

THE
JESUS
TROLLEY



CITY OF MELBOURNE

The Jesus Trolley:

*30 years of Desmond
Hynes pushing art
and Jesus on the streets
of Melbourne*

8 September to
24 December 2016

City Gallery
Melbourne Town Hall

[melbourne.vic.gov.au/
citygallery](http://melbourne.vic.gov.au/citygallery)



Melbourne has been a stomping ground for street preachers for more than a century.

In recent decades, Desmond Hynes has been the N^o. 1 evangelist, proselytising through both the oral and written word.

Hynes combines the visual power of art and advertising on hand-painted signs and shopping trolleys covered in Jesus slogans.

Unrefined and yet savvy, Hynes' unique hand-lettering is urgent and compelling, transcending the religious content of his god-fearing message.

WORLD'S
GREATEST
HERO EVER
LORD JESUS
CHRIST
MY HERO

TRUST
IN
JESUS

CONFESS
YOUR SIN
TO "JESUS"
"CHRIST", OUR
SAVIOUR
AND REPENT
OR BURN
IN HELL





I cannot promise to stop preaching the Gospel, but I will promise to stop until I see if the City Council will give me a permit to preach... If I can't get a permit I will see the Lord about it. If he tells me to go on I must do it.

Charles Naismith, Melbourne, 1922¹

STREET PREACHER

Dr. Chris McAuliffe

Stanley Kramer's post-nuclear drama, *On the Beach* (1959), shows Melburnians confronting death by radioactive fallout with laconic fatalism. But things get a little weird towards the end of the movie. Anxious citizens gather on the forecourt of the State Library of Victoria to hear a preacher exhorting them to repent ahead of their imminent meeting with their maker. The growing crowd is one more sign of the collapse of normality, alongside the suicide pills and pre-apocalyptic hedonism. Not only was there a hot gosseller on Melbourne's usually secular streets, people were actually listening to him.

History suggests that street preaching wasn't so unusual in Melbourne. As early as 1865, a journalist remarked that Melbourne boasted an 'unusual proportion' of those 'pseudo-theosophists who regard it as their special mission to preach the Gospel in the highways and market-places'.²

PAGE 1

Unknown photographer
Untitled (Desmond Hynes)
 c. 1998
 black and white
 photograph
 24 x 19 cm
 Courtesy Desmond Hynes,
 Melbourne

PAGE 2

Still from *On the Beach*
 1959

Independent evangelists pursued their mission on main thoroughfares such as Bourke, Russell and Spring streets, and at busy mercantile sites such as the Eastern Market or Flinders Street Wharf. Vacant lots were also convenient gathering points before they were all built out in the early twentieth century. Organised churches and religious groups—Baptist, Wesleyan, Methodist, the Salvation Army—also worked the streets, conducting what would now be called outreach ministries. By the early 1880s, these were very active around Russell Street, on the principle that saving the wretched from a life of infamy was a task best pursued at the coalface.

One well-known independent preacher was Peter Virtue—‘an old man, long and shambling and very voluble’—who had been a fixture on Melbourne’s streets since the early 1850s.³ However sincere their motives, street preachers such as Virtue were seen as a disruptive presence in the city. Holding forth from a wagon, he attracted crowds, blocked traffic and annoyed traders. Worse, he heaped insults upon the papists (Roman Catholics), provoking vocal and sometimes physical rebuttal. When charged with disturbing the peace, Virtue defiantly declared that he would rot in gaol before paying any fines. By contrast, when the *al fresco* activities of organized churches were challenged, their reverends visited the Chief Secretary in deputation to argue the difference between a parade (with banners, illegal) and a religious meeting (no banners, legal).

Unaffiliated street preachers claimed biblical and historical authority for their activities. The great prophets of the Old Testament delivered their messages publicly, resolute in the face of ridicule and persecution. Jeremiah became the proverbial embodiment of the vociferous preacher, condemning sin and predicting doom. The New Testament records Christ preaching informally in public. More recently, the eighteenth-

century theologian John Wesley had preached outdoors in England and developed a network of unordained evangelists promoting Methodism. When William Booth’s Salvation Army commenced activities in Australia in 1880, Melburnians were introduced to an orchestrated combination of street preaching and singing, pursued by a well-coordinated cohort of uniformed advocates.

