PUBLIC ART trail
CULTURAL HERITAGE

Dedicated to a better Brisbane
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The Cultural Heritage Trail is a 1.3 kilometre walk through the city’s historic plazas and squares, with a focus on artworks and memorials that commemorate Brisbane’s history or depict historical figures or events.

Commencing at King George Square and finishing at St Stephen’s Cathedral on Elizabeth Street, the trail is a mix of historic, heritage-listed and contemporary artworks and monuments, each contributing to Brisbane’s story. The artworks on this walk range from the 1892 sculpture Bishop Quinn, to Leonard Shillam’s modernist sculpture, The Banker and the contemporary work of Cida de Aragon in collaboration with Steffen Lehmann, Resilience.
The works in the trail are a mix of forms and materials including wall reliefs, gargoyles, sculptures and war memorials.

One of the overarching themes in this trail is commemoration and remembrance, whether it is a tribute to a religious figure such as Bishop Quinn, an activist like Emma Miller or an event such as war. The trail also showcases the works of two of Brisbane’s most famous sculptors, Leonard Shillam and Daphne Mayo.

The trail commemorates a diverse range of important figures including King George V, Steele Rudd and Emma Miller.

It continues along Ann Street where visitors pass by some of Brisbane’s historic architecture including the Albert Street Uniting Church, the Ann Street Presbyterian Church, the People’s Palace and Central Station. From here the trail explores Anzac Square and the memorials to those men and women who served in Australia’s military campaigns.

The trail continues through Post Office Square past a memorial to the late Sir William Glasgow and Leonard Shillam’s The Banker. You can then choose to walk around MacArthur Chambers to St Stephen’s Cathedral or via the laneway past the historic General Post Office.

St Stephen’s Cathedral marks the end of the journey and provides an interesting variety of historic sculptures as well as the contemporary works, River of Stone and Empire Stakes.

To discover more Brisbane City Council walking trails, visit [www.brisbane.qld.gov.au](http://www.brisbane.qld.gov.au)
1. The Progress of Civilisation in the State of Queensland
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17. Paw Paw and Mango Tree Relief Panels
18. Bishop Quinn
19. River of Stone
20. Empire Stakes
When the Brisbane City Hall was completed in 1930, it was the tallest and most impressive building in Brisbane and continued to be until the 1960s.

It was designed by prominent architectural firm Hall and Prentice and is an important representation of classical revival style architecture in Australia.
The carved sandstone tympanum (the triangular decorative wall surface) above the main entrance was carved by Daphne Mayo. At the time the relief sculpture was Brisbane’s most important commission. Completed after the opening of the building in 1930, the stone was sculpted in situ from a one-third scale plaster model.

The central figure in the classical design is robed to represent the state who sends her explorers, industrialists and artists throughout the land. The displaced Aboriginal people are depicted as fleeing.

It is a skillful adaptation of the pedimental groupings of ancient Greek temples.

**THE PROGRESS OF CIVILISATION IN THE STATE OF QUEENSLAND**

**ARTIST** Daphne Mayo

**LOCATION** King George Square

**MATERIALS & DATE OF INSTALLATION** Sandstone, 1930
Speakers Corner depicts three important figures in Queensland’s history – Emma Miller, Sir Charles Lilley and Steele Rudd.

**Emma Miller 1839-1917:** Emma Miller fought for women’s rights and the rights of workers. After moving to Brisbane in 1879, Emma worked as a seamstress and later helped form the Tailoresses Union. Miller was the first female member of Brisbane’s Workers Political Organisation, which would later become the Labor Party. Emma worked hard as an advocate for women’s rights and, as the President of the Women’s Equal Franchise Association, was influential in securing women’s rights to vote.

**Sir Charles Lilley 1830-1897:** Following a career in law and publishing, Charles Lilley became Premier of Queensland and was responsible for establishing free education throughout the state.

