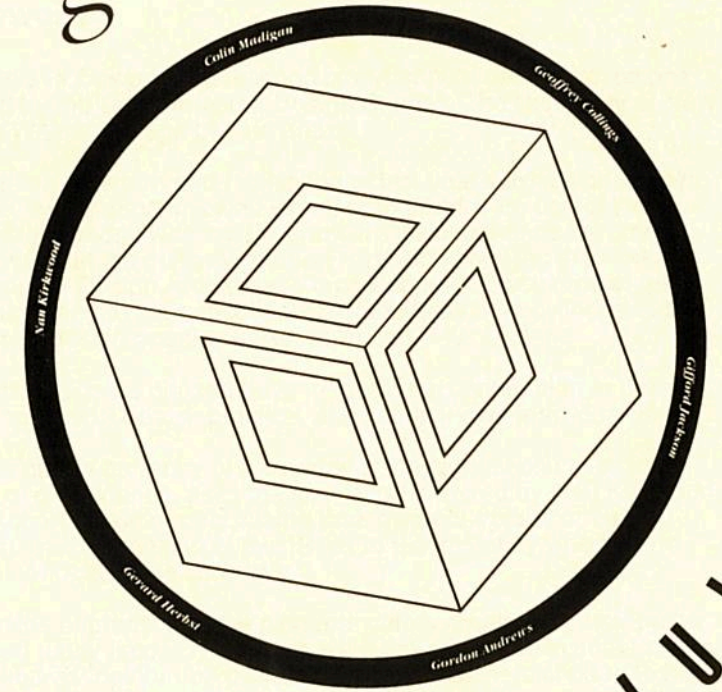


City Art

d e s i g n

A U S T R A L I A



J U L Y 92

CATALOGUE

An Exhibition of the works of six

Pioneers of Design

Gordon Andrews, Geoffrey Collings, Gerard Herbst,
Gifford Jackson, Nan Kirkwood, Colin Madigan

4 July - 25 July 1992

Hours: 10am - 5pm Monday to Friday

1pm - 5pm Saturday

Ivan Dougherty Gallery

Selwyn Street, Paddington, NSW 2021

This Exhibition is sponsored by
Paperpoint, Odlin Exhibitions and TNT Exposervice.
The assistance of the Powerhouse Museum is gratefully acknowledged.



The University of New South Wales, College of Fine Arts



Foreword

Pioneers of Design is the second of our annual design exhibitions staged by the Department of Design Studies, The University of New South Wales, College of Fine arts.

During the research and realisation of last year's exhibition, *Design is One*, we became involved with Gordon Andrews, one of the individuals whose works were shown. This experience was the spark that set the concept, that an exhibition showing the works of Pioneers of Design, would have broad appeal. It would be of value in contributing to the consolidation of the body of knowledge of the history of design practice in Australia and New Zealand.

The six designers chosen have made a real contribution to the development of design practice, each in their own individual way.

To design the currency of a country or the highest court are truly tasks of significance, as is the lone effort endured by Nan Kirkwood and Anne Outlaw in establishing their own enterprise, or Gerard Herbst teaching design in the 1940s to a community who had no understanding of the concepts.

The fields of practice of the pioneers differs greatly, yet their paths crossed many times. The clients were the same and in some cases they worked together on projects. The six designers chosen to be represented in this exhibition are only the tip of the iceberg of the Australasian pioneer designers.

Our six pioneers each have strong views on the nature of design, what is good design, and how we should teach design, views that will be expressed at an associated forum being held later this month.

It was hard to collect artifacts for this exhibition, not only for the obvious reasons of them having been discarded, but because many items of value are in museum collections awaiting scarce funds for conservation and exhibition. In a broader view this is good, as I have seen many articles decaying in designers' homes and studios.

We owe our thanks to one such collecting institution which is in the forefront of collecting design, The Powerhouse Museum in Sydney which loaned us the Nan Kirkwood curtain and the 1950s mannequin.

I thank the Pioneers for their kind assistance in this project and all the staff and students of the College of Fine Arts who have ably assisted me.

