Royal Exhibition Building & Carlton Gardens World Heritage Management Plan

Attachment A

REB & CG Conservation Management Plan

Part 1 - Main Report

Department of Transport, Planning and Local Infrastructure

HERITAGE VICTORIA

CITY OF MELBOURNE

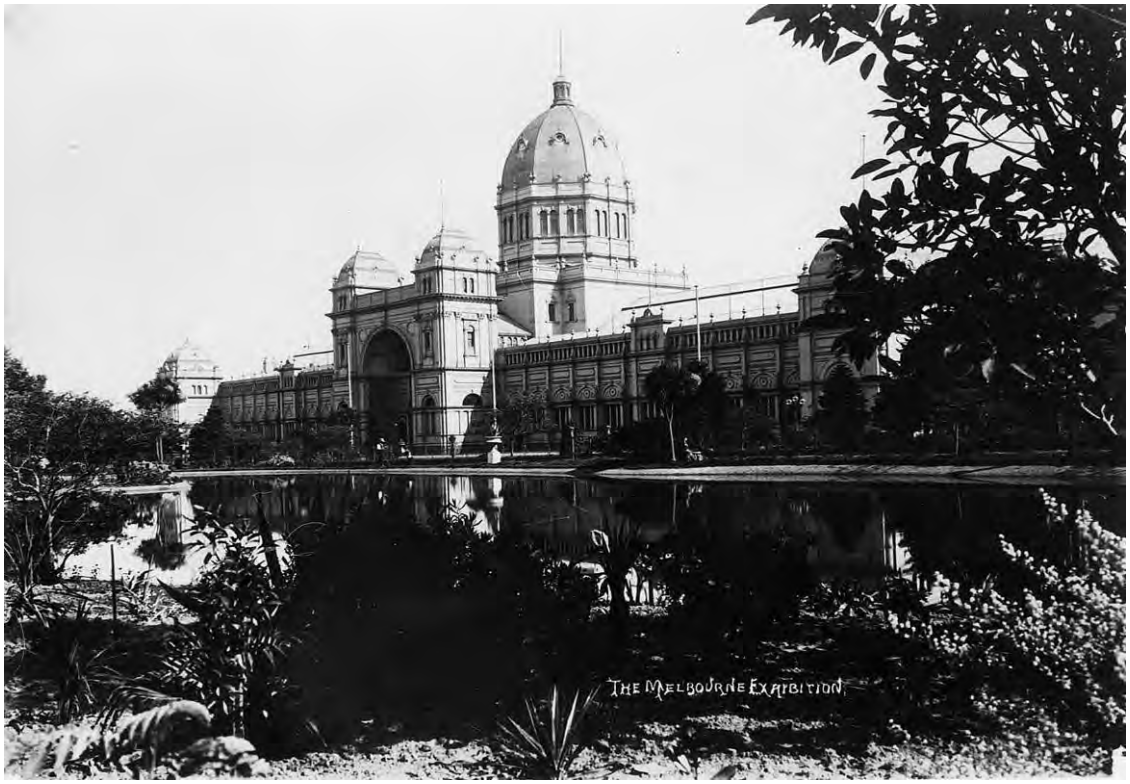
MUSEUMVICTORIA

OCTOBER 2013

Royal Exhibition Building & Carlton Gardens
Carlton

Conservation management plan

Volume 1: Main Report



Royal Exhibition Building & Carlton Gardens
Carlton

Conservation management plan

Volume 1: Main Report

Prepared for
Heritage Victoria

October 2007
Updated June 2008

LOVELL CHEN
ARCHITECTS & HERITAGE CONSULTANTS

35 LITTLE BOURKE STREET MELBOURNE 3000 AUSTRALIA
TEL +61 (0)3 **9667 0800** FAX +61 (0)3 9662 1037 enquiry@lovellchen.com.au

The Royal Exhibition Building and Carlton Gardens Conservation Management Plan endorsed by:

.....	.....
Signature	Date
.....	.....
Name	Position

on behalf of Museum Victoria

.....	.....
Signature	Date
.....	.....
Name	Position

on behalf of the City of Melbourne

.....	.....
Signature	Date
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Name	Position

on behalf of Heritage Victoria

PROJECT TEAM

Authorship of previous conservation reports, on which this updated CMP relies, are identified in Section 1.5 ‘Previous Reports and Studies’.

The project team involved in this updated report are as follows:

Anita Brady

Fraser Brown

Helen Calkoen

Conrad Hamann

Katherine White

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1.0 INTRODUCTION

1.1 Background

This report was prepared for Heritage Victoria; its purpose is to update, including a review and revision, the draft 2004 Conservation Management Plan (CMP) for the Royal Exhibition Building (REB) and Carlton Gardens. The 2004 report was prepared by Allom Lovell and Associates (now Lovell Chen) and Context Pty Ltd, for the City of Melbourne and Museum Victoria. This updated CMP incorporates comments, feedback and suggestions on the 2004 report, expands on some areas of the report (including additional graphic material), and addresses specific Commonwealth *Environment Protection and Biodiversity Conservation Act 1999* (*EPBC Act*) requirements for Management Plans for heritage places included in the National Heritage List (NHL) and World Heritage List (WHL). In July 2004, the site of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens was included in the Australian National Heritage List and inscribed in the World Heritage List.

A Steering Committee comprising representatives from Heritage Victoria, City of Melbourne and Museum Victoria, provided direction and guidance on preparation of this report.

Some of the conservation objectives included in this report, which are valid objectives carried over from the 2004 report, have already been acted on or are in the process of being acted on. It is also noted that, while this report is as current as can reasonably be achieved with regard to describing existing conditions, some information may be out of date where recent works have occurred.

1.2 Subject Site

The Royal Exhibition Building is located in the Carlton Gardens, Carlton, bordered by Victoria, Nicholson, Carlton and Rathdowne Streets (Figure 1). Both the Royal Exhibition Building and the Melbourne Museum are located within an area excised from the broader Carlton Gardens, which is known as the 'Exhibition and Museum Purposes Reserve' (generally referred to below as the 'Exhibition Reserve'). The East, West and South Forecourts to the Royal Exhibition Building, and the Museum Plaza, are also located within the Exhibition Reserve. The Carlton Gardens additionally comprise the South and North Gardens, being the southern and northern garden components separated by the Exhibition Reserve. (See Figure 2, a site plan showing the principal site components, including the area of the Exhibition Reserve.)

1.3 Purpose of Report

The purpose of the report is to provide an integrated CMP to guide the future use, development and management of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens. The need for an integrated CMP is supported by the statutory requirements of the *EPBC Act* (as amended) and derives from the management principles of the *EPBC Regulations* (also as amended) for places included in the National Heritage List and World Heritage List (see Section 1.8 below). As a consequence the whole of the site is subject to the *EPBC Regulations*, in addition to the provisions of any relevant state and local laws, including heritage and planning.

In addition to expanding and updating the 2004 draft report, this CMP also integrates material from other previous reports and studies which, to a greater or lesser degree,

provided conservation policies and guidelines for the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens (see Section 1.5 below).

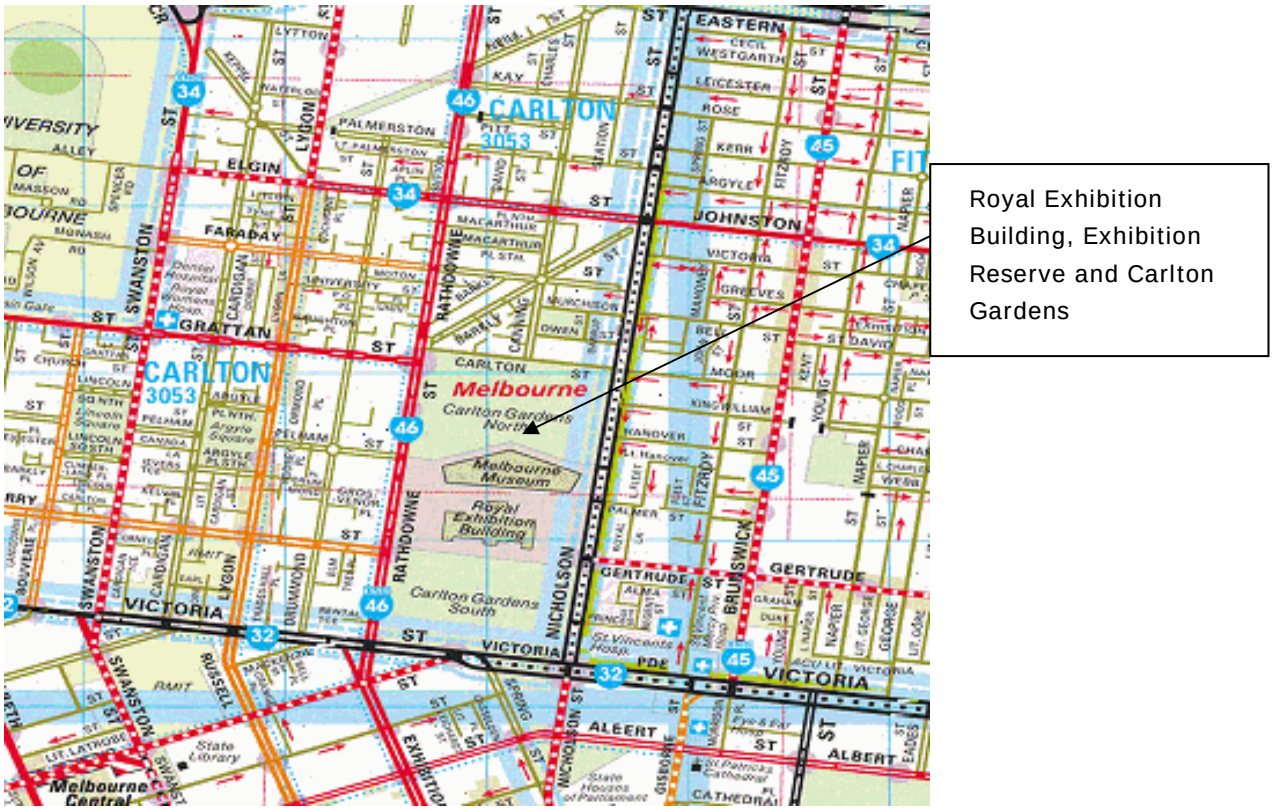

Figure 1 Location Plan.
Source: Melways street directory

1.4 Related Documents

This CMP forms one of a suite of current and proposed documents relating to the conservation and management of the REB, Carlton Gardens and the site context and setting. These documents largely derive from the inscription of the REB and Carlton Gardens on the World Heritage List, and are as follows:

- World Heritage Management Plan (to be prepared, the over-arching document)
- Memorandum of Understanding between Museum Victoria and City of Melbourne (June 2004) as the managers of the site
- Carlton Gardens Master Plan (City of Melbourne, May 2005)
- Royal Exhibition Building and Exhibition Reserve Master Plan (Museum Victoria, endorsed by Museums Board of Victoria, February 2007)
- World Heritage Environs Area (WHEA) Strategy Plan (Heritage Victoria, to be completed late 2007-early 2008)

1.5 Previous Reports & Studies

In 1987, Allom Lovell Sanderson prepared a conservation policy for the Royal Exhibition Building, for the Exhibition Trustees. This was based on a Conservation Analysis written by Allan Willingham in 1983. The Trustees subsequently adopted it as the basis for the

consideration of all issues affecting the conservation of the building and its immediate curtilage (as included under the control of the Trustees), in particular the restoration works to the dome and interior decorative scheme, in addition to other works projects undertaken before control of the building passed to Museum Victoria in 1996.

In 1999, Museum Victoria commissioned Allom Lovell and Associates to produce a CMP for the building. The brief called for an analysis of the history and physical evolution of the building and its immediate environs, gardens and built landscape features to assess the cultural significance of the site. It excluded the Carlton Gardens proper and the Hochgürtel Fountain which were under the control of the City of Melbourne. A conservation policy and strategy was also developed to address the future management of the Royal Exhibition Building site as the first step in the development of a detailed five-year management plan.

In 2000, John Patrick Pty Ltd produced a Conservation Analysis for the Carlton Gardens, for the City of Melbourne. At the same time, Meredith Gould, Architect Pty Ltd, prepared a 'Draft Review of Previous Conditions of the West, East and South Forecourts of the Royal Exhibition Building and Carlton Gardens' for Museum Victoria. In 2001, John Patrick Pty Ltd, in conjunction with Allom Lovell and Associates was commissioned by the City of Melbourne to write a draft CMP of the Carlton Gardens (completed 2002).

Subsequently, a review of the analysis of significance of the place as a whole against the World Heritage criteria, the National List criteria and the (State) Victorian Heritage Register criteria was required to support the nomination of the place to the World Heritage List and Australian National Heritage List in 2004. This resulted in the aforementioned draft 2004 CMP.

In relation to the Carlton Gardens (landscape, plantings, trees, etc) Meredith Gould Architects Pty Ltd, in association with Contour Design Australia Pty Ltd, prepared *Carlton Gardens Tree Conservation Strategy* for the City of Melbourne (December 2006). This report includes a conservation strategy for every tree within the Carlton Gardens, and recommendations for planting, including a list of suitable species. In addition, Matrix Archaeological Services prepared a report for the City of Melbourne in November 2006, *Preliminary Archaeological Investigations: Carlton Gardens*. This study relates to sub-surface investigations in the South Garden, of the *parterre* beds and scroll garden.

All of these reports have been referred to and integrated as appropriate into the current document.

Summary

Previous reports in chronological order:

- Willingham, Allan. *The Royal Exhibition Building, Carlton: A Conservation Analysis*. Report prepared for the Exhibition Trustees, November 1983.
- Allom Lovell Sanderson Pty Ltd. *Report on the Internal Decoration of the Exhibition Building*. Prepared for the Exhibition Trustees, June 1987.
- Meredith Gould Architects Pty Ltd. *Carlton Gardens Tennis Facility Conservation Plan*. Report prepared for the City of Melbourne, September 1998.
- Allom Lovell and Associates. *Royal Exhibition Building Conservation Management Plan*, August 1999.

- John Patrick Pty Ltd. *Carlton Gardens Conservation Analysis*. Report prepared for the City of Melbourne, June 2000.
- Meredith Gould Architects Pty Ltd. *Draft Review of Previous Conditions of the West, East and Southeast Forecourts of the Exhibition Building, Carlton Gardens*, 2000.
- John Patrick Pty Ltd, in association with Allom Lovell and Associates. *Carlton Gardens Conservation Management Plan*. Report prepared for the City of Melbourne, January 2002.
- Allom Lovell and Associates and Context Pty Ltd. *Royal Exhibition Building and Carlton Gardens Conservation Management Plan*. Report prepared for the City of Melbourne and Museum Victoria, draft, July 2004.
- Matrix Archaeological Services. *Preliminary Archaeological Investigations: Carlton Gardens*. Report prepared for the City of Melbourne, November 2006.
- Meredith Gould Architects Pty Ltd, in association with Contour Design Australia Pty Ltd. *Carlton Gardens Tree Conservation Strategy*. Report prepared for the City of Melbourne, December 2006 (draft).

1.6 Methodology

This document broadly follows the format of the Australia ICOMOS (International Council on Monuments and Sites) guidelines for the preparation of conservation plans[1] and the principles set out in the *Australia ICOMOS Burra Charter, 1999*.

In researching the history of the site, much information had already been documented in several readily available sources; this was supplemented where possible with reference to additional primary sources such as original or early architectural drawings, building plans, site plans, and historic images. As regards assessing the significance of the Royal Exhibition Building and Carlton Gardens, their significance was already well-known and documented including the case supporting inscription on the World Heritage List. Therefore much of this work for the present report was a compilation of essential information pertinent to the task at hand. More discursive material will be found in published sources and in the Royal Exhibition Building archives now held by Museum Victoria.

Glossary

A glossary of words and terms is included at the end of Chapter 3.

Appendices

In addition to the information contained in the body of this report, a number of appendices are included which provide additional historic and graphic material in particular, as well as a chronology of development of the Carlton Gardens and Exhibition Reserve. These include:

Appendix C Carlton Gardens Chronology

A chronological summary (in table form) of events and activities which have had a physical impact on the gardens and Exhibition Reserve between 1852 and 2002.

Appendix D Historic Site Plans and Aerial Photographs

Beginning with Kearney's 1855 map, this appendix (again in generally chronological order) includes historic plans and aerial images which illustrate the evolution of the site up until about 2001.

Appendix E Historic Building Plans

This appendix reproduces a series of original architectural drawings and plans of the Royal Exhibition Building, including floor plans and elevations mostly dating from 1879, from the Bates Smart and McCutcheon archives, University of Melbourne.

Appendix F Historic Images

This appendix provides additional historic images to compliment those used elsewhere in the report, and is again arranged largely in chronological order. The images include photographs, postcards, prints, wood engravings, lithographs and etchings of the Royal Exhibition Building and Carlton Gardens, many of which are reproduced from the Picture Collection of the State Library.

Appendix H Site Development Plans

Appendix H has a series of chronological site development plans (key plans, prepared by Lovell Chen), which illustrate key changes to the Carlton Gardens and Exhibition Reserve over time.

1.7 Listings & Classification

UNESCO World Heritage List

The Royal Exhibition Building and Carlton Gardens was inscribed in the list on 1 July 2004. The citation reads:

> *Criterion (ii):* The Royal Exhibition Building and the surrounding Carlton Gardens, as the main extant survivors of a Palace of Industry and its setting, together reflect the global influence of the international exhibition movement of the 19th and early 20th centuries. The movement showcased technological innovation and change, which helped promote a rapid increase in industrialisation and international trade through the exchange of knowledge and ideas.

National Heritage List

In July 2004 the Royal Exhibition Building and Carlton Gardens was one of the first three places in Australia to be included in the (then new) National Heritage List. The place met the following criteria:

> A the place has outstanding heritage value to the nation because of the place's importance in the course, or pattern, of Australia's natural or cultural history

B the place has outstanding heritage value to the nation because of the places' possession of uncommon, rare or endangered aspects of Australia's natural or cultural history

D the place has outstanding heritage value to the nation because of the place's importance in demonstrating the particular characteristics of:

i. a class of Australia's natural or cultural places

ii a class of Australia's natural or cultural environments

E the place has outstanding value to the nation because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group

F the place has outstanding heritage value to the nation because of the place's importance in demonstrating a high degree of creative or technical achievement at a particular period.

The complete National Heritage List citation and assessment is included at Appendix A.

Victorian Heritage Register

The Royal Exhibition Building and Carlton Gardens is included on the Victorian Heritage Register, maintained by Heritage Victoria, to the extent of all of the buildings and structures including the Royal Exhibition Building, Curator's Cottage, Hochgürtel Fountain, French Fountain, Westgarth Drinking Fountain, Stawell Sandstone Sample, Palisade Fence and Gate, Remnants of Bluestone Base to Palisade Fence and the Iron Rod Fence. All of the landscape features including the pathways in the North and South Gardens, and the Lake and Island in the South Garden. The Royal Exhibition Building, designated as building H1501, was gazetted on 28 May 1998. In 2002 the registration was extended to include the Carlton Gardens. A permit is required from Heritage Victoria in order to carry out works or activities at the registered place.

The Victorian Heritage Register citation (including the statement of significance and extent of registration) is reproduced at Appendix A.

Melbourne Planning Scheme

The Royal Exhibition Building and Carlton Gardens is identified as HO69 in the Heritage Overlay Schedule to the Melbourne Planning Scheme. The site is zoned under Public Use Zone 7 (for 'other' public purposes). There are no Design and Development controls over the site.

The Royal Exhibition Building was graded A in the *Carlton Conservation Study* prepared by Nigel Lewis and Associates, 1984.

Register of the National Estate

The Royal Exhibition Building and Carlton Gardens are included on the *Register of the National Estate*, maintained by the Australian Heritage Council, as a registered historic place on 21 March 1978 (Database Number 5173, File No. 2/11/033/0142). There are no statutory requirements as a consequence of this registration.

National Trust of Australia (Victoria)

The Royal Exhibition Building and Carlton Gardens was classified by the National Trust of Australia (Victoria) as a building of state significance in 1958 (File No. 842). There are no statutory requirements as a consequence of this classification.

1.8 Statutory Management Regime

As noted above, the whole of the place is subject to the provisions of the *EPBC Act* in addition to the *Victorian Heritage Act* 1995, the *Victorian Planning and Environment Act* 1987 and the Melbourne Planning Scheme, specifically Clause 22.05 and 43.01. As the site has been operating under the State and local provisions for many years, these are not detailed here. The relevant *EPBC Regulations* relating to World Heritage properties are outlined in detail at Chapter 6, Section 6.3 and include:

- World heritage management principles including 'General Principles' and principles relating to management planning).
- Criteria for the accreditation of management plans for World Heritage properties.
- Specified content of management plans for World Heritage properties.

Section 6.3 also outlines the assessment and approval process as per the *EPBC Act*.

1.9 Terminology

The conservation terminology used in this report is of a specific nature, and is defined within *The Australia ICOMOS Burra Charter, 1999* as endorsed by all statutory and national heritage bodies (See Appendix B). The terms most frequently referred to are*: place, cultural significance, fabric, conservation, preservation, restoration, reconstruction, adaptation and interpretation*. These terms are defined in the revised charter as follows:

> *Place* means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.
>
> *Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. *Cultural significance* is embodied in the *place* itself, its *fabric*, *setting, use, associations, meanings, records*, *related places* and *related objects.*
>
> *Fabric* means all the physical material of the *place* including components, fixtures, contents and objects.
>
> *Conservation* means all the processes of looking after a *place* so as to retain its *cultural significance.*
>
> *Maintenance* means the continuous protective care of the *fabric* and *setting* of a *place*, and is to be distinguished from repair. Repair involves *restoration* or *reconstruction.*
>
> *Preservation* means maintaining the *fabric* of a *place* in its existing state by removing accretions or by reassembling existing components without the introduction of new material.

Restoration means returning the existing *fabric* of a *place* to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

Reconstruction means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of new material into the *fabric*.

Adaptation means modifying a *place* to suit the existing use or a proposed use.

Use means the functions of a *place*, as well as the activities and practices that may occur at the *place*.

Compatible use means a *use* which respects the *cultural significance* of a *place*. Such a *use* involves no, or minimal, impact on *cultural significance*.

Setting means the area around a *place*, which may include the visual catchment.

Related place means a *place* that contributes to the *cultural significance* of another *place*.

Related object means an object that contributes to the *cultural significance* of a *place* but is not at the *place*.

Associations mean the special connections that exist between people and a *place*.

Meanings denote what a *place* signifies, indicates, evokes or expresses.

Interpretation means all the ways of presenting the *cultural significance* of a *place.*

1.10 Further research

This report was prepared using information largely contained within existing reports, supplemented by some additional research into primary sources, particularly historic site plans, architectural drawings and images. It is noted that the scope of this report did not provide for checking and reviewing historical information contained in other reports and publications, nor returning to and re-examining all primary sources referred to in other reports and publications. The latter includes the historic Crown Land Reserve files maintained by the Department of Sustainability & Environment. This remains an outstanding research task with regard to fully documenting, confirming and updating all aspects of the historical development and evolution of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens.

