

WELL MADE PLANS

Catalogue of an Exhibition
of Drawings from the
Queensland Architectural Archive
in the Fryer Memorial Library
University of Queensland

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**Researched and written by
Don Watson and Fiona Gardiner.**

FOREWORD

In April 1986 the University of Queensland Library submitted to the Design Board of the Australia Council a proposal for assistance in a project to collect Queensland architectural records. The decision to support the development of architectural collections was made by the Library for a number of reasons. New interest in the nation's history had led to greater appreciation of the significance of buildings as social and cultural records. Two collections of records were already held in the Fryer Library - one from the firm A.B. and R.M. Wilson, established in Brisbane in 1884, and the other from the architect Karl Langer. The use made of these collections by architects, social historians and students of the fine arts attested to their research value. Two years previously, in 1984, the Library had published 'A Directory of Queensland Architects to 1940' by Donald Watson and Judith McKay. Through this project it was aware of the existence of valuable collections of architectural records. No organisation was systematically collecting in this area and there was the need to ensure that this important part of Queensland's heritage was preserved for future research.

As a result of the grant received from the Design Board, the Fryer Library has acquired a fine collection of architectural records. The collection dates from the last two decades of the nineteenth century but is particularly strong in the period between the two world wars. The collection includes the work of major Queensland architects and architectural firms and reflects the variety of styles found in both public and domestic architecture over some five or six decades. Notable Queensland buildings, many of which no longer exist, are documented in the collection.

The present exhibition has been drawn from the Fryer Library's Queensland Architectural Archive. The drawings have been selected to reflect the character of that collection. In presenting the drawings in a public exhibition the University shares with the community a part of the cultural heritage of Queensland. It also makes public acknowledgement to the Design Board of the Australia Council for their part in making the Queensland Architectural Archive possible.

Research for the exhibition and the catalogue has been carried out by Donald Watson and Fiona Gardiner, the two architectural researchers who have been employed on the project team and who have been chiefly responsible for the work of collecting the architectural records. Conservation work on the drawings in the collection was carried out by the Library's Conservator, Robert Sheehy. We are grateful to the Friends of the Fryer Library who donated the funds for the printing of the catalogue. There are many others who have assisted in mounting this exhibition but special thanks must go to Dr S.V. Szokolay and staff of the University's Department of Architecture for their help with the installation, and to Taubmans, Pilkington ACI and to Graham Reynolds Pty.Ltd. for their generous support.

F.D.O. Fielding
University Librarian

ARCHITECTURAL DRAWINGS

Terminology

Architectural drawings are mostly prepared for practical purposes. While they often have an intrinsic aesthetic quality, their purpose is primarily to communicate various aspects of a proposed building - its form and finishes, the disposition and relationship of its various parts, and the nature of its structure and construction.

Drawings prepared at successive stages in the production of a building are distinguished by their titles:

Sketch plans:	design proposals submitted to a client. In preparation for these preliminary drawings are made to develop or test ideas.
Presentation drawings:	a formal design proposal, possibly for publication.
Working drawings:	the technical drawings used for tendering and construction.
Contract drawings:	the drawings agreed to by a client and contractor as setting out the extent of the proposed works.
Detail drawings:	(including shop drawings) prepared to explain particular aspects of construction at a larger scale or with more information.

A second set of terms differentiates between the ways a building or its parts can be drawn:

Plans:	a horizontal plane through all or a part of a building.
Elevations:	a view of vertical surfaces, external or internal, of all or part of a building.
Sections:	a vertical cut taken through all or a part of a building showing the relationships between different levels and aspects of structure and construction.
Perspective:	a three dimensional view of all or parts of a building. Other simplified three dimensional views such as isometric and axonometric projections are used to explain complex forms or details.

Media

Architectural drawings were made on paper, cloth or film, with varying characteristics of stability, tear strength, erasability, translucency, permanency and ability to accept pencil and ink. They include opaque and translucent papers of various weights, and so called linen, actually a starched cotton cloth. They were generally in pencil or ink and sometimes coloured with water colour, coloured pencils or inks, etc.

Light weight paper was used for preliminary drawings or for working out details. Heavier paper was used for more important drawings especially for presentation and tender drawings which were often water-coloured. Translucent paper (also in various weights) and linen were used for tracing from drafts and to facilitate making copies - required for distribution to clients, local authorities, consultants, builders and sub-contractors. Linen which was more durable was preferred for often used drawings.

After a preliminary drawing was prepared on paper, a carefully drafted original was produced (often by tracing from the preliminary drawing) on linen or tracing paper. This drawing was then reproduced as required.

Printing Techniques

An (architectural) print is a generic term for various forms of reproduction, including blueprint, helioprint, sepia print and diazo prints, such as dyelines or ammonia prints. In some instances prints are the sole remaining record of a building. They may also contain additional information, such as colouring, annotation or alterations to an original drawing, so that they warrant preservation as if they were original.

Simple chemical processes for making prints were an improvement on tracing original drawings. The processes devised were similar - firstly, the exposure of light sensitive paper screened by an original translucent drawing, and secondly, the development of the exposed paper.

Prints were initially produced by fixing the original drawing and sensitized paper, backed by a felt pad, in a printing frame. After exposing the frame in sunlight for between half to one and a half hours, the partly de-sensitized paper was removed and washed in developer. Carbon arc lamps were later used instead of sunlight to expose the print paper, which was placed around a revolving drum in chain-driven printing machines. The exposed paper was then run, by means of rollers, through a trough of developer. From the 1950's, mercury quartz tubes superseded carbon arc lamps.

Blueprints

Blueprints (or cyanotype) were the first, widely popular form of printing, much simpler for office use than the earlier silver gelatin process. The chemicals used (potassium ferricyanide and ferric ammonium citrate) could be mixed in the office and applied to paper, or the paper could be purchased pre-sensitized from manufacturers. Developed in water, they gave a reversed image of the original - white lines on a rich blue background (Turnbull's Blue which is chemically similar to Prussian Blue) which was sometimes intensified by the addition of potassium dichromate. They were phased out in the early 1950s.

Helioprints

Helioprints using ferro-gallic coated paper were developed in either an acid or water bath, and gave a black line on white background. They were phased out in the 1930s.

Sepia prints

(also Van Dyke or brown prints), could be either negative (white lines on a sepia ground) or positive (blue line on white background - sometimes called a reverse blueprint). As with blueprints they were superseded in the 1950s.

Diazotype

(Ammonia prints and dyelines). Although precursors of this form of print date from the 1880s, diazo prints were only perfected during World War I when shortages of photographic paper forced development of a substitute reproduction process. It involves the chemical reaction between two substances in the coating - a light sensitive diazo compound and an azo dyestuff. Exposed to light the diazo compound decomposes. Where protected against exposure by lines on the original drawing, the compounds are unaffected and combine to produce a dye in the presence of a developer - ammonia vapour (ammonia print) or a chemical bath (dyeline print). Both are black line prints. In turn diazo prints are now partly replaced by photocopying. The colour of a print was varied by modifying the developer. The texture and weight of a print was altered by the use of papers of different weight or texture but similarly sensitized.

The representation of materials

Colouring

To facilitate understanding of what materials were proposed for construction of an intended building, copies or prints were often coloured. The use of colour was standardised, with each colour representing a particular material (whose colour it loosely approximated). The colour might differ if seen in section or elevation:

Stone:	Sepia
Brickwork and terra cotta:	Elevation: Venetian Red Section: Crimson Lake
Concrete:	Neutral Tint
Metal (corrugated and flat):	Prussian Blue
Softwood:	Yellow Ochre
Hardwood:	Burnt Sienna
Glass:	Cobalt Blue

Hatching

The labourious process of hand colouring multiple copies was more recently avoided by the substitution of patterns drawn on the original to represent materials. The present Australian standard AS.1100.301: includes a schedule for both of these, but this varies somewhat from the colours used traditionally.

Condition of the Drawings

Architectural drawings are literally working drawings. Seldom when finished are they framed as art works on paper. More often, they are subject to varying degrees of abuse. They are taken in and out of storage, rolled or folded, and annotated and altered, even after a job is completed. In the case of prints, the reproduction process may result in drawings which are prone to deterioration. If kept at all, it is not surprising that they are often in less than perfect condition.

The drawings which have come to the Archive generally require at least surface cleaning. Document cleaning pads which contain soft, grit free powder absorb dirt and dust. Solvents can be employed to remove the adhesive tapes which have been used to repair tears. The stains caused by the adhesives are much more difficult to remove. Conservators tend to employ techniques which minimise discoloration and, unless staining obscures detail, avoid treatments which may restore original colour but may also weaken the support material. Acidity is one of the major causes of deterioration in paper. Many of the drawings in this exhibition required treatment for this reason. Different techniques needed to be employed for different materials. Those on cartridge paper, for instance, were tested to see whether their inks and colours were soluble and if they proved stable were immersed in a water detergent bath for fifteen minutes and then rinsed twice in deionised water to remove all traces of the detergent. Washing removed a good deal of acid but an alkaline deacidifying solution was applied to further neutralise acids present in the paper. When dry the drawings were mounted on acid free paper using acid free paste.

In many cases treatment has markedly improved the appearance of the drawings. No technique is employed, however, simply for its cosmetic value. The objective of conservation work is to stabilise the materials and ensure their durability by providing appropriate storage and a controlled macro-environment.

Drawings in the Queensland Architectural Archive

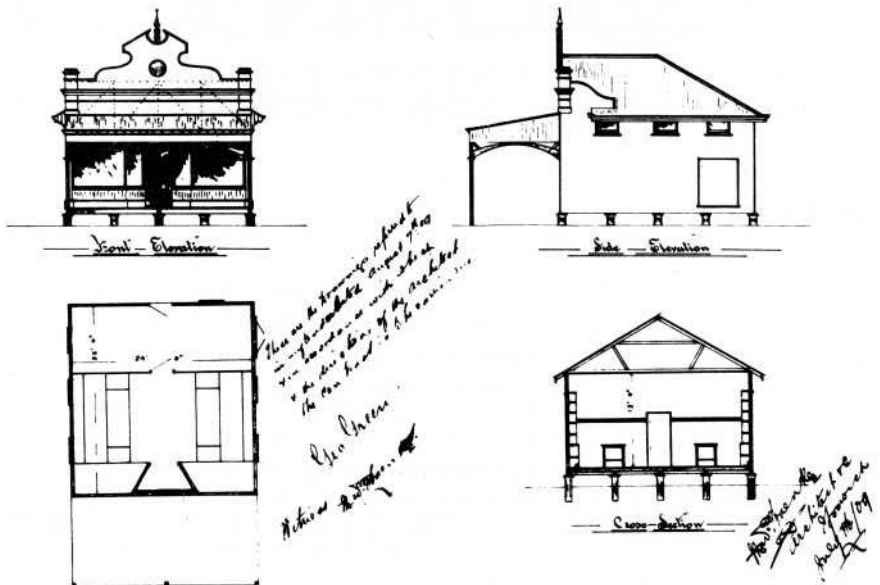
The archive collects non-government architectural records, including drawings, specifications, tender books and correspondence, and photographs as well as published material of relevance to particular collections. While collecting has concentrated on the work of architects up to World War II, the Archive also holds significant collections of work up to c1960.

