND

DATE:
Just completed by April 1951. (1)

PROVENANCE:
Whereabouts unknown. This was not commissioned by the Women's College, which has no knowledge of the bust.

COMMENTS:
Modelled in Daphne Mayo's Brisbane studio. (2) Freda Bage, a leading woman in Brisbane public life, was a friend of Daphne Mayo's. She was appointed to the Queensland Art Fund Committee from March 1939.

REFERENCES:
(1) Art News (of RQAS), Vol.1 No.1, April 1951, p. 7.
(2) Letter of 21 December (no year) from the sculptor to her parents, Daphne Mayo's papers.

159 MARION

DATE:
ca. 1951

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
SOA annual Jubilee exhn Sydney 1951, as plaster for bronze, no price given.

160 BABY'S HEAD

DATE:
ca. 1952

PROVENANCE:
Whereabouts unknown.

EXHIBITED:
SOA Autumn exhn Sydney 1952, bronze, no price given.

161 WAR MEMORIAL FOR THE KING'S SCHOOL, PARRAMATTA

Statuette of a knight in armour, flanked by memorial panels bearing the names of war dead, all in bronze with enamelled school crests on the side panels. The memorial is surmounted by a raised inscription, and with the war dates on the lower sides.

DIMENSIONS:
WHOLE MEMORIAL
Height 90.8 cm
Width 257 cm
KNIGHT
Height 88 cm
Width 48 cm
Depth 34 cm

INSCRIPTIONS:
Not signed or dated.
Inscribed over the top:
"WE HERE HIGHLY RESOLVE THAT THESE DEAD SHALL NOT HAVE DIED IN VAIN"
and at the lower sides:
1939 1945

DATE:
Early 1948-early 1953
The Memorial was dedicated on 8 February 1953.

PROVENANCE:
Commissioned by the King's School for side wall of the school chapel.

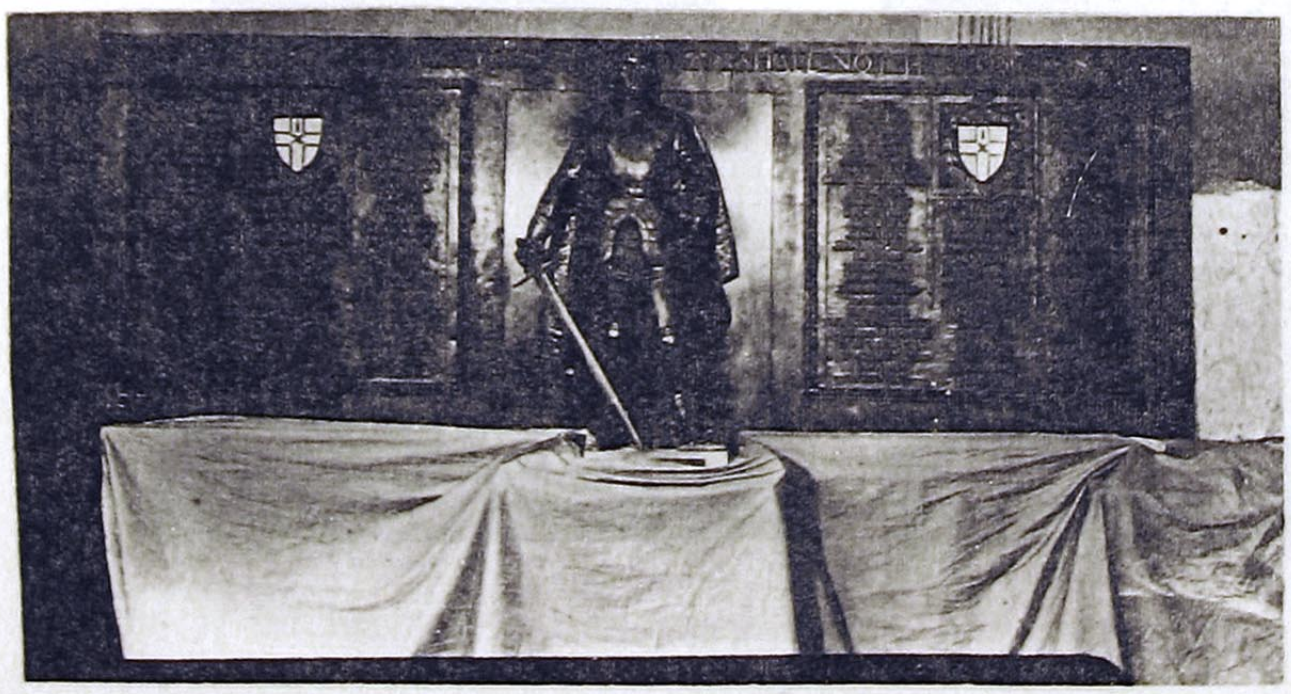
COMMENTS:
The King's School appeal for a memorial to the Second World War was launched in May 1946. (1) The Principal of the King's School, Mr Hake, was probably responsible for choosing Daphne Mayo for the memorial, since he was actively interested in art. (2) Daphne Mayo was engaged on the commission by January 1948 (3), but she was repeatedly frustrated over acceptance by the School's Memorial Committee of a final design: first the statuette was to be a David figure, then a Crucifixion, before a knight in armour was decided upon by April 1949, as best illustrating the School's motto 'bravely and faithfully'.(4) Daphne Mayo also designed and modelled all the raised lettering on the panels. She was still completing the modelling of the memorial in October 1951. (5) The plaster model of the knight was then sent to London for casting by John Galizia, art founder, in November - December 1951. (6) The panels were probably cast locally. The dedication of the memorial was delayed by the relocation of the chapel.

There is a rejected plaster cast of the lettered panels in Daphne Mayo's Sydney studio.

REFERENCES:
(1) 'Buildings as War Memorials', Telegraph (Sydney), 3 June 1946.
(2) Interview with Jean Appleton, 31 December 1978.
(3) 'Queensland sculptor', Courier Mail, 7 January 1948.
(4) Letter of 1 April 1949 to Vida Lahey from the sculptor, Daphne Mayo's papers.
(5) Letter of 29 October 1951 to Vida Lahey from the sculptor, Daphne Mayo's papers.
(6) Quotation from John Galizia, art founder, Daphne Mayo's papers.



The knight



The completed memorial in the sculptor's studio

(Photographs from the sculptor's papers)

162 PORTRAIT BUST OF DAME MARY GILMORE

A life-sized plaster portrait bust of an old woman.

DIMENSIONS:
Height 38 cm
Width 25 cm
Depth 22.5 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
1952-53
Sittings were begun in July 1952 (1) and the bust was almost complete in December 1953. (2)

PROVENANCE:
In Daphne Mayo's possession, in her Sydney studio.

REFERENCES:
(1) Letter of 1 July 1952 from the sculptor to her parents, Daphne Mayo's papers.
(2) Letter of 3 December 1953 from the sculptor to her parents, Daphne Mayo's papers.





163 RELIEF FIGURES OF CHRIST AND THE LITTLE CHILDREN FOR ST.MICHAEL'S SCHOOL, LANE COVE, SYDNEY

Bas relief mural of life-sized figures of Christ blessing four young children, and cast in white concrete. Superimposed on a tall cross incised into the cement wall.

DIMENSIONS:
Height 200 cm
Width 170 cm
Depth of relief 14 cm
(approximate and of figures only, excluding cross)

INSCRIPTIONS:
Not signed or dated.

DATE:
1953
Commissioned in January 1953 and completed by 3 May 1953 when the building was opened.

PROVENANCE:
Commissioned for the facade of a new extension to St.Michael's School.

COMMENTS:
The commissioning of Daphne Mayo was recommended by Lloyd Rees who was approached by the St.Michael School's architect, W. (Bill) Gibbons. (1) The School is near Lloyd Rees's home.
Commissioned in January 1953 by the Lane Cove architects, Gibbons, Higgin and Gibbons, for the price of 100 guineas, with 'all necessary labour and material' supplied to the sculptor. (2) The design was Daphne Mayo's own invention, and she was pleased with it. (3) The relief was cast in cement in April 1953 by a professional plasterer. (4) The architect's young brother was used as a model for one of the children. (5)

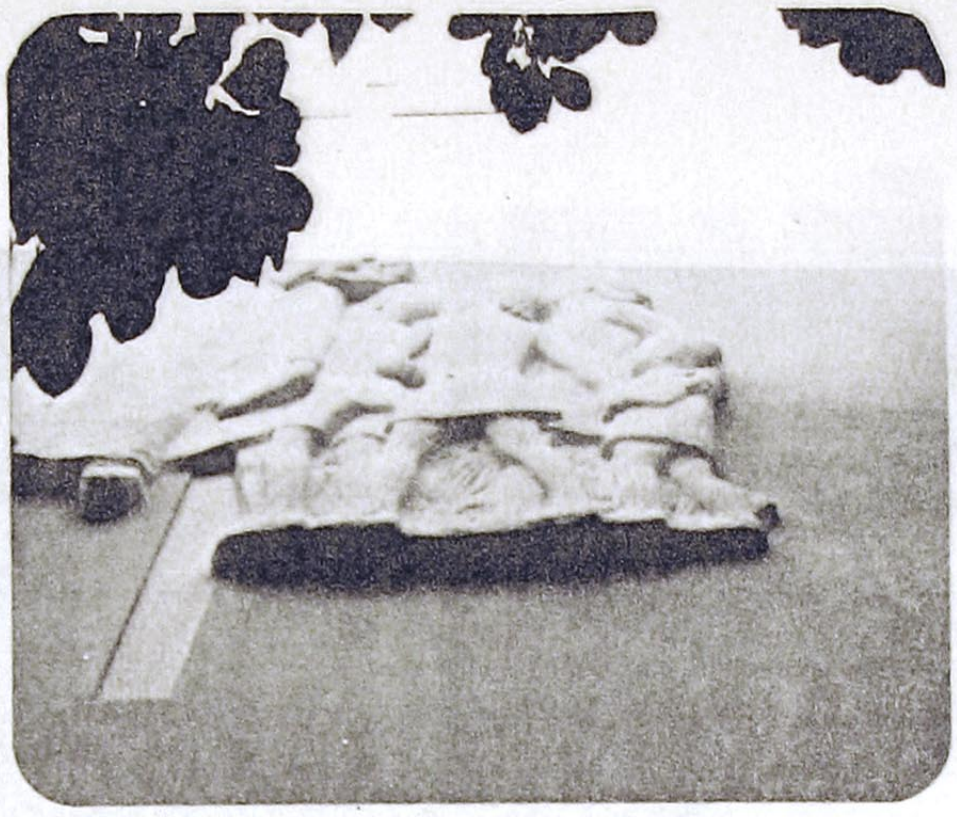
REFERENCES:
(1) Interview with Lloyd Rees, 29 October 1978.
(2) Letter of 25 January 1953 to the sculptor from W. Gibbons, Daphne Mayo's papers.
(3) Letter of 22 January 1953 from the sculptor to her parents, Daphne Mayo's papers.
(4) Letter of 17 April 1953 from the sculptor to her parents, Daphne Mayo's papers.
(5) Interview with W. (Bill) Gibbons, 14 September 1979.

REPRODUCED:
'New School built outside the old at Lane Cove', Sydney Morning Herald, 21 July 1953, p. 8.
Fergus Cloran, Make this Your Home, history of St.Michael's Parish, Lane Cove, p. 107.