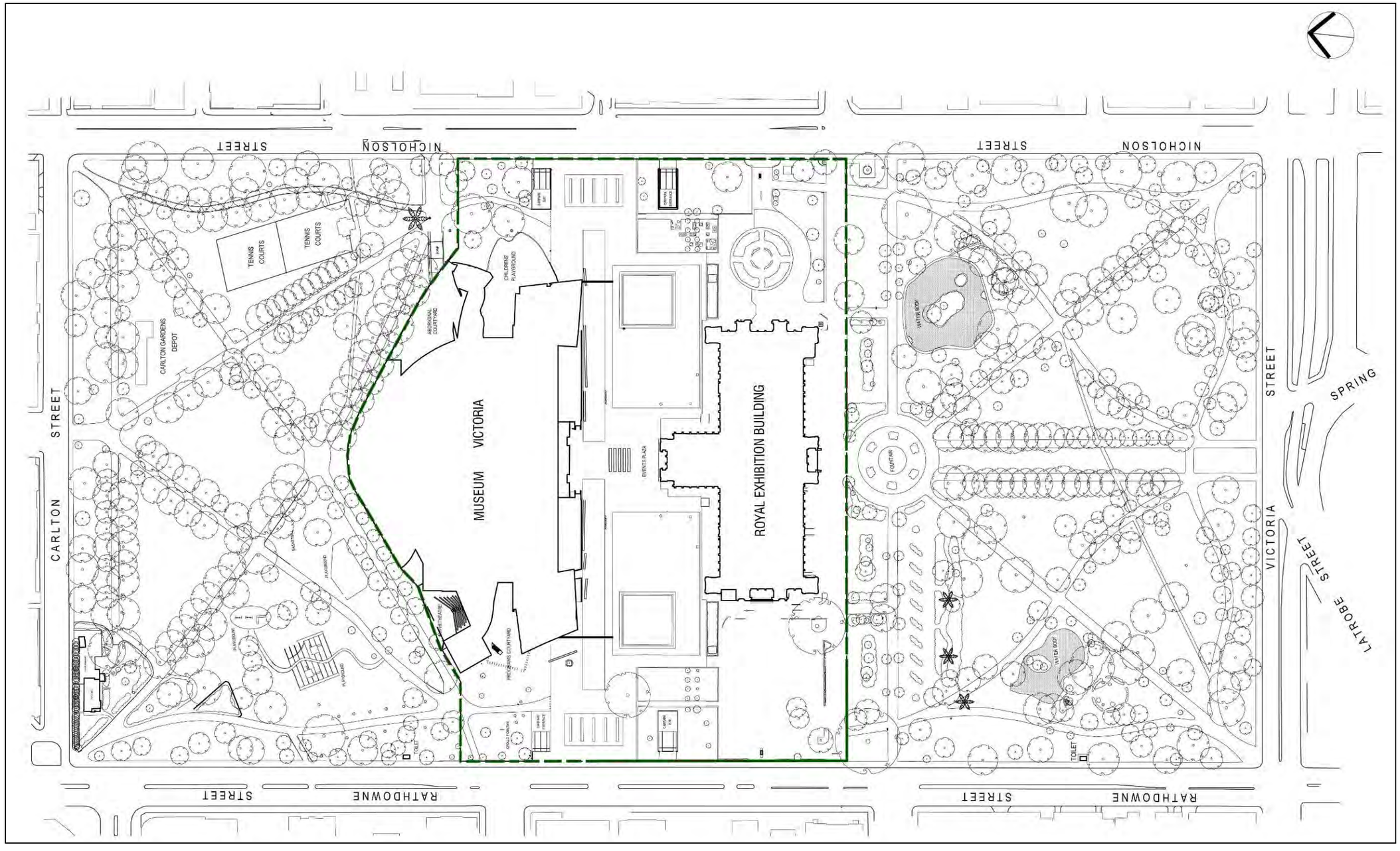

Figure 2 Site plan (north is at left of page) showing principal site components.
The broken black/green line around the centre of the site (incorporating the Royal Exhibition Building and the Melbourne Museum) is indicative of the area currently included in the 'Exhibition and Museum Purposes Reserve'. The North Garden is at left, and the South Garden at right.
Source: Melbourne City Council Tree Survey, 1999 (with updated annotations by Lovell Chen)

2.0 HISTORY & DEVELOPMENT OF THE SITE

Sources

The history of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens has been extensively researched and documented by David Dunstan et al in the monograph, *Victorian Icon The Royal Exhibition Building Melbourne*, published in 1996.[2] While this work covers many aspects of the building's history, there are some areas which have not been adequately dealt with, particularly the decoration and architectural history. A vast amount of primary and secondary source material has also been consolidated by Allan Willingham in his 1983 report, *The Royal Exhibition Building, Carlton: A Conservation Analysis*.[3] By his own admission, Willingham made no attempt to provide a complete history of the building, but his report offers an extensive bibliography of published and unpublished sources, including exhibition catalogues, journal and newspaper articles, theses and architectural drawings. In 2000 Meredith Gould Architects Pty Ltd prepared a *Draft Review of Previous Conditions of the West, East and South Forecourts of the Exhibition Building, Carlton Gardens*;[4] another report entitled, *Carlton Gardens: Shrub and Floral Plantings 1880 Melbourne International Exhibition* (a review of the implemented design and recommendations for future development); and another recent a report, *Carlton Gardens: Tree Conservation Strategy*.[5] John Patrick Pty Ltd completed a Conservation Analysis of the site in June 2000,[6] and in January 2002, John Patrick Pty Ltd in conjunction with Allom Lovell and Associates submitted a draft *Conservation Management Plan of the Carlton Gardens* commissioned by the City of Melbourne.[7] Georgina Whitehead's pictorial, *Civilising the City: A History of Melbourne's Public Gardens,* documents various plans and layouts relating to the historical development of the Carlton Gardens;[8] and her most recent, though brief history of the Carlton Gardens is included in Peter Yule's edited volume published in April 2004, *Carlton: A History*.[9]

Importantly, *Victorian Icon The Royal Exhibition Building Melbourne* and Allan Willingham's *Conservation Analysis*, present significant complementary material. These, together with the work of Rex Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, 1984, and additional material authored by Meredith Gould Architects Pty Ltd, John Patrick Pty Ltd, and Allom Lovell and Associates, constitute the basis of this report. Some additional research has been undertaken, however, including reference to additional primary sources such as original or early architectural drawings, building plans, site plans and historic images.

Appendices & Illustrations

As noted in the preceding chapter, appendices to this report provide additional historic and graphic material. Appendix D contains historic site plans and aerial photographs. Appendix E reproduces architectural drawings and plans of the Royal Exhibition Building. Additional historic images are also contained in Appendix F.

History of Gardens

The history in this chapter is augmented by the chronological summary of change and development of the Carlton Gardens and Exhibition Reserve in Appendix C, and by the historic plans and images in Appendices D and F which illustrate the evolution of the site. Chapter 4 also contains historical information and context relating to the gardens.

Site Development Plans

A series of key plans (chronological) is also included at Appendix H, which illustrate changes to the Carlton Gardens and Exhibition Reserve over time.

Glossary

A glossary of terms is included at the end of Chapter 3.

2.1 Carlton Gardens to 1879

2.1.1 *Edward La Trobe Bateman & the Creation of the Gardens*

The 64 acre (26 hectare) site of the Carlton Gardens was reserved for public purposes in the early 1850s. The Carlton Gardens were mentioned by name as a 'recreation reserve' when the Colonial Secretary replied to questions in the Legislative Council on 16 November 1852.[10] In 1855 the Melbourne Town Council used the site to trench for street manure and night soil[11] and in 1856 fenced the perimeter with a paling fence and let contracts to grub stumps.[12] The Government took control for the reserve back from the Council in 1858 and allocated £500 for paths, 'picking' (possibly a hollow tine process), filling the gully, harrowing and construction of a forcing house (green house) to propagate plants.[13]

In 1856 Edward La Trobe Bateman (see Biography below) designed a landscape scheme for the Fitzroy and Carlton Gardens for the City's Park Lands Committee (Figure 3).[14] Work commenced on the Fitzroy Gardens without delay, however problems beset the Carlton Gardens from the beginning. The site had little topsoil over a hard clay base and lacked the reliable water supply from which other public gardens had benefited. Pedestrian traffic used the gardens to connect between Fitzroy and Carlton, and private goat herds grazed the area, killing plants and eating out the grass. The path system gave access from the principal adjoining streets, and was designed in sweeping curves in a pattern of complex symmetry developed around a central oval. A promenade avenue ran across the northern end.

In 1864 the Government gazetted its intention to permanently reserve the gardens and vest them in the Melbourne Town Council. However, because of a legal oversight, the process was never completed, and this caused problems in future years.[15]

Considerable pressure was exerted in 1870 by the Government to construct a road through the centre of the reserve, connecting Queensberry Street with Gertrude Street. The City Council opposed the road, took Supreme Court action to prevent it, and to establish control of the gardens by the Council rather than the Government.[16]

Some progress in tree planting was made after the Yan Yean water supply reached the gardens in 1863. By 1869, 18,000 trees had been planted and reputedly eight miles of walks installed, although the location of the walks/paths is not known.[17] By 1872, the gardens were described unfavourably by the new Parks Ranger, noting poor drainage, broken fences and stunted tree growth. In 1873, management of the parks returned to the Government for a ten year period. From this date, Clement Hodgkinson, Assistant Commissioner of Crown Lands and Survey and Inspector General of Metropolitan Gardens, Parks and Reserves, began a well co-ordinated program of improvements. He adapted Bateman's plan (Figure 3), straightening paths and creating a new feature, a broad straight promenade across the central part of the site along the alignment of the proposed roadway.

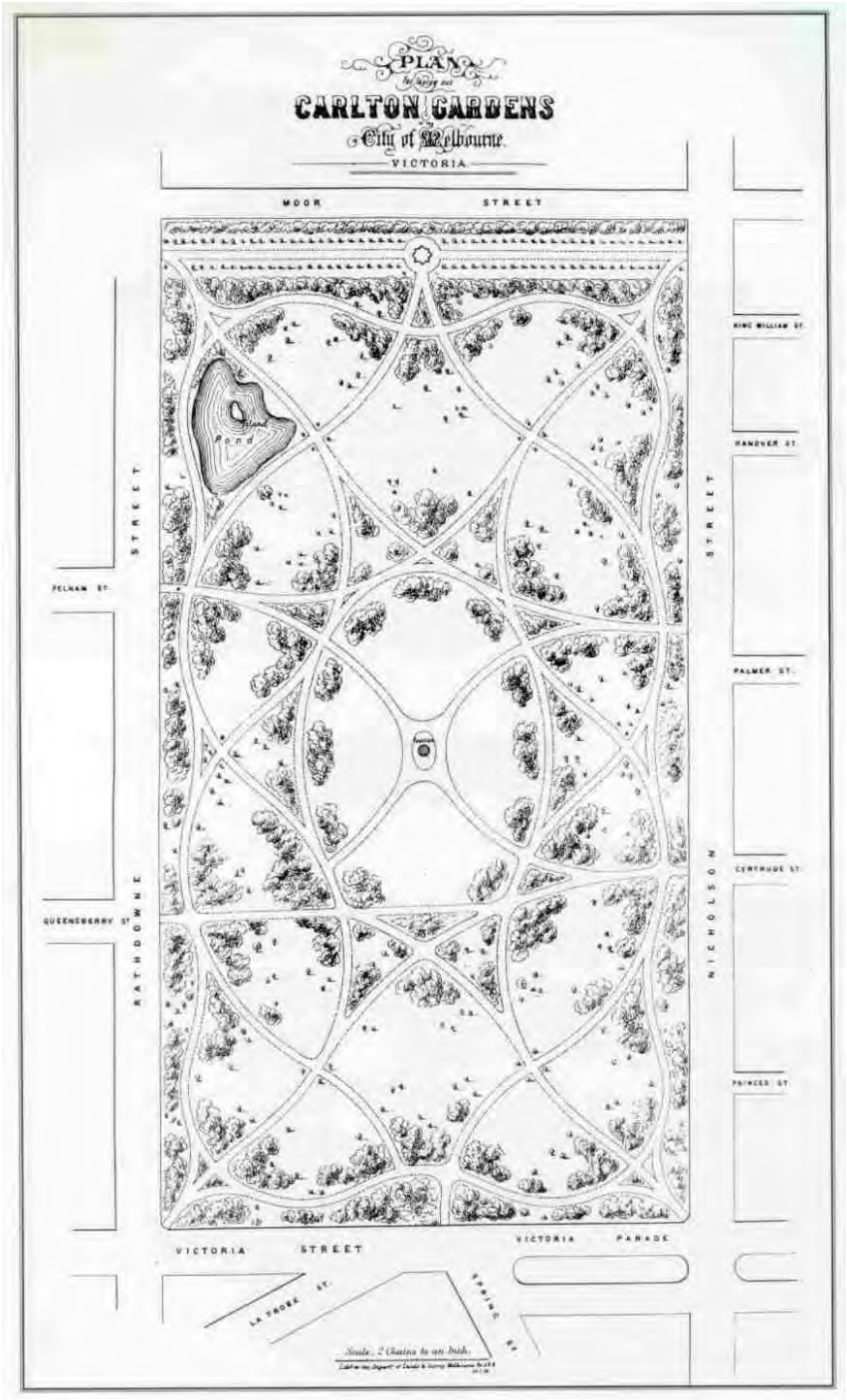

Figure 3 Lithograph of Edward La Trobe Bateman's 1856 plan (includes Hodgkinson's alterations made in 1874).

Key Plan Features: a wide tree-lined avenue on the north boundary; entrances at each of the four corners leading to a diagonal path and the perimeter path; entrances at each of the major streets beyond the park (on the east, Palmer Street and Gertrude Street; on the west, Pelham and Queensbury Streets; and on the south, an off-centre entrance at the intersection of La Trobe and Spring Streets); the serpentine perimeter path; and the small lake in the north-west.

Source: Picture Collection, State Library of Victoria.

Figure 4 Dolphin Fountain in the Carlton Gardens, c. 1870.
The fountain was mounted on a rusticated masonry base, which supported a circular garden rockery, located on an island in the pond in the north-west corner of the gardens. Hodgkinson recommended that the cedars and other forest trees planted around the basin be removed and replaced with palms, ferns, variegated New Zealand flax, bamboo-reed, pampas grass and flowering creepers.
Source: Picture Collection, State Library of Victoria.

Figure 5 Looking east to Gertrude Street across the Carlton Gardens (as improved by Hodgkinson) c. 1875, with Royal Terrace in the background.
The area to the left became the site of the Exhibition Building.
Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and Conservation Guide*.

Figure 6 Carlton Gardens, showing the Gertrude-Queensbury Street walk, c. 1875. Note immature Italian cypress plantings in background (top right of picture) and Monterey Pine bottom right.
Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and Conservation Guide*.

Figure 7 Carlton Gardens c. 1875.
Source: Reproduced from *Civilising the City: A History of Melbourne's Public Gardens.*

The lake shown in the north-west corner of the above lithograph is of Hodgkinson's design. Located at one of the highest parts of the gardens, Whitehead proposes it may have been intended to serve the dual purpose of assisting irrigation as well as ornamentation.[18]

In the autumn of 1873, Hodgkinson recommended that a circle of deformed cedars around the Dolphin Statue (constructed in 1862 and located on the pond island in the north-west corner of the gardens, shown on Bateman's plan, see Figure 3 and Figure 4), should be replaced with 'palms, ferns, variegated New Zealand flax and bamboo-reed, pampas grass and flowering creepers'.[19]

Grander plans included extensive walks bordered by annual ribbon beds, extensive use of statuary along the new northern walk (as Hodgkinson had already introduced to the Fitzroy Gardens), and ornate entrance gates and stands of trees chosen for the contrast in their autumnal shades. Large figs (*Ficus macrophylla*), cypress (*Cupressus sp*.), melias (*Melia azedarach* var*. australasica*), oaks and other trees were transplanted from the Fitzroy and Treasury Gardens.[20] On Hodgkinson's retirement in 1874, responsibility for the gardens passed to Nicholas Bickford, the Lands Department's Inspector of Bailiffs and Overseer of Parks. He was later appointed as Curator of Metropolitan Parks and Gardens.[21]

By 1875 a staff of thirteen was making substantial progress on the gardens (Figure 5) but plans were never fully realised because the site had been selected by the Government as the ideal location for an international exhibition. Management was transferred to the Trustees of the Melbourne International Exhibition to be held in 1880 and control was therefore taken out of the hands of Nicholas Bickford.

The Council, resisting a take-over of the site by the Exhibition Commissioners fought and eventually gained a compromise. For the duration of the Exhibition, the Commissioners were to have control of the entire gardens. When it was finished, they would retain sole control of the land and building of the central section when they were in use for public exhibitions, but the legal estate was to remain with the original Trustees.[22]

2.1.2 *Development of Parkland in Melbourne up to 1878-9*

The idea that parks and gardens, freely available to the public, were essential to maintain and improve the physical well-being and moral character of the people, helping to bind society together, was at the forefront of social reform in England in the early to mid-nineteenth century. The Superintendent of the Colony of Victoria, Charles Joseph La Trobe, who had arrived in September 1839, endorsed this philosophy. Soon after he arrived in Melbourne, La Trobe began setting aside from sale, large areas that he described as being 'for public advantage and recreation'. While acknowledging the indispensability of pastoralism in Victoria, La Trobe sought to temper economic pragmatism with what he regarded as the higher ideal of community.[23] As historian Raymond Wright emphasises, throughout the 1840s, he fostered social, educational and religious institutions in Melbourne. Recreation, and its special expression in 'parks, gardens, promenades and sporting reserves' was part of that broader ethos.[24]

The idea of public gardens was also embraced by the founders of Melbourne who frequently made provision for public reserves when laying out patterns of subdivision and urban development.[25] In 1844 the Melbourne Town Council wrote to Charles La Trobe that

> It is of vital importance to the health of the inhabitants there should be parks within a distance of the town ... in such places of public resort the

> kindliest feelings of human nature are cherished, there the employer sees his faithful servant discharging the higher duties of a Burgess, as a husband or a father.[26]

The most obvious manifestation of this in the metropolitan area is the magnificent ring of gardens which encircle the City of Melbourne. These gardens, the Domain and the Alexandra, Carlton, Fitzroy, Treasury and Flagstaff Gardens, were laid out by the leading landscape and urban designers of the time, the latter four by Clement Hodgkinson.[27] Moreover, considered within a broader context, Georgina Whitehead affirms that the introduction of thousands of new plants into cultivation from all over the world and the establishment of public botanic gardens – the Royal Botanic Gardens at Kew in 1840 and the Melbourne Botanic Gardens in 1846 – helped to encourage a general interest in botany and horticulture during the same period, which was supported by the emergence of gardening magazines, horticultural publications, and extensive writings of the Scottish landscape gardener, John Claudius Loudon.[28]

To varying degrees the gardens have retained the qualities of their original designs, which for the most part are characterised by strong avenue plantings.[29]

Initially it was thought that the indigenous trees were the most suitable, and available, for planting in public gardens. These included Araucaria, Moreton Bay fig, and South Australian Blue Gum. The Victorian Gardeners' Mutual Improvement Society also recommended in 1860 that 'very many of the native trees of Victoria are peculiarly adapted for park planting, and should be used as far as possible'.[30] Ultimately, however, it was the deciduous trees brought out from England in the period 1860-1880 – elms, poplars and oaks, and many then recently discovered conifers including Monterey pine and cypress - which were favoured in the belief that parks 'should be planted on the principles of park planting known and practised in Britain as far as those are applicable to our climate and circumstances'.[31]

The trend towards pockets of public gardens continued into the late nineteenth century and early twentieth centuries as the development of the public health movement in Victoria brought renewed concerns for 'fresh air' and improved methods of sanitation. Public recreational space was increased in Melbourne's inner suburbs where unhealthy industrial practices and overcrowded streets were feared by public health professionals and government policy makers.[32] Parks were seen as the 'lungs' of the inner suburbs and were therefore an essential component of the town layout.

Parks, gardens and squares also proliferated throughout the next ring of Melbourne suburbs during the nineteenth and early twentieth centuries. Suburban parks included those named Carlton, Princes and Royal Parks; squares included University, Lincoln, Argyle, Murchison, Macarthur and Curtain; and gardens included those named South Yarra (Fawkner Park), Prahran (Victoria Gardens), St Kilda East (Alma Park). Additionally, gardens and parks in other suburbs included St Kilda (Catani Gardens and St Kilda Botanical Gardens), Albert Park (St Vincent Gardens), Elwood (Elsternwick Park), Hawthorn (St James Park and Central Gardens), Malvern (Central Park, Malvern Public Gardens) and Caulfield (Caulfield Park).

2.2 International Exhibitions

The phenomenon of international exhibitions began in 1851 and continued until 1915. It reflected a dynamic and transitional phase in modern history, which saw the growth and spread of the benefits of industrialisation in the form of technological advancements and social progress. International exhibitions became the transmitter of ideas and cultural values

around the world, and the rapid development of an extensive international economy. The exhibitions themselves brought people and ideas together on a grand scale, in diverse locations around the world, and greatly enhanced international social and economic links. They provided a mechanism for the worldwide exchange of goods, technology, ideas, culture and values, and heralded a new era of trading networks and the modern international economy. The exhibitions were 'a spectacular shopfront for the industrial revolution' which shaped some of the greatest global social and economic transformations'.[33]

2.2.1 *Origins of the Great Exhibitions*

The origin of the big international expos that are common today was in eighteenth century England. The Royal Society of Arts, one of Britain's learned societies, was founded in 1754 with one of its objects being to encourage 'the arts, manufactures and commerce'. Its first attempt to carry out this part of its charter was in 1761 when it purchased award-winning exhibits from its annual prize giving and placed them on show for two weeks in a warehouse. The exhibition proved so popular that it was continued for another five weeks in the Royal Academy's premises. So popular was this event that the new premises designed for the Academy by Robert Adam included an exhibition hall known as the 'repository'.[34] This then was the forerunner of what later became the great international exhibitions of manufacturers.

The next step was taken in France, when after years of revolution and a cessation of trade, the three former Royal manufactories of Sèvres, Savonneries and Gobelin, found themselves with surplus stock and no customers. Consequently it was decided to hold an exhibition to market the wares manufactured by these companies, which included many other items in addition to porcelain, carpets and tapestries. Again this was a great success and François de Neufchâteau, the government Minister who established the Louvre, declared an annual series of exhibitions. The first of these was held in a purpose built building on the banks of the Seine. The theme behind this promotion, as evidenced by the catalogue and report of the exhibition, was to promote the belief that French manufactures were superior to their British equivalents. However, due to European hostility towards the French in general and Napoleon in particular, annual exhibitions did not commence until 1801. The first exhibition was held in the grounds of the Louvre and covered the whole range of French manufacturing including the first exhibition of the Jacquard loom which was to become so influential in the weaving of textiles and carpets.

Meanwhile, similar early attempts to stage exhibitions in England failed, apparently due to English manufacturers' belief in the superiority of their own products which, they thought, did not need promotion along the lines adopted by the French. However, from 1847 the Society of Arts exhibitions did create interest and with the active encouragement of the Society's president, Prince Albert, by 1849 attendances rose to 73,000. In 1849 Britain's first purpose-built exhibition hall was erected in Birmingham and an exhibition was staged in conjunction with the Association for the Advancement of Science.

Following a visit to the French National Exhibition in 1849 by Henry Cole, Assistant Keeper at the Public Records Office, and notable architect Matthew Digby Wyatt, Cole discussed the idea of staging an international exhibition in London with Prince Albert who immediately requested that Cole find the best exhibition site in Hyde Park. Events then moved rapidly and the full scope of the exhibition was quickly established. It was to be industrial in bias and divided into four sections: raw materials, machinery, manufactured products and sculpture and plastic art with no fine art, meaning painting.

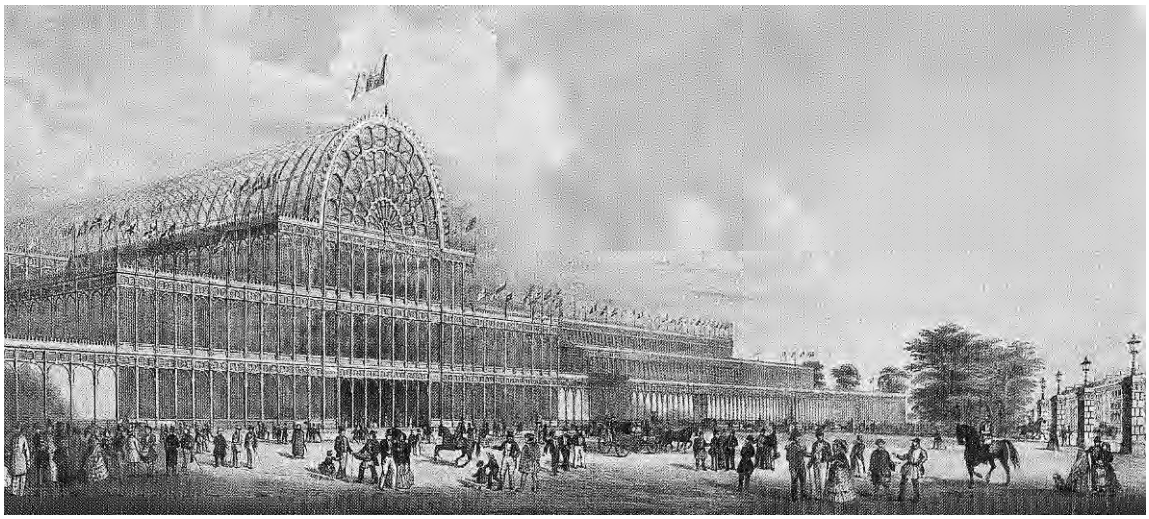

Figure 8 The Crystal Palace, Hyde Park, London, 1851.
Source: Reproduced from *Buildings of the World Exhibitions*.

