



## 50 Treasures

CELEBRATING 50 YEARS OF  
JAMES COOK UNIVERSITY

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Catalogue of the exhibition: *50 Treasures, Celebrating 50 years of James Cook University* held at Perc  
Tucker Regional Gallery 30 October 2020 to 10 January 2021.

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# 50 Treasures

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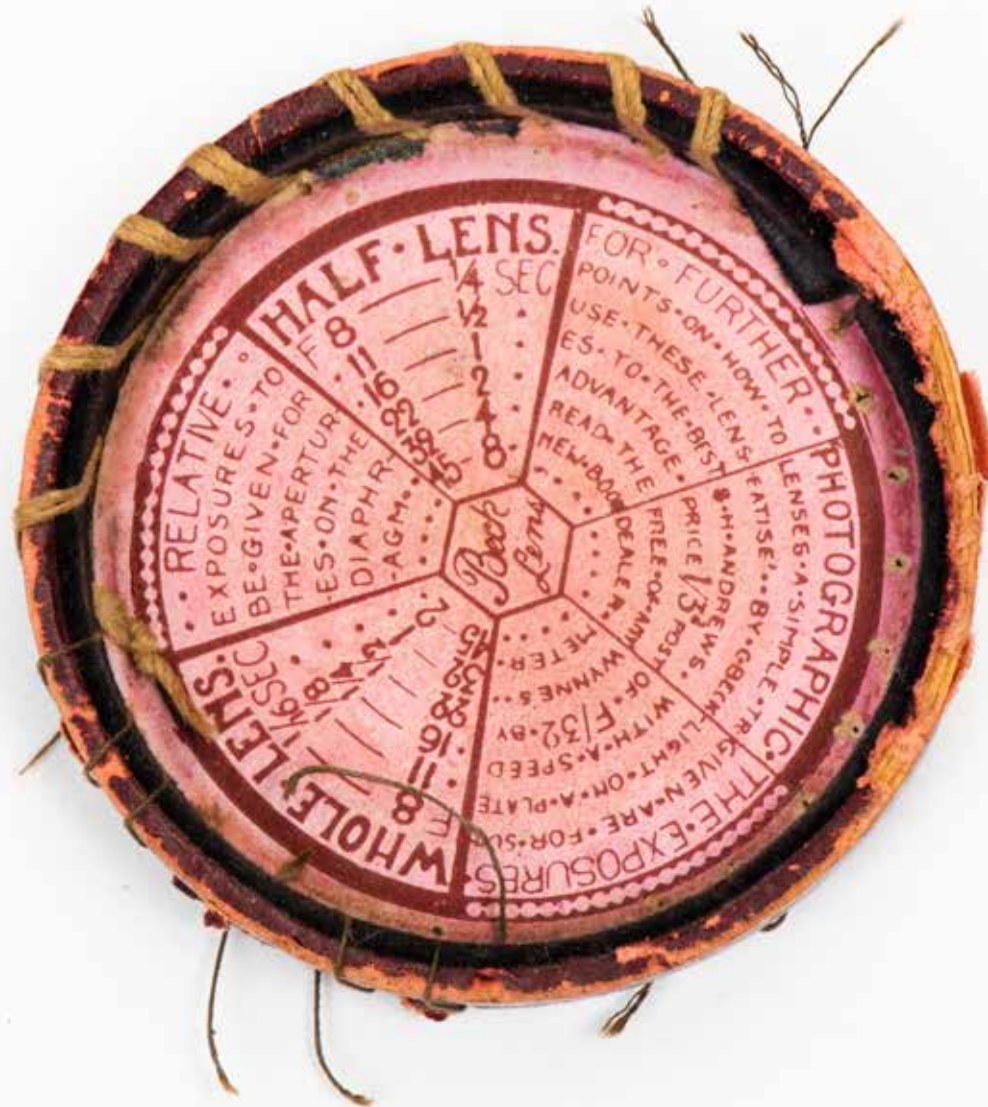
CELEBRATING 50 YEARS OF  
JAMES COOK UNIVERSITY











Interior view of the lens cap for the Thornton Pickard half plate camera used by Reverend Frederic Charles Hall.

# 50 Treasures

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CELEBRATING 50 YEARS OF  
JAMES COOK UNIVERSITY

*Selected from JCU Library Special Collections  
Exploring the People, Places and Events That Have Shaped  
North Queensland and the Tropics*

30 OCTOBER 2020 – 10 JANUARY 2021

PERC TUCKER REGIONAL GALLERY

## PUBLISHER

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Townsville City Council  
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Townsville City, Queensland, 4810  
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University and respective artists and authors, 2020

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## Cover Images

*The Investigator (maquette)* by Anton Hasell (1994),  
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## Image inside front cover:

Library exterior, under construction, southern wall.  
Stage 1, 1968. James Birrell Archive.

## Image inside back cover:

Eddie Koiki Mabo Library  
(in foreground: *Heart Space: Sun Wind and Rain*,  
by Col Henry 2013)  
Photograph by Rob Parsons, 2020,  
Through The Looking Glass Studio.

## PUBLISHED ON THE OCCASION OF THE EXHIBITION

### 50 Treasures

*Celebrating 50 Years of James Cook University*

Perc Tucker Regional Gallery  
30 October 2020 to 10 January 2021

## PROJECT MANAGER / CURATOR

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## ACKNOWLEDGEMENTS

Sincere thanks to the many donors represented by this  
group of treasures; it is from their generosity we all benefit  
today, tomorrow and far into the future.

Heartfelt thanks also go to the community members who  
are intimately connected to the treasures and provided  
their endorsement, encouragement and, in the case of  
copyright owners, their permission to proceed with the  
creation of digital versions.

Special appreciation is extended to our 40 writers, who  
gave freely of their expertise and time and ultimately  
provided new windows through which we can see and  
understand more about these treasures, many for the first  
time.

Thanks once again to Michael Marzik, for his outstanding  
images and professionalism.

The 50 Treasures project has required, from the beginning  
to the end, intensive teamwork. The Library staff (across  
Townsville and Cairns), including our volunteers, are to  
be commended for their exemplary achievement in this  
regard.

This exhibition and project would not have been possible  
without the support and genuine enthusiasm of Bill  
Tweddell (JCU Chancellor), Professor Sandra Harding  
AO (Vice Chancellor & President), Vanessa Cannon (JCU  
Chief of Staff) and the Perc Tucker Regional Gallery team,  
especially Dr. Judith Jensen and Dr. Jonathan McBurnie.

## Please Note:

All dimensions are Height x Width x Depth, rounded up to the nearest  
centimetre. All page counts are approximate. More information including  
digital versions of all treasures can be found at [nqheritage.jcu.edu.au](http://nqheritage.jcu.edu.au)

## Perc Tucker Regional Gallery

Cnr Denham and Flinders Sts  
Townsville QLD 4810  
Tue - Fri 10am – 3pm  
Sun 10am – 1pm

(07) 4727 9011  
galleries@townsville.qld.gov.au  
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Townsville City Galleries  
TownsvilleCityGalleries





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James Cook University

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Townsville City Council

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# PREFACE

Our 50 Treasures Project celebrates the 50th anniversary of James Cook University (JCU) in 2020. This exhibition is the culmination of two years (and thousands of hours) of hard work, which began long before we found ourselves facing a worldwide pandemic. The opportunity to capitalise on our many Special Collections for JCU's 50th birthday was too good to miss. Now discoverable in NQHeritage@JCU, our Special Collections online repository, these exceptional digital versions of the treasures, accompanying videos, social media posts and much more, provide an enduring legacy that will live on well beyond this project — inspiring future generations of students, researchers, and community members to go deeper and explore further.

The Library is fortunate to have collections of unique and rare resources — including artworks — of regional and national significance, which describe life in the tropics, or, as Aristotle called it, the torrid zone. The *50 Treasures — Celebrating 50 Years of James Cook University* project embodies these collections and culminates in an exhibition supported by our prestigious partner, the Perc Tucker Regional Gallery.

The process of selecting just 50 treasures from such wide and diverse collections was challenging and relied heavily upon the knowledge and expertise of our Special Collections Manager, Bronwyn McBurnie. However, without the significant contribution of past JCU Librarians — such as Helen Mayes, Ron Store, and Jean Dartnall — whose work contributed to the establishment and continuing growth of the Special Collections, much would have been lost. This unique, once in a lifetime exhibition would not have been possible without the enthusiasm and proficiency of our Special Collections team. Thanks must also go to the wider JCU Library staff. They have all worked tirelessly, researched diligently, consulted widely, and collaborated extensively. Their passion for this project — which now provides us with a permanent online exhibition — is to be commended.

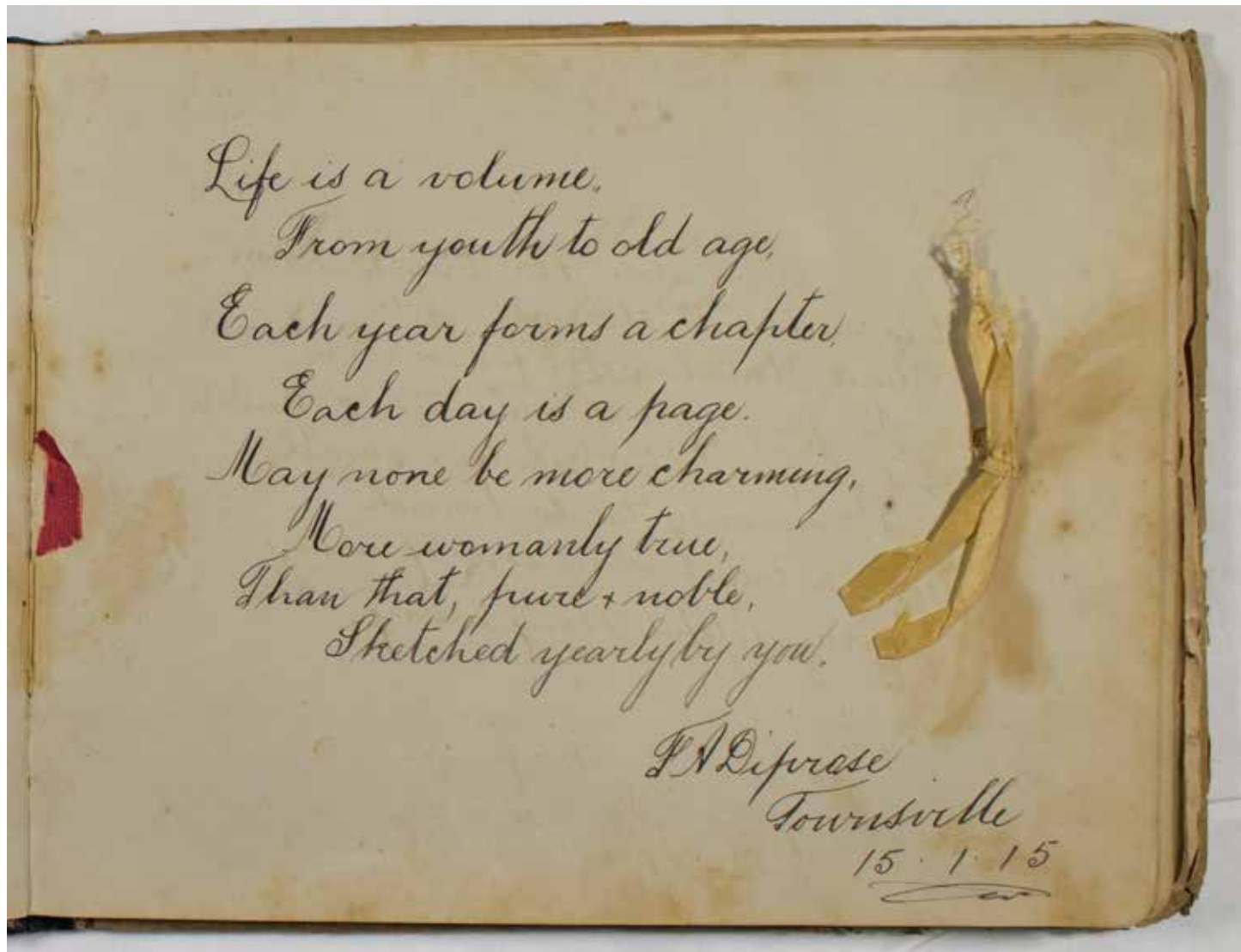
With gratitude I salute our 40 contributing authors (many of them JCU alumni), who worked collaboratively with us and gave of their time and expertise freely, during a period of enormous change. They have created content that provides readers with an informative, historical context and distinctive point of view on the significance of the treasures, expanding their understanding and enticing them to discover more.

In 1977, a major endowment was made by Lady Delamothe in memory of her late husband, the Hon. Sir Peter Delamothe O.B.E. This proved to be the initial catalyst for further donations, which continued to enrich the collections over the ensuing decades. Without the ongoing support of the community and our generous donors and their families, this project and exhibition would not have been possible. I thank you sincerely.

I hope you enjoy this exhibition and take this unique opportunity to experience our shared history by seeing (and connecting with) rare and often fragile first-hand records, artefacts and artworks, focussing on the themes of people, place, knowledge and legacy. New technologies allow us to reach a wider audience, but they cannot replace the powerful experience of seeing the real thing.

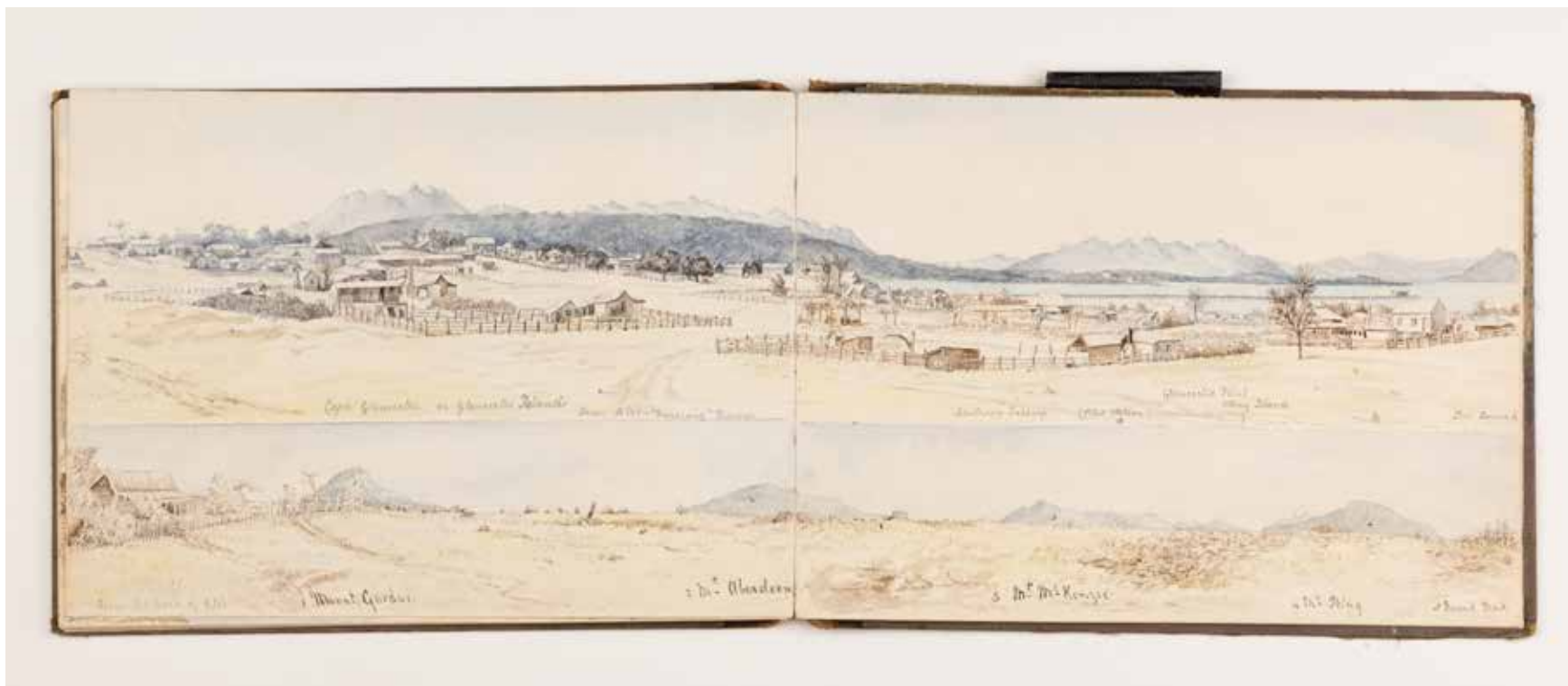
The Special Collections are at the heart of our library and we strive to create innovative ways to open the gates and share our treasures with a global audience. I encourage you to visit us, either in our libraries or through NQHeritage@JCU, to continue your journey through hundreds of years of history as you encounter explorers and creators of all kinds. I hope you gain insights into life on the land, in our towns and on the Great Barrier Reef.

**Helen Hooper**  
Director, Library and Information Services  
James Cook University



Page from Rose Popham's Autograph Album (1913)





Pages from the *Victorian Lady's Sketchbook* (1888 - 1892)

# FOREWORD

When we think of ‘treasure’ our minds conjure up visions of a pirate’s chest overflowing with precious jewels and gold and silver. But as Captain Jack Sparrow declares in *Pirates of the Caribbean*, ‘Not all treasure is gold and silver, mate.’ Treasures are also things that have special meaning for us, that evoke memories and enrich understanding. We value these highly, cherish them, protect and care for them. For many such treasures, value is not monetary but is contained in their significance to us as individuals.

Such is the case for the JCU Library’s 50 Treasures. The items may not have huge monetary value, but they have meaning for the donor, and entrusting them to JCU Library Special Collections has ensured their future. They are treasures due to their cultural significance for generations past, present, and future in telling the stories of north Queensland.

Significance is embodied in the items themselves, such as the printing of the first edition of the *Croydon Miner* on silk, or the detailed plans of the Customs House, or photographs of the construction of the Library on JCU’s Townsville Campus. Alternatively, value lies in the interpretation of items; their distinct and collective ability to unlock the past and reveal the explicit stories of early settlement, such as in the *Hann Diary* and the *Cassady Notebook*. The *Hann Diary* catalogues landscape resources — the minerals, soil, water, and the vegetation ready for use. The fragility of life and the tyranny of distance are spelt out clearly in the *Cassady Notebook* of family travels.

Some stories are less apparent. Implicit in the map of the Kennedy district is the story of landscape in a natural state — a landscape of stringy bark and bloodwood, coastal mangroves bounded by granite hills and areas of loamy soil. The map is the harbinger of settlement.

While the identity of the artist of the *Victorian Lady’s Sketchbook* remains elusive, the botanical drawings and painted landscapes are exquisite and reflect the interests and sensibilities of 19th century travellers.

The impact of European settlement on Indigenous peoples is contained in the video of a lecture given by Eddie Koiki Mabo to students in 1982, considered nationally significant for its connection to the High Court of Australia’s decision to recognise native title. Willie Thaiday’s recollections of living under government regulations and of resistance to it during the 1957 Palm Island strike are contained in *Under the Act*. *Fragments* contains the reflections of Gerty Page, a domestic worker at Karoola Station, told from shards of glass and china found on the site of the station house. *The Register of Pacific Islanders employed at Pioneer Mill* documents poor wages, imprisonment, and the death of workers. They reveal our past, extend our understanding and inform our future.

On the 50th anniversary of the University, it is appropriate that JCU Library has chosen these 50 culturally significant treasures from the thousands of items in their care. The items on display are indeed treasures of infinite societal value.

**Dr. Judith Jensen**

Team Manager Arts (Visual and Performing)  
Townsville City Council

## VICTORIAN LADY'S SKETCHBOOK (1888–1892)

How the *Victorian Lady's Sketchbook* found its way to the Library's Rare Book collection is unknown, but it is not the only mystery attached to this engaging treasure. Known as an 'orphan work', because its creator and/or copyright owner cannot be traced, it was created in the late 19th century by an artist who clearly had a botanical turn of mind and a sensitivity to landscape. The artist's gender can only be guessed, but we have assumed the feminine.

The work comprises 40 pages of sketches and watercolours completed between 1888 and 1892. While not always in chronological order, the artist's practice of including place and date of composition on most works enables us to follow her movements with reasonable certainty. Rural landscapes and wildflowers in parts of England and Scotland were early subjects. But, from January 1892, she was producing botanical sketches and watercolours from locations in India. By May of that year she had reached Australia and was visiting Heidelberg in Victoria which, at the time, hosted the *plein air* artistic community known as the Heidelberg School. Whether our artist had any interaction with its members is unknown, but by early July she was sketching and painting flowers in New South Wales, before reaching her journey's destination in north Queensland towards the end of that month.

The artist's most accomplished and appealing landscapes were completed during her extended stay in the Bowen district, where it seems she was visiting friends or family. Several paintings reference 'Albert's home', the initials 'AB' and the property 'Pencraig', providing clues to the owner's identity and suggesting a family link to the artist who had attached the name Pencraig to an earlier English sketch. They show the artist's appreciation of the land and seascape that surrounded the little town — then barely 30 years old — and her desire to record it as accurately as possible, often identifying major features. A picnic scene beside a river and a visit to 'Biralee', a property on the Bowen River, suggest social outings and visits to the pastoral hinterland. The last-dated works, featuring botanical specimens, were made in West Java in September 1892, from which we may assume the artist was on her way home.

While we can recognise the artist's interest in the form and structure of plants, native and exotic, for north Queenslanders the real value of this work surely lies in the affectionate representations of our landscape, in the early decades of European settlement, seen through English eyes.

**Liz Downes**

### UNKNOWN ARTIST

*Victorian Lady's Sketchbook* (1888–1892)

Hardcover book, 44 pages featuring watercolour paintings and pencil sketches, 24 x 33 cm  
[nqheritage.jcu.edu.au/85](http://nqheritage.jcu.edu.au/85)

Rare Book Collection





## THE MINUTE BOOKS OF THE TOWNSVILLE BRANCH OF THE AMALGAMATED SOCIETY OF ENGINEERS (1894–1909)

The Townsville branch of the Amalgamated Society of Engineers (ASE) was established on 6 January 1894 at the Alexandra Hotel, Flinders Street. The ASE held its regular weekly meetings at this venue for several years before moving to the Grand Hotel (1898) and later the Townsville Trades Hall (1909). Held in James Cook University's Special Collections, the branch's surviving minute books (1894–1909) provide a record of its local, regional and national activities.

The ASE originated in Great Britain during the 1850s. It was a large trade union organisation catering mainly for skilled engineers with branches across the world, especially in English-speaking countries. In exchange for higher than average weekly union dues, branch members were entitled to claim for branch funds to assist them with loss of income due to periods of sickness, unemployment, industrial action, accidents, and old age. The weekly meetings of the Townsville branch reflected the ASE focus on member benefits at a time when government support for social welfare was severely limited. The minutes frequently recorded individual members claiming 'donations' (presumably member benefits), although during the 1900s, provision of funding for superannuation became a more pressing priority.

The opening of the branch in the port town of Townsville reflected the district's need for skilled engineers in a growing economic region which boasted sugar mills, the Ross River Meatworks and railway workshops. Apart from providing members with benefits, the Townsville ASE attempted to enforce uniform wages and conditions by writing official letters to employers and requesting that their members demand these standards. Members who did not comply with local ASE directives could expect to have their membership called into question at branch meetings.

For example, on 22 April 1899, the Townsville secretary was 'instructed to write to Bro[ther] Scott to give reason why he worked overtime after having received notice not to do so by District Committee without extra pay'.

The surviving minute books of the Townsville branch quietly reveal the transition that was taking place within the ASE. By the 1900s, Australian branches, including Townsville's, were encouraging less skilled workers to join the union as 'trade protection members', who paid lower weekly fees and had restrictions placed on access to benefits. Growing membership saw the Townsville branch shift from its conservative, inward-looking focus in the 1890s towards becoming a radical player in north Queensland unionism during the 1910s, playing a key role in mass strike action on the Townsville railways in 1914.

The ASE was renamed the Amalgamated Engineering Union in 1920 and later merged with a number of unions. The most recent successor to the ASE is the Australian Manufacturing Workers' Union.

**Dr. Lyndon Megarrity**

### **AMALGAMATED SOCIETY OF ENGINEERS**

*Minute Books of the Townsville Branch of the Amalgamated Society of Engineers (1894–1909)*  
Manuscripts (handwritten), hardcover books, Volume 1: 06/01/1894 – 14/01/1899, 254 pages;  
Volume 2: 28/01/1899 – 24/04/1909, 262 pages; both 24 x 19 cm  
[nqheritage.jcu.edu.au/72](http://nqheritage.jcu.edu.au/72)  
Amalgamated Metal Workers' and Shipwrights' Union Archive





## REGISTER OF PACIFIC ISLANDERS EMPLOYED AT PIONEER IN THE DISTRICT OF TOWNSVILLE: SCHEDULE L (1895–1906)

The register contains the names of 782 Pacific Islanders, more usually known as South Sea Islanders, who worked on the Drysdale brothers' Pioneer Plantation in the Burdekin district, in north Queensland, between 1895 and 1906. A government register kept by the local Inspector of Pacific Islanders and his deputies — officials of the Queensland Immigration Department — it shows Islander names, the ships and dates on which they arrived and the dates of their initial and subsequent contracts on Pioneer, different levels of wages, deaths, imprisonment, and other occasional pieces of information. Only two of the entries are for women.

Pacific Islanders, mainly from Melanesia, arrived in Queensland as indentured labourers (1860–1904) to work in the pastoral, maritime and sugar industries. There were 62,000 contracts issued for about 50,000 individuals (a significant number came more than once) and over 95 per cent were men and youths. Similar registers must once have been common on other large sugar-cane plantations, although this register seems to be the only one to have survived. Overall the register confirms many aspects of the labour trade already known. Wages were paid every month in front of the Inspectors, who kept the register up to date. The Islanders also received a clothing allowance and sometimes had money advanced to them ahead of their regular six-monthly wage payments. Another typical feature of the labour trade, shown in the ship arrival details, is that the Islanders moved between districts.

Wages varied depending on experience. First-indenture Islanders always received £6 a year. Those re-engaging from the islands usually received around £8 a year. The long-term labourers renewing contracts in Queensland were paid up to £31 a year at the end of the labour trade, but more usually between £20 and £26 a year. All received accommodation and limited medical care. Twenty-three served terms in prison from between two weeks and four months, two were declared insane and were returned to their islands, and 24 died while employed on Pioneer. After 1884, the wages of deceased Islanders were transferred to the Immigration Department's Pacific Islanders Fund, supposedly to be paid to their families, although this occurred in only 16 per cent of cases.

There were always allegations that the labour trade was a new form of slavery, and the death rates in Queensland (one quarter) were extremely high.

**Emeritus Professor Clive Moore**

### **PIONEER SUGAR MILL**

*Register of Pacific Islanders Employed at Pioneer in the District of Townsville: Schedule L (1895–1906)*  
Manuscript (handwritten), 94 pages, 37 x 27 cm  
[nqheritage.jcu.edu.au/416](http://nqheritage.jcu.edu.au/416)  
Pioneer Sugar Mill Archive



## MINUTE BOOK OF THE CHARTERS TOWERS STOCK EXCHANGE (22 MAY 1890 – 24 JANUARY 1896)

At first glance the cover of the 1890 Charters Towers Stock Exchange Minute Book, with its peeling layers, water damage, and half-eaten label, little reveals the treasure within. But, leafing through to the page upon which is written, 'Minutes of the First Meeting for The Formation of The Charters Towers Stock Exchange', reveals the record of a lively episode in Australia's history.