Ron Newman Visiting Professor, Design
Exhibition Coordinator

Gordon Andrews

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| <p>8 1948 Large and Small Saucepans
Designed for David Jones Pty Ltd
Aluminium, Bakelite (wooden mock-up of original small handle/large saucepan)</p> | <p>10 1987 Seeing (Standard and Boxed Limited Edition)
Book Design and Photography
Gordon Andrews
Publishers Craftsman House</p> |
| <p>9 Building and Interiors
a. 1951 Olivetti Showroom
b. 1958 Furniture, Rug, Screen and Mural
c. 1961 NSW Tourist Bureau
d. 1956 Gordon Andrews studio, Wahroonga</p> | <p>11 1987 Eight Images from the book Seeing (6 from print, 2 Cibachrome)
Publishers Craftsman House</p> |

Nan Kirkwood

Unlike many of our pioneers Nan Kirkwood is not well known in design circles and when you speak with her she is modest; "not a philosopher like the others" she says. Nan Kirkwood is, however, important for her contribution to Australian design but also to manufacturing with the attitude that if a designer wishes to realise their design, then one option, and an attractive one at that, is to begin production yourself.

Nan Kirkwood studied general design, drawing, and painting at the National Art School, located within East Sydney Technical College. Nan was immediately drawn to textile design, she worked from her kitchen at home conducting a search for fast dyestuffs and printing *Ties* for David Jones.

Nan had met Anne Outlaw on the committee of the NSW Society of Arts and Crafts, the arts and crafts being of great interest to them both, and to this day remaining, an interest of Nans. The two decided to start a business, Anne was interested in opening a restaurant but Nan wished to put her love of textile design to use.

In 1941 Nan and Anne decided to establish their company *Annan Fabrics* to design and manufacture textiles. The company rented an old stables in Vista Street Mosman, a Sydney suburb, which they turned into a pleasurable workspace. Within the new enterprise, other than working hard together producing fabric, Nan was responsible for the designs and manufacturing while Anne looked after the business management.

With previous contacts and regular publicity the business grew. Nan recalls that as the result of a couple of CineSound films made of them during the war, returned veterans would yell out as they delivered goods to them: "Saw you in Borneo" or "Saw you in New Guinea"

Soon Annan Fabrics was producing many designs, some for large organisations such as Qantas and P & O, *Monstera Deliciosa* for the Australia room on the Himalaya liner, other designs for both public and private buildings Australia wide and special designs for the many private customers who came in off the street or who had provided a special commission. Famous clients who used Annan Fabrics included: Vivien Leigh, Run Run Shaw and Field-Marshal Viscount Montgomery.

Nans designs were predominantly based on Australian flora and fauna and Aboriginal symbolism. At the time Nan developed these designs, only two to three like minded designers and artists, were using these symbols. The designs were vivid, the patterns were large and in most cases only two or three colours were used.

Many tough years were spent when after the war, cheap imported fabrics began to flood the market, and finally Annan Fabrics was closed in 1954 when a project, printing banners for Queen Elizabeth's visit went wrong because the middleman went bankrupt and Annan Fabrics was never paid. After the close of Annan Fabrics, Nan began teaching Textile Printing at East Sydney Technical College, and once again her skill and determination became apparent in the way she brought the department up to date, in methods and equipment.

Nan Kirkwood says of her design philosophy: designers must strive to produce something that is original, unusual, something different. Nan believes that good design depends on two things, appropriateness and full knowledge of the manufacturing process. When asked about her design methodology and her inspiration, Nan answers that she just did it.

Nan's work displayed within this exhibit shows the fabrics printed by Annan Fabrics, the dye books used by Nan, photos of their studio and examples of the newspaper publicity they received at the time.

Nan today, still lives in Mosman and is bemused by the current interest in her work which once again shows her modesty. Her contribution to both design and the development of an Australian design style is significant.

