

# Public Place Names (Weston) Determination 2011 (No 1)

**Disallowable instrument DI2011-42**

made under the

**Public Place Names Act 1989 — section 3 (Minister to determine names)**

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I DETERMINE the names of the public places that are Territory land as specified in the attached schedule and as indicated on the associated plan.

John Meyer  
Delegate of the Minister

16 March 2011

## SCHEDULE

### Public Place Names (Weston) Determination 2011 (No 1)

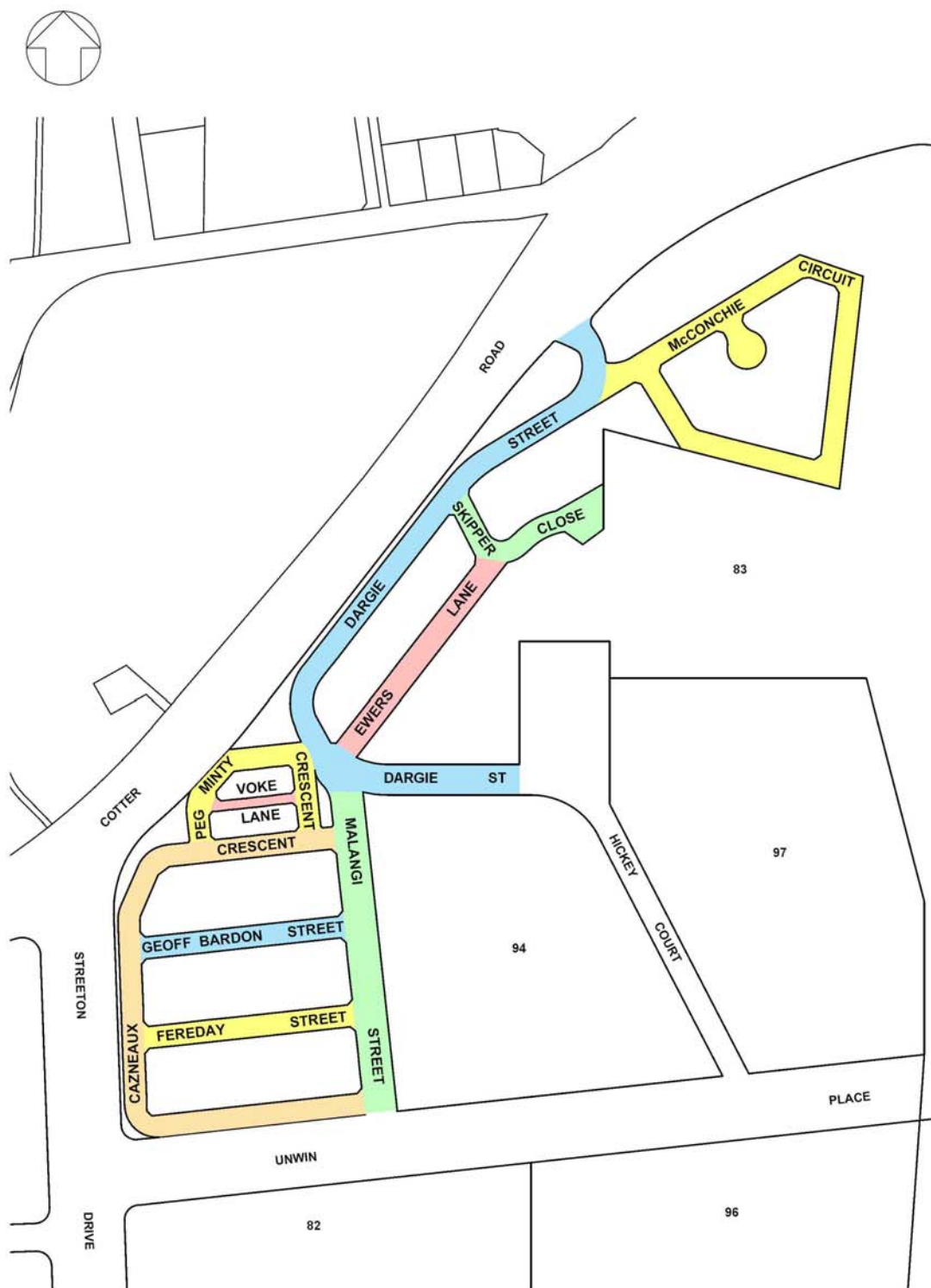
#### Division of Weston: *Artists*

NAME	ORIGIN	SIGNIFICANCE
<b>Cazneaux Crescent</b>	Harold Pierce Cazneaux (1878-1953)	Photographer  Harold Cazneaux was recognised as the pioneer of the pictorial movement. Along with five friends he founded the amateur Sydney Camera Circle in 1916. His work was extraordinarily diverse and took in landscapes and portraits. He was president of the Photographic Society of New South Wales and was elected an honorary fellow of the Royal Photographic Society of Great Britain in 1937.
<b>Dargie Street</b>	Sir William Alexander Dargie CBE (1912-2003)	Artist  Sir William Dargie was a prominent portrait artist, winning a record eight Archibald Prizes between 1941 and 1956. His first solo exhibition was held in 1939 and in 1940 he won two prestigious art awards – the A V Woodward Prize and the McPhillimy Art Prize. In 1941 he enlisted in the Second World War and was appointed as an official war artist producing many works depicting military action. He was appointed head of the National Gallery of Victoria Art School from 1946 to 1953 and a member of the Commonwealth Art Advisory Board from 1953 to 1975, serving as chairman during 1969 to 1973.  Dargie was knighted in 1970 for his services to art.