The Stock Exchange story began when Hugh Mosman, George Clarke, John Fraser and young Aboriginal boy Jupiter Mosman discovered gold in January 1872. By February, as newspapers reported the discovery of a vast, very rich reef near Townsville, a rush to the newly-named Charters Towers goldfield was anticipated. Prospectors flocked in such numbers that Charters Towers soon became Queensland's second-largest city, and Queensland the largest gold-producer of all Australasian colonies. The phenomenal growth led to a public meeting being called in July 1885 to establish the first Charters Towers Stock Exchange.

By 1890, however, the majority of brokers were dissatisfied with the Exchange's practice of private-chamber calls. So, at 11am on Thursday 22 May 1890, nine men held a meeting at which elected Chair, Mr. W. L. Davies, moved 'that a new Stock Exchange be formed, to be named The Charters Towers Stock Exchange.' The new Exchange was registered on 27 May 1890 with capital of £1000, being a thousand £1 shares. Now free calls would be conducted every evening, with the public admitted.

The Exchange became such a major business, for both Charters Towers and Queensland, that it needed larger, more central premises. Leasing Malcolm's Royal Arcade in the town centre meant the Exchange was close to banks, mining surveyors, and brokers, with whom brisk business was conducted daily. The Exchange and its premises became so synonymous that the arcade became known as the Charters Towers Stock Exchange building.

Having repeatedly produced Australia's largest outputs, by 1901, Charters Towers was 'the premier goldfield of Australia'. By 1906, it was eclipsed only by Mount Morgan. By 1917, Mount Morgan and Gympie outstripped Charters Towers. By 1920, however, Charters Towers' gold production and population had dwindled markedly, while unemployment rose. The Stock Exchange minute books reflect this decline, with entries dwindling and thinning. The last brief entry, penned in 1924, confirms the minutes of the final meeting, held in 1922.

Though the minute book's recordings have long ceased, Charters Towers' golden history lives on in the treasure of Special Collections Archives.

**Dr. Jacqueline Stockdale**

### CHARTERS TOWERS STOCK EXCHANGE

*Minute Book of the Charters Towers Stock Exchange* (22 May 1890 – 24 January 1896)  
Manuscript (handwritten), hardcover book, 379 pages, 33 x 22 cm  
[nqheritage.jcu.edu.au/716](http://nqheritage.jcu.edu.au/716)  
Charters Towers Stock Exchange Archive





## JAMES MORRILL'S SKETCH (1863)

Published in 1863, *Sketch of a Residence* is one of the more important documents in Queensland's colonial history. James Morrill was on both sides of the colonial frontier and, uniquely, his short memoir is from 'the other side' of that frontier.

Morrill, an Essex-born mariner, survived a shipwreck and washed ashore just south of the future Townsville in 1846. Near to death, Morrill was tended by members of the Bindal People, and began to reside with them around Mount Elliot.

After spending time with the Juru People to the south, Morrill returned to the Bindal and had no contact with Europeans during the 1850s. In 1861, however, the Kennedy District was opened up and there was an increasing incursion by Europeans seeking pasture for their stock. After mass killings of his adoptive kinspeople in the early 1860s, Morrill approached some shepherds in the Burdekin delta in January 1863, and shouted, 'Don't shoot mateys, I'm a British object.'

Morrill sailed to Brisbane where he became a reluctant celebrity. Weary of re-telling his story and in the hope of earning an income, he produced *Sketch of a Residence* with the assistance of a scribe.

James Morrill's intentions in coming out of the bush will never be fully known. Certainly he spoke of the danger of being shot by the pastoralists. But Morrill also emerged from the bush with a plan to save his kinspeople from the ethnocide that was enveloping them. Leave the coastal wetlands to them, he urged, it was unsuitable for pasture. The pastoralists could have the open woodlands and grasslands where their animals could graze. All could co-exist peacefully.

His plan was barely listened to. Why would they? Land titles were being issued in Brisbane without any consideration given to the Indigenous inhabitants. Ironically, it was the Juru and the Bindal — and other Indigenous peoples — who had become the British objects.

Morrill returned to Bowen — to what he called 'my country' — working, buying land in Bowen, building a cottage, marrying and fathering a son and further assisting with the occupation of the north. Indeed, in mid-1865, Morrill purchased at auction the first block of land sold in Townsville but he died suddenly later that year aged only 41 years.

James Morrill's *Sketch of a Residence among the Aboriginals of Northern Queensland for Seventeen Years* is a seminal document in the revision of our frontier history. Without his 1863 *Sketch* we may never have imagined what it meant to be on that side of the Queensland frontier where you were being shot at rather than doing the shooting.

### Dr. Daniel Lavery

#### James MORRILL

b.1824, Essex, England – d.1865, Bowen, Qld, Australia

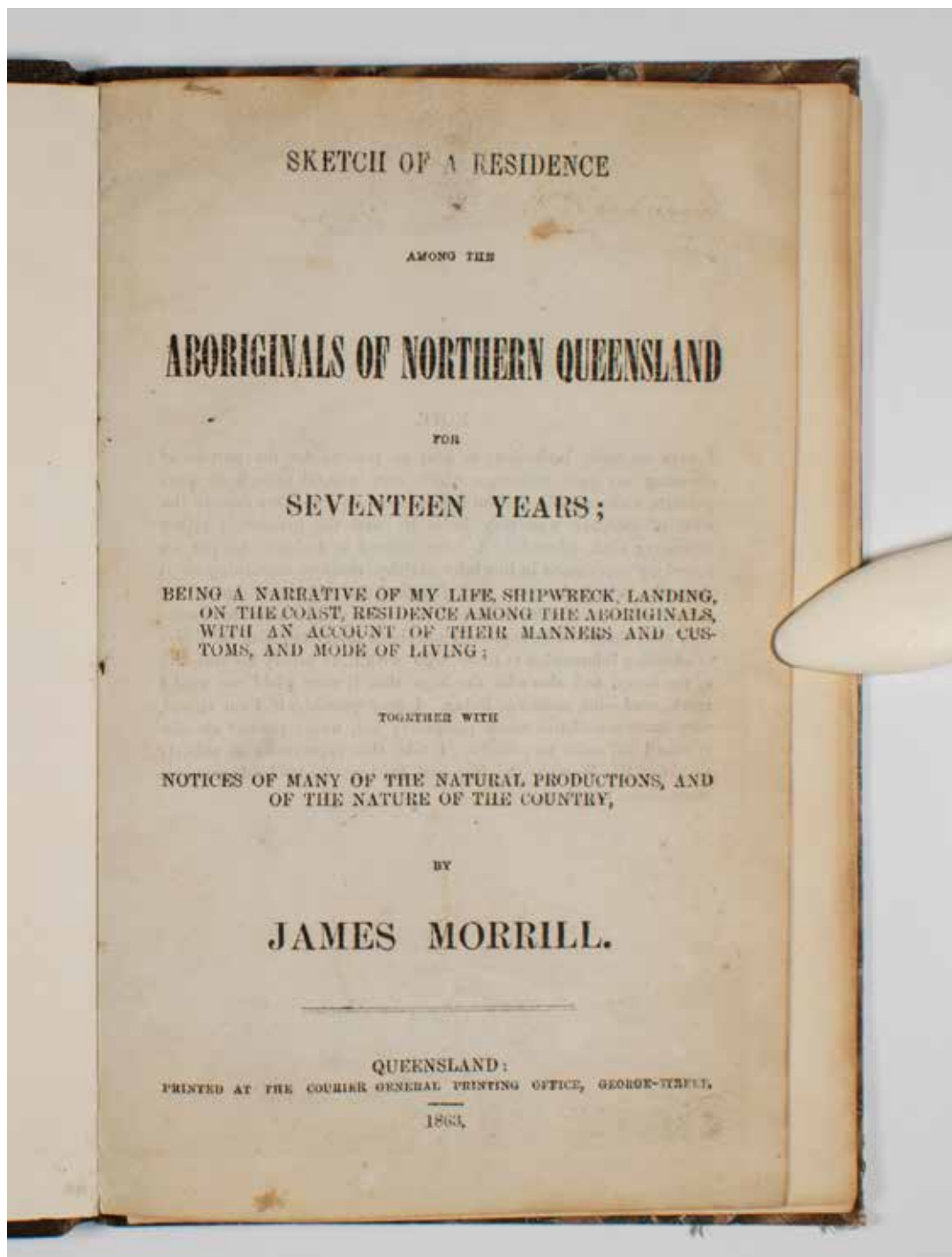
*Sketch of a residence among the Aboriginals of northern Queensland for seventeen years; being a narrative of my life, shipwreck, landing, on the coast, residence among the aboriginals, with an account of their manners and customs, and mode of living; together with notices of many of the natural productions, and of the nature of the country.* (1863)

Hardcover book, 24 pages, 22 x 15 cm

1st Edition

nqheritage.jcu.edu.au/724

Rare Book Collection



Photograph courtesy of JCU Library

## LECTURES ON NORTH QUEENSLAND HISTORY (1974–1996)

James Cook University has an astounding legacy of both writing the history of north Queensland and of making that history accessible to the general public. The *Lectures on North Queensland History* series is a keystone of the work undertaken by James Cook University Foundation Professor of History Brian Dalton. Dalton produced and encouraged research in north Queensland history, and actively sought ways to publish the history of our region and place the University's academic research within the grasp of local residents. Thanks to the work of the University Library's Special Collections and the development of NQHeritage, the series is now freely available in its entirety, fulfilling Dalton's vision.

The series is remarkable for its contributors and the freshness of its contents. The first volume includes chapters by both Noel Loos (then a Ph.D. student) and Henry Reynolds (a lecturer). In his chapter Reynolds announces, 'It is no longer tenable to talk of the Australian frontier as being uniquely peaceful as some historians have done in the past,' marking a historical upheaval of national significance. In that volume, other contributors also examined the history of race relations and the ethnic diversity found in northern Australia. Contributions by Clive Moore (then a tutor), and Patricia Mercer (leaving to start her Ph.D. in the United States of America) are significant in the written history of Melanesian labourers in Australia.

Cathie May explores Queensland's Chinese history, Jean Farnfield the need to include the Torres Strait within the history of Queensland. Other, more familiar, topics — including labour history, the World Wars, and the goldfields — were explored in the context of our region.

In his foreword to Volume 3, Dalton points to the importance of writing the history of northern Queensland, and the contribution that history makes to the Australian story. The volume (and the series) demonstrates the significance of our region's history and Dalton succeeded in his ambition of supporting the production of excellent regional histories, and of promoting their value to a national audience. Within that foreword Dalton also writes of the challenges when writing history in and of the north; he laments the remoteness of archival sources held in capital cities and the comparative smallness of the History Department of James Cook University. These challenges are still with us, but this lecture series demonstrates that they can be overcome. Dalton's championing of interdisciplinarity, regionality, and accessibility make this volume (and the series as a whole) a treasure.

**Dr. Claire Brennan**

**B. J. DALTON (Brian James) (Ed.), JAMES COOK UNIVERSITY OF NORTH QUEENSLAND**  
*Lectures on North Queensland History* (1974-1996)  
Softcover books, 5 volumes, various sizes  
[nqheritage.jcu.edu.au/726](http://nqheritage.jcu.edu.au/726)  
North Queensland Collection  
© James Cook University





## CROYDON MINER (24 AUGUST 1887)

In the 19th century, the birth of a newspaper was often celebrated in silk.

A few copies of first editions were printed on cloth instead of paper. This frayed piece of silk is a first edition copy of the *Croydon Miner*, earliest of this gold town's six newspapers, published on 24 August 1887. It is the only surviving copy of that newspaper.

Gold was discovered on Croydon Downs Station, in north-west Queensland, in 1886. The rush brought in miners from all over Australia and within a year three mills were crushing gold ore. The town of Croydon became the centre of a gold-bearing area of around 28,000 square kilometres. The many small townships and mining camps have now long disappeared. By 1887 Croydon, with 7,000 people, had become a complete urban centre with a surprising range of shops and services. These included a local Council, a hospital, three churches, Post Office, school, 19 pubs, and of course the *Croydon Miner*, followed within a few days by the *Golden Age* and a short time later, the *Croydon Mining News*. The town even stole a railway meant for Cloncurry, built from Normanton between 1888 and 1891.

The *Croydon Miner* was typical of small regional newspapers of the time, which usually had just an editor/journalist, and a compositor/printer who set the metal type and printed the paper. The *Miner's* compositor said that journalist Horace Wellington Harris arrived in the gold rush town 'without a shilling to his name', but 'Harris had a way with him.' Not only did he sell hundreds of subscriptions to a paper that still didn't exist, he sold so much advertising space that it took up three-quarters of the first edition. The first edition was published on 24 August 1887. Newspapers took clear political stances; the *Mining News* was Labour, the *Golden Age* was Conservative, and the *Croydon Miner* was Liberal.

Harris was a seasoned newspaper editor and journalist, often described as 'clever' and 'imposing' — his nickname was 'The Duke'. However, he had trouble keeping within his income, being declared insolvent twice in his career. It's not surprising that with three newspapers competing for business, the one that went broke was the *Croydon Miner*. It ceased publication sometime between July and October 1888 and the printing plant was sold to the owner of the *Croydon Mining News*, John Hoolan, who took it off to nearby Georgetown to start the *Mundic Miner* and *Etheridge Gazette*.

### Dr. Jan Wegner

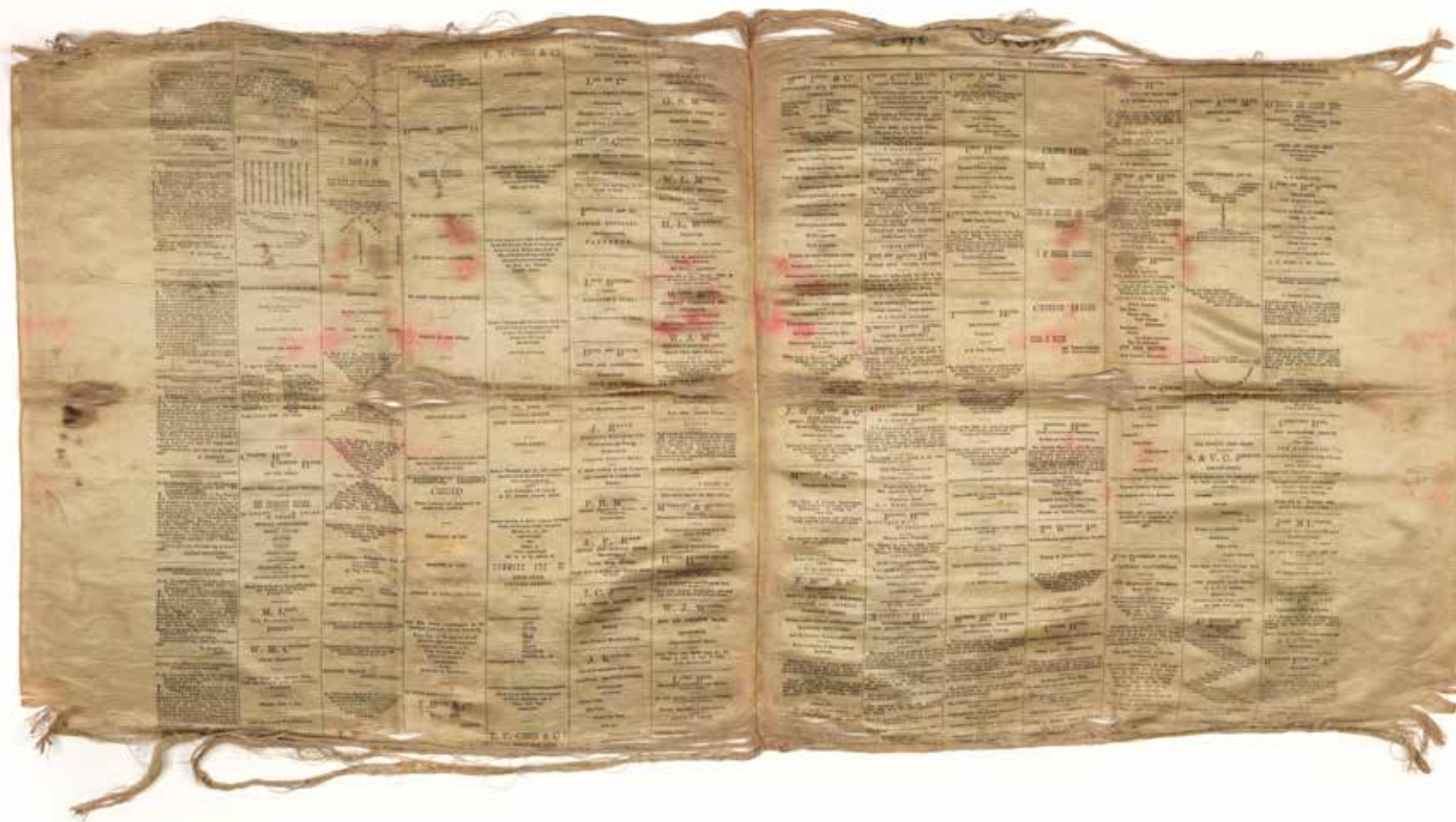
#### Horace Wellington HARRIS (ed.)

*Croydon Miner* (24 August 1887)

Silk fabric with printed text on both sides, 56 x 107 cm

[nqheritage.jcu.edu.au/707](http://nqheritage.jcu.edu.au/707)

North Queensland Collection



Mr. Francis Henry Reed of Cairns generously donated this rare north Queensland newspaper to James Cook University Library Special Collections in memory of his son, Simon "Ski" Reed (b.8/03/1973 – d.19/11/2016).

## BILL BAILLIE: HIS LIFE AND ADVENTURES, BY ELLIS ROWAN (1908)

The first significance of this early 20th century children's book, held in the Library's Shaw Collection, is its author: the distinguished botanical artist and natural history illustrator, Marian Ellis Rowan (1848 -1922). In the story of her beloved pet bilboa, or bilby, Bill Baillie, there is also a fictionalised journal of some of her travels during the 18 months of his life across 1906 to 1907. As few letters and no diaries remain of Ellis Rowan, the book is a rare insight into her world and expeditions.

Bill Baillie was gifted to Ellis Rowan while she was painting wildflowers in Western Australia. He was born to her from the pocket of 'Goongarrie Tom', a miner who rescued the bilby joey after its mother died in a rabbit trap. Ellis hand-raised Bill Baillie, feeding him from a quill and adapting a basket for his home and transport. His name, 'Bill Baillie', was chosen as an echo of 'bilboa' or 'bilby'. The book tells of his life from these early events and is fictionalised through the character of 'Tabitha', his handler, who reveals a side of Ellis Rowan.

At 12 weeks old he travels by train and wagon with Tabitha into the deep country known as 'No Man's Land' where she paints. Lyrical descriptions of the landscape and flora are narrated alongside yarns of Mandy, the cook, and the lonely bushmen and miners who gravitate to talk with Tabitha and patronise Bill Baillie with gifts at their remote accommodations.

After a tour of the South Perth Zoo to meet his fellow bilboas, they make the journey back to Victoria by steamship in the era before the railway extended to Western Australia. In his wider travels, Bill Baillie ventures to Macedon, Adelaide and Broken Hill before his sad passing.

The book was republished in a school edition in 1948 and was therefore known to many children. Its further distinction is the exhibition of images of Ellis Rowan's exquisite art in the colour plates of wildflowers and landscapes from the regions of their travels. Ellis Rowan's loving memoir of Bill Baillie is a lasting tribute to the instincts and adaptiveness of the gentle burrowing bilby. While bilbies feature in many Australian children's stories, the species is sadly endangered today. Like the many flowers, butterflies and insects that she painted, *Bill Baillie: His Life and Adventures* is a vivid testament to Ellis Rowan's wondrous passion for the Australian natural environment.

**Associate Professor Allison Craven**

### ELLIS ROWAN

b.1848 Melbourne, Vic, Australia – d.1922 Macedon, Vic, Australia

*Bill Baillie: His Life and Adventures* (1908)

Hardcover book with 8 coloured illustrations by the author, and black and white drawings by Jack Sommers, 159 pages, 19 x 26 cm

1st Edition

nqheritage.jcu.au/718

Shaw Collection of Australian Art & Culture





## BRITISH MARINE ALGAE, BY ANNIE SLADE (1884)

The collection and preservation of seaweed specimens might seem an unusual pastime today but in Victorian times it became fashionable, particularly among women and particularly in Britain. Indeed, it has been popularly claimed that, as a young girl, even Queen Victoria indulged in this hobby — although this has never been substantiated.

Flower-collecting and flower-pressing had long been considered an acceptable artistic activity for women who had the leisure to spend time in their gardens or the surrounding countryside. But the collection of seaweeds offered opportunities for something rather more adventurous – with slippery rocks to be clambered over and lurking crabs, surging waves or incoming tides to be avoided. For some of these women there was an added appeal: the collection and display of specimens in leather-bound albums offered the chance to participate in the world of science from which by and large they were otherwise excluded.

Well-known British seaweed collectors of the time included Amelia Griffiths, who collected along the Devonshire coast, and Margaret Gatty who did most of her collecting around the Sussex town of Hastings. Both took a scientific approach to their work and gained recognition from the male-dominated scientific community.

But towards the end of the century a young woman, living close to where Amelia had made her collections in Torbay, was following in her footsteps. The 1884 album, *British Marine Algae*, came to the Library as part of the prestigious C. M. Yonge Collection. A brilliant English marine biologist, Sir Charles Maurice Yonge had led the first scientific expedition to the Great Barrier Reef in 1928-29, widely recognised as having laid the foundations for much future coral reef research.

Yonge was also a passionate bibliophile who frequented antiquarian bookshops, so perhaps he came across the album during his time at the Marine Biological Association's laboratory in Plymouth — not far from Torbay — early in his career?

There is a lovely simplicity in the album's presentation of 35 delicate specimens of what one poet of the time dubbed 'the flowers of the sea', while the remarkable colour and clarity of the specimens, collected from distant shores nearly 140 years ago, cannot fail to engage and delight today's viewers.

The album's inscription indicates that it was presented as a gift to much-loved friends of its young compiler, 23-year-old Annie Slade. But the fact that each specimen is identified by its contemporary scientific name and its place of collection, suggests an understanding and respect for basic scientific practice.

Given James Cook University's emergence as a leader in marine science teaching and research, it is appropriate to celebrate this rare example of 19th century female activity, in the same field, as one of the Library's special treasures.

### Liz Downes

#### Annie SLADE

*British Marine Algae* (1884)

Hardcover book with 35 botanical pressings, 50 pages, 33 x 29 cm

[nqheritage.jcu.edu.au/704](http://nqheritage.jcu.edu.au/704)

Sir Charles Maurice Yonge Collection



## ROSE POPHAM'S AUTOGRAPH ALBUM (1913)

Autograph books — who remembers them? Those little books full of blank pages that, in the second half of the 20th century, were especially in demand by girls nearing the end of their primary or secondary school days. Today, like hand-written letters and personal diaries, they seem to have become victims of the digital age and the growth of social media.

A charming example of this genre came into Special Collections as part of a donation from Lynda Male. The book's owner was Rose Popham (1886-1969), Lynda's great-aunt and the fourth of twelve children born to Jesse and Frances Popham.

Rose, a child of eight when she arrived in Townsville, grew up in the family home in West End but, unlike later autograph books, hers was not a childhood collection. The earliest entry is dated 1913, when Rose was in her late 20s, and the last was made 22 years later, with the majority dated between 1914-1919. Together they form an anthology of wit, wisdom and friendship. Unmarried, but with many siblings, Rose was described as a much-loved auntie and, judging by the many entries in her book, had a wealth of friends. Since Rose was an original and long-serving staff member of Inglis Smith's prominent drapers store, it is possible that some of her regular customers also made their mark in her little book.

The most entertaining contributions are surely the cartoon-like illustrations, some by Rose herself and two by her brother, Jesse William — who also supplied a family photograph. The wry humour of these sketches, along with the more light-hearted written entries, help to lift the tone of solemnity or sentimentality which characterises other offerings.

We should not forget that some of those who signed Rose's book would have had family members serving in the war that was engulfing Europe; another of her brothers was among them. If some surnames (like Diprose, Quinn, Mabin and Dearness) are familiar to us from local street names, this in itself is an indication that these families suffered the ultimate loss; many Townsville streets were renamed in the 1920s to honour the fallen. A long poem describing the 1911 wreck of the *Yongala*, adds another layer of gravitas.

Rose's book offers us a small but eloquent piece of social history, reflecting something of the life and mood of a regional city — geographically remote from the world stage, yet still touched by significant events — and of a community of friends and acquaintances, neighbours and colleagues sharing time-honoured expressions of kindness, affection, humour and hope. It is no small legacy.

### Liz Downes

#### Rose POPHAM and various creators

b.1886 North Ipswich, Qld, Australia – d.1969, Townsville, Qld, Australia

*Rose Popham's Autograph Album* (1913)

Manuscript (handwritten), hardcover book, 166 pages, 17 x 22 cm

[nqheritage.jcu.edu.au/713](http://nqheritage.jcu.edu.au/713)

Joseph Skinner Popham Archive





## TOWNSVILLE HOSPITAL, BY P.D. (CA.1875)

This beautiful watercolour depicts an early view of the Townsville Hospital on Ross Island. The artist, who signed the work with the initials 'P.D.', is thought to have been Percy Dodgson (1838-1886).

Percy Dodgson, the second son of Hassard Hume Dodgson, a solicitor, was born in Surrey, England, in 1838. He was a cousin of the author Lewis Carroll. Around 1865, Percy and his elder brother, Francis Hume Dodgson, emigrated to Queensland in the hope of making their fortunes in the pastoral industry. An entry in Lewis Carroll's diary in 1864 suggests that he thought his cousins' move to Australia was unwise – calling it an 'extraordinary plan'.

It is not known when Percy Dodgson took up art, though he appears to have travelled to Queensland coastal towns in the mid- to late-1870s, producing sketches and watercolours in Townsville, Cairns and Cooktown. Photographs of his sketches of Trinity Bay, Cairns, and Finch's Bay, Cooktown, both dated 1876, suggest that Dodgson regularly moved from town to town in an attempt to earn a living from his art. An advertisement for lessons in watercolour painting, given by Percy Dodgson, appeared in the *Mackay Mercury* and *South Kennedy Advertiser* in 1877 and Dodgson is known to have produced drawings in sepia representing landscapes on a rural property in central Queensland.

In 1883 *The Capricornian* reported on a series of sketches by Dodgson:

'We derived peculiar pleasure on Friday in examining a series of sketches in sepia from the brush of Mr Percy Dodgson. A glance at these show that Mr Dodgson is a true artist. He has an eye to the elements of beauty in a landscape; the skill required to transfer these to paper or canvas; and the taste necessary to impart a realistic finish to his pictures.'

Dodgson's watercolour of the Townsville Hospital on Ross Island dates to around 1875, and information held by the James Cook University Art Collection indicates he also produced watercolour paintings of Castle Hill, Kissing Point and The Rocks in 1875. The painting appears to be a reasonably faithful representation of the hospital, which was built in 1868. An early photograph of the hospital that pre-dates Dodgson's watercolour reveals comparable architectural characteristics, particularly the front-facing double-gabled roof. Dodgson's painting is likely to be the only colour depiction of this hospital in existence.

