

5.08 Naturalism and Nationalism

- a. the Van Diemonian picturesque**
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Australian timbers presented a major problem to settlers used to European softwoods, and for a long time went virtually unused in more pretentious buildings. When the means of working them effectively were developed, and their good properties were recognised, they were still used more for engineering than for specifically architectural purposes, but for those softer and more interesting timbers which positively inspired ornamental and stylish uses. Later there were positive moves to promote the use of local timbers on a nationalistic basis, and from about 1889 the use of the Reiser seasoning process, discussed above, made this more feasible. But there were also countervailing pressures of fashion, such as that for shingle hanging, which encouraged the importation of species such as the Californian redwood.

a. the Van Diemonian picturesque

The more decorative aspects of local architecture are determined more by style than by technology, and by English style at that, but a few remarks upon technical aspects will be apposite. For example, in Tasmania it was perhaps the widespread use of the local Huon pine that prompted the extensive use of Regency treillage verandahs and round palisade fences which are such pleasing features of early domestic work on the island. Elsewhere one finds even more refinement in the bargeboards and finials of Gothic houses, one of the most remarkable being Buninyong House, Buninyong, Victoria of about 1859, where the barges are compiled from illustrations in Pugin's *Ornamental Timber Gables*.¹ To what extent such work may have been fostered by technical developments such as the evolution of carving machinery, it is impossible to say.

Another Tasmanian timber that proved to have stylistic implications was Oyster Bay pine. The rustic tradition of John Nash's Blaise Hamlet had already reached New Zealand in the 1840s, and S C Brees in 1847 illustrated a simple Wellington cottage with a front verandah supported on wild straggling

¹ Augustus Pugin, *A Series of Ornamental Timber Gables, from Existing Examples in England and France of the Sixteenth Century / drawn on Stone by B. Ferrey under the Direction of A. Pugin with Descriptive Letter-Press by Edw. James Willson, Architect, F.S.A* (London 1831), pls 12, 22.

tree forks.² In Victoria H B Lane used natural forked tree trunks as verandah posts in his design for the Government Camp at Ballarat, of 1853.³ In 1868 Louisa Meredith, who was herself very much immersed in the picturesque tradition,⁴ used deliberately rustic posts of the Oyster Bay pine for the porch of her house 'Malunnah', at Orford. A little school of ornamental building in Oyster Bay pine seems to have developed in the Glamorgan District, and Meredith was possibly its founder. It was again in sympathetic response to the availability of local timbers, though not necessarily to the properties of a particular species, that a very ornamental rustic tower was built at the Forest Nursery at Creswick, Victoria, as late as 1911-12. It was built by the carpenter Adam Coulson, assisted by staff of the nursery and students of the Victorian School of Forestry - Victoria's answer to *le Hameau* at Versailles. Horbury Hunt's use of 'as from saw' roof timbers at St Mary's Church, Bundarra, of 1872-4, and the National Art Gallery of New South Wales in 1885⁵ is essentially cognate with this rustic tradition.

b. stained finishes

Timber clad buildings were probably left unpainted far more commonly than is usually supposed, for those that survive have all been painted since, and the nature of the finish is impossible to determine from contemporary illustrations. Apart from those buildings that were left quite unfinished - whether for reasons of taste, economy or fecklessness, there were those that were finished in oil, and perhaps in stain. It seems that Thatcher's exposed frame buildings in New Zealand were initially 'daubed over with oil' (apparently boiled), and the framing timbers were distinguished from the lining 'with a tinge of Umber' in the oil.⁶

In 1867 Richard Suter, who had direct links with the Selwyn school of New Zealand, was specifying in his own exposed frame buildings at Allora, Queensland: 'Paint all external woodwork usually painted in three oils: the studs a dark brown colour similar to the natural colour; the boarding a light cream colour of yellowish tint as near as possible to the natural colour.' In this he was taking advantage of the fact that common construction practice was to use for the framing a hardwood like ironbark, brown in colour, and for the lining a softwood like Moreton Bay pine or beech, both of which are pale yellow.⁷ Similar contrasts appear late in the century in the work of the Tasmanian architect Alexander North, perhaps representing a confluence of ideas from the old ecclesiastical-cum-picturesque school represented by

² S C Brees, *Pictorial Illustrations of New Zealand* (1847), reproduced in William Toomath, *Built in New Zealand* (Auckland 1996), p 57.

