

HABITAT



In this picture you will find two good things:— 1) people, and 2) trees. This is one of a group of pictures photographer Neville Waller took of Martin Plaza, Sydney, at a quiet time of day. It proves that city folk do like, want and use plaza areas — no matter

what the reactionaries say. Plazas have arrived in city planning and in forward-thinking overseas cities they have been incorporated into town planning for years and are a roaring, undisputed success... so why not more so in a city with our

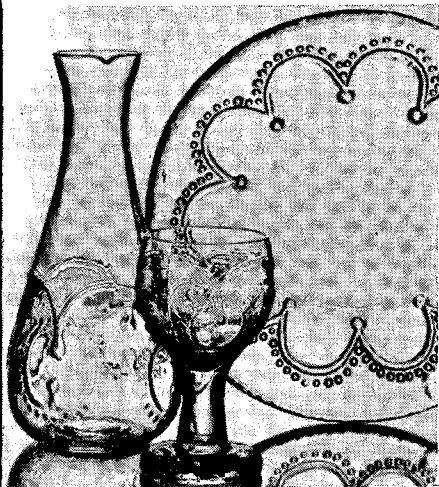
equable climate? Why not indeed! I have just finished a not very successful check-out on the whys and wherefores of the final job done in Martin Plaza and I'm cross and frustrated. No one would allow me to quote them, which is understandable, but what it all seems to boil down to is that men, grown, mature men — in most cases elderly men — cannot work together towards a common goal. They are all too busy protecting their own petty little spheres of influence, building the bureaucratic barriers higher and higher... and they are too gutless, in many instances, to hold the buck instead of passing it and shoulder any direct responsibility.

Some weeks ago I walked down Martin Place with my eyes wide open, normally I drive or run with my eyes straight ahead. As I drew nearer the plaza area I felt I would burst into tears of both sorrow and rage. Here was the finished effect. A hotch-potch of heaven knows what. The street furniture is monumental, ugly raw concrete faced with drab maroon

fibreglass, the rubbish cans are uninspired and obtrusively placed, the street lights are charming glass ball candelabra style — with the most intrusive scarlet painted posts. Gordon Andrews' newsstands are there painted in shades of soft, bright turquoise, their design has a gaiety without being frivolous: but his delightful co-ordinated design for the flower stalls had to be scrapped because the flower sellers disliked each other so much they'd rather stand in the rain, sun and wind than be together under cover. The final design for the flower stalls (pictured) is painted hard ochre



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Reporting for us on the Melbourne scene are Rod Thorley, who is an award-winning architect as well as being a furniture and interior designer, and Patricia Kennison, an 'artpreneur' or general liaison officer in the art world.

Melbourne News



One major problem in Australia is that we have a very limited market for furniture, although we are great home owners. We have a population of only 13 million. This naturally limits sales. Exporting en-masse isn't really on because we have high labor and material costs. Countries like Czechoslovakia can send Bentwood chairs all the way over here, pay duties and sell very competitively on our market. Winton Plastics of Victoria are giving Australia some of the best Italian design at very reasonable prices. They are selling items from the Kartel range and are marketing furniture that was prohibitive in cost to import from Italy. They have bought the licence to sell the Kartel range and cleverly import the injection moulds (the most expensive item involved in the manufacture, costing up to \$50,000 each). The firm then uses the injection mould to produce a quantity of the furniture before the mould is sent on to the next country to

continued on page 6

AUSTRALIAN HOME JOURNAL

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COVER: These beds are great fun for children and slide away so neatly leaving space for television set, sewing machine or simply for playing. See page 12 for instructions on how to make it.

PRICES AND STOCKISTS FOR PRODUCTS FEATURED IN THIS ISSUE: All prices given are correct at time of going to press. If you would like to know your nearest stockist, please write to the Editor, at the address given above, enclosing a stamped addressed envelope.

While all firms mentioned in this issue are reputable, the Editor can give no guarantee that they will fulfil their obligations under all circumstances.