The majority of Queensland architectural records, at least before World War I, have been lost. This includes those of the earliest practitioners in Queensland - the architects of the 1860s. Only a small number of plans remain from that time. Sadly, the same holds true up to c1890. No collections of the largest firms of the 1880s, such as Richard Gailey, F.D.G. Stanley, John Hall & James Cowlshaw, are known to exist. The John Oxley Library has some drawings of Andrea Stombuco and the Archive holds drawings of A.B. Wilson from the 1880's. Individual drawings of this period survive in the collections of firms who later altered or otherwise advised on buildings constructed at that time. George Cowlshaw's Telegraph Building in Conrad and Gargett's collection, James Marks' Pittsworth Church in the Hodgen Collection, and Alfred Banks' Synagogue in the Wilson collection are three instances. Documentation of some earlier buildings also exists as measured drawings.

Much larger holdings date from the 1890s. The extraordinary Hodgen collection, consisting of drawings and meticulously kept correspondence, specifications and other records of his wide-ranging practice, also includes material from early in the 1890s when William Hodgen worked and studied in London, prior to the commencement of his Toowoomba-based practice in 1897. The Lund, Hutton, Ryan, Morton collection includes a few drawings from soon after that firm was first established as the Brisbane office of the Sydney-based, McCredie Brothers and Chambers. The collection of Conrad and Gargett of which only a part has so far been transferred to the Archive, contains plans from the parent firm, including those for the Brisbane Fire Brigade building on which the practice was first established by W.H. Atkinson in 1890.

The twentieth century is far better represented, with a greater proportion of records of both the older firms and their successors, and of the more recently established practices, surviving. The drawings of the Ipswich architect M.Wm Haenke dating from 1901 are of particular interest with their exuberant detailing of both timber and masonry buildings. Plans of another inventive Ipswich architect, George Brockwell Gill, survive at least in part, in the collection of Conrad and Gargett who took over the firm after Gill's retirement. Work of Lange Powell who was influential right up to his death shortly before World War II is in the Powell, Dods and Thorpe collection, and also in the collections of other firms with whom he was associated at various times.

For the period between the wars, the collection of the Archive is strong, including the work of Chambers and Ford, E.P. and A.I. Trewern, Atkinson and Conrad, Lange Powell, J.P. Donoghue, R.M. Wilson, C.B. da Costa, as well as W.Hodgen and M.Wm Haenke. There are also individual items of R.P. Cummings, C.W.T. Fulton and George Rae. Architecture after World War II is well represented by drawings of Hayes and Scott, Karl Langer, Vitaly Gzell, Lund Hutton and Newell (in both north and south Queensland), and James Birrell.



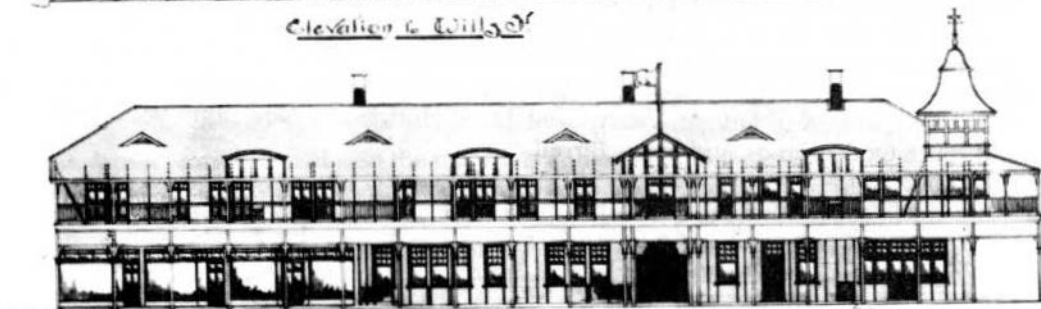
27

Shop at Silkstone, 1909
Archit: M.Wm Haenke

The Archive contains plans of buildings located throughout Queensland. Best represented is the south of the State. Least well represented is central Queensland. The work of architects who practiced in country towns is well documented in some of the best collections in the Archive. Included among the plans of significant buildings which it holds are many for buildings which have been listed by the National Trust and many instances of important buildings which have now been demolished. A number of buildings which were among the earliest recipients of awards from the Institute of Architects for meritorious architecture are also included as well as entries in many well known architectural competitions. In addition to demonstrating developments in building design and construction, these records also document broader social and technological change.



Elevation to Wills St



Hotel at Charleville, 1913
Arch: W. Hodgen

NOTES

1. Drawings in each of the five rooms are arranged approximately chronologically and in related groups. Room 1 includes drawings representative of major collections and important firms; Room 2: industrial and commercial buildings; Room 3: churches and public buildings; Room 4: residential buildings; and the fifth room is devoted to the documentation of a single house.
2. The drawings exhibited are often only part of a larger set of drawings which may include details and later alterations and additions.
3. Drawings are frequently annotated with pencil notes, calculations, and sometimes amendments. This is not indicated in the catalogue entries.
4. Square brackets indicate additional information derived from sources other than the drawing.
5. Sizes are in cm, height x width.
6. The Fryer Library collection references are given. The cataloguing of some of the collection is as yet incomplete.

1

**Plan of a Villa Residence,
South Coast Junction**

Archt: [Alex B. Wilson]

Contract drawing, 1886

Ink and water colour on paper, 51x71

Designed early in Wilson's career 'Flayslope' at Tennyson was an elaborate Victorian timber residence, in contrast to his masonry Lamb residence of 1902 (75) in a Qld adaptation of the Federation style.

2

**The Telegraph Newspaper Co. Ltd:
New Premises, Queen St, Brisbane**

Archt: Geo. Cowlshaw

Contract drawing No. 3, 1890

Ink and water colour on paper, 120x69

UQFL Acc.880425

With his architect brother James, George Cowlshaw had a controlling interest in the Telegraph newspaper. One of the most prestigious buildings of its day, whose lavish facade, now incorporated in the Myer Centre, reflected the importance of the press. (See also 37)

3

**Proposed Trades and Labour Hall,
Brisbane [1919]**

Archt: H.W. Atkinson and A.H. Conrad

Working drawing: No.5, n.d.

Water colour on helioprint, with

amendments overlaid, 75x90

UQFL Acc.880425

Sited prominently at the top of Edward St, this building with hall above and offices below, is indicative of the new power of labour politics. It was demolished in 1985. The tower, apparently an afterthought, was not built.

4

Hotel at Charleville for R.B. Lucas, Esq.

Archt: W. Hodgen

Contract drawing No.4: Elevations, 1913

Ink and water colour on paper, 56x76

UQFL 116. B234

This hotel is typically two storied, timber and sited on a corner, but also includes Arts and Crafts ideas brought back from London. It was only one of many Hodgen designed throughout south Qld including Coronas Hotel also in Charleville.

5

Hotel at Rosewood for B. Sloane, Esq.

Archt: M.Wm Haenke

Contract drawing, 1908

Ink and watercolour on paper, 41x49

UQFL 115.B60

The two storied hotel at Rosewood is a good example of Haenke's idiosyncratic Art Nouveau detailing, unexcelled in Qld. The Teviotville hotel has extravagant internal fittings. Compare his much simpler holiday hotels (73,74).

6

**Proposed Hotel at Teviotville
for Mr Thade-Friedrichsen**

Archt: M. Wm Haenke

Working drawing, 1910

Ink and water colour on paper, 38x46

UQFL 115.B87

7

Abutment Wall to Adelaide St elevation of St John's Cathedral
Arch: [Atkinson, Powell and Conrad]
Presentation drawing by George Rae, 1928
Watercolour on helio print, 71x120
UQFL Acc.880425

This unrealised design for a wall incorporating stairs and bastions was proposed to establish the alignment of Adelaide St behind the cathedral. It maintained a tradition of distinguished architecture in the cathedral precinct.

8

St Stephens Cathedral, Brisbane: Proposed Completion
Arch: Hall and Dods
Plan and perspective, 1911
Pencil and watercolour on paper, 61x36
UQFL Acc. 880420

Dods, one of Qld's most admired architects, designed for both Anglican and Catholic Churches, notably a number of chapels and St Brigid's, Red Hill. This project was superseded by plans for a new cathedral at Centenary Place.

9

Masonic Temple, Brisbane
Arch: Atkinson, Powell and Conrad
Perspective by George Rae, 1927
Ink and pencil on paper with gouache highlights, 82x49

The winning entry in a competition, the Temple is Brisbane's purest Classical Revival building. This perspective by the distinguished architectural draftsman George Rae is one of his best.

10

Plan of a residence at Manly for A.E. Gibson, Esq.
Arch: Eric P. Trewern
Contract drawing by Eric P. Trewern, 1919
Ink and watercolour on paper, 50x71
UQFL Acc.880422

An early example both of a Californian bungalow adapted to Qld traditions, and of the work of E.P. Trewern whose residential designs were popular and influential between the wars.

11

The Canberra Hotel [Brisbane]
Arch: A.E. Brooks
Perspective by A. Ira Trewern, 1934
Water colour on paper, 55x68
UQFL Acc.880422

Perspective showing three additional floors which were added to the hotel. Drawn by one architect for another, it demonstrates that perspective drawing was then as now a skill not shared by all architects.

12

Proposed new brick and tile Church of England to be erected at Rainbow St Sandgate Central [c1927]
Arch: Chambers and Ford
Working drawing, n.d.
Ink and water colour on paper, 47x98
UQFL Acc.870722

A fine church in brick and stucco, which unusually adapts the Californian bungalow style then popular for houses, to ecclesiastical architecture.

13

Proposed residence for W.J. and E. Alick to be erected at Albany Creek Aspley

Archt: V. Gzell

Sketch plan, [1957]

Pencil, ink and watercolour on paper, 56x67

UQFL Acc.880421

An expansive open-planned house by a well known architect of the 1950s with a typical fractured plan, fireplace and pergola.

14

Proposed Timber House at Riverton Tce, Chelmer for R.B. Joyce, Esq

Archt: E.J. Hayes and C.R. Scott

Working drawing, blueprint, 49x70 1953

UQFL Acc.880504

A house by the most influential firm of the 1950s, which shows many of their ideas - low pitched gable roof, sloping ceilings, vertical boarding, square windows and large sliding glass doors.

15

[Little Nerang Dam]

Engineer: Dept of Local Government: Sewerage and Water Supply Branch

Perspective by Karl Langer, 1953

Ink on tracing paper, 60x91

UQFL 158

Construction of this dam coincided with major Gold Coast commissions for Karl Langer - the Broadbeach Hotel and the first canal estates. Whether his involvement was more than doing this sketch, is not known.