³ Weston Bate, *Lucky City* (Melbourne 1978), pp 39, 48.

⁴ L A Meredith, *Over the Straits* (London 1861), pp 178-180.

⁵ Peter Reynolds & Joy Hughes, 'Private Practice: Works 1869-1904', in Peter Reynolds, Lesley Muir & Joy Hughes [eds], *John Horbury Hunt: Radical Architect 1838-1904* (no place [Sydney] 2002), pp 59, 98.

⁶ R M Ross, 'Bishop's Auckland', in Frances Porter [eds] *Historic Buildings of New Zealand: North Island* (Auckland 1979), p 83, seemingly quoting Lord Robert Cecil.

⁷ Donald Watson, 'Outside Studding', *Historic Environment*, VI, 2 & 3 (1988), p 30.

Thatcher and Suter, and the modern Arts and Crafts movement to which North more particularly belonged.

External stained and oiled timbers in the last years of the century had a much wider currency than church buildings. The shingle cladding of Horbury Hunt's houses in the 1880s was lightly oiled,⁸ and a Melbourne house specification of 1886 requires the painter:⁹

To stain various woods as will be directed and twice size and twice varnish all exterior woodwork except barges and cover barges. To nicely pick out the timbers with various stains as will be directed ...

Weatherboards had generally been of imported softwoods, but in the 1890s leading architects like R S Dods of Brisbane began to specify local hardwoods, usually stained, as has been discussed above.¹⁰ A house built for the timber merchant J R Hoskins in 1898 at Quarry Hill, a suburb of Bendigo, Victoria, designed by the local architect W C Vahland, is clad in weatherboards which originally were stained. They are also of an unusual profile, which has been found elsewhere in western Victoria, and the interior is even more unusual in the extent of local timbers used in it, as we shall see. It was only a little after this that G S Jones in Sydney began to use shingle cladding, as has been discussed above, and this arose from the same Arts and Crafts preoccupations.

Exports of Californian redwood to Australia were interrupted when the entire production was diverted for the rebuilding of San Francisco after the destruction of 1906. But in 1913 a redwood bungalow was exported to South Australia,¹¹ and this was followed in 1915-16 by the more famous bungalow in Sydney actually named 'Redwood'. From 1916 redwood was again imported extensively, and the unpainted finished of the Sydney exemplar, characteristic of the Californian bungalow type in general, encouraged a revival of staining.¹²

The ideals of the Arts and Crafts were maintained into the 1920s by the Melbourne timber merchant, builder and designer A J Elmore (1882-1961) in

⁸ Peter Reynolds, 'Hunt's Architecture', in Reynolds et al, *John Horbury Hunt*, p 29.

⁹ L J Flannagan, 'Specification of a half timbered Villa Residence at North Preston for Richard Shann Esqr.' [1888], p 39: Melbourne University Architectural Collection WD HOU 172, La Trobe Collection, SLV.

¹⁰ Robert Riddell, 'Sheeted in Iron, Queensland', in Trevor Howells [ed], *Towards the Dawn* (Sydney 1989), p 111.

¹¹ 161 The Esplanade, Brighton, South Australia: though it is rumoured to be Canadian it seems more likely to be Californian, for it has redwood cladding on an oregon frame. Information from Peter Malatt, March 2000, and data sheet from McDougall & Vines, Brighton Heritage Review (1998). Andrew Hapek, the current owner, advises that oral tradition, through a former owner, dates the house to the 1890s. This is possible in the sense that the land was already at that time held freehold, in eighty acre [32 ha] lots, prior to close subdivision: however the style and form support the later date.

¹² P A Barrett, 'Building through the Golden Gate: Architectural Influences from Trans-Pacific Trade and Migration between Australia and California 1849-1914' (Master of Planning & Design, University of Melbourne, 2001), p 107.

the houses which he built in the then outer suburb of Blackburn. Elmore built his own house 'Kyalite' of jarrah in 1912. He also bought mountain ash (for flooring and internal joinery), and messmate (for framing) from Launching Place and Powelltown, milled and air dried it himself, and used it in the fifty or so houses he built in the area. The weatherboards were typically stained, as at 'Algernon', 10 Linum Street, using bunker oil, which is a crude slow-drying substance and stays wet, but not tacky, for about a week.¹³

