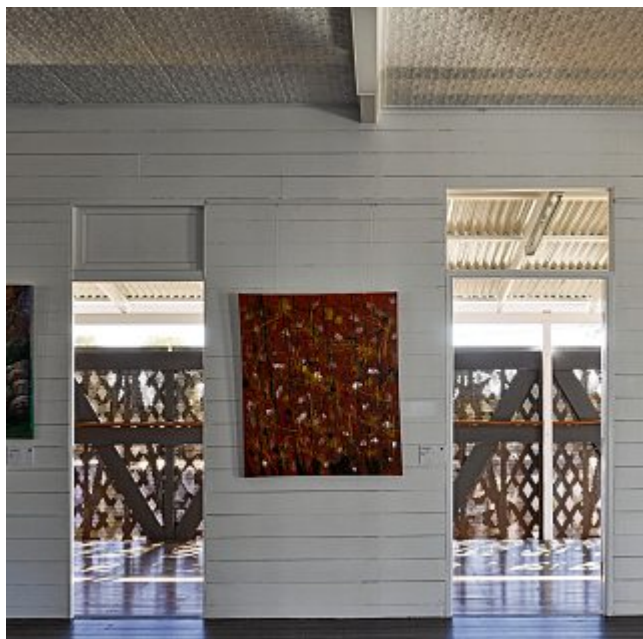




Scroll work and traditional pillars offer an air of continuity between The Globes of the past and present.



Gallery space includes original features such as wall cladding and the old gorgeous pressed metal ceiling.



Detail that nods to qualities of the original features of the building. The old latticework has been re-imagined in annealed steel.

## Arty pub for the workers

THE Globe's last publican, Pat Ogden, has a bond with the art that once adorned the walls of the former hotel.

The old pub featured several works by famed outback artist Hugh Sawrey, one of the founders of the Australian Stockman's Hall of Fame.

"Hugh was out here in 1958 for Back to Barcaldine week and did a couple of paintings in exchange for room and board," Pat said.

"He got a long run of masonite and cut it down the middle and painted up two paintings, about nine, 10, 12-foot long.

"He did them with a four-inch brush and a finger."

As with several other Sawrey works that came to dwell in hotels around Western Queensland, the large works were based on Banjo Paterson poems. In this case, it was *The Bush Christening* and *Old Pardon, The Son of Old Reprieve* mounted in The Globe's lounge.

"Hugh did another one, on the stand to screen the public bar. That was *The Man from Snowy River*," Pat said.

"Hugh and RM Williams travelled through a lot in those days, they were trying to get the Stockman's Hall of Fame up and running and they always came into the pub. I became friendly with him.

"So I asked him to do one based on a 1927 photo of shearers playing two-up – they'd shear all week, it'd be up to 50,000 sheep on a station in those days, on a Sunday all they wanted to do was come into town and play two-up.

"I paid him \$3000 for that one. I still have them all in storage, I'd like to have a big auction of them one day."

# an icon

polycarbonate sheeting holds with that classic, defiantly Queenslander hotel style.

"It's robust, and beautiful, and ready to stand another 100 years," Michael said.

"You can't underestimate the value we place in the trust that the council, that Mayor Rob Chandler and the chief operating officer Brett Walsh, have placed in Brian Hooper and in us as architects, to deliver this project.

"The townspeople asked the tough questions, too, and they were right to do that. To see this now up on a world stage is a real credit to those relationships."

Barcaldine historian Dr Sharon Broughton, curator of the barcaldine-peopleplaces things.org website, said The Globe held a special place in the town from almost the beginning.

Named The Springsure, it was razed by fire in 1909 then quickly rebuilt in 1910 as Devery's Hotel, the town's first solid hotel, built to last.

"Historically, it's been a very important part of the culture of the town. It was owned by the Devery family, who had been in the town since its inception," Dr Broughton said.

"Most of the hotels in Barcaldine had been moved

up the rail line from Alpha or Pine Hill. The buildings were just pulled down, put on the back of drays, brought to Barcaldine. Business-people just followed the line, setting up, pulling down and moving on as the line moved on."

"It was solid, it was built to stay, not like many of the earlier ones."

Prior to that, it had been owned by Jimmy Ah-Foo, and had a strong connection to the district shearers, and it was to that publican that the Chapman strike camp artwork was presented, which now resides in the Australian Workers Heritage Centre.

That workers' movement connection regained strength under the licence of Pat Ogden when the pub became synonymous with the Australian Labor Party and with the Tree of Knowledge.

Perhaps, it is that the architects and Pat Ogden are onto a common thread in the respect of the town's heritage and masterplan, encouraging travellers to spend a little more in the town. In the words of Pat Ogden:

"Give the worker a quid, and everybody's got a quid; because they spend their money, you know, they don't hoard it in the bank."



The Globe re-development is represented in the Australian pavilion at the 2018 Venice Architecture Biennale, which expresses the theme of "repair".

PHOTOS: CHRISTOPHER FREDERICK JONES

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