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Matavai and Turanga

THE HOUSING COMMISSION OF NEW SOUTH WALES

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"Matavai" and **"Turanga"**, two pencil slim towers that have crowning place in the New South Wales Housing Commission's Endeavour project at Waterloo, Sydney, represent the best and most modern thinking about the way elderly people should be housed to give them the most pleasure and enjoyment as well as safety and comfort in their surroundings.

The two buildings also stand as enduring, life-enhancing monuments to the great navigator and mariner, Captain James Cook.

They demonstrate the human concern the Commission brings to its housing tasks, in construction and planning, and through the interior decoration which is the most immediately striking feature of the buildings.

Each floor contains seven single and one double unit, arranged around a central service core of lifts and stairways. The lifts open on to a communal area on each floor. These communal rooms have been the object of a large and heart-warming voluntary effort by all members of the Commission's staff . . . clerks, typists, draughtsmen, architects, engineers, legal staff . . . every section has worked on the decorations in the three years it has taken to build "Matavai" and "Turanga".

The names "Matavai" and "Turanga" are taken from the voyages of Captain Cook. "Matavai" is the beautiful harbour at Tahiti where he first anchored in "HMS Endeavour", to return there many times. "Turanga" — the Maori word for "landing place" — commemorates where his ship's first anchored in New Zealand.

In choosing the James Cook theme for the towers, which will house at maximum capacity 522 elderly men and women, the Commission not only sought to give variety to each floor, by making it the subject of a particular time or place in Cook's life, but to give each floor a name, not just a number. There was also the wish to convey a feeling of the continuity of "then" and "now".

History gains meaning and grows in interest as the years go by, and the largest borrowers of histories and historical novels, libraries say, are retired people.

So, while honouring Captain Cook, the Commission has created a little world intended to be pleasing to those who will call it "home".

Many people outside the Housing Commission have contributed to the buildings.

These range from the Canadian Government, who most generously sent artifacts from the coast-line Cook visited, to a ship's captain who has given one of his most prized possessions, a long, completely accurate model of HMS Endeavour, which took him 700 hours to complete.

A list of those to whom the Commission is indebted in this way will be found at the back of this booklet, together with the names of those of the Commission's staff who gladly gave hours and weeks of their own time to make the screens and other decorations in the communal rooms, most of which were designed by the Commission's architects.

Three years of research and consultation with a wide range of organisations and experts experienced in the requirements of elderly people preceded the commencement of building "Matavai" and "Turanga".

Unanimously, they agreed that high-rise living, with the large number of special safeguards these buildings incorporate, was ideal for elderly couples or those who found themselves living on their own.

Dr. Margaret Mead, the world-renowned anthropologist and sociologist, who is herself a grandmother in her seventies, visited the towers while they were under construction.

She professed herself "delighted" with all she saw and pointed out the advantages this type of building offered.

Elderly people could "scoot" up and down in the lifts to visit their friends on other floors, she said.

The lifts have specially slow opening and closing doors, and proceed at a gentle pace which is not alarming to those who have not previously had much to do with lifts so the "scooting" might be at a leisurely speed, but the essential convenience of having a wide choice of friends, all about your own age, close at hand, is there.

The advantages of mixing the elderly with young and middle-aged couples and their children were also pointed out by Margaret Mead. "Grandparents are the ones who always have time," she said, discussing the relations between children and the aged. "Matavai" and "Turanga", surrounded as they are by buildings housing young families, place their elderly tenants in the stream of life, not in some segregated inward-looking small community comprised entirely of elderly people, firm or infirm.

However, "Matavai" and "Turanga" also offer a quietness and privacy, which most of us, elderly or not, like to be able to retreat to from time to time.

It is most unlikely that a skateboard rider will alarm a tenant walking to the lift on the 25th floor. Crying babies and noisy toddlers, which people in the last quarter of their lives may rightly feel are not for them, will come as welcome visitors to "Matavai" and "Turanga". But they will not wake elderly occupants at night.

High-rise living, in self-contained units under sensitive and conscientious management, offers the best of both worlds for the elderly, as Dr. Margaret Mead pointed out in a conversation with the Chairman of the N.S.W. Housing Commission, Mr. Jack Bourke.

A 24-hour monitoring system which registers alarms from any of the units or from the lift, acts as a back-up to the Commission's efficient managerial regard for tenants' welfare. This monitor activates a telephone call to Commission officers living away from the buildings and ensures that any call for help cannot go unanswered.

Many of those who will live in the new buildings are people who have lived most of their lives in the Waterloo area, and have many contacts, not only with friends, but with churches, shops, doctors and dentists, the whole web of daily social intercourse. This was a compelling argument for building their new accommodation in the area where they were "at home".

The opinions of pensioners on the Commission's waiting list were taken great note of by the planners. A number of the safety features and refinements of "Matavai" and "Turanga" were suggested by the people who will be moving in.

All units are self-contained and very easy to manage. The single units comprise a bed sitting-room, kitchen and combined bathroom-laundry.

Alarm buttons beside the bed and beside the toilet in the bathroom give a great sense of security to people who may fear a sudden attack of illness. These buttons activate a warning light in the unit's floor hall, a light on the manager's panel and a bell in the manager's flat at night-time. There is also a button of this type in the lifts.

Each unit has an outlet for television, connecting it to a common antenna, a telephone connection if the tenant wants to instal a telephone, and beside the bed is a light switch, a companion one to the switch at the entrance door, so that the top light can be turned off without getting out of bed.

The kitchen has an electric range with four hot plates and oven, a hot water service with an on-off switch of its own, and a little table.

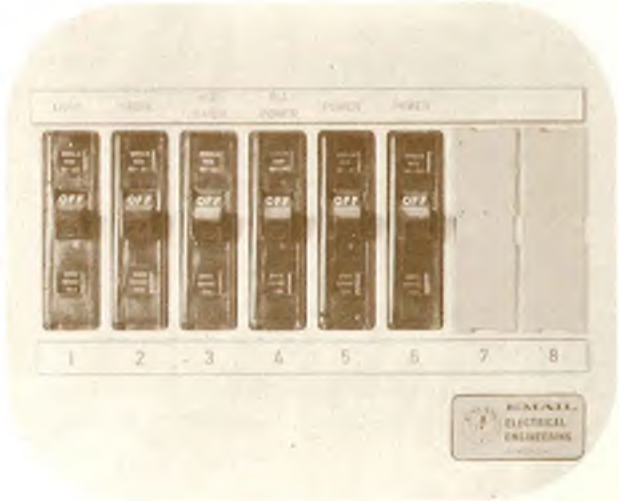
The taps have finger-tip control and can be turned by a walking stick if necessary.

The bathroom has a non-skid base to the shower recess. This square base takes a plug and is large enough to be a plunge bath if desired. The recess has a folding seat to sit on when showering and a shower hose with a handle which will slide up and down to adjust the height of the spray or will detach completely to be used as a hand-held spray.

A very neat and reliable twin tub washing-machine with spin-drier and a stainless steel tub with an extension hotwater arm to fill the machine are on the other wall.

Each floor has something most Sydney housewives would envy . . . its own drying room. This includes both an electric warm-air tumble drier, which can be used free of cost, and drying lines at graduated heights in a room which catches a good draught through louvred windows.

Double units follow the same plan as single units, with the addition of a double bedroom.



Some refinements not yet mentioned are the provision of circuit-breakers in the kitchen, to save worry about replacing fuses, handle grips by the shower and toilet, and 12 ft of built-in wall and floor cupboards.

Tenants, strictly speaking, need only bring a refigerator, a bed and a chair. However, the units have space for those treasured pieces many elderly people wish to keep.

By a clever piece of design, each floor, including the common rooms, is surrounded by a sturdy decorative veranda. This is not designed for actual use, but is there as a decorative barrier to create a feeling of confidence by its solidity, and to stop that feeling of "looking down".

The observation room, on the 30th floor of "Matavai" — designated appropriately "The Crow's Nest" — has glass walls so that the full panorama of Sydney Harbour, the South Coast and the Blue Mountains may be appreciated.

This room houses a most interesting, wide-ranging collection of postage stamps paying tribute to Captain Cook and collected from all over the world.

Most elaborate fire precautions have been installed in "Matavai" and "Turanga", far exceeding the requirements of the Heights of Building Act.

There is an early detection fire protection sprinkler system throughout the building, while each floor has a fire hydrant hose reel and a fire brigade valve.

There are two entrances to the fire escape stairs on each floor, and each flat has "two-hour" fire doors to contain any blaze. The construction between each unit and the corridor is also "two-hour" rated.

A smoke exhaust system draws smoke from two exhaust points on each floor, and a large fan at the bottom of the fire stairs ensures that air pressure would keep smoke on one level and not allow it to get into the fire escape stairs. This makes the stairs "positively pressurised".

Each lift is fitted with a fire brigade control lock, so that in the case of a fire, the lift would be under control of the Fire Brigade.

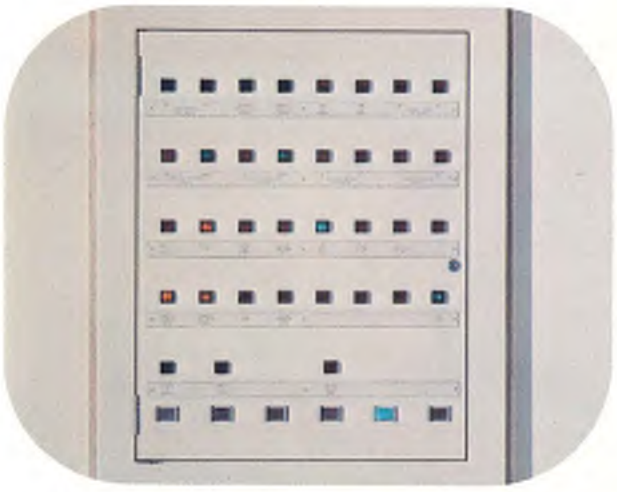
As a safeguard against power failure, a large generator on the bottom area provides alternative electric power to operate fire sprinklers, fire hose on each floor, fire brigade telephone at each reel, the smoke exhaust system, the pressurised fire stairs and the Fire Brigade control of lifts.

A battery operated lighting system in the corridors and fire stairs makes trebly certain that light is available in the case of power failure.

Comfort and precaution has been built into the lifts. If a lift should stop by any malfunction, the passenger only has to press an alarm button, which is near the floor landing buttons. This causes alarm bells on the underside of the lift car, at the Ground Floor and in the 9th and 29th Floor lobbies to sound.

The monitoring landline system will be alerted also, and a 24-hour monitoring service will permit the monitor on duty to talk direct to those in the lift and they will be able to answer back.

After reassuring the passengers, the monitor will ring the lift company and report the stoppage. He will then ring the manager to make sure the other alarms have registered. Then he will keep talking to the passengers until the lift company arrives to reassure them that help is on the way.