By the 1920s James Hardie & Co were marketing Cabot's Creosote Stains, which were to remain popular for more than half a century. They were claimed to come 'in all colors and delicate shades for wood, brick, cement or rough-cast', to penetrate the material, and to give 'a soft, rich, transparent effect' that would not 'dull off' like paint, but remain fresh for longer, and then age gracefully.¹⁴ The building materials shortages after World War II encouraged a renewed interest in stained weatherboards, and the Victorian Housing Commission stated in 1946:

Green weatherboards finished in various oil stains ... give pleasing colour variations .. and assist in progress when sufficient supplies of kiln-dried boarding are not available. Oil painting of these boards is possible later when drying out and possible shrinkage is complete.¹⁵

c. internal linings

Late in the nineteenth century Australian timbers began to be actively promoted for internal use. In the earlier colonial period the local cedar was used extensively, especially in New South Wales, yet it is surprising how often even that timber was painted - given how beautiful it is, and how little suited to painting (for it dents easily, so that paint will chip off). From the 1860s it was far more common to use artificial graining techniques to give pine doors and skirtings the appearance of overseas timbers such as English oak. Settlers along the Murray were somewhat of an exception to this because they used their local cypress pine for reasons not just of economy and convenience, but of justifiable pride. Alexander Sloane's homestead, 'Mulwala' was built in 1867-8, with the main rooms lined in this timber. A reporter (who seems to equate it with cedar), wrote:

The Murray pine ... for its beautiful grain ... when polished is perhaps unequalled among Australian timbers ... on looking at the interior of Mr.

¹³ Angela Taylor, 'Craftsman Bungalows in Blackburn: the Work of the Designer and Builder, A. J. Elmore, 1910-1929 (typescript, no date [pre-1999]), passim; 'Semi-Rural Suburban House', *House and Garden Beautiful*, December 1914, pp 828-838 (cited by Taylor).

¹⁴ *Building*, 12 October 1922, p 141.

¹⁵ Housing Commission of Victoria, *Ninth Annual Report of the Housing Commission of Victoria for the period 1st July, 1946, to 30th June, 1947* (Melbourne 1949), p 17.

Sloane's residence, with its polished ceilings and panelled walls, the visitor sees the justice of the appellation 'cedar palace'.¹⁶

The tradition was continued in the irrigation town of Mildura, in the Chaffey house, 'Rio Vista', which has a library lined with Murray pine boards placed diagonally in panels, and nearby 'The Bungalow' at the corner of Chaffey St and Cureton Avenue, designed by Richard Speight in 1891, using the same timber even more extensively.¹⁷

In Victoria a significant transition occurred amongst the 'hill station' resorts of the rich at Mount Macedon. Professor J S Elkington's house 'Penola' seems to have been a prefabricated one brought from Singapore and put up in 1881-2. It has the main rooms finished in beautiful natural timber boarding, plus a somewhat later billiard room, doubtless of local origin, which was also naturally boarded but with a stencilled frieze over the surface. It seems that houses imported from Singapore in the 1850s had been similarly treated, as some which arrived in 1854 were supplied with 'glazed boards for inside lining'.¹⁸ Meanwhile Sir George Verdon made a point of using all Australian timbers in the work he did at his neighbouring 'Alton' in 1882, and also duly added a billiard room with patterns stencilled over the natural timber. He was reported to have

shown scant courtesy to painters, plasterers and professional house decorators, the only material in their line allowed on the buildings at Alton being oil and varnish to preserve the woods used in panelling and wainscoting the vaulted roofs and walls of the principal rooms.¹⁹

Verdon was an interesting man, who was informed in architectural matters. His extensions seem to have been designed by the English architect J P Sedding, and he was possibly assisted by William Wardell in executing them. The use of Australian timbers here is something like the first manifesto of nationalism at this level, and this is consistent with Verdon's earlier political role, as one of the earliest proponents of federation. It was said that 'it is intended to show what can be done with the native woods of Australasia, when allowed to exhibit their natural grain and colour.' The floor of the living room was boarded with West Australian jarrah (surrounding oriental carpets); the dado was framed in blackwood, with the lower panels of tigerwood, the next of New Zealand kauri, and the next of New Zealand totara. Sir George, it was reported, 'believes very strongly in the use of our native ornamental woofs for the lining of rooms, and has so treated hid drawing room at Alton in

¹⁶ *Town and Country Journal*, 18 May 1872, p 625, quoted by Peter Freeman, *The Homestead: a Riverina Anthology* (Melbourne 1982), p 278.