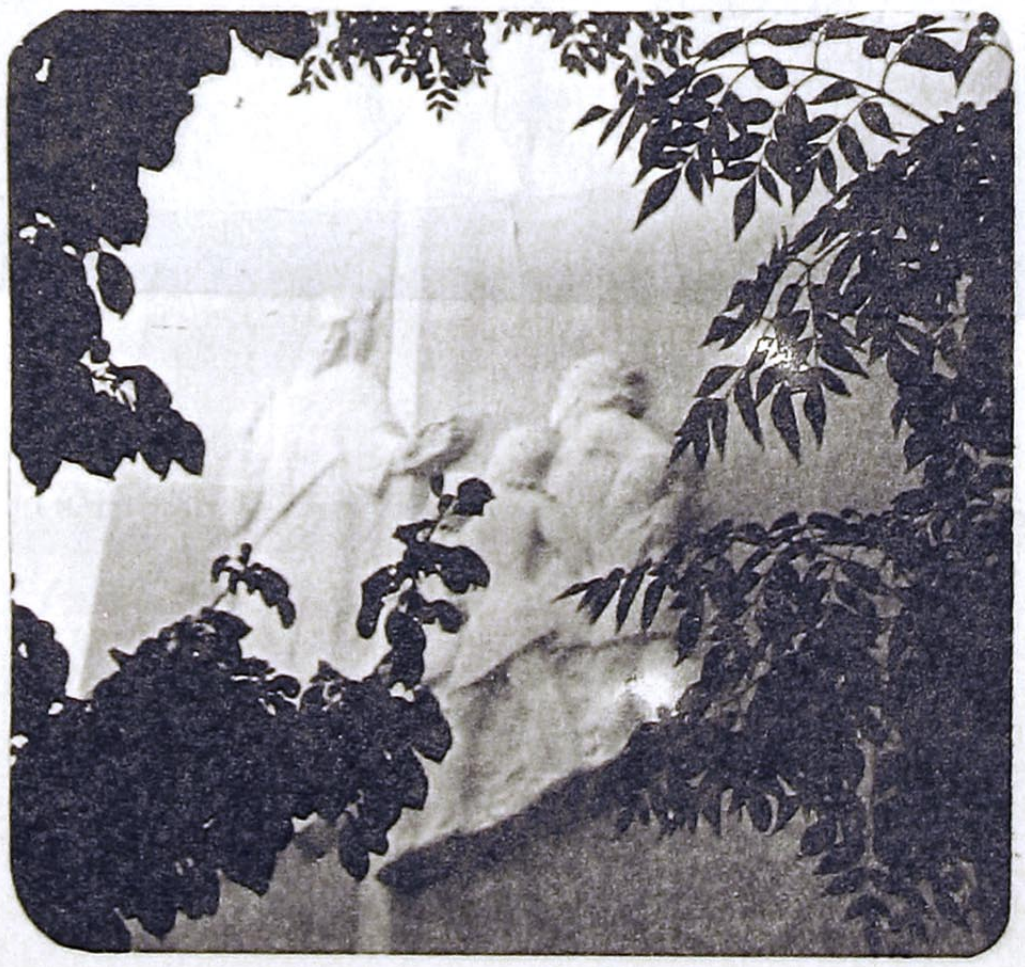


The clay model

(Photograph from the sculptor's papers)







The relief in situ, now obscured by trees

164 ROYLE PLAQUE

A 'memorial panel in bronze'. (1)

DATE:
1953

PROVENANCE:
Commissioned in 1953 by the Australian Physiotherapy Association, New South Wales Branch. Completed by October 1953. (2) Present whereabouts unknown. The Association now has no record of the plaque.

REFERENCES:
(1) An undated memorandum of fees from the Australian Physiotherapy Association, NSW Branch, Daphne Mayo's papers.
(2) Letter of 19 October 1953 to the sculptor from the Australian Physiotherapy Association, NSW Branch, Daphne Mayo's papers.

165 WALTZING MATILDA PLAQUES

Four copper deposit bas relief plaques illustrating the story of Banjo Patterson's poem of 'Waltzing Matilda'.

DIMENSIONS:
Height 76 cm
Width 40 cm
Depth of relief 15 mm

INSCRIPTIONS:
The fourth is signed lower left D. Mayo
Each plaque is inscribed at the top with words from the poem.

ONCE A JOLLY SWAGMAN
CAMPED BY A BILLABONG
under the shade of a coolibah tree

DOWN CAME A JUMBUCK TO
DRINK AT THAT BILLABONG
up jumped the swagman and grabbed him with glee

UP RODE THE SQUATTER
MOUNTED ON HIS THOROBRED
up rode the troopers one two three

UP JUMPED THE SWAGMAN AND
SPRANG INTO THE BILLABONG
"you'll never catch me alive" said he

DATE:
In progress in early 1954. (1)
The plaques took a year to complete. (2)

PROVENANCE:
Commissioned by Jack Mulholland, a Brisbane consulting engineer, and now in his office.

COMMENTS:
Originally intended for the front doors of the North Gregory Hotel, Winton, Queensland, but they were never placed on the hotel because of the likelihood of surface damage to the fairly soft metal. The plaques were made in Sydney and closely supervised by Jack Mulholland who demanded topographical accuracy to the poem. (3)
Hilda Curtis lent Daphne Mayo a book on Banjo Patterson while she was working on the plaques. (4) This may have provided some inspiration for the designs. Daphne Mayo had been first recommended to Jack Mulholland by her friend, Kathleen Leichney, who was then doing drafting work for his office. (5) The panels were cast by the electro-deposit method. (6)

REFERENCES:
(1) Letter of 1 March 1954, to the sculptor from the office of Jack Mulholland, Daphne Mayo's papers.
(2) Interview with Jack Mulholland, 5-6 September 1978.
(3) Ibid.
(4) Interview with Hilda (Geissmann) Curtis, 13 August 1979.
(5) Interview with Kathleen Leichney, 4 August 1979.

REFERENCES: (cont)
(6) Letter of 16 July 1953 from Jack Mulholland, Daphne Mayo's papers.



The clay models

(Photograph from the sculptor's papers)

166 GLASS PANELS FOR THE NORTH GREGORY HOTEL, WINTON, QUEENSLAND

Designs illustrating the pioneering of aviation in western Queensland by Qantas. Etched in glass, as an interior decoration for the hotel.

DIMENSIONS:
Of each panel
Height 1 foot 2 inches
Width 5 feet 8 inches (1)

INSCRIPTIONS: Unknown

(The hotel has not responded to repeated requests for further information)

DATE:
1954 - The hotel was opened in 1954.

PROVENANCE:
Commissioned by the Winton Shire Council, through the negotiations of Jack Mulholland, for the lounge, dining room and bar of the Council-owned hotel. Jack Mulholland was the consulting engineer for the hotel.

COMMENTS:
Daphne Mayo's papers have photographs of early aircraft, and preliminary drawings of her designs. Jack Mulholland sent her photographs of early aircraft from the Qantas library. (2) The glass etching was done by a Brisbane glass company. (3)

REFERENCES:
(1) Letter of 30 June 1954 to the sculptor from Jack Mulholland, Daphne Mayo's papers.
(2) Interview with Jack Mulholland, 5-6 September 1978.
(3) Ibid.

ILLUSTRATION NOT AVAILABLE

167 PORTRAIT BUST OF J. D. STORY,
VICE-CHANCELLOR OF THE UNIVERSITY OF QUEENSLAND

Life-sized portrait bust, including shoulders in academic gown, in bronze with brown patina.

DIMENSIONS:
Height 54 cm
Width 54 cm
Depth 28 cm

INSCRIPTIONS:
Signed on back of figure's right shoulder D. MAYO
Not dated.

DATE:
Late 1954-1956
Commissioned in November 1954 (1), but Daphne Mayo was again slow in fulfilling the commission.
Not cast into bronze until 1956.

PROVENANCE:
Commissioned by the University of Queensland's John Darnell Fine Arts Committee for a cost of £315 (2) in honour of J. D. Story who had been the University's Vice-Chancellor from 1938. Cast into bronze by the Art Bronze Foundry of London in 1956 after an unsuccessful casting in Sydney, then received by the University in early 1957. (3) Now in UQAM.
Daphne Mayo's friend, Kathleen Leichney of Brisbane, has a damaged plaster cast of the bust.

EXHIBITED:
Courier Mail Art Panel Brisbane November 1957, on loan from the University.
SOA annual exhn Sydney 1958, working model only.

REFERENCES:
(1) John Darnell Fine Arts Committee, minutes of 30 November 1954, UQAM.
(2) Vida Lahey's catalogue of the University of Queensland Art collection, 1952, UQAM.
(3) John Darnell Fine Arts Committee, minutes of 29 March 1957.





The plaster cast



The final bronze

168 PORTRAIT MEDALLION OF PROFESSOR T. G. H. JONES

Bas relief profile portrait circular medallion in bronze, set onto a wooden plaque.

DIMENSIONS:
Diameter 13.7 cm
Depth of relief 4 mm

INSCRIPTIONS:
Not signed.
Inscribed along lower rim T. G. H. JONES 1954

DATE:
1954-59
Commissioned in August 1954 (1), but Daphne Mayo was slow in fulfilling the commission.
Not cast into bronze until 1959.

PROVENANCE:
Commissioned by the University of Queensland's John Darnell Fine Arts Committee, of which Professor R. P. Cummings was Chairman, for a cost of 20 guineas (2) and now hanging, as one of a series of portrait medallions of Past Presidents of the Professorial Board, in the University's Senate Room.
Cast into bronze in Sydney in 1959 (3) and not received by the University until May 1960. (4)
Daphne Mayo has plaster casts in Brisbane and in her Sydney studio.

EXHIBITED:
Five Queensland Women Artists QAG 1975, on loan from the sculptor.
Tribute to Daphne Mayo QAG 1980.

REFERENCES:
(1) John Darnell Fine Arts Committee, minutes of 6 August 1954, UQAM.
(2) Ibid.
(3) John Darnell Fine Arts Committee, minutes of 15 May 1959.
(4) Letter of 23 May 1960 to the sculptor from Professor R. P. Cummings, John Darnell Fine Arts Committee correspondence, UQAM.



169 DESIGN FOR THE SCULPTURED MURAL OVER THE LAW ENTRANCE, UNIVERSITY OF QUEENSLAND FORGAN SMITH BUILDING, ST LUCIA

See over for description.

DATE:
1955

PROVENANCE:
Daphne Mayo's design is now lost.

COMMENT:
In 1955 Daphne Mayo and another Queensland sculptor, Leonard Shillam, were invited by the University's Buildings and Grounds Committee to submit designs for the entrance, its subject being 'Continuity of the University Tradition'. In October 1955 their designs were then submitted to the University's Darnell Fine Arts Committee, which selected Leonard Shillam's scheme. (1) The entrance mural was never executed.

REFERENCE:
(1) John Darnell Fine Arts Committee, correspondence on the University building, UQAM.

147 Gladstone Rd.,
SOUTH BRISBANE.

4th October, 1965.

DESCRIPTION OF 169

Dear Professor Cummings,

Herewith a design for a Panel, the subject being "Continuity of University Tradition". I would have liked it to be a better design, but circumstances of the last few months have made concentration difficult.

The model submitted is in the nature of a layout, which would develop both in detail and general design, as the work proceeded.

It begins with Plato and his students: the Mediaeval Section begins with Salerno, chiefly noted for his medicine; Bologna - Law; Paris - Theology, "there were no colleges", the classes were held in hired rooms, and the students often had to sit on the floor" - Oxford.

After the invention of the Printing Press, I have tried to depict the spate of discoveries, which have opened the way to the present era - astronomy, chemistry, electricity and mechanics - Portrait of Leonardo and Shakespeare will be in the background. The final panel will be a summing up of the other panels - the search for Truth and Knowledge - but so far I haven't achieved a satisfactory solution, and so have put in a substitute to fit the space. If the Committee is interested, I will be prepared to do a larger detail - Scale 1.3/8".

Yours Sincerely,

Signed: (DAPHNE MAYO).

(Letter from the John Darnell Fine Arts Committee's correspondence on the University building, UQAM)

170 KATHLEEN

Life-sized portrait bust of Daphne Mayo's friend from Brisbane, Mrs Kathleen Leichney, in bronze with green patina.

DIMENSIONS:
Height 26 cm
Width 16 cm
Depth 24 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
1955- August 1956

PROVENANCE:
Purchased by the AGNSW Trustees in August 1955 from the SOA annual exhn 1955 for 125 guineas upon bronze casting. Received by the Gallery in August 1956, after casting in bronze in July - August. (1)

COMMENTS:
The sitter, Kit Coren, was a Brisbane painter who studied under Caroline Barker, Vida Lahey and Rodier Rivron, then married an art teacher who was an old friend of Daphne Mayo's. The bust was modelled in about five sittings of 2 - 3 hours each, when the sculptor was seeking some work to do for a coming SOA exhn when detained in Brisbane while her mother was ill. (2)

EXHIBITED:
SOA annual exhn Sydney 1955, bronze, 125 guineas.

REFERENCES:
(1) AGNSW, catalogue data card.
(2) Interview with Mrs Kathleen Leichney, the sitter, 4 August 1979.



171 PORTRAIT BUST OF D. M. FRASER,
OF 'MUNDOOLUN' QUEENSLAND

Life-sized portrait bust of an elderly man with arms folded, bust extending to the waist, in bronze with a green patina.

DIMENSIONS:
Height 68 cm
Width 49 cm
Depth 35.5 cm

INSCRIPTIONS;
Signed at lower right back D. Mayo
Titled and dated at lower centre back D. M. FRASER 1956

DATE:
1956-57
Sittings began in April 1956 (1) in Brisbane.

PROVENANCE:
Commissioned by the Fraser family for about £600 and now with the sitter's son of 'Mundoolun' via Tamborine.(2)

COMMENTS:
James Wieneke, Director of the Morteon Galleries in Brisbane, recommended Daphne Mayo to the Fraser family.(3)
The bust was cast in Sydney in early 1957 by a Mrs Folkes of Willoughby. (4)
Later Daphne Mayo was associated with the grazier, D. M. Fraser, on the William Glasgow Memorial Statue Committee.