COMMENT

She was a particularly ugly woman and it was fascinating to watch her peel off the wrapping from a chocolate bar and throw it in the gutter. She was waiting for the lights to change and my heart was thumping ridiculously as I persuaded myself to have the courage of my convictions and get that rubbish into the nearby rubbish bin. I took the easy way and picked up the paper and said, "I fear somewhat pompously, 'I'll put it into the bin for you.'" Her answer to me was rich and fruity and more than embarrassing for the people around us. But if we care about our cities and towns we've got to do our own bit of policing when we see litterers at work. Recently a very good little booklet was published called "What can I do?". It is a guideline for Citizen Action on Environmental Problems. Even though such booklets are only preaching to the converted this one still contains excellent advice for we anti-pollutionists, and made me realise that litter-bugs don't really create the most serious forms of pollution. Far more serious damage is done if I'm too fussy about a few surface blemishes on my fruit and vegetables (by behaving like this I'm forcing the market gardeners to whack on the pesticides to a ridiculous degree). I'm also behaving thoughtlessly if I'm too lazy to remove weeds by hand and reach for the nearest pesticide bottle; if I use more detergent powder than is necessary; if I use my car when I could so easily walk. I was beginning to feel I owed my litter-happy friend an apology when I got to point 3 on page 12. "When you see others littering draw their attention to this offensive behaviour. If necessary openly pick up their garbage in their presence". However a word of advice if you're thinking of doing just this. For your first attempt pick on someone who looks gentle-tongued and honey-eyed. The potent words flung after me are still ringing in my ears and it's going to take a lot of courage I don't possess to repeat the exercise.

Diana Wynne

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SYDNEY ART SHOW

Judy Cassab, Pro Hart, Douglas Annand, Douglas Dundas, Clif Peir, Maximilian Feuerring, Lesley Pockley, Roderick Shaw and most of Sydney's leading artists will be exhibiting in the first Sydney Art Show to be held at The Cell Block, East Sydney Technical College on 28th-30th July. ALL PAINTINGS WILL BE FOR SALE IN AID OF THE SMITH FAMILY. Paintings unsold at the end of the exhibition and many other works will be auctioned on the Sunday by leading art auctioneer Geoff K. Gray.

and looks like something from a National Trust nightmare, sticking out from the general surroundings like a sore toe instead of blending to make a harmonious theme. Ah, but they had to be movable! Need we say there are more ways of killing a cat.

Standing at the George Street end of the plaza looking East I cringed when I thought the plaza would eventually march the whole broad length of Martin Place. Not like this, please. However, Urban Systems, the town planning branch of Clarke Gazzard the architects of Paddington — Glebe fame, have the contract for the whole area and they seem relatively satisfied with the job so far. I say relatively because nobody, not even a firm with the reputation and opinions of Clarke Gazzard, could be satisfied with the tangled web of Politics and politics which have fraught this whole scheme from its inception. Government and religion, in the guise of the R.S.L., have treated it in a manner which would be better reserved for the settling of such weighty problems as

hospitals, schools and housing or possibly the rehabilitation of our bored youth. Hundreds of petty public servants (I use the word with feeling) had to have their say and be given just a little bit of their way to satisfy their egos. Consequently what we, the general public, end up with is a sad compromise.

Tragically and typically many people don't even notice. I talked with people using the plaza... Yes, they liked it being there. Yes, they used it quite often. Yes, the seats were comfortable. No, they supposed they were not all that good to look at. No, the color was rather horrible now that you come to mention it. The flower stalls? They're all right, a bit silly but a bit of fun. The lamps? Well, they didn't know, they hadn't really thought but yes, they're not bad. The Grave? They hardly ever noticed it, either before or since the plaza.

I went away with a heavy heart remembering the Swedish who say that children should be surrounded by good design and taste from the earliest age so that their eyes become accustomed to judging and

appreciating beauty. Heaven help us! I almost felt sympathy for Urban Systems: I certainly felt some for the City Council. But I felt a furious rage towards those small-minded busy-bodies who are paid to have their minds on bigger issues but who are only capable of directing their noses into other peoples business.