16

J.D. Story Administration Building

Archt: J.P. Birrell

Perspective by M.A.G.J. [Moray Junner], 1965

Ink on tracing paper, 51x76

UQFL 117 A10.06

An accomplished building borrowing and extending European precedents with assurance, designed when international modernism was being questioned in favour of a more expressive architecture.



15

Little Nerang Dam, 1953

Karl Langer

16

J.D. Story Building, 1965

Archt: J.P. Birrell

17

Stables in Martin St, [Ipswich] for Messrs Cribb and Foote
Arch: M.Wm Haenke
Contract drawing, 1902
Ink and water colour on paper, 39x47
UQFL 115.B226

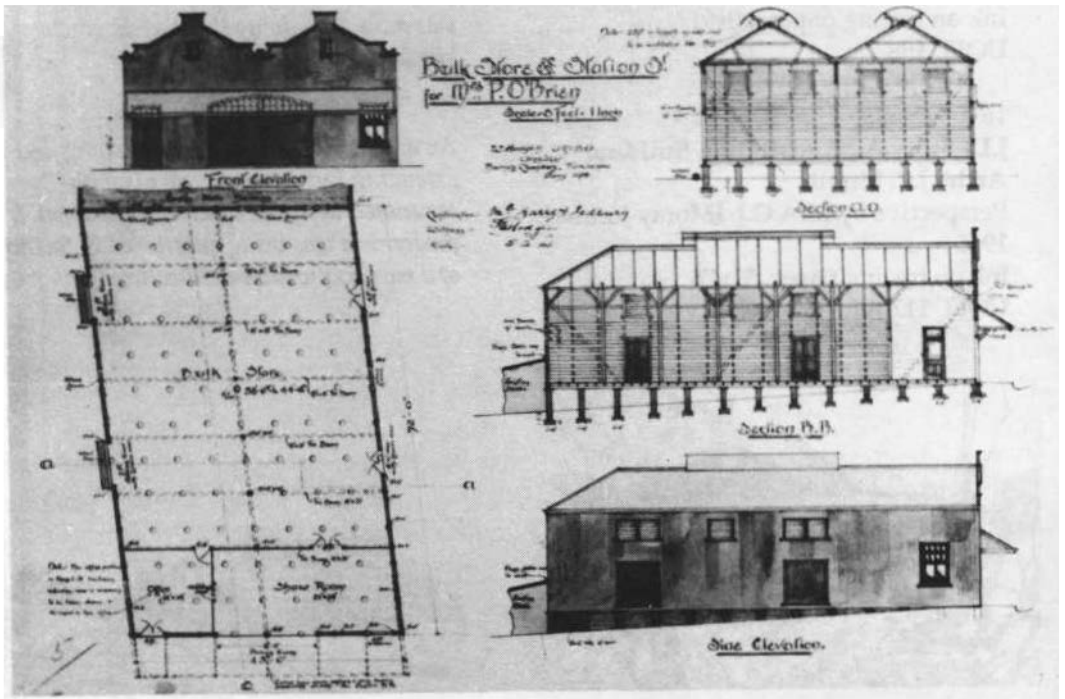
18

Plan of Cattle Dip, Pound Yards, Laidley for the Committee
Arch: M.Wm Haenke
Contract drawing, 1907
Ink and water colour on paper, 38x47
UQFL 115.B48

19

Bulk Store etc., Station St, for Mrs P O'Brien
Arch: W. Hodgen
Contract drawing, 1914
Ink and water colour on paper, 38x57
UQFL 116.J5

Ancillary agricultural and industrial structures were an important but generally unrecognised aspect of architectural practice. The Archive has many such buildings of which these three are examples. These drawings also document changes in transportation (horse drawn deliveries from a large department store), the development of facilities in rural communities (a shared cattle dip) and of service buildings (a bulk store - a straightforward but admirable building type).



19

Bulk Store for Mrs P. O'Brien, 1914
Arch: W.Hodgen

20

Flour Mill, also Wheat and Flour Stores, Ruthven St, for Messrs Crisp, O'Brien, and Co.

Archt: W. Hodgen

Contract drawing No.2, 1911

Ink and water colour on paper, 56x76

UQFL 116.B225

21

Flour Mill, also Wheat and flour Stores, Ruthven St, [Toowoomba] for Messrs Crisp, O'Brien, and Co.

Archt: W. Hodgen

Contract drawing No.3, 1911

Ink and water colour on paper, 56x76

UQFL 116.B226

22

Proposed Ovens and Bakehouse, Nicholas Street, Ipswich for F.W. Whitehouse

Archt: M.Wm Haenke

Contract drawing, 1908

Ink and water colour on paper, 38x47

UQFL 115.B53

23

Messrs Cribb and Foote, Bell St, Ipswich, Queensland

Archt: G. Brockwell Gill

Contract drawing No 1, 1910

Ink and water colour on paper,

mounted on calico, 97x62

UQFL Acc.880425

24

Messrs Cribb and Foote, Bell St, Ipswich, Queensland

Archt: G. Brockwell Gill

Contract drawing No 6, 1910

Ink and water colour on paper,

mounted on calico, 53x75

UQFL Acc.880425

The Archive also includes drawings of most industrial building types, in this instance for the milling, storage and processing of wheat and flour. The four storey brick flour mill designed by Hodgen housed the crushing machinery, while the corrugated iron shed adjacent contained a wheat and flour store. The bakery designed by Haenke as an extension to an existing building indicates how bread used to be made.

Retailing is also well represented in the Archive. Cribb and Foote were synonymous with Ipswich, establishing their first shop there in 1849. In 1910, G. Brockwell Gill designed for them a three storey brick building (23) embellished with the polychrome brickwork which was characteristic of his work. The development included a separate brick power house nearby. At about the same time, his Ipswich contemporary, M.Wm. Haenke was designing some shops for Laidley. Although of modest size in comparison with Cribb and Foote, they have sweeping pediments, cast iron verandahs and street awnings.

25

**Brick Shop, Laidley for
C.J. Whitehouse, Esq.**

Arch: M. Wm Haenke
Working drawing, 1905
Ink and water colour on paper, 46x38
UQFL 115.B35

Haenke's extravagant facades were not confined to masonry buildings, as his small shop at Silkstone (27) shows. His colleague in Toowoomba, William Hodgen, also designed numerous shops including a modest timber shop on the corner of Mort St (28).

26

Shops at Laidley for S. Dart, Esq.

Arch: M. Wm Haenke
Contract drawing, 1906
Ink and water colour on paper, 38x48
UQFL 115.B44

27

Shop at Silkstone, for Mr. R.H. Lewis

Arch: M. Wm Haenke
Contract drawing, 1909
Ink and water colour on paper, 38x47
UQFL 115.B69

28

**Shop, etc. Mort St [Toowoomba] for
H.K. Alford, Esq.**

Arch: W. Hodgen
Contract drawing, 1914
Ink and water colour on paper, 38x56
UQFL 116.J15

29

New Kiln, Virginia Brick Works, [1896]

Arch: A.B. Wilson
Contract drawing, n.d.
Ink and water colour on paper, with
pencil annotation, 52x69
UQFL 112.H17

The technology for these limited capacity brick kilns hardly changed in the 67 years between their dates of construction. Both are downdraft kilns. The large chimney shared between a number of kilns at Virginia (29) is replaced at Townsville (30) by smaller flues spaced along the sides of the kiln. Technological change in brick making occurred in large scale production with the use of continuous and later tunnel kilns. Brick chimneys such as at Northgate (31) were commonplace when solid fuel was used instead of liquid or electricity.

30

**New Brick Making Kiln for Clay
Industries, Townsville**

Arch: Lund, Hutton and Newell, Black
and Paulsen
Working drawing by T.B.H. [Theo
Bernhard Hutton], 1963
Ink on tracing paper, 47x76
UQFL Acc.870722

31

Plan of Proposed New Chimney Stack, Northgate for Messrs McKenzie and Holland Ltd

Archt: Lange L. Powell

Contract drawing by S.T.C. [Sydney Theo Cusick], 1920

Ink on linen, 71x36

UQFL Acc.880503

32

Proposed Banking House, Eagle Street Brisbane for the English, Scottish and Australian Bank Ltd

Archt: Claude W. Chambers and Lange L. Powell

Working drawing, No.5, 1912

Coloured inks on linen, 74x108

UQFL Acc.880503

33

The National Bank of Australasia Ltd: Proposed Banking Premises, Fortitude Valley, Brisbane

Archt: Lange L. Powell

Working drawing, 1923

Ink on linen, 73x79

UQFL Acc.880503

34

Proposed Receiving Office for the National Bank of Australasia Ltd, Grantham

Archt: Atkinson, Powell and Conrad
Contract drawing drawn by J.C. [James Musgrave Collin] and A.L. [Archibald Tatham Longland] and traced by A.L., 1928

Ink on linen, 47x58

UQFL Acc.880503

35

Proposed Banking Premises, Mackay for the National Bank of Australasia Ltd

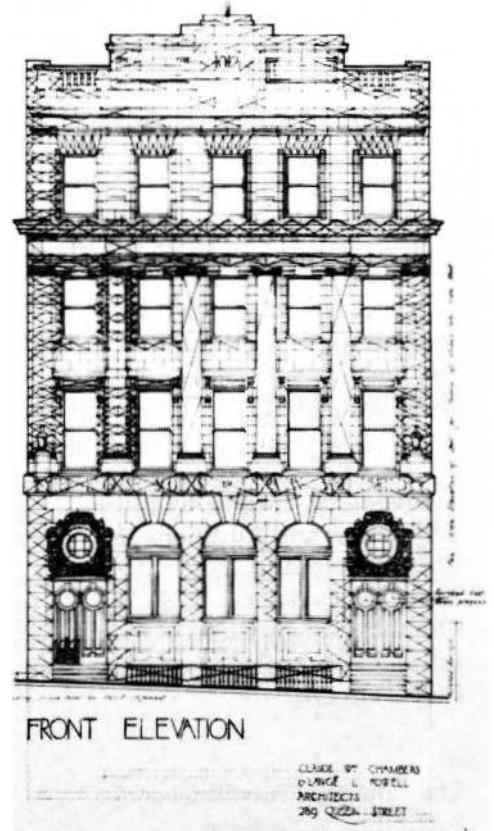
Archt: Lange L. Powell

Contract drawing by S.T.T.

[Stewart Turley Thorpe], 1934

Ink on linen, 40x45

UQFL Acc.880503



E.S. & A. Bank, Eagle St, 1912

Archt: C.W. Chambers & Lange l. Powell

These banks are all associated with Lange Powell. In seeking to attract business, banks sought prominence and prestige for their premises which made them good architectural commissions. The E.S. & A. Bank (32) formerly on the corner of Queen and Eagle Sts was Brisbane's best Edwardian, Baroque Revival building, designed soon after Powell returned from London with first hand experience.

Smaller, but with a shared corporate style are the Classical Revival banks for Mackay (35), and Ayr (36), their facades dominated

36

**Proposed Banking Premises, Ayr for
the National Bank of Australasia**

Arch: Lange L. Powell
Contract drawing by S.T.T.
[Stewart Turley Thorpe], 1935
Ink on linen, 39x49
UQFL Acc.880503

by giant columns. More utilitarian is the carefully executed receiving office at Grantham (34). The Fortitude Valley branch (33) is an example of a working drawing of the time which includes all the information necessary to tender, build, fit out and furnish the bank.