Percy Dodgson died in 1886, in Stanthorpe, Queensland, at the age of 48.

**Trisha Fielding**

**P.D.**

*Townsville Hospital* (ca.1875)

Watercolour on paper, 14 x 19 cm (image), 18 x 25 cm (sheet)

[nqheritage.jcu.edu.au/733](http://nqheritage.jcu.edu.au/733)

James Cook University Art Collection



## MARJORIE GREEN'S WRITING DESK AND ACCESSORIES

Of the many personal items held in the Archives of the Library's Special Collections, perhaps the most unexpectedly 'unarchival' is a writing desk. This is a bureau of the secretaire style, with built-in shelving, cabinets, and a fold-down desktop which reveals sections for holding stationery and writing accoutrements. This desk has been decoratively carved by its owner and one carving, in particular, highlights the personal connection between the desk and the woman who owned it: Marjorie Green.

Marjorie was born in Charters Towers, but moved to Townsville as a young girl, where she spent most of her life. Her father was David Green, who worked on many north Queensland newspapers and eventually became the editor of the *Townsville Bulletin*. David, his wife Alberta, and their three daughters lived in Kardinia, a heritage-listed house on Stanton Hill. One of the grand old homes of Townsville that is still *in situ*, Kardinia is of great architectural and historical significance. Most famously, it served as the first Japanese consulate in Australia. As a girl, Marjorie attended the Melbourne Presbyterian Ladies College as a boarder, and it was during a visit home when she was 16 that she carved her school's crest and original motto ('Ohne Hast, Ohne Rast') into the front of her desk.

Included with the desk are various items that were once commonly used for writing and correspondence, including a monogrammed glass and silver desk set consisting of an inkwell, a nib tray, a paperweight and a blotter. All were kept by Marjorie for decades, until she donated them to the Delamothe Collection of North Queensland History and Literature in 1984, when Marjorie left her long-standing home in her 80s.

The desk and its accessories are only part of the Marjorie Green Archive, which also holds some correspondence from her time as the secretary of the Church of England Funding Committee, memorabilia from the Cathedral School of St Anne and St James (of which the Green family were valued patrons), souvenirs from the family's holidays, and a notebook with hand-written recipes. Many of these items were, no doubt, stored in the desk at some point.

Writing desks have a strange habit of being simultaneously peripheral and central. They sit, shoved in corners or placed against walls in out-of-the-way rooms, and hold onto the bits and bobs of their owners' lives. And yet, simply by doing exactly that, they become highly personal and deeply significant. Marjorie Green's desk still holds a piece of her story, and will hold it well for years to come.

**Sharon Bryan**



**Marjorie GREEN** (Former owner)

b.1896 Charters Towers, Qld, Australia – d.1987 Townsville, Qld, Australia

*Marjorie Green's Writing Desk and Accessories*

Carved wooden desk with glass doors, 145 x 75 x 35 cm

Desk accessories: materials include glass, silver, bone, leather; various dimensions

[nqheritage.jcu.edu.au/738](http://nqheritage.jcu.edu.au/738)

Marjorie Green Archive





## burning ghosts, BY JUDY WATSON (1979)

The James Cook University Art Collection contains a number of significant artists who have made important contributions to Australian art. The young artist Judy Watson presented a print in the Townsville Pacific Festival in 1982 where it was successful in gaining the Martin Gallery Print Prize.

Discussions between the then Curator of the Art Collection, Ron Kenny, with the Director of the Martin Gallery, saw the work *burning ghosts* donated to the university. The work itself is a result of Judy Watson's exposure to American literature, which she was studying as an elective for her Diploma of Creative Arts at the Darling Downs Institute of Advanced Education in 1979.

According to Watson, this 'elective was what led me into looking at my own cultural history and want to make work about my Aboriginality and my identity as a woman. It was a huge influence on my work and on my life'.

The work itself is a repertoire piece combining etching, aquatint, collagraph and screen printing, demonstrating fluency across a range of techniques in a highly accomplished composition. Beneath the vibrant red colour and the orange brushstroke effects there are three major images embedded within the picture plane. The first is a small photographic etching of a group of figures with fracture lines created from the five segments of plate used to complete the image.

The darker image in the centre of the composition is a screen print of American settlers,<sup>1</sup> including the young girl, in covered wagons seeking out opportunities on the frontier. The large image at the base of the composition is a grainy negative of the 1974 photographic image by Leni Riefenstahl of Nubian people in Africa, drawing the viewer into a reflection of the plight of Indigenous people within a 'settler paradigm'.

*burning ghosts* was exhibited at the time Watson was completing a Bachelor of Fine Arts Degree at the University of Tasmania and highlights the emergence of a stronger interest in dealing with cultural matters, particularly in mind of her north-western Queensland origins. Watson's later work explores her Aboriginal roots, in particular a sense of belonging to country by creating forms of map-like compositions acknowledging her great-grandmother's country in north-west Queensland.

Judy Watson has continued to produce quality work throughout her career, representing Australia at the Venice Biennale in 1997, and in 2005 she was also responsible for a major work at the Musée du Quai Branly in Paris.

<sup>1</sup> The term 'Settler' is contested by First Nation and Indigenous groups, as settlement implies peaceful land acquisition.

### Marg Naylor

#### Judy WATSON

b.1959, Mundubbera, Qld, Australia

Language group: Waanyi

*burning ghosts* (1979)

Etching, aquatint, collagraph, screen print on paper, 62 x 45 cm (image), 71 x 58 cm (sheet)

Edition 4/14

nqheritage.jcu.edu.au/727

James Cook University Art Collection

© Judy Watson / Copyright Agency, 2019



## THE INVESTIGATOR (MAQUETTE), BY ANTON HASELL (1994)

This treasure is a memento, an epitome of the real treasure — the artist himself. An embodiment of the poetic, the artistic spirit of a man who recognised a need, Anton Hasell gave generously of his time and his passion to all those he encountered on the adventure that was his artist-in-residency at James Cook University in 1994.

‘After submitting a proposal to an Australia-wide invitation for the residency, I was invited to spend a week at the University to refine my proposal, the selection panel liking my work, but not so much the sculpture I had proposed. In walking around the University campus it became apparent that the Marine biology areas of studies had lots of boats and equipment for their research programs, but the Fine Arts areas had little to no research equipment on hand. I proposed to create a research submersible vehicle for the Fine Arts Department at James Cook University so that the department’s staff and students could seek research funding from the competitive grants systems operating at the University. *The Investigator* sculpture/submarine is the research vehicle that resulted from the Residency.’  
(Anton Hasell, 2020)



Anton Hasell with *The Investigator*, 1994.  
Photograph courtesy of  
JCU Corporate Records

Anton began his residency at JCU in the middle of one of our lovely northern winters. I recall him wandering around in t-shirt and shorts, eating an ice cream, while we ‘north Queenslanders’ in our jeans and ‘flannies’, were commenting on the cold weather. Needless to say, he had to acclimatise quickly, as he was about to start a project that required significant amounts of welding in the unairconditioned sculpture studio and wouldn’t launch *The Investigator* until late November. Not surprisingly, he munificently extended his role as artist-in-residence to include working in the printmaking studio to produce some wonderful little hand-coloured etchings, several of which are in the University’s Art Collection, along with this delightful miniature version of *The Investigator*.

Anton worked from this cast bronze model to create the larger work, *The Investigator*, that resides on a little hill outside the Chancellery Building. Unlike its big brother, which had to be secured for its own safety, it is still possible to turn the maquette’s little wheel to open the hinged door that doubles as steps to board the vessel, move its rudder and open its mouth. Quirky to the extreme, with its little perspex windows and faux-corrugated iron exo-skeleton, *The Investigator (maquette)* is a magical sculpture in its own right.

### Jane Hawkins

#### Anton HASELL

b.1952 Warrnambool, Vic, Australia  
*The Investigator (maquette)* (1994)  
Bronze, 35 x 23 x 11 cm  
nqheritage.jcu.au/740  
James Cook University Art Collection  
© Anton Hasell, 1994





## REVEREND FREDERIC CHARLES HALL'S CAMERAS

The Reverend Frederic Charles Hall was an Anglican priest with a keen interest in photography. While ministering to the people of Georgetown Parish, in the Diocese of Carpentaria between 1904 and 1909, Hall took hundreds of photographs of everyday life in remote north Queensland communities.

Born in 1878 in Woollahra, New South Wales, Fred Hall was educated at St Andrew's Cathedral Choir School in Sydney. In 1904, he was ordained as a deacon and appointed curate at Georgetown, north Queensland, and in 1906 was ordained as a priest at the Quetta Memorial Cathedral on Thursday Island. He then returned to Georgetown as curate-in-charge. The Parish of Georgetown covered an extensive area, encompassing the townships of Croydon, Golden Gate, Normanton and Burketown.

Hall travelled to his parishioners on horseback or bicycle, and by train between Croydon and Normanton. A talented amateur photographer, he carried a timber and brass Thornton Pickard half-plate camera (with tripod) and a quarter-plate camera made by Baker and Rouse everywhere with him in a Gladstone bag. Images were captured on glass plate negatives by removing and then quickly replacing the camera's lens cap.

Hall's photographs are now an invaluable historical record of the period 1904-1909, and cover broad-ranging subjects including landscapes, interiors and exteriors of dwellings and churches, fashion, bush picnics, weddings, transport, farming and mining in north Queensland. Hall's photographs of miners and mining equipment, in particular, are an important record of alluvial gold-mining techniques on the Oaks and Etheridge goldfields.

Apart from his portrayal of people both at work and at play, Hall seems to have had a real love of the north Queensland landscape because he took his cameras everywhere with him, and they would have been cumbersome to carry — particularly on a bicycle. His photos encompass a range of vastly different landscapes: parched, almost treeless country; lush rainforest, rivers, creeks and gorges; and remote locations such as Yarrabah and Thursday Island.

Hall may have also had a genuine interest in photography as art, rather than just a simple desire to capture scenes of everyday life. In some of his photos, he appears to have asked his subjects to pose in rather artful scenes. A series of photos taken in a rugged mountain range, with his subjects lounging on large boulders while dressed in their Sunday best, would seem to provide examples of the photographer's desire for artistic composition.

Hall left north Queensland in 1909 to marry his fiancée of eight years, Edith Searle, in Sydney. He did not return north, dying in 1926, aged 48 years.

### Trisha Fielding

**Frederic Charles HALL** (Former owner)

b.1878 Sydney, NSW, Australia – d.1926

*Reverend Frederic Charles Hall's Cameras*

Depicted: Thornton Pickard half-plate camera, 23 x 24 x 17 cm (closed)

Artefacts: materials include wood, glass, metal, leather

[nqheritage.jcu.edu.au/741](http://nqheritage.jcu.edu.au/741)

Reverend Frederic Charles Hall Photographic Collection



## JAMES COOK UNIVERSITY DEVELOPMENT: PIMLICO TO THE FIRST CHANCELLOR [ARCHIVAL FOOTAGE, 1960-1970] (1980)

Much history and personal memories are wrapped up in the nine minutes of this video.

Like many students in the late 60s, I initially had to commute between the Douglas and Pimlico campuses for lectures, and have fond memories of both. Later, when I began work in the Library, I spent time in the libraries on both campuses. How libraries have changed since!

University Hall, featured in this footage, holds fond memories, particularly for my wife Chris, who worked there during University holidays.

The footage also reminds me how much graduation ceremonies have changed. In the early 70s, there was one ceremony for all graduates in all disciplines in the city of our sole campus: Townsville. Nowadays we have a dozen ceremonies a year across all disciplines, in Townsville, Cairns, Singapore and Brisbane.

My installation as Chancellor in 2016 was also significantly less grand than Sir George Fisher's, captured in the video.

There are so many familiar faces in this footage: former Warden and Vice Chancellor Ken Back, professors, former students — many of whom went on to impressive careers — and former mayors Angus Smith and 'Lucky' Harold Phillips.

For Chris and me, the events of 1970 have significant personal aspects. Chris was only weeks into her tertiary studies when she was chosen among students to meet the Royal Party in the Library. Chris recalls, 'I was nervous and excited but was put at ease by the Queen's relaxed and open manner. Abiding memories are of Princess Anne's "peaches and cream" complexion compared with our own bronzed faces and how I was meeting a monarch born the same year as both my parents, 1926!'

I was a third-year student in my first year of full-time employment in the Library, scoring therefore the more modest role of ushering guests!

My best friend, Garth Bode, remembers cutting short a game of Five Hundred in the Refectory to join the gathering throng and, by sheer luck, ending up chatting with all three Royals.

Mates and I fancied ourselves as so witty, taking bets on whether the official photographer Mick Lamont would be overcome by the occasion and leave his lens cap on!

From humble beginnings, JCU has grown to be a world leader in education and research in the tropics. We have become a vibrant, multi-campus university — a long way from the institution at which I commenced studies in 1968.

**Bill Tweddell**

### JAMES COOK UNIVERSITY

*James Cook University Development: Pimlico to the First Chancellor*

[archival footage, 1960-1970] (1980)

Original format: 16mm film reel; Digital version: mp4 video file, 12 minutes

nqheritage.jcu.edu.au/749

James Cook University Commemorations Archive

© James Cook University



The Royal party arrives on the Townsville Campus on the 20th April, 1970. Photograph courtesy of JCU Corporate Records



## THE ARMORIAL ENSIGNS OF JAMES COOK UNIVERSITY OF NORTH QUEENSLAND (1973)

Historically, Armorial Ensigns were coats of arms, crests, and other insignias such as badges and mottos which were borne on the shields of knights, and later granted by the Crown to individuals and institutions. The Armorial Ensigns of James Cook University represent a significant artefact in that they are unique to the institution, reflect the tropical location of the University, and mark the date of its evolution from dependent University College to an established autonomous identity.

The Armorial Ensigns of the University were gifted by the legal firm of Roberts Leu and North. A senior partner, George Roberts (1915-2015), arranged for a crest to be designed by Mr. Morris Juppenlatz and Dr. F. W. Robinson in Brisbane. This armorial design was granted by the College of Heralds in London in 1972. Its central feature is the shield which is symbolic of the University's mission which is the pursuit of learning in a tropical environment. The white and blue undulating bars represent the sea; the sun refers to both geography and enlightenment. The book, a traditional symbol of learning, has been opened at a fresh page, emphasising new knowledge and research. The cross is an allusion to the parent body, the University of Queensland.

The crest alludes to Captain James Cook, R.N., whose ship, the *Endeavour*, carried the first scientific expedition to work in this tropical region and whose name the University bears. The supporters, brolgas, further allude to the local environment, as they stand on ground which is parched for most of the year. The badge, an ancient privilege, appears twice and the motto of *Crescente Luce* means light ever increasing.

The original heraldic document now hangs in the Special Collections section of the Eddie Koiki Mabo Library, Townsville campus, and it was here in 2014, in his 100th year, that George Roberts was reacquainted with it, much to his great delight. However, George Roberts's role in the life of the University extends far beyond the gift of Armorial Bearings. As a Townsville City Council alderman he championed the need for an independent university on a site that would serve the community for generations. He was responsible for the original purchase of land at the Douglas site and for decades was a member of the University Council and many other committees and foundations. George Roberts is recognised as a man of vision and a pioneer in regard to the University, and in a very long life of community service, his contribution to the University could be considered his greatest legacy to north Queensland.

**Judy Newman**

**Morris JUPPENLATZ and F.W. ROBINSON, with Artists and Scriveners of the COLLEGE OF ARMS, LONDON**

*The Armorial Ensigns of James Cook University of North Queensland (1973)*

Paint with gold leaf on vellum, 48 x 37 cm (image)

[nqheritage.jcu.edu.au/742](http://nqheritage.jcu.edu.au/742)

James Cook University Art Collection

© James Cook University



## JAMES COOK UNIVERSITY CEREMONIAL MACE (1991)

The James Cook University Mace is a fascinating object used for ceremonial purposes and to lead the academic procession into graduation events. The Mace has a rich history, initially being offered as a donation by Townsville City Council, the Townsville Chamber of Commerce and the Roberts, Page, McIntyre and Jackson families acknowledging James Cook University's contribution to the region over 30 years. The discussions began in 1987 between the City Council, led by Alderman Mike Reynolds, and the Chamber under President Graham Jackson with the final presentation by new Mayor of Townsville Tony Mooney, to the Chancellor Sir George Kneipp and Vice Chancellor Ray Golding in 1991.

The development, design, production and eventual presentation of the Mace is a story steeped in history and well-collated in a small publication *Symbols & Ceremonial: The Arms, Academic Dress and Mace of James Cook University* 1992 by B. J. Dalton. Dalton's historic narrative regarding the origins of maces provides a fascinating insight into how a weapon designed to penetrate mediaeval armour became a symbol of authority used by Monarchy, Parliament and, more recently, the University as a symbol of independence from external authority.

The Mace itself was designed by a working party that utilised information from the University of New South Wales in understanding the origins of their Mace. Ron Kenny, academic and artist, provided the original sketches of the Mace and Jane McBurnie (Hawkins), a local sculptor, interpreted the designs producing a three dimensional full-scale model. Graham Jackson, a local jeweller, assisted in seeking an appropriate silversmith to produce the substantial object.

Following some initial technical difficulties, David Clayton of Brisbane was commissioned to produce the sterling silver Mace where his full repertoire of skills including bending, raising, forming and soldering were utilised in conjunction with some casting of the intricate components.

The design incorporated the head shape of the heraldic shield of James Cook University's coat of arms with nine concave ridges highlighting its weaponry origins and was crowned with a north Queensland kapok pod suggested by McBurnie. The butt of the Mace acknowledged the local Indigenous people with references to the Pineapple *Nulla Nulla*, or fighting stick.

The Mace has marked the auspicious occasion for thousands of James Cook University alumni in graduation ceremonies at Townsville, Cairns, Singapore and Brisbane. The ceremonial, historic and monetary value of this unique object has seen the University seek replica maces to be utilised at the main campuses, with the original Mace used for significant University events and housed within the Eddie Koiki Mabo Library in Townsville.

### Professor Stephen Naylor

**Ron KENNY, Jane McBURNIE (Hawkins) and David CLAYTON**

*James Cook University Ceremonial Mace (1991)*

Sterling silver, 95 x 15 x 15 cm

[nqheritage.jcu.edu.au/743](http://nqheritage.jcu.edu.au/743)

James Cook University Art Collection

© James Cook University





## THE LAND IS LIVING, THE PAST IS PRESENT, BY GEORGE MILPURRURRU (1991)

‘You can hear them.’

The painting is of a sacred site, and associated creation beings, species, and ceremony in the Arafura Wetlands of Central Arnhem Land, on ‘country’ for which Milpurrruru was a ‘manager’ (djunkawo) through his mother’s clan. The painting depicts two praying mantis creation beings (wangarr) integral to this important totemic site, creation event, and ceremony. The wangarr can be heard whispering and singing when passing close to this site. Further elements of the painting include the crosshatching (rarrk) on the figures and objects, the background grasses and grass seeds at the site, woven pandanus and bark containers, digging sticks, clap sticks, and dancing.

This work was commissioned by James Cook University, from one of Australia’s most recognised Indigenous Arnhem Land painters, during a six-week artist’s residency in 1991. An exhibition of Milpurrruru’s work was held at the National Gallery of Australia (NGA) in 1993, with Milpurrruru being the first living artist honoured by an individual show at the NGA. A substantial exhibition catalogue of Milpurrruru’s work accompanied the exhibition, with documentation of the paintings provided by Milpurrruru, his daughter, Gladys Getjpalu, and Joseph Reser.

Milpurrruru was conscious of the significance of being invited to a university as an artist in residence. This painting is significant as Milpurrruru chose to paint a particular sacred site, creation beings and event, and ceremonial re-enactment, which captured the challenges of ‘development’ initiatives in an indigenous sacred landscape continually at profound risk, about which little can be revealed.

Only individuals with requisite experience, knowledge, authority, and clan lineage can paint such sacred place and creation event subject matter and clan-specific designs (mintji). The sacred place depicted in the painting lies perilously close to a bush airfield bulldozed in the late 60s, for which Milpurrruru and his father had obligatory ‘looking after country’ responsibility. Milpurrruru was regarded as an exceptional painter, or rarrk’wo, by his countrymen, and was a renowned marngitj (healer), seer, and clan and ceremonial leader.

Importantly, Milpurrruru’s own motivation and expressed reflective purpose in this invited ‘public’ (garma) but ‘sacred’ (buka) painting was to communicate something of Arnhem Land — and Aboriginal cultural worldview and understanding — to non-Indigenous Australians, and indeed the world. His paintings captured and communicated the essence of this very different relationship to and profound responsibility for ‘country’ as respective ‘owner’ and ‘manager’ and influential artist.

When walking through the bush near this creation event, sacred site, and re-enactment ceremony place, the past and these wangarr are present - singing, dancing, and whispering: ‘who goes there?’

### Professor Joseph Reser

#### George MILPURRURRU

b.1934 Arafura Swamp, Central Arnhem Land, NT, Australia – d.1998 NT, Australia

Language group: Ganalbingu

*The Land is Living, the Past is Present* (1991)

Acrylic on bark, 147 x 77 cm

[nqheritage.jcu.edu.au/750](http://nqheritage.jcu.edu.au/750)

James Cook University Art Collection

© George Milpurrruru / Copyright Agency, 2020



## TOWNSVILLE ARCHITECTS FRAMED PORTRAITS (1904)

This framed group of portraits, signed by Townsville staff members of the north Queensland architectural firm, Tunbridge & Tunbridge, was presented to the firm's founder, Walter Howard Tunbridge, 'as a small token of their esteem', on 24 March 1904. Framed in a collection of north Queensland timbers, the portraits — depicting members of the firm at the height of their work in north Queensland — may have been a parting gift to Tunbridge, who married in Brisbane just two weeks later, and did not return to Townsville.

Walter Howard Tunbridge was born in Kent, England, in 1856, and after emigrating to Queensland in 1884, was employed as an architect with timber merchants Rooney Bros. In 1887, his younger brother, Oliver Allan Tunbridge, joined him in Townsville, and together they established the firm of Tunbridge & Tunbridge.

They soon became leading architects, designing many well-known buildings throughout the north. Locally these included: the Metropole, Victoria Bridge, Lowth's, and Great Northern Hotels; Bishop's Lodge, North Ward; and the Grandstand and totalisator buildings at Cluden Racecourse. Further afield, their designs included: St Margaret's Church of England, in Croydon; and the North Gregory, Railway, and Post Office Hotels, in Winton. Their best-known residential work is Thornburgh House in Charters Towers — the magnificent villa residence they designed for E. H. T. Plant was built in 1890.

The Tunbridge brothers had distinguished military careers, and both served in the Boer War and later the First World War. Between 1902 and 1909, Lieutenant Colonel W. H. Tunbridge was aide-de-camp to the Governor-General and in 1918 was made a brevet colonel in the Australian Military Forces.

After marrying Leila Brown in Brisbane in 1904, W. H. Tunbridge moved to Melbourne, where he established a branch of Tunbridge & Tunbridge. He is credited with designing one of Melbourne's first reinforced concrete buildings — Bank Place Chambers (also known as Whitehall). He retired from architecture in the mid-1930s.

One of the architects pictured, Charles Dalton Lynch, joined the firm around 1899, and became a partner from 1902, after which time it was known as Tunbridge, Tunbridge and Lynch. Lynch is credited with designing Buchanan's Hotel in Sturt Street.

Curiously, Oliver Tunbridge is missing from the staff portraits. Oliver managed the Charters Towers branch of the firm until around 1896, and later managed the Rockhampton office, so this may account for his omission from the staff portraits, which date to 1904.

### Trisha Fielding

#### TUNBRIDGE & TUNBRIDGE

*Townsville Architects Framed Portraits* (1904)

Photographic prints mounted in wooden frame, 65 x 78 cm (with frame)

[nqheritage.jcu.edu.au/751](http://nqheritage.jcu.edu.au/751)

North Queensland Photographic Collection







## TOWNSVILLE CUSTOM HOUSE PLANS (1899)

Townsville's former Customs House is located on the corner of Wickham Street and The Strand. Completed in 1902, the building was designed by George David Payne, of the Government Architect's Office in the Queensland Department of Public Works. Payne was a London-trained architect who had emigrated to Australia around 1887.

Payne designed an impressive Romanesque-style building with a semi-circular corner entrance and low tower for shipping observation. The two-storey, L-shaped building was designed to suit the tropical climate with high ceilings and fanlights to maximise airflow and broad, colonnaded verandahs to provide shade for the interior rooms.

The building was constructed of local bricks from the North Queensland Brick and Pottery Company and faced with granite quarried at Cockle Bay, Magnetic Island. The roof tiles were manufactured locally, and timbers sourced from throughout north Queensland, such as cedar and silky oak, were used internally.

The ground floor plan included a circular entrance hall, a Long Room with a public counter and work area, general offices, storerooms, two safes, two small strong rooms, and a large office for the Sub-Collector of Customs. The upper floor was designed to house offices for the Deputy Registrar, Harbour Master, and Stamps and Titles offices. A large strong room with a fireproof door was located at the end of the Titles office. The Strand frontage contained two entrances for access by the public, while the Wickham Street elevation contained two private entrances. One private entrance was for the exclusive use of the Sub-Collector of Customs, while the other was for the use of boarding officers and tide waiters.<sup>1</sup>

Although intended as functional plans, Payne's hand-coloured drawings are also visually very beautiful. Subtly different colours have been used to represent the different external building materials of granite, brick and stone. Interestingly, Payne's signature does not appear on the plans. The only signature discernible on the Townsville Custom House plans are that of A. B. Brady, the Queensland Government Architect. Though Payne was obviously a talented architect, at this time he was just one of a number of draftsmen who worked for the Department of Public Works, so his drawings were signed by the senior officer, Brady.

The plans for Townsville's Customs House reflect an era of significant government spending on constructing buildings that made a statement about Queensland's prosperity, all in anticipation of the formation of the new Commonwealth of Australia.

<sup>1</sup> Boarding officers and tide waiters were customs officers who boarded ships on their arrival in port in order to examine their papers and to prevent smuggling.