Tolerant observers regarded street preachers as heirs of early Christianity and the humble faith of St Francis of Assisi. It was even suggested that plain-speaking, heartfelt believers who ministered to the unsophisticated might have a lesson for the established churches. Wouldn’t it make sense to reach beyond the already pious, to seek out the disinterested and the disaffected in the streets?

More commonly, street preachers were maligned, often on the basis of thinly-veiled class prejudice. Amateur evangelists were uneducated and unsupervised. Taking faith in their own hands, they got scripture wrong, mangling words and garbling theology. They were described as ill-disciplined and intemperate; flailing their arms, striding about and haranguing their audience. Proponents of conventional, church-based preaching worried for the dignity of religion. ‘Nothing can be more painful to the eye and ear of truly religious persons’, wrote one, ‘than the spectacle of a coarse-tongued Stentor bellowing out exhortations and denunciations to a jeering rabble, in fierce tones and vulgar language.’⁴ In short, there was a right way to do religion, and preaching ought to be left to the better classes, for fear that rough-edged freelancers would bring religion itself into contempt. Even in matters of faith, it seems, the distinction between gentlemen and players was observed.

Police and magistrates were more forgiving. Their concern was with the maintenance of order not the niceties of ecclesiastical decorum. Street preaching itself was not illegal: freedom of religion and expression

were not to be denied, so long as city by-laws were respected. But a crowd gathering around a street preacher might block traffic or create a disturbance. An independent street preacher was a potential catalyst for disorder, especially if he embraced the tradition of Jeremiah. Haranguing sinners and decrying papists was likely to stir up idlers and larrikins, notorious for their vocal opposition to cant. And in an era when many people lived in central Melbourne, residents objected to intrusive noise, especially since many preachers chose to pursue their mission on the Sabbath. Acting on a complaint, the police could disperse a crowd and order a preacher to move on. Refusal would be met with a charge on summons for disturbing the peace or creating an obstruction.

While there was never any direct ban on street preaching, city authorities had by the beginning of the twentieth century forbidden street preaching within 100 yards of Bourke Street and directed evangelists to use vacant lots. Nonconformist religious groups complained that such conditions amounted to an effective ban on preaching.⁵ In fact, the aim of the policy was political rather than religious. City and police authorities were concerned that anarchist and socialist groups were preaching their own gospel on the streets, demanding the same tolerance accorded to religious gatherings.

Increasingly it was amenity, rather than disorderly crowds and the threat of agitation, that became the primary concern. In the 1880s, the arrival of the Salvation Army had prompted an increase in complaints about rowdy evangelism. By the turn of century, noise had been added to Melbourne's traditional list of urban ills (dust, larrikins, intoxication). This reflected a global trend linking urban amenity and public health. Authorities such as the *British Medical Journal* railed against the 'burden of noise' adding to the existing strain of city life, noting

that the stillness of the Sabbath was corrupted by 'the brass bands and discordant singing of the Salvation Army, while the parks are made vociferous in the afternoon by the tireless exponents of every sect in religion and every fad in politics and sociology'.⁶

These secular and scientific concerns have won out. The preacher's Stentorian voice embodies the frictions of modernity—noise, disruption, intrusiveness—and triggers demands that these be administrated into extinction. Over the course of the twentieth century, the Victorian Government Gazette registered numerous proclamations of regulations prohibiting noisome activities—preaching among them—in streets, parks and reserves across Melbourne. The wording is consistent from the teens until well into the 1970s: it was forbidden to 'preach, declaim, harangue or deliver any address'. Today, the Melbourne City Council's Activities Local Law makes no specific mention of preaching but clauses addressing nuisance, enjoyment and amenity, and causing an obstruction do the job. Officialdom endorses serenity rather than salvation, corralling the street preacher with a mixture of implicit toleration and pragmatic regulation.