¹⁷ *Age*, 2 December 1995, p B1.

¹⁸ *Geelong Advertiser*, 19 January 1854, reporting the cargo of the *Wanderer*, as advised by Peter Alsop, 1992

¹⁹ 'Hortensis' [William Sangster] in the *Australasian*, 17 January 1885, quoted in Nigel Lewis & Associates, *Alton and Hascombe, Alton Road, Mount Macedon* (mimeographed report, South Yarra [Victoria] 1986), p 21.

the hope that others may see and like the result and adopt the same plan.²⁰ At the E S & A Bank headquarters, designed by Wardell under Verdon's supervision, the furniture and fittings were largely of blackwood obtained at Mirboo in Gippsland, and it was anticipated that a large demand would soon develop for this timber.²¹

Others were not convinced. When Reed, Henderson & Smart designed the Prahran branch of the Bank of Australasia they used cedar for the counter and desks, but 'Californian pine' (presumably redwood) for other fittings, 'not being as dark and heavy as if all cedar were used.'²² However Verdon's example was more influential upon his neighbours at Mount Macedon, and in 1889 Thomas Rowan built his house nearby, with 'the ceiling and part of the walls ... paneled [*sic*] in different colours of Australian woods, and the floor ... parqueted similarly'.²³ Verdon's neighbour R J Whiting of 'Hascombe', some time after acquiring the cottage, in the 1890s, enlarged and renovated it, lining it with 'sweet-smelling kauri pine' and achieving 'quite an artistic appearance'.²⁴ The floodgates had opened.

The house 'Byram' in Kew, of 1888-9 [CHECK] had a blackwood staircase and wainscot in the hall, and other timbers, including Australian oak, elsewhere.²⁵ The office of the Launceston builders, J & T Gunn, was fitted up in 1891 with polished Tasmanian blackwood, and a ceiling of kauri.²⁶ The Hobart architect Alan Walker took it further the following year, in his design for a bungalow with walls and ceilings panelled in Tasmanian blackwood, 'while all other fittings will as far as possible be in local woods.'²⁷ The transition can be seen in the work of the Victorian architect, Beverley Ussher. His house 'Milliara' (John Whiting house) in Toorak, of about 1895, seemed very anglophile in that it had a drawing room ceiling which exactly reproduced of the dining hall ceiling at Bolsover Castle, which Ussher had himself measured and drawn. However the architraves of the arches were decorated with local flora, and the panelling used Australian timbers.²⁸ Two years later the emphasis on local timber was even greater in Ussher's house for J C Foden in Canterbury:

²⁰ 'Hortensis' [William Sangster] in the *Australasian*, 17 January 1885, quoted in Nigel Lewis & Associates, *Alton and Hascombe, Alton Road, Mount Macedon* (mimeographed report, South Yarra [Victoria] 1986), p 21.

²¹ *Australasian Builder & Contractor's News*, 29 October 1887, quoted in Allom Lovell & Associates Pty Ltd, *380 Collins St, &c* (Melbourne 1989), p 26.

²² *Australasian Builder & Contractor's News*, 13 August 1887, p 220.

²³ *Australasian Builder & Contractor's News*, 20 April 1889, p 379.

²⁴ *Gisborne Gazette*, 1 February 1895, cited in Nigel Lewis & Associates, 'Alton and Hascombe, Alton Road, Mount Macedon' (mimeographed report, South Yarra [Victoria] 1986), pp 90-91.

²⁵ *Australasian*, 7 February 1891, quoted in Andrew Montana, *The Art Movement in Australia: Design, Taste and Society 1875-1900* (Melbourne 2000), pp 200, 204.

²⁶ Robert & Miranda Morris-Nunn, 'Pure Air and a Lovely Aspect', in Trevor Howells (ed), *Towards the Dawn* (Sydney 1989), p 88, quoting the *Cyclopaedia of Tasmania* (Hobart, c 1900), II, p 108.

²⁷ *Building and Engineering Journal*, IX, 234 (24 December 1892), pp 260-261, quoted in Morris-Nunn, 'Pure Air and a Lovely Aspect', p 99.

²⁸ George Tibbits, 'An Emanation of Lunacy', in Trevor Howells [ed], *Towards the Dawn* (Sydney 1989), pp 61-2.