### Trisha Fielding

#### George David PAYNE

b.1853 London, England – d.1916 Brisbane, Qld, Australia

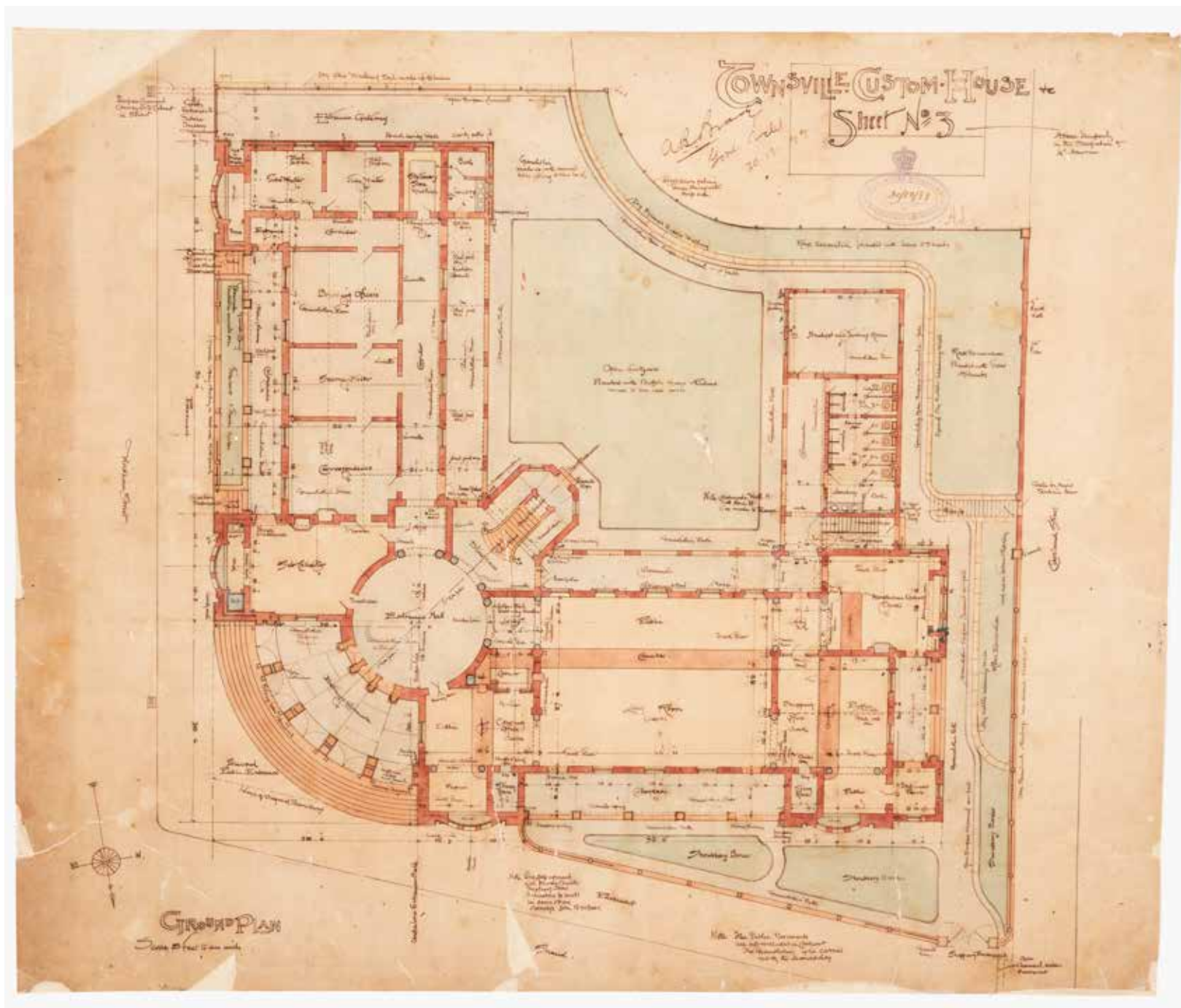
*Townsville Custom House Plans (1899)*

10 architectural drawings on paper, various sizes

Depicted: Sheet No 3, 59 x 70 cm

[nqheritage.jcu.edu.au/752](http://nqheritage.jcu.edu.au/752)

Townsville Custom House and Quarantine Station Plans Archive



## VAL RUSSELL'S SKETCHBOOKS (1962–2000)

The Val Russell Archive is significant in that it offers a rare insight into the practice of an Atherton-based artist whose dedication to producing art across almost five decades has left a legacy of imagery of important local places.

Described by her daughter as a lifelong observer of nature, people and, even, moods, the artist's sketching began as a hobby while on family holidays to places such as Port Douglas — a far different place today than it was on Russell family trips in the 1960s.

The artist's sketchbooks, which form the core of the archive, represent the basis of her career. Russell went on to paint hundreds of works of art from these original sketches, making them substantial foundation documents.

The buildings and landscapes of the sketchbooks document places and structures — some of which might now be gone or completely changed — offering researchers an historically significant record of place.

The archive is a gift in another, noteworthy way. The artist was a meticulous record keeper. Almost every sketch has been annotated with a date and title (often indicative of the place) by the artist. Additionally, two large ledgers accompany the sketchbooks and detail every completed work (more than 1200 in total), including sketches, paintings, bark collages, torn paper collages, soapstone sculptures, and poetry.

Lists provide information about what the artworks are, where and when they were made, their titles, the medium used, prizes awarded, and whether or not they were exhibited and/or sold. The archive also contains all the work from a commercial art course completed through correspondence in the 1960s, two books the artist wrote and illustrated, and personal letters. There is no need for speculation on the part of future researchers as this detailed record keeping offers a valuable gift: the ability to situate the works in time and place.

As well as building her own, prodigious catalogue, the artist contributed to the establishment of the Atherton Tablelands' first art society, in 1967, and was among the group which promoted the opening of the region's first gallery.

Her determination to pursue her artistic nature saw her exhibit work for 37 consecutive years. This example, coupled with her desire to offer others an opportunity to be part of a supportive Arts environment, marks the artist as an innovator.

Now, with the gift of her archive to JCU's Special Collections, the work of this prodigious artist is available to a whole new audience.

### Ann Roebuck

#### Valerie A.M. RUSSELL

b.1925 Ayr, Qld, Australia – d.2009 Cairns, Qld, Australia

*Val Russell Sketchbook No. 6* (1969)

Manuscript (handwritten), Softcover, metal spiral bound book, 32 pages, 27 x 38 cm  
nqheritage.jcu.edu.au/730

Val Russell Archive

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## JAMES BIRRELL ARCHIVE UNIVERSITY LIBRARY PHOTOGRAPHS (1968–199?)

The Eddie Koiki Mabo Library, on James Cook University's Douglas campus in Townsville, is arguably one of north Queensland's most architecturally significant buildings. Designed by Melbourne-born architect James Birrell, the first stage of the Library was in use by late 1968.

Birrell designed a three-storey, rectangular, off-form concrete building, with an oversized steel-framed copper roof. Described as having a 'sculptural form with sloping exterior walls', the Library is an outstanding example of 1960s Brutalist architecture. Descended from the Modernist architectural movement, Brutalism (which was in vogue in Australia from the 1950s to the 1970s) has been described as one of the most polarising architectural movements of the 20th century. Considered by many to be aesthetically displeasing, even ugly, because of its exaggerated scale and unrelieved use of raw, undressed concrete, brutalist buildings are common on university campuses built throughout Australia during the post-war years.

Brutalist architects in Australia were influenced by a wide range of international designers, and Birrell was no exception. He was also influenced by his lecturer at the University of Melbourne, Roy Grounds, a leading Victorian architect of the Modernist movement. Grounds' National Gallery of Victoria in Melbourne (the first stage of which was completed in 1968) shares similar features to Birrell's JCU Library.

Birrell was also responsible for the design of University Hall and the Humanities II building (now called the Ken Back Chancellery building) and, together with Gordon Stephenson, was involved in the design of the master plan of James Cook University's Douglas campus layout. Birrell drew some of his inspiration for the master plan from Walter Burley Griffin's design for the city of Canberra, particularly in relation to integrating the architecture into the landscape. Buildings were sited along broad axial lines that referenced Mount Stuart and Magnetic Island.

The James Birrell Archive includes a series of photographs that document the construction of Stage I of the Library. These photographs provide a fascinating insight into the early evolution of this now iconic building. The photographs which show the Library with no roof, only its sloping, concrete walls, provide the best illustrative example of Birrell's careful placement of the Library within the landscape. Without its monumental roof, the photos reveal how the curves of the tops of the Library's walls perfectly mirror the gentle lower slopes of Mount Stuart in the background.

James Birrell (1928–2019) was an influential, award-winning architect of the post-war era. He designed a number of significant buildings and public amenities in Brisbane, but a substantial portion of his career was spent in the tropics: in Darwin, Townsville, Papua New Guinea and Indonesia. James Cook University is just one of the beneficiaries of his immense talent.

**Trisha Fielding**

### **JAMES COOK UNIVERSITY**

*James Birrell Archive University Library Photographs (1968–199?)*

Photographic prints, various sizes

[nqheritage.jcu.edu.au/754](http://nqheritage.jcu.edu.au/754)

James Birrell Archive

© James Cook University



BIR/6/1/13 – Library exterior, under construction, no roof, scaffolding along outside wall. Stage 1, 1968.  
 Photograph courtesy of JCU Library

## S'LABICATED MONUMENT 1 AND S'LABICATED MONUMENT 2, BY ROBERT PRESTON (2010)

Robert Preston's 2010 drawings, *S'labicated Monument 1* and *S'labicated Monument 2*, remain confident and lively drawings produced partially on site at James Cook University, but it is the complex registers of meaning that the artist applied to the site that make the works compelling. In many ways, these two drawings sum up (deliberately and otherwise) the complex emotions orbiting what was then the new School of Creative Arts for JCU.

These drawings were made in 2010 for the JCU-hosted exhibition, *The Image Space* — an attempt to engage curated artists with the University campus as a site or subject. Preston decided upon the then School of Creative Arts as a focus, for several reasons. At the time, the School of Creative Arts (SoCA, as it was known) was a new addition to the Douglas campus. Previously, the lion's share of JCU's creative arts courses were located at the Vincent Campus, which achieved what many separated arts colleges manage: a sense of autonomy, and an insulated vibrance that is often impossible at 'main' campuses. The relocation of the creative arts to the Douglas campus was a contentious decision, and the knowledge that these disciplines have been significantly reduced more recently gives the works an additional register of melancholy.

The title of the work is slightly tongue in cheek — a portmanteau of syllabary, slab and fabricated. Preston notes, 'The title was intended to be discretely sardonic', a response to the self-imposed challenge of responding to a section of architecture with no clear motive beyond a point of interest. In lieu of a clear rationale as to what the architects were referencing with the free standing forms, Preston was free to make his own explorations and explanations, a quest for 'meaning in the meaningless', as his notes reveal.

The forms themselves evoked several reference points for the artist, including monumental avatars of lost cultures such as Stonehenge and the Moai statues of Easter Island. Equating questionable (and unexplained) architectural flourishes to such culturally significant artefacts may appear erroneous, but in view of Preston's goal to find meaning in meaninglessness such connotations make sense. If a new viewer was not told of the *Image Space* exhibition, and had not seen the forms in person, it would not be unreasonable to read the images as ruins of some description, the remains of a long-lost culture or civilisation, left to be slowly reclaimed by nature.

Perhaps this is the case — a tribute to triumphs, failures and, for an all-too-brief moment, one of the best art schools in the nation.

**Dr. Jonathan McBurnie**



### **Robert PRESTON**

b.1942 Skipton, Yorkshire, England

This page: *S'labicated Monument 1*, opposite: *S'labicated Monument 2* (2010)

Charcoal and black chalk on paper, both 55 x 75 cm

[nqheritage.jcu.edu.au/755](http://nqheritage.jcu.edu.au/755)

James Cook University Art Collection

© Robert Forrest Preston





## LIFE ON A BARRIER REEF ISLAND, OR ISLAND INTERLUDE, BY JEAN DEVANNY (1950s)

The acquisition of the Devanny Archive for the fledgling University College Library in 1969 was quite a coup for one young staff member. Ron Store was attempting to build a north Queensland literature collection by acquiring significant works of fiction and non-fiction by the region's writers. He had soon identified the controversial social and political activist and writer, Jean Devanny, as one of the north's key literary and political figures.

A New Zealander by birth, Jean arrived in Sydney in 1929 and first visited north Queensland in 1934. Over the following years she spent long periods living, working and writing in and around Cairns, the Tablelands, the Gulf country and the coastal sugar towns. But, after two years back in Sydney, she arrived in Townsville in 1950, describing herself as 'adrift and rudderless'. The city was to remain her home until leukaemia claimed her in 1962.

Intent on acquiring Devanny's published works for the Library (especially the novels set in the north's sugar towns and canefields), Ron Store discovered that Jean's daughter and son-in-law, Patricia and Ron Hurd, were still living in Jean's humble West End cottage. To his excitement, this small dwelling (which still survives) also housed many boxes full of letters, articles, unpublished manuscripts and much else, charting the course of Devanny's eventful life and achievements.

Aware of the importance of her mother's legacy, Patricia agreed to donate the material to the University. Here it has been well cared for while remaining accessible to students of Devanny's turbulent life and impressive body of work. The archive has been used by researchers from Australia, New Zealand and the United States. Its contents enabled writer and academic, Carole Ferrier, to prepare Jean's unpublished autobiography, *Points of Departure*, for publication in 1986, and to research and write her own definitive biography, *Jean Devanny: Romantic Revolutionary* (1999).

*Life on a Barrier Reef Island* is one of several substantial unpublished manuscripts in the archive. Based on Jean's extended winter stays on Magnetic Island in the early 1950s it reveals a very different Devanny from the fiery speaker who made headlines battling for workers' rights, racial equality and sexual freedom.

Here is a woman full of life, curiosity and enthusiasm for adventure. Revelling in wild nature's infinite variety, oddity and grandeur and equally fascinated by human nature, she is Magnetic Island's perfect chronicler. Entranced by the island's beauty, its rich natural history and the unusual characters she meets on her explorations of its hidden corners, Jean Devanny has given us probably the most engaging and evocative account of Magnetic Island ever written. That is a treasure indeed.

**Liz Downes**

### **Jean DEVANNY**

b.1894 Ferntown, Collingwood, New Zealand – d.1962 Townsville, Qld, Australia

*Life on a Barrier Reef Island or Island Interlude* (1950s)

Manuscript (typewritten), 248 loose pages, each page approximately 26 x 21cm  
nqheritage.jcu.edu.au/756

Jean Devanny Archive

© Deborah Hurd, Digital version 2020



## THE TORRES STRAIT ISLANDER COMMUNITY, BY EDDIE KOIKI MABO (1982)

Primary sources, often found in the form of letters, diaries, manuscripts and recordings, are the raw material of serious enquiry. They are original records or documents created by someone who lived at the time of the event being studied. These sources enable us to get as close as possible to what happened. Many moments of unbridled excitement occur in the Library Special Collections when researchers discover primary sources which reveal the very first record of information pertaining to their subject.

This video, which depicts Eddie Koiki Mabo delivering a guest lecture about the Torres Strait Islander community to education students from the Townsville College of Advanced Education, is one such source. It is now of national significance through its intimate connection to the High Court of Australia's decision to recognise native title by sweeping aside the enlarged notion of *terra nullius* — which held that Indigenous peoples 'too low in the scale of social organisation' could not be regarded as 'owners' of land — from the Australian jurisprudence.

During this 50 minute recording, we hear the authoritative voice of Koiki Mabo, a confident and articulate multilingual man. He speaks of the history of the Torres Strait Islander community both in the Torres Strait and on the Australian mainland and the long-term impact on his culture of the coming of the white man, from the first missionaries to current government administrators.

Delivered as part of the Race and Culture course in 1982 it allows privileged access to a historical moment in time where Koiki Mabo is at the beginning of his decade-long land rights court battle. He had attended the Land Rights Conference in Townsville the year before, organised by the politically active JCU Student Association, and this is where he met with visiting lawyers and scholars who saw the merit in his case and agreed to support it.

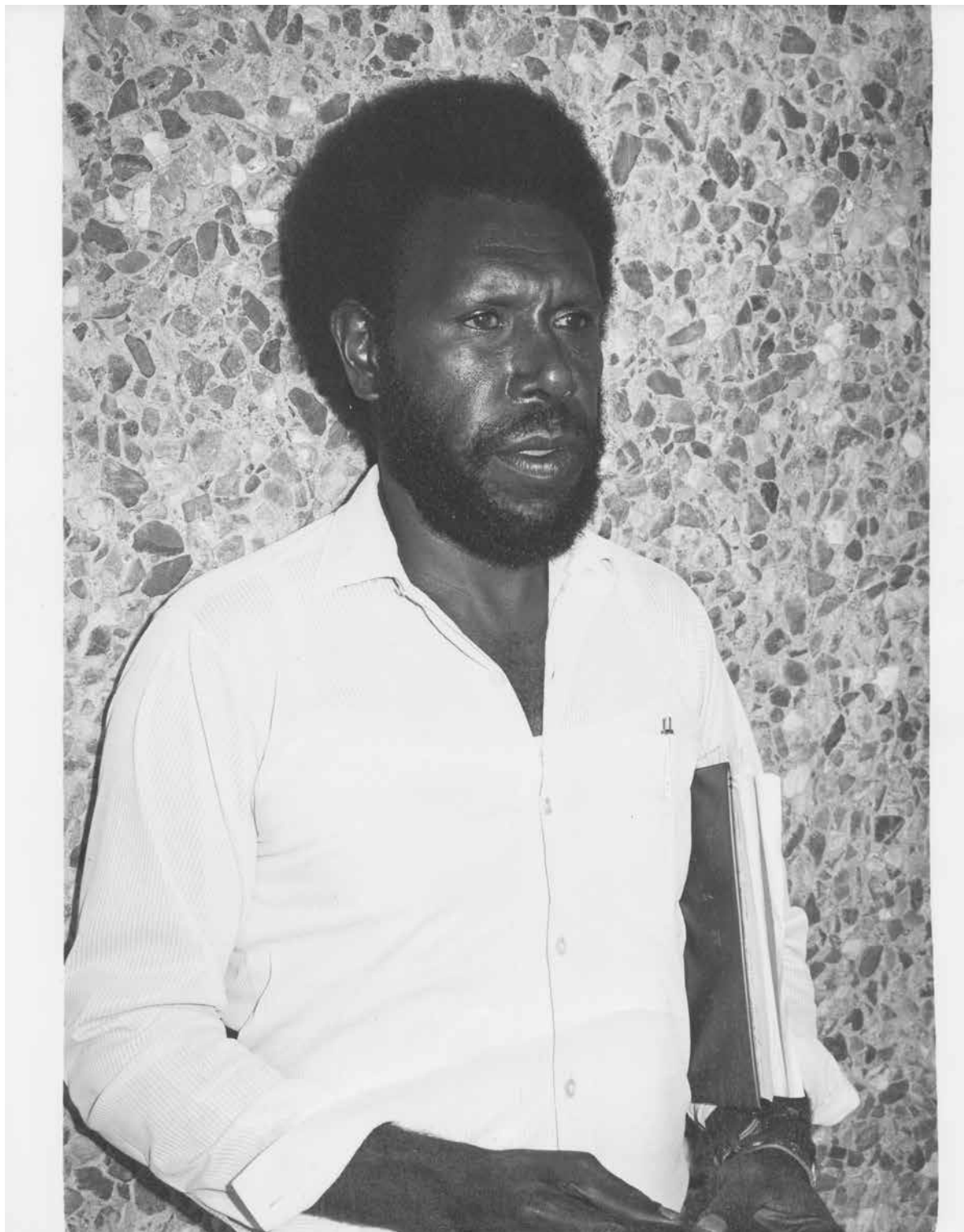
The Race and Culture course was offered first by the Townsville College of Advanced Education and then the JCU School of Education from 1974 to 1988. It was introduced by Noel Loos, whose initial aim was to bring students face to face with Aboriginal and Torres Strait Islander activists. Loos was a close associate of Koiki Mabo and had been present, with Henry Reynolds, when they delivered the news to him that the land he thought he owned on Mer Island was in fact owned by the Crown.

In many ways James Cook University, in the setting of Townsville, has historically provided platforms for dissenting voices to be heard through its conferences, associated organisations and educational courses. This lecture by Koiki Mabo takes its place as a precious treasure within this proud legacy.

**Bronwyn McBurnie**

### **Eddie Koiki MABO**

b.1936 Mer (Murray Island), Qld, Australia – d.1992 Brisbane, Qld, Australia  
*The Torres Strait Islander Community. Race and Culture course lectures* (1982)  
Original format: DVD; Digital version: mp4 video file, 52 mins  
[nqheritage.jcu.edu.au/757](http://nqheritage.jcu.edu.au/757)  
North Queensland Collection  
© James Cook University



Eddie Koiki Mabo.  
Photograph courtesy  
of JCU Corporate Records



## UNDER THE ACT, BY WILLIE THAIDAY (1981)

‘Go for Broke’ - Under the ‘Act’

This small book might appear insignificant, yet its pages hold an important history of Palm Island and Queensland. *Under the Act*<sup>1</sup> is Willie Thaiday’s story of living under government control, equally, it is the story of the Bwgcolman<sup>2</sup> people, the Strike of 1957, and resistance against government rule.

June 10th 1957, was the day Palm Islanders stood against decades of brutal treatment by government authorities. The threatened deportation of Albie Geia, a community leader, labelled by the superintendent as ‘troublemaker’, was the catalyst that united the Bwgcolman resistance. Thaiday and six other men (Albie Geia, Bill Congoo, Eric Lymburner, Sonny Sibley, George Watson and Gordon Tapau) with the majority of Bwgcolman stopped work — ceasing nearly all services and obstructing the government functions, with the exception of hospitals and churches.

The government response was swift. At 4am, June 13th 1957, armed police from Townsville forcibly entered the homes of the seven men — all detained and handcuffed at gunpoint, whilst wives and children looked on. Thaiday and his family along with the others, were marched to the beach, and transported off the island by police boat, enduring a rough sea crossing under the cover of darkness, deported to the Australian mainland to face prosecution.

Thaiday’s recount of breaking out in a big song in the boat, under the barrel of a machine gun attests to their strength.

‘Soon as we pull out a bit I strike out a big song – island song about our home. The captain, fellow called Mr Whiting, hear us and say, “Who them boys? They can’t be going to prison in handcuffs. They seem so happy.” We sing like anything in the military patrol boat... The policemen are on top and machine gun is pointed down to us but while we are in front of machine gun we sing like anything... The walky talky is going all the time talking to people on shore... They ask him. “How them boys?” They say: “Nothing wrong. They singing like hell here” Mr Whiting can’t get over it. They wait to arrest us. They think we all wild fellows on boat but we happy fellows.’ (Thaiday, 1981, p. 36)

This story is about sacrifice and freedom, now each year commemorated when Palm Islanders remember the Magnificent Seven and their courage in the Strike of 57.

1 *Aborigines Protection and Restriction of the Sale of Opium Act of 1897*, and its consecutive legislations.

2 Bwgcolman – the name of the people of Palm Island. Bwgcolman means many tribes one people. The Bwgcolman people consist of the descendants of Aboriginal tribes historically deported from their traditional country to Palm Island by government in the early 1900s.

**Dr. Lynore Geia**

### **Willie THAIDAY**

b.1913 Darnley Island, Qld, Australia – d.1985 Townsville, Qld, Australia

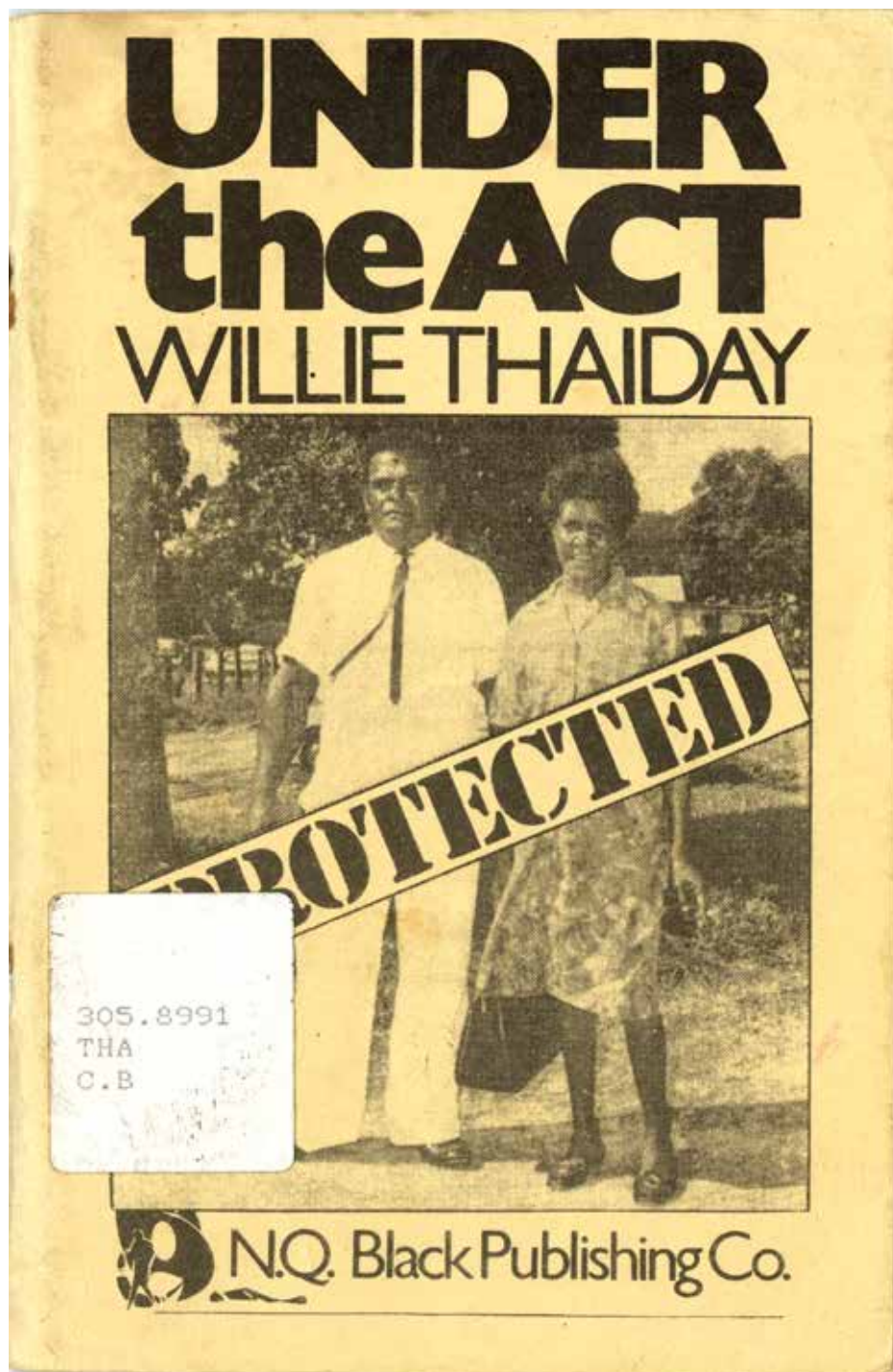
*Under the Act* (1981)

Softcover book, 52 pages, 18 x 11cm

[nqheritage.jcu.edu.au/774](http://nqheritage.jcu.edu.au/774)

North Queensland Collection

© Dulcie Polowea Isaro, Print publication 1981. Digital version 2020.



Photograph courtesy of JCU Library

## JAMES CASSADY'S NOTEBOOK (1864–1879)

What is the significance of this small, stained and frayed notebook with its broken lock? Ostensibly it is a diary written by pastoralist James Cassady for his son Francis, spanning the years 1864 to 1879. However, not all of the notebook is in his hand. A segment is written by his wife Maria, to whom he was married for three short years. The faded ink and pencil written notebook is significant in that it provides a rare and intimate glimpse into life lived on the frontier of European settlement in north Queensland in the 19th century. Within its covers is condensed all of the travails besetting those who braved that frontier.