37

**The Telegraph Newspaper Co Ltd:
New Premises, Queen St, Brisbane**

Arch: Geo. Cowlshaw
Contract drawing No. 4, 1890
Ink and water colour on paper with
ink and pencil annotation, 110x69
UQFL Acc.880425

Some examples of buildings associated with printing ranging from the offices and plant of a major Brisbane daily (The Telegraph, 37) housed in a lavish building with a shopping arcade and rental offices in Queen St, to additions to the office of a regional daily (The Toowoomba Chronicle, 38) which shows clearly the management structure for production of the paper in 1898. The printery and store built in 1913 by the South Brisbane Municipal Council for Watson Ferguson (40) is a large but more restrained structure. By the 1920s, newspapers were building high rise buildings such as that designed for the Country Press (39).

38

**Toowoomba Chronicle Office:
Alterations and Additions for
W.H. Groom, Esq.**

Arch: W. Hodgen
Contract drawing, 1898
Ink and water colour on paper, 51x69
UQFL 116.L75

39

The Country Press [Brisbane]

Arch: Eric P. Trewern
Perspective drawing by Alexander I.
Trewern for Architectural Diploma
Course: Third Year, 1929
Pencil and water colour on paper,
76x55
UQFL Acc.880422

40

**Proposed Factory Premises, South
Brisbane for Messrs Watson,
Ferguson and Co. Ltd**

Arch: W.H. Atkinson and Chas McLay
Contract drawing, No.3, 1913
Ink and watercolour on paper, 69x120
UQFL Acc.880425

41

Proposed New Factory, South Brisbane for Messrs T. Tristram [1930]

Arch: Atkinson, Powell and Conrad
Working drawing, No.4, n.d.
Helioprint and watercolour, 56x76
UQFL Acc.880425

42

Plan of New Factory Premises, Stanley St, South Brisbane for Messrs Maxam Cheese Products Pty

Arch: Eric P. Trewern
Working drawing, Sheet No.1, 1941
Coloured pencil on blueprint, 66x78
UQFL Acc.880422

43

Design for Synagogue, Brisbane

Arch: Alfred Banks
Competition drawing, proposal 'A', 1884
Ink and water colour on paper, mounted on board, 54x73
UQFL 112.H191 1.3

44

Design for Synagogue, Brisbane

Arch: Alfred Banks
Competition drawing, proposal 'B', 1884
Ink and water colour on paper, mounted on board, 73x54
UQFL 112.H191 3.3

45

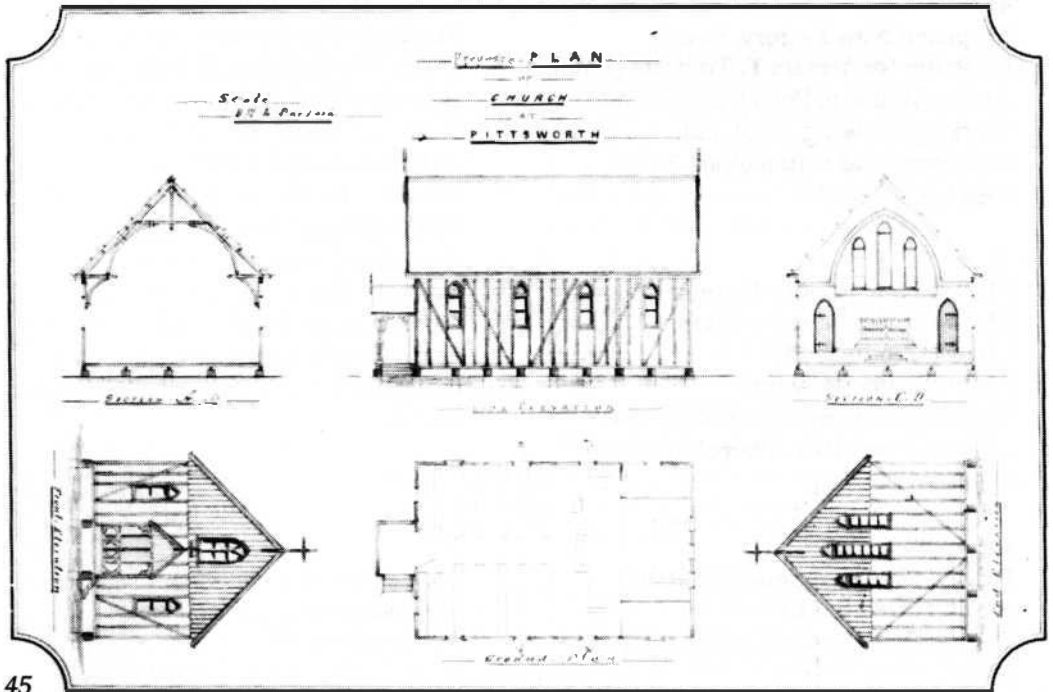
Proposed Plan of Church at Pittsworth

Arch: James Marks
Working drawing, n.d.
Ink and water colour on paper, 35x50
UQFL 116.E270

Two South Brisbane factories designed within 10 years and each in its own time right up to date. Tristram's (41), now the West End Market, is Spanish Mission style with an arcade, iron grilles, stucco and tiles. The factory for Maxam Products (42), demolished for Expo, was a streamlined, early modern building. It received a Qld award for meritorious architecture for 1941. In both, a stylish facade incorporating spaces for management masked general factory space behind.

These entries in a competition for a Brisbane synagogue are the earliest drawings presently in the Archive. Scheme 'A' (43) is for a fanciful Moorish inspired design. Scheme 'B' (44) is similar to the building that was built, although other references indicate Arthur Morry was architect, not Alfred Banks.

Typical small timber churches, a type which is ubiquitous in Qld and well represented in the Archive. The church at Pittsworth (45) by James Marks is single skin construction with studding and braces used decoratively. The Lowood church (46) is a less decorative weatherboard building on high stumps. The Blackstone church (47) is a variation on the same theme with a classroom wing at the end of the church.



45
 Church at Pittsworth, n.d.
 Archt: J. Marks

46
Methodist Church, Lowood
 Archt: M.Wm Haenke
 Working drawing, 1902
 Ink and water colour on paper, 40x49
 UQFL 115.B12

47
**Proposed Congregational Church,
 Blackstone**
 Archt: M.Wm Haenke
 Rough sketch plan, 1905
 Ink and watercolour on paper, 38x47
 UQFL 115.B40

48
**Proposed Theatre Premises in Albert
 St, Brisbane for Peter Fleming**
 Archt: W.H. Atkinson and Chas McLay
 Contract drawing: elevations, 1910
 Water colour on heliograph, mounted on
 calico, 61x88
 UQFL Acc.880425

Designed originally as a live theatre (with the stage machinery indicated on the drawings) and a horseshoe arrangement for the gallery seating (a pattern now back in favour), the theatre was converted into a cinema (the St. James, later the Paris) before being demolished for the Myer Centre.

49

Proposed Theatre Premises in Albert St, Brisbane for Peter Fleming

Archt: W.H. Atkinson and Chas McLay

Contract drawing: sections, 1910

Water colour on helioprint, mounted on calico, 58x79

UQFL Acc.880425

50

Gympie and Widgee Soldiers' War Memorial, 1920

Designer: Geo. Rae

Supervising Archt: C.W. Chambers

Contract drawing by Geo. Rae, n.d.

Ink on linen, 52x51

UQFL Acc.870722

An unusual war memorial which was the result of a competition won by George Rae. At the same time (while an articled pupil of Chambers and Powell and aged only 19) he won another competition for the Toowong War Memorial. He was a superb architectural draftsman and designed the architectural registration certificates for both NSW and Qld. (see also 7, 9)

51

Details of Entrance Gates at Gympie for the Gympie and Widgee Soldiers' War Memorial

Designer: Geo. Rae

Working drawing by Geo. Rae, 1920

Ink on linen, 66x78

UQFL Acc.870722

52

Design for Anglican Church, South Brisbane [1930]

Archt: Chambers and Ford

Sketch plan, n.d.

Pencil and water colour on paper, 70x57

UQFL Acc.870722

These two churches, by different architects are fine examples of the Spanish style. With clearly defined precedents, including the Spanish Mission churches of North America, this style with its stucco walls, arcades, tiled roofs and bell towers, was a popular form of ecclesiastical architecture from the 1920s. The campanile and arcade of the Mackay church (53) were not built.

53

Proposed Church of the Holy Trinity, Mackay

Archt: Lange L. Powell

Contract drawing, 1925

Ink on linen, 76x116

UQFL Acc.880503

54

Church of the Holy Spirit, New Farm

Archt: J.P. Donoghue

Detail drawing [1927]

Watercolour on helioprint

UQFL Acc.880429

Other styles were also popular at the same time. The Church of the Holy Spirit (54) is in the 'Renaissance' Basilica style (ably depicted in this detail study). By contrast, the church at Bundaberg, beautifully drawn, is in the Gothic style.

55

Proposed new Presbyterian Church, Bundaberg

Archt: Atkinson, Powell and Conrad

Contract drawing No. 3: Elevations, 1931

Ink on linen, 61x80

UQFL Acc.880503

56

Design for Church and School at Mossman for Rev. Fr. Vignolles,

Archt: V.M. Brown

Working drawing, 1933

Ink on linen, 61x75

More modest and pragmatic is this highset timber church with school at Mossman in far north Qld by an architect who was in practice for many years in Cairns and Atherton.

57

First Church of Christ, Scientist, [Brisbane]

Archt: Lucas and Cummings

Perspective drawing by R.P.C.

[Robert Percy Cummings], 1939

Pencil on paper, mounted on board, 34x38

UQFL880526

This church breaks with eclectic styles popular in the 1930s. The massing and unadorned brickwork reflect the popularity of contemporary Dutch architects and Cummings' London training. It won an award for meritorious architecture in 1949.

58

Mackay City Council: Proposed Swimming Baths and Cafe

Archt: Karl Langer

Presentation drawing by K. Langer, n.d.

Photostat on mountboard, 34x52

UQFL 158

Unrealised civic improvements proposed by Karl Langer as townplanner for Mackay. He was more successful with propositions he made for Brisbane such as the pedestrianisation of Queen St and enlargement of King George Square, which have eventuated (if years later).