**Steele Rudd 1868-1935:** Arthur Hoey Davis (Steele Rudd) was one of Australia’s best known bush storytellers. His ‘Dad and Dave’ characters from the popular *On Our Selection* stories are part of our country’s folklore.

**ARTIST** Artbusters  
**LOCATION** King George Square  
**MATERIALS & DATE OF INSTALLATION** Bronze, 1993
The design of the King George V bronze equestrian statue with its two bronze lions, was the result of an Australia-wide competition. Originally the King stood on a central pillar, flanked by the lions which faced to the sides. In 1938 the statuary group was placed in Albert Square with a street separating it from City Hall.

The king originally faced City Hall, however in the early 1970s the statue was turned around to majestically lead his subjects to battle, after Queen Elizabeth II asked during a visit to Brisbane, “Why is Grandpapa retreating?” The lions are similar to those placed on radial pedestals at the base of Nelson’s column in Trafalgar Square, London.

The lions are of the type described as ‘lion couchant’, lying down with the head raised. The lion is a common symbol in heraldry and is particularly prominent in British heraldry.

It symbolises many things including bravery, valour, strength and royalty. The lion is also recognised as a national symbol of the British people.

The two bronze lions were originally part of the King George V Memorial and signified the then perceived might of the British Empire. In the 1930s their original position could be interpreted to represent both royalty and the British people, in its widest Commonwealth sense.

**ARTIST** E.F. Kohler, R. Summerhayes and E.S. Taylor

**LOCATION** King George Square

**MATERIALS & DATE OF INSTALLATION** Bronze, 1938 (original installation)
The Petrie Tableau was commissioned and created in 1988 as a way to acknowledge the pioneer families of Brisbane. Initially known as the Brisbane City Bicentennial Statue, the competition was launched in May 1987 and was an endorsed and funded Bicentennial Project. Tasmanian sculptor Stephen Walker received the commission to undertake the work.

The selection of the Petrie family as the principal subject was a result of considerable public submissions. The Petrie family were the first free settlers in the Moreton Bay Penal Colony after Andrew Petrie was appointed clerk of works in 1837. After the closure of the penal settlement, the Petrie family remained in Queensland and played an integral role in the design and construction of many of Brisbane’s earliest buildings.

Both father (Andrew) and son (John) were intrepid explorers throughout South East Queensland.

Andrew Petrie is credited with being the first European to discover the Mary River. John Petrie was elected Brisbane’s first mayor in 1859 and held the position until 1862.
Cida de Aragon in collaboration with Steffen Lehmann has produced a memorial to the Women’s Suffragette movement in Queensland entitled *Resilience*.

This abstract work graphically describes the quest to be recognised as equal. It was installed in 2007 in recognition of the 100 year anniversary of women’s right to vote in Queensland.

In plan the artwork has been designed to resemble a cross, referencing the cross on the ballot paper. The memorial has been designed to take advantage of the changes in level on the site, allowing the viewer to appreciate the sculpture from a variety of angles. From the slanting text, to the printed glass screen, each angle provides an insight into the struggle to be recognised as equal. *Resilience* was displayed at the Venice Architectural Biennial in 2008.

**ARTIST** Cida de Aragon in collaboration with Steffen Lehmann  
**LOCATION** Emma Miller Place  
**MATERIALS & DATE OF INSTALLATION** Concrete, metal and glass, 2007-2008
Anzac Square represents the grief experienced by Queenslanders at the end of World War I and recognises the heavy toll the war had on those who served and those who did not return.

The memorial was designed by Sydney architectural firm, Buchanan and Cowper, following a design competition held in 1928. On Armistice Day 11 November 1930, the memorial was dedicated by the Governor, Sir John Goodwin to all Queenslanders who fought in the war.

Throughout the square, several sculptures have been included that commemorate those who have participated in other conflicts including the South African War (Boer War), Second World War, Korean War and the Vietnam War.