Wonderful to hear that fabric designer, Elizabeth Vercoe-Grieb, has won the \$2,000 Dunhill Award for 1972 with her range of furnishing fabrics manufactured by Tennyson Furnishings (Universal Textiles Australia Ltd.). I first came into contact with Elizabeth a couple of years ago when I saw a fabulous wall hanging of hers at Allegro Gallery at Kenthurst, N.S.W. I told you about her, perhaps you remember, shortly after she had the first of her Tennyson designs on fabric. Since then I've been promising myself a wall hanging for our rather gloomy bedroom but we've found it difficult to get together what with the birth of young Anna Grieb, the market survey Tennyson asked

Elizabeth to do to establish demand for her designs, not to mention the production and supervision of the fabric range plus constantly working on new designs and being an ardent and active conservationist. She and husband Harmut are seriously thinking of moving to the country near Bathurst where I'm told they will farm, design and perhaps run a gallery which will be another of the very successful Berrima Gallery group. We are thrilled with her Dunhill Award win and wish the Griebs a hugely successful future.



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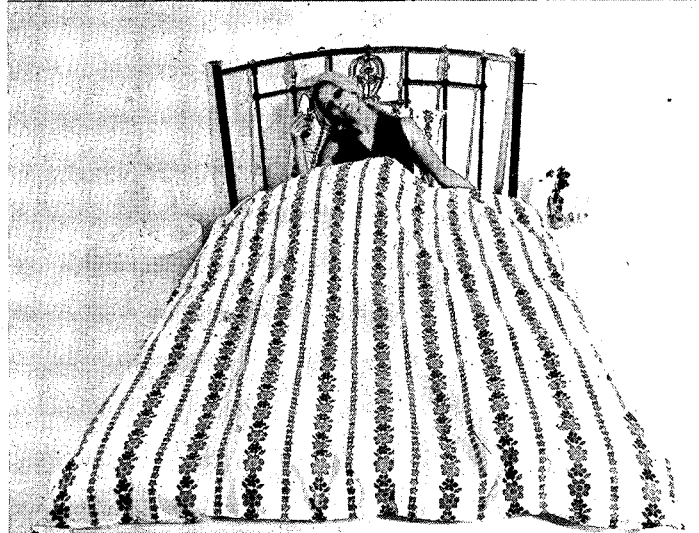
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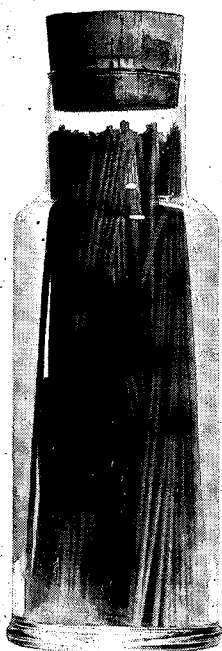
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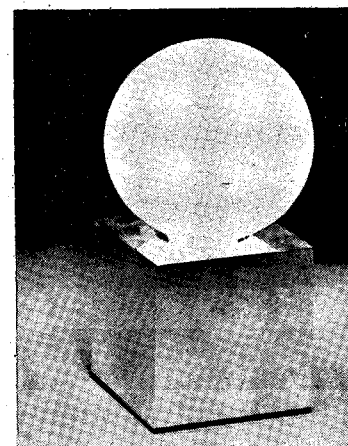
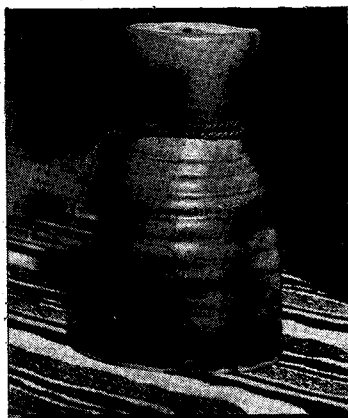


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Sydney: The Added Touch, Shop G30 Imperial Arcade, Gallery Level. Romeo & Juliet, Shop 32, Warringah Mall, Brookvale. Ros's Boutique, 195A Rocky Point Road, Ramsgate. Art Gifts, 8 Globe Lane, Wollongong.