EXHIBITED:
SOA annual exhn Sydney 1958, on loan.

REFERENCES:
(1) Interview with Mr and Mrs Fraser of 'Mundoolun', 8 September 1978.
(2) Interview with James Wieneke, 20 July 1978.
(3) Letter of 29 April 1956 to the sculptor from D. M. Fraser, Daphne Mayo's papers.
(4) Letter of 1 February 1957 from the sculptor to her mother, Daphne Mayo's papers.



(Photograph from the sculptor's papers)







172 PORTRAIT BUST OF VIDA LAHEY

Life-sized portrait bust of the sculptor's dearest friend in middle age and wearing a tied scarf, includes shoulders, in plaster painted brown.

DIMENSIONS:
Height 38 cm
Width 40 cm
Depth 23 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
Late 1957. Sittings were made in Sydney in October 1957 while Vida Lahey was visiting the sculptor. (1)

PROVENANCE:
In Daphne Mayo's possession, in Brisbane.

REFERENCE:
(1) Letter of 14 October 1957 from the sculptor to her mother, Daphne Mayo's papers.





173 PORTRAIT BUST OF FIELD MARSHAL SIR THOMAS BLAMEY, GENERAL OFFICER COMMANDING SECOND A.I.F.

Life-sized portrait bust of the Field Marshall wearing the hat and tunic of battle dress, includes shoulders, in bronze with a brown/green patina.

DIMENSIONS:
Height 49.5 cm
Width 55 cm
Depth 32.8 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
Early 1957-August 1958

PROVENANCE:
Commissioned posthumously in February 1957 by the Australian War Memorial, Canberra for the price of 300 guineas upon bronze casting. (1)

CONDITION:
There are filled in cracks at the right side of the head and under the hat at the back, faults in the casting.

COMMENTS:
The Australian War Memorial supplied Daphne Mayo with a series of photographs of Blamey and lent her his hat and tunic. (2) Lloyd Rees posed for her in the tunic.(3) Despite these aids, the sculptor had much difficulty in achieving a satisfactory likeness. When the first clay model was inspected in March 1957 by C. E. W. Bean, Chairman of the Memorial's Trustees, Daphne Mayo became more dissatisfied with the likeness. Bean suggested modifying the bust to make Blamey look less gentlemanly.(4) In February 1958 a second model was approved, with opinions sought from various people who had known Blamey (5). The bust was finally cast by Alan Ingham of Sydney in August 1958 and delivered to the Memorial in September 1958. (6)

REFERENCES:
(1) Letter of 20 December 1956 to the Director of the Memorial from the sculptor, Australian War Memorial, correspondence file 895/2/55.
(2) Letter of 12 February 1957 from the sculptor to her mother, Daphne Mayo's papers.
(3) Interview with Lloyd Rees, 22 October 1978.
(4) Letter of 2 July 1957 to the Director of the Memorial from the sculptor, Australian War Memorial, correspondence file 895/2/55,
(5) Letter of 3 February 1958 as above.
(6) Copy of letter of 28 August 1958 to the Director of the Memorial from the sculptor, Daphne Mayo's papers.



174 THE JOLLY SWAGMAN (1)

FOR THE PUBLIC SWIMMING POOL, WINTON, QUEENSLAND

Slightly larger than life-sized figure of a swaggie seated and holding a pipe in one hand and surrounded by a swag and billy. In fibreglass coloured to resemble clay and mounted on a high plinth faced with local stone.

DIMENSIONS:
Height 3ft 6 ins

INSCRIPTIONS:
Unknown

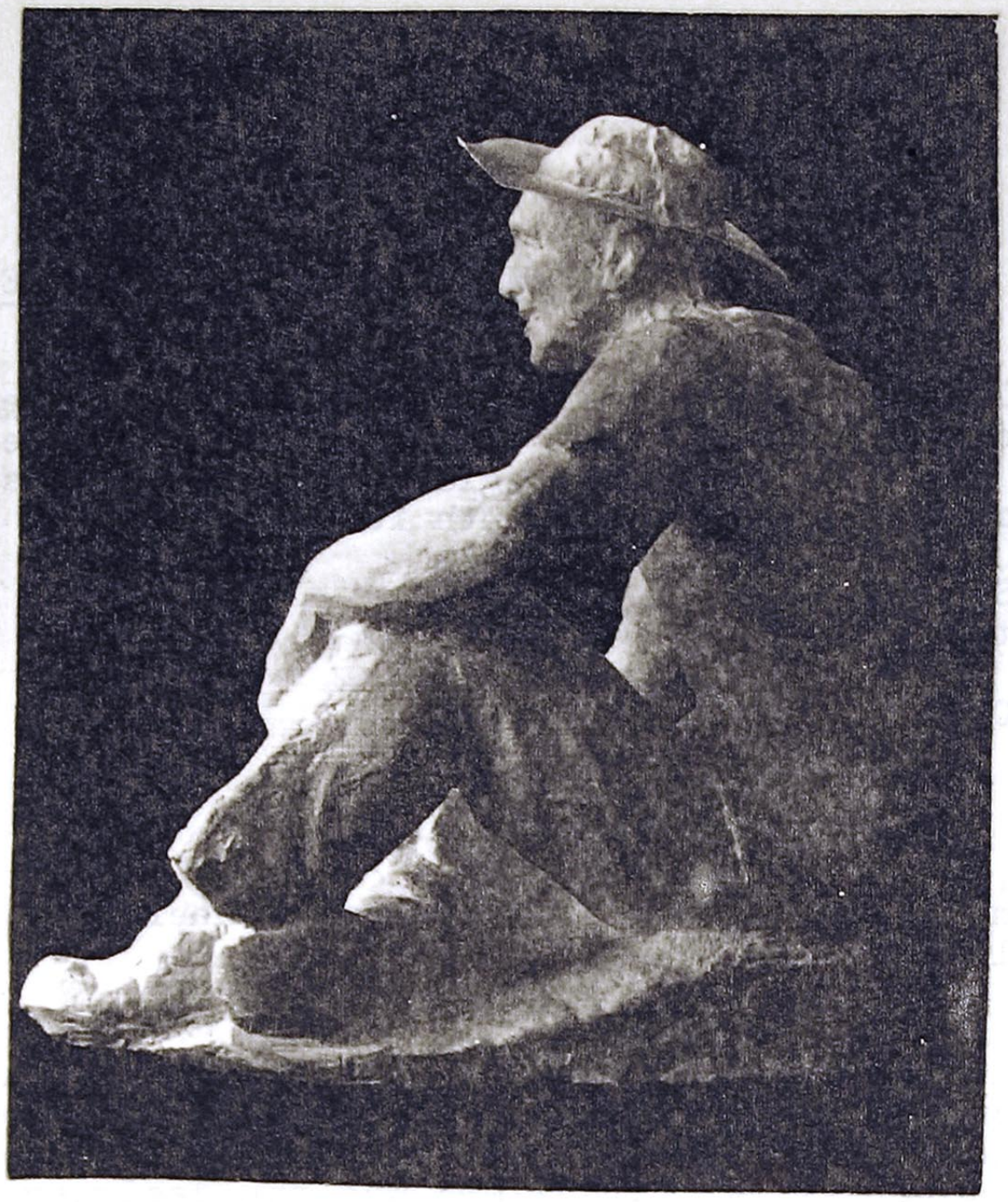
DATE:
1959
The clay model was almost finished in October 1959, (2)
Unveiled 10 December 1959.

PROVENANCE:
Commissioned by the Winton Shire Council through the negotiations of Jack Mulholland, consulting engineer of Brisbane, for the grounds of Winton's newly erected swimming pool. (3) Mr Mulholland was the designer of the pool and proposed the statue for a setting beneath a coolabah tree and beside the wading pool which was called the "billabong".

CONDITION:
Probably corroding, as for Cat. no. 178.

COMMENTS:
The statue was to commemorate the writing of Banjo Patterson's poem of 'Waltzing Matilda' in 1895 near Winton and its first public performance as a song at Winton.
It was modelled in Sydney and cast into fibreglass by Harold English of Sydney by December 1959. (4) Its total cost was £1000 and Jack Mulholland claimed that it was the first time in Australia that a statue of this size had been cast in plastic. (5)
Daphne Mayo was concerned in 1971 to discover that small unauthorised reproductions of the statue were on sale in tourist shops in Surfers' Paradise and Sydney, and she made representations about the copyright on sculpture to her local member of Federal Parliament. (6)

EXHIBITED:
Jack Mulholland arranged for the statue to be displayed in the Courier Mail vestibule, Brisbane in late November 1959, when on its journey to Winton. (7)





The clay model



(Photographs from the sculptor's papers)

REFERENCES:
(1) The title used by the sculptor.
(2) Copy of letter of 25 October 1959 to Jack Mulholland from the sculptor, Daphne Mayo's papers.
(3) 'Jolly plastic swagman - going home to Winton', Courier Mail, 28 November 1959.
(4) Draft of a letter of December 1959 to Harold English from the sculptor, Daphne Mayo's papers.
(5) 'Jolly plastic swagman - going home to Winton'.
(6) Draft of letter of 1971 to Donald Cameron MP from the sculptor, Daphne Mayo's papers.
(7) 'Jolly plastic swagman - going home to Winton'.

REPRODUCED:
'Jolly plastic swagman - going home to Winton', Courier Mail, 28 November 1959.
Reproduced repeatedly on Winton tourist pamphlets and postcards and on the letterhead of the Winton Tourist Promotion Association.



(Photograph on a Winton tourist postcard published by Australian Colour Postcards)

175 PORTRAIT BUST OF SIR LESLIE MORSHEAD

DATE:
ca. 1950's
The bust was still in Daphne Mayo's Sydney studio years afterwards, in 1964, when she offered to give it to the Australian War Memorial if the Memorial wanted it. (1)

PROVENANCE:
Whereabouts unknown, including to the Australian War Memorial.

COMMENTS:
Daphne Mayo was never happy with the likeness, and described it as 'a very lifeless portrait'. (2)

REFERENCES:
(1) Letter of 30 July 1964 from the sculptor to the Director of the Australian War Memorial, Daphne Mayo's papers.
(2) Ibid.

176 PORTRAIT MASK OF DAPHNE MAYO

Life-sized plaster face of the sculptor herself.

DIMENSIONS:
Height approx. 18 cm

DATE:
ca. 1950's, since done while the sculptor was living in Sydney.

PROVENANCE:
In the sculptor's possession, in her Sydney studio.

177 BABY PORTRAIT OF LYNETTE PRINCE

Life-sized baby head, in unpainted plaster.

DIMENSIONS:
Height 17.5 cm
Width 13.3 cm
Depth 18 cm

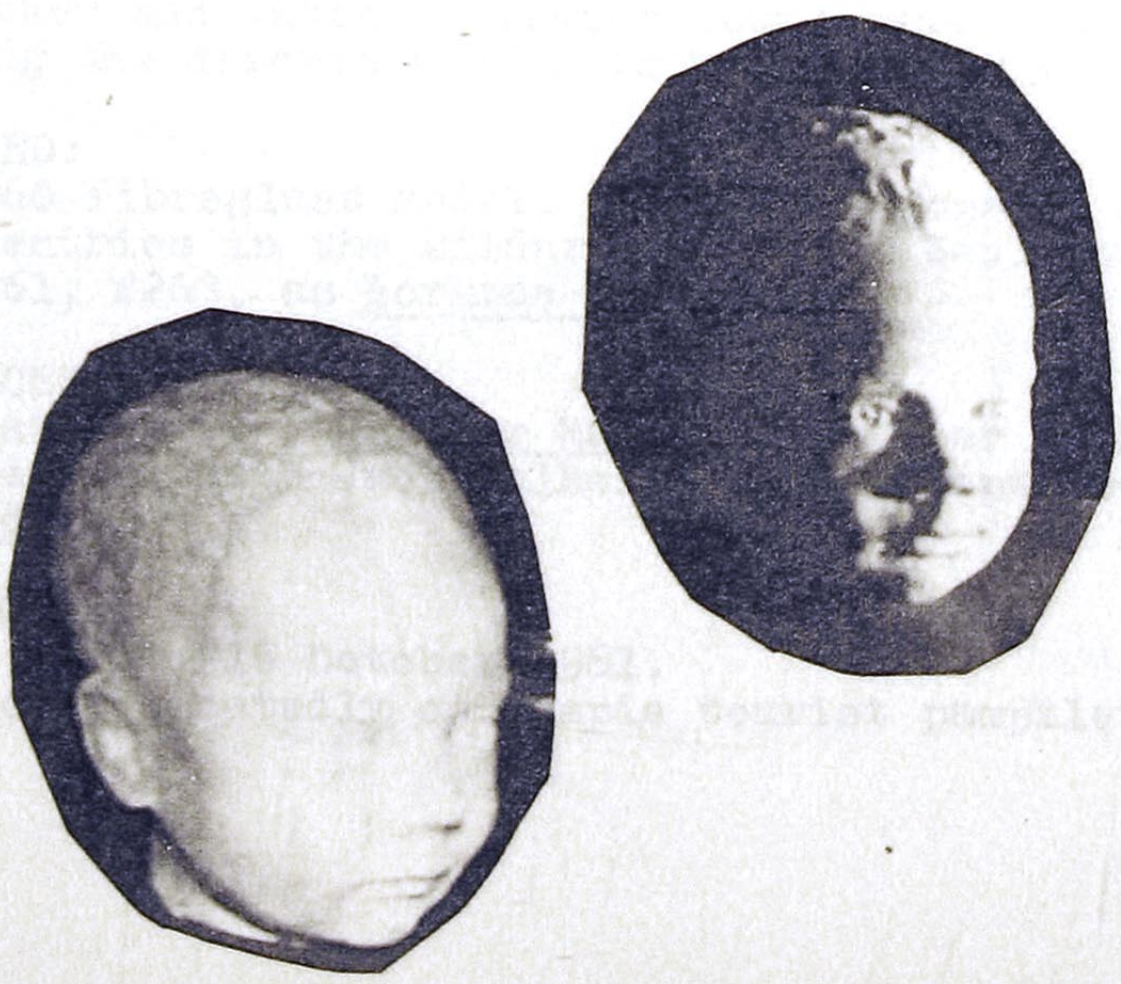
INSCRIPTIONS:
Not signed or dated.