It was decided that the exhibition should be an international exhibition, with prizes offered to encourage exhibitors. Furthermore, the exhibition would be organised by a Royal Commission with Prince Albert at the head, and the finances arranged by the Society of Arts. Funds were borrowed from the Bank of England against the personal guarantee of the individual exhibition commissioners. Henry Cole put up £500, Charles Dilke £1,000 and Charles Fox, the contractor, guaranteed £2,000.[35]

This planning culminated in the Great Exhibition of the Industry of All Nations held in 1851 in a purpose built venue, the Crystal Palace in Hyde Park (Figure 8). This was a significant event with far-reaching consequences for construction and industrial design.

While the concept of the Crystal Palace had its origins in Joseph Paxton's design for the Victoria Regina House at Chatsworth, its construction, carried out by Charles Fox of Fox Henderson and Co engineers (who later also worked on projects for the Queensland Railways) was a turning point in the history of prefabricated construction. The Exhibition was immensely profitable and lead to the creation of the Victoria and Albert Museum and the Royal Albert Hall in South Kensington. Today they are enduring monuments to the legacy of Prince Albert and to education in design.

2.2.2 *In the Wake of the Great Exhibition & the Crystal Palace*

In the years following the Great Exhibition, new exhibition buildings were constructed all over the world, including Dublin and New York (1853) and Paris (1855). For the remainder of the nineteenth century, and into the early twentieth century, an international exhibition would be held every few years somewhere in Europe, America or Australasia. While the scope of these exhibitions varied from international to national, inter-colonial and provincial, they all ultimately derived from the Great Exhibition of 1851.

Melbourne acquired its first exhibition building in 1854 and its debt to the Crystal Palace is obvious (Figure 9). It was constructed on the corner of William and Little Lonsdale Streets on the site now occupied by the former Royal Mint building. It contained 200 ornamental windows and was lit by 306 gas lights. Australia's first exhibition was held here from October to December 1854; it included 428 exhibits.

Figure 9 Melbourne's first Exhibition Building, 1854-61.
Source: Picture Collection, State Library of Victoria.

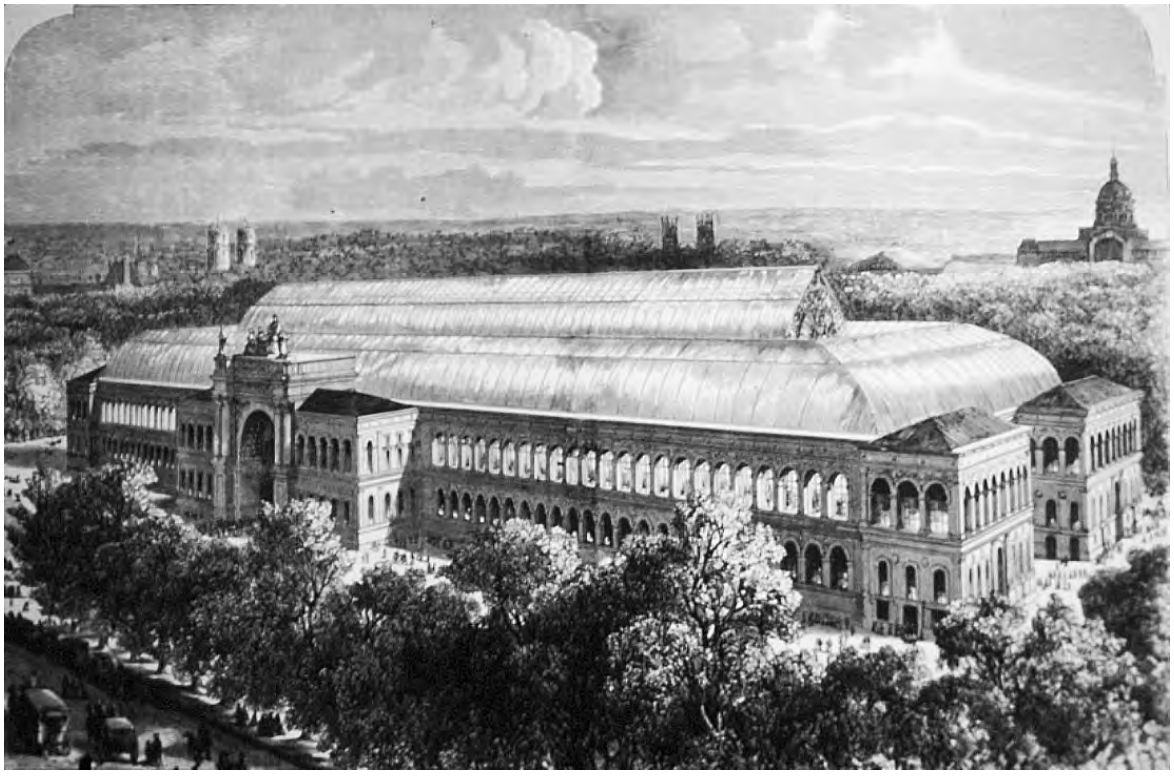

Figure 10 Palais de l'industrie, Paris, 1867.
Source: Picture Collection, State Library of Victoria.

Figure 11 The London Exhibition Building, 1862.
Source: Reproduced from *Buildings of the World Exhibitions*.

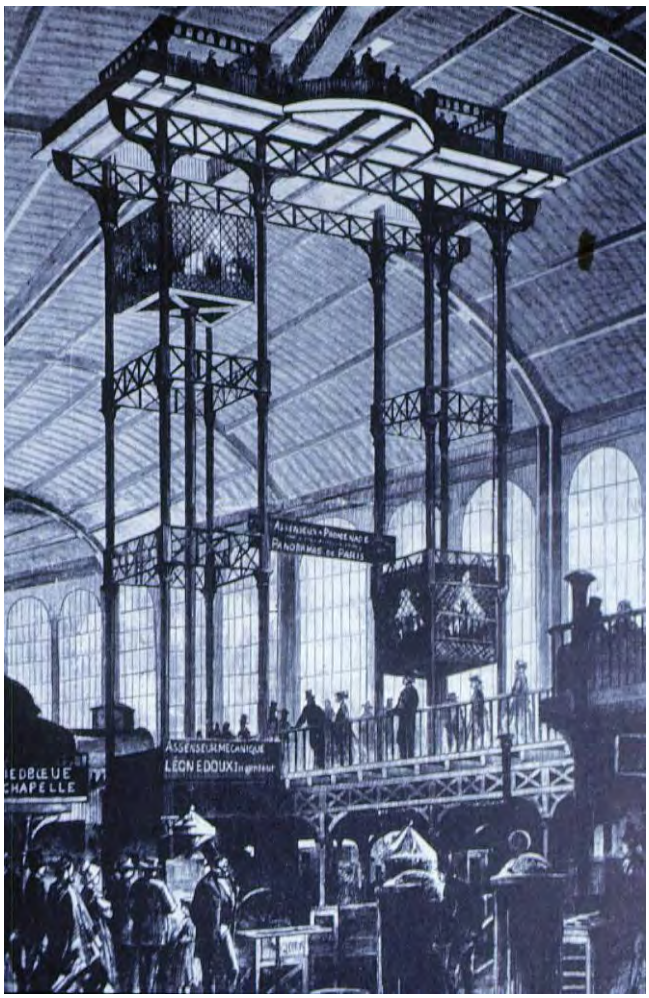

Figure 12 Hydraulic lifts, Paris Exhibition of 1867.
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*.

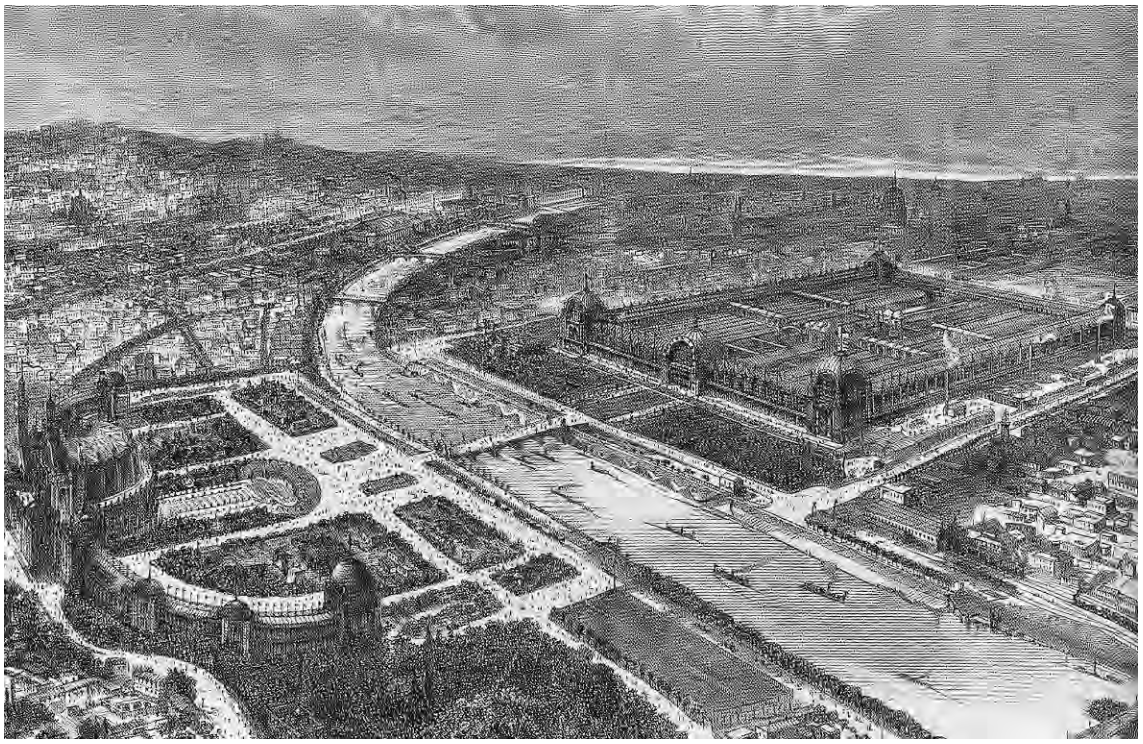

Figure 13 The extent of the site for the Paris Exhibition, 1878.
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*.

Figure 14 The Sydney Exhibition Building, 1876.
Source: Picture Collection, State Library of Victoria.

The Melbourne exhibition was relatively modest in scale, but it was successful enough for such events to become a regular occurrence. Held every few years thereafter, the exhibitions became increasingly grander and larger.

In Europe, exhibition activity continued in Paris with the building of the Palais de l'Industrie in 1855 (Figure 10). This was followed by the London International Exhibition Building, erected in 1862, which has a central dome, arched entry, long nave and mansarded pavilions at either end (Figure 11). The building was designed by Captain Francis Fowke, an engineer and architect on the staff of the Department for Science and Art, who had already supervised the construction of the original Crystal Palace and had obtained further experience in Paris in 1855 where he was Secretary of the British section at the Exhibition. The exhibitions continued the themes of industry and invention, attracting manufacturing and commercial interests. Visiting exhibitions became a family affair, as the illustration in Figure 15 shows parents and children viewing the exhibitions.

Opportunities for merchandising were also capitalised on. Cafés at the Exposition Universelle in Paris in 1867 included Spanish, Swedish, Austrian, Turkish and Chinese (Figure 16). The invention of hydraulic lifts was demonstrated by carrying the visitors up to the galleries (Figure 12).

By 1878 exhibitions had become huge, as can be seen in the Paris Exposition site (Figure 13). Everything was under the one roof and arranged on a ground floor and gallery level. A building typology which emerged with Fowke's London building of 1862 became more defined and developed in Paris in 1878 (this was subsequently to appear in the design of Melbourne's Royal Exhibition Building).

The Antipodes were not far behind in their enthusiasm for exhibitions or their ability to stage them. Sydney built the first great exhibition building in 1879 for the Australian International Exhibition which lasted for six months (Figure 14). However, it was burnt to the ground in 1882 and many superstitiously thought that the fire was connected to the storage of convict files in the building.[36] Melbourne was much luckier in its choice of exhibition sites and longevity of buildings constructed.

2.3 Melbourne Exhibitions Prior to 1880

For the 1861 Melbourne exhibition, the original 'Crystal Palace' in William Street required renovation and extension, and when the exhibition closed, the building was deemed to be too small for future use, and was demolished. When the next exhibition was held in 1866, a series of temporary annexes were erected in the grounds of the Public Library (now the State Library of Victoria) in Russell Street. This opportunity came about because Sir Redmond Barry, the founder and trustee of the library, had been an ardent supporter of Melbourne's exhibitions since the first one was held in 1854.

The exhibitions of 1872 and 1875 continued to be held on the library site, with the latter necessitating the construction of further annexes. The 1875 exhibition was then the most successful exhibition to date, with over 240,000 visitors attending over the seventy-six days it was open. At the closing ceremony, Sir Redmond Barry announced that it would be the last at which he would officiate either as president or commissioner. He thanked the Trustees of the Public Library and Museum for making their premises available, but added that 'such a concession could scarcely be made again'. He then suggested that 'steps should be immediately taken to secure a site for the erection of a building in which future exhibitions might be held'.[37]

Figure 15 The exhibitions were a family affair, as depicted in this illustration of the London Exhibition of 1851.
Source: Picture Collection, State Library of Victoria.

Figure 16 The Exhibition Hall in Paris, showing the exhibits from many countries 1867.
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*.

Amid speeches of self-congratulation on the success of the 1875 exhibition, businessman and member of the legislative council, Caleb Joshua Jenner made the prophetic suggestion that 'Victoria should hold an exhibition to which the whole world should be invited'.[38] Jenner anticipated the date for the next exhibition would be 1879, and saw no reason why, if the exhibition were properly managed, 'every country in the world should not be represented'.[39] The purpose of holding an exhibition was twofold; it was not simply to sell things, but to symbolise, and thus disseminate, the ruling ideals of an industrial age. In addition, an exhibition was also a place for people to be seen.[40]

2.4 Planning the 1880 Melbourne International Exhibition

2.4.1 *Choosing a Site*

Beginning with the first Exhibition site in Hyde Park, London, in 1851, the requirement for exhibition sites became clear; it was a park setting and a prominent location – preferably close to the city centre. Several sites were reviewed in Melbourne and eventually the Carlton Gardens was chosen. The location was ideal: close to the city, on high land, and of adequate size. Negotiations with the City of Melbourne for the use of the gazetted Public Park resulted in an agreement in which public access rights were traded for an upgrade to the park landscape. The Council forfeited use of the whole park for the year-long period of the International Exhibition. In return for the use of the site, the Government undertook to substantially upgrade the park around the perimeter, in the south as part of the Exhibition, and after its completion, to restore the parkland in the north.

2.4.2 *Victoria Opens Her Doors to the World*

The need for a new purpose-built and permanent exhibition building in Melbourne coincided with a push for the first truly international exhibition in Australia. Although the first five Melbourne exhibitions were clearly modelled on the Great Exhibition, they were essentially colonial, or inter-colonial, in their scope. Planning for an international exhibition in Melbourne had been underway since 1877 and the proposed 1879 exhibition was carefully scheduled so that it closely followed major exhibitions to be held in Philadelphia (1876) and Paris (1878). In this way, it was envisaged, quite logically, that the various international exhibitors at these events could simply send on their exhibits for display in Melbourne in 1879. However, the plans for Melbourne's exhibition faltered amid political turmoil and Sydney held an exhibition in 1879 instead.

Meanwhile, the Victorian Commissioners to the Paris Exhibition enthusiastically felt that the time was indeed ripe for a major international exhibition in Melbourne. Melbourne, they extolled, was:

> now the site of a populous and well-built city presenting all the evidences of wealth and civilisation taking rank with the foremost cities of the world. ... The rapid progress of Australasia is one of the marvels of modern times. But yesterday it was colonised by a few enterprising men, while to-day it possesses an extensive trade and a population of millions.[41]

The city was poised to be home to a 'palace of industry' which symbolically, and perhaps prophetically, marked the path down which Victoria's economic future was to march. The exhibition was envisaged as something of an interchange where Victorians, particularly, could display more of their arts and manufactures to an international audience, amongst

whom, it was anticipated, would be influential persons who would 'prove of great practical value' to the advancement and development of the colony on the international stage. The Victorian Commissioners saw the Paris exhibitors as a captive and receptive audience and they proceeded to invite the world to their doorstep.

2.5 A New Exhibition Building

2.5.1 *The Proposal*

By August 1877, three possible sites were being considered for the new exhibition building: Royal Park, Carlton Gardens, and an area south of the Yarra, where the Arts Centre currently stands. The City Council subsequently passed a resolution in favour of the 63 acre (25.4 ha) Carlton Gardens site. The next step was to push a bill through Parliament to allow for the official reservation of the site, as well as the appropriation of funds. It would also authorise the appointment of Exhibition Commissioners, who would have complete control before and during the exhibition, and Trustees, who would have control thereafter. The *International Exhibition Bill*, however, was first rejected by the Legislative Council, who viewed the proposal as needlessly extravagant, and at odds with their policy of supporting local manufacture in favour of imports.

Notwithstanding this setback, an architectural competition was launched for the new exhibition building in the Carlton Gardens. Eighteen entries were received and the three place winners were announced in May 1878: Reed and Barnes were awarded first prize (£600); Lloyd Tayler, second prize (£200); and Peter Matthews third prize (£100). Reed and Barnes (see Figure 17), were, at that time, Melbourne's most distinguished firm of architects and had entered under the aptly chosen pseudonym of 'Advance'.[42] The core of their winning scheme was a large rendered brick building, cruciform in plan, that incorporated a range of Italian Renaissance and Gothic influences, including corner turrets, triumphal arch porticoes, and, most prominently, a vaulted dome modelled on that of Brunelleschi's Duomo in Florence. This main building was flanked by a pair of similar but lower annexes, with deep foundations to allow for the display of heavy machinery. The resulting U-shaped complex was to be the 'permanent' component of the exhibition, which could be retained for future use. It would be complemented by a massive configuration of temporary annexes that extended northwards.

With the building design more or less finalised, a second attempt was made in 1878 to pass the *International Exhibition Bill* through the Legislative Council. Earlier that year, two events had taken place which had considerably changed the social and political climate in Melbourne. First, ongoing animosity between the two houses of the Victorian Parliament reached its peak on 8 January, later dubbed 'Black Wednesday', when numerous legal officers, judges and civil servants were dismissed. Secondly, the publicity surrounding the Paris exhibition, and particularly the success of Melbourne's exhibits, renewed enthusiasm for a similar event in Melbourne. Not surprisingly, when the bill was read in Parliament for a second time in August 1878, it was finally passed.

2.5.2 *Construction & Completion*

The long-awaited Melbourne International Exhibition was officially scheduled to open in October 1880. This allowed almost two years for the completion of the buildings and the laying out of the grounds. Tenders for the main building were called in December 1878, and the contract was awarded to prominent local builder David Mitchell.

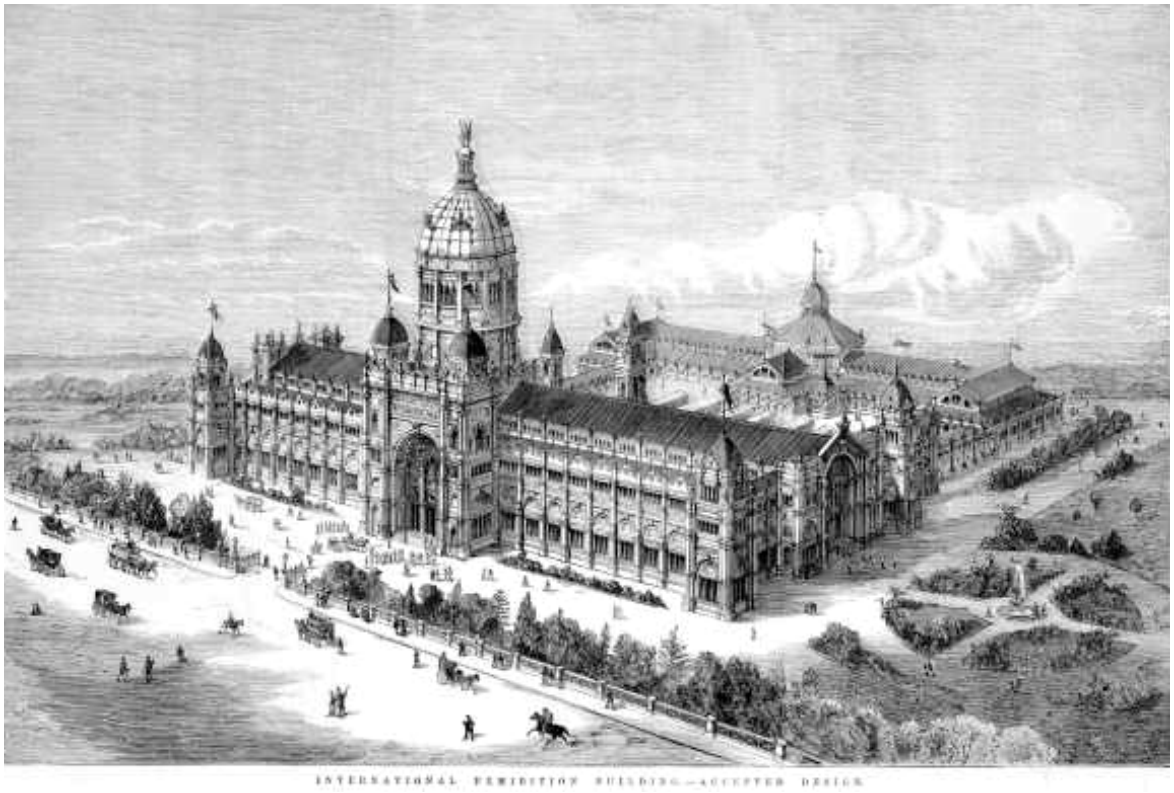

Figure 17 Accepted design for the International Exhibition Building, by Reed and Barnes, 1878.
Source: Picture Collection, State Library of Victoria.

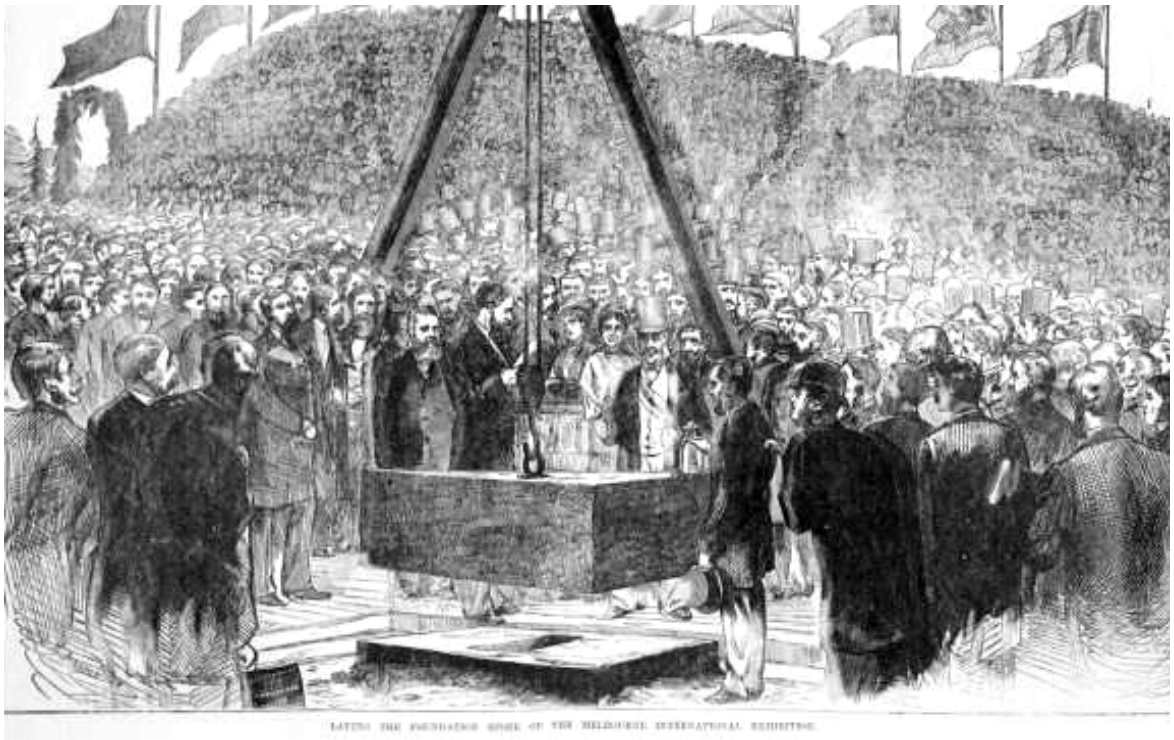

Figure 18 Sir George Bowen laying the foundation stone of the Melbourne International Exhibition Building, 1879.
Source: Picture Collection, State Library of Victoria.

