

MAUDE FANNY PROSSER—AN ‘ADELAIDE DECORATIVE ARTIST’.¹

by Bridget Jolly

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In response to the death of her mentor and colleague Harry Pelling Gill (1855-1916), director for Technical Art at the School of Design Painting, and Technical Art (later principal of the School of Arts and Crafts), Maude Prosser wrote as ‘one who owes all her training to Mr. H.P. Gill, and who is only one of many hundreds’, that his memory would ‘remain with us always and his influence for the good and the beautiful will be handed on through the ages to come.’²

Maude Prosser (1876-1950), the eldest of seven children, left her public school at fourteen years of age and, at sixteen, in 1892, entered Adelaide’s School of Design. She was able to afford only two art lessons a week until Gill entrusted her with paid work enlarging drawings—perhaps for enlarging sculptural drawings or for craftwork, particularly needlework designs. She eventually attended classes full-time, initially hoping to become an accomplished watercolour painter, but she realised her ‘limitations’.³ Prosser later completed the courses for her teaching certificates. She was the sole student successfully examined for the Art Class Teacher’s Certificate in 1897, for Subjects 3b and 5b, useful preparation for her future art needlework: one subject was a pencil outline of ‘ornament in low relief from the cast from the Madeleine’⁴ or Louis XII pilasters, or any large ornamental scrolls; the other was a

¹ Maude Fanny Prosser’s mother was Betsey Gardner, her father Henry Edgar Prosser. Maude was born at Brinkworth, South Australia (Courtesy of Pauline Cockrill, from <ancestry.com>).

² ‘Views and Comments’, *Advertiser*, 10 June 1916, p.10. In March 1916, the Adelaide School of Art was re-named the South Australian School of Arts and Crafts.

³ ‘An Artist in her Studio. Artcraft and Utility’, *Mail*, 15 Jul 1922, p.18.

⁴ Probably the nineteenth-century neo-classical Church of the Madeleine, Paris, erected in memory of Napoleon Bonaparte’s Great Army.

shaded pencil or chalk drawing 'from a piece of ornament in high relief, or from casts of fruit.'⁵ Prosser was taught art needlework at the School mainly by Miss E.H. Meek.

In 1898 Prosser was appointed to the School of Design to teach art needlework, and became Superintendent of Art Needlework from 1901 until she resigned from the School in 1907. Prosser was one of the group of women that embroidered the nine feet high and six feet wide (233cm x 178cm) presentation portière of 1901, of 'excellent workmanship',⁶ and considered at the time 'the finest piece of art needlework ever executed in South Australia',⁷ presented to the Duchess of Cornwall and York during Australian Federation ceremonies in Adelaide. Perhaps this description was true of publicly displayed and known work, yet press hyperbole aside, much fine student and other work was done at the School of Design. It was seen at the annual School exhibitions that were reported in some descriptive detail in the press.

The School of Design had teaching branches at Port Adelaide and Gawler. The central School exhibited over 100 examples of work in autumn 1900 for the Century Exhibition in the Exhibition Building. This gave further opportunity for 'the beauty of fitness in use' to be added to the 'charm of a suitable decoration' of objects, whether needlework, wood carving, or metal work, no design of which was duplicated.⁸ The needlework was shown in a large glass case that extended over one wall, and also was hung, framed, around the walls. The frames held church work, darning, drawn thread work, Morris work, appliqué and crewel work. Tablecloths, photo-frames, blotters, a fire screen and needle-point lace were other work that won the newspaper reporter's eye and belief that the 'taste of the purchasing Adelaide public has been raised by [the School's] continuous output of original and artistic work'. Lena Unbehaun showed embossed leatherwork on the square seat of a turned blackwood 'Egyptian' stool, and Maude Prosser her leatherwork on a rectangular music seat.⁹

H.P. Gill encouraged students of the School to take the examinations of London's South Kensington School of Art for art teachers' and art masters' teaching certificates, but the School's Board of Governors had given notice in November 1894 that the examinations would be stopped. Maybe so, but Gill's strong voice is evident in 1903 when several reasons for the School discontinuing the examinations after 1903 were given: South Australia was the only colony that held them; holding the exams in June meant a time delay in the return of results that prevented students from planning their courses (work was sent to London at the end of the year and results were not known until nine months later, in September the following year); the School could not incorporate major curriculum changes made at London in time for teaching because of the time difference; and there were 'numerous errors' by the South Kensington authorities in forwarding exam papers.

Perhaps most significant of all for the sentiment of budding Australian nationhood were two reasons directly related to Australia's federation: 'If Australia is ever to become a country,'

⁵ 'South Kensington Art Examinations', *Register*, 2 Sep 1897, p.7. H.P. Gill encouraged students of the School to take the examinations of the South Kensington School of Art (Fischer, p.19).

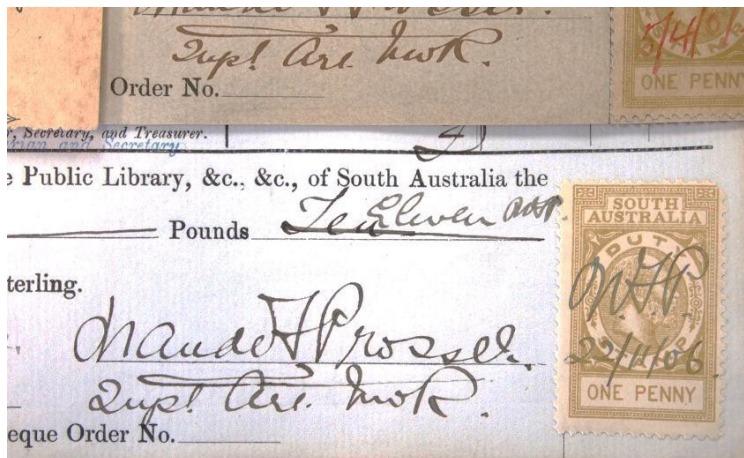
⁶ 'Studio-Talk', *Studio*, vol. 24, 1902, p.211.

⁷ *Register*, 11 Jul 1901, p.6.

⁸ 'School of Design Work', *Advertiser*, 28 March 1900, p.9.

⁹ 'The Century Exhibition', *Advertiser*, 28 March 1900, p.9.

Gill wrote, 'it must depend upon its own resources', and reject the 'absurdity' of 'not being able to certify' art teachers when it can certify its doctors and lawyers.¹⁰



Today, 'work of the needle is treated more as a graceful diversion or accomplishment, and there is little or no diligence in the pursuit of it as a great art.' (Maude Prosser, 'Art Needlework', School of Design Art Club Magazine, December 1903)

Art Needlework had been taught at the School of Design from 1886. Maude Prosser was appointed superintendent of Art Needlework in place of Miss E.H. Meek in February 1901. A year after her appointment, student needlework shown at their annual exhibition in 1903 was said to have markedly improved. In the 1903 students' exhibition, among many loaned items that modelled accomplishment and standards, a blotter for sale 'had the piping shrike beautifully worked in the centre in Morris silk.'¹¹ I.H. James was a cadet at the Adelaide School of Design when he saw H.P. Gill sketch the piping shrike for the South Australian coat of arms as Maude Prosser held its outstretched wings. He recalled Gill's casual comment, and well-founded fear, "In years to come they will be calling this a magpie".¹² The piping shrike was suggested by the Governor-General, Lord Tennyson (a former Governor of South Australia), as the ensign emblem for the governor at sea, and H.P. Gill executed the design of the bird perching on a staff of eucalyptus, its wings symbolically extended upwards in front of the rising sun of the Commonwealth.¹² By 1903 the piping shrike appeared on numerous School of Design works.

The 1903 display in the Exhibition Building included drawing from the antique, life painting and drawing, wood carving, still life painting, and plaster carving. Most of the art needlework

¹⁰ 'School of Design Art Club Magazine', no. 1, 1903, pp.9-10.

¹¹ 'School of Design. Students' Exhibition', *Register*, 28 May 1903, p.6.