All other alarms, such as for air conditioning, pumps, sprinklers and ventilation systems are also monitored to guarantee speedy corrective action in the event of breakdown.

Each floor has one double unit with a sunny bedroom opening off the lounge.

This double bedroom, like all rooms in both buildings, has wide views.

Bed-sitting rooms in the single units have built-in wardrobes and many "extras".

Laundry facilities in bathrooms include twin-tub machine, stainless steel tub.

The bathrooms feature shower aids, safety grips and an alarm button.

Kitchen taps have finger-tip control; electric ranges have four hotplates.

The Housing Commission of N.S.W. gratefully acknowledges assistance in furnishing these units from: Kerby (N.S.W.) Pty. Ltd., dining and bedroom suites; Legend Furniture, "Arthritic" and lounge chairs; D. V. Kelly Pty. Ltd., lamps; Slumberland (Aust.) Pty. Ltd., double mattress and base; Quiltair Furnishings, bedspread; Farmers, bedspread, curtains, rug and bathroom set.

Floor 1, MARTON

IN Marton, a small Yorkshire village, James Cook was born on October 27, 1728.

His father, after whom he was named, was a farm labourer who originally came from Roxburghshire in Scotland. His mother, Grace, was a Yorkshire girl whose maiden name was Vace.

James Cook was the second of seven children, most of whom died in infancy, as was so often the case in those times.

Decoration and furnishing

The mural, produced by the new computer-controlled dye technique described elsewhere in this booklet, is taken from a photograph of an old English village. The scene, with its little bridge and stream, captures the peace of James Cook's birthplace.

A screen divides the room from the lift entrance area and gives a feeling of privacy. It is of macrame weaving bound with dyed fibre which shades from green and red into blue, giving the feeling of an English garden with green flowers and red rose petals against a sky of blue.

Presage fabric, used throughout the community rooms for its light, interesting texture, here is in Flax colour.

Ford furniture, selected for its chunky 18th century feeling, is made of Dark black bean timber. The covering is Dresden Blue by Jacka Wortley.

The carpet echoes the sky in deeper Royal Blue.

Floor 2, GREAT AYTON

GREAT Ayton was a larger village than Marton, James Cook's birthplace, and here the boy had his first lessons at the village school.

His father worked at Airyholm Farm close by Great Ayton and young James grew up accustomed to outdoors life and hard work.

He had his first schooling through the kindness of an old lady, Miss Mary Walker, who noticed his intelligence when he did messages for her. She taught him to read, and drew the boy's promise to the attention of his father's employer, Mr. Scottowe, who paid for him to attend the village school at Great Ayton.

Decoration and furnishing

Captain Cook's cottage, moved stone by stone and brick by brick from Great Ayton to Melbourne, is one of Melbourne's most cherished possessions, and draws sightseers from near and far.

The cottage, which was built by Cook's parents, James and Grace Cook, at Great Ayton in 1775, was bought in 1934 and re-erected as a gift to the city by Mr. Russell Grimwade.

The mural which decorates this community room is taken from a photograph of the cottage as it now is.

Curtains in this room are, appropriately, Toorak Orange, which complements the Sand Yellow carpet. Furniture is by Ford in Light black bean and the coverings are Wilson's Madagascar Turquoise.

Floor 3, STAITHES

WHEN James Cook was 17 he took his first step away from home to the little sea-port of Staithes.

Cook was apprenticed to a grocer and haberdasher. For 18 months he served behind the counter while the sea beckoned and the fishing fleet went to and fro.

Finally, the grocer, Mr. Sanderson, took pity on his reluctant apprentice and after speaking to the boy's parents helped him to become apprentice seaman to a ship-owning firm at Whitby.

Decoration and furnishing

To catch the atmosphere of a haberdasher's of Cook's day, there is a bay window and shop front with the small glass panes of that time. Shelves hold bolts of cloth, adding to the general effect.

The curtains are Presage again, this time in Toorak Natural, the carpet is in Sand Yellow, and Medium black bean has been used in the Ford furniture, which has coverings of Madras Brown.

Floor 4, WHITBY

AT Whitby, James Cook at the age of 18 had his first taste of the sea. Apprenticed to Messrs. John and Henry Walker, who were engaged in the coal trade between Newcastle and London, young James was a willing learner.

Between voyages and during the winter season when the colliers were laid up, James lived in the house of his masters.

They encouraged and helped him with his mathematics and navigation and under their friendly guidance he broadened his general education.

Decoration and furnishing

The salty tang of this lively coal and fishing port is conveyed by the screen, with its blackened nets, glass floats, corks and sea feeling.

The mural is taken from a photograph of a painting of Whitby harbour as it was in 1820, much as the young James Cook must have seen it in his day.

Royal Blue for sky and water was used in the carpet, Lisbon Natural is the Presage fabric in the curtains and Dark black bean makes the Ford furniture. The covering is Living Fabric Torshaun in the strongly contrasting Orange Moss.

Floor 5, THE FREELOVE

THE Freelove, a collier of 450 tons trading between Newcastle and London was James Cook's first ship and first love.

Sailing in her, he undoubtedly gained the respect for the sturdy Whitby colliers which was later to influence his choice of The Endeavour, a Whitby built bark of only 368 tons and later his other command, HMS Resolution.

Absorbed with the sea and ships, Cook, even in his youth was a solitary figure. From his fellows he drew admiration and respect rather than the easy-going friendships of young men.

Decoration and furnishing

A ship's spar and the sail of a square-rigged vessel, furled at one end in the manner such canvas was handled by seamen aloft, makes the screen in this community room.

Curtains in Flax repeat the colour of sails and Royal Blue carpet offsets the Kelly Green upholstery of the Medium black bean furniture.

Floor 6, NEWCASTLE

NEWCASTLE supplied the coal to keep the fires and furnaces of London burning.

Many times between 1746 and 1755 James Cook, as apprentice, seaman and mate entered the port in the colliers owned by John and Henry Walker of Whitby.

All told, this "ablest and most renowned navigator" spent less than 10 years before the mast, learning from the sea in all its moods and fitting himself for command.

Decoration and furnishing

"Carrying coals from Newcastle" inspired the screen for this community room. It is made of old coal baskets which once were used to get this cargo ashore and a heavy net which swung loads on to the dockside.

Against the Sand Yellow carpet, curtains in Lisbon Peacock give contrast and the Dark black bean furniture by Ford is covered with a Wilson fabric in dramatic Wakefield Gold.

Floor 7, LONDON

BERTHED in the Thames while his colliers discharged their cargo, James Cook had opportunities to observe the life of London, in the 18th century held to be "the most civilised capital in Europe".

He also heard men talk of the unknown Southern continent and of the advances being made in the science of navigation.

There was war in the air as well, and new ships for the Royal Navy were coming from the shipyards as fast as men could build them.

Decoration and furnishing

A photograph of the Tower of London, its stone probably a little cleaner since the British Clean Air Act but otherwise unchanged from Cook's day, makes the mural for this community room.

London's Coat of Arms, richly painted on a wooden panel, provides a visual focus and the carpet in British Red makes a foil for curtains of Lisbon Special. Light black bean furniture is covered in bronze fabric.

Floor 8, THE THREE BROTHERS

THE Three Brothers, of 600 tons, was the largest ship James Cook had sailed in when he joined her at Whitby in 1748.

Owned by the Walkers, who were related to the elderly lady, Miss Mary Walker, who had first seen Cook's promise as a boy and had taught him to read, the new ship made only two voyages to London with coal.

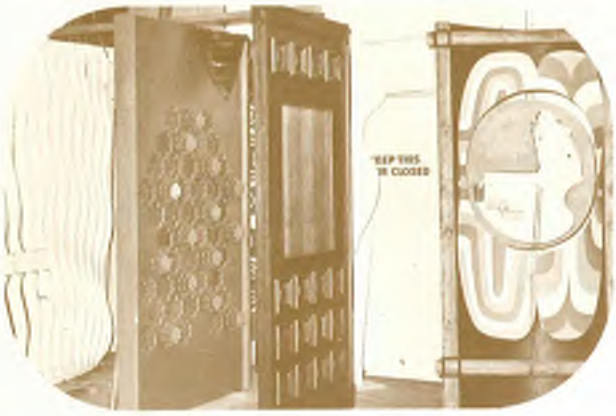
It was then put into Government service as a troop transport, carrying soldiers from Liverpool to Dublin.

In 1749, The Three Brothers sailed for Norway and for the next two years James Cook remained in the Baltic trade, learning all the North Sea had to offer.

Decoration and furnishing

The carpet is Royal Blue, Presage Flax makes the curtains and black bean furniture is covered with Living Fabric's Grey Otter.

Crossed oars and a ship's wheel have a salty flavour.



Floor 9, IRELAND

IRELAND, where James Cook sailed before the mast in The Three Brothers ferrying troops from Liverpool, was in a sad state in the 18th century.

Repressed by British laws which persecuted and dispossessed the Catholic population, the Irish were ready to side with England's enemies and afford shelter to their ships en route to America.

Thus it was that James Cook's first post in the Royal Navy was with a squadron blockading French ships from Lands End to the southern tip of Ireland at Cape Clear.

Decoration and furnishing

A photographic mural of an Irish country cottage, just such as James Cook must have seen in his trips to Dublin is used here.

The screen takes the shamrock shape and repeats it in a stylised manner.

Further greens are introduced into the scheme in the carpet and the covering of the Dark black bean furniture, which is Korsika Apple Green. The curtains are Presage; colour, Lisbon Gold.

Floor 10, NORWAY

THE first foreign-going voyage made by the young James Cook was to Norway, in the 600-ton Whitby-built ship The Three Brothers, in 1749.

Compared with The Endeavour, 386 tons, the Baltic trader seems large, indeed.

The Resolution, Cook's command in his second voyage, was 462 tons, and in her, James Cook touched the Antarctic Circle twice.

High latitudes held no fear for him, and in his fatal third voyage he sailed past the Arctic Circle to prove the Bering Strait separated Alaska from Siberia.

Decoration and furnishing

There is a touch of Northern myth and magic in this decor which takes the trolls or gnomes of the fjords, translates them into puppet form and groups them around a Norwegian farmhouse.

The screen is inspired by ancient stone carvings of Norse figures and Viking Longships. The technique is lino cuts printed on white.

Royal Blue carpet, Lisbon Gold curtains, furniture in Medium black bean and coverings of Living Fabric Super Thor, colour Royal Blue, complete the room.

Floor 11, FRIENDSHIP

IN 1752, James Cook returned to Whitby after two years in the Baltic, and was offered work as mate in the Whitby collier Friendship.