James was an Irish immigrant who migrated as a teenager to Australia with his family in 1849. When he married Sydney girl Maria Cecilia Kelly, in 1864, he began keeping the notebook. A year after the birth of their first child Francis in 1865, in Bowen, they travelled by schooner to Burketown. Unfortunately, the schooner carried fever and on arrival most of the passengers and crew were struck down and died, as did most of Burketown's population. The little Cassady family survived and travelled on to James's property where Maria's younger sister Nora joined them. Within a year Maria was pregnant again and they returned to Sydney. Maria kept the notebook with her when James returned to the Gulf. In mid-1867, in James's absence, Maria, their baby Magdalene, and Nora would all die within weeks of each other evidently from fever contracted on the fateful Burketown journey.

James never remarried. He relocated to the Herbert River district around 1873, dying at his property, Mungalla, in 1902. In his years on the Herbert he actively campaigned on behalf of the Indigenous people to whom he gave safe haven on Mungalla. His notebook includes diary entries and a dictionary of Indigenous words. He writes quaintly, referring to himself in the third person as Papa, Maria as Mama and Francis as I. Though he lapses occasionally, such as when he writes of his birthday as 'my Birthday.' Maria's portion includes accounts, shopping lists and diary entries as she negotiates rentals in Sydney, the illness of her sister Nora, her own declining health and her missing of James: 'I was I think never so disappointed as I was this mail not hearing from James.' While most of the entries are prosaic, what is clearly evident nevertheless, in both James and Maria's entries, is the depth of family love and fortitude in the face of relentless death and loss.

**Dr. Bianka Vidonja Balanzategui**

### **James CASSADY**

b.1837 Anoghal, Antrim, Ireland – d.1902 Qld, Australia

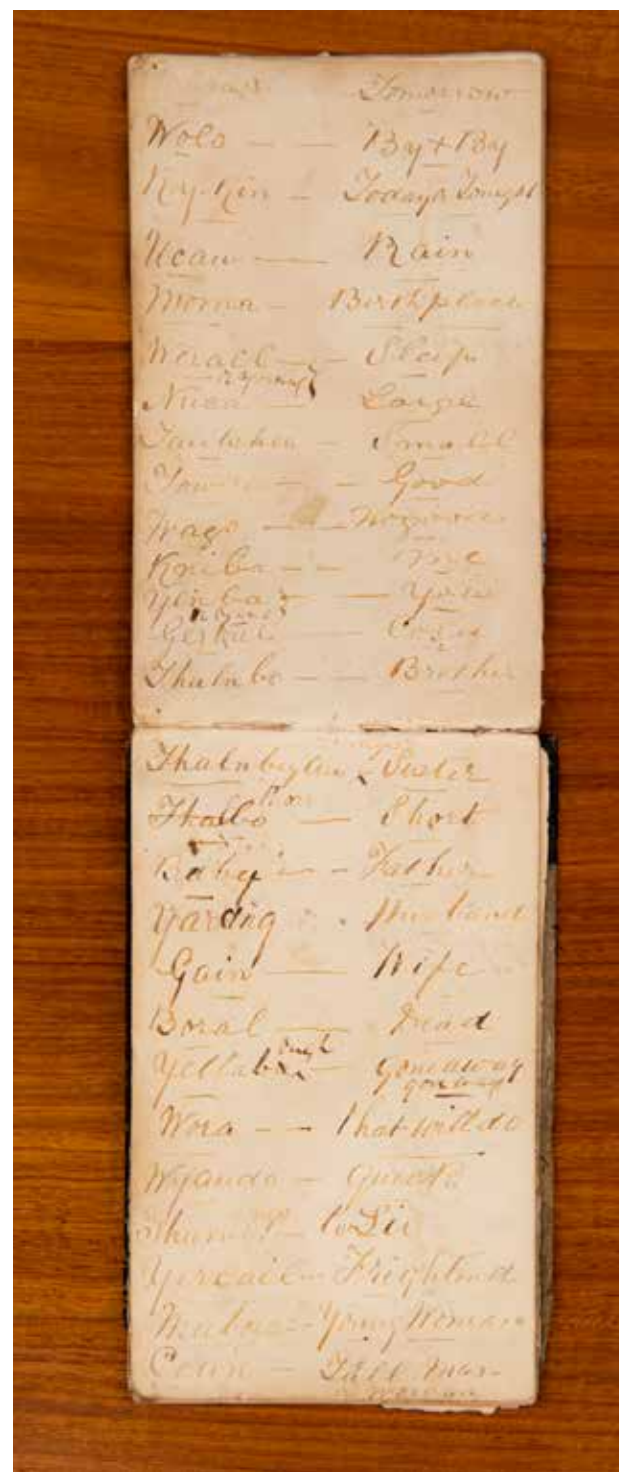
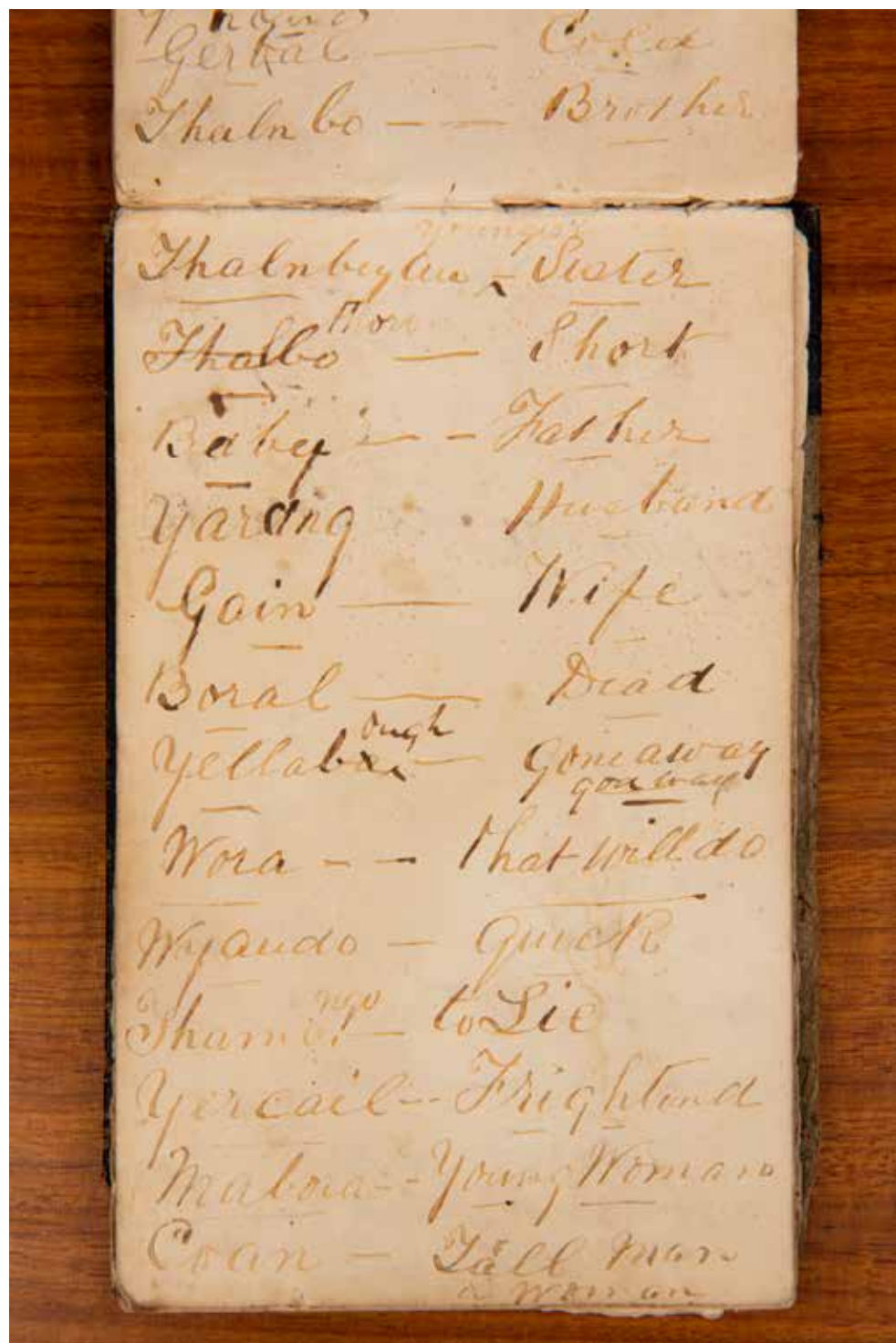
*James Cassady's Notebook (1864-1879)*

Contributing author: Maria Cassady

Manuscript (handwritten), softcover notebook, 93 pages, 16 x 10cm  
nqheritage.jcu.edu.au/725

James Cassady Archive







## FRAGMENTS: STORIES AND RECOLLECTIONS, BY GERTY PAGE (1998)

This book, constructed around fragments of broken crockery collected from Karoola Station (outside Winton), is significant as its stories articulate a cultural interface between the non-Indigenous upper class and their domestic staff, through the voice of the Indigenous domestic worker. It follows a series of first-hand recollections of our Aboriginal grandmother, Gerty Page, as she examines these fractured shards, tracing her life from her arrival at Karoola in 1936 to her departure almost 40 years later.

The book delicately and respectfully breathes new life into these broken and discarded things. The stories woven around each piece of crockery reveal intimate details of everyday life on the station. Striking images of daily life on a pastoral station are invoked through the sometimes frustrated, often hilarious insights of an Aboriginal woman who formed strong bonds with her employers. This book also shines a light on the fascinating connection between the north Queensland community and the family of Australia's first Prime Minister.

The ways in which this book breathes new life into broken things have surprising layers of complexity. The torn nature of Rochelle Knarston's delicate, hand-painted etchings bring a tactile depth to these discarded crockery pieces, mirroring their broken state. The words on the page are fashioned from pieces of lead type, painstakingly recovered by Ron McBurnie and Tate Adams at Lyrebird Press from small, disestablished printeries across the north and west of Queensland. Indeed, the Karoola homestead at the heart of the recollections was itself originally situated in Charters Towers, and was dismantled, removed and reconstructed at Karoola before the 1920s. Images and words, fragments reproduced anew resuscitating and rejuvenating the mundane as remarkable.

Life on the frontier was harsh, as the story about washday attests. Arcane practices, not yet relinquished from the mother country persisted as Gerty indicates through her story of initiation in the proper way to wait table. Gerty's sanguine outlook and steadfastness shine through each story.

Beyond the broader context, the stories in the book have deep significance for our family. We collected the crockery from the rubbish dump adjacent to the burnt out original homestead on a visit to Karoola while attending a family reunion in Winton. The book breathes life into the precious memories of our father Jeffrey and our grandmother Gerty — including how Dad learned to ride on those goats, and why Gerty braved sunburn and blisters to feed sheep in times of drought.

Perhaps there is a lesson for us all in the new (and unexpected) life that a sharp mind and clear memory can breathe into broken and discarded things.

### John Page and Susan Page

#### Gerty PAGE

b.1916 Winton, Qld, Australia – d.2006 Townsville, Qld, Australia

*Fragments: Stories and Recollections* / by Gerty Page; with etchings by Rochelle Knarston (1998)

Softbound book, featuring original hand coloured etchings by Rochelle Knarston, 10 pages, 30 x 23 cm

Edition limited to 90 numbered & signed copies, including 30 with deluxe hard cover bindings, plus 10 hors commerce copies; designed & produced by Ron McBurnie & Tate Adams at the Lyre Bird Press Workshop in James Cook University, Townsville

nqheritage.jcu.edu.au/746

Rare Book Collection

© John Page, Print publication 1998. Digital version 2020

© Rochelle Knarston, Print publication 1998. Digital version 2020.

### Mr Scot's wash stand set

The blue was the most beautiful that you've ever seen. That was the wash stand set that belonged to the old man. It came out of Dr Scott-Stirling's house in Sydney when he died.

A lot of things got sent up from Sydney over the years, by his mother and by Madam after she was.

Mr Scot's mother - that was Grandma - she used to send up parcels and there was always something for everybody. Something for Jilly for something for me. And she always used to send up marmalade. That was a nice treat. Oh that was great. It was quite a big ball and he'd cut the top off and scoop it out. It'd last for a long time.



I remember once, Ann sent up a tin of Corned - duck - and I don't like duck and he didn't either. I can't tell you what he said but it was like, "Give it to the bloody cats," he said. Cats wouldn't eat it. So anyway, he told Ann not to send any more.

In Christmas 1965, my sister Joyce sent the real thing. As the mailman carefully lifted the case off the mail box, he made the remark to anyone ready to take him on the bet that "this duck will be with us this time next year". On the eve of the execution, we had torrential rain and Doris (who was already named) was seen to be swimming around the yard and looking most picturesque. Seemed a pity to kill her when she was having such a good time and enjoying herself. Wouldn't hurt to keep her for Easter. Everybody ate duck for Easter and if they didn't we could be the only ones. Of course, by then she was laying eggs under the copper, in the ash.

She was quiet, often made a noise on the plank that connected the kitchen to the house, ate grasshoppers, shared the bowl's even, chased the cats (she was popular for this size) and took their meat. In short she was an asset about the place.

As the first, second and third year rolled around, any talk of execution was never mentioned.

### decorative dinner set

Monday nights we always had an very good. Might have been cheap. If it was winter, we always had soup. And we always had boiled rice and sprouts. That was the problem for Mondays, because the cook had too much to do.

I had to do the washing. Yes, I washed all day Monday, especially if we'd had a storm.

Out in the old copper and the tubs and draining board. As we had no water laid on, it had to be carried in buckets to fill the copper. You'd cut up your soap into it and they were nice and fresh, they were lovely.



And you had a clothes line outside, propped up with a wooden stick. Just the one line. Of course, it dried quickly - it dried slowly. But quite often, the prop would come down and all your wet clothes'd come with it. And then you had to put it all back into the bucket and do it over again. Oh yes.

And we didn't ever have Pat's iron at Kinsale. We had petrol irons - petrol pumping irons. Your had to fold the clothes in a damp sheet that I'd keep in a box. And then I might have ironed that night. I might have ironed the next day. The sheet kept them damp. I didn't have an ironing board. I had a blanket and sheet on a table.

And I didn't have a sink to wash in. I had a big tin basin.

I always took great pride in boiling sheets, towels and pillow slips. It was very satisfactory to see a line of fresh, white, sun-dried clothes. That is when they stayed on the line.

## KIAP PERIOD PHOTO ALBUMS, BY LAURIE BRAGGE (1961–1967)

‘It all started when I was earning pocket money harvesting potatoes in Victoria’s Kiewa Valley back in the 1950s’, says Laurie Bragge. At the tender age of 12, he had discovered an Aboriginal stone axe blade in the potato field that ignited a life-long fascination with stone tools and eventually led him to one of the most wondrous places of stone axe production in the world: Papua New Guinea.

Bragge’s service as a kiap (Australian patrol officer) in PNG gave him unique opportunities to document the lives of the peoples among whom he lived and worked. He not only produced a series of official reports between 1961 and 1975 for the Australian government, but also kept rich field diaries, recorded and transcribed oral histories, collected artefacts, and created a significant photographic record.

In 2018, Laurie Bragge donated his entire collection to James Cook University, including his research library and his own history of the Sepik region.

Laurie Bragge was only 18 years old when he arrived to take up his first patrol post in the Eastern Highlands of PNG, with a Pentax analogous photographic camera around his neck. Album 1 of his photograph collection shows his early career as a kiap and portrays various places in the Highlands, such as Goroka, Kainantu, Chuave, and Gumine, the Bismarck Range and Mt Wilhelm — the highest peak in PNG.

In 1964, Bragge was posted to Green River Station, West Sepik. It was known to be a hot, isolated place, but of strategic importance, being on the border with Indonesia (former Dutch New Guinea). The final pages of Album One and the entire Album Two (years 1966–7) depict Bragge’s observations of life in the West Sepik. For Bragge, it was the ultimate adventure to be posted to this region and to have the chance to spend time in Telefomin, Oksapmin, Mianmin, and Atbalmin country.

Bragge’s photographs provide a powerful medium for understanding historical encounters during the period of Australian administration in PNG. Photographs are traces of time. They arrest the viewer, prompt memories, compel reflections about people and places, and entice rediscoveries of past relationships.

Photographs also reveal the lived experiences of the photographer. Each photograph in the Bragge albums is a telling image of his life and work in PNG, attached to his own stories. Yet, the photographs also invite other memories, different interpretations, new perspectives. These stories remain to be told. The Bragge Collection offers rich research opportunities for scholars interested in the history and heritage of PNG and particularly invites the attention of Papua New Guinean researchers.

**Dr. Daniela Vávrová**

### **Laurie BRAGGE**

b.1942, Vic, Australia

*Kiap Period 1961–78 vol 1 of 8 (1961–66) Eastern Highlands, Chimbu, Green River, Amanab, Telefomin with a visit to Olsobip.*

*Kiap Period 1961–78 vol 2 of 8 (1966–67) Telefomin, Olsobip, OIC Oksapmin. 10 week Sepik Strickland exploratory patrol, a/ADC Telefomin, 10 week Mianmin murder investigation patrol.*

Photo Albums, paper and plastic, 33 x 23 cm

Depicted: Hewa bridge builders, BCo587 – photo 132

nqheritage.jcu.edu.au/739

Bragge Collection

© Laurie Bragge



Photograph © Laurie Bragge



# MAP OF QUEENSLAND, NORTHERN PORTION, DISTRICT OF KENNEDY COMPILED FROM THE EXPLORATIONS OF DR. LEICHHARDT, SIR T. L. MITCHELL & A. C. GREGORY ESQ. AND OTHER AUTHENTIC SOURCES (1860)

The map, created by Leopold Franz Landsberg, held in Special Collections at the Eddie Koiki Mabo Library, was purchased with the financial assistance of the Landsberg family in 1992. The late Gordon Landsberg, of Trafalgar Station, was the grandson of Leopold.

The map is based on the explorations of Leichhardt, Mitchell and Gregory and covers the area of Queensland from latitude 23° to latitude 18°. It gives detailed descriptions of land quality along the explorers' routes which are marked. Land relief is shown by finely detailed hachures. Comments such as 'marshy land', 'a large body of water seen from the hills at Cape Cleveland' are noted on the map.

This type of folded map was conveniently small for travellers and settlers and could be stored in a saddle bag or pocket. Folding maps mounted on linen or some other material also avoided the usual wear and tear of standard paper maps.

Landsberg's motivation for producing this map and two others in 1860 was probably to assist settlers and pastoralists. The previous owner of this map has made some hand annotations on it suggesting it was possibly used by a pastoralist.

In a letter held at John Oxley Library, dated 23 April 1860, to Colin Archer of Gracemere, Rockhampton, Landsberg writes that Gregory, then Surveyor-General, 'asked me if I would undertake to publish a map of the Burdekin country if he would furnish me with his survey he made on his expedition out there.' He notes that Gregory's work 'is the most reliable source for information of that part of the colony, especially as Leichhardt's map for that part of the country is not very reliable'. The map was almost certainly engraved and printed in Sydney.

Leopold Franz (Francis) Landsberg was born at Gdansk in 1832 and emigrated to Australia in 1855. By the time Landsberg left, Gdansk (formerly a Polish city) would have been part of Prussia. By 1860 he was in Queensland working as a surveyor and is credited with creating the first map of the new colony of Queensland. As well as his mapping work he undertook surveying work. He seems to have lived an intense spiritual life, was physically fit and painstaking in his work. As a relatively recent immigrant to Australia, his written English was also exceptional. Landsberg qualified as a surveyor. A surviving diary from 1861 records some surveying work on the Darling Downs.

He eventually settled in Rockhampton where he died in October 1888. He was an extraordinary man who made an important contribution to the development of early Queensland.

## Ron Store

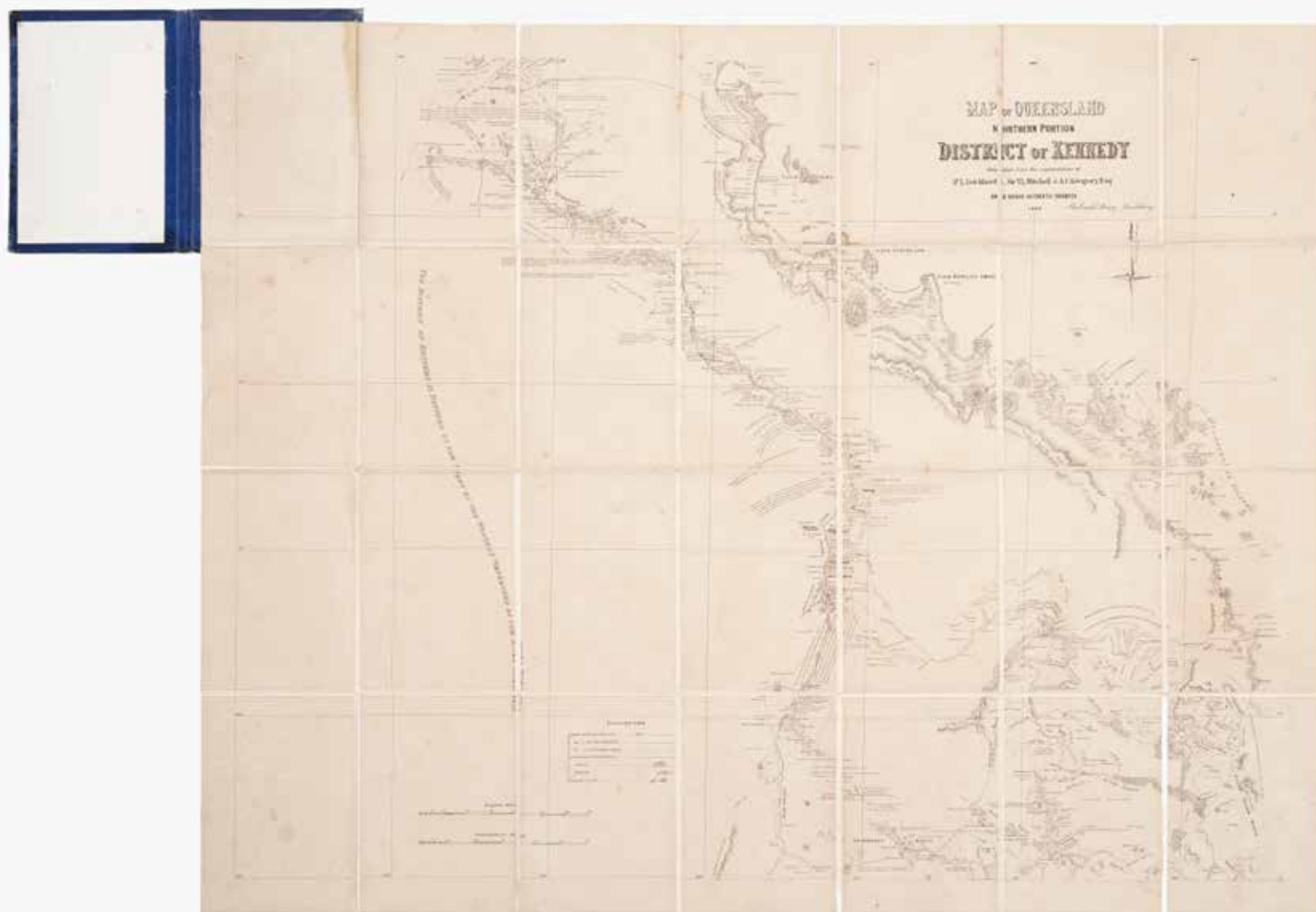
### Leopold Franz LANDSBERG

b.1832 Gdansk, Poland – d.1888 Rockhampton, Qld, Australia

*Map of Queensland, Northern Portion, District of Kennedy Compiled from the Explorations of Dr. Leichhardt, Sir T.L. Mitchell & A.C. Gregory Esq. and Other Authentic Sources* (1860)

Map mounted on linen, 68 x 86 cm (unfolded), 19 x 12 cm (folded), scale ca. 1:900 000  
nqheritage.jcu.edu.au/760

Rare Book Collection



## WILLIAM HANN'S DIARY (1872)

On June 26 1872, the pioneering squatter William Hann left Mount Surprise, south-west of Cairns, for Princess Charlotte Bay — 300 miles away through a scrubby wilderness — with an Aboriginal guide, a surveyor, two scientists and two fellow bushmen.

Hann's pocket-sized diary gives, in 79 closely written pages, basic details of their meandering 137 day reconnaissance of the largely uncharted south-eastern interior of Cape York. In the 1970s, his descendants donated the diary to James Cook University Library, among personal papers including several notebooks from the northern expedition. Hann's mission from the Queensland Government was to gauge the character and mineral resources of country south of the 14th latitude with a view to future settlement and occupation. He recorded — in compass bearings, distances travelled, topography, botany and geology — each stage of navigating his party to a glimpse of the Coral Sea and back, on horseback and by foot. Hann, then aged 35, had lived in the north for eight years, running grazing properties in the Upper Burdekin with his brother Frank, in partnership with the north Queensland Government geologist Richard Daintree.

Well-known entries record the party's discovery, in early August 1872, of promising traces of gold in the stream Hann named the Palmer River after then Premier Arthur Palmer. Prospector James Venture Mulligan verified this find in August 1873, leading to the Palmer River gold rush and founding of the port of Cooktown in 1874. But the diary is also significant for Hann's observations in country then regarded as the last remaining unexplored district in eastern Australia. He tells of a district barely recorded by the far north's earlier explorers Ludwig Leichhardt (1844-45), Edmund Kennedy (1848) and the pastoralists Frank and John Jardine (1864-65). Hann's sketches of generally peaceful encounters with Aboriginal people extended knowledge of the Cape's First People and contributed to his reputation as their friend.

The historiography of north Queensland acknowledges the diary as a valuable primary source. In 2019, two James Cook University researchers, botanist Dr. John Dowe and historian Dr. Kal Ellwood used it in separate studies, respectively dealing with the region's environmental and social fabric. Dowe co-authored *The Botanical Collections of William Hann's Northern Expedition* with Peter Illingworth Taylor, great-grandson of the expedition's geologist Norman Taylor. Ellwood's Ph.D. thesis, *A Shared History Forgotten: Aboriginal Miners and Prospectors of Tropical Queensland* argues for the agency of Hann's guide, Jerry, as a crucial expedition member.

### Ian Frazer

#### William HANN

b.1837 Andrew, Wiltshire, England – d.1889 Townsville, Qld, Australia

*William Hann's Diary* (1872)

Manuscript (handwritten), hardbound book featuring script on less than half of its 84 pages,

14 cm x 23cm

[nqheritage.jcu.edu.au/734](http://nqheritage.jcu.edu.au/734)

Hann Family Archive

6.40 Mr. and Anne out into the flat  
left it on our right - at 11 M. 50.20  
found a small stream, at 11.45 M. and  
junction with a creek going to the N.  
over a ridge and down a gulch to the  
left at 12 M. - then S.W. of a gulch  
along gulch through, as before, high  
at 12 M. a small creek course, at 12.45 M.  
then S.W. at 1.15 M. one another ridge  
seen and we found the low saddle.  
thence to 1.40 M. where large stream on both  
sides and then our quartz ridge, (Franklin  
one ~~the~~ ridge) (to about 1.50 M. from 1.40 M.)  
ridge crossed on our left, then to the  
left at 2 M. then at 2.15 M. where a high  
low ridge to 2.40 M. and then the creek on  
left. then S.W. 1/4 N. one small creek to  
left, we saw but nothing. Saw Frankland  
away to West. Continue S.W. 1/4 N.  
side of creek at 3 M. the creek turns  
in 300 yards. Then ridge on left  
then S.W. crossing and low ridge and  
Franklin quartz ridge. Dog tracks  
then S.W. to 4 M. the creek to 1.15 M.