For well over a century, Melbourne's street preachers have inadvertently stationed themselves at an intersection between pragmatic and romantic views of modern city life. In the nineteenth century, the diverse and intrusive sounds of the city street were regarded with some pleasure. Contemporary observers—some of whom we would now call folklorists—documented the distinctive cries of street vendors, each with their own traditional sing-song chant. Illustrated volumes depicting street vendors and itinerant tradesmen, detailing their costumes and wares, along with transcriptions of their cries, were especially popular in the nineteenth century. Such cries were considered a picturesque counterpoint to the modernising city:

OPPOSITE
Unknown photographer
*Untitled (Jesus saves,
Melbourne Cup)* c. 1995
colour photograph
7.4 x 10.5 cm
Courtesy Desmond Hynes,
Melbourne

PAGE 10
Unknown photographer
*Untitled (Anzac day,
Arts Centre, Melbourne)*
c. 1995
black and white
photograph
24 x 19 cm
Courtesy Desmond Hynes,
Melbourne

PAGE 11
Warren Kirk
City Square, Melbourne
1990
black and white
photograph
25.3 x 20.3 cm
Courtesy Warren Kirk
and Desmond Hynes,
Melbourne

PAGE 12
Unknown photographer
Untitled (Desmond Hynes)
c. 1988
black and white
photograph
24 x 19 cm
Courtesy Desmond Hynes,
Melbourne

they were reminders of village life and the quaint rhythms of the medieval marketplace.

Today, the street preacher is a rare reminder that on city streets ‘live those wild beasts, our fellow men’ as Virginia Woolf put it.⁷ Most of the wild beasts of yesteryear—the tuneless buskers, the commercial touts, the larrikins, idlers and agitators—have been tamed or have migrated to greener pastures online. The street preacher is still there, a living museum piece whose mission and rhetoric have changed little over the decades: it’s still about sin, repentance and redemption. Given that Australians are now less Christian and draw the line on sin far more generously than their forebears, street preachers might even be more disruptive and challenging than in the past. And yet they seem to have blended into the ambient ballyhoo of the streets.

But it would be wrong to lump street preachers in with the chuggers, spruikers and the other petty nuisances of Melbourne’s footpaths. Let us recognise the street preacher, following Woolf’s lead, as an artist who has descended to the pavement. For the preacher, like the artist, ‘is possessed by a spirit which the ordinary person cannot understand, but which is clearly very potent, and exercises so great a sway over him that when he hears its voice he must always rise and follow’.⁸

1 Anon., ‘Street preaching: Lands offender in court’, *Geelong Advertiser*, 10 October 1922, p. 3.

2 Anon., ‘Street preaching and martyrdom’, *Mount Alexander Mail*, 5 January 1865, p. 2.

3 Anon., ‘District Court’, *Australasian*, 29 June 1872, p. 21.

4 ‘Street preaching and martyrdom’, op. cit.