Cook, who was 23, accepted this post with his old masters and friends, John and Henry Walker, with whom he had served his apprenticeship. He remained in the Friendship for almost three years, in the coastal coal trade and making an occasional trip to Norway.

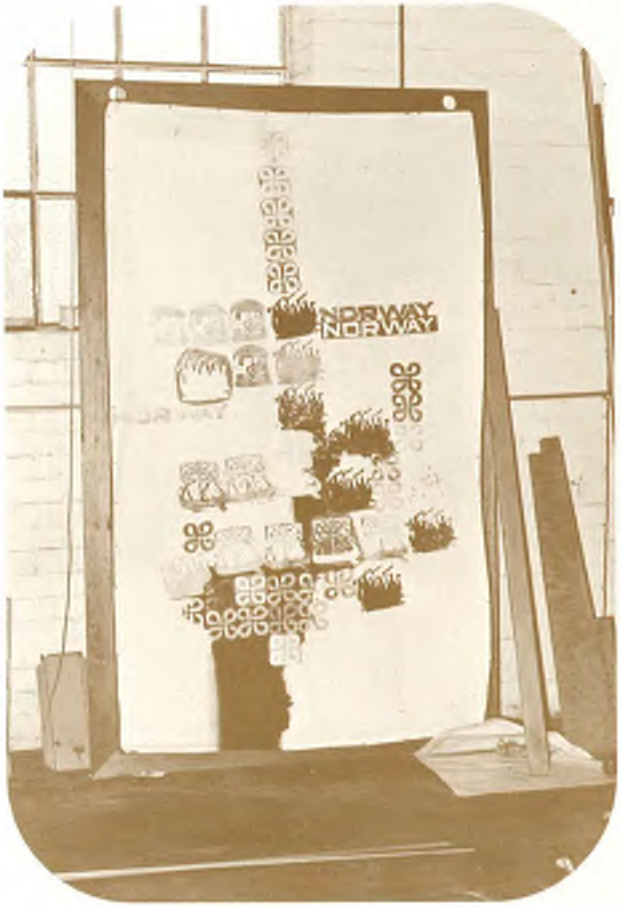
Offered command of the ship in 1755, he declined because he intended to join the Royal Navy.

The Seven Years' War was imminent.

Decoration and furnishings

Dark black bean furniture is covered with Living Fabric's Super One in Youngberry colour. The carpet is Royal Blue and the curtains are Presage Flax colour.

The screen carries a feeling of ships' rigging.



Floor 12, PORTSMOUTH

PORTSMOUTH, greatest of the Royal Navy's home bases, was in a turmoil of preparation for the Seven Years' War, when James Cook went aboard his first ship of the Royal Navy.

A lowly able seaman, he had enrolled in the Navy a week before, at Wapping, on June 17, 1755.

Although he would not receive his commission until 1768, when he took command of HMS Endeavour, James Cook's abilities were soon recognised by promotion.

Decoration and furnishings

There is a hearty touch to this community room. The screen uses old oak barrels which proclaim their contents . . . whisky and rum . . . together with a cargo net.

The colour scheme is warmly red. The carpet is British Red, the Dark black bean furniture (again by Ford) is covered with a Jacka Wortley fabric Nicole Red and the curtains are Natural Presage.

Floor 13, HMS EAGLE

ON June 25, 1755, James Cook joined as seaman the first of His Majesty's ships in which he was to serve.

The ship was HMS Eagle, 60 guns, under the command of Captain Hamer. The Eagle was ordered to join a squadron blockading French ships between the Scilly Isles and Ireland.

Caught in a violent storm off the Old Head of Kinsale, Eagle was badly mauled by the weather and had to refit at Plymouth.

Captain Hamer was replaced by Captain Hugh Palliser, who became Admiral Sir Hugh Palliser and remained Cook's friend in later years.

Decoration and furnishing

The mural in this room is a dramatic picture of man against sea and sky, high up among the spars of a square-rigger.

To screen the entrance, there is a wooden bench, the back of which represents the handrail of a ship while rigging going up to the ceiling gives the effect of being at sea.

The colours of sand, oak and ocean are taken for the furnishings. The carpet is Sand Yellow, the curtains Toorak Brown and the Dark black bean furniture is covered by Serenata fabric in Royal Blue.

Floor 14, HMS PEMBROKE

JAMES Cook, promoted to boatswain first in HMS Eagle, received his Master's warrant three years after he had joined the Royal Navy as seaman.

His first command was the sloop Solebay, at Leith, but a month later he found himself Master of a 64-gun ship, HMS Pembroke.

Cook took over the Pembroke on October 27, 1757. It was his twenty-ninth birthday.

Decoration and furnishing

One of the most spectacular of all the screens is at the entrance to this room. It is composed of triangular sections of sails, reminiscent of jibs, overlapping to form a pattern. These sails were made by completely authentic, handsewn methods by a self-taught amateur sailmaker who is a member of the Commission's clerical staff.

The mural is taken from a photograph of an old painting. Royal Blue carpet, Lisbon Orange curtains, Light black bean furniture and coverings of Living Fabric Torshaun in Orange Moss complete the scene.

Floor 15, ATLANTIC

IN his first year as Master of HMS Pembroke, James Cook was to experience the full wrath of the Atlantic in winter.

Pitt, the British Prime Minister, had decided to carry the war to the French colonies in Canada.

HMS Pembroke and 18 other ships of the line sailed for North America ahead of the Army transports which carried the soldiers.

Bad weather prolonged the crossing from the usual two or three weeks to 11 weeks, upsetting military plans.

Decoration and furnishing

An old painting of the angry Atlantic with a ship such as HMS Pembroke in the howling gale makes a strong mural for this community room's wall.

The same material as the mural also makes the screen. This is attached to a wooden frame with little wooden sticks to give it a lumpy, third dimension effect.

Royal Blue for carpet, White Presage curtains and Dark black bean furniture covered with Jacka Wortley fabric, Ostend Gold carry on the foaming ocean theme.

Floor 16, NEWFOUNDLAND

IN 1762 war in Canada flared again when the French broke through the blockade of British ships and captured St. John's, capital of Newfoundland.

It was a brief victory. English troops were landed and won back St. John's.

Cook, by then Master of HMS Northumberland, charted the harbours, and was praised to The Admiralty by his Commander-in-Chief, Lord Colville for his "draughts."

"I think him well qualified for the work he has performed and for greater undertakings of the same kind," Admiral Lord Colville wrote.

In 1763, Cook, then newly married, was sent back to Newfoundland where he charted the coast and nearby small islands over a period of five years.

Decoration and furnishing

An elaborate and subtle use of perspex in different colours, superimposed in places, makes a screen that carries the suggestion of snow and earth and grass. Dark bronze verticals represent pine trees.

Royal Blue carpet, Magenta Presage curtains and Light black bean furniture covered with Serenata fabric in Royal Blue complement the screen's colouring.

Floor 17, ST. LAWRENCE

JAMES Cook first showed his brilliance as a navigator and his coolness in danger when given the task of finding a channel up the St. Lawrence River, to Quebec, the French fortress held for the French by troops under General Montcalm.

The greatest danger was the Traverse, 10 miles from Quebec, where the river narrows and swirls round shoals, rocks and reefs before entering the basin in front of the city.

Cook's log, on June 10, 1759, states he was out with boats, manned and armed, sounding the depths of the water.

Decoration and furnishing

The carpet is green, the curtains Presage Natural and Dark black bean Ford furniture is covered with Living Fabrics Super One, Mandarin.

Floor 18, QUEBEC

QUEBEC, the French fortress on the St. Lawrence River, was the scene of General Wolfe's great victory over his French adversary, General Montcalm.

The lives of the British troops who scaled the Heights of Abraham owed much to James Cook's accurate charting of The Narrows, through which their transports had to pass.

Decoration and furnishing

A tapestry of the Coat of Arms of the City of Quebec decorates this community room.

The strong use of red, Grenadier from Living Fabrics covering the upholstered furniture and British Red carpet, combined with White Presage curtains, strikes a military note.

Floor 19, HMS NORTHUMBERLAND

HMS Northumberland was James Cook's second command in the Royal Navy.

In her he remained for three years as Master, but still not commissioned. In the year following the fall of Quebec he continued his work in the St. Lawrence River producing charts that were still in use a century later.

His work, performed under the eye of the Commander-in-Chief Admiral Lord Colville, brought him "a consideration of 50" and an opportunity of greater things.

Decoration and furnishing

Here the screen is a reproduction of one of Cook's charts of Newfoundland carried out on white canvas swung between two rods.

Sand Yellow carpet, Lisbon Natural Presage curtains and Light black bean furniture in Tasman Orange are cheerful together.

The mural is a seascape, heightened by a ship's wheel. A real ship's binnacle unearthed and completely restored by voluntary helpers on the Housing Commission staff, is the focal point of this room.

Floor 20, ENDEAVOUR

IN 1769, the Admiralty resolved to send a ship to Tahiti to observe the Transit of Venus. The vessel chosen and renamed The Endeavour was a Whitby bark, akin to the colliers of James Cook's apprentice days.

Beamy, bluff bowed, with a high poop and square stern, she was of 368 tons and cost The Admiralty 2,840 10s 11d. Her overall length was 105 ft, her greatest breadth 29 ft 3 in and her ship's company totalled 84 men.

James Cook was given command and commissioned Lieutenant in the Royal Navy on May 5, 1768. As well as being directed to observe the planet Venus as it crossed the face of the sun, Cook was given secret orders to explore the Pacific.

Decoration and furnishing

Dark timber beams supported on each side, give the impression of walking inside the ship, an effect heightened by a "porthole" on one wall with a seascape behind it.

Royal Blue carpet, White curtains and Vermilion upholstery on Dark black bean furniture suit the sturdy Endeavour.

Floor 21, PLYMOUTH

JAMES Cook, in his first voyage to Tahiti, was instructed by The Admiralty to take a Fellow of The Royal Society, Mr. Joseph Banks "a gentleman of large fortune who is well versed in natural history" and a party of seven assistants and servants, as well as the ship's normal complement.

At Plymouth, Cook anchored to pick up the scientists, who included Dr. Daniel Carl Solander, the Swedish naturalist, and Sydney Parkinson the natural history draughtsman whose illustrations added much to the expedition's discoveries.

Decoration and furnishing

A stained glass window with the name "Plymouth" and the City's Coat of Arms is a feature here. It is framed in timber, with a seat and a bench.

The carpet is British Red, curtains are Presage in Lisbon Natural, and the Ford Dark black bean furniture is covered by a Jacka Wortley fabric Nicole Red.

Floor 22, SEAMAN'S INN

LIFE at sea in the eighteenth century was usually brutish and short, and sailors ashore seized the allurements of grog and waterfront women while they could.

One of James Cook's great achievements was in persuading his sailors to eat the food which would prevent them getting the dreaded scurvy and to air their quarters and wash themselves and their clothes in the interest of hygiene.