¹² 'Another New Flag', *Advertiser*, 14 Mar 1903, p.6; Vox, 'Out Among the People', *Advertiser*, 13 July 1950, p.4. It is contended that a student of James Ashton's Norwood Art School and of the Adelaide School of Design, Frances Jane Illert, used the seal of the King of Prussia's *Consulat* in Adelaide as the basis for her design in the 1890s of the South Australian emblem, and that H.P. Gill eventually submitted it as his own design (see 'The Origin of the South Australian "Piping Shrike" (Magpie) Emblem', SLSA: PRG 1399/180).

examples were loaned—they came also from interstate. So great was the School's success in selling its work that it had to be borrowed for exhibition. Loaned works were an educational device to show standards and achievements as aspirational instructional models for students. For example, an address cover decorated with Sturt pea design was returned for the exhibition from Sydney by Lady Tennyson, who earlier had received it as a presentation gift, and there were sixteen other lenders.¹³

The needlework was considered of 'a very high character' and was displayed in a lower room of the building: the entrance hall to the exhibition was decorated with palms, 'art muslin, drapery, and pictures'; and several 'extremely graceful and one or two rather stiff designs for needlework fashionable fancies'.¹⁴ Ecclesiastical embroidery by the Guilds of St Peter and St Paul; and in the room below the art needlework was 'tasteful in design [and] executed in a highly superior manner.'

Through its exhibitions of the applied and industrial arts it was the objective of the South Australian Chamber of Manufactures not only to recognise home achievements but to stimulate their further developments. So too was this the School's objective. The context of the Chamber's ambitious exhibitions e.g. the 1910 Exhibition of Manufactures, Arts, and Industries, Adelaide, 24 March to 4 May held in the grand Jubilee Exhibition Building, North Terrace.

In September 1910, Maude Prosser, wrote to Richard T. Baker (1854-1941), Curator of the Technological Museum at Sydney:

I enclose a photograph of a small exhibit I have just sent to the Melbourne Arts & Crafts Exhibition to be opened on the 4th. Oct., just a sample lot of goods.¹⁵

She entered this work, probably for instructive display and not sale, in the large Arts and Crafts Society's exhibition held at the mansion, Cliveden, East Melbourne, in October 1910. Was she being overly modest, demure, in front of a museum official or was this her generally unassertive or unpretentious opinion about her skills and craft production? Perhaps not the last, for Prosser had a flair for marketing as an independent business woman who surely pursued certain feminist principles, not the least a refusal of self-effacement.

¹³ 'School of Design. Students' Exhibition', *Register*, 28 May 1903, p.6.

¹⁴ 'School of Design', *Register*, 18 Nov 1891, p.6.

¹⁵ AGSA: File 'Prosser, Maude', AC2/4468.



Maude Prosser sent this photograph of a 'small exhibit' of her work to R.T. Baker, Sydney (AGSA: 'Prosser, Maude', file AC2/4468. 'M.F. Prosser. Sept 1910. With compliments' on back, relates to her letter to Baker of 29.9.1910). The small embroidered, sometimes painted, parlour bellows, with brass or gilded nozzles, were a component of the 'artistic fireplace' and enjoyed a popularity from the 1880s, employed not so much to enliven coals but to blow the dust from objects in boudoirs and drawing rooms.¹⁶ (Courtesy of Mary Rawlings, art teacher and great-niece of Maude Prosser)

¹⁶ M.B.W. and M.G.H., 'Art Needlework', *Art Amateur*, vol. 8. No. 2, January 1883, p.49.

Baker strongly advocated that the waratah (*Telopea speciosissima*) be sanctioned as Australia's floral emblem.¹⁷ He gave two public lectures at Adelaide titled 'Australian Flora in Applied Art', and 'Our Natural Heritage, the Gum Tree'.

Baker probably bought from Prosser her copper repoussé trinket boxes, her tooled leather book covers, and other work in 1914 after his visit to Adelaide. One cover was of rust-coloured suede leather stamped with a group of three of the waratah motif he so loved, its edges whip-stitched in black thong, and with plaited loops set at either end to form double loop handles.¹⁸



Maude Prosser. Copper repoussé vase worked with eucalyptus foliage and fruit motifs. c. 1910. The detail shows the carefully folded and riveted base corners. Powerhouse Museum: Reg. no. A1146

¹⁷ 'Waratah Versus Wattle. A New South Wales View', *Advertiser*, 29 Sep 1910, p.10.

¹⁸ Prosser's copper boxes and vase, leather book covers, and bags are illustrated on the Powerhouse Museum web site: <<http://www.powerhousemuseum.com>>.

Deft fingers and an education in form and colour



Adelaide School of Design staff in 1905. Left to right: John Harrison, Gladys Booth, Beulah Symes Leicester, Robert M. Craig, Margaret Kelly, Elizabeth C. Armstrong, Charles J. Pavia, Maude Prosser. H.P. Gill is seated centre in profile.¹⁹

In 1903, Maude Prosser published a summary of her aesthetic principles in the School of Design Art Club Magazine. Needlework is the 'art of clothing forms', she wrote, and 'must be studied independently of any connection with painting, architecture or sculpture.' Embroidery requires industry and patience, is therefore 'woman's art'; and it can and should 'express the individuality of the worker'. Prosser noted that appliqué and 'art-linen', worked round with button-hole stitch, are the most simple forms of art needlework. As with all work, design, possibly more so than evenness of stitch, is essential for success. She noted as being integral to art needlework, counterpoint appliqué, crewel stitch, from the 'finest work in the finest silks, to the boldest in the coarse wools', and darning, 'particular attention being paid to the outline and the stems in all work'. Prosser cautioned those who would ignore

¹⁹ From Neville Weston, *The professional training of artists in Australia, 1861-1963*, with special reference to the South Australian model, PhD thesis, Department of Education, University of Adelaide, 1991, p.529 (source unknown).

prudence and 'educated powers, thoughtfulness and study', that they thereby ignored the essential basis on which to achieve superior art needlework.²⁰

'In the needlework cupboard'

The 'fancy articles' under Prosser's charge in the School exhibition of autumn 1906 attracted favourable comment, especially the three portières with chrysanthemum and rose decoration considered to be of excellent workmanship. The display included two 'ornamental piano covers', a serge cloth worked in carpet silks with a thistle motif (possibly a tablecloth), many cushions, worked fabric frames, stoles, and blotters. The needlework students were listed: Mesdames Hole, R. Smith, A. Adamson, Astley, and Magarey, and Misses E.E. Daw, [G.] Jude, M. McDiarmid, Law Smith, M. Adamson, A. Cudmore, A. and B. Morphett, O. Key, L.H. Goode, L. Anthony, and Agnes Killick, who became an instructor in needlework at the School in the early 1900s.²¹

At the following year's exhibition, Maude Prosser's 'needlework and miscellaneous fancy work department' contained repoussé vases, frames, boxes, and brass and copper matchbox covers as well as needlework produced by some sixteen students. The exhibitors in 1907 included Misses E. Jude, C. Fisher, A. Cudmore, L. and A. Poulton, Daw, M. Adamson, J. Melrose, C. Melrose, E. Lawrence, L.H. Goode, Morphett, and Mesdames P.H. Prosser (Maude's sister-in-law), G. Ayers, Girdlestone, and J. Counsell.²²

To raise 'the general standard of taste' by exhibition and example.

Australian aversion to the 'lifeless regularity' of 'machine-made art ... sold by the yard, by the pound, or at so much a gross',²³ kept alive the sentiments of William Morris and other English arts and crafts practitioners, so influential in applied and industrial crafts design that responded to the worst of bad design and indifferent manufacture resulting from the industrial revolution. The second annual exhibition in 1910 of the Arts and Crafts Society showed the development of 'an Australian ideal in decorative work of all sorts',²⁴ and revealed that from development and training of the obviously 'enormous talent' will come wonders.

This general exhibition, held at the mansion, Cliveden, East Melbourne ran over its initial two weeks from 5 October because public interest was so eager. Demonstrations were held of book binding, coloured glass cutting and setting, and cane basket work.

Three years on, in 1906, students' fancy articles displayed in the 'needlework cupboard' of the School of Design included three portières decorated with roses and chrysanthemums; two ornamental piano covers; a cream serge cloth worked in carpet silks with a thistle motif.

²⁰ [Maude Prosser], 'Art Needlework', *School of Design Art Club Magazine*, December 1903, pp.19-24.

²¹ 'School of Design. Students' Exhibition', *Advertiser*, 31 May 1906, p.8.

²² 'School of Design. Exhibition of Work', *Advertiser*, 30 May 1907, p.9.

²³ 'Arts and Crafts. The Hand and its Cunning', *Argus* [Melbourne], 8 Oct 1910, p.20.

²⁴ Vesta, 'Women to Women. Arts and Crafts Exhibition', *Argus*, 2 Oct 1910, p.15.