<b>Ewers Lane</b>	Raymond (Ray) Boulthwood Ewers OAM (1917-1998)	<p>Sculptor, war artist</p> <p>Ray Ewers produced many fine memorials in the wake of the war, including the Sir Thomas Blamey Memorial in Melbourne, erected in 1960.</p> <p>He served as an apprentice to the prominent sculptor William Leslie Bowles assisting with the design and execution of the King George V and Sir John Monash memorials in Melbourne. He enlisted in the AIF in 1941 and on the recommendation of Bowles, was transferred to the Military History Section in 1943 and appointed as an official war artist with the rank of lieutenant. From 1943 until 1958 he produced many dioramas and sculptures depicting events from the Second World War. He is best known for his sculpture <i>Australian Serviceman</i> in the Australian War Memorial sculpture garden in Canberra.</p>
<b>Fereday Street</b>	Susan Fereday (1810 -1878)	<p>Artist, watercolourist</p> <p>Susan Fereday was born in England and arrived in Van Diemen's Land with her husband Reverend John Fereday in 1846. She was a trained artist and skilled watercolourist and began painting the local flora after emigrating. She exhibited her botanical watercolour paintings of local native plants and algae in the Melbourne Intercolonial Exhibition of 1866 to 1867. She also published works on flowers and made informal fungi illustrations for her naturalist husband. In recognition of Susan's contribution to the study of algae, two algae species were named after her: <i>Dasya feredayae</i> and <i>Nemastoma feredayae</i>.</p>
<b>Geoff Bardon Street</b>	Geoffrey (Geoff) Robert Bardon AM (1940-2003)	<p>Artist, teacher</p> <p>Geoff Bardon was a school teacher who was instrumental in bringing Aboriginal art of the Western Australian desert to the attention of the world.</p> <p>In 1988 he was made a Member of the Order of Australia in recognition of his service to the preservation and development of traditional Aboriginal art forms.</p>

<b>Malangi Street</b>	David Malangi (1927-1999)	Artist, Indigenous  David Malangi was head of the Manharrngu clan and considered one of the most powerful elders of central Arnhem Land. He began painting as a young boy and was taught to paint on bodies for ceremonies, on hollow logs for burials and later on stringybark. His bark painting representation of the Gurrmirringu was used as the central motif for Australia's first one dollar note. Aboriginal copyright began when Malangi realised the Reserve Bank had used his motif and they later compensated him for it. His work is in numerous collections in Australia and overseas.
<b>McConchie Circuit</b>	Judith (Judy) Louise McConchie (1938-2005)	Artist, tutor, gallery director  Judy McConchie was an accomplished Canberra artist. Her works focussed on gardens and landscapes using pastels to better capture the effect of light and colour. She studied art and photography at the Royal Melbourne Institute of Technology and later at the Australian National University. Judy tutored evening art classes at the Hawker College in 1987. She was a guest artist at The Canberra Times Outdoor Art Show each year from 1991 until 1996. She also exhibited widely in solo and group exhibitions.
<b>Peg Minty Crescent</b>	Margaret (Peg) Minty OAM (1923-2009)	Artist  Peg Minty was an accomplished Canberra artist. Her painting was inspired by her love of Australia's alpine country. She was an honorary Life Member of the Artists Society of Canberra, a member of the Artists Society of Queanbeyan, and an Exhibiting member of the Royal Art Society of NSW. She is represented in private collections in Switzerland, UK, USA and Ghana. Peg won many prizes locally and for many years she was an active participant in group exhibitions in Canberra and the region.  She taught privately and at The Canberra College of TAFE, in oils, acrylics and watercolours. Peg exhibited regularly in Canberra and interstate. She received an Order of Australia for her contribution to the art world.

<b>Skipper Close</b>	John Michael Skipper (1815-1883)	<p>Artist, solicitor</p> <p>John Skipper was noted for his vignettes of colonial Adelaide. His sketches and paintings of the landscape, the flora, fauna and Aborigines of South Australia; and of the streets, buildings, people, way of life and notable events of Adelaide of mid 1800s are of artistic and historical interest. He also illustrated journals with minute delicacy including records of some of Charles Sturt's expeditions from notes lent to him by the explorer. His works, <i>An Aboriginal encampment, near the Adelaide foothills</i> c1854 and <i>Ambush at night</i>, Adelaide Hills c1840s are held by the Art Gallery of South Australia.</p>
<b>Voke Lane</b>	May Stanford Voke (1912-1997)	<p>Artist, printmaker, wood engraver, teacher</p> <p>May Voke created a number of unique wood-engravings, prints and linocuts. Her engraving work is considered reminiscent of the early 19th century British wood engraver Thomas Bewick and she pioneered the use of the technique in South Australia. She also worked in watercolours and prints and was influenced by Japanese and Chinese techniques and designs. She did design work for Les Ballets Contemporains at the Adelaide University Guild and contributed illustrations to several publications. She exhibited with the NSW Society of Artists and the Royal South Australian Society of Artists. Her work is held by the National Gallery of Australia and the Art Gallery of South Australia.</p>



## DIVISION OF WESTON