DATE:
1959-60
Date known from the baby's age, eighteen months at the time. (1)

PROVENANCE:
In the sculptor's possession, in Brisbane.

COMMENTS:
The baby was the daughter of Daphne Mayo's neighbours at the time in Brisbane. She did the portrait because she liked the baby's head. The parents originally intended to have the portrait cast in bronze, but did not follow up the idea.(2)
This head may be unfinished, and its identification as Lynette Prince is not entirely certain as her parents cannot recall the exact appearance of the portrait.

REFERENCES:
(1) Interview with Mr and Mrs David Prince, 22 May 1981.
(2) Ibid.



178 MINER STATUETTE

FOR THE PUBLIC SWIMMING POOL, GYMPIE, QUEENSLAND

Statuette of a miner standing resting against a shovel. In fibreglass coloured to resemble sand and mounted on a mushroom shaped fountain covered with rocks.

DIMENSIONS:
Height 76 cm (including base)
Width 43 cm
Depth 16 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
1960- 61
Unveiled on 21 October 1961.

PROVENANCE:
Commissioned by Jack Mulholland, engineer of Brisbane, who was the consulting engineer to the Gympie Memorial Pool, and donated by him to Gympie as part of the town's 94th birthday celebrations. (1)

CONDITION:
Seriously corroded, mainly because the statuette has now been turned into a fountain, entailing the addition of unsightly pipes and constant weathering of the fibreglass. The statuette was not intended by the sculptor to be a fountain, nor did she approve the rusticated base. (2)

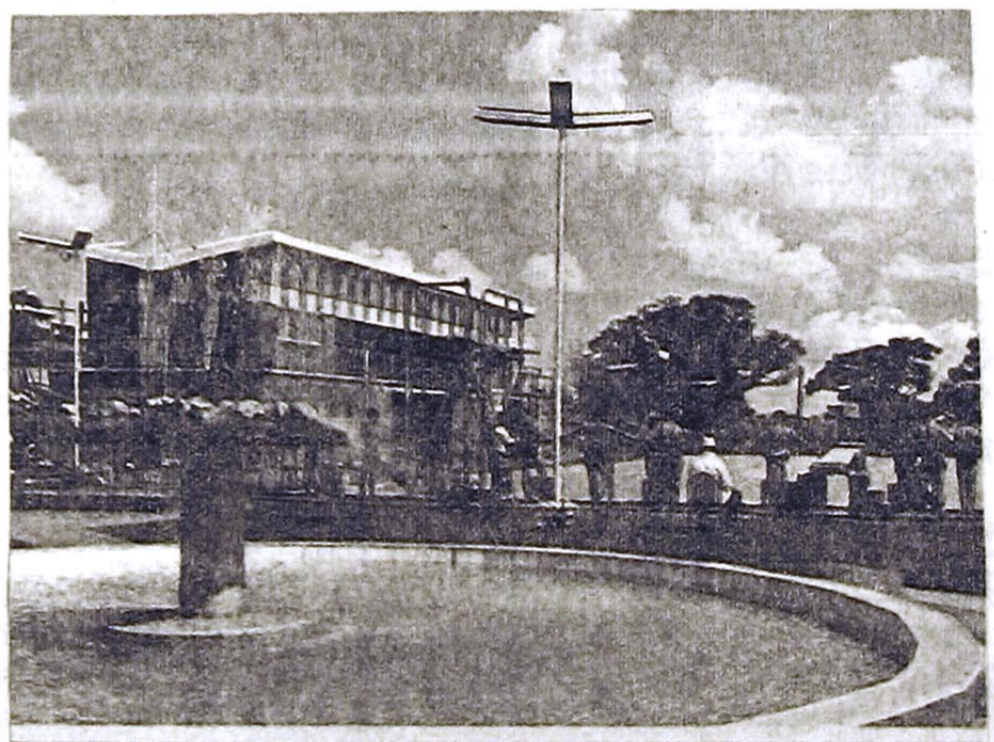
COMMENTS:
The donor paid £600-£700 for the statuette. His gesture followed a family connection with Gympie, since his grandfather had taken up mining leases there in 1867 following the discovery of gold in Gympie. (3)

EXHIBITED:
The '1960 fibreglass model, 30 ins' was one of Daphne Mayo's entries in the Mildura Prize for Sculpture first exhn 1961, £263, as Workman Resting.

REFERENCES:
(1) 'Statue gift', Courier Mail, 16 October 1961.
(2) Interview with Jack Mulholland, 5-6 September 1978.
(3) Ibid.

REPRODUCED:
'Statue gift', 16 October 1961.
Reproduced repeatedly on Gympie tourist pamphlets.





Olympic swimming pool with distinctive statue.

(Photograph on a Gympie tourist pamphlet)

The present pool and fountain setting









The miner in its present corroded condition

179 SIR EDWIN MARSDEN TOOTH MEMORIAL PLAQUES

Bas relief profile portraits of Sir Edwin Tooth modelled on rectangular plaques, in bronze with a brown patina. Commemorative inscriptions are modelled on the plaques at the base of the portraits.

Two plaques were commissioned, identical except for the different commemorative inscriptions appropriate to their locations.

A PLAQUE FOR AUSTRAL MOTORS

The plaque is mounted onto a silky oak panel.

DIMENSIONS:
Height 40.1 cm
Width 31.1 cm
Depth of relief 1 cm

INSCRIPTIONS:
Signed under the projecting relief at the neck D.M.
Not dated.
Commemorative inscription:

SIR EDWIN MARSDEN TOOTH KB,MC
b.1886 d.1957 FOUNDER OF
AUSTRAL MOTORS PTY LIMITED
1923

DATE:
Mid 1961 - early 1962

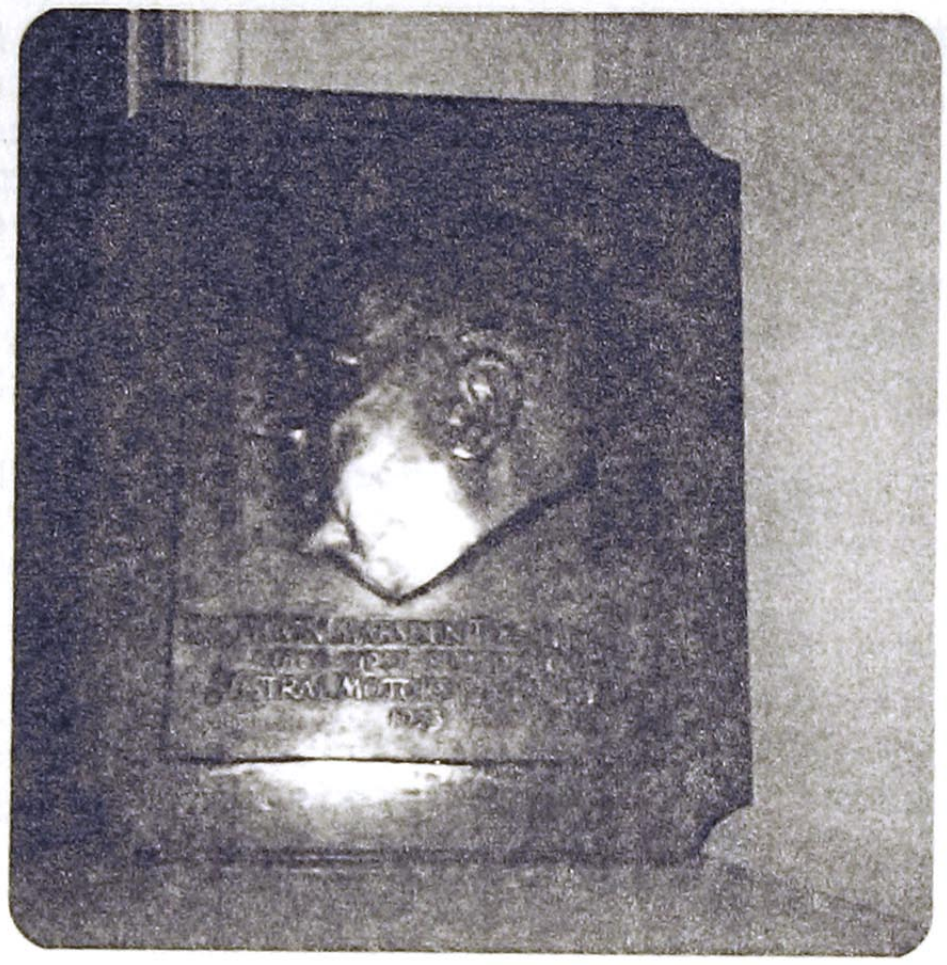
PROVENANCE:
Originally displayed in the ground floor showroom of Austral Motors' main building in Boundary Street, Brisbane. In recent years moved to the Manager's office at Austral Motors, New Farm.
Three plaster casts for this plaque are in the sculptor's Sydney studio.

COMMENTS:
Commissioned by the sitter's widow, Elsie M. Tooth, who chose the commemorative inscriptions in August 1961 (1), and expected to obtain the completed plaques early in 1962. (2)

REFERENCES:
(1) Letter of 10 August 1961 to the sculptor from Mrs E.M. Tooth, Daphne Mayo's papers.
(2) Letter of 1 March 1962 to the sculptor from Mrs E.M. Tooth, Daphne Mayo's papers.

179 SIR EDWIN MARSDEN TOOTH MEMORIAL PLAQUES (cont)

A



B PLAQUE FOR ST. PAUL'S SCHOOL

INSCRIPTIONS:
Commemorative inscription:
SIR EDWIN MARSDEN TOOTH KB,MC
1886-1957
WHOSE GENEROUS BENEFACTION MADE
THE FOUNDATION OF ST. PAUL'S
SCHOOL POSSIBLE

PROVENANCE:
At St. Paul's School, Bald Hills, Brisbane.
A plaster cast for this plaque is in the sculptor's Sydney studio.

COMMENTS:
Sir Edwin Tooth left extensive benefactions to the Anglican Church in Queensland, including that which established St. Paul's School.

180 COMMEMORATIVE PLAQUES OF CHAIRMEN AND GENERAL SECRETARIES OF THE QUEENSLAND CANE GROWERS' COUNCIL

Bas relief frontal portraits modelled on rectangular plaques, in 'bronzed' fibreglass, of:

Ronald James Samuel Muir, C.M.G., Secretary
George Johnson, Chairman
William Henry Doherty, Secretary
Benjamin Foley, Chairman
George Quaid, Chairman

The first three plaques listed were over-painted with green to give an aged effect, but the last two have a brown patina.

DIMENSIONS: (of each plaque)
Height 41.8 cm
Width 40.6 cm
Depth of relief 22-32.5 mm

INSCRIPTIONS:
Not signed or dated.
Each plaque has a label underneath denoting the sitter's name and office held.

DATE:
May 1961 - 1964
The commission for the first three plaques was formally awarded in May 1961 and they were unveiled on 27 February 1962. The commission for the Foley plaque was awarded in July 1962, then the plaque delivered in August 1963. The Quaid plaque was commissioned in December 1963, then delivered in 1964. (1)

PROVENANCE:
On permanent display on a wall of the 7th floor Conference Room of the Queensland Canegrowers' House, Edward Street, Brisbane. Until May 1978 the plaques were in the 5th floor Board Room.
The sculptor gave to Mr K.A. Blyth, Senior Administrative officer of the Queensland Cane Growers' Council, the first version of the Foley plaque which she rejected as being a poor likeness.