The contract for the temporary annexes was awarded to another firm of builders, Walker and Holliday. Mitchell's contract was signed on 3 February 1879, and the foundation stone was laid by the Governor, Sir George Bowen (Figure 18), sixteen days later amid much pomp and ceremony and the cheers of 10,000 citizens and dignitaries. Only a few weeks later, it was reported in the *Argus* that most of the foundations had already been laid.

Construction thereafter proceeded swiftly, with various revisions being made to the architects' original design to further expedite prompt completion. While a contemporary measure of the rate of progress deemed it to be 'at railway speed', by current standards the rate at which the project proceeded must have been something akin to an express train.

The original buildings only provided for 243,658 ft^2 (22,635 m^2) of space; but by mid-1879, the Commissioners already found they needed double that. This was progressively expanded as the demands made by overseas and local manufacturers grew. In February 1880, exactly one year after the contract was signed, the shell of the main building, with the exception of the dome, was completed. The temporary annexes at the rear of the site were also progressing well, with almost half of them ready for roofing. With the exhibition due to open in October 1880, in the early part of the year, more exhibition space was requested. The United States requested an additional 35,000 ft^2 (3,251 m^2), and the British requested an extra 20,000 ft^2 (1,858 m^2). Rather than turning anyone away, and motivated by the magnitude of the German and Austrian contribution, the Commissioners constructed more and more annexes. Success was on the verge of getting out of hand and ultimately 907,408 ft^2 (84,298 m^2), almost four times as much as originally envisaged, was provided; a remarkable feat of construction and project management.

In addition, spaces outside were set aside for machinery and agricultural equipment, refreshment-rooms, kiosks, buildings showing the working of the Victorian school system, administration offices, for customs officers, police, a post-office, a hospital, retiring rooms, and sundry other facilities. The main building and the temporary display annexes eventually covered a substantial proportion of the 20 acre (8 ha) site located centrally in the Carlton Gardens, which had been reserved as a permanent exhibition ground, plus a substantial proportion of the northern area of the gardens (Figure 19). Despite the demands for space, the Exhibition Building was smaller than its overseas predecessors – the nave, set above large and capacious cellars, is 500 ft (152.4 m) long, while the top of the outside of the dome is 220 ft (67 m) above the ground. The viewing area (promenade deck), which still runs around the exterior of the dome, afforded views of Melbourne, the Bay and the surrounding country. It was one of the great attractions of the Exhibition. Originally there were steps up into the interior at all the entrances – they now only remain at the south and west, having been removed elsewhere presumably to facilitate vehicle entry.

2.5.3 *John Mather's Decorative Scheme*

Once the building was constructed, no time was lost in decorating its interiors. Tenders were called in December 1879 and the contract was let early January 1880. John Mather, notable as an outstanding easel painter and artistic decorator, was the successful tenderer, putting in a bid of £4,700. The task of painting acres of ceilings and walls was enormous. Approximately 30 men painted in the nave, transepts and dome areas under the watchful and experienced eye of foreman James Paterson. Paterson's first independent commission was at Kamesburgh, the mansion of Exhibition Commissioner William Thomson, JP, in Brighton. The murals were mostly left to Mather.

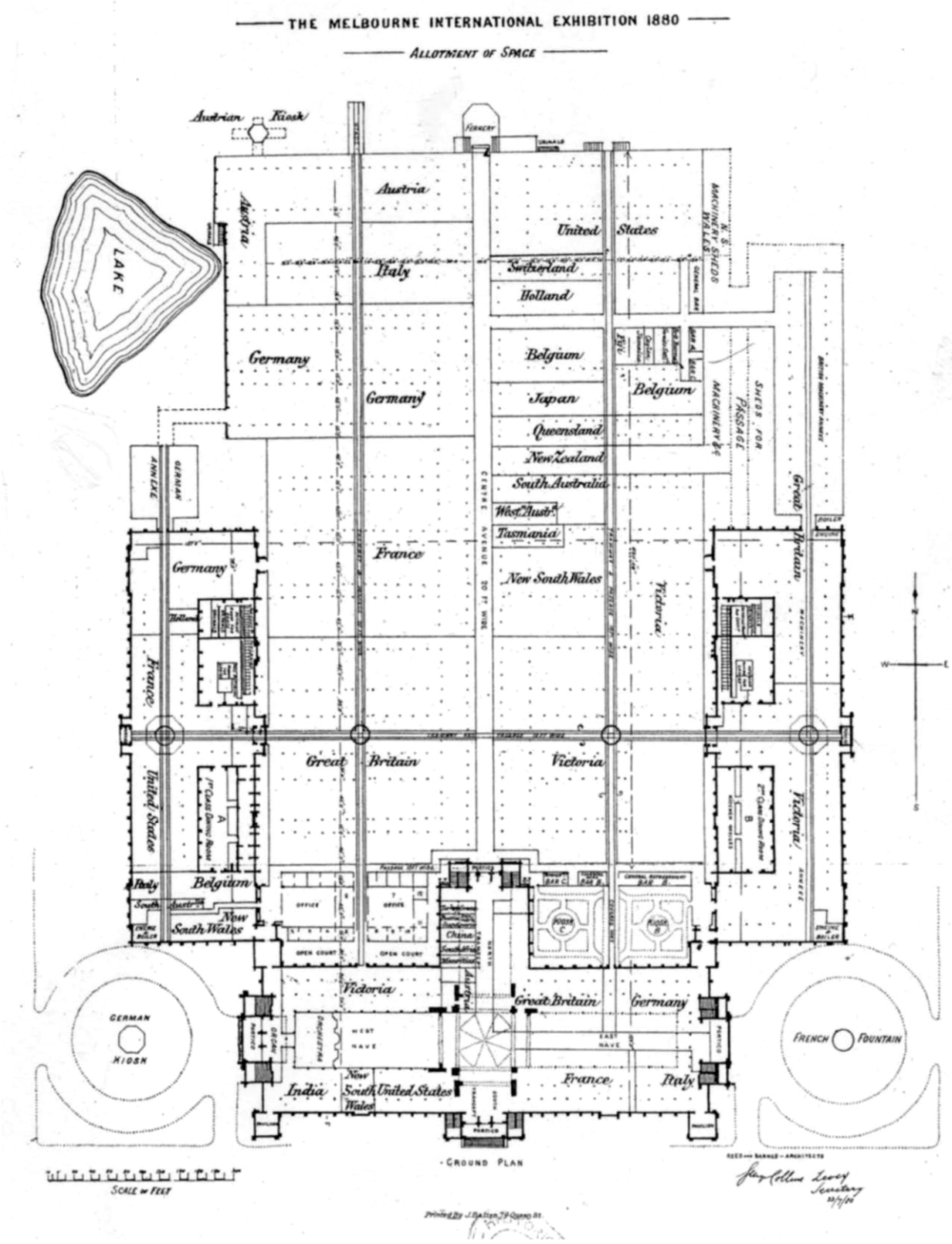

Figure 19 Plan of the 1880-81 Melbourne International Exhibition.
Source: Reproduced from Melbourne International Exhibition 1880-1881 Official Record.

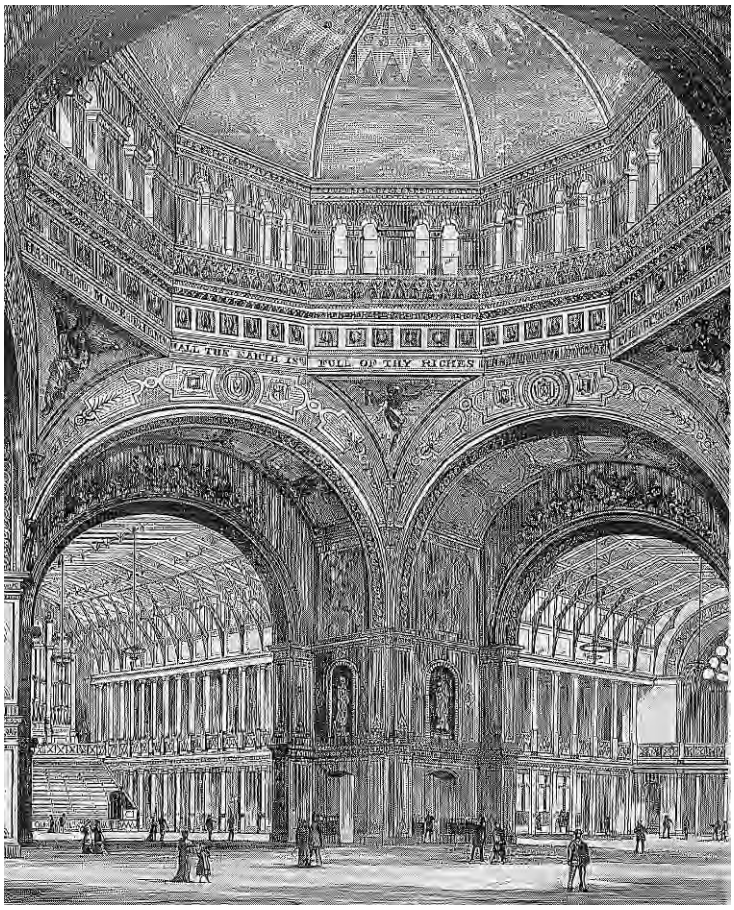

Figure 20 The dome of the Exhibition Building with Mather's decorative scheme.
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*.

Figure 21 Remnant of Mather's decoration in the dome.
Source: Lovell Chen archives.

It is not known if the interior scheme was specifically based on earlier exhibitions (such as the 1862 London Exhibition), but given the influence of previous international exhibitions on Melbourne, earlier interior schemes may have been referenced. More generally, the fashion or preference for such elaborate schemes, including the use of figurative and allegorical decoration, was well established by the time of the 1880 Exhibition. J G Crace, a prominent London decorator, was responsible for the latter, and his scheme influenced a number of subsequent exhibitions (including the 1879 Exhibition in Sydney as well as the 1901 scheme in the Royal Exhibition Building in Melbourne, see Section 2.12.2 below). It has also been noted that Crace himself was influenced by Henry Cole and the circle associated with his school of design at South Kensington. This included techniques such as the use of painting to highlight structural elements within buildings (columns, dome, ceiling, etc); stencilled decoration for wall expanses; and figures emblematic of commerce, arts, sciences, etc.[43]

Mather's scheme is known today from illustrations and written descriptions, and save for the dome was generally designed to provide a quiet and neutral background for the spectacular and brilliant exhibits. Sober tones of blues and greys produced a cool and light background which was embellished with borders, bands and friezes of abstracted floral and foliated forms in reds, white and greens. In the naves and transepts, interlaced designs of a Quattrocento or Renaissance in character were applied to the trusses, not too dissimilar from the 1901 decorative scheme which is visible today. Beneath the clerestory, the lining boards were panelled out while the columns below had capitals, friezes and dados which contrasted with the decorated cornices and balustrading along the balcony. At the back of the balconies were art galleries which, unlike the Crystal Palace, contained both plastik and fine arts.

The dome was painted to imitate a starry sky in a circle of clouds (Figure 20).[44] High up in the dome the iconographic theme was unequivocally spelled out in an inscription which boldly began 'How manifold are Thy works, O Lord'. The edges of the dome arches were decorated in a guilloche pattern, similar to the 1901 decorative scheme, while the soffits and the upper wall spaces were articulated by a series of diapered rectangular panels. As a foil to the repetitive decoration in the nave and transepts, the lower section of the dome was a *tour de force*, alive with activity and allegorical images. The arch decoration was pure propaganda and self-promotion related to the arts, industry, science and agriculture and, importantly, Victoria's pivotal place as host nation on the world stage. On the north arch, a white-robed figure of Peace, who stood with outstretched hands to receive a laurel wreath and the exhibiting nations, was depicted 'introducing Science and Art to Victoria'.

Opposite, on the south arch, the visitors were depicted responding to Victoria's invitation: a costumed Arab, a pigtailed Chinese seated on a tea chest, an Italian with a lyre and palette, the Greek had manuscripts and broken statuary, while the Hindu knelt on an oriental carpet. Above the eastern archway, Science instructed the Arts, showing the progress of the modern world: torchlight gave way to gaslight, spinning wheels were supplanted by sewing machines and the electric telegraph superseded beacon signals, even William Caxton gave up the quill and hand press for something faster and more modern. It was a hive of industry.

By way of contrast on the western arch, Peace and Plenty rewarded 'Labour, Happy Youth and Contented Old Age'. Room was also found over the arches, for the arms of the exhibiting nations. Here the French caused a problem by not having any recognised coat-of-arms, so a shield with an encircling wreath of oak leaves was arbitrarily adopted and installed. At gallery level on the piers were panels contained allegorical figures of Manufactures, Commerce, Agriculture, Science, Painting, Music, Sculpture and Architecture. Even after this effort, Mather still mustered enough energy to enter a painting of a Gippsland

sunset in the Fine Art Section of the Exhibition. Nothing of Mather's scheme remains visible today however, buried under subsequent over-painting, fragmentary sections remain in various areas. During the restoration work on the dome in the 1990s, a large section of the original scheme, containing laurel wreaths, was discovered in the interior of the dome drum (Figure 21). This is also no longer visible.

2.5.4 *Henry Fincham's Organ*

Inside the main building, the west transept was being fitted out as a Concert Hall, with a huge pipe organ installed by the noted colonial organ builder, George Fincham (who was also a Commissioner of the International Exhibition). The organ, installed at the west end behind a stage, was at once graceful and imposing, forming a rich jewel-like element at the end of the nave. It contained 78 stops and 4,726 ft (1,440 m) of pipes and 651 sq ft (198 sq m) of reservoirs. It was larger than that in St Paul's, London and cost £5,560 9s 0d. The guests enjoyed the power of the organ during the opening ceremony, in its accompaniment of hundreds of vocalists in a specially written cantata and rousing Hallelujah Chorus. Sadly, it progressively fell into disuse and was vandalised before being finally destroyed. One pipe remained downstairs in the Exhibition cellars, which is currently part of Museum Victoria's collection. Other pipes are reputedly in private hands.

2.6 New Carlton Gardens: 1879 Onwards

2.6.1 *Planning the Gardens*

The overall configuration and planning of the 1879 design for the Carlton Gardens is attributed to Joseph Reed, of Reed and Barnes, who prepared plans as part of the original design (Figure 22).[45] Core elements of the gardens scheme included the broadly symmetrical design, axial views, central focus on the building with the grand avenue approach, southern and eastern forecourts, and the site of the French and Hochgurtel Fountains. Swanson, in his 1984 *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, notes that it is probable that Reed and Barnes also advised the gardens sub-committee. Reed and Barnes' landscaping contractor was the firm of Taylor and Sangster, of Toorak and Mount Macedon.[46]

William Sangster was contracted to lay out the Carlton Gardens in 1880, and has been attributed with some rearranging.[47] Sangster was responsible for the garden at Como, South Yarra, and for William J Clarke's grounds at Rupertswood, Sunbury. Clarke, who was President of the Exhibition Commission, was criticised for employing friends and associates on Exhibition work. Sangster was responsible for laying out paths and flower beds, construction of the two lakes in the South Garden, selecting, supplying and placing the trees and plants, and maintaining the grounds until after the closure of the Exhibition in March, 1881. Garden historian, Georgina Whitehead suggests that Sangster's love of the picturesque was antipathetic to the formal and Baroque design of the Exhibition Building, and he was not happy with all elements of the design.[48]

2.6.2 *Preparing for the 1880 Melbourne International Exhibition*

With the transfer of control of the site from the Council and Lands Department to the Exhibition Commissioners, the Carlton Gardens saw massive change. Two thirds of the site was completely obliterated by the construction of the Exhibition Building, leaving only the walk across the north of the site, and the bottom (southern) third of the Carlton Gardens.

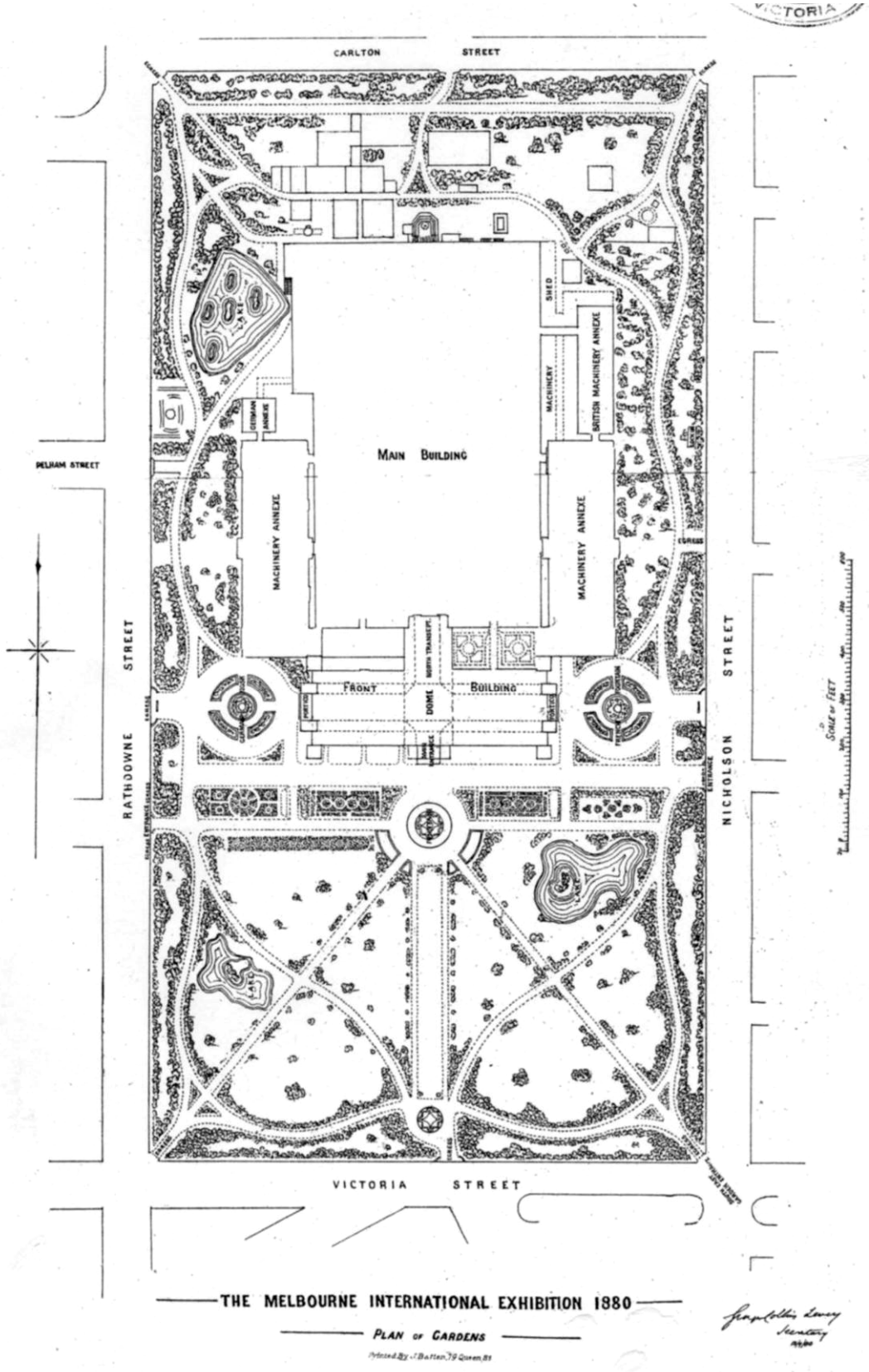

Figure 22 Reed and Barnes 1879 garden design completed for the first Melbourne International Exhibition of 1880-1881.
Source: Reproduced from Melbourne International Exhibition 1880-1881 Official Record.

Figure 23 The Exhibition Building under construction c.1879.
The southern section of the Carlton Gardens was in the course of being laid out by William Sangster contracted to execute Reed's design. As the ground sloped markedly from east to west, a large terrace was constructed in front of the Exhibition Building to provide a platform for the promenade and flower beds, although the present form suggests that this was incompletely executed.

Source: Reproduced from *Civilising the City: A History Of Melbourne's Public Gardens*.

The sixty acres of the gardens were divided into three: the central twenty acres the Commissioners had chosen for the building; the twenty acres required for machinery annexes fronting Carlton Street; and the twenty acres fronting Victoria Street for ornamental grounds. The focus of the gardens, for the time of the exhibition, became a setting for the grand, Baroque inspired building and outdoor exhibits, rather than as a reserve for public recreation.

The provision of ornamental flowering beds (*parterres*) to the southern façade of the Exhibition Building was an integral feature of the Reed and Barnes plan for the Carlton Gardens. The perspective drawing (Figure 22) of the proposed works differs from what was actually constructed. A raised terrace along the front of the exhibition building was to deal with the lateral slope across the façade, and this was constructed. The beds shown at the same level as the terrace on the perspective drawing were never implemented in this configuration.

The Gardens were viewed to best advantage from the viewing area (promenade deck) on the outside of the dome. The scheme was one of sunken rectangles and triangles delineated by patterns of brightly coloured flowering and foliage plants. This was a typical *Gardenesque* extravaganza, perfect as the landscape adjunct to the Exhibition Building. The plantings consisted of typical late nineteenth century schemes with sub-tropical red foliage of *Iresine lindenii*, the blue of lobelias and scarlet of geraniums. A Maltese cross of alma geranium, blue and scarlet verbenas, golden feathers and iresine formed a major feature. Shrubs were

planted around the Hochgürtel Fountain (see below) and include *Cantua buxifolia*, deutzias, coral tree, tecomas and *Hibiscus splendens*.[49]

The scheme was not symmetrical, the geometric planting patterns extended north and south of the east-west path to the west (but only to the north of the path) and to the east, because of the presence of the ornamental lake.

In addition to these beds, extensive fenced shrubberies were established throughout the South Garden as part of the works for the 1880 International Exhibition. Historic images (including those in Appendix F) provide evidence of the plantings with a heavy emphasis on foliage texture, which is consistent with the style implemented by Sangster. These displays were located primarily at path junctions. Floral beds were also established on either side of the main plane tree avenue.

Whilst avenue plantings were to dominate the development of the North Garden in the 1890s, some garden beds were established in the vicinity of the Curator's Lodge. Like those in the South Garden, they were also enclosed by iron railing or picket fences. The whole grounds were also bordered by a substantial iron fence in this period.

Moves in the latter half of the twentieth century to open up the gardens, particularly for surveillance purposes, led to the removal of most of the garden beds throughout the site, with the exception of those in the vicinity of the Curator's Lodge surrounded by iron fencing. The floral display beds on the south façade of the Exhibition Building were developed as garden beds, presumably to reduce maintenance costs, and to adapt to new machinery, the configuration today varies from that visible from the late nineteenth century.

The scroll beds below the Exhibition Building terrace were reconfigured in 1972 into a series of diagonal beds. This appears to have been a restoration of an earlier scheme visible on aerial photographs from the 1920s. The garden bed to the south of this area (the chain walk) is also visible on these photographs, and was most likely added in the early twentieth century.

The ornamental flowering beds (four *parterres*) that remain in the South Garden echo the original design by Reed and Barnes. Beds to the north of the east-west path have been replaced by lawns and mixed shrub borders with only some of the floral and foliage diversity reflecting the late nineteenth century layout.

2.6.3 *The South Garden*

Reed and Barnes' plan was based on a *patte d'oie* ('goose's foot') radial configuration, designed with three avenues radiating from the main south entrance of the Exhibition Building leading to Victoria Street on the gardens' southern boundary; and via a 'necking structure', to the Spring Street axis, through the city and thence to Treasury and Parliament House. At the apex of the *patte d'oie* sat a new massive central fountain. The original Dolphin Fountain was demolished to make way for the construction of the Royal Exhibition Building in 1879-80 (refer Appendix F). The broad processional avenue extending to the front of the Exhibition was essentially two paths separated by a central sward of lawn— an interpretation of the *Tapis Vert* (green carpet) at Versailles. A second promenade was created along the terrace in front of the building, and incorporated large, formal *parterres*. Large circular forecourts were created on the east and west sides of the main building. The forecourt to the east featured French bronzes, busts and statuary, with a central fountain in

the principle garden bed. The layout on the west side of the building was similar, but with a kiosk in the place of the fountain.