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| <p>12 1944 Fabric Kangaroo Hunt
Sample of cloth
ANNAN FABRICS
Design Nan Kirkwood
32 x 39.5cm</p> | <p>13 Late 1940s, early 1950s
Curtain Ginger Plant
ANNAN FABRICS
Design Nan Kirkwood
Width 118 x Length 162cm
On loan from the Powerhouse Museum</p> |
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| <p>14 Circa 1940s Newspaper clippings of Nance Mackenzie (Nan Kirkwood) and Anne Outlaw
Collection Nan Kirkwood</p> <p>15 Circa 1940s Nan Kirkwood's Dye Books
Indigosol Prints on Cotton Material
I.G. Farbenindustrie
Aktiengesellschaft
Frankfurt am Main
25 x 18.5cm</p> <p>16 Circa 1940's Prints with Rapid Fastness
Dyestuffs on Cotton Fabrics
I.G. Farbenindustrie
Aktiengesellschaft
Frankfurt am Main
25 x 18.5cm
These Dyebooks were used by Nan Kirkwood in the preparation of dyes for Annan Fabrics.</p> <p>17 Circa 1940s Nan Kirkwood and Anne Outlaw screenprinting
These five B/W photographs were taken from the proof sheet adjacent.</p> <p>18 Circa 1940s Anne Outlaw and Nan Kirkwood screenprinting
B/W gelatin silver photograph - taken from a single frame of a 35mm Cinesound Film.</p> | <p>19 Circa 1940s Advertisement for ANNAN FABRICS
Copy taken from a coloured glass slide
Collection Nan Kirkwood</p> <p>20 Circa 1940s Annan Fabrics Nan Kirkwood and Anne Outlaw
VHS B/W Video A Cinesound News Film taken on 35mm B/W
Permission for this work to be shown has been granted by Nigel Naseby of Film World Pty. Ltd.
14 Whiting St. Artarmon NSW</p> <p>21 Circa 1940s Annan Fabric Designs
Boronia, bottlebrush and gumnuts / Magnolia / Strelitzia / Monstera Deliciosa.
4 Colour photographic copies</p> <p>22 1949-50 Cocktail Dress
White Organdy with Peacock Blue Feather print
Fabric Design Nan Kirkwood
Dress Design Bill Lupton
Collection of Mrs Joy Warren
Mannequin on loan from the Powerhouse Museum</p> <p>23 Circa 1940s Nan Kirkwood
B/W gelatin silver photographic copy
30.5 x 24cm
Photographic copy from the original, photographed by Max Dupain.</p> |
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Geoffrey Collings

Geoffrey Collings was born in Hamilton, Queensland, and on leaving school studied at the Brisbane Technical Art School. Geoffrey was no ordinary art student. As a child he was always very active, good at every sport he took on, he says he had a perfect sense of balance that led him to become champion diver of Queensland.

When one talks to Geoffrey it is hard to get a straight history from him, because of his concern for the way in which we live and his broad thought process that brings one back, constantly to the real issues as he sees them. The interest Geoffrey had in art and design he believes was nurtured by his cousin who had gone overseas as an artist and on his return became the advertising manager for Farmers. Geoffrey's interest in film had also been sparked at an early age. His parents had bought him an endless loop projector with a magician on it.

Geoffrey graduated in 1921 from art school and went to work in George N Orr's advertising agency in Brisbane. The first artwork produced by Geoffrey was a logo for *Glaxo*. In 1924 he left the agency to work as a jackeroo on properties in Queensland and the Northern Territory, an experience that he values and that he says nurtured his respect for the Aboriginal people, a respect that is apparent in his work today. Geoffrey returned in 1927 to work as a commercial artist in Brisbane.

In 1930 Geoffrey Collings travelled to London where he worked for W H Smith and Sons as an assistant studio manager. During this time in London he attended St Martins School of Art and The London School of Arts and Crafts and on his return to Sydney in 1933 Geoffrey married Dulcie (Dahl) Willmott, a designer with whom from that moment on he shared a close professional and personal relationship.

The Collings travelled to London in 1935, Geoffrey securing a position with the Erwin Wasey Agency and Dahl was offered a position in the design studio of Moholy Nagy who had also recently arrived in London, but in Nagy's case, from Germany where he taught at the Weimar and Dessau Bauhaus. During this stay in London the Collings associated with many Australian designers and artists including Alastair Morrison and Gordon Andrews, and in the case of Alastair Morrison Dahl worked with him in a design studio, until Geoffrey and Dahl returned to Australia in 1939 via Tahiti where they made a documentary film.