COMMENTS:
At the Queensland Cane Growers' Annual Conference of April 1961, it was decided that the late R.J.S. Muir should be commemorated by'a suitable memorial, preferably associated with the new Canegrowers' House', then in May that year the Council resolved also to commemorate others who had rendered distinguished services to the sugar industry. (2)
The choice of Daphne Mayo for the work was made by Mr K.A. Blyth, who assembled photographs of the then deceased sitters for her to work from. The plaques were oroginally to be of bronze, until Daphne Mayo explained that this

COMMEMORATIVE PLAQUES FOR THE QUEENSLAND CANE GROWERS' COUNCIL (cont)

COMMENTS: (cont)
would mean casting overseas and that she could, rather, simulate bronze with fibreglass.
She was concerned that the plaques be displayed in optimal lighting, since she had designed them to be lit from the upper right. (3)

REFERENCES:
(1) Statement provided on 19 May 1981 by Mr K.A. Blyth on the commissioning of the plaques.
(2) Ibid.
(3) Ibid.



Muir



Johnson



Doherty



Foley



Quaid

181 STATUE OF MAJOR GENERAL THE HONOURABLE SIR WILLIAM GLASGOW FOR BRISBANE

Larger than life-sized statue of a Queensland war hero, politician and diplomat, in battle dress of the Light Horse, standing holding field glasses, in bronze with a brown/green patina, and mounted ontò a high sandstone inscribed plinth.

DIMENSIONS: (approximate)
Height 248 cm including metal base
Width 90 cm
Depth 60 cm

INSCRIPTIONS:
Not signed or dated.
The founder's stamp is on the back of the base.
Commemorative inscription on plinth begins:

Major-General the honourable
Sir William Glasgow
K.C.B., C.M.G., D.S.O., D.V. C de G.
1876 - 1955
Unveiled 11 November 1966

DATE:
1961-64

PROVENANCE:
Formally commissioned posthumously in September 1961 by the William Glasgow Memorial Statue Fund (1) in honour of a 'great Queenslander' who had served with distinction in the Boer War and First World War, in Federal Parliament 1920-32, then as Australian High Commissioner in Canada 1940-45.
The statue was unveiled on 11 November 1966 in Roma Street, Brisbane (2) outside the Roma Street Police Station. It has since been moved to the Roma Street entrance to the King George Square car park. The third scale model, now damaged, is in Daphne Mayo's possession, in Brisbane. Some plaster sections and piece moulds are in her Sydney studio.
COMMENTS:
The Sir William Glasgow Memorial Statue Fund was launched in 1960. D. M. Fraser, grazier of 'Muldoolun' and Chairman of the appeal working committee, recommended Daphne Mayo for the commission, being already familar with her work following her recent portrait of him. Mr Fraser insisted that she first undergo a medical test to establish whether she was too old to take on such a demanding task, then the contract specified that she was also to take out life insurance. (3) In January 1961 (4) Daphne Mayo had begun work on several sketch models which she submitted to the appeal committee, finally doing 'almost 100 small models'. (5) Work on the full scale model was done in Sydney from July 1962 (6) and took a

whole year. (7) Daphne Mayo was loaned a portrait of Glasgow from the Queensland Club (8), Lady Glasgow made his uniform available, and a retired policeman of identical stature modelled for the figure. (9) The sculptor was, however, frustrated by the unavailability of good photographs of Glasgow - 'she modelled three full heads, each with many changes of features, before she was satisfied'. (10) The huge model involved heavy lifting which damaged Daphne Mayo's health (11), even though she had the aid of a mobile platform and 'had to create special techniques to handle the vast quantity of modelling clay involved'. (12) The model's right arm was so heavy that it collapsed during the modelling process. (13) The finished clay model, finally weighing one ton, had to be broken in half to get it out of the sculptor's Sydney studio for casting. (14) Late in 1963 a fibreglass mould of the model was made by Daphne Mayo with some assistance from a fibreglass expert, laboriously using fifteen piece moulds. (15) This was reportedly the first time that fibreglass was used by a sculptor for such a massive purpose (16), occasioned by the necessity to get the huge mould safely overseas for bronze casting. Following approval by the appeal committee in August 1964 and agitation over delays (17), the mould was sent off in November 1964 for casting in bronze by Battaglia and Co. of Milan, at a cost of over £1000. (18) Late in 1965 the bronze cast was returned directly to Daphne Mayo's Brisbane studio (19) (with the aid of a mobile crane) where she 'weathered' the shiny surface with tea leaves and acids. (20) The statue was finally put into storage by the appeal committee until unveiled in November 1966. (21) The total commission price paid to Daphne Mayo was £6000. This was to include materials, bronze casting, insurance and transport costs, and the contract was originally to expire in September 1962. (22)

REFERENCES:

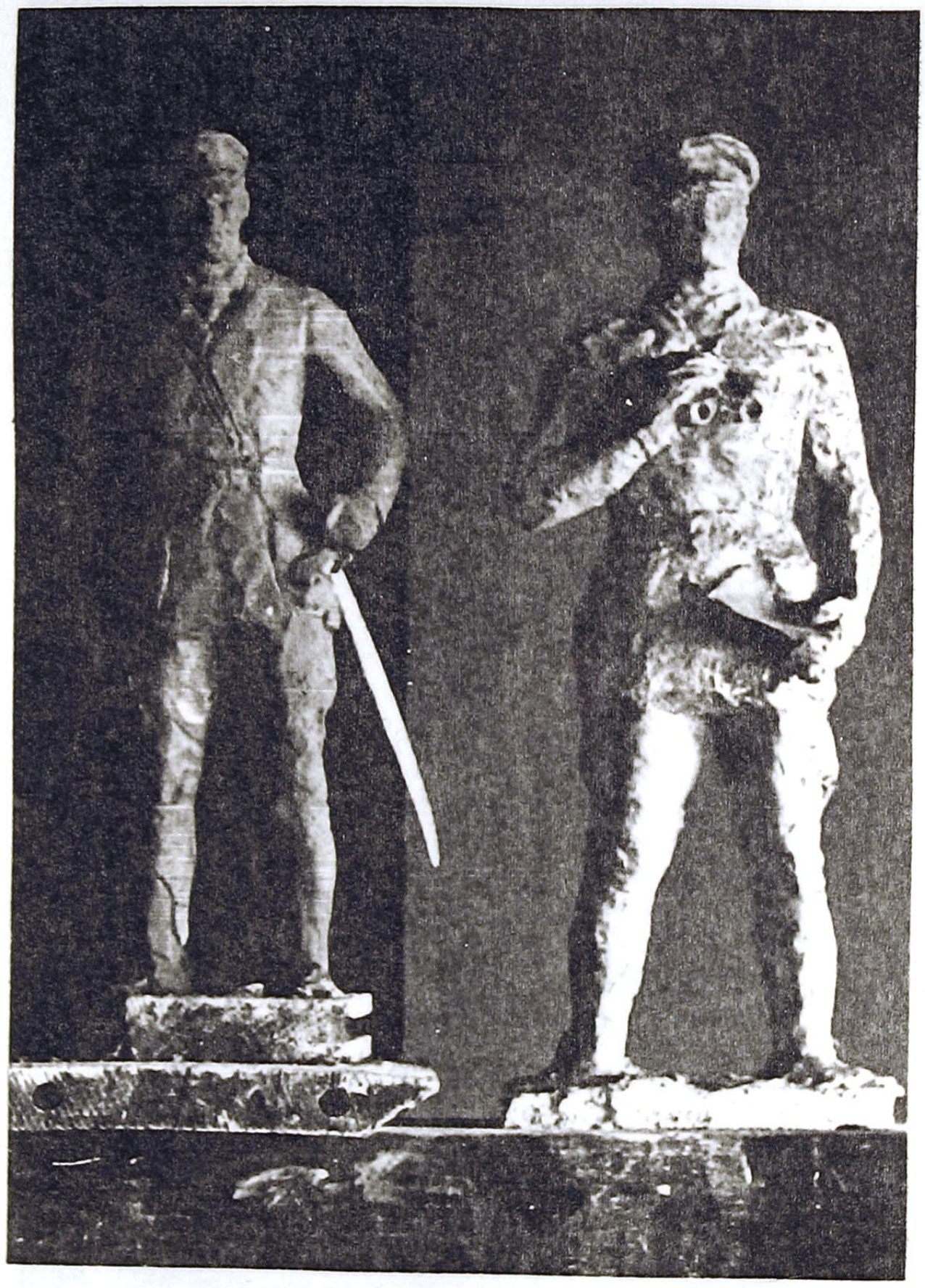
(1) Copy of the Sir William Glasgow statue contract, of 19 September 1961, Daphne Mayo's papers.
(2) 'Knight's work', Courier Mail, 12 November 1966.
(3) Copy of letter of 21 November 1965 to Sir Reginald Groom from the sculptor, Daphne Mayo's papers.
(4) 'Start soon on Glasgow statue', unidentified Queensland newspaper, 11 December 1960, Queensland Newspapers' file on Daphne Mayo.
(5) 'Site approved for memorial', Courier Mail, 17 November 1963.
(6) Ibid.
(7) 'Glasgow statue nearly ready', Sunday Mail, 23 September 1962.
(8) 'Start soon on Glasgow statue'.
(9) 'A strong character was her object', unidentified Queensland newspaper, 1 May 1966, Queensland Newspapers' file on Daphne Mayo.

REFERENCES: (cont)

(10) 'Site approved for memorial'.
(11) Interview with Richard Mayo, 26 August 1978.
(12) 'Site approved for memorial'.
(13) 'A strong character was her object'.
(14) 'Site approved for memorial'.
(15) Copy of letter of 10 September 1964 to Sir Reginald Groom from the sculptor, Daphne Mayo's papers.
(16) 'Site approved for memorial'.
(17) 'Statue ready to cast now', Courier Mail, 23 August 1964.
(18) 'A strong character was her object'.
(19) Copy of letter of 21 November 1965 to Sir Reginald Groom from the sculptor, Daphne Mayo's papers.
(20) 'A strong character was her object'.
(21) Ibid.
(22) Copy of the statue contract, of 19 September 1961, Daphne Mayo's papers.

REPRODUCED:

'Glasgow statue nearly ready', Sunday Mail, 23 September 1962.
'A little woman.....with a man-size job' by George Blaikie, Sunday Mail, 21 October 1962.
'Soldier in clay', Courier Mail, 31 January 1963.
'Site approved for memorial', Courier Mail, 17 November 1963.
'A strong character was her object', unidentified Queensland newspaper, 1 May 1966, Queensland Newspapers' file on Daphne Mayo.
'Knight's work', Courier Mail, 12 November 1966.