5 Anon., ‘Methodist conference: street preaching’, *Geelong Advertiser*, 5 March 1907, p. 4.

6 Anon., ‘Street noises’, *The British Medical Journal*, vol. 1, no. 1951, 21 May 1898, p. 13.

7 Virginia Woolf, ‘Street haunting’ [1930], in her *Collected essays*, vol. 4, Hogarth Press, London, 1967, p. 155.

8 Virginia Woolf, ‘Street music’ [1905], in *The essays of Virginia Woolf*, vol. 1, Hogarth Press, London, 1986, p. 29.





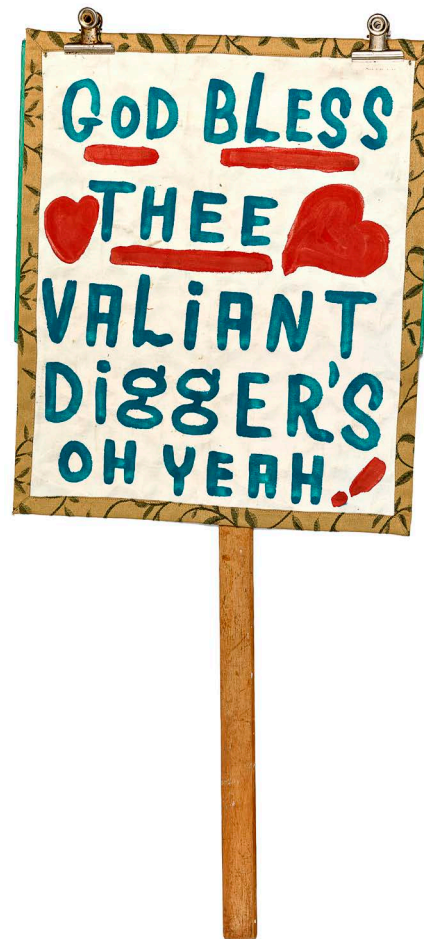


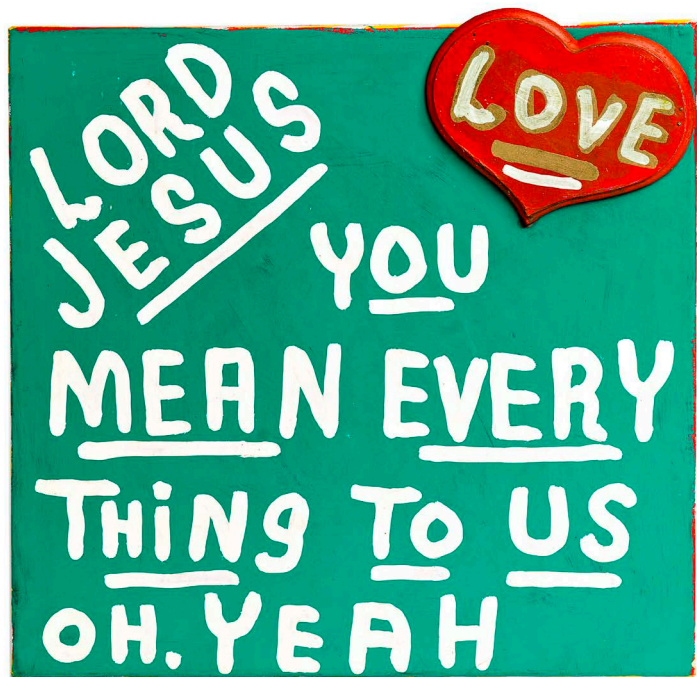


PREVIOUS PAGE
Desmond Hynes
*Untitled (Jesus tells
unless ye repent)* c. 1995
enamel and acrylic paint
on cardboard, timber,
electrical tape, string
71 x 47 cm
Collection of Phil
Campbell, Melbourne

OPPOSITE
Desmond Hynes
Jesus trolleys
c. 2005–10, c. 2005–10,
c. 2005–12
enamel and acrylic paint
on shopping trolley, acrylic
paint on fabric, texta on
plastic
93 x 37 x 60 cm (each)
Courtesy Desmond Hynes,
Melbourne, and Collection
of Phil Campbell, Melbourne
(middle)









JESUS
LOVES
FORGIVES




JESUS
HEAVEN
DEVIL
HELL!

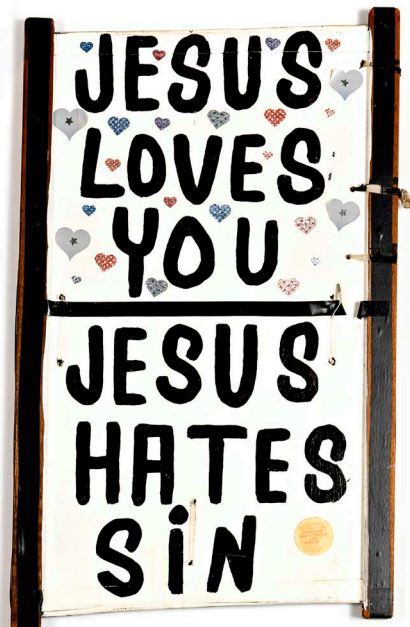
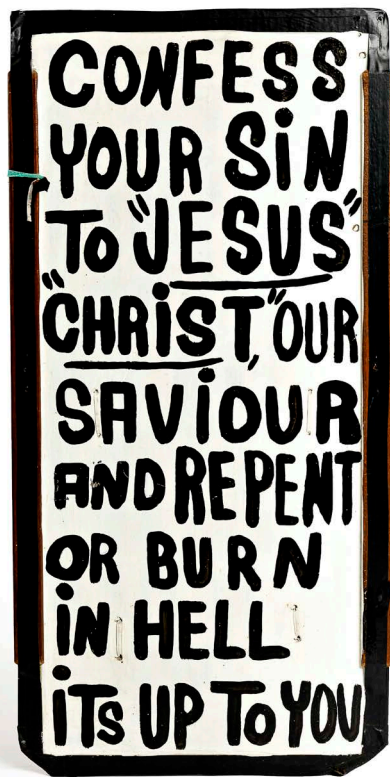


JESUS
IS MY
HERO
ON YEAH!



JESUS
SAID
REPENT







PAGE 16

Desmond Hynes

Untitled (Loveheart)

c. 2010-16

enamel and acrylic paint

on vinyl on cardboard

52 x 57 cm irreg.