"My people" he wrote in his log, and sagaciously he looked after them.

Decoration and furnishing

Heavy Tudor arches and beams give this community room the air of an inn typical of those used by Cook's men.

Tankards and drinking vessels add interest, while the colour scheme is lively, with Sand Yellow carpet, Toorak Magenta curtains and Dark black bean furniture with Russet upholstery.

Floor 23, MADEIRA

MADEIRA was HMS Endeavour's first port of call after leaving Plymouth. While the ship took on provisions . . . fresh beef, fruit, vegetables and the wine for which Madeira is famous . . . Joseph Banks and Solander collected specimens for five days.

As part of his precautions against scurvy, James Cook ordered 20 lbs of onions for each person and gave firm orders that they must be eaten. Here the expedition had its first casualty. The master's mate, William Weir, became entangled in the rope and went to the bottom with the anchor.

Decoration and furnishing

Spanish furniture, especially procured for this community room and the one above it, give variety and great atmosphere to the top floors with their splendid views.

The mural is taken from a painting of the island of Madeira, and carpet in Sand Yellow complements curtains of Lisbon Orange.

Floor 24, RIO DE JANEIRO

THE beauties of Rio de Janeiro, where Cook touched on his voyage out to Tahiti, were hardly appreciated by the great navigator.

HMS Endeavour's entire stay was occupied with diplomatic skirmishing with the Portuguese Viceroy, who thought the ship must be a man-o-war.

The Viceroy insisted on putting one of his officers in Cook's pinnace and Cook finally refused to go ashore a second time "a prisoner in my own boat."

Food and water were taken on, however.

Decoration and furnishing

Here the specially made Spanish furniture from Spanish Decor, Redfern, Sydney gives a luxurious feeling against the British Red carpet and Natural curtains. The upholstery fabric is Sieven Red.

The mural is from the photograph of an old watercolour of the harbour at Rio de Janeiro, carried out in very pale shades.

The screen, by contrast, is very bright. It is an open weave of red and black stripes on timber, which frames a wavy cotton fabric with the design of a little animal from the Amazon.

Floor 25, TIERRA DEL FUEGO

TIERRA del Fuego, the bleak, blizzardly island, south of Magellan Strait, was no place for HMS Endeavour to linger on her way westward round Cape Horn. Yet in the interests of Banks and the scientists, Cook found some shelter in an anchorage he named Bay of Good Success.

Banks and Solander found almost 100 new botanical species and the ship loaded firewood.

The natives who collected on the beach, Cook set down in his diary as "perhaps as miserable a set of people as are this day upon the Earth."

Decoration and furnishing

Blue is used here in the carpet, perhaps in sympathy with the ordeal by cold suffered by Cook's expedition and the local inhabitants. Curtains in Flax are given a warmer note by Vermilion Ox Blood covering on the Light black bean furniture.

The painting is by Sydney artist, John Haycroft.

The screen is of perspex, to give an impression of the island on the horizon as Cook's men saw it.

Floor 26, PACIFIC

THE Southern Ocean was kind to Cook, and HMS Endeavour rounded Cape Horn without having to reef her topsails, to find the Pacific Ocean also at her friendliest.

The voyage, after leaving the Horn on January 26, 1769, continued in good weather on a north westerly course until the first week of April.

The first island was sighted on April 4, and six days later the great peak of Tahiti rose slowly over the horizon.

During his three voyages, James Cook was to learn the Pacific in all her moods from north to south and east to west.

Decoration and furnishing

An elaborate screen makes use of perspex layers to shade from dark blue at the base, to paler blues. At the horizon line is a little island, and then grey sky. Timber blades cut with a wave formation, emphasize the peaceful sea.

The mural repeats the feeling of serenity, with a timeless picture of a Pacific sunset.

The carpet is Royal Blue, the curtains are Lisbon Peacock, and for the first time there is handsome cane furniture made by Jack and Company, Sydney, which is repeated in other rooms with a Pacific theme.

The upholstery is a Wilson fabric Werrego Stripe which has a blue effect.

Floor 27, MATAVAI

MATAVAI Bay, where HMS Endeavour swung at anchor for three idyllic months, had known English visitors beforehand. Some of Cook's men had been there previously with Captain Wallis in HMS Dolphin, two years earlier, in 1767.

These men eagerly sought their sweethearts, and decorated canoes brought joyful Tahitians out to see the Endeavour and barter fruit, fish and coconuts in friendly confusion.

When his ship was safely at anchor, James Cook went ashore, escorted by a Tahitian elder.

His party met with "Every imaginable mark of friendship", Cook wrote in his log.

He was to return to Matavai repeatedly, in his three voyages of exploration.

Decoration and furnishing

An old painting of this brilliantly exotic harbour, with its towering mountain peak makes a memorable mural. The screen, made from cane and shells, is a copy of the Pacific islanders' navigation maps. They made ocean crossings of hundreds of miles guided by the placing of cane, which represented tides, winds and currents, and shells, which were islands.

Cane furniture is again used here appropriately, against Sand Yellow carpet and Lisbon Peacock curtains.

Floor 28, MOOREA

JAMES Cook sent one party, which included the Swedish naturalist Sporing, to the neighbouring island of Moorea, to make an additional observation of the Transit of Venus, while the main work was done at Point Venus in Tahiti.

Returning to Matavai in Tahiti, on his third and fatal voyage, Cook found the Tahitians ready to go to war with Moorea, but peace talks were successfully held.

Arriving at Moorea in HMS Resolution, on September 30, 1777, Cook stayed there for three weeks.

Decoration and furnishing

A rather war-like mural of natives throwing spears is softened by a screen of vertical cane-work, giving an impression of the island.

Green, in keeping with the tropical luxuriance of the vegetation of Moorea, has been used for the carpet, and the curtains are also Presage fabric in Toorak Green.

The cane furniture is covered with special fabric, supplied by A. Howard.

MATAVAI

Floor 29, RAITEA

SOME of the longest and strongest canoes in Tahiti, came from a small island to the west, named Raitea. James Cook, on leaving Tahiti with his work there completed, called first at Bora Bora, and then at Raitea.

Cook wrote, "These people sail in these seas from island to island for several hundred leagues, the sun serving them for a compass by day and the moon and stars by night."

On this third voyage, in HMS Resolution, Cook spent the whole month of November, 1777, among the people who were his staunchest friends in the Pacific.

Decoration and furnishing

This community room has no screen, but is treated as a whole to give the impression of the interior of a native hut. Cane poles are carried down both side walls and bamboo paper is left with ragged edges, to increase the South Seas feeling.

The carpet is Sand Yellow and the curtains are Lisbon Green. Cane furniture by a Sydney maker, strikes an island note.

Penny Rosier, a member of the Housing Commission's staff, works on the screen for Marton, the 1st floor community room in Matavai.

The dyed fibre binding which she is tying in place is graduated in colour, shading from green and rosy red into pale and darker blue, to give the feeling an of English garden in summer bloom.

Floor 1, COOK'S CABIN

THE Great Cabin of HMS Endeavour was more than just Captain James Cook's day cabin. It was a laboratory for Joseph Banks, the botanist, and a work place where the scientists Solander and Sporing, and the natural history draughtsman Sydney Parkinson, recorded the mass of information and natural history specimens they collected.

In this cabin the young astronomer Charles Green kept the quadrant which let him down in his observations after being "pulled to many pieces and parts broke" by over-friendly Tahitians.

Here also, Cook drew his superbly accurate charts and wrote the Journal which gives such an unparalleled picture of Captain Cook himself.

Decoration and furnishing

Mural and screen are treated as a single unit in this community room. Perspex is engraved with a representation of the transit of Venus and a map shows Port Venus, the observation point Captain Cook set up on Tahiti. The wealth of detail in the map and the reproduction of Endeavour's navigation instruments adds interest while the use of yellow and purple represents the night sky.

British Red carpet, Presage curtains in White, and Ford Furniture of Light black bean covered with Living Fabric's Norseman weave in Paperbark colour give a patriotic and nautical atmosphere.

Floor 2, CAPE EVERARD

CAPE Everard is generally considered the first point of Australia to be sighted by the men of the Endeavour, yet in fact it most likely was the hill nearby known as Point Hicks hill.

The date was April 19, 1770. James Cook, with the second sense he seemed always to possess, had ordered Endeavour to lie-to during the night.

At dawn, Lieutenant Hicks, the duty officer, saw land "making high . . . off the nearest shore eight leagues."

Under all plain sail and extras, Endeavour sailed up the coast of the country which Cook was to call New South Wales.

Decoration and furnishing

The windswept cliffs of Cape Everard made an impressive mural which shows how little that part of our southern coast has changed since its discovery.

The rich colour chosen for upholstery . . . Living Fabric's Super One in Angelina Plum . . . is set off by Sand Yellow carpet, curtains of Presage fabric in Toorak Natural and the Light black bean of the Ford furniture.

Floor 3, BOTANY BAY

BOTANY Bay, where HMS Endeavour anchored for eight days, was first named Stingray Bay, by James Cook, because of these and other fish which abounded.

However, Joseph Banks and his fellow naturalist Solander found so many unknown species of plants growing in the sandy soil that they persuaded its discoverer to change his naming to Botany Bay.

Cook described the bay as "capacious, safe and commodious" and was only sorry that the natives would not make friends with their white-skinned visitors.

Decoration and furnishing

The screen of this community room is of timber veneer marquetry which has carved the shapes of a kangaroo and a sea hawk. Captain Cook's first map of Botany Bay is included.

Embossed in leather is the Coat of Arms of the Royal Society, the illustrious scientific body which had asked King George III to despatch Cook's expedition.

Lively use of colour combines British Red carpet with Toorak Orange curtains and Jacka Wortley fabric Nicole Red with Dark black bean furniture.

Floor 4, BARRIER REEF

NO greater proof of James Cook's uncanny skill and cooly cautious navigation can exist than HMS Endeavour's progress along the rock strewn coastal channel inside the Barrier Reef.

Sounding the depth of water constantly, anchoring repeatedly, Cook felt his way, charting the coast as he sailed.

At Cape Tribulation, however, near disaster occurred. The ship struck a coral reef. Only great seamanship got her off and through good fortune some of the coral broke off with the ship, partly plugging the hole.

Decoration and furnishing

Three beautiful aspects of the Barrier Reef's natural life make a cool, composite mural.

Royal Blue carpet, Presage curtains in Flax colour, and Light black bean furniture covered with a Jacka Wortley fabric in Peacock make this community room seem part of the changing colours of the Reef waters.

Floor 5, COOKTOWN

HMS Endeavour, stricken by her encounter with a coral reef, limped into the shelter of what is now called the Endeavour River, on June 14, 1770.