59

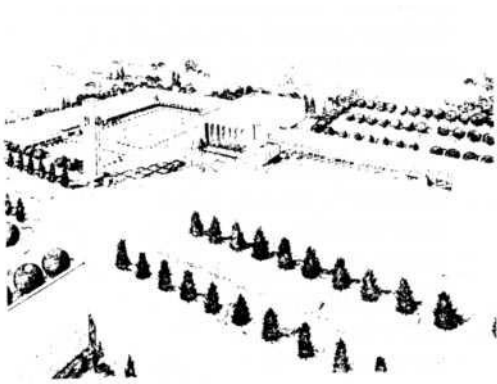
Mackay City Council: Proposed Layout of Civic Centre

Archt: Karl Langer

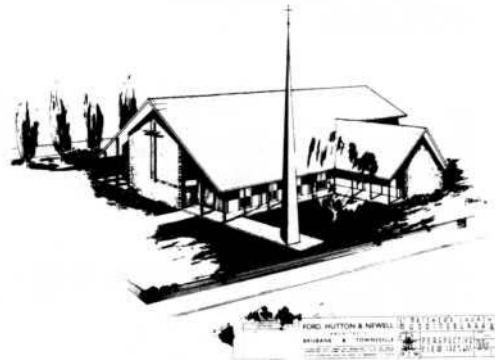
Presentation drawing by K. Langer, n.d.

Photostat on mountboard, 37x52

UQFL 158



59
Mackay Civic Centre
 Archt: Karl Langer



60
St Matthew's Church, Mundingburra
 Archt: Ford Hutton and Newell 1956

60
St Matthew's Church, Mundingburra
 Archt: Ford, Hutton and Newell
 Perspective View from the north west
 by P. Newell, 1956
 Ink on tracing paper, 45x47
 UQFL Acc.870722

As architects frequently used by the Anglican Church during the 1950s, this firm designed many churches of which these are examples - the first often illustrated in Australian architectural histories as an example of reconciling traditional ecclesiastical form to the tropics. The second (not realised) in an even more extreme climate has a square plan for changes in the liturgy, and multiple roof vents which recall vestments.

61
Proposed Church of England at Thargomindah
 Archt: Ford, Hutton and Newell
 Preliminary drawing by M.H. [Maurice Hurst] 1959
 Coloured pencil on dyeline print,
 43x69
 UQFL Acc.870722

62
Plan of Proposed Hotel, Stanley St, South Brisbane
 Archt: [Alex B. Wilson]
 Contract drawing, [1885]
 Ink and water colour on paper, 55x77

The Plough Inn, a Victorian Italianate style hotel built when South Brisbane rivalled North Brisbane as a commercial centre, contrasts with the timber hotels of Haenke and Hodgen built 20 years later (5-7,73-74).

63

[Unidentified Residence]

Arch: A. Hetterick

Contract drawing, n.d.

Ink and water colour on paper,

mounted on calico, 62x63

UQFLF2476

A large house, notable for the elaborate detailing of the verandah, probably built in Bundaberg c1900 where Hetterick was in practice and Wm Luder worked as a carpenter. As Hetterick's only known (non-government) drawing, it is of considerable interest.

64

Residence, Lutwyche St, Paddington

[Toowoomba] for Mr. Robt Bruce

Arch: W. Hodgen

Contract drawing, 1899

Ink and water colour on paper, 32x51

UQFL 116.E263

A number of houses designed by Hodgen, indicative of the range of residential work then undertaken by architects. The Bruce residence is a small worker's dwelling, designed at about the same time as the Merry house (67-68). The Jackson house indicates the variety which existed in planning, with a large central dining hall - an arrangement which also occurs in the Hunt house. Note also the outbuildings and provision for staff. Although Hodgen lived in Toowoomba, his practice stretched from Brisbane to far Western Queensland.

65

Residence at Nobby for Thos Jackson, Esq.

Arch: W. Hodgen

Contract drawing, 1900

Ink and water colour on paper, 38 x56

UQFL 116.E258

66

Residence on the Range for Miss Hunt

[Toowoomba]

Arch: W. Hodgen

Contract drawing, 1910

Ink and water colour on paper, 37x51

UQFL 116.J21

67

Residence on the Kensington Estate

[Toowoomba] for G.P. Merry, Esq.

Arch: W. Hodgen

Contract drawing No.1, 1897

Ink and water colour on paper, 38x46

This large timber residence with butler's pantry, servery, a bathroom and outbuildings, was designed early in Hodgen's career and built by his father. The detailing, based on 5 years experience in London, combines Classical Revival and Arts and Crafts motifs. It is typical of his work.

68

Residence on the Kensington Estate

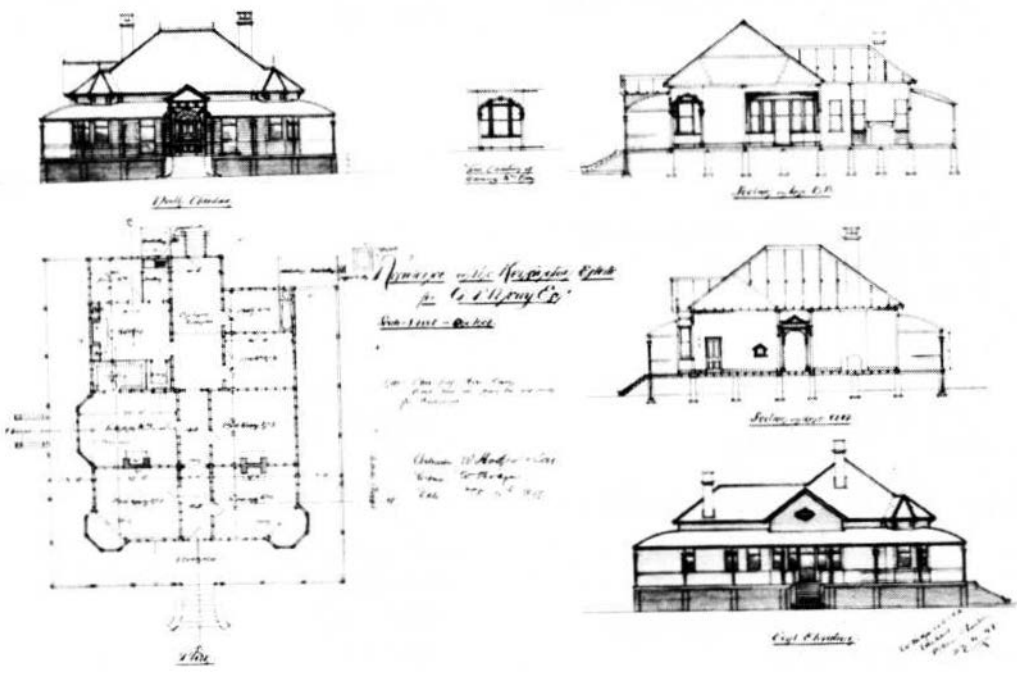
[Toowoomba] for G.P. Merry, Esq.

Arch: W. Hodgen

Contract drawing No.2, 1897

Ink and water colour on paper, 51x70

UQFL 116.D12



67
 Residence for G.P. Merry, 1897
 Archt: W. Hodgen

69
Cottage at Engelsburg for Messrs Wiss Bros
 Archt: M. Wm Haenke
 Contract drawing, 1905
 Ink and water colour on paper, 38x46
 UQFL 115.B32

70
Dwelling at Harrisville for Mr M. Fischer
 Archt: M.Wm Haenke
 Working drawing, 1905
 Ink and water colour on paper, 38x47
 UQFL 115.B35

A similar range of houses by Ipswich architect, M.Wm Haenke. The cottage at Engelsburg is a small 5 roomed house on high blocks, exposed studding and single skin partitions. The Harrisville house is more elaborate with higher ceilings, larger rooms, a more complex roof, entrance pediment and decorative brackets. The Parsonage is another variation of the theme, with more extensive verandahs and a detached kitchen, not common by 1902.

71

Parsonage at Blenheim for the District Baptist Churches

Arch: M. Wm Haenke
Contract drawing, 1902
Ink and water colour on paper, 36x51
UQFL 115.B15

The Bundamba house is more elaborate again, with Haenke's Art Nouveau detailing, including an asymmetrical room divider and extraordinary balustrading to the stairs.

72

Residence at Bergin's Hill, Bundamba for A. Walker, Esq.

Arch: M.Wm Haenke
Contract drawing, 1910
Ink and watercolour on paper, with pencil annotation, 39x46
UQFL 115.B73

73

Proposed Hotel at Tweed Heads [Coolangatta]

Arch: M. Wm Haenke
Working drawing, 1907
Ink and water colour on paper, 37x46
UQFL 115.B45

The Tweed Heads hotel is typical of the lightly framed, two storied timber buildings which were built throughout the state until after World War I. Their construction was little different from small workers' cottages. In the later hotel at Coolangatta, the more elaborate timber detailing reflects Haenke's growing interest in decoration which may derive from material sent by his architect brother who had migrated to the west coast of the U.S.A., and his hobby of wood carving.

74

Proposed Hotel, Coolangatta for J.H. Bearkley, Esq

Arch: M. Wm Haenke
Working drawing, 1912
Ink and water colour on paper, 38x47
UQFL 115.B115

75

Plan of Brick Residence, River Tce [1902]

Arch: Alex B. Wilson
Contract drawing: elevations, n.d.
Ink and water colour on paper, 46x68

Two of the best examples of Federation domestic architecture in Brisbane. The Lamb house (75), which is still occupied by members of that family, is a well known landmark at Kangaroo Point. 'Dryslwyn' (76) the result of a limited competition which Dods also entered, was a mining magnate's mansion. Renamed 'Raymont Lodge', it is now used as a conference centre by the Uniting Church.

76

Plan of Proposed Villa Residence Auchenflower, Brisbane for Wm Davies, Esq. [c1904-5]

Arch: C.W. Chambers.
Working drawings: Garden and Front Elevations, n.d.
Ink on linen, 72x55
UQFL Acc.870722

77

Design for a Brick Residence

Design submission [by A.I. Trewern]:
Architectural Diploma Course, 4th
Year, 1930
Ink and water colour on paper, 52x78
UQFL Acc.880422

An admirable drawing by an excellent draftsman of a design in a then popular romantic revival style, prepared as a student exercise at the Brisbane Central Technical College.

78

**Plan of Proposed Residence,
Virginia Ave, Hawthorne for
R.A. Hay, Esq.**

Archt: Eric P. Trewern
Working drawing, 1923
Water colour on dyeline print, 52x78
UQFL Acc.880422

A good example of the Californian bungalow as adapted for Qld with shingles, multiple gabled roof, batten decoration and rendered piers. It was the most popular style for houses here in the 1920s.

79

Example of Modernistic Architecture

Archt: C.B. da Costa
Proposal prepared for publication:
exterior view and interior, 1929
Ink on paper, each 25x28
UQFL 113.B2

Prepared for a regular column in the Sunday Mail this 'modernistic' example published on 20.10.1929, was of reinforced concrete (then a new material), with flat roofs, a motor porch and large recreation areas.

80

**Proposed Residence, Burleigh Heads,
Qld, for E.M. Tooth, Esq.**

Archt: Lange L. Powell and George Rae
Contract drawing by George Rae, 1932
Ink on linen, 40x65
UQFL Acc.880503

An early but elegant holiday house at Burleigh - just one of many beach houses in the Archive, ranging from simple fibro shacks at Redcliffe to blocks of flats at Surfers Paradise in the 1950s.