In the early 1940's Geoffrey Collings became the Art Director of *Woman Magazine*, while Dahl worked as a freelance designer. During this period their interest in commercial art waned as their interest in film increased.

In 1945 Geoffrey was assistant director in the Harry Watt film *The Overlanders* starring Chips Rafferty and Daphne Campbell. The Collings continued to work in film in Australia during the late 1940's. In 1950 Geoffrey became picture editor in the photo and visual information section of the United Nations in New York, while Dahl became design consultant to the Australian trade commission living in New York for three years. In 1954 they returned to Sydney and established their own film company which

produced documentaries for many clients, among them Qantas, Ove Arup and CSR. The titles of their films was diverse, from a series on the artists, Russell Drysdale, William Dobell and Sydney Nolan, to films on building, sugar and the Aboriginal culture.

Films produced by the Collings won many awards both in Australia and overseas, awards that were still being bestowed after the Collings retired in 1970.

Geoffrey Collings now looks back and believes that "we should define what we mean by design. It has so many facets, everything we do on this earth is tied up with a life force itself, we are one of the species, we have no prior rights over any other species on the earth, therefore everything that we do, build a house or design a product must be part of the feeling of life."

In the exhibition the photographs of the early period as well as several of Geoffrey's films will be on display.

A series of photographs taken by Geoffrey Collings during his travel in Europe. Collection Geoffrey Collings.

24 1935 London Zoo
Gelatin silver photograph
Geoffrey Collings
51 x 41cm

25 1936 English Derby
Gelatin silver photograph
Geoffrey Collings
41 x 51cm

26 1935 Breton Steps
Gelatin silver photograph
Geoffrey Collings
51 x 41cm

27 1935 Laguelia
Gelatin silver photograph
Geoffrey Collings
41 x 51cm

28 1935 Grandmother/ Alquezar
Gelatin silver photograph
Geoffrey Collings
51 x 41cm

29 1936 Dahl Collings / Carousel
Gelatin silver photograph
Geoffrey Collings
51 x 41cm

30 1954 Dahl Collings
Dahl Collings in their Castlecrag home
Gelatin silver photograph
1 x 24cm
Collection: Geoffrey Collings

31 1954 Geoffrey Collings
Geoffrey Collings on location
Gelatin silver photograph
24 x 31cm
Collection: Geoffrey Collings

32 1954 Geoffrey Collings Editing
Taken in his North Sydney studio
Gelatin silver photograph
31 x 24cm

33 1954 Geoffrey Collings on a Filming Assignment
Taken in Korea
Gelatin silver photograph
24 x 31cm

34 1967 Job1112
Originally produced in 35mm b/w;
32 minutes
VHS video b/w 32 mins
Producer : Geoffrey Collings
Director : Neil Howe
Art Directors : Dahl and Geoffrey Collings

This film is about the transformation of vision into reality. It reveals something of the engineering problems and the solutions to the design and the construction of the roof of the Sydney Opera House, and was made for the consultant engineers Ove Arrup and Partners.

35 1963 The Dreaming
Originally produced in 35mm Eastmancolour; 21 minutes
VHS video colour 21 mins.
Produced and Directed: Dahl and Geoffrey Collings
Through their rock painting, the film attempts to create something of the feeling of reverence and awe that the aborigines must have felt in the supernatural powers and works by their spirit ancestors - the creators of the people and of the physical and spiritual world they inhabit. *The Dreaming* was made for Qantas Airways.

36 1950 By Design
Originally produced in 35mm black and white; 10 minutes
VHS video B/W 10 minutes
Produced and Directed: Geoffrey Collings

A modern jet plane looks as it does because of the job it has to do; in the same way, if a boomerang were any other shape it wouldn't fly. When a thing is made well to do its job well, it looks well. By design, the things we live with and use can be made at less cost to serve our needs more efficiently.

37 1946 Orient Line Poster
Designed by Dahl Collings
100 x 62

38 1956-57 16mm Portable Film Viewer with Box
Collection Geoffrey Collings

39 1956-57 Film Editing Synchroniser 35mm/16mm
Collection Geoffrey Collings

Gerard Herbst

Imagination is more important than knowledge: For knowledge is limited, whereas imagination embraces the entire world, stimulating progress, giving birth to evolution. Albert Einstein on science.