The whole of the woodwork of the drawing room, dining room, hall, stairs and landing, including the sliding doors, was carried out in Australian and New Zealand woods, such as silky oak, blackwood, fiddleback and kauri, and then French polished.²⁹

An even more thoroughgoing manifesto was the house built in 1898 at Bendigo, Victoria. It was built for the local timber merchant J R Hoskins, with the intention of 'practically illustrating the utility and beauty of the native timbers':

The basement walls are of brick, but the remainder of the structure has been worked out of timbers grown in different parts of Australasia. It has thus been clearly demonstrated that many colonial grown woods, which are generally considered to be only fit for fuel, can, if properly treated, hold their own with imported woods. The timbers used in the construction of the building are the Victorian stringy bark, oak and mountain ash, the New South Wales Murray pine, South Australian blackwood, Tasmanian yellow pine, New Zealand kauri pine, etc. The walls, floors and ceilings have been worked into panels of diaper and parquetry, the sight of which should make every member of the A.N.A. proud of his native grown timber. In the ceiling of Mr Hoskins's bedroom a splendid representation of the Union Jack has been produced in native timber of different colours.³⁰

The house survives, and the timbers have been identified in some detail by Leon Bren, as follows:

- Blackwood (*Acacia melanoxylon*): throughout the house extensively for cornices and for cover strips in wall and ceiling panelling.
- Ash (*E. regnans* or *E. delagalensis*): skirtings of the entrance hall and drawing room, with kino veins evident; entrance hall ceiling, consisting of boarding in a diamond-shaped pattern; outer ceiling of stairwell; ceiling of main bedroom, formed into a union jack pattern with blackwood.
- Cypress pine (*Callitris* sp.): ceiling and dado boarding of drawing room; inner diamond of stairwell ceiling.
- Queensland walnut (possibly *Endriana* spp.): central element of drawing room ceiling.
- Kauri pine (*Agathis robusta*): window and door frames in dining room; door frame in hall; window frame in stairwell.
- Silky oak (*Grevillea robusta*): doors and fireplace surround in drawing room.

²⁹ *Building, Engineering and Mining Journal*, XVI, 578 (27 November 1897), p 472, quoted by Tibbits, op cit, p 60.

³⁰ *Bendigonian*, 8 September 1898.

- Australian cedar (*Toona australis*): overmantel in drawing room.
- Huon pine (*Dacrydium franklinii*); dado of entrance hall.³¹

d. parquetry

The parquetry at the Hoskins house was also unusual in that it consisted of native timbers including blackwood, kauri, ash and messmate, though its effect depended more upon the contrast of heartwood and sapwood, even within the same species. Although parquetry has a long history - probably longer than marquetry - it only became popular in Britain at about the beginning of the nineteenth century, following Bentham's invention of the planing machine. In 1829 a sample was exhibited by James White, in which each compartment was of a different type of wood.³² The first machine-made parquetry was produced at the East London Commercial Saw Mills in 1843, at one third the cost of the handmade product,³³ and at the mid-century the London Parquetry Company offered a range of sophisticated patterns.³⁴ There was no reflection of this in Australia, but all known Australian parquetry flooring was of imported timbers until late in the century, and one can only surmise that it was manufactured by machinery in Britain or elsewhere.

Parquetry flooring seems to have appeared locally by the 1870s, when it was used at the Chirnside family's properties 'Mount Rothwell', of 1872, and 'Werribee Park', of 1873. Most parquetry of this period was still using traditional European timbers, or occasionally American ones. By the 1880s there were many firms producing it.³⁵ In 1883 the billiards room at 'Devorgilla', Toorak, was floored with 'the American paper veneers, in different pattern, with various coloured woods, and is very beautiful.'³⁶ A discussion in 1889 of one of the leading suppliers, the Anglo-Swiss Parquetry Company, represented by Hartley Wichsteed of Collins Street, Melbourne, refers exclusively to British woods,³⁷ though their workmen were from Switzerland. In November 1889 they had to cable for more men, for the company was engaged upon a number of commissions including John Robb's 'Coonac' in Toorak, where the parquetry borders 'of very neat designs' surrounded Brussels carpets.³⁸ Though the nature of the Anglo-Swiss connection is unclear, it does appear that Swiss parquetry was highly regarded in England,

³¹ Leon Bren, 'Timbers used in the Querol's [*sic*] House' (typescript report, Creswick [Victoria] 1983).

³² J C Loudon, *An Encyclopædia of Cottage, Farm, and Villa Architecture and Furniture* (London 1846 [1833]), p 1014, § 2010.