Plus cushions, stoles, and other things that should be 'inspected by all lovers of high-class needlework. Eighteen students exhibited work.'²⁵

In 1913, in a large glass case in the eastern room of the School, were examples of art needlework supervised by Maude Prosser: a handsome appliqued portière, a bedspread by Mrs Burston, tablecloths, photo frames, sachets, cushions, table centres, a piece of leatherwork let into a wooden glove box, and 'an exquisite cosy with a peacock design, worked by Miss Edith Dow.' Maud Fletcher's big curtains with a vine pattern, and other workers' cosies, cushions and curtains were also displayed.²⁶



Maude Prosser. Early 1900s (Courtesy of Mary Rawlings)

Presumably Prosser was back at the School teaching part-time in 1913, although her 'numerous novelties' of poker work, stencilling, and art needlework were displayed in Spring that year at her rooms at Commercial Bank Chambers. Maude Prosser must have made special mention to her columnist of a probably 'unique' order: a bed spread worked in pink

²⁵ 'School of Design. Students' Exhibition', *Advertiser*, 31 May 1906, p.8.

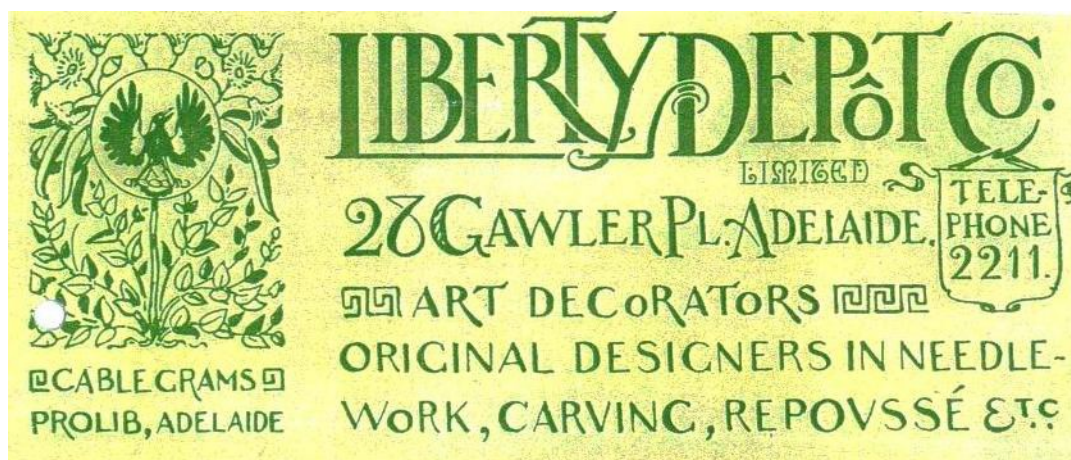
²⁶ 'School of Art. The Annual Exhibition. A Fine Show', *Advertiser*, 23 May 1913, p.12.

and green on a silver-grey Liberty art fabric.²⁷ Certainly she was teaching the first and second grades of art needlework at the School in 1921-1922 and at times onwards.



Maude Prosser's The Pyro brand kit for poker work (Courtesy of Mary Rawlings)

THE LIBERTY DEPOT COMPANY



²⁷ 'Social Notes', *Mail*, 30 August 1913, p.6.

In early December 1907 Prosser opened her private business venture, the “Sole depot in South Australia for Liberty and Co., Limited’s, London and Paris fabrics and wares”.²⁸ These words on a screen in front of the entrance to her studio display rooms opposite the YMCA Hall in Gawler Place at number 28 announced her enterprise. The Liberty Depot was one of the some 100 Adelaide shops that exhibited in their windows ‘principally goods of colonial production’ for a Chamber of Manufactures’ enterprise in 1908.²⁹ In that year Prosser advertised in the daily newspaper her ‘Window Display of Goods Executed on the Premises – Artistic Furnishings and Presents. Inspection Invited.’

Gerald Fischer, a former South Australian State Archivist, wrote that Gill bought presumably by importing, ‘special art needlework materials which he sold to students, claiming that local shops were unable or even unwilling to provide this service’.³⁰ Gill disposed of his stocks ‘in a rather equivocal manner in which the Superintendent of Art Needlework, Miss Maude Prosser, was closely involved. Miss Prosser resigned her teaching post to manage the shop. Gill ‘made his wife a sleeping partner in it.’³¹

Gill transferred needlework material valued at £800 that he held to his wife, the ‘dormant’ partner with Prosser in the Liberty Depot in order to realise on this property. The evidence to the ‘Gill Enquiry’ showed

clearly that the Depot has a monopoly for the sale in South Australia of certain materials which are indispensable in connection with the work of the School of Design, and therefore must necessarily be obtained from the Depot.³²

Work commissioned from the School and unfinished at the time, together with craft materials, were removed from the School and taken to the Liberty Depot ‘by dray and a cab’. Prosser said that although a number of people had applied for an art needlework class at the Liberty Depot, she did not intend teaching it; and she referred a number of applicants, nine

²⁸ ‘The Liberty Depot. A Pretty Display’, *Register*, 23 December 1907, p.11.

²⁹ ‘Manufacturers’ Day’, 9 September 1908, p.9.

³⁰ Gerald Fischer, ‘That the future might find its past: some notes on Harry Pelling Gill (1855-1916) art teacher, Curator of the Art Gallery of South Australia, artist’, typescript (September 1982). N. 186, p.51.

³¹ Gerald Fischer, ‘That the future might find its past: some notes on Harry Pelling Gill (1855-1916) art teacher, Curator of the Art Gallery of South Australia, artist’, typescript (September 1982), n. 186, p.7. H.P. Gill married Annie Waring Wright in 1886 at North Adelaide. She died at Neutral Bay, NSW, in

May 1936.

³² 'V.-Liberty Depot', *Register*, 10 December 1908, p.9.

by name she could remember, to the School of Design. Gill noted that of the five in the School's needlework class in 1907, four had been sent by the Depot.³³

It was suggested to Fischer that Gill made an arrangement in London in 1899 for the supply of materials.³⁴ Certainly, in 1889 Gill noted from London's *Magazine of Art* that a Liberty School of Embroidery exhibited table covers, fan screens, sofa and chair covers, and similar work, 'mostly based on Oriental designs.'³⁵ The germ of the idea of the Liberty Depot might have grown from this, one year after the establishment of the Art Needlework Society, and have matured when Gill's management was questioned.

In 1908 when the 'Gill Enquiry' was in its later stage, and it was feared Prosser's Liberty Depot would monopolise art needlework materials, Gill said the competitors of the Liberty Depot for the supply of most materials, were the city retailers Miller Anderson, James Marshall, Martin Brothers, and Martin of the Big Store (John Martin's), and there were 'little fancy shops in Adelaide' that sold silk thread not held for students by the School. Martin's Big Store, he said, had taught art needlework for some years without charging fees; students buy materials from the store and take a lesson. Gill understood that Liberty of London would supply the shop in Gawler Place but not Miller Anderson (and presumably not other stores). He assured his questioners that the School did not buy more than six per cent of its materials from Liberty of London. Mrs Gill withdrew from her partnership in the Liberty Depot in 1908.

Maude had been Superintendent of Needlework at the School of Design for some five years before she resigned. The press was always positive and encouraging in its treatment of her School exhibitions and work, no less so when her Liberty enterprise came to notice. Careful attention was recommended of her studio's art jewellery, silks, pewter ware, Ruskin and Lancastrian pottery (from Liberty, London—these both were experimental glazes for ceramic ware based on Chinese and Iraqi practices, a lustreware and flambé ware), and 'exquisite' examples of Prosser's skill as a carver and repoussé worker. As part of her new initiative, Prosser offered to send to England for any stock wanted by her customers; this was another side to her position as an agent for others', mainly local, productions. Prosser might have been singular at this time in South Australia in being a needle craftswoman as well as designer of furniture and knickknacks, and of a 'valuable carpet ... now being made in London in accordance with a design which [she] executed.' As a home decorator, she offered to take orders for her work.³⁶

Maude Prosser went to West Australia for two or three months in May 1911. On her return she intended to open rooms in the city for art needlework and designing. Possibly the Liberty Depot came to its end in that year, for in 1911 the Rundle Street department store James Marshall advertised for sale discounted 'Beautiful Embroidery Silks from the Liberty Depot' at its haberdashery counters. These, sold by the dozen at a little over half the Liberty Depot prices, were:

³³ Prosser's letters to Gill of 22 November 1907, 8 April and 6 June 1908, referred to at the 'Gill Enquiry', SRSA: GRG 19/75.

³⁴ Fischer, n. 186, p.7.