81

**Proposed hotel at corner of
Lancaster Rd and Charlton St,
Ascot for Mrs B. O'Mara**

Archt: Chambers and Ford
Working drawing, n.d.
Ink on linen, 49x96
UQFL Acc.870722

One of two similar proposals by Chambers and Ford for grand hotels with arcaded entries, rusticated quoins and elaborate brickwork. Neither was built, probably as a result of the Depression.



Interiors of Power Residence
 Archt: Eric P. Trewern



82
Plan of Proposed House: The Residence of Dr John Power, Whyenbah Street, Hamilton, Brisbane.
 Archt: Eric P. Trewern
 Working drawing, 1932
 Watercolour on blueprint, 55x76
 UQFL Acc.880422

A rendered brick residence in the Georgian revival style, with arched entrance, small paned windows and shutters. This blueprint is part of a very complete set of plans and contemporary photographs of the house.

83
Proposed Flats and Professional Chambers, Wickham Terrace, Brisbane for the Craigston Syndicate
 Archt: W.H. Atkinson and A.H. Conrad
 Contract drawing, No.7: Elevations, 1926
 Watercoloured heliograph, mounted on calico, 46x72
 UQFL Acc.880425

The Spanish style was popularised in Brisbane late in the 1920s by a number of architects who (inaccurately in retrospect) related the climate of Spain (and the west coast of Nth America) to that of southern Qld. 'Craigston', the first high rise apartment building in the city, and Tristram's Factory were designed by Atkinson and Conrad, strong advocates of the style. E.P. Trewern was a notable exponent of the style for houses. Although not his best, the O'Connor residence has all his hallmarks - arcade with wrought iron grilles, cordova tiles and a picturesque assemblage of roofs. The Hotel Grande, although not so richly detailed, adapted the

84
Plan of Proposed Brick Residence, Oceana Tce and Valetta St, Manly for W. O'Connor, Esq.
 Archt: Eric P. Trewern
 Contract drawing, 1936
 Ink on linen, 59x75
 UQFL Acc.880422

85

Hotel Grande, Coolangatta
Arch: Chambers and Ford
Working drawing, n.d.
Pencil on detail paper, 37x80
UQFL Acc.870722

style for a hotel in Coolangatta, which by that time had pretensions that required more stylish accommodation than was offered by Haenke's earlier timber hotels. (73-74)

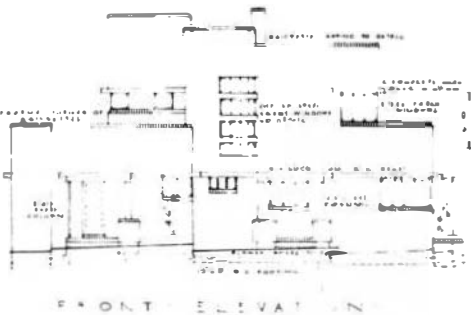
86

Amended Plan of Proposed Residence to be Erected at Stanthorpe for Dr Masel
Arch: J.P. Donoghue
Working drawing: plans, 1936
Ink on tracing paper, 43x64
UQFL Acc. 880429

This residence was the first and maybe the best example of an international modern house in Qld. At the forefront of Australian architecture when it was designed in 1936, it won an award for meritorious architecture in the first Qld awards program in 1938. Except for its use of face brick rather than render, it exhibits many of the characteristics of the style - massing, flat roof, rounded corners, steel framed windows.

87

Amended Plan of Proposed Residence to be Erected at Stanthorpe for Dr Masel
Arch: J.P. Donoghue
Working drawing: elevations, 1936
Ink on tracing paper, 44x64
UQFL Acc. 880429



87

Masel Residence 1936
Arch: J.P. Donoghue

95

Flats at Southport, 1958
Arch: Ford Hutton and Newell

88

Proposed Residence, Crescent Road and Ludlow St, Hamilton for Mrs Falls

Arch: Chambers and Ford
Working drawing, n.d.
Pencil on tracing paper, 57x69
UQFL Acc.870722

89

Proposed Residence Moray St, New Farm for Mr. T. Danaher,

Arch: Chambers and Ford
Contract drawing n.d.
Ink on tracing paper, 61x70
UQFL Acc.870722

90

Plans of Proposed Residence to be erected in Grosvenor Parade, Indooroopilly for C.W.T. Fulton

Arch: C.W.T. Fulton
Contract drawing No.1 by C.W.T.
Fulton [Charles William Thomas], 1940
Water colour on dyeline print, 66x82

91

Plate 5 in 'Sub-tropical Housing'

Arch: Dr Karl Langer
Sketch plan, 1943
Ink on paper, 56x76
UQFL 158

92

Plate 9 in 'Sub-tropical Housing'

Designed by Dr Karl Langer
Ink on paper, 57x80
UQFL 158

93

Proposed Conversion of Existing Stables into a Residence for L. King Esq, Ipswich

Arch: Ford, Hutton and Newell
Sketch plan No.1 by P.E.N.
[Peter Edward Newell], 1951
Ink on tracing paper, 47x51
UQFL Acc.870722

Two late examples (contemporary with the Masel residence) of the eclectic styles dominating expensive housing during the 1930s. Mrs Falls's residence is a competent example of the critic Osbert Lancaster's 'Stockbroker's Tudor' style, while the Danaher residence is probably his 'By-pass Variegated' - a conscious assemblage of every possible wall material and historical motif. It is also of interest as a house worked on (tongue in cheek) by Hayes and Scott whose later work after the war radically changed domestic architecture in Queensland.

Designed for his own use by C.W.T. Fulton (who was responsible for the Masel house, 86-87), this house, in a modified international style, also won an award for meritorious architecture. Fulton was a pioneer of this style in Qld.

Two plates from Karl Langer's pioneering study of climatic design 'Sub-tropical Housing' produced during the war while his talents were under-utilised. It influenced post-war architects by its advocacy of orientation for the planning of dwellings, privacy, and the use of gardens for outdoor living. His work on solar movement is largely unrecognised but predates better known work.

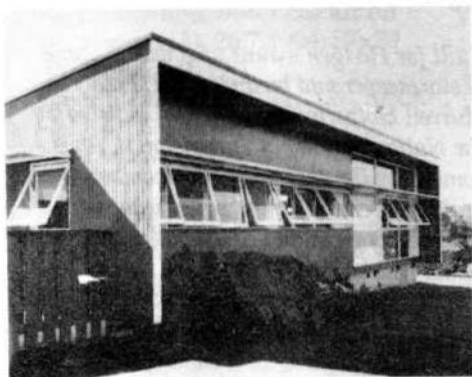
Interior perspectives are uncommon but the Archive holds a number of interior sketches by Peter Newell which evoke the 1950s. Alterations and additions to existing buildings have always been a major source of work, although the conversion of a stable to a residence is unusual.

94

Proposed timber house at Harts Road, Indooroopilly for Mrs. D. Graham

Archt: E.J. Hayes and C.R. Scott
Working drawing No.2, 1957
Dyeline print, 43x73
UQFL Acc.880504

A good example of Hayes and Scott's work with butterfly roof, open web steel trusses, sloping ceilings, river stone wall and plate glass windows. Their work is better indicated in photographs held in the Archive.



94

*Graham residence 1957
Arch: Hayes and Scott*

95

Flats at Cavill Ave, Surfers Paradise, for High Rise Pty Ltd

Archt.: Ford, Hutton and Newell
Preliminary drawing no.6: View from South East, by J.M.M. [John Muir Morton], 1958
Ink and tracing paper, 45x46
UQFL Acc.870722

Proposed multi-storey apartment block in the centre of Surfers Paradise during the boom of the late 1950s. The drawing was illustrated in a special issue on the Gold Coast of the Institute of Architects' journal.

96

Proposed residence for R.T. and J.M. Mawby

Arch: V. Gzell
Sketch plan, n.d.
Ink and watercolour on paper, 39x49
UQFL Acc.880421

Another house including many ideas popular at that time - open planning, split level, skillion roof, expressed structure, integrated car parking, shading devices, and mural decoration.

97

Proposed New Town of Gumdale

Arch: Ford, Hutton and Newell; Town Planning Consultant: Maurice Juppenlatz
Conceptual drawing by M.H. [Maurice Hurst] and J.M.M. [John Muir Morton]
Charcoal on tracing paper, 70x97
UQFL Acc.870722

A speculative proposal for a new town after British precedents, made at the end of a building boom which started with the lifting of war-time building restrictions and ended with a credit squeeze at the end of 1960.

98

**Residence near Racecourse for
Mrs F.H. Holberton ('Tor')**
[Toowoomba]

Arch: W. Hodgen

- 98.1 **Sketch plan of residence**
Ink and water colour on linen,
25.2.1904, 57x76
UQFL 116.M112
- 98.2 **Sketch plan of Stable Building**
Ink and water colour on linen,
n.d., 37x55
UQFL 116.M112A
- 98.3 **Contract drawing of residence
(with later amendments)**
Ink and water colour on paper
7.4.1904, 56x74
UQFL 116.B258
- 98.4 **Contract drawing of stable
building**
Ink and water colour on paper
7.4.1904, 38x56
UQFL 116.J92
- 98.5 **Drawing Room Mantlepiece:
Inch and Full details, n.d.**
A: Ink and water colour on linen
(4), n.d., 59x76
UQFL 116.E38
B: Pencil and water colour on
paper, n.d., 57x76
UQFL 116.E32
- 98.6 **Joiner's Details: Inch and Full
details**
A: Ink and water colour on linen
(7), n.d., 60x76
UQFL 116.A291
B: Pencil on paper, n.d., 57x89
UQFL 116.A292
- 98.7 **Details of Doors: Inch and
Full Details**
Pencil on paper, n.d., 57x89
UQFL 116.A288
- 98.8 **[Amendments to the roof of
the residence]**
Ink and water colour on linen
(10), n.d., 29x36
UQFL 116.M112C
- 98.9 **[Amendments to elevation of
the servants' wing]**
Ink and water colour on linen
(11), n.d., 26x33
UQFL 116.M112C

'Tor' was selected to demonstrate the unexpected extent to which architects detailed their work c.1900. Prior to the comprehensive Hodgen collection it was thought that much of the detailing and finishing was left to carpenters and joiners who possessed superior trade skills than might be expected now.

Built for Hodgen's aunt who was the wife of storekeeper and businessman, Frederick Hurrell Holberton, MLC, 'Tor' is listed by the National Trust of Queensland. As is sometimes the case with Toowoomba buildings, credit for the house was incorrectly given to be Hodgen's rival, James Marks.

Hodgen's first work on the site was in April 1903 when tenders were called for fencing the site. Sketch plans were prepared for the house before the end of February 1904 (98.1-2), and tenders closed only a fortnight later. John Sweeney's tender for £1,095 was accepted and a contract signed on April 7 (98.3-4). Subsequently, it was decided to make changes for which additional sketches were made (98.8-10). The extra for these changes was accepted on June 6 (£53.4.0) and the alterations added to the original contract drawings. By July, the roof framing was fixed.