Now back about 100 yards from bank  
Friday, Nov. 1892. - Emma Stewart

C 85.

11 M.

Back camp at 3.15 M. Start distance  
at 3 M. then following on left bank of  
Creek again. at 3.45 M. one and lower  
bank. The creek is well watered. at 4.15 M.  
Crossed creek at 4.15 M. and kept along left  
bank along left bank to 4.45 M. then S.W.  
Frankland. at 4.45 M. cross creek again and  
Franklin quartz ridge. Dog, Horse, and  
to 5 M. cross again. Creek and we on left.  
Cross at 5.15 M. second small creek, at  
turning out for a spot. - Continue on  
Continue on down S.W. 1/4 N. to 5.45 M. and  
S.W. at 6 M. the creek you notice.  
At 6.15 M. cross small creek. at 6.45 M.  
Creek where junction. (Franklin creek).  
to North West and we camp on N. along a  
ridge. - The river has come and only about  
5 M. from the quartz ridge. Frankland quartz  
has returned again. then Continue S.W. to  
6.45 M. and 7 M. cross small stream. the  
then S.W. at 7.15 M. cross small creek and at  
7.45 M.



## ANCIENT & PRIMITIVE FLOWERING PLANTS OF AUSTRALIA, BY BETTY HINTON (1996–1999)

The 1980s brought a wave of travellers to far north Queensland — wanderlust for some, for others a frontier challenge or more meaningful lifestyle. Some passed through, others stayed — but not all became as entrenched in the area as Betty Hinton. Betty and her husband Bill settled in the not yet heritage listed Daintree Rainforest, opening the long running Floravilla Ice Cream business and adding the Art Gallery for Betty's growing collection. Having a keen interest in flora of the ancient rainforest surrounding their home, Betty (a self-taught artist) had begun painting local specimens. Her botanical art progressed to an international level when, some years later, *Idiospermum australiense* was purchased by eminent botanical art collector Professor Shirley Sherwood and exhibited at London's Kew Gardens and the Smithsonian Institute in Washington DC.

The eleven works of this Treasure are part of Betty Hinton's *Ancient & Primitive Flowering Plants of Australia* project, which she began in 1995. Prior to this, Australia's Wet Tropics — which includes the Daintree Rainforest — had been selected for World Heritage listing, satisfying all four of the criteria. Historically, this series of botanical works occupies an interesting position, straddling both botany and the social history of the era. While not strictly of the scientific illustration discipline, the works are commendable representations of important Wet Tropics flora, painted with true passion and focus by a Daintree resident whose arrival in the area predates the world's recognition of what is possibly the planet's oldest rainforest.

Among the works is a delicate rendering of *Gymnostoma australianum*, a small ancient tree of the Casuarina family. Endemic to only small pockets of the Daintree area, it has a conservation status of vulnerable and, like others in this series, is not widely represented in botanical art or illustration.

A striking duo depicts both the adult, and importantly, the distinctly different juvenile foliage of *Musgravea heterophylla*. The image size, depth of colour and mass of foliage is further enlivened by the artist's commitment to working from live specimens. This trait is most obvious in *Megahertzia amplexicaulis* where petioles (leaf stems) may be short and swollen or completely absent; both states are well illustrated in the work. That fact alone is significant as, apart from the scientific illustration by A. Wilson, Betty Hinton's painting may be the only coloured rendition currently in existence of a plant endemic to small areas of Australia's Wet Tropics.

### Julie McEnerny

#### Betty HINTON

b.1935 Gin Gin, Qld, Australia

*Ancient & Primitive Flowering Plants of Australia* (1996-1999)

11 watercolours on paper, various sizes

Depicted: *Musgravea heterophylla* Briar Silky Oak Juvenile, 100 x 88 cm

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James Cook University Art Collection

© Betty Hinton, 1996–1999



## SIR RUSSELL DRYSDALE'S GIFT OF RARE BOOKS

In 1971, soon after James Cook University's establishment, the eminent artist Sir Russell Drysdale donated a small but significant collection of rare books to the University Library. The inelegant, mimeographed donation labels affixed to the flyleaves of each of the 56 volumes rather understate the value of the gift Drysdale bestowed on JCU.

The Drysdale gift represents a carefully cultivated selection of some of the rarest works of print Australiana, in the form of contemporary published accounts of early European exploration and incursions in the Pacific. The nine volumes comprising the 'official' narratives of Cook's voyages (published 1773-1784) are perhaps the centerpiece, but there are other notable titles, including Flinders' *Voyage to Terra Australis* (1814), Bligh's account of the *Bounty* expedition (somewhat delayed, 1792), and a 1729 collection of voyage narratives that included Dampier's travels. All the major published accounts of the First Fleet voyage are here, as are rare examples of spurious (plagiarised) First Fleet narratives. Aside from the voyage narratives, there are early accounts of inland exploration, and several ethnographic works from the later 19th century.

Drysdale inscribed his books with the same neat signature he applied to his artworks. In roughly half the books in JCU's Drysdale gift, he also added a date — apparently of acquisition. From this, it appears that the bulk of Drysdale's collecting took place from the mid-1950s to the early 1960s, in Sydney. The books remain in remarkably good condition, and the artist clearly had an eye for quality bindings and fine copies.

Drysdale was a noted bibliophile, but his papers reveal that his rare book collecting was influenced by his friendship with the colourful art dealer Rex Nan Kivell, director of the Redfern Gallery in London. The Redfern Gallery championed postwar modernist artists and, for Drysdale, Nan Kivell seems also to have served as a mentor and nexus between the worlds of contemporary art and antiquarian book collecting.

Drysdale's connections with north Queensland are well known. He spent part of his childhood at Pioneer, on the Burdekin, where the family owned a historic sugar plantation; in later life Drysdale spoke of Pioneer as his 'spiritual home'. Rare books from the early period of European contact with Australasia continue to hold a strong cultural cachet, and Drysdale's donation seems designed to help the new university establish an outstanding collection of national significance. His gift remains one of JCU Library's great treasures.

**Dr. Nathan Garvey**

**Sir Russell DRYSDALE** (Donor)

*Sir Russell Drysdale's Gift of Rare Books*

Printed Australiana: 56 volumes, 36 publications - the majority having been published during the 18th and 19th Centuries (a selection depicted)

[nqheritage.jcu.edu.au/761](http://nqheritage.jcu.edu.au/761)

Rare Book Collection







## FIGURES IN A LANDSCAPE, BY RUSSELL DRYSDALE (1964)

The lithograph entitled *Figures in a Landscape*, 1964 by the late Sir Russell Drysdale A.C. captures three Indigenous figures standing within the Australian outback. The work donated by Ms Elaine Petherbridge provides a context within early formation of the James Cook University Art collection under the stewardship of Ron Kenny, who sought to create a unique chapter in Australian art history, seeking out a recognisable north Queensland presence.

Russell Drysdale was born in Sussex in 1912, migrating to Australia in 1923. His family were substantial pastoralists with Russell spending time in the Western District of Victoria, the Riverina, and sometime in north Queensland working within the sugar industry. While his training was largely based in the European Modernist tradition, Drysdale gravitated towards exploring the figure in the landscape with a deliberate focus on social representation and a way of commenting on life in the Australian outback.

In *Figures in a Landscape*, 1964 Drysdale explores space and presence; the figures both float and blend into the subtle textual effects of the craggy foreground, sparse mid-ground and whispering horizon gently capturing the distance acknowledging the Indigenous past and anticipating a future.

The work is important in recognising Drysdale's concerted effort to bring the Australian Aborigine from the periphery back as a central motif within the Australian landscape. There is also a sense of tragedy within many of Drysdale's works — not the nostalgic view of the fallen hero as in the case with the European in the Australian outback, but rather the figure not quite fitting in, although being respectful in a harsh landscape. However, when portraying the Indigenous figure, a sense of affinity and belonging is the basis of the portrayal, of being at one with the land. Drysdale saw a peculiar dignity and grace within the Aboriginal people, one where they were both alone and at ease despite their dispossession and despoliation.

This landscape was not to be derided for its antithesis to the landscapes of the northern hemisphere, but rather to be celebrated as a place where Europeans could learn from the Indigenous custodians not just about the physicality of the land but of its philosophy and spirit.

**Professor Stephen Naylor**

### **Russell DRYSDALE**

b.1912 Sussex, England – d.1981 Sydney, NSW, Australia

*Figures in a Landscape* (1964)

Lithograph, 56 x 76cm

Edition 26/75

nqheritage.jcu.edu.au/762

James Cook University Art Collection

© Estate of Russell Drysdale, 2020



## LAST LIGHT, NORMANTON, BY RAY CROOKE (1963)

In 1962, Ray Crooke set off with fellow artist and adventurer, Percy Trezise, to the remote settlements of Normanton and Croydon. Normanton was established as a port for the Gulf of Carpentaria pastoral industry and grew in importance with the discovery of gold at Croydon in 1885. Normanton and its ramshackle townscape would become a recurring motif inspiring a series of paintings including, *Last Light, Normanton*. The eerie white light of the approaching night and the dark shadows of the looming streetscape at dusk held particular fascination for him. Ray Crooke had a special affinity with the Indigenous people of remote northern Australia and when situated in his paintings, as they do in the foreground of *Last Light, Normanton* they have a calm almost classical gravity.

Ray Crooke first came to north Queensland during World War II when his AIF unit moved first to Townsville and then, via the Atherton Tablelands, to the tip of Cape York. In a 1997 conversation with Gavin Wilson, Crooke vividly recalled the journey by troop truck from Townsville to Cape York: 'At first, I was confronted by the majesty of the coastal rainforests and then the virtually isolated interior plains, with the occasional dream-like mine settlements like Chillagoe and Maytown.' After a brief posting on Thursday Island he was sent to Borneo and while there, waiting for his discharge, he began to consider his future in civilian life and the possibility of a career as an artist.

In 1946 he resumed his studies at Swinburne Technical College in Melbourne. Army service in north Queensland and the islands of the Torres Straits and Borneo helped to extend his fields of observation and experience. It also provided his first contact with Indigenous village life. All of this had a tremendous influence on Crooke and propelled his artistic curiosity in two distinct paths. Perhaps the best known are the island subjects of the Torres Strait and Pacific Islands but equally significant are the works that reference the sparse, dry interior of the continent. Mental images from his journey through the Cape York interior during army service were to lay dormant until he made his first attempts to paint these experiences in the early 1960s.

While often compared to Gauguin, Ray Crooke's craft and vision had a closer affinity to early Italian painting, containing a quality 'that for the art historian James Gleeson only began to transform once one discovered the stillness and the silence that lay at its heart.'

**Ross Searle**

### **Ray CROOKE**

b.1922 Melbourne, Vic, Australia – d.2015 Palm Cove, Qld, Australia

*Last Light, Normanton* (1963)

Oil on hardboard, 29 x 44 cm

[nqheritage.jcu.edu.au/763](http://nqheritage.jcu.edu.au/763)

James Cook University Art Collection

© Ray Crooke / Copyright Agency, 2019





## GOOBALATHALDIN DICK ROUGHSEY'S BARK PAINTING

Goobalathaldin Dick Roughsey was a trailblazing artist whose work took his Lardil culture to the world.

This bark painting is part of Roughsey's narrative series, *The coming of the Balamando People*, which chronicles the lives of the ancestors who settled Lardil Country. It follows the story of the warrior Marnbil, his wife Gin Gin and her uncle Dewalewul. These three immortals travelled throughout the islands, their marks forming eternal monuments. They conceived and named animals, built the first rock-walled fish traps and dug freshwater wells. On the last day of their journey the three split up, Marnbil travelling to Bountiful Island to dig a well, while his wife stayed close to camp, digging for tubers and roots. Dewalewul, who had travelled to Turtle Island, returned to camp early to find Gin Gin alone, preparing the food by the fire. Dewalewul seduced Gin Gin, however Marnbil soon returned and caught sight of them. Disgusted, he snuck up behind them and speared Dewalewul, who spun around, creating a circle of raised dirt — the first Bora or ceremonial ground. Dewalewul then rose into the sky and chose to die, cursing Marnbil, Gin Gin and their descendants to mortality. Today, remains of the three can be found in a nearby reef which has a group of sharp rocky spikes — the mineralised legs of the ancestors — jutting out from atop the reef. This monument is a reminder of Lardil laws and protocols surrounding marriage and social relationships as well as the creation of the physical and cultural landscape of the islands.<sup>1</sup>

Roughsey was well known for his almost comic book-like narrative storyboards: reading top to bottom, left to right. However, this work switches the sequence of images — the final episode of the narrative, captured in the striking image of the reef, is positioned centrally to create a more aesthetically dynamic composition. This speaks to Roughsey's desire to not only tell his cultural narratives authentically, but also create compelling images.

In his time, Goobalathaldin's works found a level of acclaim which saw him become the inaugural Chair of the Aboriginal Arts Board of the Australia Council and be awarded an OBE. Although Roughsey's books have retained an iconic place in Australian culture, his art almost disappeared from public view. Recently, however, Goobalathaldin's work is becoming reappreciated, re-loved and treasured again.

<sup>1</sup> My versions of this story have been told by Goobalathaldin, including in his biography *Moon and Rainbow*. This version is drawn from his biography and notes adhered to the verso of three other works Roughsey produced during the period this work was painted. This work has no story adhered to the verso.

**Bruce Johnson McLean**

### **Goobalathaldin Dick ROUGHSEY**

b.1920 Mornington Island, Qld, Australia – d.1985 Mornington Island, Qld, Australia

Language group: Lardil

*Untitled* (n.d.)

Earth pigments on bark, 62 x 37 cm

[nqheritage.jcu.edu.au/764](http://nqheritage.jcu.edu.au/764)

James Cook University Art Collection

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## THE DIARIES OF PERCY TREZISE A.M. (1968–1969)

For the Trezise family, the dry seasons of the 1960s and 70s were marked by husband and father, Percy's frequent absences on long bush trips in remote Cape York searching for rock-art. Three of these trips are documented in the notebook diaries.

Percy was a remarkable character: a pilot, explorer, conservationist, author, artist and ceramicist. He came from rural Victoria but interest in northern Australia and a love of aviation brought him and his young family to Cairns in 1956. A man of many talents, he was largely self-taught and approached projects with a determined enthusiasm. He was not afraid of controversy.

In 1960, when roadworkers accidentally uncovered the art at Split Rock near Laura, 250 kilometres north-west of Cairns, Percy recognised its significance. He began to use his routine flights as an Ansett pilot to conduct aerial surveys of the remote sandstone country around Laura to identify further potential rock-art sites. Then, he would mount bush expeditions to locate these seemingly inaccessible places on foot.

Percy quickly confirmed that the Split Rock art belonged to a much wider body of work that represented a significant rock-art heritage. At the same time, he realised it was in danger and would soon be lost with 'development' and the passing of the last Aboriginal generation with a lived connection to the cultural tradition and way of life that produced the art.

He determined he would document as much of the region's rock-art as possible to ensure its conservation and proper place in history, so that the stories of its people would not be lost.

With the help of his close friend Goobalathaldin (Dick Roughsey), he befriended the few remaining initiated men in the region and together they went bush, again and again. Once a gallery was found, they explored the area to understand its purpose and context, and then painstakingly developed precise, scaled drawings of the art.

The diaries provide a vivid record of these bush trips including Aboriginal vocabulary and complete equipment lists. They describe fireside yarns where his Aboriginal companions relate ancestral beliefs and talk of the devastating events arising from frontier conflict. The diaries excitedly report new galleries giving detailed descriptions of the art, its technical quality and likely purpose. We also glimpse prevailing attitudes toward Aboriginal people through the eyes of a man who stood apart, taking people as he found them.

**Patricia Fagan**

### **Percy TREZISE**

b.1923 Tallangatta, Vic, Australia – d.2005 Cairns, Qld, Australia

*Percy Trezise's Diaries* (1968-1969)

Manuscript, metal spiral bound

[nqheritage.jcu.edu.au/735](http://nqheritage.jcu.edu.au/735)

Percy Trezise Archive

© Estate of Percy Trezise, 1968-1969



Sunday 2-6-68  
Left Camera about 11:00 AM with Dick following by Ace. Reached Picked up Leger at the St. Pauls morning. Camped on Leger below Elbert Rock.

Monday 3-6-68  
Fished & photographed Elbert Rock during morning. On to Leger & saw early. Lunched on river & set off for Cherry Run creek. Just past Red Bluff found Lumber & bottle dump of old Halfway Hotel. Picked up old bottle & head of Snider bullet. First vehicle on Highway road for year, blocking track & could only follow it because Leger knew the country. Camped on track above Cherry Run creek.

Tuesday 4-6-68  
Left Dick painting & set off with Leger to explore above in creek for rock paintings recorded by Logan Jack.

Wednesday 5-6-68  
Cooker departed early & the back of family into Leger & we set off for the old Halfway Hotel near Red Bluff. While stopped on road to find the road before and then returned to find the old hotel. The dogs found several small holes all bottles & collected a carton of glass to take home. No other good progress on the trail.

Thursday 6-6-68  
The dogs were out early to find tracks & then eventually finding one found looked by them. I showed Leger & Leger & made a few more signs. Stopped a painting during afternoon but found rather condition of wind & heat drove the couple down too quickly. Still & I was just getting out as I soon caught two fish, a gizzard & a stream of freshwater gas fish which I did not seem before. It has the whiskers, fins & tail similar like the many rock paintings. Still I thought represented catfish or possibly eels. I will have to send the micrograph.

Saturday 12-7-68  
Manual refiguring as we packed up for departing week. Leger & I went with Leger to make final farewell and found Leger looked their return visit. Left camp about 11:30 AM and drove over to Leger. Leger had two horses with old looking & found on the Leger. Reached Leger about 11:30 AM and picked up some of the camping gear left on last stop. Left Leger at 5:00 PM and took truck heading to Leger on west side of Cherry Run. I understand Leger about five miles from road - good camp site among woods & Leger then they got up several times during night to look at Leger's camp to check at Leger.

Sunday 13-7-68  
Had breakfast and got away about 9 AM. Reached up Cherry Run for about two miles, packing time & having some trouble with creek crossings. Finally abandoned vehicle, abandoned camp and set off to follow Cherry Run. Leger was heavy & going very tough. Finally came to water on west side - found a big black horse and had lunch.



## SENTINEL, BY JOHN COBURN (1962)

*Sentinel* is an original artist's print. So, what is an original artist's print? This is very different from a machine-made digital print. An artist's print is produced in a complex way. It can be an etching, linocut, lithograph, screen print or a combination of these. They are often produced in a series and are numbered as an edition by way of a fraction (for example, 8/10 — the eighth print out of only 10 made) in the signature line.

This print was produced in collaboration with John Coburn's printmaker wife, Barbara. It is an early work, where some of the characteristics which gave John his later stature emerge in this piece. It starts with a dark foundation working towards light, with a rich variety of marks, from sharp edges to wispy brush textures. It has a golden background — like in a religious icon — and features an emblematic shape, which gives an impression of something watching attentively — a presence.

A profoundly spiritual person, John Coburn developed this ability to evoke a presence more strongly during his career. Born in Ingham, many of his organic shapes evoke tropical vegetation, and the immense presence of the northern landscape. Later, his forms become clearer, more organic and conjure up ideas of the divine, the miracle of creation, or the vastness of the Australian landscape and his respect for the Aboriginal spiritual connection with the land itself. He won numerous art prizes, exhibited widely with his work, which is represented in public and private collections all over the world. James Cook University awarded him an Honorary Doctorate in 1991.

Coburn is perhaps best known for designing the *Curtain of the Sun* and *Curtain of the Moon* for the Sydney Opera House. Completed at the French Aubusson tapestry workshops, these massive tapestries show his characteristic evocative flat shapes and burst with daring colour.

Frequent visits to family in Ingham allowed many links with the north to develop. In 1990 Cheryl Stock, Director of Dance North, invited him to design sets and costumes for her contemporary dance creation *Desert Magic* (1990). It was a wonderfully exciting collaboration. His costumes and sets (realised locally) were spectacular. John commented that it made his paintings come to life. This hugely successful show was filmed by the ABC and toured the world. Excerpts were shown at the Perc Tucker Regional Gallery where John's *Living Symbols* exhibition was mounted, having been curated by Ross Searle.

John Coburn passed away in 2006. His vast oeuvre has remained fresh and archetypal at the same time.

### Dr. Anneke Silver

#### John COBURN

b.1925 Ingham, Qld, Australia – d.2006 Sydney, NSW, Australia

*Sentinel* (1962)

Colour screenprint (serigraph) on paper, 46 x 53 cm

Edition 11/12

nqheritage.jcu.edu.au/765

James Cook University Art Collection

© John Coburn / Copyright Agency, 2019



## JOHN COBURN'S STUDIO, BY RON MCBURNIE (2002)

The personal underpins Ron McBurnie's practice — friendships and stories explored, and layered with moments of social observation, and contemporary and art historical references.

The etching, *John Coburn's Studio*, is a microcosm of sorts for McBurnie's practice; both its creation and significance to the James Cook University Collection are personal and layered.

Having forged a highly successful career while being based in Townsville for over three decades, McBurnie has made a rich contribution to the arts community through his printmaking and, just as importantly, his stewardship of multiple generations of new printmakers. In part (and coming back to the personal), JCU's acquisition of this etching is noteworthy as it recognises the caliber of the institution's own roll call of teaching artists.

Professionally and personally, formally and informally, McBurnie has frequently fostered connection between the city's resident artists — often his students — and an expanded network of renowned Australian artist peers.

Those peers provided a leaping-off point for this particular series of etchings, *Artist's Studio*, which would span a decade and provide unprecedented access to the studios of 26 artists — such access often reserved for close family and friends. Early participants also provided recommendations of other leading artists who may be receptive to being involved, which saw the series expand.

While not an explicit objective, the series celebrates the contribution of significant north Queensland artists to the national artistic conversation. The subject of this particular work, John Coburn, is of course one of north Queensland's most recognisable artists. The Ingham product (whose work, *Sentinel*, is itself a treasure of the JCU Collection), is depicted seated in his studio, working with palette knife on one of his iconic, geometric abstractions, taking advantage of the natural light from a nearby window in his small, inner-Sydney apartment.

Reflective of the personal qualities of McBurnie's practice, he doesn't simply draw Coburn onto the plate, but rather into the entire process, and in doing so gives viewers a more direct and honest impression of Coburn's work setting and methods. Growing from an initial meeting, then a studio visit where McBurnie would document the studio onto the etching plate, the work was progressed during a second session to develop the portrait, and was finally resolved when Coburn's own hand rendered the canvas in progress. A nod to the romantic and mystical nature of Coburn's work, McBurnie also deliberately 'changed the tonality of the light within the room to create a suggestive range'.

*John Coburn's Studio* by Ron McBurnie is an important record of two north Queensland artists, in this moment acting in blurred roles of subject, sitter, and collaborators.

### Eric Nash

#### Ron MCBURNIE

b.1957 Brisbane, Qld, Australia

*John Coburn's Studio* (2002)

Hard-ground etching, aquatint and roulette on rag paper, 54 x 82 cm

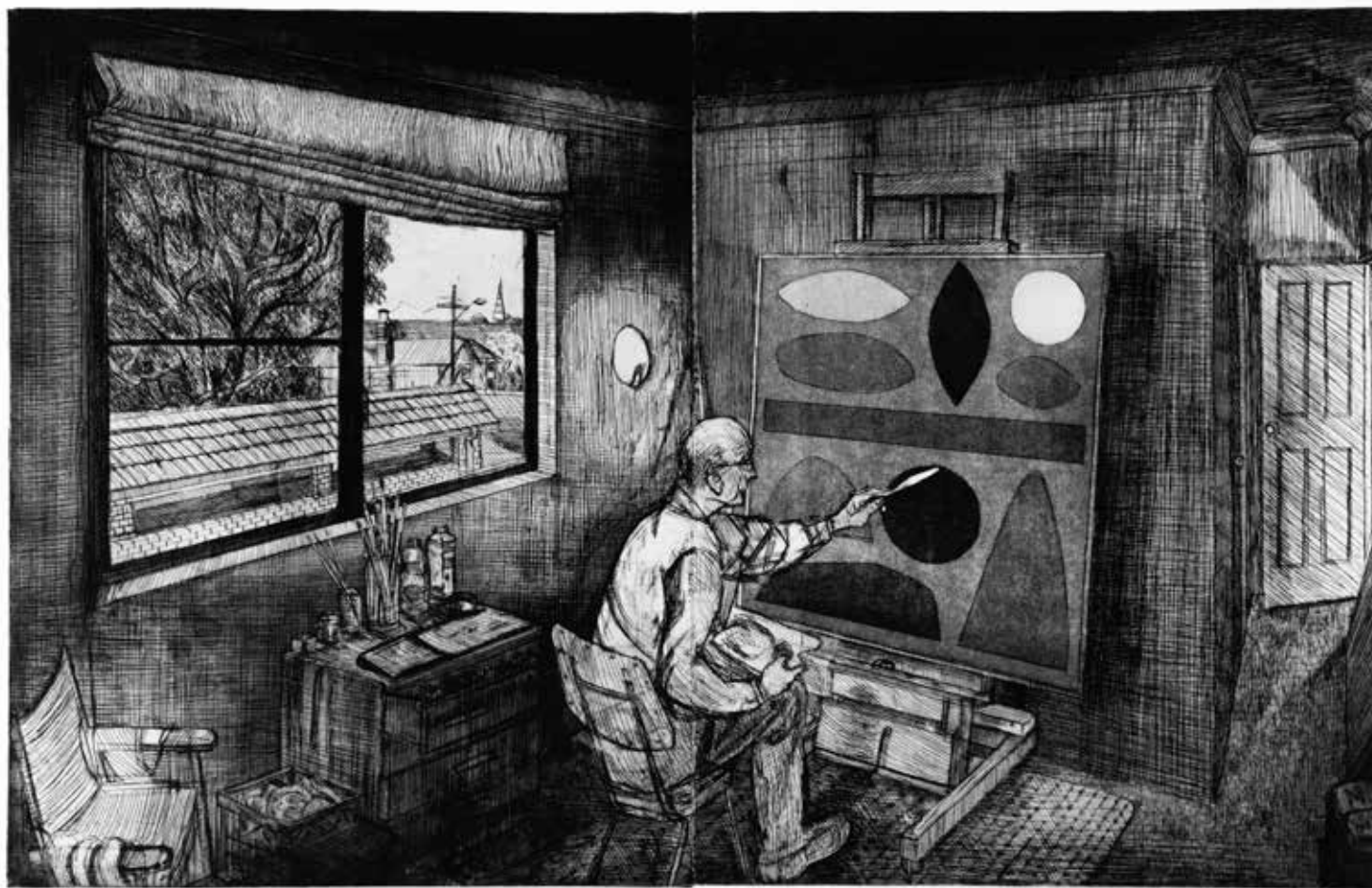
Edition 6/60

nqheritage.jcu.edu.au/766

James Cook University Art Collection

© Ron McBurnie, 2002







## THE T150 ARTIST PORTRAITS, BY MICHAEL MARZIK (2016)

Michael Marzik's significant photographic portraits celebrate the essence of six artists and their unique contribution to the University. His subtly contemplative photographic style and use of black and white unerringly position each artist in a sophisticated creative soliloquy. These photographs embody the working legacy of senior and important artists, each with an impressive trajectory of teaching, wide ranging arts practice and exhibitions sampled only briefly here.