Gerard Herbst is no ordinary designer. He is a philosopher, a thinker. His thoughts are encompassing and prolific, he still today spreads his writings and that of others: Plato, Albert Einstein and Lewis Mumford.

Among the many refugees that came to Australia prior to World War 2, was Gerard Herbst who had been training in Germany at the time the Bauhaus was closed down by the Nazis. Gerard had been assisting Moholy Nagy with publications.

On his arrival Gerard joined Prestige Fabrics designing fabrics and producing illustrations. When war broke out Gerard joined the army where he served until the end of the war before returning to Prestige Fabrics. In the late 1940's Gerard began teaching part time at RMIT, and on becoming full time at RMIT was instrumental in the establishment of the Industrial and

Graphic Design courses, arguably Australia's oldest design courses. Gerard feels that his work in these courses is more important than his own design work.

Gerard is not a follower of the Bauhaus' but a follower of Lewis Mumford and Ivan Illich. The Aesthetics of scarcity. The design work produced by Gerard in his period at RMIT is mainly graphics and includes posters, and logos.

As a result of the above views, unlike our other pioneers, Gerard does not have a vast folio of his own work, but rather feels that the work carried out by his staff and students during the 1960's exemplifies his design philosophies and teachings.

Design with paper was his forte. "The immediacy of paper, it revolts if you don't hold it properly, if you don't crease it properly." These teachings, examples of which are in our exhibition, culminated in the production of a film in 1973 "The Ways of Paper" which Gerard designed, directed and produced.

Over the years Gerard was recognised internationally for his work in Design Education, sitting on many course committees locally and lecturing at conferences and universities in Australia and overseas.

Gerard retired in 1975 and since that time has been the energy and force behind the promotion of the Poster as an expression of design. Over thirty exhibitions of posters have been mounted in venues such as the Mornington Peninsula Art Centre, Melbourne State College, Melbourne/Prahan City Libraries and the Toorak South-Yarra Library. In his most recent catalogue Gerard wrote; "The poster can give an extraordinary visual stimulus and inspiration beyond its basic message of announcing arts, goods and services! It can provide the same kind of inspiration we know Leonardo da Vinci received from visual sources known to be unrelated yet *instrumental* in the subsequent execution of his work. It is this kind of extra dimensional inspiration the environment, and hence a poster, can offer to every individual."

Gerard is concerned with the present state of affairs and a hope for people to say no rather than the frequent yes. "We have perhaps come to a stage where we can say hold rather than go on as we have before. Why can't we do posters of the quality? I want to get groups of Graphic Designers together to put pressure on the way things are exhibited and the quality of what is exhibited."

In our exhibition we show a small amount of Gerard's own work and many examples of the work of his RMIT students and staff.

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| <p>40 Late 1980s Diversity within Unity Poster
Design Gerard Herbst
40 x 46cm</p> <p>41 1975 ID Identities Poster
Gerard Herbst
BW Poster Design for Exhibition of RMIT Student Works
40 x 32cm</p> <p>42 1968 Electric Drill - 4th year Student Project RMIT
Five B/W Photographs 25 x 20cm
The project was to re-design a 1/4" electric drill using the existing electrical and mechanical components. Special ergonomics, appearance and conforming to current standards.</p> <p>43 1960 Building Construction Joints
These items were produced by both students and staff as an exercise to link and process shapes and the resultant strength for the holding and fixing to discover unprecedented principles for corner joints.</p> <p>44 1982 Posters '82 '83
Design Gerard Herbst
BW Poster
152 x 102cm
This poster was designed by Gerard Herbst for an exhibition of posters, that he co-ordinated and that were displayed at the Mornington Peninsula Art Centre.</p> <p>45 1970 Experimental Building Element
Concrete Three 15 x 15 x 15cm.
Plaster Four 9 x 16 x 11cm