³⁵ 'Notes on Art Needlework—Magazine of Art', School of Design Art Club Magazine, no. 2, Aug 1889, p.52-53. This was in vol. 43, Sep 1885 issue of the *Magazine*.

³⁶ 'The Liberty Depot. A Pretty Display', *Register*, 23 December 1907, p.11.

Tapestry and Crewel Wools
Twisted Floss Silk
Cable Silk
Morris' Thick Embroidery Silk
Morris' Fine Silk
Filonella
Carpet Silk
Filo Floss

Over April to June 1911 Marshall's advertised its sale of the stock of the 'Liberty Depot's Adelaide Agency'.³⁷ All the 'Art Needlework, both stamped and commenced' was to go at low rates to clear 'these lovely and artistic goods.'³⁸ It seems that Marshall's sold at least some of Prosser's own worked goods. Furniture was included in the offerings: richly carved corner cupboards, medicine chests, and cake and palm stands. The fancy goods on sale for 'lovers of art treasures' included copperware, art jewellery, furnishing materials, and art silks such as coloured flax threads and carpet silk for embroidery, and embroidery silks.

By new year 1912, what appear to be remnant stocks were for sale:

[James Pearsall & Co's] Cable Silk, the balance of stock from the Liberty Depot; Morris Thick Silk, Morris Fine Silk, Carpet Silk, Liberty sale price 2/3 dozen, our previous price 1/6 Now to Go at 1/ dozen. Coloured embroidery Threads, usual price 1/, now 6d dozen.³⁹



A two-tier box of Maude Prosser's skeins of Pearsall's Mallard Floss silk thread (Courtesy of Mary Rawlings)

³⁷ For example, advertisements in *Advertiser*, 27 April 1911, p.1 and *Register*, 1 May 1911, p.1.

³⁸ 'Waterproof trap rugs', *Adelaide Chronicle*, 20 May 1911, p.4.

³⁹ *Chronicle*, 6 January 1912, p.4.

In 1930, Charles Birks & Company acquired the agency for Liberty and opened a Liberty Room in its Adelaide department store.⁴⁰ Were the interest and stock acquired from Maude Prosser?

Prosser was asked by the 'Gill Enquiry' to outline her earnings. Two days after a somewhat curt and notational letter (below), where Prosser obviously was upset, she wrote again to state that her total earnings for the year 1906 were £117.5.10. The Art Needlework

Department earnings were £103.15.10, and the balance of £13.10.0 she earned 'through sale of sketches; and drawings in colour for [?Works]; & choosing colours & furniture for houses.'⁴¹ By 1907, when she resigned from the School, Prosser had already established her expertise in work she was to continue as an independent crafts business person.

Into the 1920s – A 'reputation for daintiness, exquisite finish, and harmonious colouring in needlework' ('Christmas Show', *Register*, 4 November 1924, p.12)

In September 1917, Maude Prosser exhibited at Stephens Place, opposite the Queen Adelaide Club.⁴² Afterwards she moved her collection of stencilling, worked cloths, imported wares, and leatherwork to number 5 Commercial Bank Chambers.⁴³ Probably in 1912 Prosser took her studio in King William Street, when a portière, curtains with a peacock design, and a screen that came with her, stayed and were admired for many years.

⁴⁰ 'Famous English Firm', *Advertiser*, 23 May 1930, p.16.

⁴¹ Maude F. Prosser, School of Design, Painting and Technical Art, letter to the Principal Librarian and Secretary, Public Library, 11 July 1907, SRSA: GRG 19/75. Gill supplied the Enquiry with Prosser's earnings for 1905-1906: £21.14.2 fees from class; £69.10.6 from payments for needlework; and £12.11.2 from commission on materials purchased, totalling £103.25.10 (SRSA: GRG 19/75).

⁴² 'Maude Prosser's Work', *Mail*, 15 September 1917, p.11.

⁴³ 'Miss Prosser's Art Exhibition', *Register*, 19 Sep 1917, p.8.



Stephen's Place, Adelaide from North Terrace. Between 1894 and 1900 (SLSA: B 130). The Queen Adelaide Club, established in 1909, is on the left. The building in the middle is G. & R. Wills' Clothing and Boot Factory where the firm began in 1856. The next but one, a three-story building, was the warehouse of the wholesale drapers Good, Toms & Company.

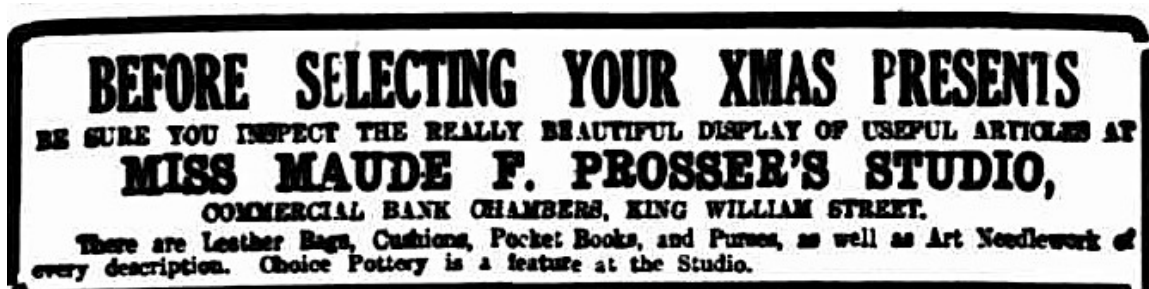
Prosser had successful marketing flair. For an exhibition of her work in Commercial Bank Chambers, she showed stencilling, poker and repoussé work, with a preference for Australian flora, and a new work, a bedspread of 'silver-grey' Liberty art fabric worked in pink and green colours.⁴⁴ Some time later, the press devoted considerable attention to her retailing at Haigh's Buildings of the 'fascinating shawl' newly in vogue. The Spanish shawl apparently was in demand. Black crêpe-de-chine with hand-made swaying fringes worked in the 'early Victorian style of silk and worsted': a design of 'half-wreaths, festooned round the centre of the shawl, done in small gay flowers, the end of each half-wreath ornamented with a single flower in jade green wool.' The shawl's other colours were jade, violet, pink, tan, and blue. Over the centre formed by the half-wreaths were scattered 'small tight old-fashioned posies' of the same vivid colours. Italian striped silk shawls and coloured silk unembroidered shawls were also for sale.⁴⁵



An array of Maude Prosser's leatherwork and an embroidered hanging
(Courtesy of Mary Rawlings)

In 1920 Maude Prosser exhibited 'Art Goods' in the window of Percival H. Prosser, manufacturing jeweller and watchmaker, in King William Street⁴⁶—mainly hand-tooled leather and 'Art Needlework'. In addition to colour staining, leather was decorated by perforation, embossing, and tooling with a hot point, and it is likely that Prosser used all these techniques. Percival Howard Prosser (born 1878), her younger brother, was a one-time student of woodcarving at the School of Design.

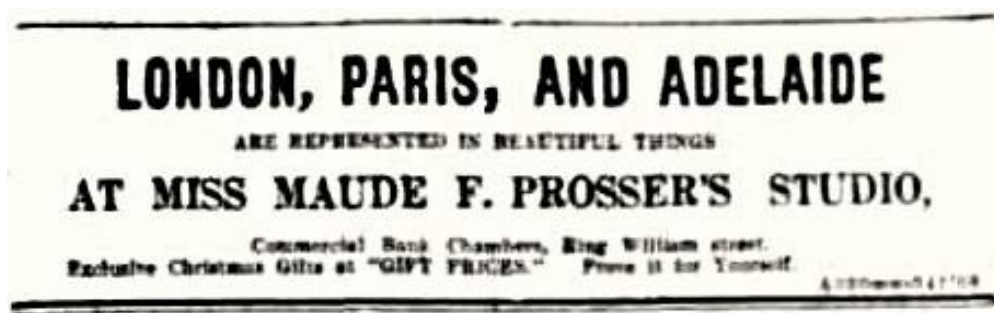
Maude Prosser took loud and clear advertisements:



Register, 4 Dec 1920, p.2

⁴⁶ Percival Howard Prosser, Maude's brother, was born in December 1878 at Wellington, SA. He and Vera Adelaide Pank were married on 18 Oct 1906, Adelaide.

A more daring approach was Prosser's equating of Adelaide with European centres.



'Public Notices', *Register*, 12 December 1923, p.2.