Preliminary clay models

(Photograph from the sculptor's papers)



The selected clay model

(Photograph from the sculptor's papers)



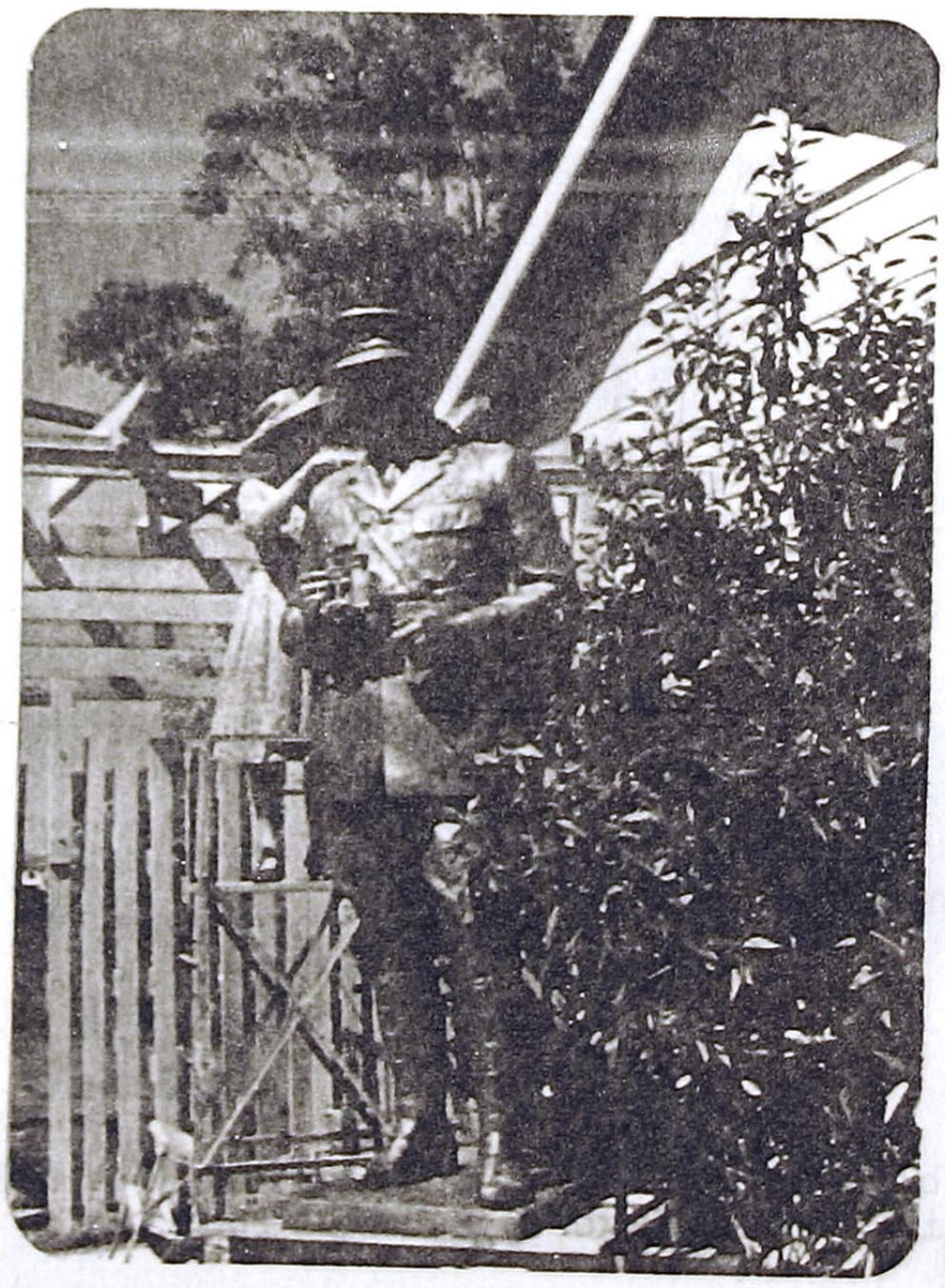
(Photographs from the sculptor's papers)



(Probably) the final full sized clay model, in Daphne Mayo's Sydney studio



The bronze cast in Daphne Mayo's Brisbane studio



(Photographs from the sculptor's papers)

Finishing touches in the garden, 1965





The statue in its present Roma St setting

182 STATUE OF A BOY FOR KNOX GRAMMAR SCHOOL, SYDNEY

Smaller than life-sized statue of an almost naked standing youth, in bronze with a green patina, and mounted onto a cylindrical sandstone inscribed plinth.

DIMENSIONS:
Height 107 cm including metal base
Width 43.5 cm
Depth 34 cm

INSCRIPTIONS:
Signed on top of metal base, near the figure's left foot D. MAYO
Commemorative inscription on plinth:

In memory of Peter Stuart
Smith 22.9.47 31.1.62
Presented by Mr and Mrs L. A. Smith

DATE:
1962-64

PROVENANCE:
Commissioned for the Knox Grammar School by the parents of the boy, and set outside and facing the school's chapel.

CONDITION:
The base has been mended, possibly due to corrosion or a fault in casting.

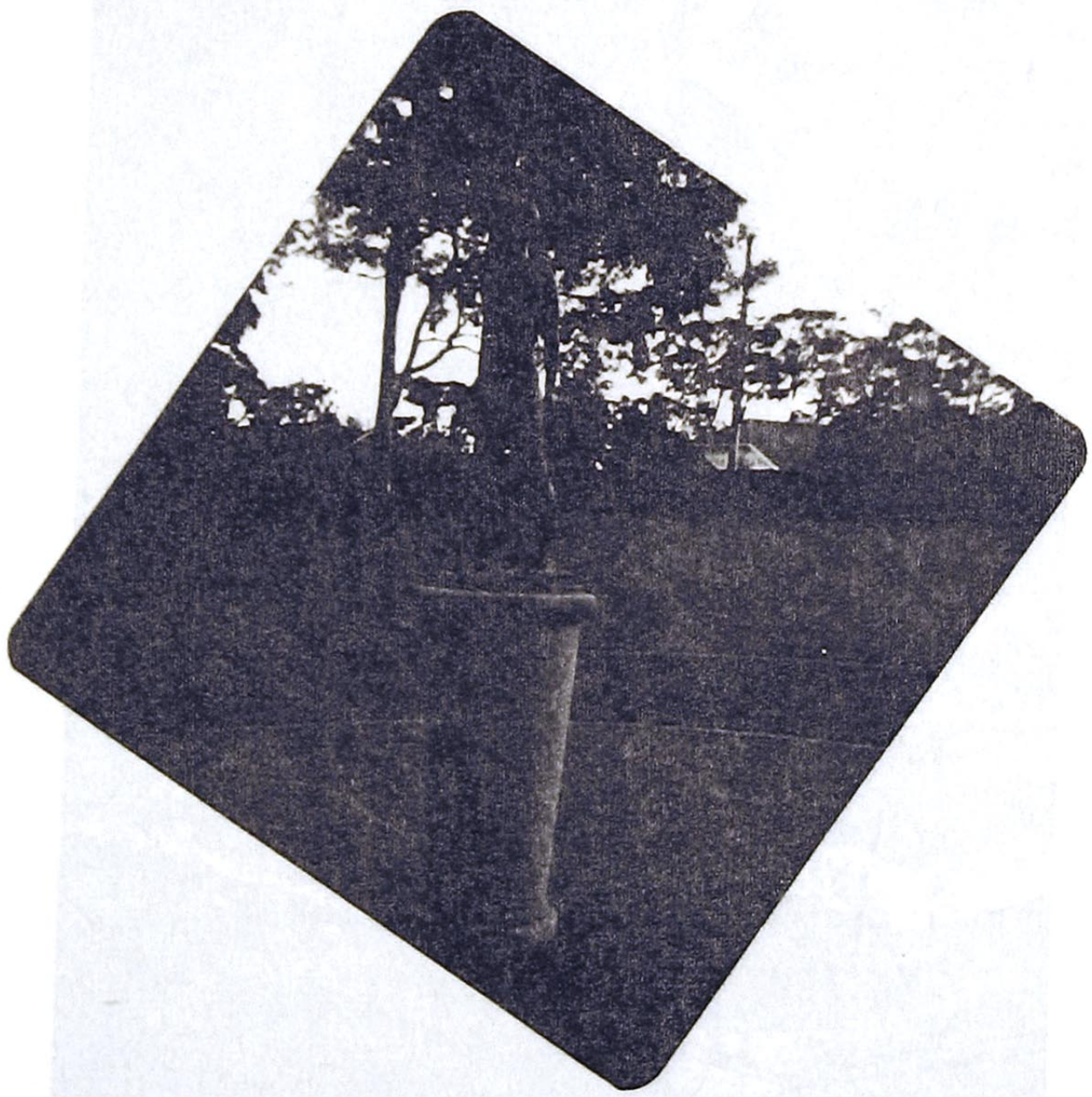
COMMENTS:
Daphne Mayo had begun the commission by October 1962 when she advertised for an athletic youth to model for the statue. (1) The donors had wanted the boy to have a Biblical reference - 'connecting him with the infant Samuel', but the sculptor preferred to describe the figure as 'representing Dedication'. (2) The final model of the statue was completed by January 1963 (3), then, as for the statue of Sir William Glasgow, Daphne Mayo made a figreglass mould which was sent to Battaglia and Co. of Milan for casting by November 1964. (4) The bronze cast was returned from Italy to the sculptor's Brisbane studio late in 1965, in the same consignment as the Glasgow cast and the school's Council were reported to be happy with it. (5) By April 1966 Daphne Mayo had finalised the pedestal for the statue. (6) Three plaster preliminary models for the boy are in her Sydney studio.

REFERENCES:
(1) Account book for 1961-63, Daphne Mayo's papers.
(2) Letter of 30 January 1963 to Vida Lahey from the sculptor, Daphne Mayo's papers.
(3) Letter of 21 January 1963 to Vida Lahey from the sculptor, Daphne Mayo's papers.
(4) Letter of 13 November 1964 to the sculptor from the secretary of Knox Grammar School, Daphne Mayo's papers.

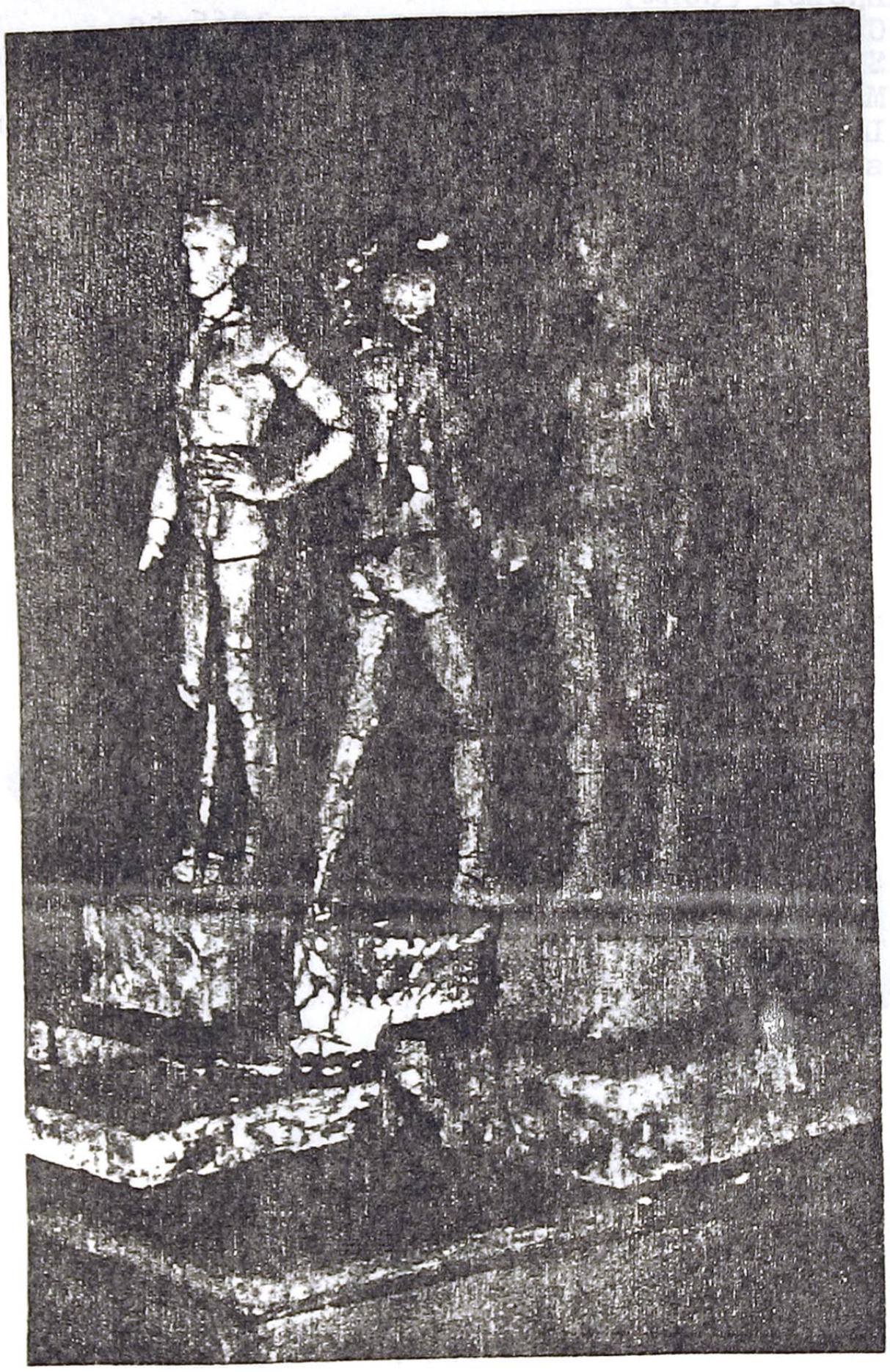
REFERENCES: (cont)

(5) Copy of letter of 21 November 1965 to Sir Reginald Groom from the sculptor, Daphne Mayo's papers.

(6) Letter of 29 April 1966 to the sculptor from the secretary of Knox Grammar School.



The statue in situ



Plaster preliminary models for the boy.
The model at the right was that chosen





(Photographs from the sculptor's papers)

183 PORTRAIT BUST OF MR WHETTON

Portrait bust of a balding man, includes shoulders with arms folded.

DATE:
Early 1960's. (1)

PROVENANCE:
Whereabouts unknown.