These building elements were manufactured in a search for a building element to withstand earth tremors. The shapes of the elements were developed in heavy paper, then in plaster and finally in concrete.</p> | <p>46 1960 Student Project - Design on Tubes
Cardboard, Aluminium, Wood, Paint
This student project, born out of the Law of Austerity, because it is simply discarded tube from the centre of a textile roll. The designs on the tubes restrict creativity to one element, with the designer having the express aim of changing the nature and impression of the original medium.</p> <p>47 1960 Student Project - Design on Cubes
Cardboard, Paint
The project was to render a 5cm cube in space.</p> <p>48 Circa 1960s Product Designs produced by Students of RMIT
7 Colour photocopies of students' product designs
20 x 29cm</p> <p>49 Circa 1960s YES YES YES Safety Posters
7 Colour photocopies of staff and student designs using a common type introduced by Gerard Herbst from Europe. These were produced for the National Safety Council.</p> <p>50 1960s Paper Folding Exercise
Patterns and visualizations
An exercise to stimulate a higher degree of perception by transforming the second to the third dimension. The student was asked to sketch the visualised form from the pattern and then having completed this, was encouraged to construct the form.</p> <p>51 Circa 1960s Exercise in Colour and Interlocking Shapes
Gouache, paper
36 x 50cm</p> |
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52 **1956 Coloured Photocopy of Newspaper Clippings**
Student proposal for Olympic Posters (B/W Original photo adjacent)

Design and that they developed a commitment to quality. This Manifesto was produced by the students and lecturers in consultation to encourage the process.

53 **1960s Student Manifesto**
Deakin University
Gerard Herbst was concerned that his students were conscious of the thought process surrounding

54 **1955 Sun News Pictorial Poster**
Design Gerard Herbst
Colour photographic copy

Colin Madigan

Colin Madigan has always been an architect. While at school he worked part-time in his father's architectural practice in Inverell and it is these early experiences plus his reading of George Bernard Shaw that has influenced greatly his thinking. When one hears him speak, one is immersed in the philosophy of building design, not just the physicals of building.

The Architecture Department of Sydney Technical College was where Colin Madigan began his formal studies in 1937, and at the outbreak of war he joined the navy and spent five years as a seaman. After the war, Colin worked in the offices of David King and at Sydney Technical College he was under the tutorage of Harry Foskett and Miles Dunphy.

Madigan joined Jack Torzillo, a student in the same year and Maurice Edwards an established colleague in partnership in 1948. The partnership undertook varied work for the Joint Coal Board. During the 1950's the partnership remained small, many of its projects coming from the Government Architects branch of Public Works including such buildings as the New South Wales Government Tourist Bureau, (Interior by Gordon Andrews) the Roundhouse, New South Wales University and Beverly Hills High School. At this time Madigan designed a house at Beecroft and his own home at Narrabeen.

In 1963 a scheme designed by Edwards Madigan and Torzillo was the successful submission for the Rocks Redevelopment Scheme. Also in the early 1960's Madigan designed the Dee Why RSL Club, a building that used innovative pre-cast concrete construction methods. In 1963 Madigan travelled to Europe and the USA, a trip that was a turning point in his approach to design.

The Waringah Shire Library, Mitchell College of Advanced Education, Student Dormitories, the Waringah Shire Civic Centre and Administrative

Offices were all designed and built in the late 1960's/early 1970's. The initial design for the National Gallery was produced during this period, for a site between Capital Hill and Camp Hill, and was later changed to suit the lake front location. This new design influenced Madigan's design in 1972 for the High Court.

Colin Madigan became deeply involved in the planning of Canberra and later said of the winning Parliament House entry: "The design for Parliament House, by necessity of its preconceptions or *exclusiveness*, confirms the return to Griffin's principles in the planning of the Parliamentary triangle. This is disconcerting because of the confusion between the vitality of the north east corner which responded to the 1971 centre plan and the belated revival of Griffin's geometry. Is it a sort of anti-intellectual provincial cringe?"

Jennifer Taylor writes of Colin Madigan; "A simple review of the works is not enough for it is the intent that lies behind these achievements that makes for an architecture of prominence. He is a politically-minded architect, guided by developed theories. His buildings are fashioned by conviction regarding what he calls the evolutionary process of architecture, and by his understanding of the role of architecture to both encapsulate and extend the experiences of man."