With Mrs T. Freebairn and Miss H.M. Berndt, Prosser was a judge of the large section of 'Fancy and Plain Needlework, Lace etc.' at Adelaide's 1920 Peace Exhibition that included embroidered initials and monograms, ribbon work, crochet, drawn-thread articles, Venetian embroidery, Hardanger, smock work, Morris bag, art needlework, and portière or tablecloth categories.

When she returned to part-time teaching at the School of Design, Maude Prosser taught art needlework to teacher trainees and art students. At the second term 1922 annual exhibition at the Exhibition Building, a glass case showed 'captivating specimens' of work done under her supervision: a supper cloth in Richelieu work treated in four folds with waratah, gum, flannel flowers, and wattle decoration; an appliqué runner, wool-work curtains, a water-lily cushion, and the 'latest fancy adornments for lingerie and street wear'—what were these?⁴⁷

Prosser's work attracted lavish critical acclaim. The description in 1921 of part of her exhibited work, 'Delicacy of thought permeated a lovely handkerchief and glove set, which featured a gum design on Morris silk embodying the palest of coloured shades. This same Morris silk ... specially imported by Miss Prosser ... strikes a distinctive note in many forms',⁴⁸ was possibly outshone by the following year's effusive assessment, surely of great benefit to a commercial artisan craftswoman:

MISS PROSSER'S EXHIBITION. DISTINCTIVE GIFT DISPLAY

(From *Register*, 2 December 1922, p.12)

'Christmas-tide—when we turn our thoughts to friendly deeds,' is creeping very near. Each season Miss Maude Prosser makes a special display of her now famous art and craft work. Her centrally situated studio at Commercial Chambers, King William street, is now aglow with wonderfully toned colourings employed in the compilation of distinctive work in every form of material, from wood and leather to silk and muslin. Miss Prosser is a decorative artist of unusual attainments, for her original designs cover a wide range of vision. She has

⁴⁷ 'School of Arts and Crafts', *Register*, 25 May 1922, p.9.

⁴⁸ 'A Beautiful Display', *Register*, 18 November 1921, p.8.

devoted her talents to the evolution of novel creations, using as the motifs various subjects from Australia's floral and animal kingdoms. But, beyond this there are also designs that represent Oriental and mythological themes. For instance, the latest dragons and griffins are delightful bits of work that lend themselves admirably to centre pieces on cushions, cosies, handbags, portieres, screens, and every other useful sphere chosen by this practical craft worker. To visit the studio is to enter an appealing spot, for an extensive array of original work would seem to make the path of the gift chooser an easy one.

The leather goods ... include hand-coloured designs. A striking series of cushions includes a circular one devoted to twin dragons produced with unerring artistry in tonal shades of reseda [mignonette]-green and purplish-blue, with touches of heliotrope and pink on a biscuit ground that is outlined in black. A kangaroo hunt on a similar ground is visualized in greens and browns, with a flap in tan edging. Pale-pink Sturt pea on a cream ground, contrasted with green leaves, adorns another cushion that has a pink flat edging. A conventional design, wrought with handsome effect, is that in rich blues and pillar-box red, which distinguishes other leather work. Blotters are of manifold size and form, and these useful gifts depicts our gum blossom in various arrangements, and many of our native birds are similarly treated. A griffin blotter that is unusual is pink-backed and has been thought out in shades of blue, grey, and heliotrope, set off with a brown outline. Little diaries are a novelty, and enshrine pretty grouping of native flora and fauna. Calendars depict a series of magpies, teddy bears, kangaroos, and laughing jacks.

There are telephone book covers daintily worked, and book markers, black cat calendars ... and similar 'thoughts for Christmas' abound. Book rests will appeal to readers, for these unusual holders for newspaper or book have been created in cretonne and leather, and are invaluable. A leather cosy, of Indian workmanship, has perpetuated a vicious dragon, and the green-and-ochre shades are a lovely bit of colour ensemble.

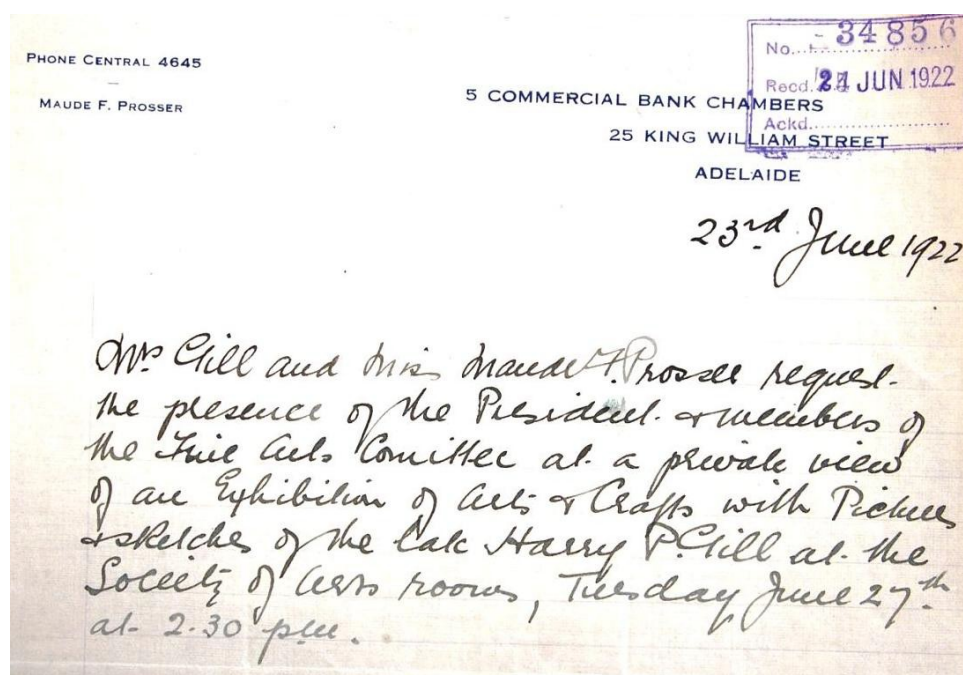
Coming to another section one can revel in black satin and floral silk handbags. Miss Prosser's exquisite stitchery and her Liberty silk linings are well known. This year she has excelled herself. One black satin bag was effective through its very simplicity, for a medallion scintillated ripples of colour in wine, pink, green, grey, and royal blue tints. A stiff top was worked in harmonizing design, and the lining was by no means a minor feature, in fact, it suggested that the bag could occasionally be turned inside out and used with striking effect.

Included in the imposing array of black satin goods was a bag with tortoiseshell top, which was embossed with a conventional rose tree wrought in blues, greens, and terracottas. The lining was exquisitely toned to reproduce the effect. A cushion cover, worked in applique, on a rose-pink ground, featured a cream satin water lily, with grey satin leaves, and was worked up in pinks and greens. A mole-coloured bag with a wooden top, was made of buffed calf, and, with its silk lining, was a handsome example of original craftsmanship.

Turning to the glass cases, further joys could be experienced, for organdi[e] aprons in all colours, some plain and some stencilled, offered wide selection. White muslin aprons, devoted to a single medallion of coloured embroidery, were most attractive, and boxes of lingerie further indicated the skill and scope of Miss Prosser's work. In a miscellaneous section vases, candlesticks, and other articles offered further choice in wood and china. The exhibition is open daily.

Prosser and Gill exhibition 1922

In a week-long (originally scheduled for four days) retrospective exhibition in winter 1922 of many of Harry Gill's paintings, Maude Prosser as joint exhibitor showed her 'unexcelled' hand-embroidered peacocks on frames and on a silk poplin portière; a richly-decorated appliqué cloth in blues, a pink Morris silk cushion with 'gum hand-stitchery', and other crafts including bags, purses, and cushions.⁴⁹ Prosser's work included a suede cushion cover worked with a dragon motif; another with a magpie surrounded by Sturt peas; 'handsome' portières stencilled or worked with Prosser's designs, and 'exquisite' restrained embroidered lingerie and linen-work. Some of her silk and beaded bags had ivory or tortoiseshell clasps. Not only did she exhibit suede table mats, lamp and candle shades, but a carved wooden book rest.⁵⁰



The inclusion of Prosser's work in the exhibition is implied, not stated, in the wording of her invitation to members of the Fine Art Committee.