In June 1879, a competition was held for the design and erection of a large fountain to be placed in front of the building's grand southern entrance.[50] The Exhibition Fountain competition was won by Josef Hochgürtel, a German artist who claimed training with the designer of the Cologne Cathedral and who had recently arrived in Melbourne.[51] Hochgürtel was associated with August Saupe, who claimed credit for similar works at Berlin, Dresden and Copenhagen.[52]

Its structure incorporates a series of basins (Appendix F includes images of the fountain). The lowest was supported by three figures expressed as powerful Tritons (mythological figures, represented as mermen, possessing the upper body of a human and the tail of a fish), whose strong scaly fins curled beneath them forming the stylised curves of the fountain's pedestal. The fountain's sculptural imagery was intended to represent trade between nations; carried through via the linked figures of four boys encircling the second tier, representing commerce, industry, science and art. Ships and cargo, as well as birds and flowers native to Victoria, embellished the structure. Although criticised in the Melbourne and Sydney press, both in its craftsmanship and symbolism, others, such as the *Ovens and Murray Advertiser* were more impressed. The paper wrote that 'no work of nature appeals more to the senses than that of splashing falling water'. Similarly, the *Australasian Sketcher* boasted that the fountain 'ought to throw water to an elevation of 70ft'.[53]

The following description, quoted by Dunstan in Victorian Icon, offers a complete explanation of the physical form of the fountain:

> The base consists of an irregularly shaped mass of rock fountain with three colossal figures, half-human and half-fish, two male, one female, would support the first ledge or basin. In the bays framed by their tails would be three boys – one deeply intent on fishing, another stooping down to dip up some water in a shell, with a third startled by the appearance of a turtle crawling out of the water towards him. Above the first basin four boys would dance hand in hand around the central column, contained in the form of a hemisphere. These represented commerce, industry science and art, with 'symbolic devices'- of the emerging industrial and scientific age- overhead. The second basin would support a boy bearing on his head a basket of four fishes, 'from the mouths of which streams will flow', and from the basket itself ' strong stream will rise'. In addition to all these, twelve crocodiles would be shown crawling upwards from the water below, invading the first basin. The upper basin would be imperceptively filled with water, which would fall downwards in sheets, and in addition to the crocodiles it was planned that some twenty heads of marine animals would spout water.[54]

Despite the grandeur of the fountain, and the planting undertaken, by the time the 1880 Melbourne International Exhibition opened, the site generally still suffered from a lack of mature vegetation. The lush, subtropical plantings around the southern lakes were contrasted with the lack of plantings at the French (east) and German (west) forecourts, where the garden beds in the former were 'simply sown with grass'.[55]

The integrated design for the building and the landscape produced a powerful effect for the duration of the Exhibition. However, the Carlton Gardens was also intended to operate as a public park after the Exhibition. This was reflected in the serpentine pathway system which

linked the perimeter of the whole site with the more open northern gardens, the east and west treed flanks, the circular features at the East and West Forecourts, the ornamental south promenade and the formal gardens to the south. Shrub beds and floral plantings added to the public pleasure-garden flavour of the site; and the formality of the avenues and the clumped plantings of ornamental trees set in lawns all contributed to an overall effect of rich and complex plantings in a powerfully structured framework of paths and avenues.

2.6.4 *The North Garden*

The original 1880 landscape plan had provided for shrub borders and grassed areas with specimen trees on the eastern and western flanks of the permanent annexes.[56] A broadly symmetrical serpentine path connected the circles in the main entrances to the West and East Forecourts, with the gardens to the north.

2.7 Opening of the 1880 Melbourne International Exhibition

The original contract had stipulated that the building must be completed by May 1880, to allow ample time for the exhibitors to install their displays. The deadline was more or less achieved; the building was indeed made accessible to the exhibitors by that time, and the Great Hall was also thrown open for a grand public inspection. However, a considerable amount of work remained unfinished, although mostly of a relatively minor nature. Finishing touches, such as the completion of the decorative scheme and the erection of the fountain, would continue in the last few months leading up to the official opening of the exhibition.

On 1 July 1880 the Exhibition Building was declared open for the reception of exhibitors who poured in. A bustling scene unfolded as setting up began in earnest both day and night. To facilitate operations, a massive timber framework had been erected at the goods entrances in Nicholson and Rathdowne Streets, on which travelling winches lifted the cases from the carts and placed them on trolley carts running on tramways which traversed all parts of the interior of the annexes. The largest articles were thus easily and expeditiously deposited on the sites where they were to be displayed, and the various courts soon began to assume an orderly appearance.

Finally, after an expenditure of almost a quarter of a million pounds[57] all was in readiness for the opening on of the Melbourne International Exhibition on 1 October 1880. The event took place amid much pomp and ceremony (Figure 24). The day had been proclaimed a general holiday by the Government, and, as great public interest was taken in the event, the city thronged with thousands from the suburbs and the country, making an aggregation of population that had rarely before been assembled in Melbourne. Business was generally suspended, and flags were displayed from the buildings in the principal streets and on ships lying at the wharves. By eight o'clock in the morning large crowds had assembled in the streets, forming the route of the procession, and every place from which a good view could be obtained was soon occupied. A grand procession of sailors, trade unions and firemen led to the edifice in the Carlton Gardens.

The Marquis of Normanby, George Augustus Constantine, in the presence of the Governor of Victoria, and the Governors of the various Australian colonies, officially opened the 1880 Melbourne International Exhibition (Figure 24).[58] Other official guests included His Grace the Duke of Manchester, K.P., the British and Foreign and Colonial Commissioners, Her Majesty's Ministers, and members of the Executive and Legislative Councils, the judges of the Supreme Court, the members of the Legislative Assembly. Foreign consuls, the captains

and officers of the British, French, German, and Italian men-of-war in port, the permanent officers, naval, military, and civil, of local Government, a large and representative gathering of the trades of Melbourne, and a numerous and brilliant assemblage, filled the nave of the building. The gentlemen wore full dress, and the ladies morning costume.

In the front of the grand organ, a gallery had been erected, on which were arranged over nine hundred choristers and musicians, and as soon as the Vice-Regal party had been seated, 'God Save the Queen' was sung by solo vocalists and the choristers. (Figure 26) This was followed by the performance of a cantata, written for the occasion by Mr. J W. Meaden, and sung to music composed by M. Caron (Figure 26). The 'Hallelujah Chorus', sung with great effect, concluded the ceremony. A number of addresses were given, and the Exhibition was then declared officially open at 12.45 pm, whereby the fountain was turned on, salutes were fired, and the Royal Standard was run up the flagpole on the dome.

On the day of the opening, Melbourne's newspapers had all published profusely illustrated supplements that described the layout and principal features of the exhibition. However, it quickly became apparent that the average visitor would require many return visits in order to see everything. After entering the main building, a visitor would be confronted with the 'Avenue of Nations', which extended northwards 800 feet (243m), forming the spine of the vast temporary complex. Huge portions of the space were given over to displays by the major European countries including Italy, Germany, Austria and Belgium. The French Court was one of the largest, with over one thousand exhibitors displaying silk, linen, furniture, clocks, tapestries and porcelain.

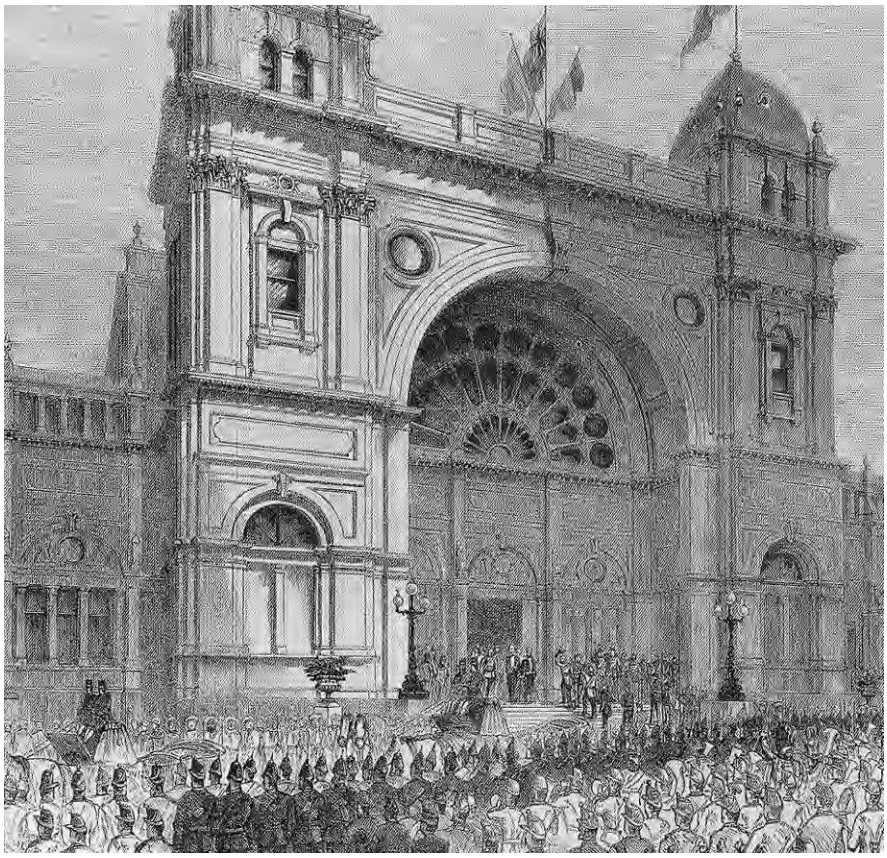

Figure 24 The official opening of the 1880 Melbourne International Exhibition.
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne.*

Figure 25 Under the dome at the 1880 Exhibition.
Source: Reproduced from *Melbourne International Exhibition 1880-1881 Official Record*.

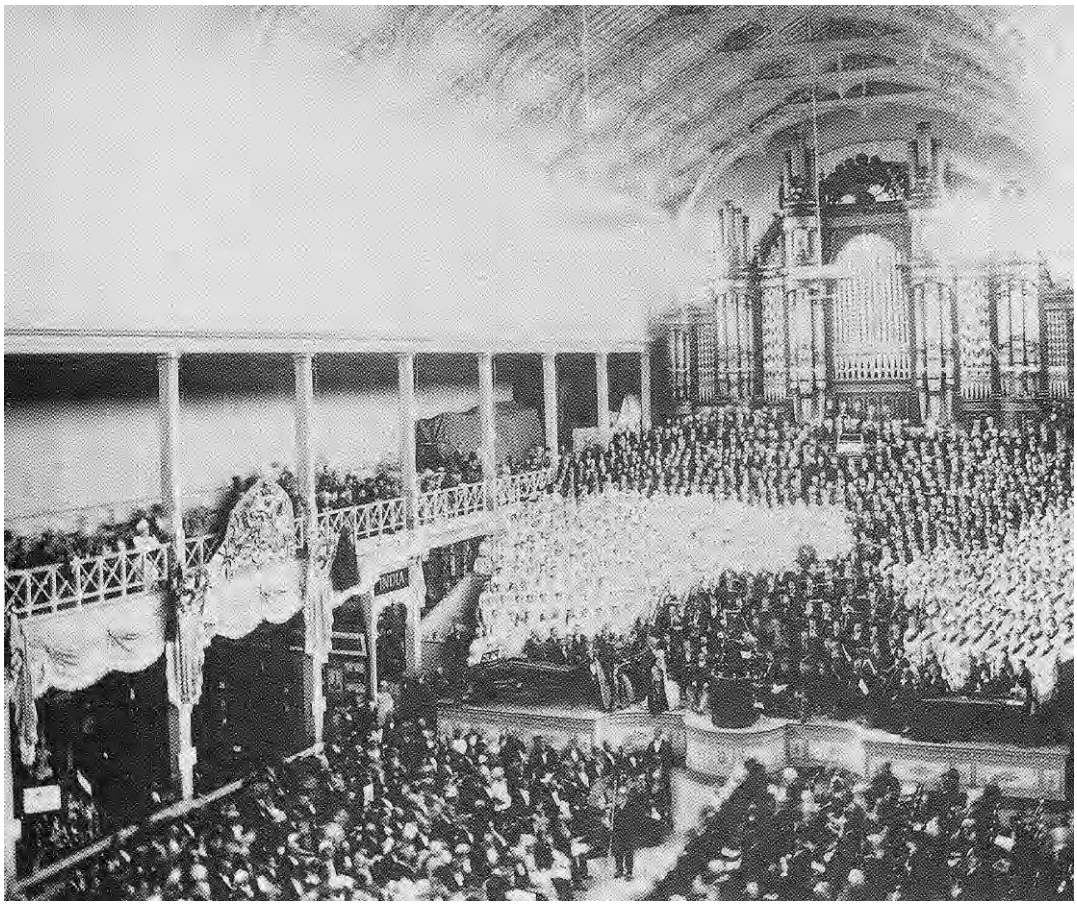

Figure 26 Monsieur Leon Caron conducts the orchestra, 1880.
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*.

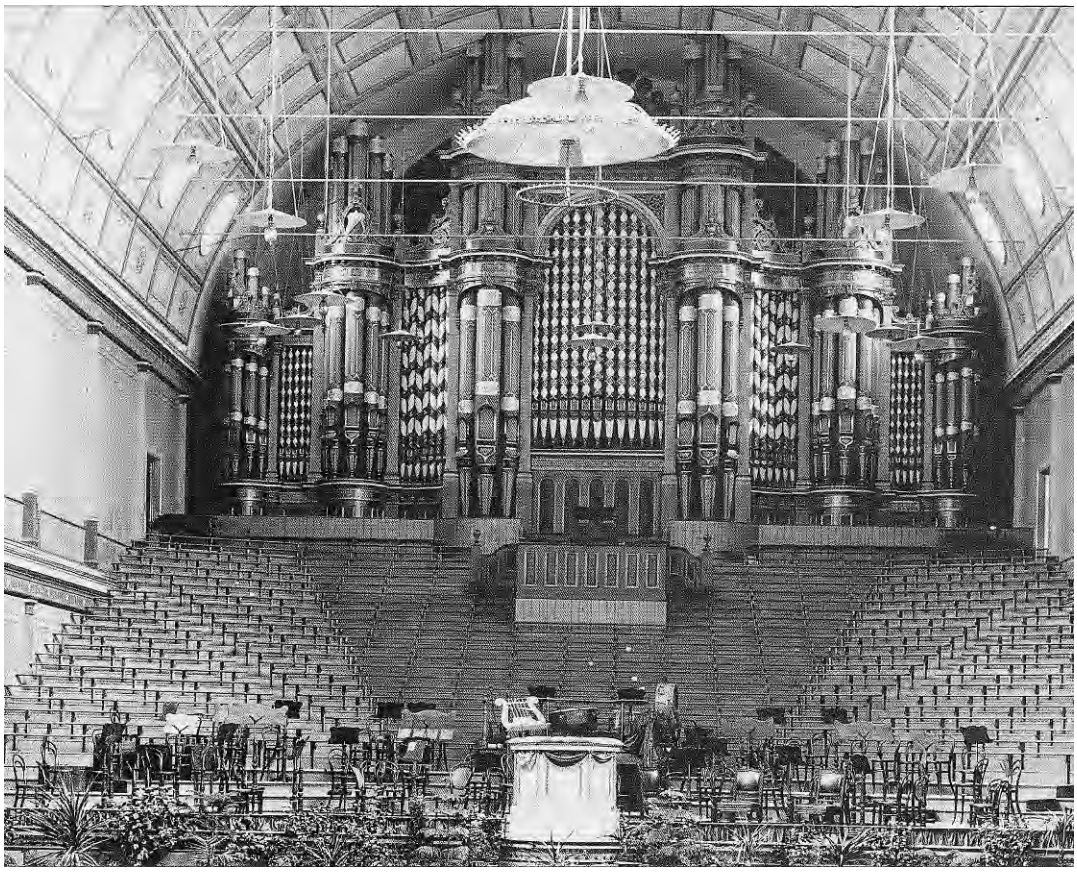

Figure 27 The grand organ of the Melbourne International Exhibition.
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*.

The British exhibits, which took up considerable space in the main building as well as the annexes, featured items by some of the country's most reputable manufacturers of the day. There was pottery from Staffordshire and Worcestershire, cutlery from Sheffield, cotton from Paisley, and carpet from Kidderminster and Axminster. Asia was represented by the Indian Court, with its popular tea-tasting room and displays of brassware, pottery, ivory and silk. Considerably smaller, but not less interesting to the curious visitors, were the displays from Denmark, Jamaica, Fiji, Ceylon, Mauritius and the Straits Settlements.

Not surprisingly, the Victorian Court, showcasing the colony of Victoria, was by far the largest exhibit, occupying a vast space in the temporary complex, as well as the entire Eastern Annexe. On display were the various local achievements in the production of manufactured goods, machinery, furnishings, arts and crafts, winemaking, and so on, with the highlight being an impressive display of the colony's booming gold-mining industry. A collection of geological maps, gold nuggets and mining equipment was complemented by a giant rhombic dodecahedron, coated in gold leaf, which was suspended from the ceiling to represent the amount of gold that had been mined in Victoria since 1851. The other Australian colonies were represented by considerably smaller courts, with displays which were largely devoted to their natural wealth of animal, vegetable and mineral products.

There was more to do at the Melbourne International Exhibition than merely gaze at a static display of national and international goods. Exhibition visitors could peruse the art gallery, relax in the fernery (see Figures 15 and 16, Appendix F), sample beer in the basement cellars, or dine in a number of restaurants. Soon after the exhibition opened, the dome

viewing area was also thrown open to the public, and subsequently proved to be a popular attraction. There were daily piano recitals, as well as numerous orchestral and vocal performances in the Concert Hall. A number of special events were held to ensure that the crowds returned. These included a fire engine race, several horticultural shows, and, in early 1881, a Wool Show. In May 1881, a Grand Promenade Concert was held to celebrate the closure of the exhibition which by then had been going for ten months.

2.8 Between the Exhibitions

Having hosted the largest exhibition in Australia, the Commissioners and Trustees needed to find a use for the vacant space of the Exhibition Building. It was clear that the space had to operate independently and become financially viable and self-supporting by leasing space and developing revenue-earning facilities in the grounds. One of the first ventures was the building of the Aquarium (see below); further initiatives included use of the space as a concert hall. Part of the building was also used as a Museum and later one section became a public ballroom.

By virtue of the *Victorian Exhibition Act* of 1878, the Carlton Gardens site was to remain in the control of the Executive Commissioners while actual exhibitions were being organised and implemented. At all other times, the building and grounds were to be the responsibility of a board of Trustees, who would be responsible for ensuring that the complex was put to suitable use between exhibitions. One of the first initiatives of the new Trustees was the establishment of the Aquarium which opened in February 1885 (between the exhibitions). The Aquarium was sited between the north elevation of the main building and the west elevation of the Eastern Annexe (i.e. in the south-east corner of the quadrangle between the annexes). Intended for education as well as entertainment, the Aquarium featured a variety of local and exotic marine life in large glass tanks, with a combination of dim lighting and rough cork wall panelling to create a mysterious grotto-like atmosphere. The Aquarium rapidly established itself as a public favourite, and the facilities were upgraded and extended numerous times over the decades.

To complement the Aquarium, the Trustees established a small Museum in the nearby Eastern Annexe. At the time of its opening in 1885, the Museum consisted of an 'Ethnological Collection' of material relating to early Melbourne, such as a tableau fixe representing a typical gold-digging scene of the 1850s. Over the next few years, the scope of the Museum's collection expanded into numerous fields of science and natural history. The armour of Steve Hart, a member of Ned Kelly's gang, was another popular exhibit, as was a collection of military uniforms and arms that had been acquired from the British after the close of the Centennial Exhibition. After a pair of mummies was presented to the Trustees in 1890, an 'Egyptian Court' was set up in the Museum. With murals and decoration by noted scenic artist John Henning, it remained a popular exhibit at the Museum for almost forty years. Henning was also responsible for the Cyclorama of Early Melbourne, which became another long-running attraction at the Museum. Painted in 1892, this huge mural provided curious visitors with a 360-degree view of how their city may have looked in the 1840s.

Notwithstanding the success of the Aquarium and the Museum, the Trustees found that considerable revenue could be generated simply by allowing the Main Building to be hired for privately-run events. One of the first of these, held in early 1882, was the 'Old English Fair' organised by the theatrical entrepreneur George Coppin. For the remainder of the century, the Exhibition Building was the preferred venue for a wide range of large-scale cultural,

social and even religious gatherings, as well as a bewildering array of popular entertainments of the day, such as circus-like shows, pageants, and novelty sporting contests. Concerts, which had proved so popular during the great exhibitions, also became a frequent event at the Exhibition Building during this time. In the late 1880s and the 1890s the Promenade Concerts became a regular event, comprising a range of orchestral, instrumental and vocal performances by artists that included Ada Crossley and a young Percy Grainger.

A number of privately-run exhibitions staged in the Exhibition Building were clearly modelled on the great exhibitions of 1880 and 1888. The largest of these imitative privately-run exhibitions was the Jubilee Exhibition of 1884, held to commemorate the fiftieth anniversary of white settlement in Victoria. Billed as a 'Jubilee Exhibition of Business and Pleasure', the event combined commercial displays with musical performances and other forms of popular entertainment. Visitors could behold the 'Enchanted Fountain', with its kaleidoscopic coloured lights, or a reconstruction of a mediaeval London street, populated by actors in Elizabethan costumes. Local history was depicted by a *tableau vivant* of terracotta aborigines, while local manufacture was represented with a display of motors, engines and implements in the 'Machinery Court'. The popular entertainment included innumerable performances by bands, choirs and orchestras, as well as pantomimes and 'condensed' Shakespearean plays.

2.9 Planning the 1888 Centennial International Exhibition

The Exhibition Trustees and Commissioners had rejoiced in the success of the 1880 Exhibition and in September 1886 when the question arose of holding a 'grand International Exhibition of Arts and Industries to celebrate the close of the first century in the history of Australasia naturally originated in Sydney', the decision was taken to hold a Centennial Exhibition in 1888.[59] This required major building and horticultural additions to the existing site in the Carlton Gardens.

2.9.1 *Changes to the Exhibition Building*

The original temporary annexes built for the 1880 exhibition had been dismantled and sold after its closure, so an architectural competition was held for their replacements. First prize was awarded to George Johnson, and Joseph Reed's firm, then known as Reed, Henderson and Smart, was placed second. The annexes designed by Johnson were similar in style and structure to Reed's 1880 counterparts, with the most obvious difference being their extent. The Exhibition Commissioners were receiving so many applications for display space that the extent of the temporary annexes was revised several times. By the time the Exhibition opened in 1888, the temporary annexes extended north of the main building almost to the northern boundary of the site, completely enclosing the north lake and permanent eastern and western wings (see Figure 28 and site plan at Figure 39 at the end of this chapter).

Minor alterations were also made to the existing permanent buildings on the site. Electric lighting was installed, as well as a passenger lift located to the north of the western entrance to the Exhibition Building, to facilitate access to the viewing area atop the dome.[60] The pipe organ was overhauled by its original manufacturer, George Fincham, and a false ceiling was constructed above to improve the concert hall's acoustics. The exterior of the entire building was also repainted for the first time since its initial completion in 1880. While the exterior was painted for the modest sum of £1,883-10s by G C Williams, separate tenders were called for the interior. Beeler and Davies, art decorators, won the prestigious job for both

the main hall, at a quote of £3,500, and the annexes for £6,323-10s. Two hundred men began work in February 1888.

2.9.2 *John Beeler's Decorative Scheme*

American-trained artist, John Clay Beeler, who painted over a great deal of Mather's original work, designed what was probably the most flamboyant of the three principal schemes which were painted in the Exhibition Building. Beeler's scheme was generally florid and embellished, dominated by reds, blues and golds. The political message was similar in content to that of 1880: *'Victoria welcomes all nations'*, which was painted over the north entrance to the Grand Avenue of Nations, where Victoria was exemplified by a female figure with outstretched arms standing upon a globe supported by two griffins. Up in the dome, in black outlined gold letters on a turquoise blue ground, was inscribed *'The earth is the Lord's and the fullness thereof'*.