In his retirement Colin is putting his home studio in order and painting. He is also currently immersed in an argument surrounding the National Gallery in Canberra and the modifications being made to it by its current management, what he calls; "the dismantling of the Gallery's built form and it's spaces and a defacement of its inherent texture". He is disillusioned over the reversal of Canberra's policy and its implications for the High Court and the National Gallery.

Colin said in his A S Hook memorial address in 1982; "buildings should speak to the soul of man and also let him in." With models and photographs of the High Court and the National Gallery and publications depicting his work, this exhibition shows only a morsel of the architecture of Colin Madigan.

55. **1973 Architectural drawing on drafting film**
High Court of Australia and Australian National Gallery
77 x 217cm

57 **1974 Photograph of the complex model of the Australian National Gallery**
B/W gelatin silver photograph
41 x 51cm

56 **1978-79 Two B/W Photographs of Australian National Gallery construction in progress.** B/W gelatin silver photograph 51 x 61cm and 33 x 50cm

58 **1971 Plaster Sample**
Sample ceiling molding of the Australian National Gallery

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| <p>59 1981 High Court of Australia and National Gallery of Australia
Colour Photograph</p> <p>60 1979 High Court of Australia and National Gallery of Australia in Construction
Colour Photograph</p> <p>61 1982 Architecture Australia
Magazine</p> <p>62 Australian Architecture Since 1960
Author Jennifer Taylor
Publishers The Royal Australian</p> | <p>Institute of Architects
Second Edition 1990</p> <p>63 1984 Scheme for Sydney Rocks Redevelopment
Retouched Colour Photograph</p> <p>64 1973 High Court of Australia and National Gallery of Australia
Polystyrene model
On loan from Edwards Madigan Torzillo Briggs Pty.Ltd.</p> <p>65 1970 Reflected Ceiling Plan
Australian National Gallery</p> |
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Gifford Jackson

From an early age Gifford Jackson developed a keen interest in drawing, model making and design with an eye towards melding the artistic with the practical. Much later when overseas, he learned that this fusion of aesthetics and technology in the planning of products was called Industrial Design. Little was known about it in his native New Zealand, however, and any formal training for it was many years into the future.

Living by the sea, it was natural that Gifford Jackson should develop a particular interest in the design of boats and ships. Accordingly, in 1939 he embarked for Scotland to study naval architecture at Glasgow University and to work in the drawing office of the Henry Robb shipyard at Leith in the summers.

En route, however, World War II broke out and after an anxious Atlantic crossing he arrived to begin his studies and shipyard work. There was a sense of urgency in the shipbuilding industry in those days and the Robb yard was soon engaged in building Corvettes and frigates for the Navy, and the university studies were no less pressing.

When old enough, Gifford Jackson joined the Royal Air Force to train as a navigator, which took him to Canada. While there he visited New York and was greatly impressed by the modern design and architecture. This was the city where, only a decade earlier, a group of pioneer Industrial Designers had begun to transform the products of American industry through modern design. Among these men were Norman Bel Geddes, Raymond Loewy, Walter Dorwin Teague and Donald Deskey.

Back in Britain Gifford Jackson continued to develop his interest in Industrial Design. There was much discussion then about the brave new world which could develop in Britain after the war and a shining vision of design which might be possible once the rubble had been cleared away.

At the end of the war, Gifford returned to New Zealand and, lacking any opportunity there for naval architecture, turned his thoughts to Industrial Design. Luckily, Mr Woolf Fisher, Managing Director of a then small firm, Fisher & Paykel Ltd., which produced wringer washing machines and refrigerators, offered him a job as a designer/draughtsman.

After some years, however, Gifford felt he needed some overseas experience and felt the call of New York. After much footwork around Manhattan, he eventually landed a job in a new design office run by Carl Otto, a former associate of Raymond Loewy and staffed by such ex-Loewy men as Jay Doblin and Albrecht Goertz.