Brisbane: Gourdon's, I. & G. Arcade, Queen & Albert Sts., Brisbane. Roseval Interior Art, Shop 29B, Shopping Town, Toombul.

Adelaide: Galleries Avant Garde, Glenside.

Perth: Shiraz of Cottesloe, 21 Napoleon Street, Cottesloe. Dansk Decor, 12 London Court.

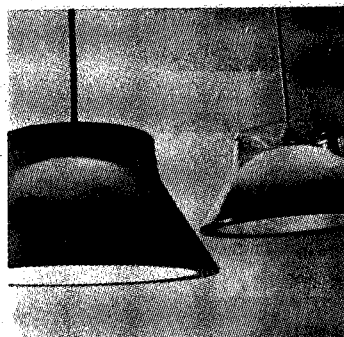
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MELBOURNE NEWS

Continued
stamp out yet another batch. The material used in the mould is Cycolac A.B.S. It is better known as the material used in our colored telephones. Using this method of rotating moulds around the world gives Australians the chance to buy good moulded furniture at competitive prices. Winton Plastics have outlets in all States and they are adding to the Kartel range as quickly as the moulds become available. The items come in bright primary colors, are virtually unbreakable and represent some of the best fun furniture in this new world wide trend of moulded products. Winton are having so much success with their range they are finding themselves in a position where they can justify manufacture of their own moulds which is a big step.

Inter-Erg are another young group doing their own thing for the betterment of Australia. Among their many varied projects, they have recently produced a set of standard and pendant acrylic lights. The technique of manufacture is a combination of vacuum forming, free blowing and bending which necessitates relatively simple lines and they have employed the half sphere cleverly to produce an original concept in lighting.



The lighting effects are enhanced by the wide range of colors available and for someone looking for a contemporary light fitting that is a bit different, they are well worth having a look at. The light fittings are available in Melbourne and Adelaide in the major stores. Other states will have the lights on sale within a fortnight.

It is sad to see good furniture shops closing up in Melbourne. Thesaurus, at Carlton and Abitare, at Fitzroy, are two of the latest to fold up. Other outlets are struggling to break even.

The average standard of housing is improving design-wise with a wide range of architect-designed project homes on the market. At last the once much vaunted triple fronted cream brick veneer is not the accepted ultimate. While public taste is changing in the housing field, people's ideas on interiors in the houses are sadly lacking.

Things are not hopeless, there are many young Australian designers putting together some good products and some more retailers who are taking the punt and importing really top quality furniture and ideas. Over the next few months we will analyze the local scene and keep you up to date with the latest products and ideas giving opinions and criticisms.



If you can imagine a cross between the art of Walt Disney and that of Mary Talbot, you have some idea of the art of Helen d'Oyly Long, a young Melbourne artist.

Helen paints lolly pink mice in fields of poppies, jungle animals amid the twisting vines and crabs and sea horses among the shells and seaweed. She uses vivid shiny colors painted flat and they are enormously decorative. Helen is a West Australian who trained at the Perth Technical School before coming to Melbourne a few years ago. She began by painting big pictures on compressed board. They needed no framing or glazing and people began buying them for children's nurseries. Then they became popular as wedding presents. Lately she has painted doors for people — cellar doors for Mrs. Richard Austin who wanted lots of jungle animals. Helen painted them as a pair, symmetrically designed so that the two tigers at the bottom, face each other, the two disdainful looking giraffes match up. 1

At the moment at the Long's home at Spring Street, Belmont, Helen is painting a mural on her son Jamie's bedroom wall. This is done when Jamie is asleep in case he starts painting murals too.