³³ Hentie Louw, 'The Mechanisation of Architectural Woodwork in Britain, Part IV', *Construction History*, XII (1996), p 21.

³⁴ *Builder* (UK), XI, 547 (30 July 1853), p 495.

³⁵ *Australasian Builder & Contractor's News*, 15 June 1887, p 57.

³⁶ *Leader*, 8 December 1883, quoted in John Foster, *Victorian Picturesque* (Melbourne 1989), p 60.

³⁷ *Australasian Builder & Contractor's News*, 15 June 1887, p 57.

³⁸ *Australasian Builder & Contractor's News*, 2 November 1889, p 432.

for it was used in a house in Berkshire decorated by C J Richardson in about 1870.³⁹

By the 1920s Hudson's Parquetry and Wood Block Flooring was available in jarrah, Tasmanian oak, blackwood and other timbers.⁴⁰ In 1925 the Premier Wood Block flooring Co of North Fitzroy advertised parquetry without naming the timbers, and illustrating only a basketwork pattern. It seems clear that there was nothing now available to compare with the inlaid work, such as anthemion borders, used in the 1880s. At this time the Commonwealth Floor Surfacing Company of Richmond, Victoria, advertised only as floor sanders and polishers,⁴¹ but by 1930 the company advertised European oak parquetry,⁴² and by the mid-century they offered a range of parquetry designs in herringbone, basketwork, and various forms of tile pattern. The standard thickness was $\frac{3}{8}$ inch [10 mm], though others were available. It could be secret nailed, planed on four sides, or panelled - which seems to mean in the form of pre-assembled panels each comprising a repeatable section of the design. The timbers specifically mentioned were blackwood and jarrah, but these were only examples.⁴³ In The Parquetry Flooring Company, also of Richmond, did not illustrate a range of designs, and named only one standard size of block, $2\frac{1}{2} \times 12\frac{1}{2} \times \frac{7}{8}$ inches [64 x 318 x 22 mm], though others could be supplied. The timbers named as standard were Victorian ash, Tasmanian ash, Tasmanian myrtle, jarrah, blackwood and Queensland satinay (all but the last kiln-dried). This company incorporated the Premier Wood Block Flooring Co and the Universal Flooring Coy.⁴⁴

e. the reaction

Soon the cycle of taste had turned to the extent that it was necessary to actively promote the various imported timbers. In about 1914 the Norwegian timber importer, Thorold Gunnerson, built his house in Melbourne suburb of Camberwell, calling it 'Norge', flying a Norwegian flag in front, and panelling it throughout in what are apparently Norwegian timbers, including light and dark stained plywoods.⁴⁵ However in 1939 Donald Ward of Leslie M Perrott & Partners, designed a house fronting Wattle Road, Melbourne, which was rather oddly reported to make the 'first' use of Baltic wood boards on the exterior.⁴⁶

³⁹ C J Richardson, *The Englishman's House from a Cottage to a Mansion* (London 1870), p 187.

⁴⁰ *Australian Home Beautiful*, 22 December 1930, p 84; *Building*, 12 October 1922, p 10. Millars' Timber & Trading Co Ltd were the agents.

⁴¹ *Australian Home Beautiful*, 12 December 1925, p 73.

⁴² *Australian Home Beautiful*, 1 July 1930, p 65.

⁴³ F W Ware & W L Richardson [eds], *Ramsay's Architectural and Engineering Catalogue* (Melbourne 1949), §28/5.

⁴⁴ *Ramsay's Catalogue* [1949], §28/8.

⁴⁵ Terence Lane & Jessie Serle, *Australians at Home* (Melbourne 1990), pp 402-3.

⁴⁶ *Herald*, 26 July 1939.

From another quarter of the globe, was the Pasadena bungalow 'Redwood', imported to Sydney to test the market for the eponymous Californian timber as well as for prefabricated buildings as such - though, as we have seen, it was far from being the first Californian redwood building imported into the country. It was roofed with redwood shingles and clad in rough redwood weatherboards with a stained oil finish. The living and dining rooms were lined in redwood boarding finished with a golden ash Lacklustre stain thinned with Linoil, the bedrooms in redwood panelling with a dull stain or a wax, and only the kitchen and bathroom walls were painted.⁴⁷

⁴⁷*Building*, 12 October 1916, pp 40-41, quoted by Peter Barrett in notes, 2001.