Three days later, James Cook had his ship sufficiently patched to risk running into the harbour where Cooktown now stands and next day Endeavour was beached at high tide.

Ship's carpenters worked on the vessel's bottom while the crew gave the topsides a cleaning and scouring, but the work was slow, as much of it could only be done at low tide.

Joseph Banks discovered the white cockatoo, many varieties of parrots and the flying fox before they finally set sail again on August 4.

Decoration and furnishing

Taken from an old painting of HMS Endeavour careened on the unknown shores of the Endeavour River, the mural in this room catches the heroism of Cook and his men, so full of staunch self-help in what Cook called "our troubles".

Sand Yellow carpet, Peacock curtains and Light black bean furniture covered by Jacka Wortley fabric Norka in Natural Green complement the colours of the mural.

Floor 6, CAPE YORK

REPAIRED at what is now Cooktown, HMS Endeavour sailed north through the treacherous waters of the Barrier Reef, seeking the passage to the west which James Cook felt sure was not very far away.

The lessening of the width of the peninsula he named Cape York peninsula, which he could measure from charts Abel Tasman had made of the Gulf of Carpentaria, confirmed his expectation.

On August 21, 1770, HMS Endeavour anchored off a high island while Cook climbed to the top. There was nothing to the west; he had reached the most northern point of Australia.

Decoration and furnishing

String, which plays a very important part in the lives of the Cape York Aboriginals and is used for many things, from bracelets to maps, is taken as a main element in a three-dimensional sculpture in this community room.

Four posts are bound together and behind are several curves of plywood with a design of a shield and sulphur-crested cockatoos.

Gold, green and orange are the colours of the furnishing. The carpet is green, the curtains Toorak Orange and the Light black bean furniture has coverings of a Wilson fabric, Wakefield, gold.

Floor 7, PAPUA

PAPUA, in Cook's journals, is most notable for unfriendly natives and an anchor which parted company with HMS Endeavour because of a broken rope.

Endeavour had already left one of her anchors behind in the Barrier Reef, and the loss of a second was a serious matter.

After dragging for a day, the anchor was brought to the surface.

Cook and Banks made a brief landing on the coast of New Guinea, but faced by hostile inhabitants returned to their ship.

Decoration and furnishing

The striking mural in this room shows Papuan warriors in full head-dress. The screen has a projecting mask on a background of hessian over timber, and decoration of triangular pieces of timber in red, white and black.

Cane furniture by Jack and Company, makes its appearance for the first time in this building, the carpet is Sand Yellow, the curtains Toorak Natural, a Presage fabric, and the coverings are a Wilson material, Tasman Orange.

Floor 8, SAVU

NOT stopping at Timor because it was under Dutch ownership, HMS Endeavour sailed on to the tiny island of Savu, only to find that it also was held by the Dutch East India Company.

However, the worst fears of the ship's company were not realised and they were treated with kindness and allowed to buy fresh food. James Cook remarked in his Journal of the apparent prosperity there.

Decoration and furnishings

There is a religious feeling to the mural in this community room. It shows a native ceremony on a beach at sunset, in tones of blue and mauve.

The screen, made of horizontal bamboo, is restful and other colours in the room relate to the mural.

The Sydney-made cane furniture has cushions of Super One fabric in Pomegranate, with Royal Blue carpet and Toorak Natural curtains.

Floor 9, BATAVIA

BATAVIA, the modern day Jakarta, which HMS Endeavour reached on October 10, 1770, brought first news of Europe since Rio de Janeiro two years previously. James Cook despatched copies of his Journal and his charts to England in a Dutch ship.

Unfortunately, the men, whose health Cook had watched with such vigilance throughout the voyage could not withstand the dysentery and fever for which Batavia was notorious.

When Endeavour had crossed the Indian Ocean to anchor at Cape Town, of the original crew of 84 only 47 remained. Among the dead were the Tahitian Chieftain Tupia and his boy servant Tiata.

Decoration and furnishing

Many Indonesian folk-figures . . . tiger, monkey, oxen, the sea-serpent . . . are cut out and interwoven in timber to make a screen. The mural is an old engraving of ancient Batavia.

Lisbon Brown is used for the curtains, British Red for the carpet and the Dark black bean furniture is covered with Living Fabric's Norseman weave in Paperbark colour.

Floor 10, CAPE TOWN

IN the 10 weeks it took Endeavour to make her way across the Indian Ocean from Batavia to Cape Town the ship's company, racked by fever and dysentery, continued to dininish in numbers. At one stage, only 12 sailors were fit to man the watch.

The Endeavour anchored in Table Bay on March 14, 1771. The sick were taken ashore and new hands were engaged for the final leg home.

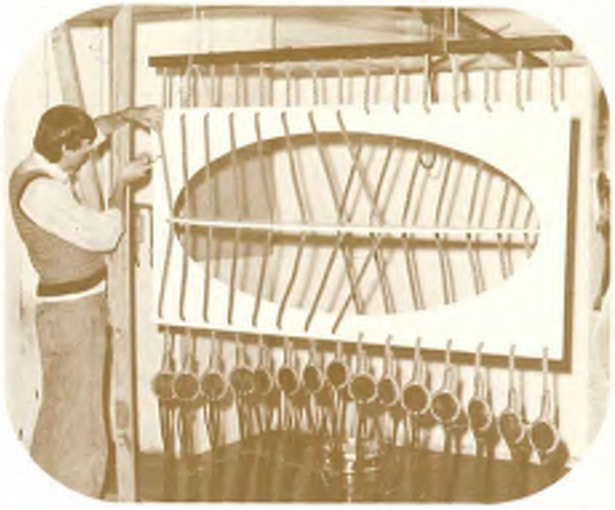
After one month the sadly depleted HMS Endeavour up-anchored and set sail for England. On July 10, Land's End appeared over the horizon.

Decoration and furnishing

Bright colours give a sense of South Africa's Bantu civilisation and the Pyneboard screen is decorated with a triangular motif often found in tribal Africa. Horns from the oxen head-dress adopted by the Zulus also appear.

The mural is an old painting of Table Mountain overlooking the busy port of Cape Town.

Royal Blue carpet, curtains of Presage Special Lisbon, Light black bean furniture and bright red covering fabric . . . Super Thor in Grenadier . . . are a vibrant combination.



Floor 11, HMS RESOLUTION

JAMES Cook was not to have a long rest after his arduous first voyage. By early 1772 the Admiralty had him hard at work preparing for a second voyage of discovery.

Aware of the fate HMS Endeavour had so narrowly escaped when holed in the Barrier Reef, Cook this time asked for two vessels to bear each other company.

Two Whitby colliers were bought, fitted out and renamed. Cook's command was HMS Resolution of 336 tons. The other ship, HMS Adventure was under captain Tobias Furneaux.

Decoration and furnishing

An abstract sculpture in vertical plywood makes the screen here. An oval shape, representing a ship's hull, is cut from the board and swung into the horizontal plane. Ropes are added as examples of ships' rigging.

Sand Yellow carpet, Lagos Natural curtains, Ford furniture in Dark black bean covered in Ranch Brick Red fabric are warm and welcoming.

Floor 12, PORTO GRANDE

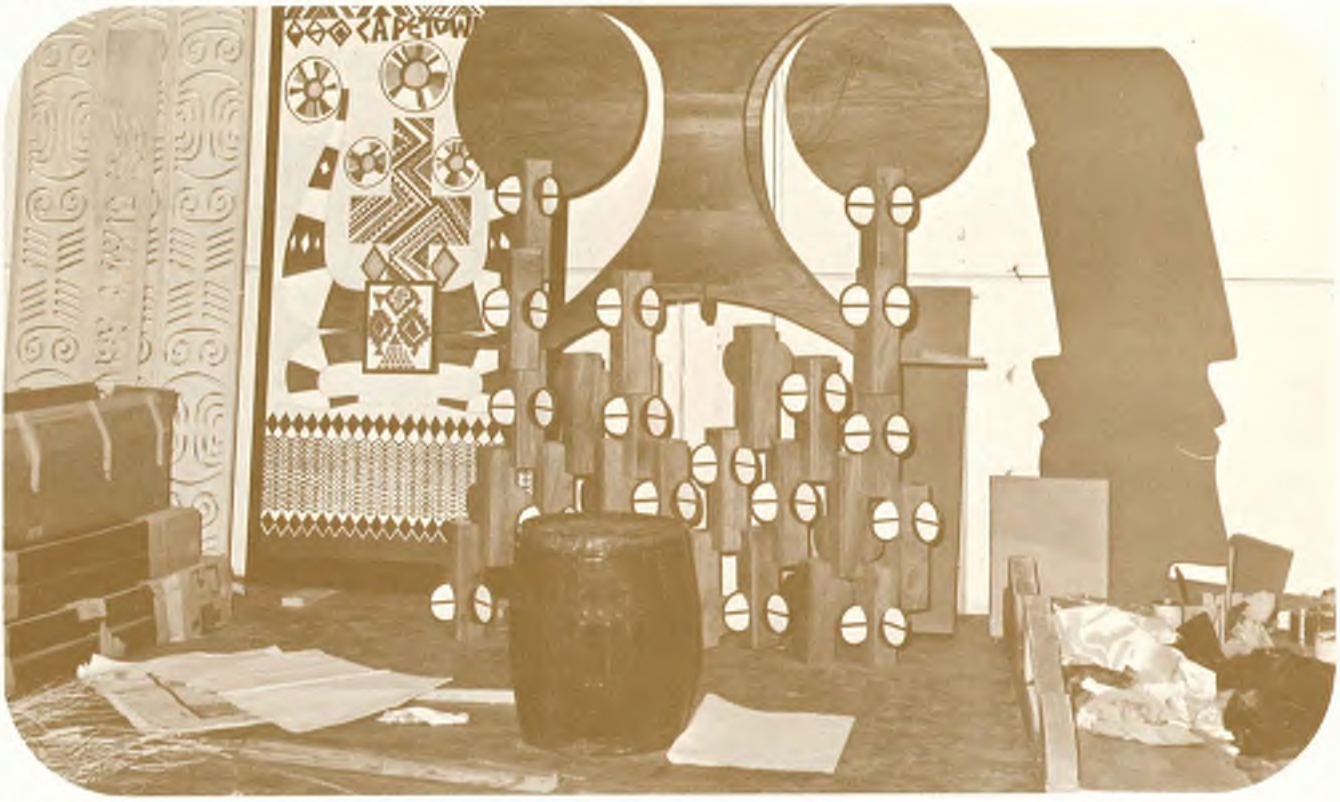
PORTO Grande, the largest port in the Cape Verde Islands, is on the island of Sao (Saint) Vicente. Its deepwater harbour provided Captain Cook with safe shelter while he loaded fresh food and local greens to combat scurvy in HMS Resolution.