Memorials:
- Shrine of Remembrance and Eternal Flame
- Shrine of Memories Crypt with Second World War Memorial Mosaic and 2/7th Regimental Cavalry Bible on Lectern
- First World War Memorial Frieze
- Queensland Women’s War Memorial
- 9th Battalion (Qld Unit) Memorial
- South African (Boer) War Memorial
- South West Pacific Area Memorial Statue
- Women’s Services Memorial Statue
- Korea, Malaya and Borneo Conflicts Memorial Statue
- Vietnam War Memorial Statue
- Memorial Horse Drinking Trough
- Memorial Seats, each for Australian Army Nursing Services, Special Forces, Commando Squadrons and Australian Women’s Army Services.
The Women’s War Memorial depicts a solemn procession of the infantry and their horse-drawn guns, beautifully carved in Helidon sandstone.

Judith McKay notes in the book *Brisbane Sculpture Guide: A Walk Around Public Sculpture* in the City, that the idea of a women’s memorial originated with the Brisbane Women’s Club but that they wanted “The memorial to be for all Queenslanders who had lost their lives in World War I, not only service women”.

The guide also notes that, sadly “the first soldier drawing the gun carriage… is a likeness of the sculptor’s only brother who died in 1925 of war injuries”.

**ARTIST** Daphne Mayo  
**LOCATION** Anzac Square, the western wall  
**MATERIALS & DATE OF INSTALLATION** Helidon Sandstone, 1932
The sculpture depicts an act of mercy performed many times during the Vietnam War - an Australian soldier directing a medical helicopter to descend and tend to his wounded mate.

**VIETNAM WAR 1962-1973**

**ARTIST** Dorothea Saaghy  
**LOCATION** Anzac Square  
**MATERIALS & DATE OF INSTALLATION** Bronze, 1988

This memorial commemorates those Australians and their allies who died and served through the wars in Korea, Malaya and Borneo between 1948 and 1966. It depicts an Australian soldier from the Malaya and Borneo wars standing alongside an Australian soldier from the Korean Campaign, with an arm outstretched welcoming peace and friendship.

**KOREA - MALAYA - BORNEO - 1948-1966 MEMORIAL**

**ARTIST** Rhyl Hinwood  
**LOCATION** Anzac Square  
**MATERIALS & DATE OF INSTALLATION** Bronze figures, granite plinth, 1996
The memorial is a tribute from Brisbane City Council to those soldiers who fought at Milne Bay and in the Kokoda Campaigns and was unveiled during the 50th anniversary year.

The second memorial honours participants in the South West Pacific Campaign and depicts a wounded Australian soldier descending the Kokoda Trail assisted by a strong dependable Papua New Guinean leading him to safety.

They are being passed by a fresh, determined soldier, resolute in the task ahead.

**ARTIST** Artbusters  
**LOCATION** Anzac Square  
**MATERIALS & DATE OF INSTALLATION** Bronze figures, granite plinth with mosaic and brass infill, 1992
The World War II memorial commemorates those Australians and their allies who died or served in World War II from 1939 to 1945. It was a tribute from Brisbane City Council unveiled during the 50th Anniversary year of the Milne Bay and Kokoda Campaigns. The memorial depicts a wounded Australian soldier being assisted by a nursing sister - a scene typical of all theatres of war and exemplifying the involvement of all Australian servicemen and women in World War II.

Around the base are insignia of many women’s services, as well as a replica Victoria Cross, citation and photograph of VC recipient, Corporal Jack French of Crows Nest, and other memorabilia.

**WORLD WAR II MEMORIAL**

**ARTIST** Artbusters  
**LOCATION** Anzac Square  
**MATERIALS & DATE OF INSTALLATION** Bronze figures, granite plinth, mosaic and bronze inlays, 1992

The memorial featuring a Boer War soldier on horseback was first erected in Turbot Street below King Edward Park in 1919 and moved to Anzac Square in 1938/39.