COMMENTS:
The sitter was the landlord of the sculptor's flat at Cremorne. (2) A notebook used by Daphne Mayo at this time in Sydney contains measurements for the bust.

REFERENCES:
(1) Interview with Daphne Mayo, 11 November 1979.
(2) Ibid.



(Photograph from the sculptor's papers)

184 PORTRAIT RELIEF OF DR F. W. ROBINSON

High relief profile portrait in dark green fibreglass, set onto a wooden plaque.

DIMENSIONS:
Height 30 cm
Width 24 cm
Depth of relief 8 cm

INSCRIPTIONS:
Signed upper right of plaque D. MAYO
Inscribed underneath with the sitter's name in raised fibreglass lettering.

DATE:
Early 1960's (1), prior to the sitter's death in 1965. Daphne Mayo gave a 'Demonstration' at Queensland Art Gallery on 14 September 1965.

PROVENANCE:
With the sitter's widow in Brisbane. A rejected fibreglass bust is in Daphne Mayo's possession in Brisbane.

COMMENTS:
Originally done quickly as a portrait bust at a demonstration in modelling at a QAG lecture. Daphne Mayo did not like the bust, so she cut it in half and gave the resultant relief portrait to the sitter. (2) 'Doc' Robinson, formerly Associate Professor of English at the University of Queensland, was well known to the sculptor as a fellow Trustee of QAG and as a supporter of cultural activities in the State.

REFERENCES:
(1) Interview with Mrs C. C. Robinson, the sitter's widow, 27 July 1978.
(2) Ibid.







Daphne Mayo modelling the original bust

(Photograph from the sculptor's papers)

185 PORTRAIT MASK OF ESPIE DODS

Life-sized mask of a young man with his eyes closed, in unpainted plaster.

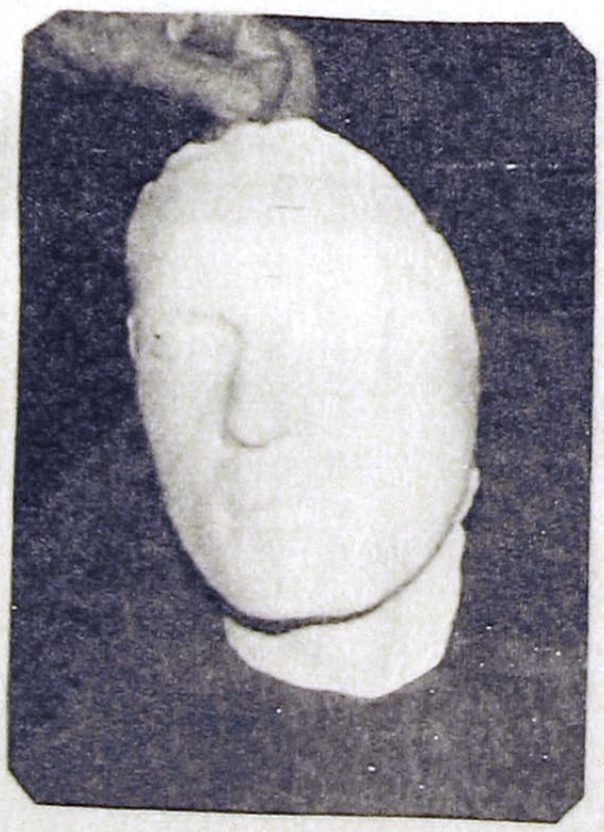
DIMENSIONS:
Height 24.5 cm
Width 15 cm
Depth 12 cm

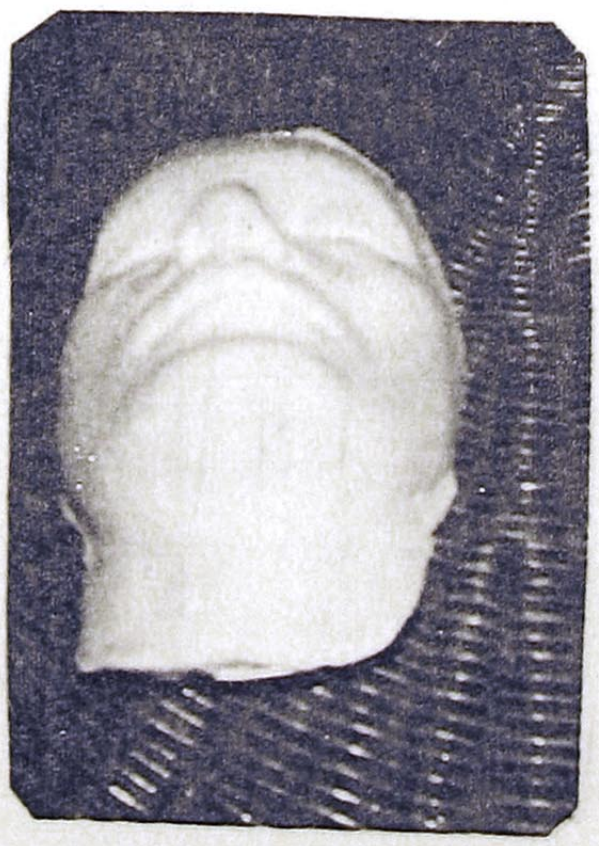
DATE:
ca. 1965 (1)

PROVENANCE:
Now in the possession of the sitter's parents, Mr and Mrs R. E. Dods of Brisbane, after given by the sculptor to Mrs Elizabeth Farfan (nee Dods) in ca. 1975. Daphne Mayo has another cast in Brisbane.

COMMENTS:
The sitter, a young Brisbane architect, asked Daphne Mayo to do the mask. Regarding her as the 'extra-ordinary woman' who had created the Brisbane City Hall tympanum, he was fascinated enough to go to her studio with his rather bold request to record his face. He spent a day at her Brisbane studio while Daphne Mayo applied plaster to his face. Since such masks were a novelty to her, she enjoyed the exercise and originally intended to cast the mask in clear plastic before making the plaster cast. (2)

REFERENCES:
(1) Interview with Espie Dods, 13 September 1979.
(2) Ibid.





186 PELICAN FOUNTAIN FOR BRISBANE

A group of three larger than life-sized pelicans, intended to be cast in bronze for the centrepiece of a fountain.

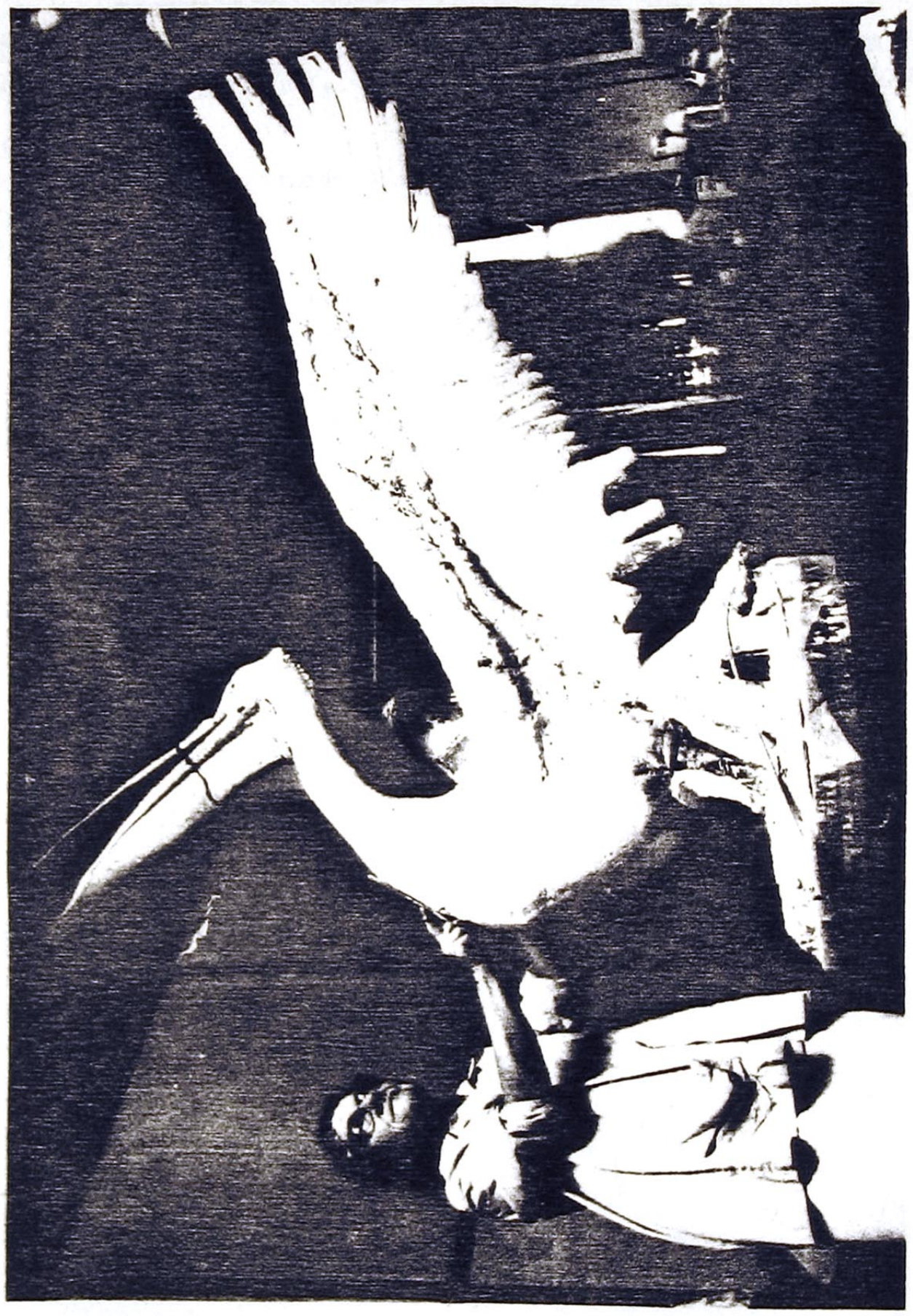
DATE:
1969

PROVENANCE:
Never completed beyond the fibreglass stage. Pieces of the pelicans were inaccessibly stored under Daphne Mayo's Brisbane flat at 1979. (1)

COMMENTS:
Planned by Daphne Mayo as a memorial to her parents, both amateur ornithologists. She intended to give the fountain to the city of Brisbane, to be placed in proximity to the City Hall. (2) Hilda Curtis gave Daphne Mayo one of her naturalist books on pelicans to use for models for the pelicans.(3) A young Brisbane sculptor, John Vinke, assisted with constructing the pelicans.(4)

REFERENCES:
(1) Interview with Daphne Mayo, 9 August 1979.
(2) 'Night raid - apology by Customs', Sunday Mail, 9 March 1969.
(3) Interview with Hilda (Geissmann) Curtis, 13 August 1979.
(4) Information from Daphne Mayo, May 1981.

REPRODUCED:
'Pelican for a fountain', unidentified Queensland newspaper, 13 March 1969, Queensland Newspapers' file on Daphne Mayo.



One of the fibreglass pelicans inside Daphne Mayo's Brisbane studio, in March 1969

(Photograph from Queensland Newspapers)

SEE ALSO FIG. 136 IN THESIS CHAPTER 7

187 (STATUETTE OF A SCOTTISH PIPER)

Small statuette of a kilted Scottish man marching and playing the bagpipes, in bronze with a green patina.

DIMENSIONS:
Height 14 cm including base
Width 5.5 cm
Depth 6.5 cm

INSCRIPTIONS:
Not signed or dated.

DATE:
Probably 1960's (1)

PROVENANCE:
In Daphne Mayo's possession, in Brisbane.

COMMENTS:
Done fancifully to test the standard of a local foundry. Sand-cast in Brisbane.

REFERENCE:
(1) Interview with Daphne Mayo, 10 September 1978.





188 BRONZE SWAGMAN STATUETTE FOR WINTON BUSH VERSE TROPHY

Small metal statuette of a swagman.

DATE:
1970 - 71

COMMENTS:
Commissioned in July 1970 by the Winton Tourist Promotion Association as prizes for their Annual Bronze Swagman Award for Bush Verse. Originally the Association asked Daphne Mayo's permission to have small silver copies of her large Jolly Swagman for the Winton Pool made for the award. (1) By October 1970 Daphne Mayo submitted to the Association two models, of seated and walking swagmen (2) as possible trophy designs. The walking swagman was then chosen by the sculptor as the best design. Due to the excessive cost of casting in silver, bronze was substituted as a more economical material and more representative of the colour of the outback. (3) Daphne Mayo carried out the trophy commission free of charge to the Winton Tourist Promotion Association, except for the cost of the first bronze casts which she had made in Melbourne in early 1971. (4)

REFERENCES:
(1) Winton Tourist Promotion Association, statement provided by the President in October 1979 on the commissioning of the trophy.
(2) Letter of 4 October 1970 to the sculptor from the Hon. Secretary of the Association, Daphne Mayo's papers.
(3) Statement provided by the President.
(4) Letter of 27 March 1971 to the sculptor from the Hon. Secretary of the Association, Daphne Mayo's papers.