While construction was proceeding, Hodgen's negotiations with his Aunt about many aspects of the house - colour schemes, windows, wall paper, etc., as well as her requests for minor changes are recorded in his correspondence. Details were designed and up to full size drawings prepared. These include the mantlepieces (98.5) and the arch to the entrance hall (98.11-12) about which Hodgen wrote to his aunt during July. The details devised have an impressive consistency and reflect his time

- 98.10 **[Amendments to the plan of the servants' wing]**
Ink and water colour on linen (11A), n.d., 26x28
UQFL 116.M112C
- 98.11 **[Details of Arch in Hall, 6 ft Passage and Back Passage]**
Pencil on paper, n.d., 39x56
UQFL 116.A289
- 98.12 **Details of Arch in Hall**
A: Ink and water colour on paper (13), 26.7.1904, 57x70
UQFL 116.E81
B: Pencil on paper, n.d., 57x90
UQFL 116.A287
- 98.13 **Details of Chimney Caps**
Pencil on paper, n.d., 44x32
UQFL 116.A290
- 98.14 **Detail of Gate Posts**
Pencil on paper (with amendments)
n.d., 41x26
UQFL 116.E95
- 98.15 **[Detail of Porch]**
pencil on paper, n.d. 43x70
UQFL 116.A111
- 98.16 **Stained pine wardrobe and stained pine washstand**
pencil and watercolour on paper
n.d. 55x76
UQFL 116.A401

99

Residence Campbell St [Toowoomba] for Mrs Holberton
Arch: W. Hodgen
Contract drawing, 1915
Ink and watercolour on paper, 38x56
UQFL 116.S20

in London prior to commencing practice in Toowoomba.

Despite his evident efforts to please his aunt, Hodgen was unsuccessful. At the end of August, after she humiliated him on the site, he requested that someone else supervise completion of the house. Their dispute may have been resolved as she paid full fees for his services in December that year (5% on the contract sum of £1020.18.0.). Frederick Holberton died less than three years later and in 1913, his widow purchased a site owned by Hodgen in Campbell St, for which he designed her a new house (99), with somewhat less enthusiasm than he had for 'Tor'.

On the evidence of other Hodgen jobs, the entrance porch and pediment, the chimneys and the kitchen cupboards would also have been detailed. It is likely that these drawings are in the Archive but are without identification, such as the drawing for an entrance porch (98.15) which seems to be that for 'Tor'. Hodgen also designed furniture such as his standard designs for a wardrobe and wash stand (98.16). Although more drawings were done for large houses such as 'Tor', detail drawings were prepared even for small cottages.

BIOGRAPHICAL INDEX

For additional biographical information see D.Watson and J.McKay (1984) 'A Directory of Queensland Architects to 1940'. Works are listed chronologically (with catalogue references) under the name of the firm or architect responsible and under the name of any person known to have an association with a particular drawing. Listing does not imply authorship.

Henry Wallace Atkinson (1866-1938)

Pupil of C. Waagepetersen; employed by Qld Works Dept 1882-90; architect, Brisbane 1890-1906; in partnership with C. McLay 1907-18, with A.H. Conrad as Atkinson and Conrad 1918-27 1931-7, and with L.L. Powell as Atkinson, Powell and Conrad 1927-31

H.W. Atkinson and Chas McLay

In partnership, Brisbane 1907-18:
48-49: *Theatre in Albert St* 1910
40: *Factory for Watson Ferguson* 1913

H.W. Atkinson and A.H. Conrad

In partnership, Brisbane 1918-27, 1931-9
3: *Trades Hall, Brisbane*
83: *Craigston, Wickham Tce* 1926

Atkinson, Powell and Conrad

Partnership of H.W. Atkinson, A.H. Conrad and L.L. Powell, Brisbane 1927-31
34: *National Bank, Grantham* 1928
41: *Tristram's, South Brisbane* 193?
55: *Presbyterian Church, Bundaberg* 1931

Alfred Banks (d. 1890)

Employed by Qld Works Dept 1884; architect, Brisbane 1885-90; in partnership with V. Carandini 1886-7
43-4: *Synagogue, Brisbane* 1884

James Peter Birrell (b.1928)

Trained in Melbourne; employed by Aust. Govt. 1952-5; architect to Brisbane City Council 1955-61; and University of Queensland 1961-66; architect, Brisbane 1966-
16: *J.D. Story Bldg* 1965

Arnold Edwin Brooks (1872-1958)

Pupil of G.H.M. Addison 1888-92; assistant to J.P.O. Cowlshaw 1908-; employed by Hall and Dods 1910-2 and F.R. Hall 1912-22; architect, Brisbane 1923-
11: *Canberra Hotel* 1934

Vibert McKirdy Brown (c1887-?1957)

Architect, Atherton and Cairns 1922-56: *Church and School, Mossman* 1933

Claude William Chambers (1861-1947)

Trained in Melbourne 1877-8; employed in Sydney 1884-5, by F.D.G. Stanley 1885-9; Brisbane partner of McCredie Bros 1889-92; architect, Brisbane 1893-1910; in partnership as Chambers and Powell 1911-20, Chambers and Ford 1920-35; resident in Sydney from c.1915
76: *'Drysilwyn' Auchenflower* c.1904
51: *Gympie and Widgee war memorial*

Chambers and Powell

Partnership of C.W. Chambers and L.L. Powell 1911-1920

Chambers and Ford

Partnership of C.W. Chambers and E.M. Ford 1920-1935; E.M. Ford 1935-51
12: *Church of England, Sandgate*, 1927
52: *Anglican Church, Sth Brisbane*
81: *Hotel at Ascot*
85: *Hotel at Coolangatta*
88: *Falls residence, Hamilton*
89: *Danaher residence, New Farm*

James Musgrave Collin (c1907-1974)
Pupil of L.L. Powell 1924-7; employed by Atkinson, Powell and Conrad 1927-9; travelled 1930-3; architect, Brisbane 1934-34: *National Bank, Grantham* 1928

Arnold Henry Conrad (1887-1979)
Articled pupil in Melbourne; employed by Qld Works Dept 1911; by H.W. Atkinson and Chas McLay 1912- ; architect, Warwick 1917; in partnership as Atkinson and Conrad; Atkinson, Powell and Conrad; and Atkinson and Conrad 1918-39; as Conrad and Gargett 1939- .

George Cowlshaw (1841-1913)
Pupil of Edmund Blacket, Sydney -1862; employed by James Cowlshaw, Brisbane 1862- ; in partnership as J. and G. Cowlshaw c1876-92.
2,37: *Telegraph Bldg* 1890

Robert Percy Cummings (b.1900)
Employed by Brown and Broad, J and H.G. Kirkpatrick, Aust Govt, L.L. Powell and F.R. Hall -1923; Dip.Arch. 1923; travelling scholarship 1924-; studied at Architectural Assoc., London 1924-7; Rome Prize 1927; architect, Brisbane 1931-6; in partnership with F.B. Lucas 1936- ; lecturer, University of Qld 1935-57: *First Church of Christ, Scientist*, 1939

Sydney Theo Cusick (c1892-1972)
Articled pupil of W.M. Goodwin, Sydney 1909-14; employed by Chambers and Powell, L.L. Powell, 1920s; and Donoghue and Fulton 1936-
31: *Chimney stack, Northgate* 1920

Charles Bardon Da Costa (1889-1974)
Pupil of T.S. Martin, Sydney 1905-7; employed by Qld Railways 1907-21; architect, Brisbane 1921-35; employed by Burns Philp; re-employed by Qld Railways 1935-55
79: *Modernistic house*, 1929

Robert (Robin) Smith Dods (1868-1920)
Articled pupil of Hay and Henderson, Edinburgh 1886-90; employed in London 1891-4; in partnership with F.R. Hall as Hall and Dods, Brisbane 1896-1916; with Spain and Cosh, Sydney 1913-20
8: *Completion of St. Stephen's Cathedral* 1911

John (Jack) Patrick Donoghue (c1895-1960)
Articled pupil and employee of Hennessy and Hennessy, Sydney 1912- ; their Brisbane partner 1925-6; architect, Brisbane 1926-37; in partnership with C.W.T. Fulton 1937-1940
54: *Holy Spirit Church, New Farm* 1926
86-7: *Masel residence, Stanthorpe* 1936

Eric Marshall Ford (c1883-1958)
Employed in South Africa and N.S.W. Works Dept; as office manager for Chambers and Powell; in partnership with C.W. Chambers and Chambers and Ford, Brisbane 1920-51

Ford, Hutton and Newell
Partnership of E.M. Ford, T.B. Hutton and P.E. Newell, Brisbane 1951-
93: *Stable conversion* 1951
60: *St Matthew's, Mundingburra* 1956
93: *Surfers Paradise flats* 1958
61: *Church of England, Thargomindah* 1959
97: *New town at Gumdale*

Charles William Thomas Fulton (1906-1988)
Pupil of F.E. Stowe, Sydney; employed in Sydney and London 1931-2; in Brisbane with Hall and Cook 1933-4; and J.P. Donoghue 1936- , his partner from 1937
86-7: *Masel residence, Stanthorpe* 1936
90: *Fulton residence, Indooroopilly* 1940

George Brockwell Gill (c1858-1954)

Architect, Ipswich 1889-1943
23-4: *Cribb and Foote, Ipswich* 1910

Vitaly A. Gzell (1908-1977)

Employed by G.A. Blackburne 1933-4; in partnership as Blackburne and Gzell 1934-53; architect, Brisbane 1953-
13: *Alick residence, Aspley* 1957
96: *Mawby residence*

Martin William Haenke (c1875-1953)

Employed by Lloyd, Tayler and Fitts, Melbourne, architect Ipswich 1901-53
17: *Stables for Cribb and Foote* 1902
46: *Methodist Church, Lowood* 1902
71: *Parsonage, Blenheim* 1902
25: *Brick shop, Laidley* 1905
47: *Congregational Church, Blackstone* 1905
69: *Cottage, Engelsburg* 1905
70: *Dwelling, Harristville* 1905
26: *Shop for S. Dart, Laidley* 1906
18: *Cattle dip, Laidley* 1907
73: *Hotel, Tweed Heads* 1907
5: *Hotel, Rosewood* 1908
22: *Bakery, Ipswich* 1908
27: *Shop, Silkstone* 1909
6: *Hotel, Teviotville* 1910
72: *Residence, Bundamba* 1910
74: *Hotel, Coolangatta* 1912

Francis Richard Hall (1862-1939)

Articled pupil of John Hall; in partnership as John Hall and Son 1882-96; with R.S. Dods as Hall and Dods 1896-1916; in association as Hennessy and Hennessy and F.R. Hall 1916-24; in partner hip as F.R. Hall and W. Alan Devereux 1923-7; architect, Brisbane 1927-30; in partnership with H.M. Cook as Hall and Cook 1930-9

Hall and Dods

Partnership of F.R. Hall and R.S. Dods 1896-1916
8: *Completion of St. Stephen's Cathedral* 1911

Edwin James Hayes (b.1918)