Courtesy Desmond Hynes,

Melbourne

PAGE 17

Viva Gibb

Desmond, man of Jesus 1991

gelatin silver photograph

29.5 x 28 cm

City of Melbourne

Art and Heritage Collection

PAGE 18

Desmond Hynes

Untitled (shirt) c. 2003-06

acrylic paint on fabric, pins

144 x 93 cm

Courtesy

Desmond Hynes,

Melbourne

PAGE 19

Desmond Hynes

Untitled (God bless thee

valiant diggers) c. 2010

acrylic on fabric, timber

91 x 41 cm

Courtesy Desmond Hynes,

Melbourne

PAGE 20

Desmond Hynes

Untitled (Lord Jesus you mean

everything to us oh yeah)

c. 1990

acrylic paint on canvas,

acrylic paint on wood

51.5 x 50.5 cm

Collection of Phil

Campbell, Melbourne

PAGE 21

Desmond Hynes

Untitled (Sin and the devil)

c. 1989

enamel and acrylic paint

on cardboard, plastic

flower, flag

74 x 45.5 cm

Collection of Phil

Campbell, Melbourne

PAGE 22

Desmond Hynes

Set of four untitled works

c. 2010-16

enamel and acrylic paint,

and glitter adhesive on

plastic

29.5 x 44 cm each

Courtesy Desmond Hynes,

Melbourne

PAGE 23

Desmond Hynes

Jesus trolley c. 1995-2010

enamel and acrylic paint

on shopping trolley, acrylic

paint on fabric, texta on

plastic

93 x 37 x 60 cm

Courtesy Desmond Hynes,

Melbourne

PAGE 24

Desmond Hynes

Untitled (Confess your sin)

Untitled (Jesus loves you)

c. 1990

enamel and acrylic paint

on cardboard, timber,

electrical tape, string

91 x 43.5 cm, 71 x 43 cm

Collection of Stephen

Banham, Melbourne

(left); Collection of Phil

Campbell, Melbourne

(right)

PAGE 25

Unknown photographer

Untitled (Desmond Hynes,

front garden, Ripponlea)

c. 1988

black and white

photograph

25.3 x 16.1 cm

Courtesy Desmond Hynes,

Melbourne

OPPOSITE

Warren Kirk

Desmond Hynes, Ripponlea

c. 1998, printed 2016

giclee print

74 x 74 cm

City of Melbourne

Art and Heritage Collection

FOLLOWING PAGE

Desmond Hynes

Jesus trolley (detail)

c. 1995-2010

enamel and acrylic paint

on shopping trolley, acrylic

paint on fabric, texta on

plastic

93 x 37 x 60 cm

Courtesy Desmond Hynes,

Melbourne



JESUS
HEAVEN
DEVIL
HELL YOU
CHOOSE

For more than three decades, Desmond Hynes (born 1937) and his Jesus trolleys have been a presence on Melbourne's streets. Preaching the words of the King James Bible, Hynes has become part of the visual fabric of the city. Whether marching the perimeter of the race track at the Melbourne Cup, shadowing the exterior of the MCG, appearing alongside campaigners on election day, or championing God at the Prahran market or on the Bourke Street Mall, Hynes has been vocal and active in his advocacy of the divine.

THE WORD AS ART, OH YEAH

Joanna Bosse

The work Hynes produced from the mid-1980s onwards comprises not only hand-painted old-style shopping trolleys but also signs that were once propped against the facade of his suburban home and in its garden. His corpus of creative work has strong visual appeal beyond its intended purpose, or beyond the fascination or repulsion viewers may find in its content; these typographic compositions might even be productively considered works of outsider art. Hynes' signs, which are born from a desire to share his love for Jesus and to convince others to do the same, convey an ease with text design and layout, as well as a sophisticated visual sensibility that transcends their religious

content and commonplace origins. Repurposing materials such as cardboard, placemats, fabric and house paint, Hynes inscribes these with catchphrases and slogans, using a highly personalised script embellished with dots, love hearts and underlining. His clever use of colour and optical effects maximise the impact of his words, which range from the short and sweet – *Jesus is my hero, oh yeah* – to the hard-hitting and fundamentalist, *Jesus tells, unless ye repent, ye will perish, burn in hell*. Like many so-called ‘outsider’ artists, Hynes does not conceive of himself as an artist or of his creations as art, and the ambiguity of his work in these terms gives them a powerful aura that destabilises genres and confounds easy interpretation.