Another reviewer treated Prosser's work before discussing the 244 mainly watercolour paintings by Gill shown with her work at the Society of Arts in 1922. Prosser, praised as a designer and colorist, showed suede covers decorated with kangaroo and magpie and Sturt pea designs, wood carving and leather work, and a 'handsome' silk poplin portière with a peacock design, an Australian coat of arms with a 'minimum of stitchery', a pink Morris silk cushion with 'gum [?eucalyptus] hand-stitchery', and needlework and embroidery of lingerie and linen ware having 'beauty in distinction and restraint'. She showed two framed silk-worked pictures of peacocks, silk and beaded bags with 'rare and curious clasps', some in carved ivory and tortoise-shell (probably imported), and new 'blanket work' for scarves and bags..⁵¹

⁴⁹ 'Display of Art', *Register*, 28 Jun 1922, p.6.

⁵⁰ 'Australian Art. Combined Exhibition', *Advertiser*, 28 June 1922, p.8.

⁵¹ 'Australian Art. Combined Exhibition', *Advertiser*, 28 Jun 1922, p.8; 'Display of Art', *Register*, 28 June 1922, p.6.



School of Arts and Crafts staff, 1926 (From the archives of Allan Sierp, Principal of the SA School of Art, 1961-1963, now in the Friends SASA Archives collection. Courtesy of Jenny Aland).

Back row, from left: Miss Marie Tuck (1872-1947, life teacher, part time, who joined the School in 1914), John C. Goodchild (1898-1980, etching, part time), Mr Middleton (geometry, part time), Charles J. Pavia (geometry etc., senior master), Miss N. Leicester (clerk), Mr ?Jenner (geometry, part time), Miss Gladys K. Good (1890-1979, china painting, weaving, full time, retired 1960), Robert Craig (modelling, wood carving, full time), Edwin Newsham (born 1891, arrived Adelaide 1923; from 1947 deputy Principal, Adelaide School of Arts and Crafts, lettering, full time), Mrs Wallascheck (formerly Margaret Elizabeth Kelly, born 1890, taught at the School for nearly fifty years, antique drawing, dress design, full time).

Front row, from left: Miss Jessamine V. Buxton (1894-1966, still-life painting, antique drawing, full time, retired 1954), Miss Crawford (general drawing, full time), Miss Beulah Leicester (general drawing, oil and watercolour painting, leatherwork, and china painting, full time), Laurence Hotham Howie (1876-1963) (Principal 1920-1941, outdoor painting), Miss Elizabeth Armstrong (still-life painting, part time), Mrs Balk (photo-retouching, part time), Miss Mary P. Harris (1891-1978) (general drawing, history of art, linoleum relief printing, full time, joined in 1922), Miss Maude F. Prosser (1876-1950) (Art Needlework, part time).



Miss Maude Prosser's bewildering array of specialities

At the time when the city limits contained virtually the sole commercial and business hub of the metropolitan area, light industries, butchering, and other essential businesses operated cheek-by-jowl. Home-crafts such as Prosser offered were available from various

outlets, but the quality of her work and imports was perhaps not matched elsewhere. In the early 1920s Prosser imported voiles from Paris, and her lingerie, night gowns, and camisoles were modelled on Parisian lines. In 1923 the press praised an embroidered dressing jacket of a soft heliotrope crêpe de chine, the design worked entirely with a spoke stitch, and tea cloths and mats in Richelieu stitchery.⁵²

Maude Prosser's studios in Adelaide

The decade of the 1920s saw a local land development and house-building boom, and a related shortage of tradesmen. It was the time when the bungalow and late arts and crafts interior design went hand-in-glove.

By July 1922, if not earlier, Prosser was a visiting teacher at the School of Arts and Crafts, and had two assistants in her private work. Possibly the young and aspiring soprano, Aileen Newlyn, was one. She was in charge of Prosser's studio in Commercial Bank Chambers⁵³ while Prosser was interstate in 1924, or returning from Colombo in February 1924. Prosser's art needlework, on calendars, photo frames, a Liberty satin tablecloth appliqued in a dog-rose design, China silk nighties, each with its individual embroidered design, and needle books, took its place alongside other varieties of her handwork.⁵⁴

In 1922, Prosser said she had refused tempting commercial offers from firms in Melbourne and Sydney: she did not want to give up her life in Adelaide and, significantly, her 'freedom.' This suggests a degree of business success in Adelaide, but also a feminist determination. "You know, I always get what I want--eventually, and I think it is because I never go beyond my limitations and I know what I want."⁵⁵ This confession tells us something, but not a lot about Maude Prosser.

In 1923 she had taken premises at Gresham corner, King William Street, for a two-week long Christmas sale. There was a dearth of dedicated exhibition spaces for art and craft in Adelaide city. The department stores John Martin, and Miller Anderson, made space available. One more consistent was a book store, F.W. Preece, in whose window Prosser's roll of honour for the Muloowurtie Rifle Club was exhibited in 1917.⁵⁶ Preece's, booksellers and librarians, and Gallery of Australian Art, had rooms in Haigh's Building, fronting King William Street, before moving across to the corner of Gilbert Street and King William Road.

In December 1923, Prosser travelled to Colombo, staying at the Grand Oriental Hotel, and returned to Adelaide in February 1924. The 'novelties and charming things for gifts' she displayed in 1924 most likely were swelled by her Ceylonese buying, but she began to import Majolica ware from Italy in that year. Among the wealth of her offerings were glass

⁵² 'The Craft of Beauty', *Register*, 29 Aug 1923, p.10.

⁵³ Possibly on the corner of Gilbert Place and Currie Street, behind the former Bank of Australasia.

⁵⁴ 'Artistic Christmas Gifts', *Mail*, 13 Nov 1920, p.12.

⁵⁵ Felise, 'An Artist in her Studio. Artcraft [sic] and Utility', *Mail*, 15 Jul 1922, p.18.

⁵⁶ 'A Roll of Honour', *Mail*, 27 Oct 1917, p.12.

bangles, apparently 'all the rage overseas' and worn by girls to hold their handkerchiefs on the arm.⁵⁷

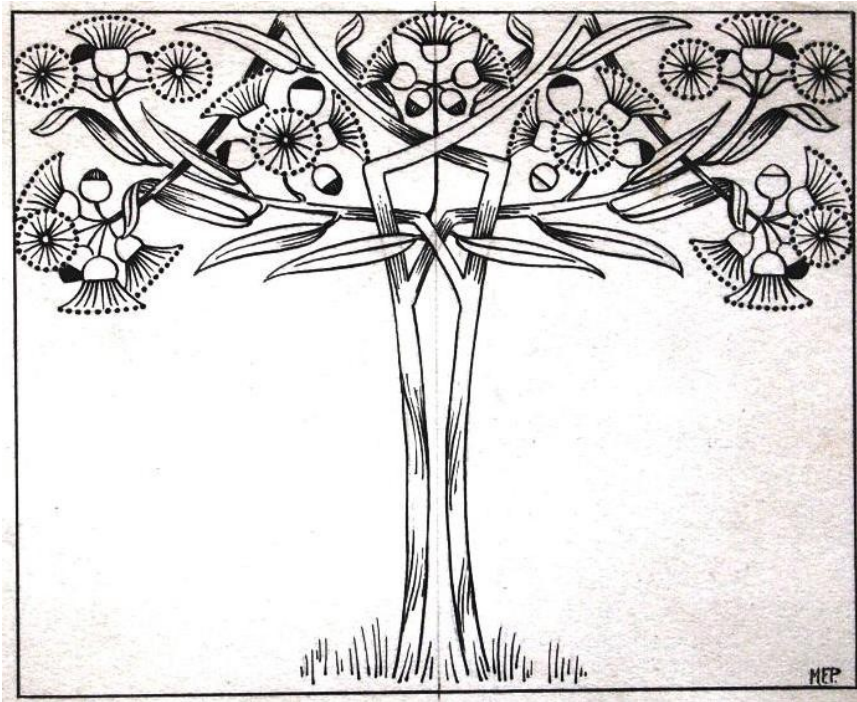
In late 1924 Prosser took spacious first-floor studio rooms (number 7) in the newly-built Haigh's Buildings, Rundle Street. Prosser imported Morris silks until about 1923, and by the time for Christmas gift-buying in 1924, her 'miniature bazaar' in the light and airy room showed goods imported from the East, including hats from Colombo and cotton bedspreads and curtains from India, and from Europe, and an elaborately carved and stained pair of bellows with brass nozzles which she designed. She beautified the tram and train guide 'by a quaint cover'.⁵⁸



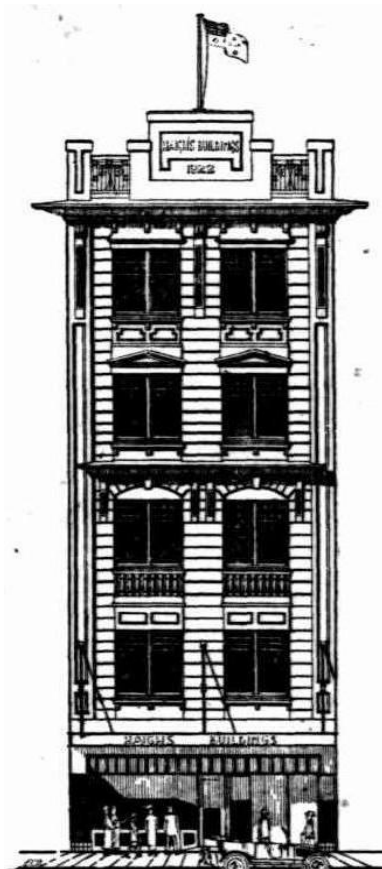
Metal relief block engraved for Maude Prosser for an invitation or other card
(Courtesy of Mary Rawlings)

⁵⁷ 'Beautiful Christmas Gifts', *Register*, 6 Nov 1924, p.7.