Historically, when Townsville TAFE's Department of Art and Design transferred to JCU in January 1991, then Vice-Chancellor, Professor Ray Golding, enthusiastically envisioned great possibilities in expanding JCU's range of creative arts. His vision was realised in an innovative suite of new degrees bulwarked by the staff's creative interactions with the concept of research as they acculturated to the university – and the university likewise. Golding sought to treasure the arts as an asset bridging town and gown through praise and renown. These artists were key to modelling the centrality of a practice base providing a potent magnet to undergraduates and postgraduates alike.

A quiet, contemplative man, James Brown once undertook a parallel painting project with visiting Korean Professor Kim. Involving a year's fieldwork, each painted the landscape as he saw it. The resultant exhibition — *Collaboration: Two Cultures* at Flinders Gallery, Townsville in 1998 — was a powerful demonstration of differential intercultural perception and contribution to global awareness.

When Ron McBurnie invited Tate Adams to partner him in re-incarnating Lyrebird Press at JCU, the result was a resurgence in artists' books and a powerful hub developed, ultimately generating Monsoon Publishing and Red Rag Press.

Anne Lord's passionate connection to the natural environment has merged in various ways with her art practice, albeit always with a broad pedagogical purpose as, for example, when she installed a work titled *ROT* on a traffic island in Fortitude Valley, Brisbane to confront viewers with its ineluctable degradation. Sculptor Jane Hawkins interrogated the psychology of the human figure both at a personal and public level. Her impressive range of public commissions showcase her mastery of the three dimensional figure and her keen perception of the human condition. Bob Preston and Anneke Silver are both influential exponents of the power of art to enhance and interact with public spaces while guiding human traffic as it traverses them. Examples are Bob's monumental floor mural at Brisbane International Airport's Departures and Anneke's seasonal mosaics located near Victoria Bridge in Townsville's CBD.

The University treasures the creative sensibilities of these six artists who have, each through their own inimitable oeuvre, both transcended the constraints of academia to enrich space and place and extended JCU's creative reach in immeasurable ways.

### Professor Diana Davis

#### Michael MARZIK

b.1961 Switzerland

*T150 Artist Portraits* (2016)

6 giclée digital prints on Archival Hahnemuhle PhotoRag 308gsm, all works 49 x 64 cm

Edition 1/5

Depicted: (top) Jane Hawkins, (bottom) Anneke Silver

nqheritage.jcu.edu.au/767

James Cook University Art Collection

© Michael Marzik, 2016



## COTTAGE GARDENING IN QUEENSLAND, BY HENRY TRELOAR (1915–1920)

Two little volumes, *Cottage Gardening in Queensland*, (fourth edition), December 1915, and *Cottage Gardening in Queensland*, 1920, are significant for three reasons: for their social commentary of the first two decades of the 20th century; as a practical guide to north Queensland gardening, and as a carriage service to incite anti-Chinese sentiment in line with the White Australia Policy.

Henry Treloar wrote what is now the first guide to tropical gardening in Queensland, which makes an outstanding contribution to garden history and understanding gardening trends in the early 20th century. Produced in Townsville and Brisbane, the pamphlets stand testament to time for their accurate guidance and usefulness when it comes to seasonal gardening in the tropics. Small in size, but jam-packed with information, these two volumes provide a practical guide to the management, preparation and production of fruit and vegetables for any man who had a ‘small’ back yard (a quarter acre/1,000 square metres).

While loquacious throughout his 1915 work, any attempt by his Brisbane editor to reign in Treloar’s self-indulgent waffle and limit commentary to vegetables and vegetable growing alone failed miserably. Like a grasshopper on a leaf, Treloar’s formidable style snuck in and made its presence felt, proving difficult to eradicate.

Both pamphlets, written at times of social uncertainty — during World War One in 1915, and later the Spanish Flu pandemic in 1920 — remain important for their social commentary as a post-Federation society dominated by and for, the White Man in the Tropics. Despite having sustained the Townsville community with fresh fruit and vegetables since first settled in 1864, antagonism towards Chinese gardeners had steadily increased over the decades and was validated by new laws introduced by the Commonwealth at Federation. Chinese settlers were designated alien status under the Commonwealth Immigration Act 1901, even if they had previously been naturalised as British Subjects. In his publications, Henry Treloar took an oath to uphold the White Australia Policy by clearly rejecting Townsville’s Chinese as aliens, in his garden.

The language was emotive. He wrote, ‘there is a blot on our escutcheon, a blot that must be erased — a social blot, a commercial blot, an economic blot — a blot of such magnitude as threatens to obscure us’. In writing this, he successfully defines the social divide by using ‘Us’ or ‘Them’ language, and in doing so, relegates the Chinese community to the ‘Other’: despised, denounced and to be destroyed. The very heart of Treloar’s gardening argument revealed as a desire to control his economic environment by planting the seeds of the White Australia Policy one row at a time, firmly in the minds of his readers.

**Dr. Sandi Robb**

### Henry TRELOAR

b.1872 Redruth, Cornwall, England – d.1932 Townsville, Qld, Australia

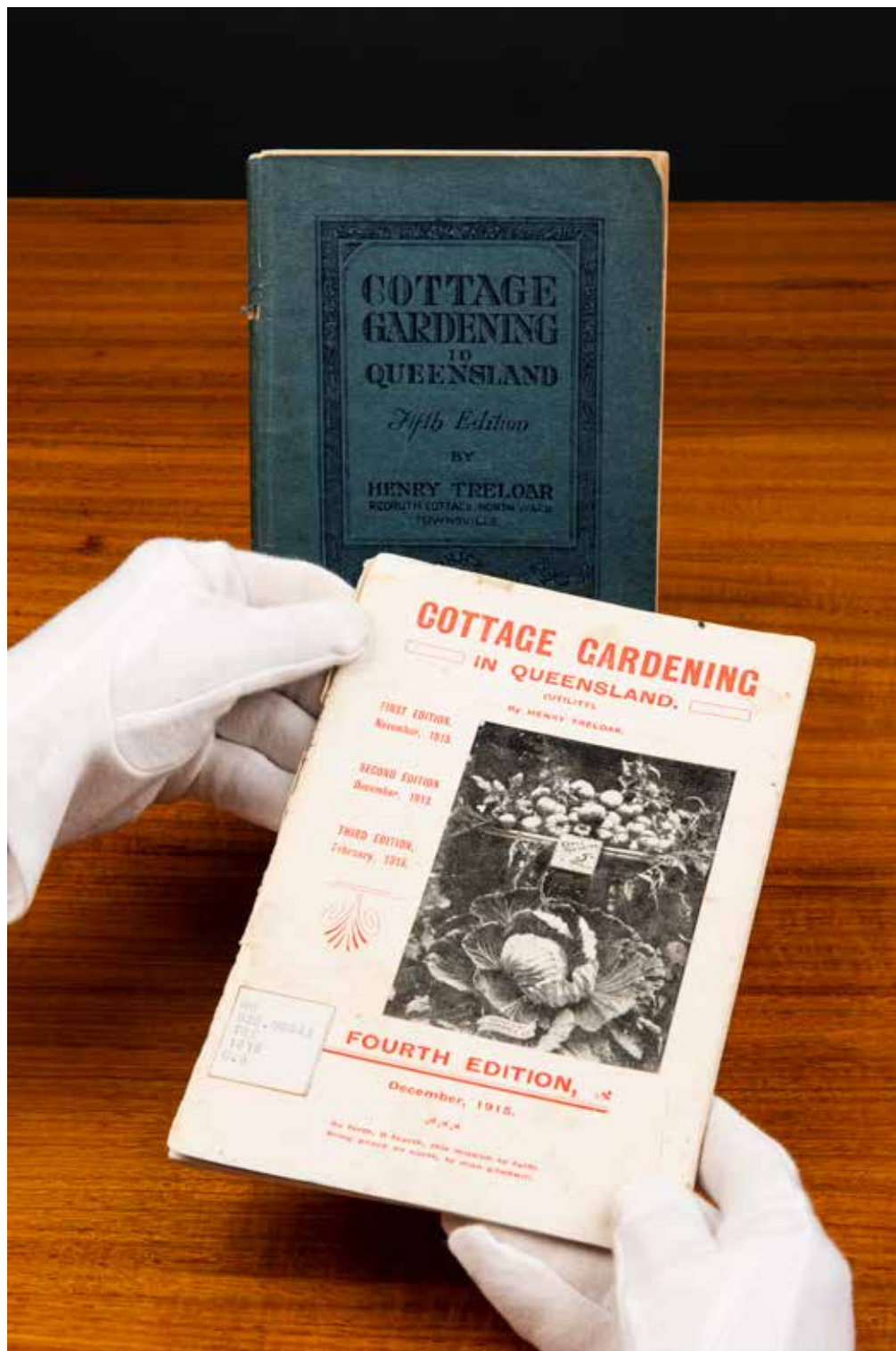
*Cottage Gardening in Queensland* (1915)

4th ed, 1915, Soft bound with white cover, 22 x 15 cm

5th ed, Soft bound featuring a dark green cover, 22 x 14 cm

nqheritage.jcu.edu.au/418

North Queensland Collection





## QLD GOVERNMENT TOURISM PUBLICATIONS (1900–1950)

The Queensland Government Intelligence and Tourist Bureau was established in 1907. Its main activities included serving as a booking agency and producing films and brochures to promote tourism in Queensland. It heavily utilised Queensland's mild climate and stunning scenery in its promotions.

One of the Bureau's earliest promotional booklets — *Within the Barrier: Tourists' Guide to the North Queensland Coast* — was written by Edmund James Banfield. First published by Messrs. T. Willmet & Co. of Townsville in 1907, it preceded the publication in 1908 of his popular book *Confessions of a Beachcomber* — about his life on Dunk Island. Sometime after its formation in April 1907, the Bureau published a print run of 5,000 copies of *Within the Barrier* for distribution in Australia and in London.

A retired journalist, who had been a sub-editor of the *Townsville Daily Bulletin* in its early years, Banfield proved an excellent mouthpiece for the Bureau. His books about his idyllic life on Dunk Island mirrored the government's rhetoric, which focused on the state's naturally beautiful attractions, and the mild climate. In *My Tropic Isle* (1911) Banfield wrote of Dunk:

'Such is this delicious Isle — this unkempt, unrestrained garden where the centuries gaze upon perpetual summer. Small it is, and of varied charms — set in the fountain of time-defying youth. Abundantly sprinkled with tepid rains, vivified by the glorious sun, its verdure tolerates no trace of age.'

Other early publications from the Bureau included *Queensland the Winter Paradise of Australasia*; *North Queensland: The Holiday Land and The Wonderland of the North: Scenic Beauties of North Queensland*. All were filled with verbose descriptions of popular Queensland destinations, along with a wealth of supporting photographs (though many were grainy, low quality black and white pictures that did not reproduce particularly well).

In 1929, responsibility for the Bureau was transferred to the Railway Department. By this time, the railway had reached Cairns, which meant that the Great Barrier Reef could legitimately be promoted as a holiday destination accessible by rail. In the early 1930s, the word 'Intelligence' had been dropped from the Bureau's name and it became the Queensland Government Tourist Bureau.

*The Great Barrier Coral Reefs*, published around 1939, was a much slicker publication than many of the Bureau's earlier booklets. It traded unashamedly on romantic notions of the reef and its islands. Written largely to promote the Capricorn region, it included stylised maps of islands in the Whitsunday and Cumberland groups that mimicked treasure maps — suggesting that a 'world of fantasy' awaited the reef tourist. 'Is there any fairer garden on land than the coral gardens beneath these translucent waves?' it asked.

**Trisha Fielding**

QUEENSLAND GOVERNMENT INTELLIGENCE AND TOURIST BUREAU  
*Qld Government Tourism Publications (1900-1950)*  
nqheritage.jcu.edu.au/57  
North Queensland Collection



## CUMMINS AND CAMPBELL'S LTD. MONTHLY MAGAZINE (1925–1957)

The north Queensland firm of Cummins and Campbell Ltd. was founded in 1899 as a partnership between John Cummins and Aylmer Campbell. The wine, spirits and general merchants had their head office in Flinders Street, Townsville, and by the mid-1920s the company had branch offices in Cairns, Charters Towers, Innisfail, Ingham and Bowen. Agencies were located in Ayr, Hughenden, Yungaburra and Cloncurry.

The company is perhaps best remembered for its Cummins and Campbell's *Monthly Magazine*, which carried the motto, 'To Educate and Amuse' on its masthead. After a hiatus of five years, a new series of the magazine was launched in April 1925, which proved extremely popular. An annual subscription cost three shillings, or single editions could be purchased for three pence.

The magazine contained a substantial amount of advertising (particularly for wine and spirits, as that was their main trade), as well as articles of interest to people in the north. Topics ranged broadly and included snippets on overseas events, historical articles about north Queensland towns, biographies of local pioneers and Australian explorers, and information about the sugar, mining, agricultural and pastoral industries in the north. There were obituaries, book reviews, poetry, quizzes, and articles about staff picnics and dances. It also contained lighter segments, such as the 'Ladies' Page', which offered up stain removal remedies and tips on how to 'acquire slim ankles'.

The magazine was so popular that, by its third edition, circulation had doubled — and by 1930, it ran to around 100 pages. Many of the more informative articles were published under pen names, such as 'Tramp', 'Observer', and 'Viator'. These authors contributed regularly to Cummins and Campbell's *Monthly Magazine* for many years. Articles were often reprinted in the mainstream media in newspapers throughout Australia, such as the magazine's appeal.

It often featured photographic montages of views of north Queensland towns, usually in an effort to highlight 'progress' made in those towns. These grainy black and white images are now an important record of the early development of these places.

Editions published in 1930 featured a full-page of photos of babies and children from throughout the north. Headings such as: 'Bonny Babes of the Sunny North' and 'A Proof of Tropical Health: A Group of Sturdy North Queenslanders', were undoubtedly aimed at reinforcing recent thinking that Europeans could indeed survive and flourish in the difficult climate of the tropics.

The magazine ran until May 1957.

**Trisha Fielding**

### CUMMINS AND CAMPBELL LTD

*Cummins and Campbell's Ltd. Monthly Magazine* (1925–1957)

Selected articles and advertisements from Vol 1 - 17, each hardbound volume 27 x 23 cm

nqheritage.jcu.edu.au/748

North Queensland Collection







## EDWARD HAYES TALBOT'S DIARY (1878)

Not many examples exist of first-hand, contemporary accounts of pioneer life in 19th century Queensland. Of droving journeys, there are still fewer accounts. Even fewer remain that record a Queensland droving journey in the words of an ordinary drover. Edward Talbot's diary might be the only one to survive.

Pam Garfoot and Elizabeth Conway transcribed the diary's pages in an effort to understand what Talbot had described. An intriguing story emerged as they traced the route that had been taken and discovered the people and places that Talbot had encountered. What they found was a fascinating glimpse into Queensland's past. Their book, *Capricorn drover*, is planned for future publication.

The transcription revealed that the diary covered a period of about four months in 1878 when Talbot was a member of a droving team moving cattle from Waverley Station across the colony to Diamantina Lakes Station (both stations owned by entrepreneurial pastoralist John Arthur Macartney). Talbot wrote of daily events: times when things went well, and times when they went badly.

The diary is modest but revealing. Its language is simple and the entries are often perfunctory. Later entries are written with a pencil, when Talbot's writing ink was depleted. Sometimes the pages were wet as he wrote. Even so, Talbot manages to convey richly the story of his long period in the saddle, with his voice and personality emerging. He possesses a wry and ironic sense of humour, which comes through regularly, sometimes amidst the most trying of circumstances.

The fact that Talbot was not writing for an audience other than himself prompts a couple of interesting observations. Firstly, there is veracity in his daily jottings. There can have been little incentive for embroidering the truth, lending a special credibility to the diary.

Secondly, Talbot's simple record shows that he was aware of the extraordinary nature of the journey upon which he was embarking. If he — a man unaccustomed to writing — chose to commence a diary about his trip, surely he knew that this trip was beyond the experience of even well-travelled drovers and pastoralists.

The 1870s was still a time of advancing frontiers in Queensland and the diary gives us a window into that world. The diary is a valuable record of Queensland's history. It deserves a serious place in the story of the State.

### Pam Garfoot and Elizabeth Conway

#### Edward Hayes TALBOT

b.1848 Hammersmith, Middlesex, England – d.1928 Ayr, Queensland, Australia

*Edward Hayes Talbot's Diary* (1878)

Manuscript (handwritten), 50 loose pages, various sizes

[nqheritage.jcu.edu.au/768](http://nqheritage.jcu.edu.au/768)

Edward Hayes Talbot Archive

April 25  
 Thursday  
 7  
 Started from Handy's camp to catch the cattle had dinner with John Robinson and caught the cattle about two miles from camp had a very bad camp after traveling over very bad country a lot more of the cattle came since we left clermont have had to kill three more calves camped within two miles of Red Rock

April 26  
 Friday  
 6  
 passed Red Rock and stayed for dinner at Banchoy's fence counted the cattle all night but two cows that had gone back to their calves Ted brought one and went back for the other one he got it but she got away from him in the dark camped in a bend of the Eastern River plenty of water not much grass a great number of wild dogs howling all night

# THE MOVEMENT FOR RESPONSIBLE COASTAL DEVELOPMENT (MRCD) ARCHIVE

The Movement for Responsible Coastal Development (MRCD) was the first incorporated environmental organisation in Mission Beach, north Queensland.<sup>1</sup> Founded in 1990, success first came with a \$3,000 grant from the Department of Environment and Heritage.

Ben Trupperbaumer provided visionary images and symbols communicating the movement's purpose for the bi-monthly newsletters and annual general reports distributed to all members, councillors, politicians, media outlets, like-minded community groups and scientific bodies. Frontispieces are embellished with naturalistic icons from woodblocks of ebony, gidgee, and sandalwood. Poetic titles articulate the inherent wisdom of the movement, including, 'Breaking (the) Ice', 'Return to the Beginning', and 'A Sense of Belonging'. The combination of geophysical image and text provides a spirited and cohesive aesthetic.

Readers are witnesses to political engagement processes driven by the fusion of scientific literacy and artistic vision. A glance at any one of the eight newsletters leads the reader to advance notification of workshops and conservation conferences alongside criticism, letters, cartoons, habitat descriptions, science reports, hyper-local journalism ('village views') and details of submissions to community groups, government bodies, heritage agencies and political parties. The newsletters provide summaries of community-based contributions to state governance (for example, to the House of Representatives Standing Committee on Coastal Protection, the World Heritage Unit, the Department of Lands) and to meetings of minutes with Federal Ministers (as with the December 1990 meeting between MRCD and Bob Brown M.P., Federal Minister for Transport).

Often positive and exacting, news items and reports record such successes as the forcing of government to refuse Crown Land lease extensions and the re-inclusion of Crown Land into reserves or environmental parks. MRCD's rigorous lobbying for bylaws and special zoning areas helped to protect the internationally significant ecosystems of the Wet Tropics bioregion.

MRCD members were connected to John Büsst and Judith Wright, who are among the most important Australian activists of the 20th century, renowned for protecting Queensland's coastal communities and paving the way for UNESCO World Heritage status that was later conferred on reef and rainforest systems. Inspiring artists and scientists alike, this item evidences the ways local groups can engage with Australia's malleable political mechanisms.

1 MRCD was founded with ten members in April 1990; as many members of Mission Beach Protection Association transferred donations to MRCD and became members. By May 1990 there were more than 200 people committed to arguing for the value of the environment, and disseminating relevant news regarding environmentally responsible coastal development in their locality. In June 1994, C4: The Community for Coastal and Cassowary Conservation was the name given to the amalgamation of MRCD and The Consultative Committee for Cassowary Conservation.

**Dr. Thomas Bristow**

## MOVEMENT FOR RESPONSIBLE COASTAL DEVELOPMENT

*The Movement for Responsible Coastal Development (MRCD) Archive*

Contains:

8 MRCD Newsletters published during 1990 and 1991, standard size 22 cm x 15cm

2 Annual General Reports of the MRCD, 22 cm x 15cm

9 Woodblocks made of Australian grown woods - Sandalwood, Ebony and Gidgee

Folio containing 9 woodcut prints using the blocks created by Ben Trupperbaumer

Printed on Xuan China paper in an edition of 15 copies, all marked 1/15 in the edition; printed and published by Ron McBurnie of Monsoon Publishing, Townsville in 2016. Folio size 34 cm x 32 cm  
nqheritage.jcu.edu.au/769

MRCD Archive, James Cook University Art Collection

© Ben Trupperbaumer, 1990–2016





## THE BAY, BY RON KENNY (1968)

As both a marine zoologist and an artist, Ron Kenny left significant legacies in both disciplines at James Cook University. One of his artistic legacies is the University Art Collection that he established. His scientific papers and the many students that he taught to love zoology are his academic legacy. The Ron Kenny prizes for Biological Science students remind us of his academic legacy every year.

Fieldwork often takes scientists to beautiful places. The presumed setting for this watercolour, Alma Bay on Magnetic Island in Cleveland Bay near Townsville, is one such place. Watercolour is a very portable medium, and was one of Ron's favourites.

Unlike most water colourists, Ron did not render traditional scenes. Intrigued by the challenges of the early Modernists such as Cubists and Futurists, he played with visual form looking for basic shapes and dynamics underlying appearances. It is not surprising that this aspect of early Modernism intrigued Ron. Looking for structures and patterns is after all also the domain of the scientist.

Essentially experimental and non-traditional, Ron also provided leadership for a number of like-minded artists by founding the Townsville Art Society and as its inaugural president.

Ron's contributions to zoology reflect a time when field biologists were much less dependent on technology than they are today. Without access to scuba gear, they studied the intertidal biota; Ron's research focused on invertebrate animals such as limpets, chitons, polychaete worms and starfish.

Ron was particularly interested in the effects of temperature on the growth of these animals and studied them in rocky shoreline habitats, estuaries and oyster leases in many places from Perth on the eastern edge of the Indian Ocean (where he first studied zoology) to North Carolina on the Atlantic coast of the United States.

The rocky shores of Cleveland Bay off Townsville, such as the one in this painting, were some of his study sites. Whenever he could, Ron also recorded sea surface temperatures in Cleveland Bay using mercury laboratory thermometers off the seawater end of the Townsville harbour breakwater. Satellites now collect this information for all the world's oceans, every day.

Ron studied the effect of sea surface temperature on the growth of limpets on rocky shores. He likely travelled to Magnetic Island, both to conduct his research on limpets and paint this watercolour, thereby contributing to both his scientific and artistic legacies.

**Emeritus Professor Helene Marsh and Dr. Anneke Silver**

### **Ron KENNY**

b.1925 Perth, WA, Australia – d.1987 Townsville, Qld, Australia

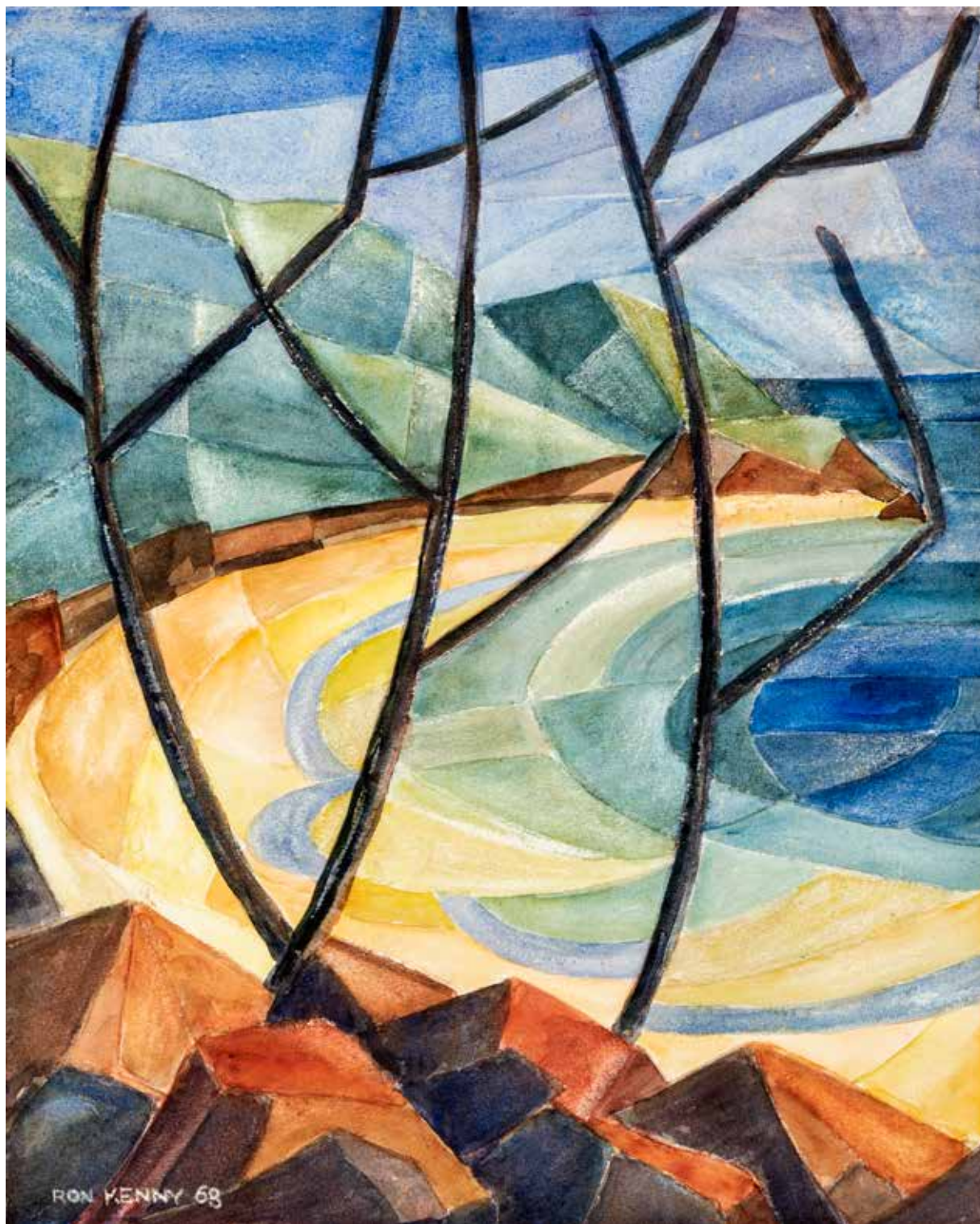
*The Bay* (1968)

Watercolour on paper, 54 x 43 cm

[nqheritage.jcu.edu.au/770](http://nqheritage.jcu.edu.au/770)

James Cook University Art Collection

© Anne Kenny, 2020



## GREAT BARRIER REEF EXPEDITION PHOTO ALBUMS (1928–1929)

In July 1928, a group of British and Australian scientists led by Dr. (later Sir) Charles Maurice Yonge, of Cambridge University, embarked on a year-long expedition to investigate the biological and geological complexities of the Great Barrier Reef.

Based at Low Isles, near Port Douglas, the ground-breaking expedition included a surprising number of women, including zoologists Sheina Marshall, Elizabeth Fraser and Sidnie Manton — who were all highly accomplished in their respective fields. There were also women among the expedition group who were not scientists themselves, but were collaborators on their husbands' research. This was particularly true of Anne Stephenson, who is credited as co-author with her husband T. A. Stephenson on two articles resulting from the research at Low Isles. And Dr Mattie Yonge, wife of C. M. Yonge, was officially the expedition's medical officer, but she also assisted with practical fieldwork.