A SEATED SWAGMAN IN SILVER

Plaster painted silver, mounted onto a grey fibre-glass base.

DIMENSIONS:
Height 18.5 cm excluding base
Width 15 cm
Depth 17 cm

INSCRIPTIONS:
Not signed or dated.

PROVENANCE:
In Daphne Mayo's possession, in Brisbane.





188

B WALKING SWAGMAN IN BRONZE

Bronze cast with a brown patina, mounted onto a petrified wood base.

DIMENSIONS:
Height 22 cm excluding wood base
Width 9.5 cm
Depth 11 cm

INSCRIPTIONS:
Signed on top of metal base DM
The base has a plaque inscribed:
The Bronze Swagman
Award
for Bush Verse
Winton Q.

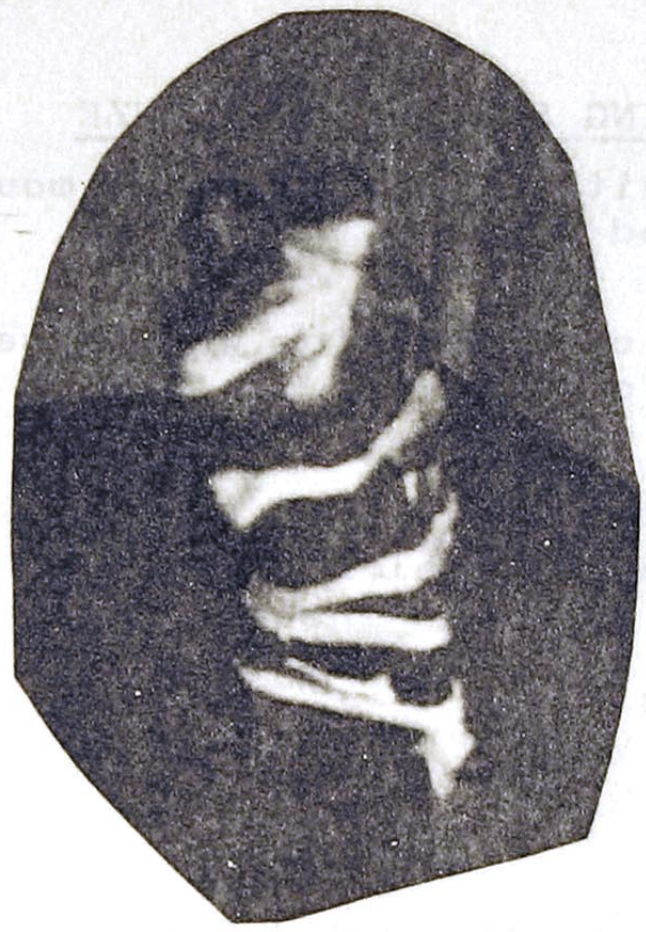
PROVENANCE:
Daphne Mayo gave the mould for the statuette to the Winton Tourist Promotion Association for making future castings. One of the statuettes is with Mr W. M. Waugh of Brisbane, winner of the 1976 Bush Verse Award. There is a fibreglass piece mould for the figure in Daphne Mayo's possession in Brisbane.

COMMENTS:
The bronze casts were first made by P. J. and I. Lemon of Moorabin, Victoria; later by P. Morley of Meridian Foundry, South Yarra, Victoria. (1) Daphne Mayo's trophy was first awarded in 1972. (2)

REFERENCES:
(1) Winton Tourist Promotion Association, statement provided by the President in October 1979 on the commissioning of Daphne Mayo's trophy.
(2) 'It's the biggest in Winton yet', Sunday Mail, 11 June 1972.

REPRODUCED:
Still used on the front cover of the Bronze Swagman Book of Bush Verse, published by the Winton Tourist Promotion Association from 1973; and on promotional publications for the Bush Verse Award.

'Fought back in verse', Courier Mail, 17 August 1976.



Daphne Mayo's fibreglass mould



The trophy won in 1976 by Mr W.M. Waugh



(Photograph from the cover of the Bronze Swagman Book of Bush Verse)

189 SURFIE GARDEN FOUNTAIN

Half life-sized full figure of a nude young woman riding a surf board which is suspended over the side of a garden pool. Water is spouted from under the surf board. In painted fibreglass.

DIMENSIONS: (of the surfie figure only)
Height 104.5 cm
Width 74 cm
Depth 59 cm

INSCRIPTIONS:
Not signed or dated.

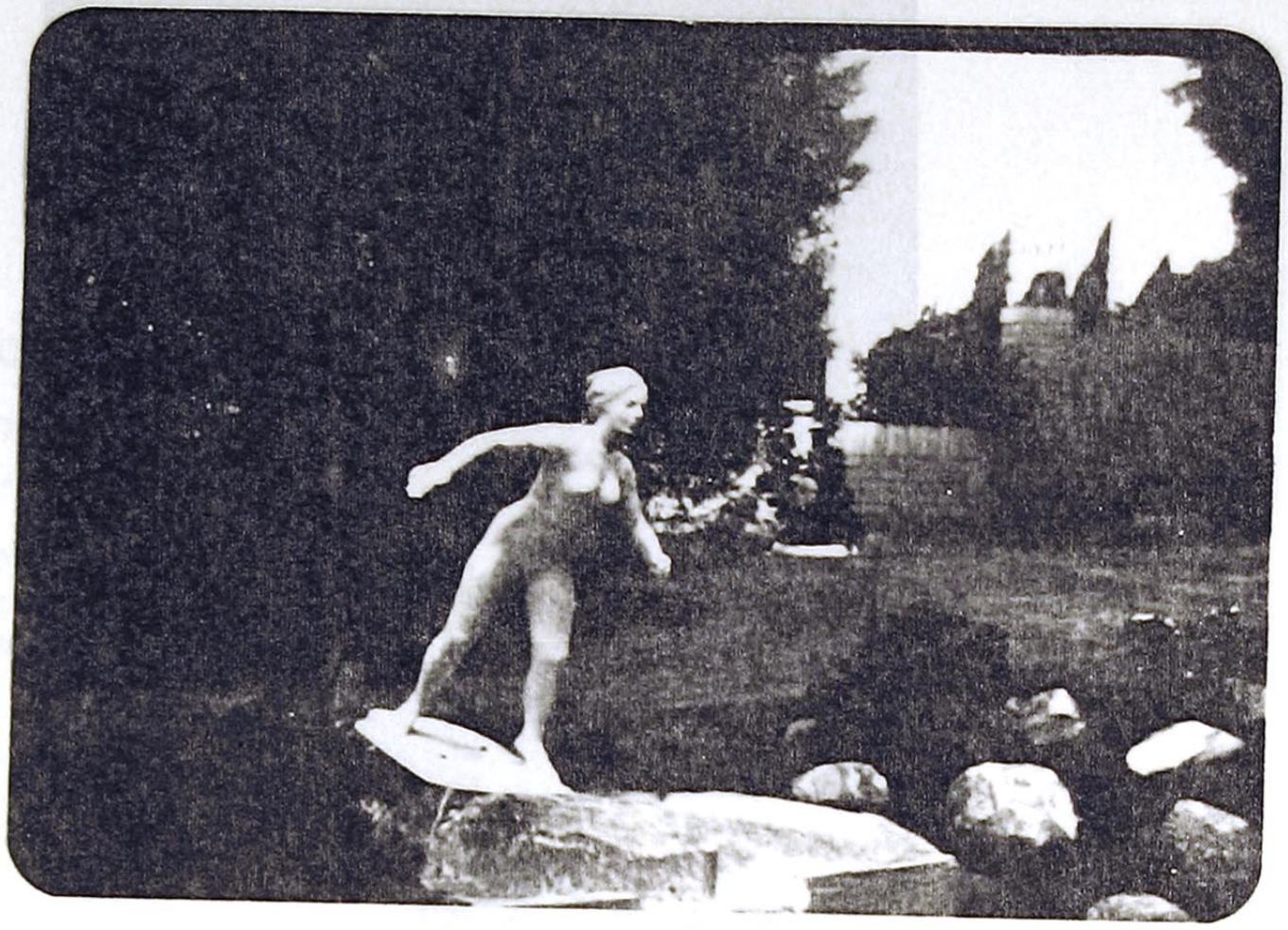
DATE:
1972 - 74
It took two years to complete because the sculptor kept recalling the fountain for alterations. (1)

PROVENANCE:
Commissioned in 1972 (2) by Daphne Mayo's nephew, Richard Mayo, for the garden of his Aspley home, Brisbane.

CONDITION:
Originally in subdued colours of flesh for the surfie and board and pale grey/blue for the pool. Recently repainted by the owner with vivid blues and a patterned surf board added. The fibreglass is corroding due to weather exposure.

COMMENTS:
Daphne Mayo's last known completed piece of sculpture. (3) Her papers contain many newspaper photographs from about this time of surfies, and a booklet on surfing - which were obviously some inspiration for the fountain. She also used a live model for the surfie, whose figure is intended to be viewed wet, with the water spray coming up from the board. (4)

REFERENCES:
(1) Interview with Richard Mayo, 26 August 1978.
(2) 'The big dream of Miss Daphne Mayo', Sunday Mail, 18 June 1972.
(3) Interview with Richard Mayo, 26 August 1978.
(4) Ibid.



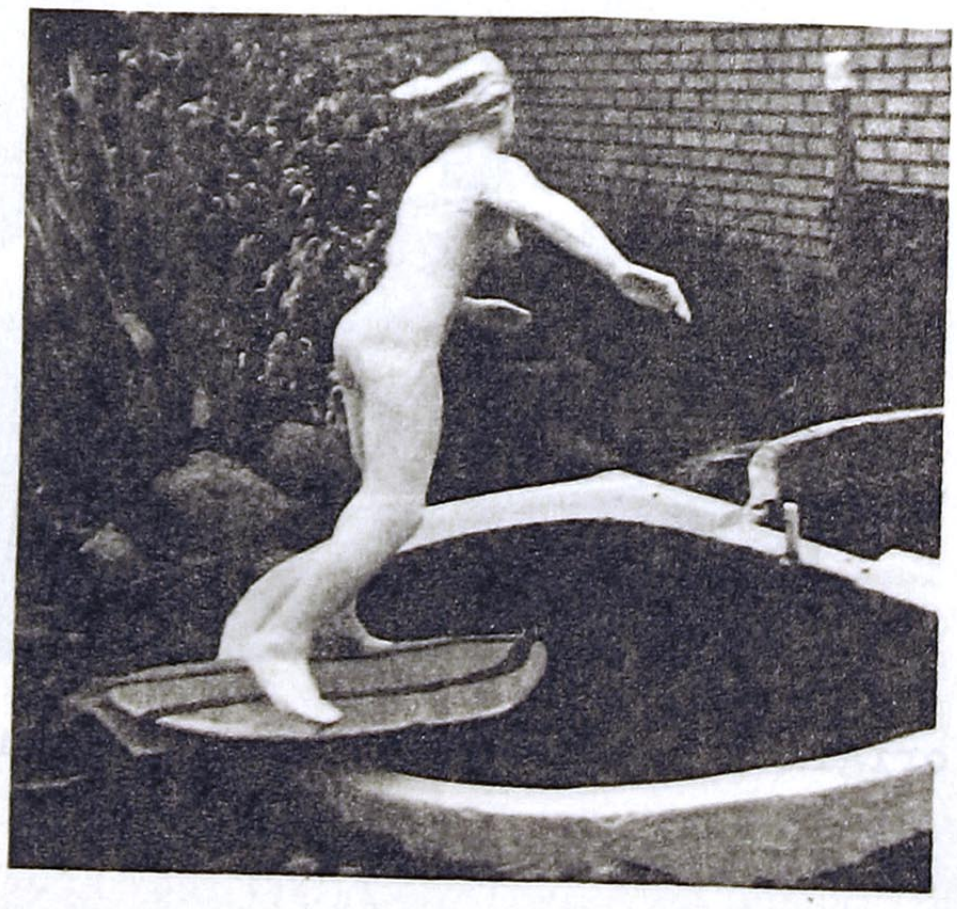
(Photographs from Richard Mayo)



The original colours and with the fountain playing







The present condition

190 PORTRAIT BUST OF DR HARWOOD

DATE:
ca. 1975, but never completed. (1)

COMMENTS:
Daphne Mayo did this portrait of a woman doctor of her own accord, but she did not have the strength to complete the work. (2)

REFERENCES:
(1) Interview with Mrs N. Mayo, 10 July 1978.
(2) Ibid.