Hynes took up the religious charge in 1983, when a health scare in his mid-40s spurred him to a new way of life. He renounced what he describes as his sinful ways and dedicated his time to spreading the word of God. Hynes’ home for most of his life was a rented terrace directly opposite the entrance to the National Trust’s Rippon Lea Estate in Elsternwick. The large number of visitors coming and going through the gates to Rippon Lea were a captive audience, and the house became an eye-catching billboard and a shrine to Hynes’ faith until 2013, when it was sold and demolished. The front yard and the facade of the house were populated with signs artfully inscribed with catchphrases such as *Smile Jesus loves you, Vote for Jesus, World’s greatest hero ever, Lord Jesus Christ our hero*. In an interview in the *Age* in 1997, Hynes explains his rationale thus:

*the Book of Deuteronomy tells us to paint signs on our door posts and gates and, well, I have ... Jesus tells us in the Bible we must tell everyone about him. And, I’m telling everyone about him.*¹

Hynes wanted his exhortations to be ‘bright and colourful for the Lord’.²

And he was opportunistic, with domestic detritus collected during council clean up days and co-opted for the cause; in most cases the original proportions or existing (and useful) text was retained and incorporated into the designs.

For locals, the visual marketing in Hynes’ front garden was a distinguishing and idiosyncratic feature of their community that was in equal parts fanciful and bothersome. Passersby would often stop to take photographs. They would hurl insults too. The majority of Hynes’ works were discarded when he moved from Elsternwick in early 2013, except for a small number that he retained (notably five Jesus trolleys) and several pieces that were salvaged by a discerning neighbour. The photographs included in the exhibition indicate the extent of his oeuvre.

Hynes, of course, did his best to attract attention when he took to proselytising on the streets. His preaching routine encompassed readings and impromptu sermons, as well as handing out pre-recorded cassettes of his material and small booklets. These would be conveniently housed in a shopping trolley – a practical movable storage solution that was quickly enlisted for the job at hand. Each flat plane of the boxy trolley was painted in Jesus slogans, an add-on to the handle section allowing an additional double-sided surface.

Sometimes Hynes would embellish the trolleys with Australian flags or painted shopping bags, just as he would sometimes use his own body as a surface for his signs, painting text on t-shirts and hats, and even augmenting one shirt with a long train-like section at the back (affixed with safety pins) to increase the surface area.

When considering Hynes' output, Sydney-based Arthur Stace (1885–1967), aka Mr Eternity, comes to mind as a precursor and artistic peer of sorts. The iconic nature of the word *Eternity* and the simplicity of Stace's project – inscribing a single word in chalk on footpaths and walls at night – has a mysterious potency that is lacking in Hynes' grassroots, homemade and somewhat playful campaign. Whereas Stace deliberately made his declarations while unobserved (and he remained unknown for more than two decades), Hynes' persuasive personality is firmly embedded in his work. Hynes' idiosyncratic syntax and wordplay embody his character in the same way that Stace's uniform copperplate script annulled any sense of his identity. Unlike the ethereal whisper of *Eternity*, Hynes' words are resolute and directly aimed. The shifting scale, underlining, exclamations, super- and subscript of his text mimic the vocal soundtrack of Hynes' preaching. His words will not be blown or washed away like chalk on a footpath, but are delivered to be heard, listened to and heeded: *Jesus Heaven Devil Hell You Choose!* They boom and echo amid the love hearts.

Over the years, Hynes and his work has captured the interest of photographers, designers, artists and writers. He has been the subject of numerous amateur photographs as well as several professional photo shoots, by Sandy Nicholson, Warren Kirk, Viva Gibb and David Marks among others. Australian rock band Rail featured an image of Hynes' home on the cover of its *Goodbye surfing, hello God!* album, and Hynes has been the subject of many local and state newspaper articles, as well as profile pieces in *Marie Claire*, *Australian Style* and *HQ* magazines.