The Cape Verdes, situated in 15 degrees North latitude and 620 kilometres from the modern African state of Gambia, offered a profusion of tropical fruit and vegetables.

Decoration and furnishing

Carpet is British Red, curtains Presage Lisbon Brown and Ford Dark black bean furniture, is covered by Jacka Wortley's Portugal Brown.

The mural in this community room is a romantic evocation of a tropical evening, such as Cook and his "people" must have seen so often.



Floor 13, ANTARCTIC

JAMES Cook's genius as navigator and mariner was not confined to the soft latitudes of the Pacific. Three times in his second voyage in HMS Resolution he passed south of the Antarctic Circle.

On January 17, 1773, at latitude 67 degrees 15 minutes he was forced to turn back by a sea of solid ice.

No ship had ever been so far south before.

Decoration and furnishing

This community room reflects the part of the world Cook described as "wondrous floating islands of ice". The screen of perspex is dark blue and white, suggesting jagged ice and water and the mural is a watercolour in blues and white depicting a ship making her way through icy seas.

Curtains in Flax colour, Royal Blue carpet, Medium black bean furniture covered with Regent fabric from Rowe repeat these notes.

Floor 14, DUSKY SOUND

DUSKY Sound on the south-west coast of New Zealand's South Island was noted by James Cook in his first voyage. It proved a secure harbour for HMS Resolution in the second voyage of discovery.

To get there, he had sailed for 3,500 miles close to the Antarctic without sighting land.

With Resolution anchored in a beautiful sheltered cove, Cook allowed his men to rest and recover for six weeks. They fished, shot game and made beer from New Zealand pine, a valuable addition to their diet.

Decoration and furnishing

The mural in this community room is taken from a present-day aerial photograph of the Sound. The screen is a flat panel which carries a design of a chevron across the centre and a ram's head motif found in Maori carvings.

The carpet is green, calling to mind the verdant wilderness of New Zealand as Cook found it, curtains are Presage in Flax, and Light black bean furniture is covered by Ranch Pumpkin supplied by Keys Fabrics.

Floor 15, VAITEPIHA

JAMES Cook, in HMS Resolution and Tobias Furneaux in HMS Adventure reached Vaitepiha, the harbour at the eastern end of Tahiti on August 17, 1773.

While Resolution's crew were healthy, Furneaux's men were suffering from scurvy and it was essential to get them fresh food quickly.

Since his first visit to the harbour in HMS Endeavour, Cook found many changes in Tahiti. There had been a war in which a number of his old friends were killed.

After a week at Vaitepiha, the ships moved to Matavai. On his third voyage Cook again visited Vaitepiha.

Decoration and furnishing

The Horticultural section of the Housing Commission gave their advice for the decoration of this room. They nominated equatorial plants which would thrive indoors in Sydney to fill the hanging baskets which make up a screen.

The mural is an impression of Vaitepiha, and imported cane furniture makes its appearance combined with Living Fabric Torshaun in Jade Royal.

The carpet is Sand Yellow and the curtains are Presage Lisbon Green.

Floor 16, TONGA

LEAVING Tahiti, HMS Resolution and HMS Adventure sailed for the Tongan Islands which Tasman had discovered in 1643.

Cook made his headquarters at the largest of the islands, Tonga-tapu, and found the inhabitants so hospitable that he named the group The Friendly Islands.

He wrote: "No one seems to want the common necessaries of life, joy and contentment is painted on every face and their whole behaviour to us was mild and benevolent."

Decoration and furnishing

The screen in this room has an arresting design of chevrons on plywood overlaid by stylised copper masks, while the mural shows HMS Resolution and HMS Discovery at Moorea on Captain Cook's fatal third voyage, during which he spent 12 weeks in Tonga.

The cane furniture gives an atmosphere of the Pacific islands. The carpet is Sand yellow, the curtains Lisbon Special and the covering fabric is off-White.

Floor 17, WELLINGTON

FROM Tonga, in October, 1773, HMS Resolution headed for New Zealand. In Cook Strait an inlet new to James Cook was sighted. He recorded it "had all the appearance of a good harbour."

He anchored at the entrance to Wellington Harbour and saw the long inlet. However, as HMS Adventure had been lost sight of in gales and since Cook was anxious to rendezvous with her at Queen Charlotte Sound, the Resolution sailed on.

Decoration and furnishing

A mural of the New Zealand coastline at Otago and a screen featuring mainly the ram's head design of Maori culture give this community room its individuality.

There is Ford furniture in Light black bean with a covering of red Bodensee Wartley fabric, Lisbon Special off-White curtains and carpet of British red.

Floor 18, EASTER ISLAND

AFTER three months of ice and snow in his second and third crossing of the Antarctic Circle, James Cook's own health gave way to strain, exposure and inadequate diet.

Easter Island, which he reached in March, 1774, could supply neither food nor good water. Landing there and inspecting the giant stone figures which still remain a mystery sapped Cook's remaining strength.

HMS Resolution made for the more fruitful Marquesas Islands.

Decoration and furnishing

The mysterious stone statues of Easter Island appear in two fashions in this community room. The mural is taken from an old painting which shows the red stone "hats" the faces originally wore to be still in place.

The screen, however, which is of polystyrene covered with fibreglass shows them in present-day conditions . . . with their "hats" knocked off.

Sand yellow carpet combines with Presage Lisbon Gold curtains.

The furniture is cane, with Charcoal finish, covered with Living Fabric Super Thor Orange.

Floor 19, VAITAHU

FOR six days, James Cook and his men stocked their ship with breadfruit, coconuts, bananas, plantains and a few pigs which the friendly people of the Marquesas were willing to barter.

Cook named one of the islands Vaitahu.

Their health improved, the men of HMS Resolution set course back to Tahiti.

HMS Adventure, separated in a gale, and was proceeding independently to England having missed a rendezvous at Queen Charlotte Sound in New Zealand.

Decoration and furnishing

Here a screen is based on the Tiki. Small, square tikis are built up in timber. The eyes of the Tiki were considered an important part of its magic powers and the screen uses the black line across some of the round eyes, which indicated the Tiki's eyes were shut.

Black and white fabric by Wortley (Korsika) is combined with Jack and Company cane furniture. The carpet is British Red and the curtains Presage Special Flax.

Floor 20, TANNA

TANNA, the southernmost island of the group James Cook named New Hebrides, was considered by Cook to be the most fertile island he had discovered.

HMS Resolution spent a fortnight at anchor off the island, and a party was despatched to explore the crater of the island's volcano which showered ash on the ship.

Although the islanders were friendly there was unmistakable evidence that they were cannibals.

Decoration and furnishing

The spectacular mural shows Tanna's volcano in eruption and the screen is of a grass weave laced with fine cane on a simple cane frame.

The carpet is Sand Yellow, the curtains are Presage Toorak Green and the furniture is cane from Jack and Company, Sydney.

Floor 21, JAMESTOWN

AT Jamestown, capital of St. Helena, James Cook and his men of HMS Resolution briefly rested on their way home from the second of Cook's magnificent voyages.

St. Helena, which was to gain world fame as the place of exile of Napoleon, was discovered by the Portuguese in 1502 and refound by English sea-dogs in 1588.

Decoration and furnishing

The mural in this community room is taken from a charming old tinted lithograph made during French occupation of St. Helena. There is no screen, but the warmth of the red Nicole upholstery, of the Light black bean furniture, and the echo of the sea in the Royal blue carpet, set off by Flax curtains make this communal restful but not dull.

Floor 22, ASCENSION

OUTWARD bound from England on his second voyage, and wearily sailing home three years later, James Cook in HMS Resolution passed Ascension Island, a dot in the ocean between South America and Africa which had been discovered in 1510 but was uninhabited until 1815. Cook called there for water.

Decoration and Furnishing

The mural here was made from a tinted lithograph called The Green Mountain which depicted the voyages of the French corvette L'Astrolabe. No screen is necessary and the Tasman brown fabric, British red carpet and white Presage curtains subtly underline the delicacy of the mural.

Floor 23, SANTA MARIA

THREE years had passed since James Cook set out on his second voyage. The date was July 13, 1775, and HMS Resolution was off the Azores.

Santa Maria, the most easterly of the group of nine islands, was to be his last call before reaching home.

Just over a fortnight later, in sea-stained glory, HMS Resolution dropped anchor at Plymouth, three years and 18 days after departing from Plymouth Sound.

James Cook, at 47, was promoted to Post-Captain, presented to King George III, and sent into honourable retirement which was to last only until 1776 when he set sail on his final voyage.

Decoration and furnishing

Even today Santa Maria is slow to move with the times, as the mural in this room, showing modern fishing boats at anchor off the island, demonstrates.

The Spanish influence is carried out with the screen of panelled timber, moulded in squares like a heavy door.

Very heavy, specially made Spanish furniture from Spanish Decor, Redfern, Sydney with dark and dark red heavily embroidered wool upholstery from M. H. Franks Pty. Ltd. — Sieven Red — gives this community room its special character.

British Red is used for the carpet and the curtains are Presage Toorak Natural.

Floor 24, KAUAI

THE search for a North-West Passage, from the Atlantic to the Pacific around the north coast of Canada was the object of James Cook's third voyage.

His old ship HMS Resolution with a new companion vessel HMS Discovery left England on July 12, 1776.

After calling on his old friends at Tahiti, Cook made for new territory landing at Kauai, a western island in the Hawaiian group.

He was greeted as a superior chief but pestered for iron, which the natives knew of from earlier visitors.

Decoration and furnishing

The mural here is a typical scene on the island of Kauai, rightly called the Garden Island.

Figures from ancient Hawaiian engravings have been taken for the screen . . . volcanoes, fishermen and others . . . cut from aluminium and mounted on blue perspex so that they are meaningful on two planes and give the impression of the island seen from the air.

Bold Tangerine in Living Fabric Super One is used for the upholstery of the cane furniture, the carpet is Royal Blue and the curtains are Presage Lisbon Peacock.

Floor 25, VANCOUVER

SEEKING the North-West Passage, HMS Resolution and HMS Discovery battled gales to reach the west coast of Canada at Vancouver Island.

James Cook saw the strait which leads to the modern city of Vancouver but a sheltered bay on the island seemed the best anchorage.

At Nootka Bay, on March 30, 1778, considerable numbers of Indians came to welcome the visitors.

Cook stayed, trading with the Indians and refitting rigging, until April 26. The Indians brought many furs and sought iron in exchange.

Decoration and furnishing

The totem pole which marks the entrance to this community room is one of the most decorative of all the items made by volunteers from the Housing Commission staff in their off-duty hours.

It follows the authentic shapes of the totems from the Indian tribes living in the Vancouver River region with whom Cook's ship traded.

British Red is chosen for the carpet, Presage Flax for the curtains and the Light black bean furniture is covered by a Wilson fabric, Tasman Orange.