⁵⁸ 'A Woman's Enterprise. Miss Maude Prosser's Art', *Advertiser*, 4 Nov 1924, p.10.



Maude Prosser's ink drawing of gum nuts and foliage for the metal relief block. Inscribed on the back: 'Reduce each 1/3. Wednesday if possible. Commercial Bank Chambers' (Courtesy of Mary Rawlings)



Haigh's Buildings, south Rundle Street, almost opposite Stephen's Place (*Register*, 2 August 1923, p.7)

A show in 1925 included a Majolica tea set, an old Spanish leather chest, and 'a unique Marie Antoinette work-stand beautifully inset,' brocade wallets imported from Florence and Paris, and many another variety of goods, some intended for interior decoration and furnishings.⁵⁹

Prosser's annual Christmas display in 1926 included lingerie and shawls of 'delicate, gossamer-like threads and rich colour assemblages.' Articles imported by this 'connoisseur of feminine needs' were Florentine leatherwork, Italian pottery, and Parisian novelties, making a show with the 'hallmark of originality, good taste, and fascinating colour schemes'. Crepe de chine and silk shawls, some with stencilled designs and others with floral hand-stitchery, were probably imported. Splash work handkerchiefs, and wallets in the 'latest vogue' of cross stitch could have been from Prosser's hand or imported.⁶⁰



Embroidery design printed on tissue paper and 'Produced Expressly for M.F. Prosser Haigh Building, 41 Rundle St Adelaide PA 21' (Courtesy of Mary Rawlings)

For the 1928 season, at Haigh's Building, Prosser showed batik silk scarfs and matching handkerchiefs, lavender cushions, large artificial flowers, bridge scores, telephone call notebooks, bookmarks and bags of 'every description', mother-of-pearl paper knives and stained boxes, and imported wares such as Majolica pottery and carved wood work.⁶¹

By 1929 she had a new studio (work room) and classroom, in Paringa Buildings, a modern multi-story building in east Hindley Street that reflected the commercial importance of that part of the city. She advertised her removal and the opening display of her students' work in September. Dragon, tulip, Morris-darned Scotch thistle motif, and peacock screens by Prosser and her students were exhibited, with kimonos with floral designs worked in wool,

⁵⁹ 'Choice Christmas Gifts', *Register*, 13 Nov 1925, p.6.

⁶⁰ 'Music and Art. Miss Maude Prosser's Show', *Register*, 17 Dec 1926, p.11; 'Art of Miss Maude Prosser', *Register*, 24 Nov 1926, p.10.

⁶¹ 'Christmas Novelties', *Advertiser*, 29 November 1928, p.16.

and delicately embroidered trousseaus. Evidently the handiwork rage of the moment, on which Miss Prosser was working, was for petit point, batik, and appliqué work.⁶²



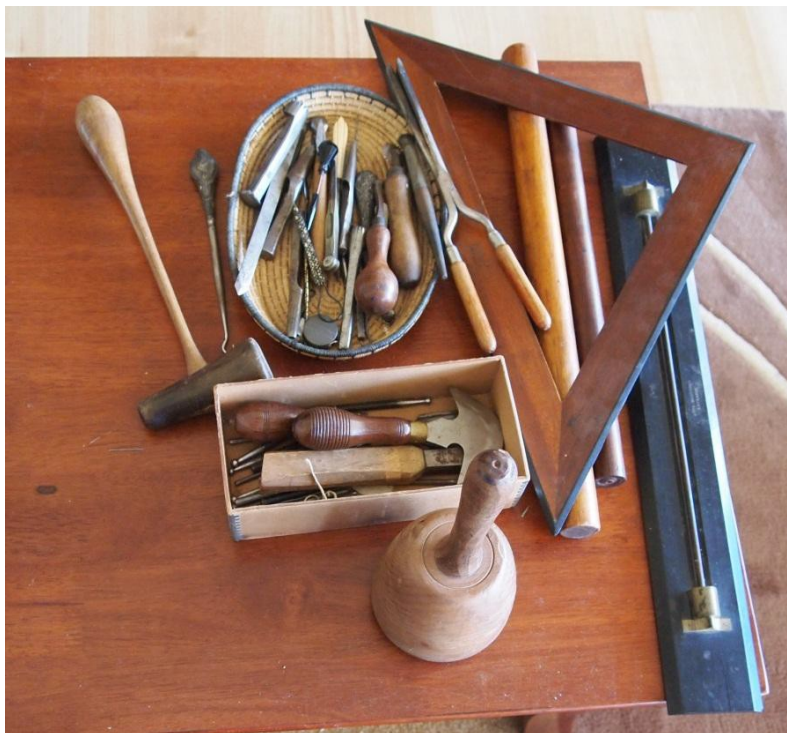
Scenes of the interior of one of Maude Prosser's craft studio-shops (Courtesy of Mary Rawlings)

⁶² 'Adelaide', *Western Mail*, 10 Oct 1929, p.39.

A variety of work

For fund-raising for the Belgian Relief Fund in 1915, Prosser stencilled flags in corded silk that were destined to be auctioned in the city streets. 1916, Maude Prosser attended a reception and patriotic concert at Unley City Hall in 1916, and was often at ambulance fund-raising fetes.

She maintained her patriotic contributions, and designed an embossed leather case to enclose a copy of *Cheer-up: a story of war work* presented to an official guest who visited Adelaide's Cheer-Up Hut in late 1923.⁶³ On 15 July 1920, the Prince of Wales was to be welcomed by 4000 women who were anticipated to be part of the mass procession in the Exhibition Building. Maude Prosser designed the cover of the address, of purple leather, and further work on the presentation was by Constance Bellhouse.⁶⁴ In 1924, Prosser worked in silk the State flag (6 feet 6 inches x 4 feet 6 inches) of the South Australian Jamboree Contingent that was to be presented to the officer-in-charge at Government House by the Governor, the Chief Scout.⁶⁵ In 1933 Prosser gave a late afternoon talk on the art of embroidery at the Handicrafts Unemployed Sales Depot in Gawler Place.⁶⁶



⁶³ *Mail*, 3 April 1915; "The Angel of Durban." Miss Campbell at Cheer-up Hut', *Register*, 12 Nov 1923, p.11. Frederick Mills, a writer, broadcaster and charity worker, and vice-president of the Cheer-Up Society, wrote *Cheer-up: a story of war work*, published in 1920 by the Society's Board of Management.

⁶⁴ 'Women's Mass Meeting', *Mail*, 8 May 1920, p. 13.

⁶⁵ 'Boy Scout's Association', *Register*, 21 May 1924, p.13.

⁶⁶ Idra, 'Social Notes', *Advertiser*, 21 Nov 1933, p.10.



A needlework screen, *In a Garden Fayre*, that Maude Prosser exhibited at the 1935 autumn SA Society of Arts exhibition was bought for the Art Gallery of South Australia by a donor from Clare. Of flowers and shrubs with a woman wandering down steps under a blue sky, was it the 'painted and needlework panel ... beautifully designed and executed very daintily' that H.E. Fuller noted in April in the Society of Arts autumn exhibition? ⁶⁷



⁶⁷ 'What Women are Doing', *Australian Women's Weekly*, 15 June 1935, p.21; H.E. Fuller, 'Society of

Arts Autumn Exhibition', *Advertiser*, 11 April 1935, p.7.