The dome was the centrepiece of the design which, like Mather's scheme, again took up the sky theme, where the riches and glory of the British Empire were symbolised by radiating gold rays. Further down, the four corners of the Empire: Great Britain, India, Canada, and Australia, were represented by shields in their proper colours. Below the top of the dome were pink, white, shaded-gold and grey canopies, through the openings of which appeared a representation of the sky. Above the top cornice were arched drab-grey panels, ornamented with ivory-white vases, scrolls and ferns all being underlined by the cornice, highlighted in old gold, vermilion, Quaker grey and vellum. Beneath the windows were maroon panels embellished with ornamental scrollwork in French greys and gold, and eight female heads.

Apart from its rich decoration, the dome contained a rich panoply of figures, with female allegories of the four seasons on the spandrels, heads of Australian pioneers and explorers including Cook, Phillip, Flinders, Tasman and Bass on the upper section of the piers. Below these were giant figures, 12-13 ft (3.6-3.9 m) high, representing Commerce, Science, Art, Music, Architecture, Sculpture, Manufactures, Industry, Poetry and History. On the inner face of the arches were tableaux representing Agriculture, Viticulture, Industry and Art, Mining and Pastoral Industries. Similarly populated, was the western end around the organ where the false ceiling above the concert hall was coffered with painted blue panels, featuring portraits of the great composers, while Fame and Literature occupied the walls.

The work was finished in May 1888, well within time, and the Executive Commissioners were delighted with the results. They apparently did not flinch when the final bill came to £18,195 for all the buildings inside and out. After this mammoth painting effort, Beeler still found time to enter a design for ceilings and walls in the Upholsterer's and Decorator's Section of the Exhibition.

2.9.3 *Changes to the Carlton Gardens*

At the conclusion of the first Exhibition in April 1881 the vast temporary annexes in the North Garden were demolished and subsequently the Committee of Management (newly formed in 1882, with representatives from the Lands Department and the City Council[61]) had set about restoration of the gardens. The North Garden in this period was described as a 'broken up surface abounding in deep excavations, heaps of broken bricks, glass, scraps of iron, and other rubbish, and generally overgrown with noxious weed'.[62] Trees were planted in the central area in about 1882.[63] The work of the Committee of Management in the initial years reflected Clement Hodgkinson's presence on the Committee. Large quantities of street

manure were brought in and buried. Paths were laid out in 'broad gravelled avenues, as convenient lines of communication across the garden between Melbourne, Carlton and Fitzroy'. They echoed the previous crossed diagonal pattern used by Hodgkinson in most of the government gardens. Paths were lined with avenue trees as thoroughfares through the site, much as Hodgkinson had created at the Fitzroy Gardens. There were no new beds or borders of shrubs; plantings were dominated by elms, oaks, Moreton Bay figs and plane trees.[64]

The new scheme was short lived, however, with the announcement of the forthcoming Centennial International Exhibition when the Trustees prepared to take control over the site once again. Even larger than the first Exhibition, the 1888-9 Centennial Exhibition's display buildings, as noted above, crammed the North Garden to the footpaths of Nicholson and Rathdowne Streets (see plan at Figure 39). A timber caretaker's cottage, located in the northern section of the gardens, was removed to allow for construction of the temporary buildings. Hodgkinson's lake in the north-west of the site was also completely encircled by the buildings. Some of the trees planted in 1882 were removed and replanted in other gardens.[65]

The MMBW plan of the late 1890s indicates an east-west fence line aligned with the promenade, separating the South Garden from the *parterres* ('flower plots'), terrace and Hochgürtel fountain (see Figure 13, Appendix D). The fence was erected in 1888 for the Centennial Exhibition to allow a public link between Fitzroy and Carlton at all times.

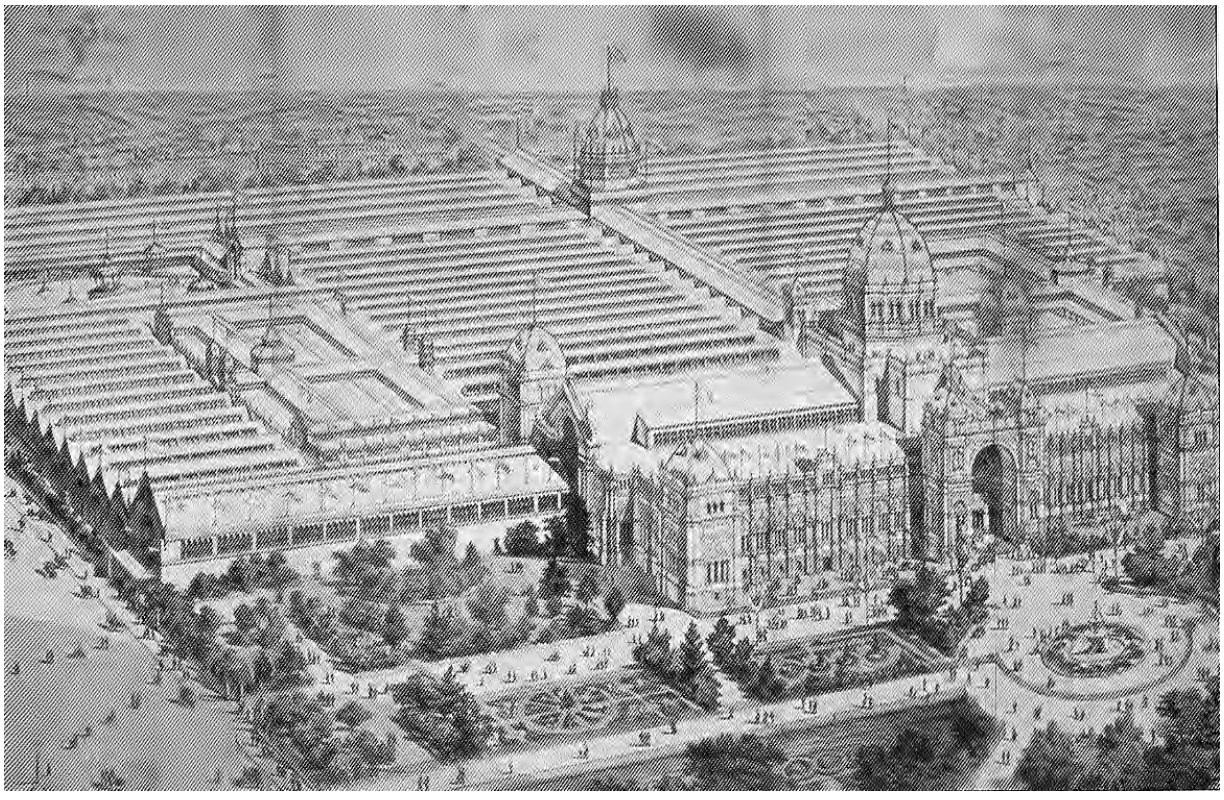

Figure 28 The extent of the temporary annexes in the North Garden for the 1888 Exhibition.
Note surviving beds at bottom of image (parterres and scroll) from the 1879-1880 scheme.

Source: Reproduced from the *Australasian,* 4 August, 1888.

Figure 29 The Westgarth drinking fountain.
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*.

2.10 Opening the 1888 Centennial International Exhibition

The 1888 Centennial International Exhibition opened on 1 August 1888. On the night before the opening, hundreds of artisans, labourers, exhibitors, exhibition staff, the General Superintendent and even the Commissioners, 'worked as one man' to clear away a pile of debris and to bring chaos into order before 9.00 am. At 10.00 am the doors opened to a perfect and tranquil scene inside. Like its earlier counterpart, a grand procession was held, followed by the performance of a cantata that had been written especially for the event.

The 1888 Exhibition was in fact similar in most respects to its predecessor of 1880, although it ran for a shorter period of time – from 1 August 1888 to 31 January 1889. Again, there was an 'Avenue of Nations' and, at 1,100 feet (335m) in length, it was almost one-third longer than it had been at the 1880 Exhibition. Although the Victorian display was still by far the largest, the French contingent was considerably smaller than it had been in 1880, owing to a forthcoming exhibition in Paris.

This time around, it was the German Court that was the second largest display, with no fewer than 85 exhibitors. Numerous previously unrepresented nations also had courts at the 1888 Exhibition, including substantial displays by Canada and Austro-Hungary, and smaller ones by New Guinea, Borneo and others.

Another innovation was a number of courts that were thematic, rather than national. These included the Armament Court, which became particularly popular, and several 'Educational Courts' which represented the educational institutions of the colonies. Unlike the 1880 Exhibition, it was open both day and night, and was electrically lit, with the capacity of 1 million candle power being achieved throughout.

In the picture galleries, reflectors were used to increase the illumination on the walls, which were brilliant, while the remainder of the space stayed dim.

The Centennial International Exhibition closed, somewhat earlier than expected, in January 1889. There had been a sharp decline in attendance over the preceding months, and it was generally considered that the exhibition had not been as successful as its predecessor in 1880. Certainly it had been a financial disaster, with the Commissioners reporting a loss of more than twice what had been anticipated. With the onset of the depression of the early 1890s, it became only too apparent that the Centennial Exhibition marked the end of an era, not the beginning of one, and there would be no thought of any further International Exhibitions for a very long time.

Westgarth Fountain

One notable aspect of the opening festivities of the 1888 Centennial International Exhibition was the presentation of a memorial fountain by William Westgarth, one of Melbourne's early pioneers (Figure 29). The elderly Westgarth, who had returned to England in the 1850s, made a nostalgic pilgrimage to the Centennial Exhibition and marked the occasion by presenting a drinking fountain to the people of Victoria. Its modest inscription reads: 'To Victoria from one of her earliest colonists in pleasant remembrance 1840-88'.

Sculpted from granite in Aberdeen, Scotland, it is of immense aesthetic interest in its willowy and unnatural depictions of embracing kangaroos and lively emu heads functioning as water spouts. The emus were sculpted from models cast in the London Zoo; its base of a standard design included bowls for dogs. It was installed in a prominent position directly in front of the porch to the eastern nave where the dispensation of reportedly iced water on a hot summer day was no doubt appreciated by visitors and canines alike (the fountain was later relocated, see Chapter 4).

2.11 After the 1888 Centennial International Exhibition

After the closure of the Exhibition in early 1889, the Exhibition Trustees again relinquished control over the North and South Gardens and the temporary exhibition structures in the North Garden were demolished. The restoration of the North Garden was then handed back, initially at least, to Nicholas Bickford.[66] Bickford reported that 'the present condition of the gardens couldn't be worse: heaps, pits, holes, ditches and gullies; excavations to fill up and hillocks to level'.[67] Paths were re-laid and the whole area dug over, levelled and replanted using much the same layout as in 1882.[68] Oaks, elms, planes and Moreton Bay figs were the predominant plantings during this period and many survive today with a tree maturity which appears equal to those planted for the 1880 Exhibition some 10 years earlier.

Initiating the restoration of the North Garden was Bickford's last major project before retiring at the end of 1890; John Guilfoyle began work as the new Curator of Metropolitan Parks and Gardens in January 1891. His first major task was continuing the clean up of the devastated gardens; he also introduced carpet bedding and floral displays. This was all done under tight financial control, not least of all due to the straightened circumstances of the 1890s

Depression, and amidst drought conditions and continuing vandalism and misuse of the gardens by local residents.[69] A replacement caretaker's cottage (brick structure) was built next to the north-western gates. This became Guilfoyle's residence, and has from this time been known as the Curator's Lodge.[70]

Security of the gardens was also imperative. The Carlton Gardens had become a haven for (and subject to the attention of) thieves, vandals, and on a number of occasions, suicides. These activities were focussed in the South Garden, which had been left open during the evenings since 1890.[71]

In 1890 the new Act of Parliament vesting the Exhibition Building and central 20.5 acres in the Trustees, resulted in the permanent division of the North and South Gardens. The area was then to be known either as the Exhibition Reserve (central area of approximately 20 acres at this time, increased in the mid-1990s to accommodate the new Melbourne Museum) or Exhibition Gardens. Attempts by the Trustees to turn the Exhibition Building complex into a self-funding entity, continued to impact on the layout of the site.

With regard the Exhibition Building, after removal of the temporary structures, the building returned to its largely previous form incorporating the Eastern and Western Annexes. In 1890, a sports oval and bicycle track were introduced to the quadrangle between the annexes, although bicycle races had been held on the site as early as 1882.[72] A grandstand/pavilion and other associated buildings were constructed around this new feature, and crowds of up to 6,000 were drawn to races. By 1896 about two acres to the north of the cycle track were excised from the control of the Metropolitan Parks and Gardens Committee, to allow for expansion of facilities and access for bicycles. After 1901, however, the popularity of major cycling events waned, and crowds dwindled.[73] The sports oval remains evident in site plans and aerial photos until well into the 1940s, as indicated in the images in Appendix D, although the plan of the oval changes.

2.12 The Twentieth Century

Substantial changes to the Exhibition Building and Carlton Gardens were made during the twentieth century, initially in preparation for the opening of the first Australian Parliament in Melbourne. Other changes occurred as a result of changing social needs, as well as reflecting impacts of both the First and Second World Wars. More recently, in the 1990s, the State Government initiated the establishment of a new museum and exhibition space in a central location. The Carlton Gardens was selected, on a site immediately north of the Royal Exhibition Building, with the new Melbourne Museum opening in October 2000.

2.12.1 *1901: the Opening of the Commonwealth Parliament*

Perhaps propitiously, twenty-one years after it was first opened in 1880, the interior of the Exhibition Building underwent another major re-decoration in association with the opening of the first Commonwealth Parliament, one of the most significant events to be held in the Exhibition Building. In preparation for this event, at which the Duke and Duchess of Cornwall and York were to be present, the building was appropriately fitted out. It was the largest building in Australia, and the only building which could accommodate the large number of people who were to attend. A dais was constructed in the Great Hall inside the southern entrance, along with a special vestibule and corridor for the visiting royalty. Six artists were invited to prepare decorative schemes for the building's new interior, and the contract was awarded to John Ross Anderson.

The Opening of Parliament took place on 9 May 1901 (Figure 31). In front of an audience estimated at between twelve and fifteen thousand, the Governor-General led the Duke and Duchess of York to the dais while the orchestra played the national anthem. The members of the new Commonwealth Parliament, seated in the northern transept, were led into place immediately in front of the royal dais by the Prime Minister, Edmund Barton. Prayers were read, and then the Duke stepped forward to read the commission from his father, King Edward VII. Parliament was officially declared open, and the Duchess pressed an electric button which gave the signal for a message to be instantly sent to England to relay the news.

At the opening of Parliament, the interior was a riot of colour with copious quantities of banners, flagged trophies of the Union Jack, and alternately placed Royal and Australian shields. Swathes of Roman gold satin were crossed between each pilaster by a floral wreath. 'Dead' green and lavender muslin, festooned with wheat-ears bound with convolvulus and scarlet poppies, hung like punkahs from the ceiling, creating an '*al fresco*' atmosphere. The centrepiece was the Royal dais decorated by W H Rocke and Co., Melbourne's leading furnisher (Figure 30). It was a sumptuous vision of royal crimson carpet with a gold diaper pattern, and a neutral green and crimson felt on the seating platforms which rose behind. Behind banks of fresh flowers and ferns, was a Royal blue velvet dado, pleated with upright panels of crimson silk, and edged with white enamel mouldings and gold satin. The flat backdrop behind was in vieux rose silk, embellished with the Royal coat-of-arms 'in a florid setting'. The outside of the building was also illuminated with electric lights (see Figures 55 and 56 in Appendix F). Subsequently the new Federal Parliament occupied the Victorian State Parliament House in Spring Street, until the new Federal Parliament House was opened in Canberra in May 1927. State Parliament moved to the Western Annexe of the Exhibition Building.[74]

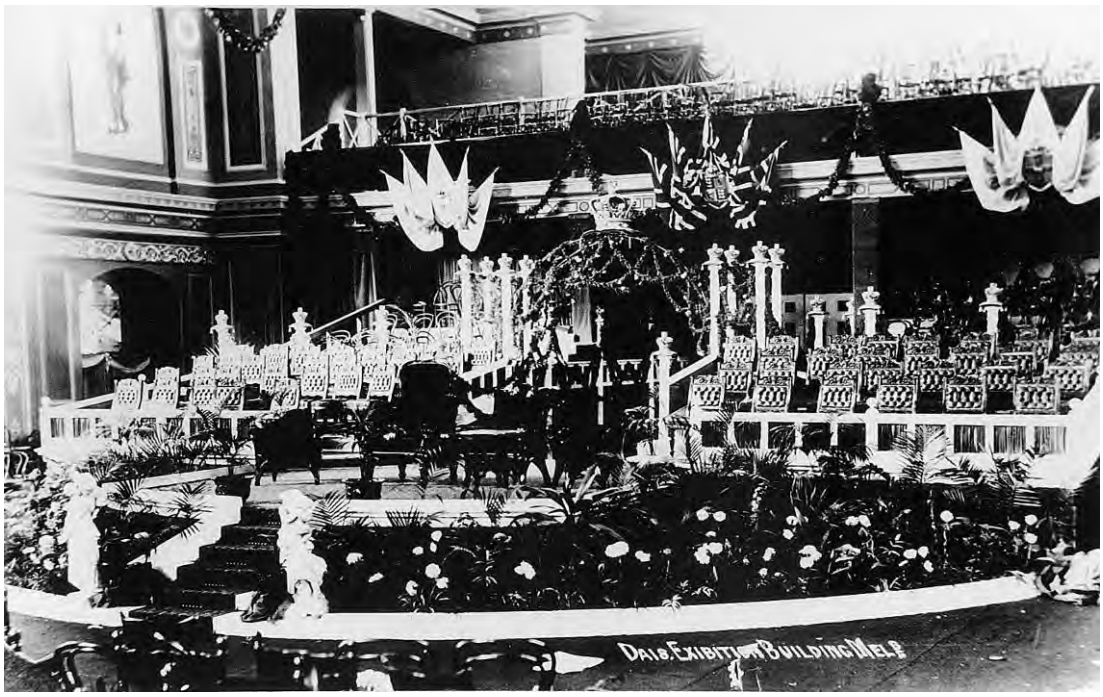

Figure 30 The dais decorated by W H Rocke and Co.
Source: Picture Collection, State Library of Victoria.

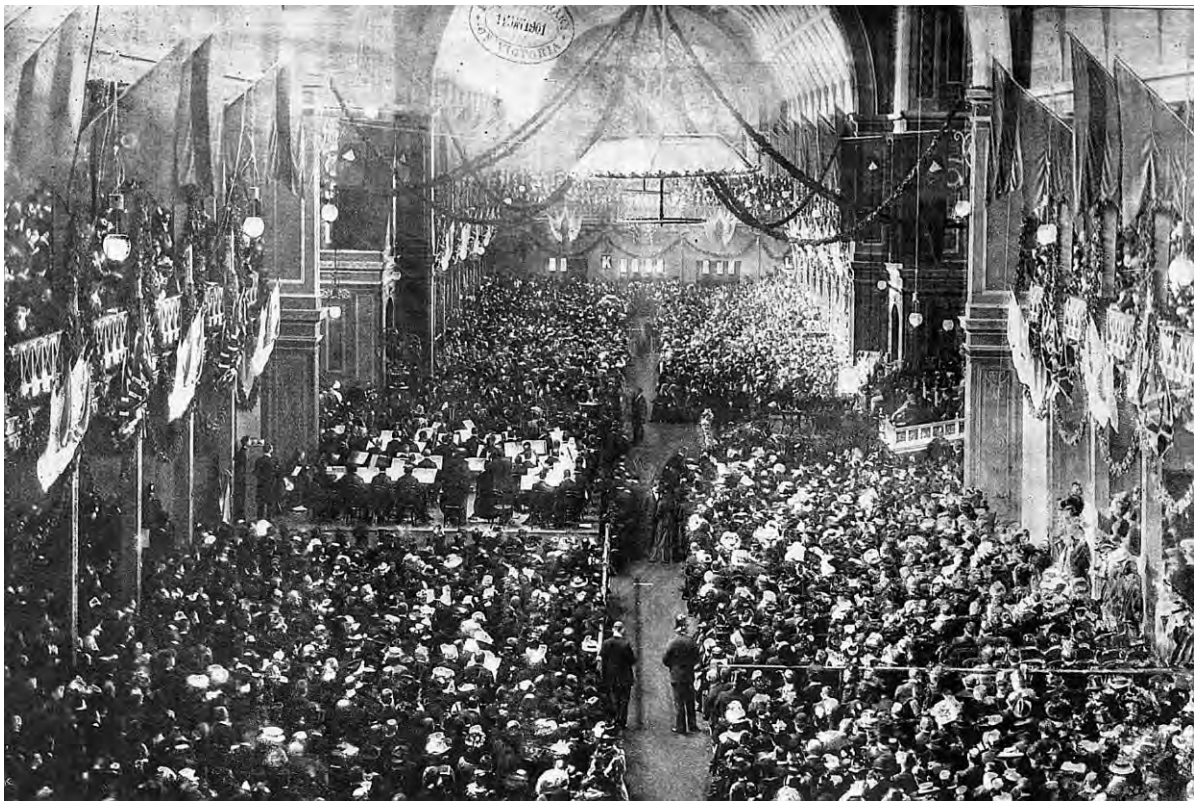

Figure 31 The crowd awaiting the Royal party at the opening of Parliament, 1901.
Source: Picture Collection, State Library of Victoria.

2.12.2 *John Anderson's Decorative Scheme*

John Ross Anderson's work at the Exhibition Building in 1901 was considered to be one of the finest examples of his work. The decorative scheme of 1888 by his former employers, Beeler and Davies, was completely obliterated. Their bold colour scheme of red, white, blue and gold was over-painted by a warmer and more sober scheme of browns, reds and greens as was befitting a solemn and momentous occasion.

Like the previous two schemes, the dome was decorated to represent the sky in blues and golds, and as the scheme proceeded downwards, it became richer and darker with leathery terracottas and deep greens predominating. The dome again became the billboard for propaganda with four mottoes, inspired by Horace and the Stoics, being painted beneath the windows - *Carpe diem* ('Make the most of the day' or more popularly if incorrectly 'Seize the day'), a theme which is very much part of the Exhibition Building's history, *Dei gratia* ('By the grace of God'), *Aude sapere* ('Dare to be wise') and *Benigno numine* ('With benign power'). Beneath the mottoes was a garlanded frieze, containing the bounteous products of agriculture with recognisable melons, apples, pears, pomegranates and grapes, a theme reinforced by pairs of overflowing cornucopia on the flat arches between the spandrels. Centrally placed are four female heads, reminiscent of Beeler, which were originally painted on canvas and which have been reconstructed from Anderson's cartoons as part of the restoration. Also painted on canvas, in the pendentives (triangular sections of vaulting between the rim of the dome and each adjacent pair of the arches supporting it), are allegorical figures of Mercury, Venus, Mars, and Hercules, which caused the *Argus* to admit that

> Their symbolical place in the Commonwealth scheme may not be too obviously apparent, but they may perhaps be taken to typify Australian strength and swift intelligence, combined with a manly appreciation of beauty, love, and war.[75]

On the arches are complementary pairs of lunettes representing *'Peace'* and *'War'* and *'Federation'* and *'Government'*. *'The Arts Applied to Peace'*, and *'The Arts Applied to War'* are set on clouds in a gleaming sky, heralding a new golden age for the young nation. On the north arch is *'Peace'* which features Minerva, the lion of war asleep at her feet, and about whom are grouped sylph-like personifications of Literature, Painting, Husbandry and Agriculture. Opposite is *'War',* where Minerva rides her chariot through storm clouds into battle, accompanied by attendant Amazons. Over the western nave is *'Federation'* with Britannia, enthroned above a shield of the Union Jack, welcoming the six federated states as virgins, each bearing a shield emblazoned with the state coats-of-arms. Around the piers are half-draped figures, floating in mid-air above the clouds, representing the four seasons, Night and Morning, and Justice and Truth. All the figure work was done by notable artists Gordon Coutts, George Dancey, and Signor Nerli.

The scheme in the nave and transepts continued the dome theme, with a sunlit sky against which blue rafters and stencilled trusses stood out. Anderson's concept, particularly his design for the trusses, appears to derive from J G Crace's scheme for the 1862 London Exhibition. Beneath the windows were richly coloured panels festooned with laurel swags, below which the golden glow continued with a warm green down the columns.