Floor 26, ALASKA

FOLLOWING the coast of Canada, HMS Resolution and HMS Discovery reached the Alaskan Peninsula. Cook anchored at Unalaska, then continued north through the Bering Strait hoping to discover a passage back to the Atlantic.

The people he met were of Eskimo extraction, partly Mongol and partly Russian.

The western extremity of Alaska Cook named Cape Prince of Wales.

Decoration and furnishing

The mural here is an Alaskan scene with distant mountains and bright mauve Arctic flowers.

The screen uses six vertical blades of timber, each one foot wide, out of which circles are cut and turned at an angle of ninety degrees. Also used are the primitive forms of Eskimo art in bears, seals, faces, snails, with cloud, water and a bay.

On the floor is British Red carpet, the curtains are Presage Magenta and the Light black bean furniture is covered by the Wilson fabric Tasman Brown.

Floor 27, CHUKCHI

THE highest northern latitude reached by James Cook in his search for the North-West Passage was 79 degrees 29 minutes, beyond the Arctic Circle.

Here the ice was impenetrable and Cook turned towards Asia, passing between Cape Prince of Wales and Chukchinos on the east coast of Asia.

The people who were living on the shores of the Chukchi Sea he considered to be a most advanced race.

Decorations and furnishing

A photograph of an old print showing a sled of the type used by the Chukchi people and the husky dogs which drew the laden sleds over hundreds of miles of icy waste is treated by the same computer dye technique used in other community rooms.

A restrained colour scheme suits the theme. Carpet is Sand Yellow, curtains are Presage Flax and the Light black bean furniture is covered in the Jacka Wortley fabric Morka in Brown Amber.

Floor 28, MAUI

THE short Arctic summer being over, James Cook turned south, intending to winter at the Hawaiian Islands and try to find the North-West Passage the following year.

The first landfall the two ships made was Maui, a large island in the middle of the group.

Cook did not land at Maui, but accepted fruit, vegetables and pigs brought out by the friendly natives in canoes.

Decoration and furnishing

On a plywood base, the screen here features the face, mask and headdress of King Terreeoboo, the Hawaiian paramount chief, whose sons were constant visitors to HMS Resolution.

British Red carpet, Presage White Curtains and Jack and Company cane furniture covered with Norseman fabric in Paperbark colour make an appropriate background for the vibrant screen.

TURANGA

Floor 29, HAWAII

KEALAKEKUA Bay on the western side of the main island of Hawaii will always be remembered with sorrow as the place where James Cook met his death at the hands of the people whom he regarded as his friends.

Undoubtedly he misjudged the growing hostility of the Hawaiians. When the Resolution's cutter was stolen, on top of other thefts, Cook went ashore to take King Terreeoboo hostage for the return of the articles.

An angry crowd gathered, shots were fired, and as Cook stood on the beach one of the priests, who earlier had hailed him as a god, felled him with a club.

Cook struggled into the water where his ship's boat lay, but other chiefs and priests stabbed him and held him down. The date was February 14, 1779.

Eight days later a procession of chiefs brought back the remains of James Cook.

Wrote the captain of HMS Discovery, Charles Clerke, on February 22, 1779, "In the evening I had the remains of Captain Cook committed to the deep with all the attention and honour we could possibly pay in this part of the world."

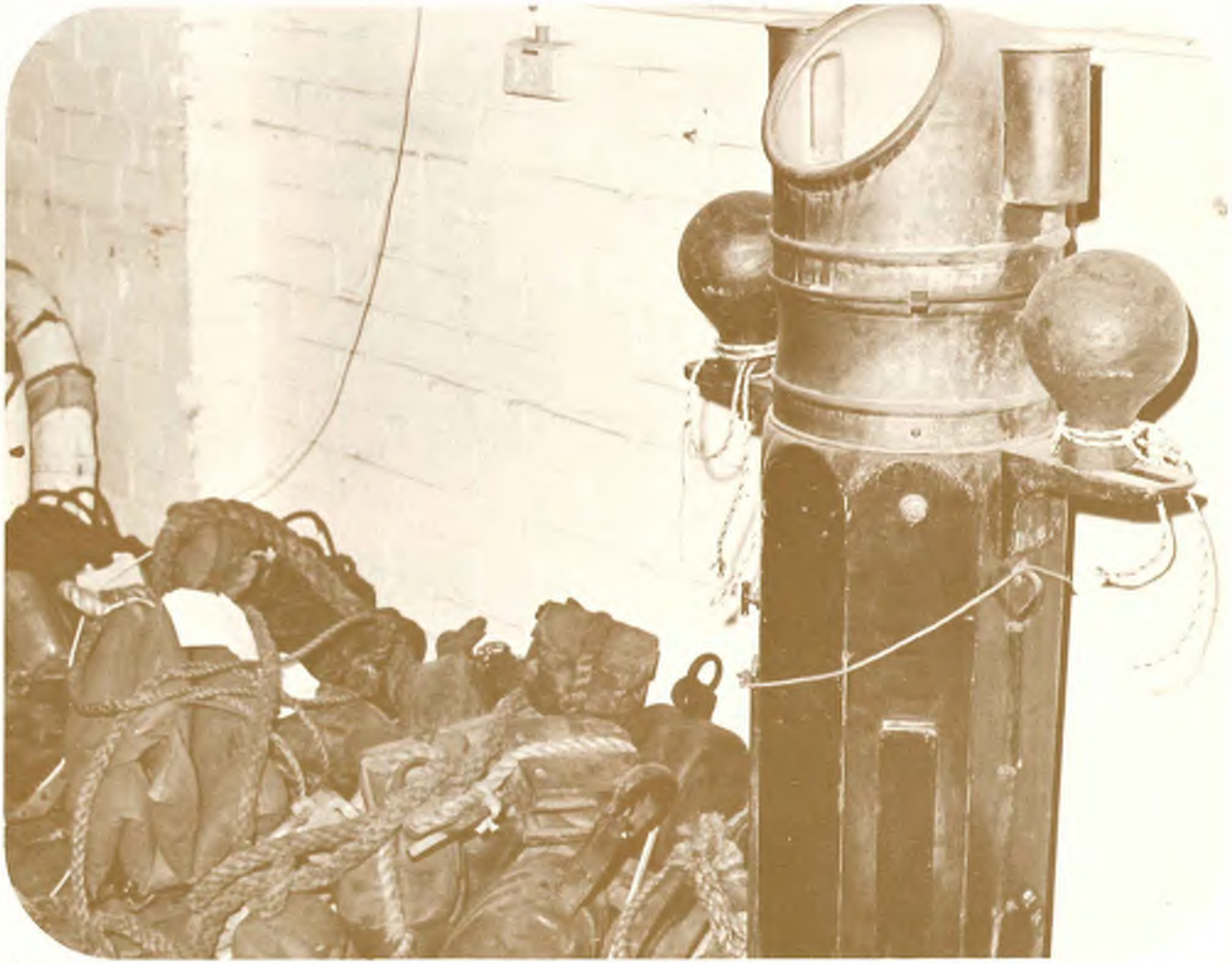
When King George III heard of Cook's death, he wept openly.

Decoration and furniture

The dramatic and tragic moment that ended Captain James Cook's life in the shallow water of a Hawaiian beach, where he was struck down in a scene of "miserable confusion" makes the mural in this room.

The carpet is British Red, curtains Lisbon Natural, and Dark black bean furniture is covered in Jacka Wortley's Bondensee Red.

A beaten copper plaque carries the wording of a memorial to the great navigator which was stamped out by a seaman's hands on board HMS Discovery and placed where Captain Cook was murdered.



Gifts from the Canadian Government included typical carvings from Quebec and snowshoes, lacrosse sticks and basketware.

This Indian birchbark canoe, 4 ft. long, comes from Canadu's west coast.

This old ship's binnacle was the gift of the N.S.W. Maritime Services Board.

This Tiki was donated by Prof. D. Winston of Sydney University.

Made and donated by Capt. S. D. Kirk MN, this Endeavour model took 700 hours to complete.

1

1. The community rooms on each floor provide a place for neighbourly chats and social intercourse. This room, Santa Maria, on Floor 23 of Turanga, has a Spanish theme.
2. This Neco machine produced all the murals.
3. This tapestry Coat of Arms of the city of Quebec was embroidered by a girl volunteer staff member.
4. A man-made waterfall spills coolness as it cascades in the gardens of Matavai.

2

3

4

MURALS ARE NEW PROCESS

THE beautiful and accurately depicted murals used lavishly throughout Matavai and Turanga are the product of the lastest Japanese electronic miracle-making.

It is the first time this process has been used to decorate a large Australian building.

Much credit for the final effect must go to those who selected the paintings and photographs from which the murals were taken.

The murals are the work of Group Colour, Perth, who have sole rights in Australia to the Neco process.

But without the inventiveness of Japanese scientists and technologists who developed the Neco Big Scan colour process, reproducing the historic paintings and colour transparencies with such faithfulness would have been impossible.

How does Neco work? Basically, the camera section scans the design which is to be reproduced.

The camera contains sensitive photoelectric multiplying tubes which relay information to a computer, which in turn "instructs" the ink (a dye) spray heads how to behave.

As the camera focuses on each point of the original, the three colour components, yellow, magenta and cyan are electronically detected and converted into three separate electric currents.

In a complex operation, the variation in these currents determines the spray density of the inks.

By altering the density and combining cyan, magenta, yellow and black inks any colour from the original may be reproduced.

The Neco machine links a camera-type section, which scans the original photograph or piece of art, by a computer section to the ink spray heads which move along the surface of a drum.

The material on the drum can be one of a wide range. Hessian cloth, hemp cloth, imitation canvas, gauze, de luxe wool for a flocked effect, or flannel, which takes colour very well, can all be used.

The murals in Matavai and Turanga are on three bases, hessian, canvas and flock.

The process has won wide acceptance in Japan, and murals made this way can be seen in many exclusive buildings.

The Akasaka Tokyo Plaza Hotel has dramatic "Marco Polo" murals on its 14th floor.

The Housing Commission of NSW is pleased to pioneer this technique in Australia.

GROUND FLOOR and GARDENS

THE ground floor rooms and the landscaped gardens surrounding both Matavai and Turanga keep their individual characters. Matavai evokes thoughts of Tahiti and Turanga has constant reminders of the Maori people and their culture.

In both buildings, entrance lobbies and ground floor community rooms have a colourful, friendly feeling.

Despite the impressive size and sophisticated design of the buildings, when you enter either the main door or the garden door, both of which are automatic, there is no feeling of a cold, large-scale public building.

Rather, the warmth of colourful wallpapers allied to the interest of varied textures in flooring, carpet, wall and ceiling treatment, and comfortable, inviting furniture gives you the feeling of being "at home".