Hynes has travelled widely in Australia sharing his beliefs and hoping to help others find peace and purpose in commitment to

Jesus. Remarkably, news of his work has reached the African country of Zambia, where prisoners in the death-row section of the Kabwa prison have established a ministry in his name. Hynes is proud to share hundreds of letters from these followers, which praise his teachings and support. Photographs show prisoners wearing t-shirts hand-painted in Hynes' humble hand with *every / body / needs / Jesus / repent*. Here, like in Melbourne, Hynes' art speaks loud and clear.

¹ Chris Johnston, 'House of the Lord: the gospel according to Desmond', *Age*, 26 May 1997, p. C3.

² In conversation with the author, June 2016.

IN THE BEGINNING WAS THE WORD:

The lettering of evangelist Des Hynes

Stephen Banham

Looking at the highly graphic work of Des Hynes, a simple question comes to mind – would this work be remembered, celebrated or indeed exhibited if he had used conventional digital typefaces? The answer is pretty simple: no, because the expressive heart of this work is in Hynes' unique language of hand-lettering.

It would be all too easy (and unjust) to label Hynes' work 'outsider art', to regard his considerable output over three decades as some kind of a naive street vernacular. But don't be fooled for a minute. His work is far more knowing than what first meets the eye. Hynes understands the way that a gridded city such as Melbourne works – its sightlines are direct and clear, allowing for high visibility. This accounts for the extraordinarily generous and loud typographic coverage of every surface of his trolley, banner, flag, signs and even clothing. Add to this Hynes' rich use of bright and often jarring colour across these 'canvases' and you have a truly immersive visual experience.

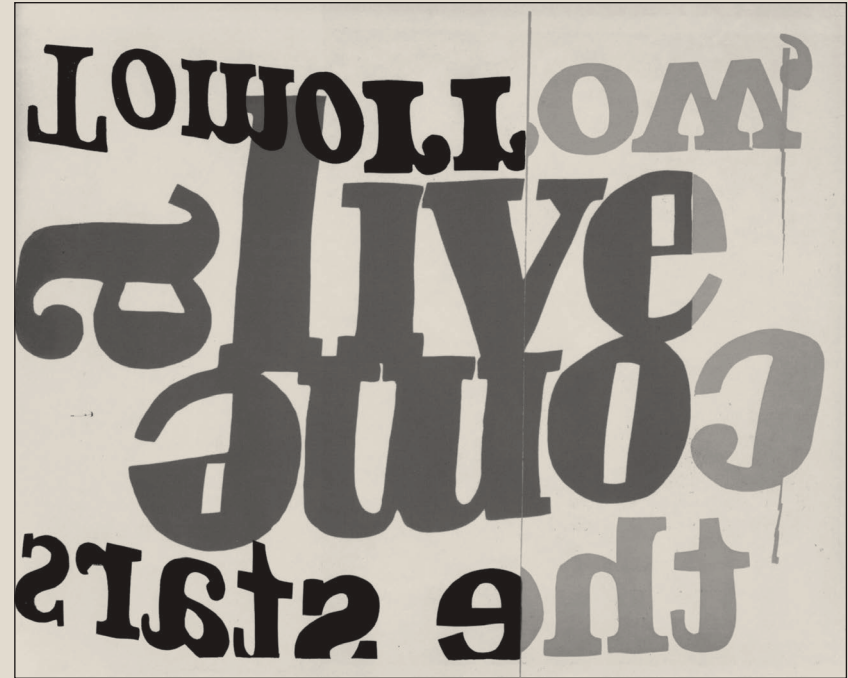
It is the hand-drawn letterforms writ large across every surface that make this work truly unique and, perhaps more importantly, imbued with an urgent humanity. It is a consistent typographic language, steadily refined over time and immediately identifiable as his and his alone. From the earlier years, when he festooned his Elsternwick house with myriad evangelical messages, through to his more nomadic pontifications on the streets of Melbourne (and other Australian cities), his message and the visual language through which it is communicated has been consistent and distinct. Contemporary marketers would swoon at such recognition and visibility in the marketplace (the street) —and yet Hynes appears to have been the designer of his own 'brand' from the very beginning.

His hand-lettering has not been borne by skill so much as by the kind of sheer resilience that can only be powered by faith. Having allowed time to finesse the lettering, its voice has become more and more confident and embellished as time has passed. But it fits no conventional typographic taxonomy; it is a non-linking script sans that is occasionally embellished with inlined strokes, dots and charming ornamental superscripting. Reflecting urgency and volume, the letters are almost always presented in uppercase, with a lowercase form emerging every now and then to playfully bring a gentler tone.