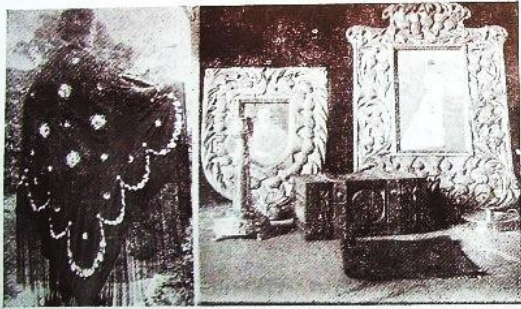
Maude Prosser. A preparatory drawing (here reproduced reversed) for the screen *In a Garden Fayre* (Courtesy of Mary Rawlings)

In South Australia's centennial year, 1936, on the 8th floor of the Colonial Mutual Building, King William Street, Prosser's students exhibited their work, some of which had already won prizes in Commonwealth competition. The press accolade, 'needlework in its most artistic and useful forms', suggests that the beautiful and practical arts and crafts lived still.⁶⁸ Prosser had sent formal invitations, possibly designed by her, to this two-day display.

Martin Buildings, on the south side of Rundle Street between Twin and Pulteney Streets, was built in 1925. In 1936, Gustav Baring's photographic record of Adelaide's buildings showed that The Modern School of Dressmaking was on the first floor of Martin Buildings, and other clothes-crafts people, including a milliner, had rooms there. Baring showed Maude Prosser at Martin Buildings in 1936. Tom Reid & Sons, Furnishers, and Daniel & Company, electrical engineers, were next door, and Wedlers Umbrellas were on the ground floor.

Prosser's studio was amongst Silks Limited, 'The Ladies Paradise' for silk piece goods,
⁶⁸ 'Needlework Exhibition. Brilliant Display', *Advertiser*, 13 Nov 1936, p.22.

Trousseau Ltd, next door to Clarkson's building, The House of Decoration, and neighbour
of Elsie V. Hooper and Dorothy Hooper, dressmakers and costumier.⁶⁹



Reproduction of work of

MAUDE F. PROSSER,

Martin Buildings, 141 Rundle Street, Adelaide.

MAUDE F. PROSSER

ARTS & CRAFT STUDIO

MARTIN BUILDINGS

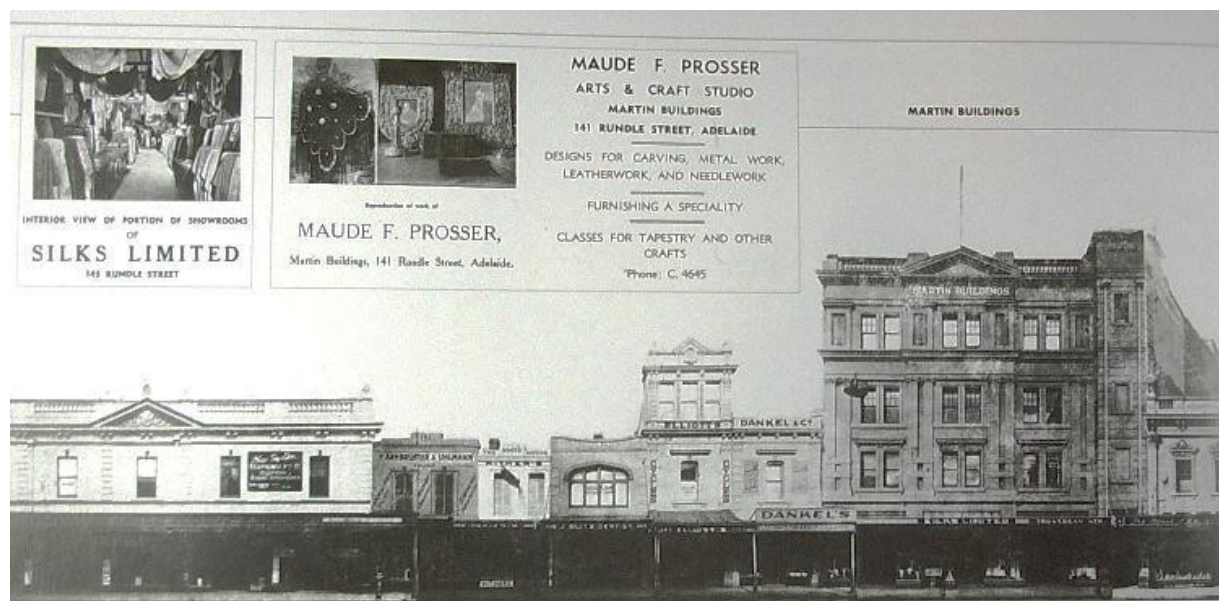
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Rundle Street, Adelaide, in 1936, a page from Gustav Baring, *Progressive Adelaide as it stands today, 1936*

⁶⁹ G.H. Baring, *Progressive Adelaide as it stands today. A Pictorial Directory of its Most Attractive Centres*, Adelaide, G.H. Baring, 1936.



Maude Prosser's metal, wood, and leather work. About 1908 (Courtesy of Mary Rawlings)



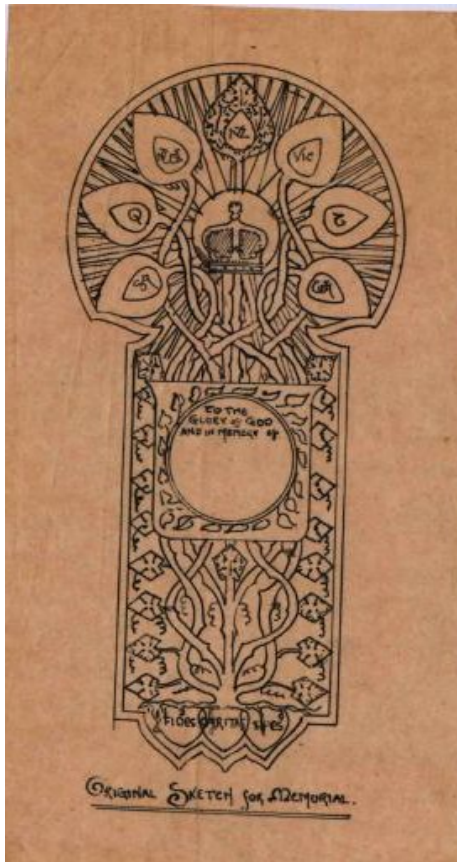
Some war memorials by Maude Prosser



Prosser memorial, St John's Church (UniSA Research Archive)

Faith, Charity & Hope are the base
of all greatness - Around these are
the roots of a vine having
seven branches growing from one
common stock - of the seven branches
one is distinct New Zealand the other
six branches are indissolubly interwoven
& represent N.S.W. - Vic. - Q. - T. - S.A. - & W.A. -
The seven branches springing from a common
stock were all connected in the I.B.C.
whose mission was to assist by Faith
Hope & Charitable evidence of force
to uphold the Imperial Sovereignty -
Kipified by the Crown of England
upon which the sun never sets -
Across the interwoven stems is a shield
with a wreath within which is the
following inscription
To the Glory of God
and in memory of
Hooper, Herbert Edgar Prosser I.B.C.
Killed at Durban 12 June 1900
Erected by
The Australian Residents
and sympathisers of
Durban

Maude Prosser's notes for the inscription on her brother's memorial (Courtesy of Mary Rawlings)



The sketch for the Prosser memorial displayed at the 1901 annual exhibition of School of Design students' work, and below, the memorial in 2012



Maude Prosser
(Courtesy of Kevin Prosser)



Maude Prosser died in 1950 at her home on Fullarton Road, Parkside.



Works of embroidery of Maude Prosser and the School of Design in the Art Gallery of South Australia collections

Photograph frame 938A57A

Adelaide School of Design,
attributed

Daughter of Frank and Annie Rymill,
embroiderer c.1900, Springfield, Adelaide
Silk embroidery on silk, with gelatin-silver
photograph 22.3cm x 33.5cm
South Australian Government Grant 1993

Table cover 993A20A

School of Design, attributed
designer Embroiderer unknown
c.1900, Adelaide
Wool & silk embroidery on wool
126.0 x 123.0 cm
Gift E. Harley
1999

Shawl 20006A183A

Mary Hynam Bullock,
embroiderer Australia c.1880-
1934
Maude Prosser, attributed
designer Australia 1876-1950
c.1915, Adelaide
Silk embroidery on silk, silk fringe
180.0 x 180.0 cm
Gift of Jane Hylton and Kate Ellis

Tea cosy

708A7A c.1920
Maude Prosser, designer and
embroiderer Silk embroidery on silk,
cotton
28.0 x 36.0 cm
Gift of Miss H. Nedland 1970