2.12.3 *Changes to the Gardens*

Prior to the opening of Federal Parliament in the Exhibition Building in May 1901 the landscape at the entrance to the temporary Parliament in the centre of the Western Annexe was altered, with a fountain introduced to the garden roundel (see Figure 50 in Appendix F). The existing serpentine path system from the 1879 design was overlaid with a circular entrance feature facing Rathdowne Street. New trees may have been planted at this time, possibly including the large gum, which is extant at the Rathdowne Street entrance to Museum Victoria. Figure 52 in Appendix F indicates raised ornate *parterres* in the South Garden, which may have been planted for the opening of Parliament. Figures 74 and 75 in Appendix F also indicate palms planted in the South Garden in the 1930s and 1940s.

The annual funding for all public gardens in the City of Melbourne was cut from £6,000 to £4,000 in 1891 and it was many years before the budget was restored.[76] Between 1901 and 1914, there was little in the way of development or works to the Carlton Gardens, save for removing some trees in poor health, including alternate trees in the Plane Avenue. Arbor Day was also instituted during this period, and local schools came to plant trees each year.[77] A report in 1919 by the Town Clerk stated that 13 of 26 acres in the Carlton Gardens were in poor condition, the result of a combination of staff shortages during the First World War and a lack of funding and adequate resources. It was not until the following decade that any significant development occurred within the site.

2.12.4 *The Development of Regular Exhibitions*

In the first decade of the twentieth century, privately-run exhibitions became increasingly common at the Exhibition Building. But like their nineteenth century counterparts, they were still mostly held as one-off events.

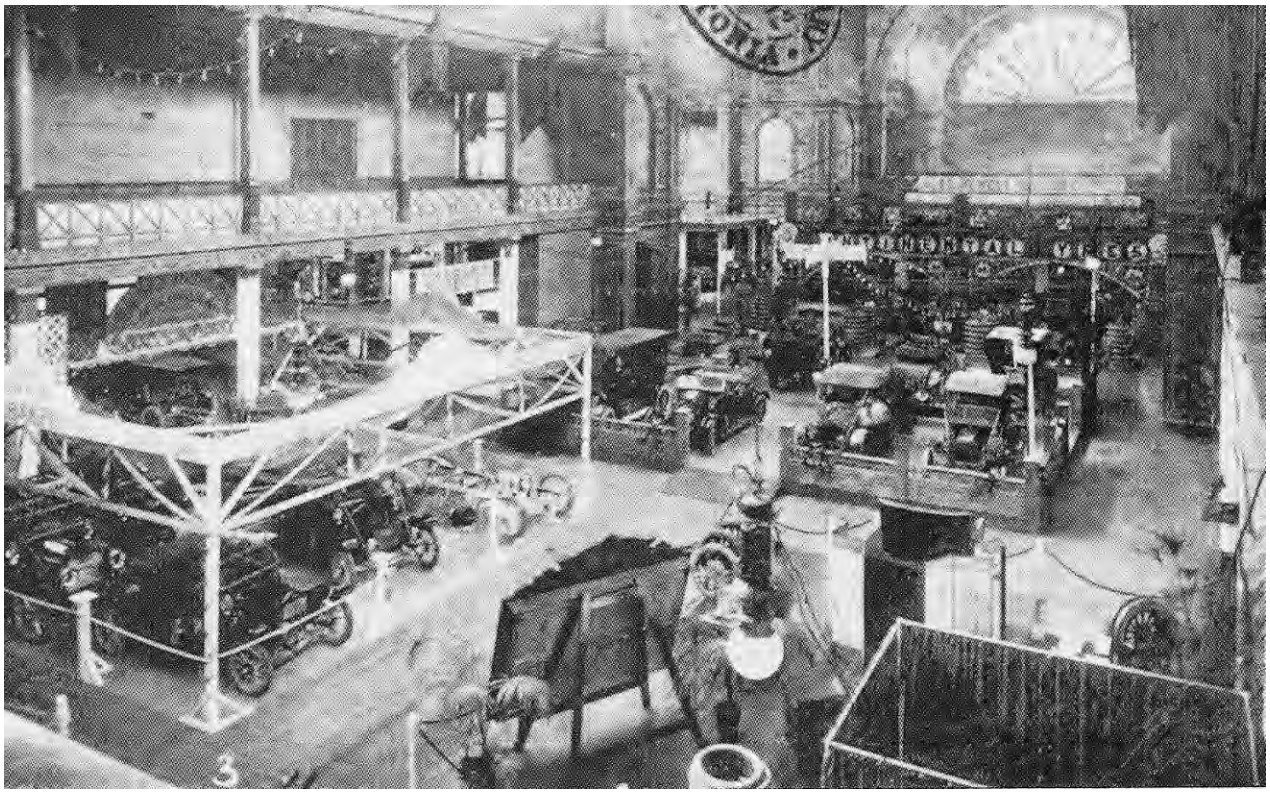

Figure 32 The Victorian Motor Exhibition, 1912.
Source: Reproduced from *Leader*, 7 September, 1912.

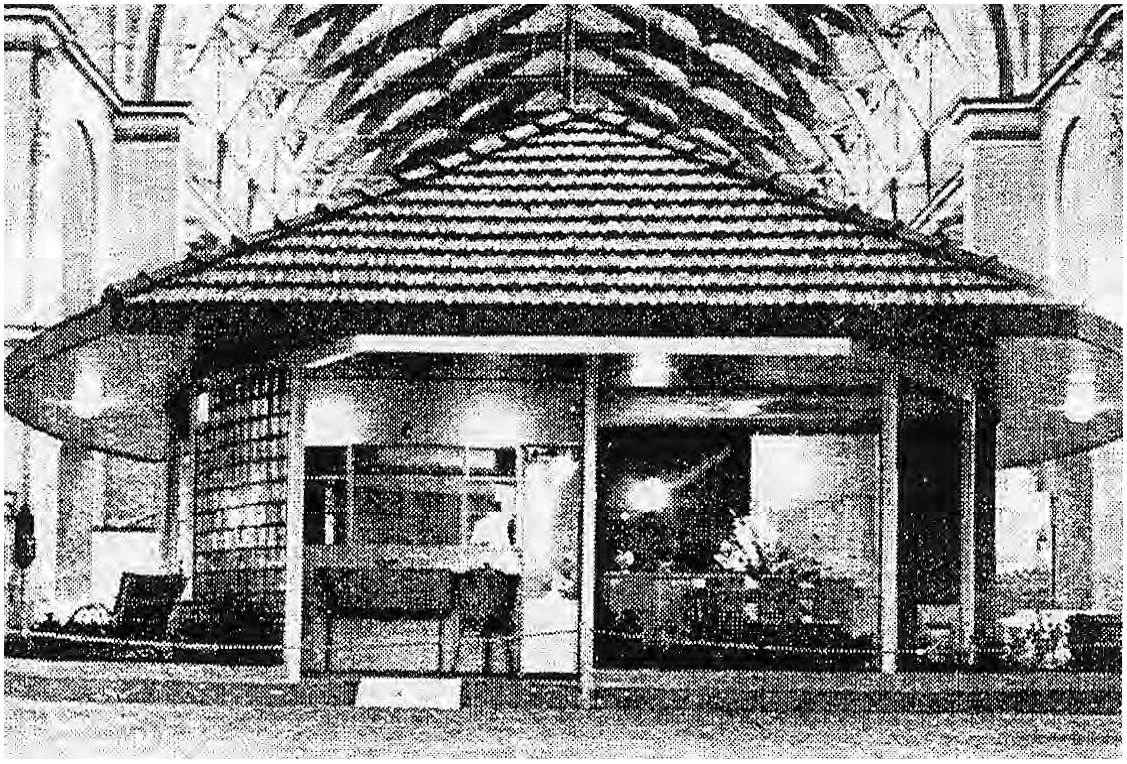

Figure 33 The 'House with No Walls' at the 1939 Home and Building Exhibition.
Source: Reproduced from *Australian Home Beautiful*, April 1939.

Figure 34 Concert given by American tenor, Richard Crooks, in 1936.
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*.

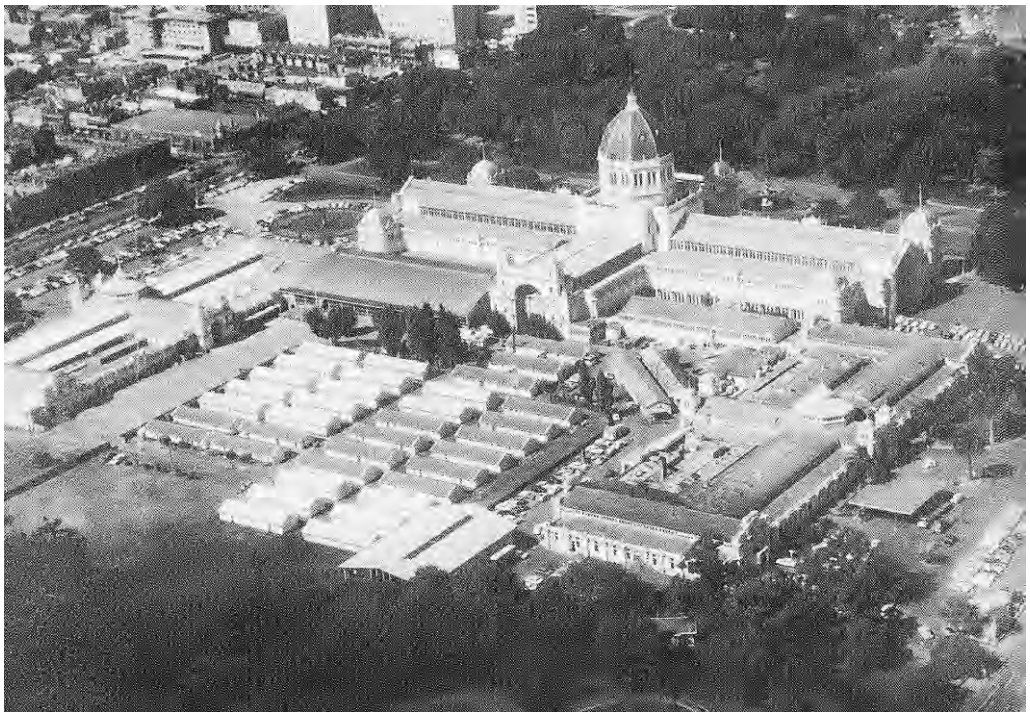

Figure 35 The Exhibition Buildings in the late 1950s, showing Migrant Resource centre temporary accommodation.
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*.

The 'All Australian' exhibitions, first held by the Australian Natives Association (ANA) in 1905, were among the first such events to be held regularly. With their displays of locally-manufactured goods, these exhibitions were still strongly rooted in their nineteenth century counterparts. Nevertheless, they were popular, successful, and became an annual event, thus pointing the way to the future. In 1912, the first motor show was held at the Exhibition Building (Figure 32) but hopes of establishing it as a regular event were soon dashed by the onset of the First World War. A similar fate befell the ANA exhibitions, but they commenced again from 1917. Momentum for regular exhibitions picked up in the 1920s. The first new-style Melbourne International Motor Show was held in 1925, and thereafter became an annual event. The ANA shows culminated in the Centenary All-Australian Exhibition, staged in 1934 to mark one hundred years of settlement in Victoria.

The Exhibition Building was also the first home of the Australian War Museum, later the Australian War Memorial. It was located in the northern part of the Eastern Annexe. The first exhibition opened on 20 August 1921, and the museum remained there until January 1925. The offices of the War Memorial also remained in the building for some decades more (see Figure 14, Appendix D).[78]

The expansion of local industry and enterprise after the Second World War brought with it a rapidly increasing interest in, and demand for, exhibitions. The Australian Industrial Fair was held in the Exhibition Building in 1949 and subsequently gave rise to a number of similar shows over the next few years, such as the 'Made in Australia' Exhibition (1952) and the First Australian Industries Fair (1955). Interest in the developments in vehicle technology resulted in a motor shows becoming larger and grander affairs. The first of the 'new' motor shows were held in 1949, and these were complemented in the 1950s with the emergence of boat shows and caravan shows.

By far the most significant post-WWII development in exhibitions was the home shows. Although two home shows had been held at the Exhibition Building in the 1930s, they had been intended as one-off events. The huge housing boom of the late 1940s led to a public thirst for knowledge of the latest developments in housing styles and labour-saving devices. A result of this was the Red Cross Modern Home Exhibition, which opened at the Exhibition Building in 1949. Organised by a panel that included architect Robin Boyd, the highlight of the exhibition was a full-sized modern home, the 'House of Tomorrow', which was equipped entirely with Australian-made goods, and ably demonstrated what the everyday home-builder could aspire to (Figure 33). This exhibition subsequently led to a proliferation of similar events, most of which became annual or regular events at the Exhibition Building in the 1950s and 1960s. They included the Jubilee Homes and Better Housekeeping Exhibition (from 1951), the Ideal Homes Show (from 1956) and the Building Industries Fair (from 1962). While the popularity of home shows began to abate by the late 1960s, it was revived in 1972 with the advent of the ubiquitous *Sun* International Home Show.

2.12.5 *Official Occupations of the Building*

Before it was chosen as the venue for the Federal Parliament opening ceremony in 1901, the Exhibition Building was considered as a possible home for the Parliament itself. After inspecting the entire complex, the Western Annexe was deemed to be the most suitable potential location. Renovations commenced before an official decision had even been reached, and the annexe was fitted out with offices, committee rooms and a pair of chambers to the design of the government architect, J H Marsden. In a somewhat roundabout fashion, however, and as noted above, it was decided that the new Federal

Parliament would take over the existing State Parliament House in Spring Street, and that the State Parliament would relocate to the renovated Western Annexe at the Exhibition Building. The latter was subsequently taken over by several government agencies, including the Country Roads Board, Motor Registration Branch, and the Transport Regulation Board. Although the office spaces were in poor condition and became notoriously crowded and inefficient, the bureaucrats remained there for several decades.

During the flu pandemic of 1919, part of the building was also briefly used as a hospital.

Considerably briefer than the use by State Government departments, but no less intrusive as far the Trustees were concerned, was the wartime occupation of the Exhibition Building. Officially requisitioned under the conditions of the National Security (General) Regulations, it was intended to use the building as a barracks and training facility for RAAF personnel. After minor renovations in early 1941, the RAAF No 1 School of Technical Training relocated to the Exhibition Building from its former home at the West Melbourne Technical School, and remained there until the unit disbanded at the end of 1945. Originally occupying only the Great Hall, the RAAF gradually took possession of the surrounding parts of the building. The grand concert hall in the western transept became the RAAF recreation room, and was the venue for numerous concerts to entertain the troops. Temporary kitchens, bathrooms and other structures were erected in the open space to the immediate north of the building, and the concrete area to the south and east were used for drilling and parades.

The site was also used to house migrants (as a Migrant Reception Centre) in the immediate post-WWII period, with the first migrants arriving in 1949.[79] The temporary accommodation huts, flanked by the Eastern and Western Annexes, are illustrated in Figure 35 above and in the images at Appendix D, including Figures 21 and 22.

2.12.6 *Decline of Cultural Events*

Musical and theatrical performances, which had been an auspicious part of the building's existence in the 1880s and 1890s, were to become increasingly less common in the decades that followed. Highlights included concerts given in 1904 by Ada Crossley, and in 1907 by Nellie Melba, who was in Melbourne to visit her ailing father, David Mitchell, who had erected the building almost thirty years before. The Melbourne Philharmonic Society Choir staged its Christmas Oratorio at the Exhibition Building in 1911, and subsequently made regular use of the premises over two decades. By the 1930s, the frequency of concerts at the Exhibition Building had abated somewhat. There were musical events associated with the Centenary Celebrations in 1934, and a farewell concert by the visiting American tenor Richard Crooks in 1936.

As part of a war-related fundraising effort in late 1939, the Exhibition Building became the venue for a two-week season of Hiawatha*,* a choral pageant with music by British-born composer Samuel Coleridge-Taylor, the so-called 'Black Mahler'. His score, originally written as a cantata in the 1890s, formed the basis for a dramatised version that premiered in London in 1924, with Australian singer Horace Stevens in the lead role. The 1939 Melbourne production, in which Stevens reprised his role, was an even more elaborate version, with full staging, costumes and choreography. It was one of the most extravagant musical concerts ever to be staged at the Exhibition Building in the twentieth century, and, ironically, one of the last.

After the Second World War, the frequency of concerts declined further. The once-famous Fincham Organ, which had been damaged by years of neglect and vandalism, was reduced to

a shell in 1947 when its remaining internal components were removed by the Fincham Company as spare parts for other organs. A number of local and touring orchestras still made use of the building in the late 1940s, but such events soon petered out by the 1950s. Yehudi Menuhin held a concert there in 1951, and an orchestra performed there as part of the Queens' Coronation celebrations in 1953. By the time the remaining structure of the Fincham Organ was finally dismantled in 1965, the Exhibition Building had been almost completely forgotten as a venue for musical and dramatic performances.

While formal concerts in the main part of the Exhibition Building had practically ceased by the 1950s, it was during that decade that another part of the building became, almost accidentally, a highly popular venue for live music of a somewhat different kind. In 1951, the Western Annexe was remodelled as a ballroom in preparation for a visit from Princess Elizabeth, which was cancelled due to the sudden death of the King. However, the Trustees decided to retain the ballroom fitout, and rent it out as a commercial venture to cover the costs of the renovation. Dubbed the 'Royale Ballroom', it soon became one of the most popular venues in Melbourne for all manner of social functions, including public dances, private receptions, and the annual balls for countless clubs and societies. But even this was a relatively short-lived venture. From the early 1960s, there was a sharp decline in the demand for such events, and the Royale Ballroom closed at the end of the decade.

2.12.7 *The Changing Building – Demolition & Development*

The increasing number and frequency of exhibitions in the post-WWII era provoked the strongest interest in the physical development of the Exhibition Building. A new generation of Trustees saw the potential benefits in upgrading the complex as a world-class exhibition centre and there was a push for redevelopment. An opportunity for this occurred suddenly and unexpectedly in 1953, when the famous Aquarium was destroyed by fire. The question of rebuilding it was ruled out almost immediately, and the site was instead used for the erection of a basketball stadium for the 1956 Olympic Games.

Further redevelopment was hindered by the fact that parts of the building were still occupied by government tenants. To overcome this, the conditions of the *Victorian Exhibitions Bill* were amended in 1957, whereby the Trustees were given the ability to grant licenses for occupation of the building and to erect new buildings.

One of the first initiatives of the Trustees in this new capacity was the redevelopment of the old Western Annexe, which had been gradually vacated by the occupying government departments in the late 1950s. The southern portion of the annexe was demolished in 1963, and a new exhibition annexe was erected. Designed by Meldrum and Partners, the Trustees' official architects, it took the form of a vast concrete building, and provided an additional 60,000 square feet of exhibition space (see Figure 88, Appendix F). The northern portion of the Western Annexe was subsequently demolished in 1967. In the late 1970s, the push for redevelopment coincided with the approaching centenary of the Melbourne International Exhibition. The Eastern Annexe, which had fallen into disrepair since the closure of the Royale Ballroom in the late 1960s, was finally demolished in 1979. In its place, a new exhibition annexe and administration building was erected, again designed by Meldrum and Partners. The original proposal, a concrete structure with a large stained glass window, was rejected in favour of a somewhat controversial, and generally subsequently hated, design which featured a building clad entirely in mirrored glass panels (also known as Centennial Hall, illustrated at Figure 84, Appendix F). A modern fountain, donated by the Grollo family,

was installed in front of the new building, and the surrounding gardens were replanned, based partly on the original 1880 landscaping layout and including the French Fountain.

Throughout its long history, the Royal family had visited and officiated at ceremonies in the Melbourne Exhibition Building. However, it was not until 1980 that the building was officially named the Royal Exhibition Building in a ceremony opened by Her Royal Highness Queen Elizabeth 11 on 1 October 1980.

2.12.8 *Restoration & Reinstatement of the Exhibition Building*

While its redevelopment was in full swing in the 1970s, the Exhibition Building was added to the Victorian Register of Government Buildings, thus bringing it under the provisions of the (then) *Government Buildings Act* (1972). The demolition of the Eastern Annexe in 1979 stirred concerns about the heritage significance of the building, and the Government Buildings Advisory Council commissioned a conservation analysis in 1983. The report, completed by architectural historian Allan Willingham, was followed by an extensive survey of the building to determine what conservation work was required. Internally, the floor was badly worn, and the respective decorative schemes of 1880, 1888 and 1901 had been almost completely obliterated by subsequent overpainting, most recently in battleship grey with pink primer trusses. Externally, the dome was in poor condition, and many original elements, including parapet urns, light fittings and ventilators, were missing. In short, a century of neglect, vandalism and inappropriate *ad hoc* additions had finally caught up with the building.

An extensive and ongoing programme of renovation was commenced in the late 1980s, subject to the availability of Government funding.[80] In 1992, the exterior of the dome was completely refurbished, including the re-gilding of the cupola. Another major project was the reinstatement of the interior decorative scheme. The work itself was preceded by considerable research and physical investigation to determine which of the three schemes – 1880, 1888 or 1901 – should be reinstated. The decision to restore and reinstate Anderson's 1901 scheme was eventually arrived at due to the fact that this was the most intact of the schemes, including the allegorical tableau, although there was some fragmentary evidence of the earlier schemes. From a conservation perspective it was also not seen as appropriate to remove the intact decorative treatment relating to Federation and the opening of the first Commonwealth Parliament, in order to (potentially) reveal and reinstate the earlier 1880 or 1888 schemes. The 1901 scheme had also been in place for nearly a century.

2.13 1990s: Building a New Museum

In 1993 the Victorian Government embarked upon a major development project for the Exhibition Reserve, with the Royal Exhibition Building identified as the centrepiece of the new Melbourne Museum campus. The c.20 acre Exhibition Reserve was increased on its north side (i.e. excised land from the North Garden) by an additional two acres to accommodate the extra footprint of the Museum building (see Figure 2). The development, through to the late c.2000, also incorporated the total demolition of the unsympathetic reflective glass exhibition annexes erected in the 1960s and 1970s, the restoration and reinstatement of the Westgarth Fountain, and the restoration of the French Fountain and Hochgürtel Fountain. The removal of the annexes additionally provided for the conservation and restoration of the north façade of the Royal Exhibition Building (see Figure 36 & Figure 37). The new Museum Victoria building was constructed on the area covered by the car park.

Figure 36 Late 1990s image of the north elevation, showing condition after removal of annexe.

Figure 37 Another late 1990s image of the north elevation, after removal of the annexe.

Figure 38 The Museum viewed from the north side of the gardens. The central blade is on the Museum's north-south axis.
Source: Reproduced from *Architecture Australia*.

The building and surrounds were designed by Melbourne-based architectural firm Denton Corker Marshall, selected from an international competition which attracted over 100 entrants.

The decision to build a new campus for Museum Victoria also meant that interpretive and curatorial resources could be directed towards the protection and promotion of the historic building and its heritage. Accordingly, in 1996, the *Museums Act* (1983) vested the general control, administration and management of the Exhibition Reserve land, including the Royal Exhibition Building, in the Museums Board of Victoria. Museum Victoria currently manages all aspects of the operations of the Royal Exhibition Building, including its program of commercial exhibitions, trade fairs and public events.

2.13.1 *Changes to the Gardens in the 1990s*

Changes to the gardens in this period included, in addition to the removal of some vegetation and landscape elements to accommodate the new facility, planting trees in the East and West Forecourts of the Royal Exhibition Building to create an interface with the Melbourne Museum. In the later 1990s the old Grollo Fountain was dismantled and placed in storage. Other changes are detailed in Chapter 4 and Appendix C and include modification of the ponds and removal of garden beds.

2.14 Creators of the Exhibition Building & Carlton Gardens

2.14.1 *Edward La Trobe Bateman (1816-1897), Garden Designer*

Born in Lower Wyke, Yorkshire, England in 1816, Edward La Trobe Bateman was the first cousin of Charles Joseph La Trobe (1801-1875) and the nephew of Benjamin Henry Latrobe (1764-1820), the first professional architect in the USA.[81] As his biographer, Anne Neale notes, prior to his arrival in Australia in 1852, Bateman was known primarily as an illuminator, providing the chromolithography for at least three 'lavishly illustrated' gift books published by the architect and designer Owen Jones (1809-1874).