Later, over the years, Gifford Jackson worked for Donald Deskey Associates, Normal Bel Geddes, Peter Schladermundt, Walter Dorwin Teague Associates and Monte Levin, and did freelance work for several other designers, eventually opening his own practice in New York. In his 17 years in that city, perhaps his decade as a senior designer with Walter Dorwin Teague would be his most formative influence.

In time, however, nostalgia for New Zealand set in and in 1966 he returned to Auckland to start a design practice which is still serving New Zealand industry, 26 years later. In that time he has worked on designs for most categories of domestic appliances, capital equipment, building hardware, agricultural equipment and boats.

Gifford is still working, producing design for varied products being sold in Australia and New Zealand, our exhibition shows the work of Gifford over the years from 1949 to the present.

EARLY PERIOD (1932 to 1949)

Work executed in New Zealand, Great Britain, New Zealand.

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| <p>66 1936 Gifford Jackson (centre) with his brothers and models (age 14)</p> <p>67 1940/42 Article on an 18 Ft. Boat, <i>Swing</i></p> <p>68 1940/41 A View of the Henry Robb Shipyard Leith, Scotland</p> | <p>69 1947 or 1948 Industrial Water Cooling Unit for a Bottling Plant</p> <p>70 1949 Microfilm Viewer D.J. Davis Ltd., Auckland, N.Z.</p> <p>71 1949 Proposal for a Microfilm Viewer D.J. Davis Ltd., -Auckland, .</p> |
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MIDDLE PERIOD DESIGNS (1949 to 1966) All this work was executed in the United States.

- 72 1954 Washbasin for American-Standard Inc., U.S.A.
- 73 1954 Dental X-Ray Unit for the Ritter Co., U.S.A.
- 74 1958/59 Dinner Service for American Airlines, U.S.A.
- 75 1958/59 Experimental Folding Camera for Polaroid Corp., U.S.A.
- 76 Late 1950s Stencil Printer for A.B. Dick Inc., U.S.A.
- 77 Early 1960s Christmas Decanter for Old Taylor Distillery Co., U.S.A.
- 78 Early 1960s Gearmotor for Lima Electric Corp., U.S.A.
- 79 1964 Manual Adding Machine for General-Gilbert Corp., U.S.A.
- 80 1965 Dial Telephone for General-Gilbert Corp., U.S.A.

LATE PERIOD (1966 to Present) All this work was executed in New Zealand.

- 81 1967 *AP-8 1* Portable Radio for Allied Industries Ltd., N.Z.
- 82 1967 Corporate Identity for New Zealand Steel
- 83 Mid 1970s Four-Slice Toaster for Ultimate-Ekco Ltd., N.Z.
- 84 Mid 1970s Plastic Tap for P.S. Johnson Associates, N.Z.

- 85 1974 *Grassfence* Electric Fence Energiser for Production Engineering Co Ltd., N.Z.
- 86 Mid 1970s *EMPEC-80* Electronic Petrol Pump for Production Engineering Co. Ltd., N.Z.
- 87 Mid 1970s *SERIES 9* Modular Hi-Fi System for Allied Industries Ltd. N.Z.
- 88 Mid 1970s 20" TV Cabinet for Allied Industries Ltd. N.Z.
- 89 Late 1970s Stereogram for Allied Industries Ltd. N.Z.
- 90 Late 1970s *SERIES 9/40* Three-in-One Audio Unit for Allied Industries, N.Z.
- 91 Early 1980s *SERIES 10* Three-in-One Audio Unit for Allied Industries Ltd. N.Z.
- 92 1978 *Bounty* Replica Decorative Scheme *Bounty* Replica (continued)
- 93 1974/75 *MARISOL* 3.8 Metre Sailing Skiff
 - a. The Original *Marisol*
 - b. The Original *Marisol*
- 94 Mid 1970s Plastic Tap for P.S Johnson Associates, N.Z
- 95 Mid 1970s Portable Paint-Spray Unit for S. Hindin & Son Ltd. N.Z.
- 96 1981 Electronic Milk Meter for Tru-Test Ltd. N.Z.
- 97 1985 *5-Series* Electric FenceEnergiser for Precision Electronics Ltd,N.Z. (now PEL Industries Ltd.)
- 98 1990 *Patrice* Whirlpool Bath for Clearlite Industries Ltd.