This is the lettering of a pragmatist. Hynes realised early on that his messages may need to be redrawn, repaired or embellished at any time and on any material, from canvas to cardboard to fabric, and be economic and self-managed. Painted letterforms suited all these criteria perfectly.

Unique though Hynes' work is, there have been other significant Christian evangelist precedents who have employed typographic spectacle. The most obvious and relatively local is Arthur Stace (1885–1967), the evangelist who wrote the single word *Eternity* some half a million times over 37 years, while roving across the suburbs of Sydney. Like Hynes, Stace's evangelism came from a deeply held need for redemption from a past 'sinful' lifestyle. Stace claimed to be virtually illiterate and that it was only through the power of God that he was able to write the word *Eternity* in perfect copperplate script. The singularity of Stace's message has made it easy for others to use it as a 'monetised brand' for Sydney decades after his death, the height of which was its pyrotechnic reproduction illuminating the Sydney Harbour Bridge at the new millennium celebrations in 2000.

Both Stace and Hynes took more than three decades to steadily refine their hand-lettering, viewing the letterforms as a 'conduit' through



Sister Corita Kent
Tomorrow the stars
1966
76.2 x 91.5 cm
screenprint

which the word of God is expressed. The intention of the lettering, however, never budged: to create a recognisable spectacle in the street, drawing attention to the message and not its maker. Stace's message of *Eternity* is poetically open-ended in its interpretation and classical in its delivery. By contrast, Hyne's blunt and uncompromising tone can often be at odds with the playfulness of the lettering. After all, it is difficult to soften proclamations such as *Jesus tells unless ye repent ye will perish, burn in hell* or *Sin and the devil, Satan will take you to hell*, no matter how delightful and whimsical the letterforms may be. Hynes' physical presence alongside his lettered trolley shouting and gesticulating, lends it an immediacy that contrasts starkly to the quiet discovery of Stace's overnight scrawlings on the streets of Sydney.

Another precedent to the typographical expressiveness of Des Hynes is the work of Sister Corita Kent (1918–1986), a progressive Catholic nun from Los Angeles, whose work from the mid-20th century offers both parallels to and extreme diversions from that of Hyne. Sister Kent's work and inspirations came from a more educated and 'design-aware' context than Hynes' (she ran workshops with the likes of Buckminster Fuller and counted Charles Eames and Ben Shahn as mentors). Although Kent's work promotes a progressive social activism rather than a brutal evangelism, it is in her engagement with pop culture that shares some similarity to Hynes' work. Both Kent and Hynes appropriate advertising forms and slogans to bring a sense of modernity and relevance to the intended message. Kent worked with metaphoric expressions of slogans and type, while Hynes cuts to the chase, presenting a more simplified binary argument. Hynes paints a single word upon a Shepard Fairey—designed 'Obey' baseball cap, which now proclaims to 'Obey God', while the 'Big G' logo that Kent appropriates from General Mills was to stress the idea of 'goodness' within humanity.

Des Hynes' typographic contribution to the streets of Melbourne has been unique, and not just in an aesthetic sense through his joyous hand-painted lettering. More importantly, he cultivated a distinct typographic language that operates outside, and yet in tandem with, the commercial modes of communication design. His is the language of the individual engaging the many, a language of persuasion, where no matter how seductively curved the letters may be, the message is always blunt.

FOLLOWING PAGE
Unknown photographer
Untitled (Desmond Hynes)
c. 1998
black and white
photograph
24 x 19 cm
Courtesy Desmond Hynes,
Melbourne

**JESUS
IS
LORD**

**ONLY JESUS
CHRIST CAN
FORGIVE
SINS BECAUSE
JESUS CHRIST
WAS CRUCIFIED**

**JESUS
LOVES
YOU**

**WORLD'S
GREATEST
HERO EVER
JESUS
CHRIST
MY HERO**

**IN
JESUS
CHRIST
I
TRUST**



The Jesus Trolley:
*30 years of Desmond
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8 September to
24 December 2016

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[melbourne.vic.gov.au/
citygallery](http://melbourne.vic.gov.au/citygallery)



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context that allows us to
consider Hynes within a lineage
of urban religious spectacle.

INSIDE COVER

Photomontage of images
by various photographers
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