**THE SOUTH AFRICAN WAR MEMORIAL**

**ARTIST** James Watts  
**LOCATION** Anzac Square  
**MATERIALS & DATE OF INSTALLATION** Bronze, sandstone pedestal, 1919
This naturalistic bronze figure depicts one of Queensland’s most distinguished First World War officers. Major General Sir William Glasgow served in Egypt and Gallipoli with the Australian Light Horse Regiment. He also played a major role on the Western Front in France. On return to Australia at war’s end, he was knighted for his service.

Sir William Glasgow died in Brisbane in 1955. The Queensland Club established a memorial fund and commissioned the statue to commemorate this distinguished Queenslander.

This was the last work by Daphne Mayo. Her depiction of Glasgow is as an officer of the Australian Light Horse, holding a pair of field glasses and gazing reflectively into the distance.
The Banker was created by renowned Brisbane sculptor Leonard Shillam in 1970. The sculpture was commissioned by the Westpac Banking Corporation following a competition and when completed was installed on the facade of the Westpac Bank building that faces Post Office Square.

Leonard Shillam studied drawing at the Brisbane Technical College from 1931-34 and with the aid of a Carnegie Corporation travelling scholarship, studied art in London from 1938-39. Shillam is credited with introducing modern sculpture to Brisbane upon his return from London and from 1950 onward he worked as a full-time sculptor.

Shillam is responsible for a number of significant public sculptures in Brisbane including Enlightenment (1959), located on the river facade of the former Queensland State Library, Northbank, and Proclamation Figure (1959), located outside the Deanery in the Cathedral Precinct off Ann Street in the Central Business District. Leonard Shillam and his wife Kathleen are considered to be among Queensland’s most significant public artists.

According to Judith McKay’s Brisbane Sculpture Guide: A Walk Around Public Sculpture in the City “The Doric columns and entablature over the money-changer refer to the stability and antiquity of banking”.

Leonard Shillam remains a significant figure in Brisbane and Australian sculpture. In 1968 Leonard and Kathleen became foundation members of the Society of Sculptors Queensland. Leonard was the first instructor in sculpture at the Queensland College of Art in 1975 and both he and Kathleen received the Order of Australia in 1986 for services to sculpture and education. Since the 1950s, Shillam’s work has been represented in galleries throughout Australia.
The former Colonial Mutual Life Assurance Society (CML) building was opened in 1931. It is one of Brisbane’s finest examples of Art Deco architecture. Gargoyles, lions, friezes, shields and Romanesque detailing were included in the design to embellish the front of the building. Many of the sculptures are caricatures of the CML executives from the 1930s.

Interestingly, the facing stone and sculptures were manufactured from Benedict stone, an American invention that mixed cement with crushed porphyry (Brisbane Tuff). Catholic Archbishop James Duhig gained a licence to manufacture the stone in Brisbane with the intention of using it for his Holy Name Catholic Cathedral that was never built. The architects, Hennessey, Hennessey & Co. designed the cathedral. They also designed the CML building and utilised Benedict stone in its design.
MacArthur Chambers was built between 1930 and 1934. Originally known as the AMP Building (Australian Mutual Provident Society), it was the Queensland head office.

During the Second World War the building was requisitioned by the United State’s military as the headquarters for the Allied Forces in the South West Pacific Campaign under US Commander-in-Chief of Allied Forces in South West Pacific Area, General Douglas MacArthur.

One of the building’s features is the sculpture located above the portico. The sculpture by Fred Gowan is made from Sicilian marble and is said to represent ‘strength, plenty, production and growth.’

Located beneath the statue is the motto of the AMP Society, “Amicus Certus in re Incerta”, which translates as “a sure friend in uncertain times”.

The building currently houses the MacArthur Museum, which commemorates General Douglas MacArthur’s association with Brisbane during World War II.