The approach to Matavai is through a pergola, which will be covered with Bougainvillea.

To one side is a round thatched hut such as you might find in Tahiti even these days.

The thatching was done by expert thatchers from "Sydney Town" the fascinating historical "village" near Gosford.

The hut shelters a table and seats, with a draughts board inset in contrasting timbers.

Natural bush stone has been used to excellent effect. It is restful and interesting at the same time flanking a waterfall, which spills its water from a height of ten feet and continues with a foaming cascade into a pool crossed by a timber bridge.

The planting in this area suggests the vegetation of Tahiti, with many Australian native plants included. Broad-leaved palms bring a special feeling of the tropics.

The gardens have been fenced with pine pickets. Stained pine is also used as a background to a little garden beside the building, which has a tropical micro-climate. These tropical plants, sheltered by the high pine wall and the side of the building will be kept moist by an overhead spray.

There is also a little reflection pool beside the main glass doors.

The paths are very interesting. They look like sand, and as such are in harmony with the landscaping.

However, sand, apart from being difficult to maintain, held the threat of abrading the parquetry floors inside.

So the architects resorted to "improved sand" which was achieved by crushing sandstone and reconstituting it so that the finished product emerged with the qualities of cement and the look of sand.

THE TUPIA ROOM

THIS is the main community room in the Matavai building. It is named after a Tahitian chieftain.

Tupia begged and begged Captain Cook to take him away with The Endeavour to see what the rest of the world was like.

In the three months that Endeavour stayed in Matavai Bay, the English navigator and mariner and the Tahitian nobleman became close friends.

Captain Cook tried to dissuade his friend from leaving the world he knew, but Tupia was insistent and Cook realised Tupia could be of great value in establishing contact with people on the other islands.

As a naval captain, he had no way of adding Tupia to the ship's official strength. Joseph Banks, a wealthy civilian, was not so handicapped.

Tupia and his boy servant Tiata became part of naturalist Banks' entourage, and left Tahiti in The Endeavour on July 13, 1769.

Tupia and Tiata sailed with Cook to New Zealand, along the east coast of Australia, shared the near-disaster on the reef when The Endeavour was holed by coral, only to die from dysentery and fever in Batavia.

It took Dutch shipwrights ten weeks to repair The Endeavour in Batavia and in that time seven men died, including Tupia and Tiata, and forty more became seriously ill.

Decoration and furnishing

The Tupia room is papered with specially printed paper by David Miles which is used throughout ground floor rooms.

The paper, in natural, tangerine and green takes the hibiscus flower as its motif.

This room, which is of generous size, is adaptable for many purposes; films, television, cards and afternoon tea parties are some of its uses.

The 18 inch Sony colour television set has been bought from funds raised by the Housing Commission staff.

There are both tables and chairs, and cushioned easy chairs in this room. The cane chairs are from Sydney manufacturer Y. M. Jack and Company. Cushions are tangerine, to harmonise with the wallpaper.

The Tupia room has a kitchenette attached as well as men and women's washrooms. A washable vinyl Comdec paper and grey-green mosaic tiles are used to decorate the washrooms.

MATAVAI – TURANGA

TIATA ROOM

TIATA, was the boy servant to the Tahitian chief who accompanied Cook on his return trip to England.

Both died from fever caught in Batavia, and Tiata was buried there.

Decoration and furnishing

In this room there is a lower ceiling, actually a false ceiling, which both gives a feeling of intimacy and conceals the sophisticated pipes, wires and ducting to which quick access is necessary.

The room is a smaller, additional sitting room where people can get together. There is a public telephone in one corner, screened by woven cane. This cane is also used to screen a corridor's glass door.

The floor is partly parquetry in a basketweave pattern, and partly carpeted with a wool Berber carpet in a natural tone.

PUREA ROOM

WHEN the English ship "Dolphin" visited Tahiti in 1767 they believed Purea, who had made them most welcome, to be the Queen of Tahiti. In 1769 Cook had to wait over 2 weeks before Purea made her appearance accompanied by Tupia, her favourite.

In the two year interval there had been a civil war in which Purea had lost much of her land and power. Whilst still treated with respect she certainly had no royal authority.

One of the Endeavour artists, Parkinson, described Purea as "a fat, bouncing, good looking dame". Cook described her as "like most of the other women, very masculine"

Decoration and furnishing

The Purea Room is an office/lounge area which contains a very sophisticated service panel with lights which glow in the event of a malfunction in one or other of the building's complex services.

It also shows if there is a domestic emergency call. This lights up if a tenant pushes the call buttons beside the beds and in the bathroom of each unit.

The David Miles hibiscus wallpaper is used, and there is also a Japanese woven paper in natural colour, while the ceiling is covered with Bamboo wallpaper.

Beams of stained oregon give a natural look to the ceiling, and at the same time disguise the fact that ceiling panels are removable for inspection of service lines.

A bamboo blind dresses the window and allows a good view of what is going on outside.

The floor is basketweave parquetry as in the main lobby, but one section is covered with a Berber carpet in natural wool. Lighting is partly concealed and partly recessed.

TURANGA

The focal point in the garden surrounding Turanga is a Maori meeting house with painted and decorated beams and a gable infilling of authentic Maori carving in brilliant red, one of the traditional colours of Maori culture.

The story of the carvings, which also appear in the main entrance lobby and elsewhere on the ground floor, is interesting. They were executed by two Maori carvers under the direction of Mr. Henari Sutherland, himself a Maori carver and authority on Maori folklore, who lectures on aspects of Maori myth and history in Sydney University's Department of Anthropology.

Canadian redwood was selected for the panels which tell, in Maori images, the linking of Australia and New Zealand, and pay tribute to Captain Cook.

The little meeting house is lined inside with woven Maori designs, the panels of which are connected by timber battens. This use of timber to conceal joins is also traditional in Maori building.

Paths are of Hoobler stone, a modern development, in which stones are reproduced by pouring a type of concrete into moulds made from actual worn sections of lava flow.

There is a curved stone bridge crossing a pool which has water jets splashing up from big bush stones, giving the feeling of New Zealand geysers and boiling mud.

On a cairn, a carved head reminiscent of a face from Easter Island joins a Maori warrior figure and is a reminder of the closely woven history of these two settlements of the Polynesian people.

MOANA ROOM

This is the main community room, which has the same facilities and serves the same functions as its counterpart, in the Matavai building.

The name comes from one of the Maori names of New Zealand . . . Tiritiri O Te Moana, meaning gift of the sea.

Heavy stained furniture and decorative elements repeated from other rooms on the ground floor, emphasise the Maori feeling.

TOLAGA ROOM

This is the office-cum-lounge, with the same services panel as its counterpart in Matavai.

The floor is parquetry in a herringbone design, set off by Wilton close-carpeting in Orange.

The very gay wallpaper, made by Comdec, is similar to the woven walls of Maori houses, both in pattern and colour. Stained battens are also traditional Maori elements.

Below a low level dado, woven paper in a golden green gives gentle relief to the remainder of the room.

The name of this room comes from the Maori word for a bay where Captain Cook found safe anchorage, food and water in October, 1769.

ARAWA ROOM

This is the smaller sitting room. Its name is taken from one of the seven legendary canoes which brought the Maoris to New Zealand in the Great Fleet.

The same materials and designs are used as in the other Turanga public rooms on the ground floor, with the exception of the batik material covering the hidden lighting, which has a design in keeping with the herringbone parquetry floor.

Throughout the three rooms the carved Maori panels are a distinctive element — probably never to be equalled in modern Australia, or in New Zealand today.

"Matavai" and "Turanga"

CONSTRUCTION:

ARCHITECTS:
Messrs. B. K. Thomson, B. F. Altree Williams, E. G. Rogers, P. J. McDermott, R. Newton and I. Wharton of Stafford, Moor and Farrington in association with the Housing Commission's Architects.

CONSTRUCTION:
V.H.Y. Pty. Ltd., Managers — Messrs. S. R. Sydes and R. F. Schumann.
Project Engineer — P. Harrison.
Housing Commission Officers — O. Smart and G. H. Bonella, Architects; Messrs. J. Collett, E. Edwards, P. De Rooy, K. Harrison and A. Kennedy.

STRUCTURAL ENGINEERING CONSULTANTS:
McDonald, Wagner and Priddle Pty. Ltd.

ELECTRICAL ENGINEERING CONSULTANTS:
Julius, Poole and Gibson Pty. Ltd.

MECHANICAL ENGINEERING CONSULTANTS:
W. E. Bassett and Partners Pty. Ltd.

INSTALLATION OF ELEVATORS:
Johns and Waygood Ltd.

QUANTITY SURVEYORS:
McCredie, Richmond and Johns.

LANDSCAPING:
Design — Stafford, Moor and Farrington.
Execution — S. Prell.

PRE-CONSTRUCTION CONSULTANTS:

Dr. Margaret Mead, *New York City*; Dr. Sydney Sax; Mrs. Averil Fink, *Council on the Ageing*; Mr. C. J. Sharrock, *Original Old Age and Pensioners Association*; Sister Emeric and Mr. A. McMahon, *Sacred Heart Hospice*; Mrs. Caroline Kelly; Dr. Naomi Wing and Mr. R. T. Wright, *Royal South Sydney Hospital*; Dr. Herriott, *Sydney Hospital*; Mrs. M. E. Hurcomb, *City Mission*; Dr. Spencer, *St. Vincent's Hospital*; Dr. J. Hooper, *Rachel Forster Hospital*; Dr. D. Childs and Dr. T. R. King, *Royal Prince Alfred Hospital*; M. W. Hodson, *Royal Ryde Homes*; Brigadier Patterson, *Salvation Army*; Dr. G. Andrews, *Health Commission of N.S.W., Western Metropolitan Regional Office*; Representatives of the Wayside Chapel's Geriatric Service; Mrs. Tananbaum, *Kings Cross Geriatric Centre*; Members of the Brown Sisters Home Nursing; Mr. B. Blackstock, *St. Vincent de Paul Society*; and many others.

"Matavai" and "Turanga"

CO-ORDINATING COMMITTEE:

B. P. Bartels, J. Brookfield, R. Chessell, P. Ford, R. Hadfield, D. Richmond, I. Vernal.

SPECIAL DECORATIVE EFFECTS:

Credits for design and execution of the Captain James Cook theme are displayed on individual floors.

DESIGN, EXECUTION AND SUPERVISION:
F. Rohl, A. Howard and Miss E. Harris.

SELECTION OF FABRICS, CURTAINS AND FURNISHINGS:
J. McLennan.

WORKSHOP GROUP:
B. Andrew, J. Gregory, A. Griffith, A. Kennedy, S. Niahas, Miss P. Rosier.

VOLUNTARY HELPERS — FINANCE, RESEARCH AND CRAFTS:
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