Pupil of Chambers and Ford; employed by E. Sodersteen, Sydney 1938-9, E.M. Ford, Brisbane 1940-1; architect, Brisbane 1946, in partnership with C.R. Scott as Hayes and Scott 1946-84

Hayes and Scott

Partnership of E.J. Hayes and C.R. Scott, Brisbane 1946-1984
89: *Danaher residence, New Farm*
14: *Joyce residence, Chelmer* 1953
94: *Graham residence, Indooroopilly* 1957

Anton H. Hettrich (1860-1945)

Trained at Heidelberg, Germany; architect, Bundaberg 1885-1901; in partnership with W. Champ as Hettrick and Champ 1888-91; employed by Qld Govt 1900-2, 1908-26
63: *Unidentified residence*

William Hodgen (c1867-1943)

Employed in Qld Works Dept 1886-91; studied and worked in London 1891-5; architect, Toowoomba 1895-1935; in partnership with his sons W. jnr., N. and O.F. Hodgen as Hodgen and Hodgen 1935-43
67-8: *Merry residence* 1897
38: *Toowoomba Chronicle office* 1898
64: *Bruce residence, Paddington* 1899
65: *Jackson residence, Nobby* 1900
98: *Holberton residence* 1904
66: *Hunt residence, The Range* 1910
20-1: *Flour Mill, Ruthven St* 1911
4: *Hotel at Charleville* 1913
19: *Bulk store, Station St* 1914
28: *Shop, Mort St* 1914
99: *Holberton residence* 1915

Maurice Hurst (b. c1929)

Trained in London 1946-52; employed in London 1952-3, 1955-8; with Ford Hutton and Newell 1958-

61: *Church of England, Thargomindah* 1959
97: *New town at Gumdale*, 1960

Theodore Bernhard Hutton (c1916)
Trained at the C.T.C. and with E.M. Ford whom he rejoined after the war, in partnership with E.M. Ford and P.E. Newell as Ford, Hutton and Newell 1948-58; with N.H. Lund as Lund, Hutton and Newell 1958-
30: *Brick kiln, Townsville* 1963

Moray Alexander George Junner
Employed by James Birrell
16: *J.D. Story Bldg, Brisbane* 1965

Morris Juppenlatz (b.1926)
Trained in London 1947-51; employed in London, Cyprus and Canberra 1952-6; at University of Qld 1957-
97: *New town, Gumdale* 1960

Karl Langer (1903-1969)
Studied architecture in Vienna; employed by Schmidt and Aichinger, and Peter Behrens, Vienna 1926-34; architect, Vienna 1934-8; employed by Cook and Kerrison and Qld Railways 1939-4?; architect, Brisbane 1945-69
91: *House plan* 1943
92: *Sun chart* 1943
15: *Little Nerang Dam* 1953
58: *Swimming baths, Mackay*
59: *Civic Centre, Mackay*

Archibald Tatham Longland (1905-1971)
Articled pupil of Powell and Hutton 1921-4; employed and studied in London 1925; employed in Brisbane 1926-8, in Sydney 1928-31; studied in London 1932; architect and town planner, Brisbane 1933-
34: *National Bank, Grantham* 1928

Frederick Bruce Lucas (1898-1973)
Pupil of Chambers and Powell; studied in London and Sydney 1919-22; in partnership with N.C. van R.Kool as Lucas and van Kool 1927-9; architect, Brisbane 1929-36; in partnership with R.P. Cummings 1936; lecturer at Qld Univ. 1935-

Lucas and Cummings
Partnership of F.B. Lucas and R.P. Cummings 1936-
57: *First Church of Christ, Scientist*, 1939

Charles H. McLay (1860-1918)
Trained in Scotland; employed by Qld Works Dept 1885-90; architect Brisbane and Toowoomba 1890-7; re-employed by Qld Govt 1897-1906; in partnership with H.W. Atkinson 1907-18
48-9: *Theatre, Albert St* 1910
40: *Watson Ferguson, Sth Brisbane* 1913

James Marks (d.?1917)
Studied in London and Paris; architect, Toowoomba 1881-93; in partnership with his sons as James Marks and Son/s 1894-1917
45: *Church, Pittsworth*

John Muir Morton (c1931)
Trained in Manchester 1951-6; employed in England 1956-7; with Ford Hutton and Newell 1958 -
95: *Flats at Surfers Paradise* 1958
97: *New town at Gumdale* 1960

Peter Edward Newell (c1916)
Trained in Melbourne 1935-42; employed in Melbourne and Brisbane City architect's office; in partnership with E.M. Ford and T.B. Hutton as Ford, Hutton and Newell c1948-58; with N.H. Lund as Lund, Hutton and Newell 1958-
93: *Conversion of stables, Ipswich* 1951
60: *St Matthew's Mundingburra* 1956

Lange Leopold Powell (1884-1938)
Pupil of Addison and Corrie; employed by C.W. Chambers 1905-6; by Qld Dept of Works 1907; studied and employed in London 1908-9; in partnership with C.W. Chambers as Chambers and Powell 1911-20, with G.G. Hutton as Powell and Hutton 1922-4, with H.W. Atkinson as Atkinson, Powell and Conrad 1927-31, and George Rae 1931-3; architect, Brisbane 1920-1, 1924-7, 1933-8

Lange L. Powell and George Rae.

In partnership 1931-3

80: *Tooth residence, Burleigh 1932*

George Rae (b.1901)

Pupil of L.L. Powell; employed in Sydney 1922-4; by L.L. Powell 1924-7; in partnership as Atkinson, Powell and Conrad 1927-31, and Lange L. Powell and George Rae 1931-3; architect, Brisbane 1933-40, Sydney 1945-

50-1: *Gympie and Widgee war memorial 1920*

9: *Masonic Temple, Brisbane 1927*

7: *Abutment wall, St. John's Cathedral 1928*

80: *Tooth residence, Burleigh 1932*

Campbell Royston Scott (b.1922)

Employed with Chambers and Ford and Qld Works Dept -1945; in partnership with E.J. Hayes as Hayes and Scott 1946-1984

Stewart Turley Thorpe (b.1911)

Pupil and employee of Atkinson, Powell and Conrad 1928-31; employed by L.L. Powell 1931-8; in partnership with R.E. Dods and Powell, Dods and Thorpe 1938-

35: *National Bank, Mackay 1934*

36: *National Bank, Ayr 1935*

Alexander Ira Trewern (b.1908)

Employed by E.P. Trewern 1926-42

39: *Country Press Bldg 1929*

77: *Brick residence 1930*

11: *Canberra Hotel 1934*

Eric Percival Trewern (1895-1959)

Pupil of J. Beebe, Bendigo; employed by Qld Govt 1916-20; architect, Brisbane 1920-59

10: *Gibson residence, Manly 1919*

78: *Hay residence, Hawthorne 1923*

39: *Country Press Bldg 1929*

82: *Power residence, Hamilton 1932*

84: *O'Connor residence, Manly 1936*

42: *Factory, Stanley St 1941*

Alexander Brown Wilson (1857-1938)

Employed by Qld Works Dept 1873-81, by F.D.G. Stanley 1881-3; travelling 1884; architect, Brisbane 1884-1920; in partnership with R.M. Wilson 1920-8

62: *Hotel, Stanley St 1885*

1: *Residence, Sth Coast Junction 1886*

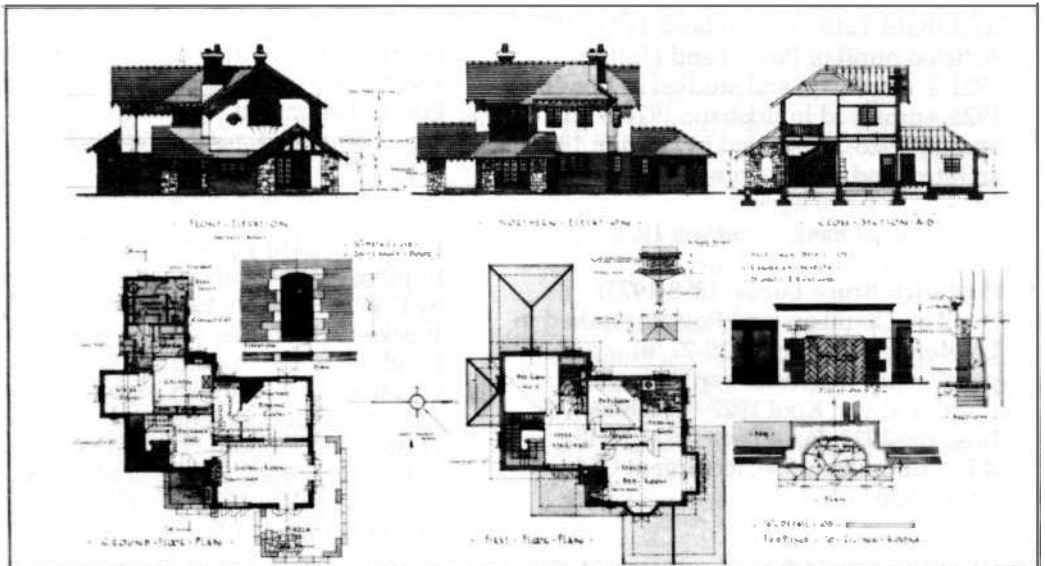
29: *Brick kiln, Virginia 1896*

75: *Lamb residence, Kangaroo Pt 1902*

77

Brick residence, 1930

Arch: A.I. Trewern



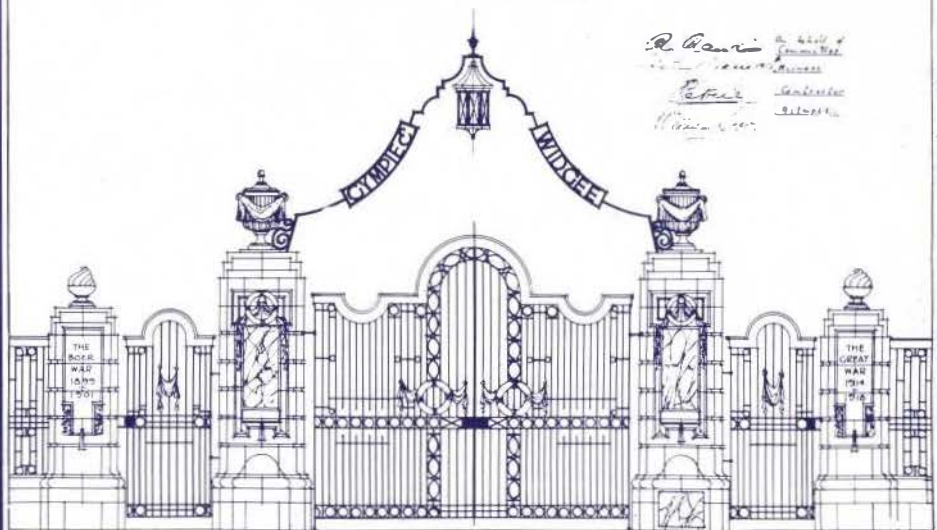
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