**ARTIST** L.J Harvey (created scale model), Fred Gowan (carved sculpture)

**LOCATION** Corner Edward and Queen Streets, MacArthur Chambers (former AMP Building)

**MATERIALS & DATE OF INSTALLATION** Sicilian marble, 1934
The paw paw and mango tree relief panels, designed by Louis J Harvey, are considered to be reflective of the Arts and Crafts movement that occurred at the turn of the century.

Louis J Harvey used Helidon sandstone to provide for a uniquely subtropical interpretation of the Arts and Crafts style choosing paw paws and mangoes as the subject for the reliefs as opposed to European trees.

**ARTIST** LJ Harvey

**LOCATION** General Post Office, Elizabeth Street

**MATERIALS & DATE OF INSTALLATION** Helidon Sandstone, 1909

Brisbane General Post Office, 1931

*(John Oxley Library, State Library of Queensland)*
The cathedral was opened in 1874 and was the first Catholic cathedral in Queensland. On his arrival to Brisbane in 1861, Bishop Quinn recognised the need for a Catholic cathedral, work began in 1863. By the 1980s the sandstone used for the spires had eroded and had become unsafe; they were removed and subsequently rebuilt.

Beside the cathedral is St Stephen’s Chapel. This earlier stone church was built around 1850. It is believed that the chapel was designed by notable English architect, Augustus Pugin, who was one of the architects responsible for designing the Houses of Parliament in London.
This sculpture by Achille Simonetti commemorates Bishop Quinn, Brisbane’s first Catholic Bishop. Achille Simonetti was born in Rome and was educated at the Accademia Nazionale di San Luca. He migrated to Brisbane in 1871 at Bishop Quinn’s invitation.

After Bishop Quinn passed away in 1881, Simonetti was requested to produce a commemorative piece, completed in 1892.

In the later part of his life, Bishop Quinn referred to himself as ‘O’Quinn’ to demonstrate his Irish Nationalism and it was this spelling that Simonetti used.

**ARTIST** Achille Simonetti

**LOCATION** 249 Elizabeth St, old St Stephen’s School

**MATERIALS & DATE OF INSTALLATION** Marble, 1892
River of Stone was a collaboration between Rhyl Hinwood and Scott Harrower. The work provides a narrative for the cathedral’s patron, St Stephen. Words from the Bible’s Acts of the Apostles have been selectively carved into the stone.

The narrative begins near the Charlotte Street end of the work, recalling the appointment of seven deacons to care for the needy. Care has been given to highlighting St Stephen.

The second portion of the River of Stone commemorates St Stephen’s courageous preaching of Christ’s Gospel. The final portion near Elizabeth Street is a celebration of St Stephen’s entering heaven and his martyrdom. Hinwood has purposely removed pieces from the stone to represent St Stephen’s stoning.

His relief carving is of the martyr’s victorious palm branch. Scott Harrower’s mosaic of gold inlays represents the sight of heaven.

**ARTIST** Rhyl Hinwood (stone carving), Scott Harrower (mosaic inlays)

**LOCATION** 249 Elizabeth Street, St Stephen’s Cathedral

**MATERIALS & DATE OF INSTALLATION** sandstone, relief and mosaic, 2005
**Empire Stakes** is a sculpture by Aboriginal artist, Judy Watson. The series of stakes represent the original ironbark posts that were placed one square mile from Brisbane’s settlement in 1852.

The original posts delineated the town limits and were installed to exclude people seen as disorderly or undesirable from entering the town at night.

Indigenous people were included in the list of undesirables. By placing the stakes together, Watson has made a statement about the notion of exclusion. She asks that the place on which we stand provides justice and respect for all.

**ARTIST** Judy Watson

**LOCATION** St Stephen’s Cathedral

**MATERIALS & DATE OF INSTALLATION**
Ironbark and steel plates, 2003
Please see our other Public Art Trails:
- Art and the River
- Contemporary Art and Architecture