Four small albums, containing 370 photos that document six months of the expedition at Low Isles, are held by JCU Library Special Collections. Most of the photos were taken by the expedition's deputy leader, Frederick Russell, or his wife, Gweneth Russell M.B.E.

The expedition party left England in May 1928 and photos at the beginning of the first album chart their sea voyage from England to Australia. They broke their journey at the ports of Naples, Colombo and Perth, before arriving in Brisbane. From there, the group travelled by train to Cairns, before being transferred to Low Isles at the end of July.

The 1928–1929 Great Barrier Reef Expedition made an outstanding contribution to coral science, and the research conducted under Yonge's leadership is still regarded as basic reference material.

Importantly, the albums document the day-to-day activities of the members of the expedition and illustrate living conditions at the research station. There are images of station buildings, laboratories, equipment and scientific experiments, as well as photos of coral specimens and other marine life. The unspoiled natural environment of Low Isles and surrounding reefs, along with other locations throughout north Queensland, feature heavily.

Each photo is captioned in Frederick Russell's handwriting and many photos are precisely dated. The inclusion of descriptive captions and dates adds significantly to the value of the albums as primary source records for researchers of early reef exploration.

In December 1928, the Russells left Low Isles and began the long journey home. They continued to document their adventure, photographing every port of call along the way, including Townsville, Brisbane, Sydney, Adelaide, Ceylon (now Sri Lanka), and Pompeii.

### Trisha Fielding

#### **Frederick Stratten RUSSELL**

b.1897 Bridport, Dorset, England – d.1984 Goring-on-Thames, Oxfordshire, England

#### **Gweneth Kate Moy RUSSELL and various creators**

b.1891 Swansea, Wales – d.1978 Plymouth, England

*Great Barrier Reef Expedition Photo Albums* (1928 – 1929)

4 hardcover photographic albums featuring tipped in photographs with handwritten annotations, various sizes

[nqheritage.jcu.edu.au/771](http://nqheritage.jcu.edu.au/771)

Sir Charles Maurice Yonge Collection







## SIR CHARLES MAURICE YONGE'S RETURN TO THE REEF (1978)

The highly successful Great Barrier Reef Expedition of 1928-1929 to Low Isles, far north Queensland, opened up the scientific world to the wonders of the Great Barrier Reef, and laid the foundations of scientific study into modern coral reef biology. Led by distinguished marine zoologist Sir Charles Maurice Yonge (1899-1986), the expedition inspired generations of scientists around the world.

Fifty years later, in his retirement, Sir Maurice and his wife, Lady Phyllis, visited the Australian Institute of Marine Science (AIMS) to conduct field work at several sites on the Queensland coast. With the assistance of AIMS personnel Martin Jones, Ivan Hauri and others, the Yongs conducted research at various locations in the Palm Islands Group, north of Townsville, including the reef flat between Brisk and Falcon Islands. During this work, the Yongs were accommodated at Orpheus Island Resort.

A series of images captured on 35mm film by AIMS personnel during the Yongs 1978 visit provides a unique insight into Sir Maurice Yonge's undimmed passion for his research. The photos, many of which are in colour, show the 77-year-old scientist wading in knee-deep water on a coral reef exposed by the low tide, collecting samples. Lady Phyllis (a helminthologist), is also pictured getting involved, actually sitting in the shallow water, examining specimens.

The trip included a visit to Low Isles, where the expedition Sir Maurice led 50 years before had been conducted. Although he enjoyed visiting Low Isles again, in a subsequent report to AIMS, Sir Maurice noted his disappointment in the state of the reef at Low Isles.

'I had the opportunity of revisiting Low Isles, off Port Douglas and the scene of the expedition I led 50 years ago and which worked there for 13 months. It was sad to find the reef surface, then the site of the richest possible array of living organisms and a natural experimental aquarium, now almost entirely dead. This appears to be the effect of sediment brought down by the Daintree River following the clearance of rain forest.'

The success of Sir Maurice Yonge's expedition to the Great Barrier Reef in 1928 sparked a worldwide obsession with the reef in both scientists and tourists alike. On the one hand, the expedition had the effect of galvanising awareness of the need to work towards conserving the reef and its resources for future generations. But in a sadly ironic twist, the public's newfound fascination with the Great Barrier Reef paved the way for the exploitation of its resources as tourists flocked to visit the reef, upsetting its delicate ecological equilibrium.

### Trisha Fielding

#### Martin JONES

b.1945 Cardiff, Wales

*Sir Maurice Yonge's return to the reef* (1978)

20 colour photographs on 35mm transparency film and 25 black & white photographs on 35mm film slides

Depicted: (L to R) Ivan Hauri (AIMS employee) and Sir Charles Maurice Yonge on the Low Isles reef flat

[nqheritage.jcu.edu.au/772](http://nqheritage.jcu.edu.au/772)

Sir Charles Maurice Yonge Collection

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Photograph © Australian Institute of Marine Science (AIMS)

## SKETCHES MADE ABOARD H.M.S. RATTLESNAKE, BY OSWALD BRIERLY (1848–1850)

Oswald Brierly was a well-known and respected marine artist. In later life he became Marine Painter to Queen Victoria and to the Royal Yacht Squadron. He was knighted in 1885. Brierly's work relied on training in drawing and painting, and also on the study of naval architecture, and practical experience in ships at sea. He travelled widely and made friends everywhere.

Brierly first came to Australia on board the schooner *Wanderer*, sailed by her owner, entrepreneur Benjamin Boyd. For several years Brierly managed Boyd's pastoral and whaling interests around Twofold Bay, New South Wales. However, by 1848 Brierly was ready to move on. He had been befriended by Captain Owen Stanley R.N. captain of H.M.S. *Rattlesnake*, and was invited to join the ship as a guest.

The voyage of H.M.S. *Rattlesnake*, 1846–1850 was significant in practical ways for eastern Australia and Papua New Guinea. It resulted in the first detailed survey of islands and sea passages in the Great Barrier Reef area and in the Louisiade Archipelago. The brief from the Lords of the Admiralty to Captain Owen Stanley was to produce charts and sailing directions for an absolutely safe track in the inner part of the barrier reef.

The timing of this work was of strategic importance as the Dutch, French and American navies were becoming more interested in the Pacific Ocean and Coral Sea which had, until then, been considered by the British as their own.

It seems probable that these sketches of wave patterns were made while the ship was engaging in detailed surveying. These would have been long periods of slow or no movement in fairly calm seas. The vessels shown in some of the drawings would have been the two tenders to the *Rattlesnake* — *Bramble* and *Castlereagh* — forming the other points of triangulation for sightings and soundings. Two of the drawings are dated June 7th [18]48: on that date the ships would have been at or close to the Barnard Islands (approximately offshore present-day Tully). Another sketch is dated Sept. 14th 1849, when the ships were in the Louisiade Archipelago in the vicinity of Rossel Island.

These sketches may have been intended for reworking with wash or water colour, a technique that Brierly often used, or may simply have been made to pass the time. Brierly was a prolific artist and said of himself that he had 'an irresistible urge to sketch.'

The significance of these drawings is as a rare illustration of the superficially boring but vitally important activity of survey. The surveying work of this voyage produced the data for navigational charts which made possible the settlement and development of Queensland.

**Jean Dartnall**

### **Oswald, BRIERLY**

b.1817 Chester, Cheshire, England – d.1894 London, Middlesex, England

*Sketches made aboard H.M.S. Rattlesnake* (1848–1850)

7 sketches, pencil on paper, various sizes

[nqheritage.jcu.edu.au/773](http://nqheritage.jcu.edu.au/773)

James Cook University Art Collection





## AUTHOR BIOGRAPHIES

**Dr. Claire Brennan** is a history lecturer at James Cook University, Townsville, where she researches the environmental history of northern Australia. She is particularly interested in the history of hunting and the way in which animals are used to create connections between people and landscapes. At present she researches the history of crocodile hunting in northern Australia, although she is engaged in writing the history of northern Australia more broadly. Her research portfolio is available at <https://research.jcu.edu.au/portfolio/claire.brennan>.

**Thomas Bristow** is an editor, researcher, and writer. He is editor-in-chief of the journal *Philosophy Activism Nature* (PAN) and the environmental humanities series editor at Routledge (*Literature, Media, and Culture*). Thomas holds the positions of Honorary Fellow at University of Western Australia, Fellow of the Institute of Advanced Studies at University of London, and Roderick Research Fellow at James Cook University. He has written a monograph on poetry in the Anthropocene, co-edited *The Cultural History of Climate Change*, and published over 30 pieces on the relationship between literature and the environment.

**Sharon Bryan** after a misspent youth dallying in libraries, studied Education and English Literature before moving into librarianship, and has been a librarian for the past 15 years. She currently works as the Blended Learning Librarian at JCU — a role that enables her to engage in her two favourite past-times: researching a wide range of subjects and creating educational and creative works based on what she has learned. She once completed a Master of Arts in Applied Linguistics for her own personal amusement. She also has a writing desk that has been in her family since the mid-20<sup>th</sup> Century.

**Elizabeth Conway** has a deep interest in the natural environment, and has studied ecology and biology at the University of Canberra. History is another of Elizabeth's interests, particularly local history. This interest in local history has fuelled her keenness to uncover her family's past. Her first book *Making Them Real: Finding a Queensland Past* was co-authored with her sister, Pam Garfoot, and won the Queensland Family History Society's Book Award for 2014.

**Allison Craven** is Associate Professor of Screen Studies and English and teaches cinema and children's literature at James Cook University in the College of Arts, Society and Education. She is the author of *Finding Queensland in Australian Cinema: Poetics and Screen Geographies* (2016) and *Fairy Tale Interrupted: Feminism, Masculinity and Wonder Cinema* (2017).

**Jean Dartnall's** first tertiary training was in the biological sciences and she had a brief research career working in human cytogenetics. She then retrained as a librarian and spent most of her working life in science related library work. Long-standing interests in history and in music have led to opportunities to research and write in these areas.

**Professor Diana Davis** is currently an Adjunct Research Fellow in the Centre for European Studies at ANU. A Life Member of the Australian Psychological Association, she holds a B.A. Dip.Ed., M.A. (Australian Literature) and B.Ed. (University of Melbourne), and a Ph.D. in Social Psychology (Monash). Prior to ANU she held positions at RMIT, Monash and JCU where she was initially Professor of Education and then Foundation Professor of Creative Arts. In this role she variously headed the Departments of Creative Arts, Art and Design, and Music before their amalgamation into the College of Music, Visual Arts and Theatre under her leadership.

**Liz Downes** was employed at JCU Library from 1975–2011 and also studied for a B.A. specialising in English literature and Australian history. She now volunteers with Special Collections, writing blog posts about collection items. Apart from keeping up with the lives of her two grandsons, Liz's major interest lies in wildlife conservation. She is currently vice-president of the local branch of Wildlife Queensland (WPSQ) which tries to raise community understanding and appreciation of the natural environment as well as undertaking practical projects and conservation advocacy with all levels of government. Before retirement made life too busy, she sometimes wrote poetry.

**Patricia Fagan** was a medical practitioner and public health physician working in Aboriginal and Torres Strait Islander health in urban and remote NSW and Queensland for most of her professional life. She had a particular interest in women's health and sexual and reproductive health issues. She also worked as a policy adviser in Canberra for some years and more recently had a part time appointment with James Cook University's medical school. She is now retired, lives on the northern beaches of Cairns and does part time voluntary work for the Cairns Historical Society.

**Trisha Fielding** is an historian and writer whose published works include the books *Neither Mischievous nor Meddlesome: The Remarkable Lives of North Queensland's Independent Midwives 1890-1940*, *Queen City of the North: A History of Townsville*, and the history blogs North Queensland History and Women of the North. In 2019 Trisha was commissioned to write a commemorative volume for JCU's 50th anniversary in 2020. She holds a Master of History degree from the University of New England and a Bachelor of Arts with Distinction majoring in History and Journalism from the University of Southern Queensland. Trisha also works part time in JCU Library's Special Collections.

**Ian Frazer** grew up in southern NSW with many Queensland relatives and handed-down stories of the Palmer Rush. A journalist interested in history, he trained on the *Goulburn Evening Post*, in 1972 replete with musty files. In 1996, fed up with chilblains, he moved north, worked for the *Townsville Bulletin* for 20 years, and is now writing a biography of the Sunshine State's famed meteorologist Clement Wragge. Ian has studied history at the Australian National University (B.A. 1975, M.Litt 1997) and JCU (M.A. 2003) and has written one other biography, on medical missionary Ed Tschärke — *God's Maverick* — published in 1992.

**Pam Garfoot** is a writer, illustrator and artist. She loves most things creative and is passionate about Australian pioneer history. Since finishing her first co-authored book, *Making Them Real*, she has written several journal articles, travel articles, and book reviews. Some of her short stories and poems have been published and have received various commendations. Pam moved away from Canberra eight years ago and currently lives on the shores of Lake Macquarie, New South Wales.

**Nathan Garvey** completed a Ph.D. on early Australian book history at the University of Sydney in 2007. He held postdoctoral research positions at the University of Queensland (2010-2015), and University College, Dublin (2016-2018), and library fellowships at the Mitchell Library, State Library of New South Wales, and the Folger Shakespeare Library in Washington D.C. He is currently a Research and Data Repository Officer within JCU's Library and Information Services team.

**Dr. Lynore Geia** is an Aboriginal and Torres Strait Islander woman born and raised on Palm Island. A proud Bwgcolman, mother, grandmother, veteran nurse and midwife, Lynore's personal and professional life is deep-rooted in faith, hope, love, fun and laughter in family and community. Encouraged at an early age by parents Tom and Betty Geia, Lynore developed an appreciation for reading, writing, thinking, and storytelling extending into a four decade health career encompassing practice, research and teaching in building ways forward in health and society. Lynore is the Academic Lead for Aboriginal and Torres Strait Islander Health at James Cook University.

**Jane Hawkins**, who was born in north Queensland, has been a sculptor for about forty years, during which time she gained a Master of Creative Arts degree and spent 25 years teaching sculpture in the tertiary sector. A whole generation of artists and art teachers have studied under her and watched her create several life-size bronze statues and participate in many solo and group exhibitions. Jane is now retired from the workforce and has been busy in her sculpture studio, her most recent commissioned work being the statue of Johnathan Thurston at the Queensland Country Bank Stadium in Townsville.

**Bruce Johnson McLean** (formerly QAGOMA's Curator of Indigenous Australian Art) is the National Gallery of Australia's inaugural Assistant Director of Indigenous Engagement. Bruce has curated (amongst others): 2020's *Mavis Ngallametta: Show Me the Way to Go Home*; 2019-20's *I, Object*; 2018's *Tony Albert: Visible*; 2016's *Mirdidingkingathi Juwarnda Sally Gabori: Dulka Warngiid – Land of All*; and 2010's *Joe Rootsey: Queensland Aboriginal Painter 1918-63*. A songman, dancer and didgeridoo player, in 2002 Bruce was awarded the NAIDOC National Aboriginal Youth of the Year. Bruce is a member of the Wierdi (Wirri) people of the Birri Gubbi nation of Wribpid (central Queensland).

**Dr. Daniel Lavery** is Adjunct Research Fellow in the College of Business, Law and Governance at James Cook University. Daniel investigated Indigenous deaths in custody in Queensland and the Northern Territory during the Royal Commission into Aboriginal Deaths in Custody. After pursuing graduate studies on Indigenous legal issues in Canada, he worked in Indigenous causes throughout northern and central Australia. He was instrumental in setting up the national network of successful pre-law programs for Indigenous students entering tertiary legal studies. His Ph.D. focussed on Indigenous sovereignties re-emerging in the juridical landscape in the native title era.

**Helene Marsh**, Emeritus Professor of Environmental Science at JCU, was Ron Kenny's first doctoral student and the first woman to graduate with a Ph.D. from JCU. Helene's many roles at JCU included inaugural Head of the Department (later School) of Tropical Environmental Studies and Geography and inaugural Dean, Graduate Research. Helene is a Fellow of the Australian Academy of Science (currently a Vice-President and the Secretary, Biological Sciences) and the Australian Academy of Technological Sciences and Engineering, and has received national and international prizes for her research. Helene has supervised 58 research doctoral candidates to successful completion with several more in the pipeline.

**Bronwyn McBurnie** holds a 1st class Honours Degree in Fine Arts and Graduate Diplomas in Secondary Teaching and Library Science. Previously she has worked as a Librarian at State Library of Queensland, Faculty Librarian at JCU Library, Cultural Development Officer for local government, Public Gallery Director, Children's Librarian, and as a TAFE Library Manager. She has worked for JCU Library Special Collections, first as Special Collections Librarian, then as Manager of Special Collections, since October 2009.

**Jonathan McBurnie** is an artist, writer and cartoonist presently based in Townsville. McBurnie completed a Ph.D. at the University of Sydney, charting the shifting role of drawing in the digital age, emphasising the discipline's ongoing tenacity through tactility, adaptability and eroticism. Since 2018, McBurnie has been the Creative Director of Perc Tucker Regional Gallery and Pinnacles Gallery, and has been published in *Eyeline*, *Catalogue*, *The Lifted Brow*, *Penthouse Australia*, *Trip*, the *Journal of Asia-Pacific Pop Culture* and *Sneaky*, where he was an editor and contributor. He is currently working on his 14th solo exhibition and a graphic novel.

**Julie McEnerny** is an artist and illustrator who has worked mainly with botanical subjects since 2008. Her drawing skills were honed at Julian Ashton Art School, Sydney in 1980s, where skeletons and marble busts were de rigueur. A couple of decades of commercial illustration led to a commission of botanical drawings and the penny dropped. Five annual residencies with the Cairns Botanic Gardens and Tanks Arts Centre followed, culminating in a national touring exhibition of local flora. She happily continues in this field with a particular passion for epiphytes on Melaleuca sticks.

**Dr. Lyndon Megarrity** graduated with a Ph.D. in history at the University of New England (2002). He has since worked as a researcher, author and tertiary teacher. Megarrity is an adjunct lecturer at James Cook University, based in Townsville. He is the author of *Northern Dreams: the Politics of Northern Development in Australia* (2018), which won the 2019 Chief Minister's Northern Territory History Book Award.

**Clive Moore** graduated from JCU with an Honours degree (1973) and a Ph.D. (1981) in history. He is now an Emeritus Professor at University of Queensland, where he worked for 28 years, retiring as McCaughey Professor of Pacific and Australian history in 2015. In 2005, he received a Cross of Solomon Islands for historical work on Malaita Island. He was inaugural president of the Australian Association for Pacific Studies (2006–10) and was made a Fellow of the Australian Academy of Humanities in 2010. He has written extensively on Australian South Sea Islanders, New Guinea and Solomon Islands.

**Eric Nash** is an arts professional, artist, writer, and curator with qualifications in Visual Art (Majoring in Painting), Arts Administration, and Management, and a wealth of experience in the gallery sector. Appointed in 2019 to lead the Benalla Art Gallery, Nash was previously the General Manager for the country's leading photography gallery, the Centre for Contemporary Photography. Nash has also developed training programs for Victorian peak body, the Public Galleries Association of Victoria, and has strong ties with Townsville having worked for Perc Tucker and Pinnacles Gallery for nine years, including as Curator from 2013-2016.

**Marg Naylor** [Bachelor of Arts (Fine Arts); Graduate Diploma of Education; Diploma of Business (Administration)] is currently the James Cook University Art Collection Project Officer and has a wealth of experience in the arts and education sector. Marg has worked at two major regional galleries in the areas of public programs, marketing and collection management and has been a Lecturer, Tutor and Teacher of Visual Arts and Crafts in the TAFE and Higher Education Sector. Marg has governance experience having worked on numerous boards over a 40-year period, organised major events and fundraisers and is currently a Board Director of Dancenorth and Committee member of the Barrier Reef Orchestra in Townsville.

**Professor Stephen Naylor** is the Chair of the JCU Academic Board and has been an active participant in education, learning & teaching and the creative arts for 40 years. His creative arts background drove his professional practice for more than 20 years and has seen him as an active arts reviewer for a variety of Australian journals. More recently, his research has focused upon design and the understanding of a sense of place within the tropical region. His most recent publication is a Routledge monograph entitled *The Venice Biennale and the Asia-Pacific in the Global Art World*, published in June 2020.

**Judy Newman** is a fourth generation Townsville resident with a keen interest in the natural environment and cultural history of north Queensland. A retired schoolteacher, she currently enjoys working as a volunteer in the Special Collections section of the Townsville Campus Library. Judy is the author of the 2014 publication *George Roberts CBE — A Life in Townsville* and a contributing writer to *We Who Would Valiant Be* — The Cathedral School's 2017 Centenary book.

**John Page** is an Aboriginal educationalist who is a practiced leader, educator, change manager and researcher with extensive experience in the higher education, government and community sectors. He completed his Bachelor of Science majoring in Archaeology at James Cook University and early in his career, worked in James Cook's Centre for Aboriginal and Torres Strait Islander Participation, Research and Development. John is currently the Manager, Indigenous Education at Monash University's William Cooper Institute.

**Susan Page** is an Aboriginal academic whose research focuses on Indigenous Australians' experience of learning and academic work in higher education and student learning in Indigenous Studies. Susan originally trained as a nurse at the Townsville General Hospital before moving to Sydney. She has worked in hospitals and health services in Sydney, Central Australia and Western Australia before becoming an academic. During her academic career Susan has received university and national awards for excellence in university teaching.



**Professor Joseph Reser** is an environmental/cross-cultural psychologist with expertise in the humanities and social sciences. Professor Reser was awarded a Postdoctoral Fellowship with the Institute of Aboriginal Studies (1975-1977) to document Aboriginal vernacular architecture and housing issues in remote communities in Arnhem Land and Northern Australia. Given this research location and a background in art and aesthetics, Joseph was also commissioned to collect and document material culture including art for the NGA and the Australian Museum. This research provided the opportunity to develop a close relationship with the Ganabingu community in Central Arnhem Land, adjacent communities, and with many Indigenous artists.

**Dr. Sandi Robb** is an historian and research specialist with interpretation, research, and curatorial experience in north Queensland History. She specialises in Queensland Chinese history and has convened conferences across north Queensland as well as presented at local, national and international conferences on the subject. She is a published author and a founding member and past president of Chinese Heritage in Northern Australia Inc. (CHINA INC) a not for profit organisation committed to researching Chinese history across northern Australia. She is an avid gardener on a small urban block with a passion for vegetables, flowers and chickens.

**Ann Roebuck** (Bachelor of Arts — Media and Communication) is a journalist whose 40-year career took her all over regional Queensland. She has long been a champion of the importance of regional centres as the breeding grounds of greatness. A retired Managing Editor, Ann has lectured in media and journalism at JCU on two occasions. She is the President of the Board of Umbrella Studio Contemporary Arts in Townsville and Secretary of the Townsville Multicultural Support Group, as well as a member of the Queensland Government's Gambling Community Benefit Fund board. Ann enjoys working as a volunteer in the Special Collections section of the Eddie Koiki Mabo Library.

**Ross Searle** has an extensive history as a curator, art museum director and art historian. His major exhibition credits in Australia and the wider Pacific region include exhibitions curated for Queensland Art Gallery, National Portrait Gallery, University of Queensland Art Museum, Brisbane City Gallery, Adam Art Gallery, Centre Culturel Tjibaou and many significant regional galleries. His monograph *Artist in the Tropics: 200 Years in North Queensland*, published by Perc Tucker Regional Gallery, 1991, remains the only significant art historical reference on an Australian region.

**Dr. Anneke Silver**, professional artist and art educator for over 60 years, trained in the Netherlands and gained her Ph.D. at JCU, where she was Associate Professor and Program Leader of Visual Art until 2006. With over 40 solo exhibitions and 70 group shows to her name, she has won numerous art prizes and created many public art works. Silver's work is represented in public and private collections including the National Gallery of Australia, Queensland Art Gallery and Queensland's Parliament House. Craftsman House and Perc Tucker Regional Gallery have published books on her. She has done residencies in France, Netherlands, USA and Hill End, Australia.

**Dr. Jacqueline Stockdale** is one of a small team of Access Archivists who deal with public enquiries at Queensland State Archives. She has worked and volunteered variously in archives, special collections, universities, libraries, museums, and historical societies. Customer service has constituted an important component of her career, from assisting researchers with archival collections, working with students in university learning, teaching and student engagement roles, to earlier customer service roles with major banks. Jacqui is an experienced researcher and writer who holds a Bachelor of Arts Honours majoring in English and History, and a Ph.D. Social Science (History) from James Cook University.

**Ron Store** OAM has had a long association with the Library's Special Collections beginning when he was a Graduate Library Assistant at the then University College. After a period away from the University during which time he was the College Librarian at the Townsville CAE, he returned to the University following the amalgamation of the University and College. His portfolio of responsibilities included Special Collections. In 1992 he became aware that an 1860 map of Queensland by Leopold Franz Landsberg was available for purchase and, knowing that it would make an excellent addition to the North Queensland Collection, he invited the Landsberg family from the Charters Towers region to contribute funds towards its acquisition. Happily, they did, thus enabling the Library to purchase the map, one of only a few in Australian libraries.

**Bill Tweddell** began as JCU Chancellor in March 2016, the first JCU alumnus elected to the role. He was recently re-elected to a second term which will end in March 2023. Immediately before becoming Chancellor, he was Australia's Ambassador to the Philippines from January 2012 to January 2016. Other career highlights included postings as Ambassador to Vietnam, Deputy High Commissioner to the United Kingdom, Deputy High Commissioner to India, Consul General to Hong Kong and Macau, and High Commissioner to Sri Lanka and the Maldives. He also served as Chief of Staff to former Foreign Minister Alexander Downer. In 2010, Mr. Tweddell was recognised as one of JCU's Outstanding Alumni.

**Dr. Daniela Vávrová** is currently Adjunct Research Fellow and the director of The AV Lab and ALTAR at The Cairns Institute and College of Arts, Society and Education, James Cook University. In her academic and audiovisual research, she explores how people shape and are shaped by their social and cultural environment through their sensory experiences. Since 2005 her field site is situated in the Sepik Province of Papua New Guinea. For more information visit <https://danielavavrova.net>.

**Bianka Vidonja Balanzategui** is an historian and historical consultant. She graduated from James Cook University with an Honours degree and Ph.D. in history and is presently a casual academic at JCU. She researches the sugar industry and migration history of tropical north Queensland, and her first book, published by JCU, *Gentlemen of the Flashing Blade* married those two themes. She also has a keen interest in the history of the Herbert River district where she has lived since her marriage. At present she is researching the role of women in the plantation era.

**Dr. Jan Wegner** is a recently retired JCU History lecturer who now spends much of her time at the Cairns Historical Society and Museum. Born and bred in north Queensland, she has researched many aspects of the region's history.

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## TOWNSVILLE CITY GALLERIES TEAM

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Amy Licciardello	Business Support Officer
Chloe Lindo	Gallery Assistant
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Jake Pullyn	Exhibitions Officer, Projects
Sarah Reddington	Senior Education and Programs Officer
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Lucy Belle Tesoriero	Curatorial Assistant
Leonardo Valero	Exhibitions Officer