Bateman may have been encouraged to migrate to Victoria by his cousin, Charles Joseph La Trobe. From his earliest days in Victoria, Bateman appreciated the native flora, as well as the rustic simplicity and 'unconsciously picturesque' early settlers' houses and gardens.[82] He exhibited illustrations in Melbourne between 1854 and 1869. Ferdinand von Mueller regarded Bateman's work very highly, commissioning scientific illustrations for Kew Gardens, London. When he realised the limited scope to earn a living as an artist in Australia, Bateman turned to garden design.

Public and institutional gardens designed by Bateman in Victoria include the separate Botanic or System Garden within the grounds of the University of Melbourne (1855-64), Williamstown Botanic Gardens (1856), Fitzroy Square (now Gardens) (1856-7), and the Carlton Gardens (1856-57). A scheme for St Vincent Gardens (1857) is attributable to Bateman, as is a landscaping scheme for the Wesleyan Methodist Church complex in Lonsdale Street, Melbourne. In 1864 he prepared a scheme for the grounds of the proposed new Government House, Melbourne, in association with Joseph Reed's architectural design, but neither was executed.

In Victoria, Bateman also designed private gardens for some of its well-known residents. Commissions included gardens for Captain and Mrs George Ward Cole (1854); Flemington House for Hugh Glass (1856-65); Barragunda, Cape Schanck for the Howitt and Anderson families (1856-66); and Heronswood, Dromana, for Professor W E Hearn (1864-69). In 1867 Bateman was contracted to design and lay out the extensive grounds at Chatsworth, near Wickliffe in Western Victoria, for John Moffatt when he was severely injured in a buggy accident. His right arm was paralysed, though he suffered sufficiently to see to the laying out of the grounds of Devonshire House, Hawthorn, for Thomas Lambert. The original garden layout at Ripponlea is also attributed to Bateman.

Bateman returned to Britain in 1869 and settled on the Isle of Bute, Scotland. Despite, ill-health, he designed at least fifteen gardens in Scotland before his death on Bute in 1897.

2.14.2 *William Sangster (1831-1910), Horticulturalist*

Born in Inverness, Scotland in 1831, William Sangster migrated to Melbourne during the gold rush of the early 1850s. He had previously worked in the 'celebrated gardens of Hamilton Palace' in Scotland.[83] By mid-1853 he was working at the Melbourne Botanic Gardens under fellow Scot, John Dallachy. After a brief sojurn in 1854 to work as gardener at Mount Pleasant, he returned to Melbourne to work as gardener and overseer of the Como Estate. Sangster's biographer believes William Sawrey Gilpin's work, *Practical Hints upon Landscape Gardening,* (1832) influenced his design for both Como and Rupertswood.[84]

Sangster left Como in mid-1856 to join William Taylor's nursery, which was thereafter known as Taylor and Sangster's Nursery, located in Toorak. It appears Taylor carried out the major work of propagating while Sangster was engaged in landscaping and design. Some of the gardens he is known to have designed include Como, Manderville Hall, Devorgilla, Studley Park, Victoria Gardens, Prahran and alterations to Rippon Lea. He also undertook the rearrangement of the Carlton Gardens in 1880. Sangster was not only a private gardener, but was also a member of the Board of Inquiry into the Administration of the Melbourne Botanic Gardens (1870-71) which resulted in a 'greatly enhanced emphasis on landscape design' at the gardens.[85]

Taylor and Sangster's nursery was a major prize winner at the Horticultural Society of Victoria's shows, being outstanding for its collection of conifers, azaleas and cut flowers, which often numbered fifty varieties. In the 1870s the nursery began showing camellias with great success. At this time they also established a branch of the nursery in Mount Macedon as a cool-climate extension of their Toorak nursery. Taylor spent considerable time propagating rhododendrons, and the choice included 124 hybrid seedlings as well as 200 two-year old plants.

Following Taylor's death in 1892, Taylor's children inherited his share of the nursery. After Sangster's death in 1910, his share of the nursery went to his daughter, Jane Yates Sangster, who acquired the whole of the nursery in 1912 and continued to run it successfully until 1930.

Betty Hutton, his biographer, notes that Sangster's obituary stated that he was 'for many years the leading landscape gardener in the state', and 'with William Guilfoyle his only rival in the design field' the claim has some justification, especially given Sangster's extensive list of clients.[86]

2.14.3 *Clement Hodgkinson (1819-1893), Surveyor & Land Manager*

Born in Southampton in 1819, Hodgkinson qualified as a surveyor and railway engineer in 1839 before migrating to New South Wales where he initially became a pastoralist; from 1842 he took up his profession as a surveyor. However, in 1843, and following the death of his wife, Hodgkinson returned to England. In 1845 he published an account of his experiences in Australia, *Australia, from Port Macquarie to Morton Bay*. Following his return to England, from 1844 to 1851 he worked as a railway engineer in England and on the Continent.

Hodgkinson decided to return to Australia in 1851. He sailed for Melbourne and early in 1852 he joined the Survey Office as a draftsman, and here he began a successful career as a surveyor. He rose from the ranks of draftsman and was successively surveyor in charge of the Melbourne Survey District, Acting Surveyor-General and, in 1858, Deputy Surveyor-General of the Department of Crown Lands and Survey.[87] In 1861 he became Assistant Commissioner of Crown Lands and Survey. He was, in the words of his biographer, historian Ray Wright 'the colony's most influential land manager … Hodgkinson shaped the cultural landscape of Victoria'.[88]

In 1873 Hodgkinson, who was 'overworked and beset by acute administrative problems' at the time, reluctantly accepted the additional role of Inspector General of Metropolitan Parks, Gardens and Reserves. In this role he reworked La Trobe Bateman's original plan for the pathway system of the Carlton Gardens. He resigned from the post in 1874, due to accusations of mismanagement. This did not end his association with the Carlton Gardens,

however; he became a member of the newly constituted Metropolitan Parks Committee, which drew up a restoration scheme in 1882 to be implemented by the Curator.[89]

Hodgkinson is most widely known for his supervision of the landscaping designs for the Treasury, Fitzroy and Flagstaff Gardens, and Alma Park, East St. Kilda.

2.14.4 *Nicholas Moysey Bickford (1822-1901), Gardens Curator*

Bickford joined the Victorian Public Service in 1855 as a member of Clement Hodgkinson's survey party. In 1857, when Hodgkinson assumed responsibility for parkland development, Bickford was appointed senior park ranger. As his biographer, Georgina Whitehead notes, 'The two men developed a close association: Bickford acted as Hodgkinson's eyes and ears.'[90] He was appointed Crown Lands Bailiff for Melbourne in 1865, and Inspector of Metropolitan Bailiffs and Overseer of Parklands in 1872. When he took over parkland management in 1874 he 'did not inherit Hodgkinson's power or authority' but followed his mentor's precepts faithfully.[91] In 1882, when thirteen reserves previously under colonial government control were given the title of Metropolitan Parks and Gardens, Bickford was appointed their curator, responsible to the managing committee representing the Lands Department and Melbourne City Council. He retired in 1890 after sixteen years managing Melbourne's city parks and gardens.[92].

2.14.5 *John Austin Guilfoyle (1852-1909), Horticulturalist*

Guilfoyle replaced Bickford in early 1891 with as noted previously his first major task being the clean up of the northern section of Carlton Gardens and the introduction of carpet bedding and floral displays. He was the younger brother of William Guilfoyle and the son of Michael Guilfoyle, a Sydney landscape gardener and nurseryman. Guilfoyle worked in Queensland and South Australia, with botanical excursions to New Guinea and the Solom Islands, before being employed by Bickford.[93]

2.14.6 *Reed & Barnes, Architects*

Joseph Reed (1823-1890) was born in Cornwall. Travelling to London, he became articled to architect Thomas Bellamy, and may also have worked with Sir Charles Barry. Reed then became 'clerk and architect' to a wealthy peer with a country estate, but the promising association was cut short when the peer died in 1852. Suddenly short of work, Reed migrated to Australia the following year. Only a few months after his arrival in Melbourne, Reed won the competition to design the Public Library, and this was soon followed by important commissions for the Bank of New South Wales in Collins Street and the Geelong Town Hall. These were designed in a conservative Classical Revival style which typified Reed's work of the 1850s.

In 1862, Reed went into partnership with Frederick Barnes (1824-1884). Soon after, he left Australia for an extensive tour through Europe, during which time he saw a great deal of local architecture which informed his later work in Australia. Significantly, Reed was in London for the 1862 International Exhibition, and would have seen the vast new exhibition building that had been designed by Francis Fowke. In Italy, Reed was particularly inspired by the mediaeval brick architecture of Lombardy, and he introduced the style to Melbourne in subsequent designs for the Collins Street Independent Church (1866), St Jude's Church of England, Carlton (1866), and Frederick Sargood's mansion, Ripponlea, in Elsternwick (1868). The ability of Reed and Barnes to work ably in a variety of architectural styles became

further evident in the 1870s. The firm designed the Exhibition Building in an Italian Renaissance idiom, the celebrated Wilson Hall, at Melbourne University, in the Gothic manner, and Ormond College, also at Melbourne University, in the Scottish Baronial style.

In 1883, Frederick Barnes retired, and two young architects, A M Henderson and F J Smart, were admitted as partners. Joseph Reed became increasing less involved in the activities of the practice. He married for the second time in 1885, and travelled overseas extensively before returning to Australia, where he died in 1890. That same year, his partner A M Henderson withdrew from the firm after a disagreement, and was replaced by Norman Peebles. The firm later became Bates, Peebles and Smart, then Bates, Smart and McCutcheon, and it currently survives as Bates Smart Pty Ltd. In the decades since Joseph Reed's death, the firm lost little of its prestige. It continued to act as architects to the State Library and the University of Melbourne, with two particularly notable achievements being the domed Reading Room (1911) and the new Wilson Hall (1952-56) at those respective institutions.

2.14.7 *David Mitchell (1829-1916), Builder*

David Mitchell (1829-1916) was born in Scotland, and became apprenticed to a master mason at the age of seventeen. He emigrated to Australia in 1852, and initially worked as a mason, building a modest house for himself in Burnley Street, Richmond. After a brief sojourn to the Bendigo goldfields, he returned to Richmond and established his business as a building contractor. Mitchell married in 1856, and erected a more substantial house to replace his earlier home. He and his wife had ten children; one daughter, Helen Porter Mitchell, became better known as opera singer Dame Nellie Melba.

In 1856, Mitchell won the masonry tender for the first St Patrick's Cathedral in East Melbourne. Before retiring from building over forty years later, he was responsible for the erection of many large and important buildings in Melbourne, including the Menzies Hotel in William Street (1857), Scots' Church in Collins Street (1873-74) the Presbyterian Ladies College in East Melbourne (1874) and the Masonic Hall in Collins Street (1888). The Exhibition Building, completed in 1881, was by far his largest and grandest undertaking.

As well as a thriving contracting business, Mitchell was also engaged in the manufacture of building components. His factory in Richmond initially commenced with brickmaking in the late 1850s; after Mitchell began quarrying limestone at his property in Lilydale he began also to manufacture 'Adamant' plaster and Portland cement. During the Depression years of the early 1890s, Mitchell retreated to his Lilydale property, where he established factories for the manufacture of cheese, butter, bacon, ham and soap. After retiring from building in 1899, Mitchell concentrated on these business interests, as well as a number of vineyards and station properties that he had acquired throughout Victoria. He died in 1916.

2.14.8 *John Robert Mather, Painter & Decorator*

John Mather was an artist who emigrated from Scotland in 1878 and within two years of his arrival in the colony received a commission to design a scheme for the interior of the Melbourne Exhibition Building. The reason for the choice of this little known new arrival, with no apparent background in the decoration of buildings, are unclear, although in later life he became a well known and influential artist in the colony. Major painting work by Mather was undertaken at Government House in early 1883 and at Mandeville Hall, Toorak. He became the Curator of the Melbourne Museum in 1893.[94]

2.14.9 *James Paterson, Foreman Decorator*

The firm of Paterson Brothers variously comprised Charles Stewart, James and Hugh; it was established by Charles and James in 1876. James was born c. 1852 in Dundee and served his apprenticeship with Purdie, Bonnar and Carfrae, said to be the most eminent house painters and decorators in Scotland. He came to Australia in 1873 and began working in the painting and decorating industry where his first recorded work is the execution of Mather's scheme at the Exhibition Building. He may have also worked with Mather at Mandeville Hall. However, the Exhibition Building contract undoubtedly set the firm on the path to success, and his next commission was Exhibition Commissioner Thomson's mansion, Kamesburgh in Brighton, where he worked with Charles. They soon established a reputation for 'skilful and artistic decoration' which they never lost. Subsequent commissions included Villa Alba, Kew, the Parliamentary Library, Melbourne Town Hall and Her Majesty's Theatre, Ballarat.

2.14.10 *John Ross Anderson, Decorator*

Born in Aberdeen in 1862 and trained in London, Anderson was a third generation decorator. After arriving in Sydney in 1882, he worked initially for Signor Lorenzini and later for John Clay Beeler on the decoration of the Criterion Theatre. Later he moved across to Sydney's most prestigious firm of decorators, Cottier Lyon and Wells, and was sent to Melbourne to assist in the decoration of the ES&AC Bank. Anderson briefly returned to Sydney to work on Her Majesty's Theatre and then moved back to Melbourne to take up a position with the Paterson Brothers. This was relatively brief tenure, and in 1888 he moved across to the rival firm of Beeler and Davies. This is of particular interest in that it suggests that Anderson may have had a hand in the Beeler and Davies scheme for the Exhibition Building in 1888, prior to his work there in 1901. Anderson established a reputation for himself throughout Australia as a colourist and designer and had examples of his work in most major public buildings in the capital cities.

2.14.11 *John Clay Beeler, Painter*

Beeler was born in Cooperstown, Otsego County in New York State. His father was connected with Heath and Milligan of Chicago, who were then the leading manufacturer of painters' requisites in the American west. At sixteen, he returned to New York and studied at Columbia College and the famous art schools of Cooper Union. Later he became a pupil of G G Garoboldi, then recognised as the finest decorative artist in the United States.[95] He joined L W Seavey who had a worldwide reputation for photographic backgrounds and theatrical work, an area in which Beeler specialised after his establishment in Australia. He was also a keen sketcher from nature, and a water-colourist. His work was described as being 'better known and more freely admired than that of any other single decorator in Australia'.[96] Along with such figures as Samuel Mouncey, the Paterson Brothers and later John Ross Anderson,[97] he was responsible for the decoration of a large number of major public and private buildings in Melbourne and Sydney during the 1880s. His other works include the Hawthorn Town Hall and sections of the Melbourne Town Hall, Government House and the Eastern Hill Fire Station.

Prior to his partnership with Davies, he was in partnership with Mouncey under the name of Mouncey and Beeler, decorative artists of 95 Collins Street East. This address was also that of John Mather for most part of the 1880s. It appears that around the time of his partnership with Davies, John Ross Anderson joined the firm after having worked for the Sydney firm of decorators Lyon Wells Cottier and Co and for the Paterson Brothers.

Anderson's position in the firm at this time was that of manager in charge of decoration and it is likely that he had a hand in the work on the Exhibition Building.

2.14.12 *Denton Corker Marshall, Architects*

The firm of Denton Corker Marshall (DCM) was formed in 1975. John Denton (born 1945 in Suva), Bill Corker (born 1945 in Melbourne) and Barrie Marshall (born 1946 in Melbourne) all began architecture together at the University of Melbourne in 1963. After various incarnations with former partners prior to 1975, and the opening of a Canberra office in 1973, the firm gained direction with the competition-winning design for the Melbourne Civic Square (1976-80, demolished 1998). In 1980, the practice expanded again, this time in partnership with Yuncken Freeman, Hong Kong.[98]

Competition entries brought DCM a finalist's place in the design of Australia's new Parliament House and, in 1981, the commission for 1 Collins Street (in association with Robert Peck YFHK Pty Ltd), as well as the new Australian Embassy in Beijing. The firm's work has been characterised by 'careful contextual and programmatic responses', explained by Philip Goad as 'an architectural vocabulary that fosters the tradition of abstraction in modernism and bold architectonic formalism'.[99] DCM have also developed their firm's expertise to embrace landscape, interior and urban design.

Since 1985, DCM has operated alone, without architectural associations, subsequently operating offices in Sydney, Hong Kong, Jakarta, Hanoi and Warsaw. DCM designed the Australian Embassy in Tokyo and, in Sydney, the Museum of Sydney and Governor Phillip and Macquarie towers. In Melbourne, they have been responsible for four major skyscrapers, the Adelphi Hotel, the Exhibition Centre, the 'Gateway' to Melbourne at the Flemington Road entry to the Tullamarine Freeway, and the new Melbourne Museum in the Carlton Gardens.

In 1996, the RAIA Gold Medal was awarded to Denton Corker Marshall in a rare departure from the architectural association's tradition of awarding the prize to an individual.[100]

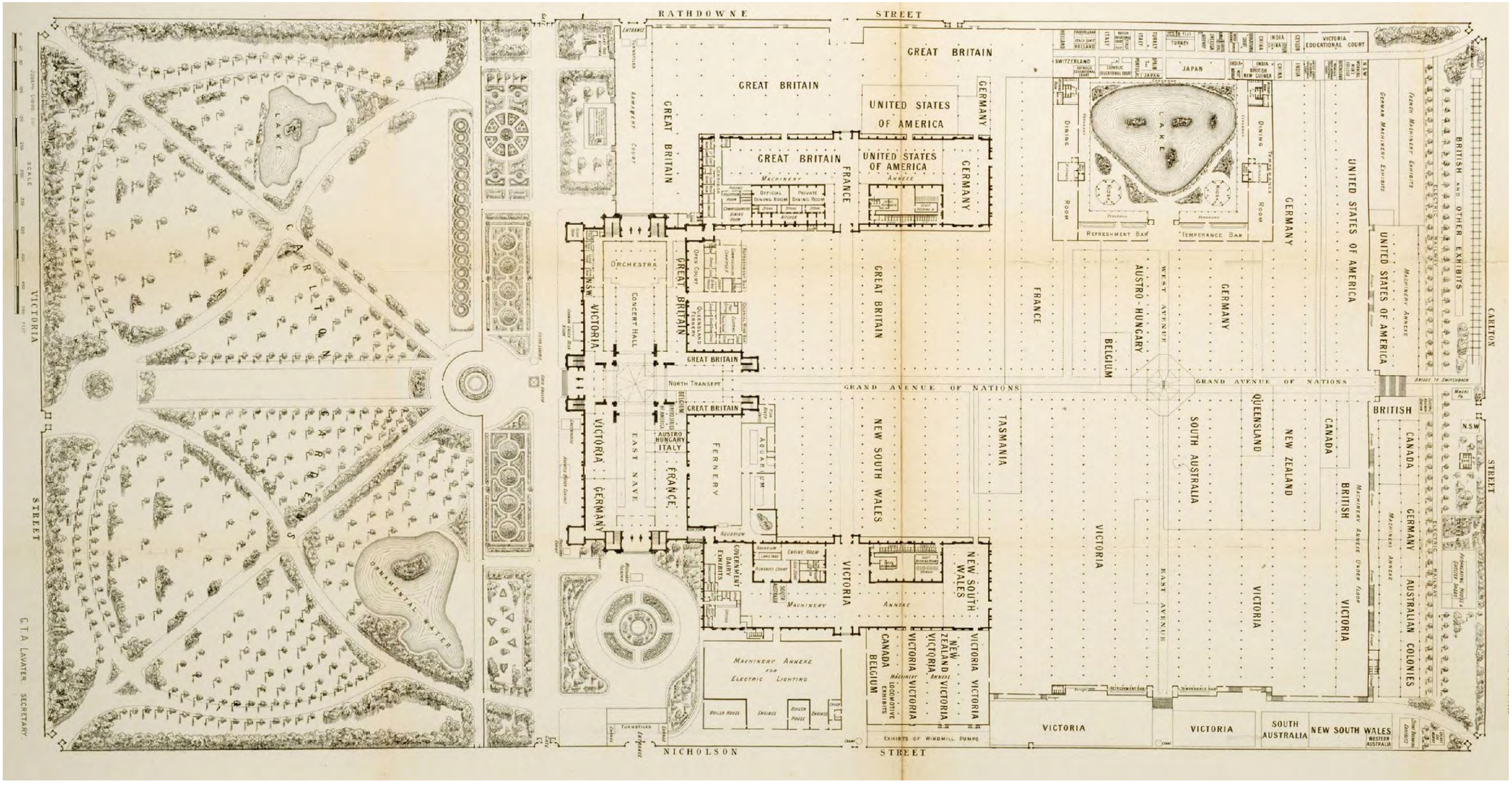

Figure 39 Site and building plan for the 1888 Exhibition
Source: *Centennial International Exhibition, 1888-1889 Official Record*

3.0 PHYSICAL SURVEY – ROYAL EXHIBITION BUILDING

3.1 Introduction

The area described as the Exhibition Reserve includes the footprint of the permanent Exhibition Building, the East, West and South Forecourts and the footprint of the Melbourne Museum building. The Building and Forecourts were constructed in conjunction with each other, to emphasise the power and majesty of the Reed and Barnes design of the building. The Forecourts acted as an interchange between the Carlton Gardens and the Exhibition experience. However, in the context of this report, the Forecourts will be discussed in the following chapter as part of the physical survey of the Carlton Gardens.

Appendix E reproduces historic architectural drawings and plans of the building.

Reference is also made to the Glossary at the end of this chapter, for clarification and definitions of words and terms used throughout.

3.2 Overall Building Form

The building that is currently referred to as the 'Royal Exhibition Building' is only a portion of the substantial complex of structures erected for the Melbourne International Exhibition in 1880. Originally, this consisted of a 'temporary' component in the form of a vast expanse of annexes, which were demolished after the 1880-81 Exhibition, and a 'permanent' component that was intended for retention and re-use after the Exhibition (Figure 40). The latter comprised a main building, cruciform in plan, which was flanked by a pair of projecting wings, thus forming a U-shaped complex. The two wings, known as the Western and Eastern Annexes, were demolished in 1961 and 1979 respectively, leaving the main building as the only remaining portion of the permanent component, and moreover, the only remaining *in situ* portion of the original 1880 exhibition complex (Figure 42).

The main building, as it currently exists, is cruciform in plan, comprising a pair of elongated rectangular wings, extending east and west, with a transept to the north and a truncated transept to the south. The three main wings, to the north, west and east, are each composed of a nave, with a broad pitched roof, flanked by a pair of lower aisles with hipped roofs clad in corrugated galvanised iron. The area of wall between the two roof levels is infilled with glazing, forming a clerestory. On all sides, the roofs are concealed by a low parapet. At the intersection of the wings, the parapet rises to form the base of an octagonal drum, from which rises the building's most dramatic feature, a dome in the form of an eight-sided domical vault, surmounted by a timber cupola with a gilded dome.

While the north and south fronts of the building are considerably wider than those of the east and west, the horizontal composition of the elevations more or less identical on all sides. Each elevation has a low half-basement level of coursed bluestone, a prominent ground floor level of rendered brick construction, and a narrow attic storey. The ground floor elevation is typically comprised of repeating bays, defined by projecting piers capped with inverted consoles. Each of these bays contains an opening, usually a tripartite window, surmounted by a blind round arch containing a circular moulded panel with a paterae vent in the centre. Above each blind arch is a raised panel, which in turn is surmounted by a heavy cornice. At the attic storey level, each bay typically consists of a row of five squat rectangular window openings, capped by a solid parapet with pressed cement urns above each pier. This elevation detailing is repeated on all sides of the buildings, albeit with some minor variations.

3.3 The Exterior from All Sides

3.3.1 *The South Elevation*

The south elevation of the building (Figure 43) was originally conceived by the architects as the principal façade. Of symmetrical composition, the elevation consists of a large and prominent central porch, flanked by the elongated nave wings which culminate at the extremities with a pair of tower-like square pavilions. The central porch, formerly the main entrance to the building, is in the form of a traditional triumphal arch motif, whereby a large round-arched opening is flanked by trabeated bays. In this instance, the arch extrudes back into the building to form the reveal to a large portal. The most distinctive element of the portal is the semicircular fanlight, with its peacock-like pattern of radiating ellipses and circles (Figure 41 and Figure 42). This detail is typical of the building type, and ultimately derives from the Crystal Palace, erected for the first International Exhibition held in London in 1851. Below the fanlight, the wall is divided by piers to form three wide rectangular doorways, each of which contains a pair of six-panel timber doors, also visible in Figure 2. Externally, the portal arch has a moulded architrave with a keystone in the form of a console, while the spandrels are ornamented with recessed panels.

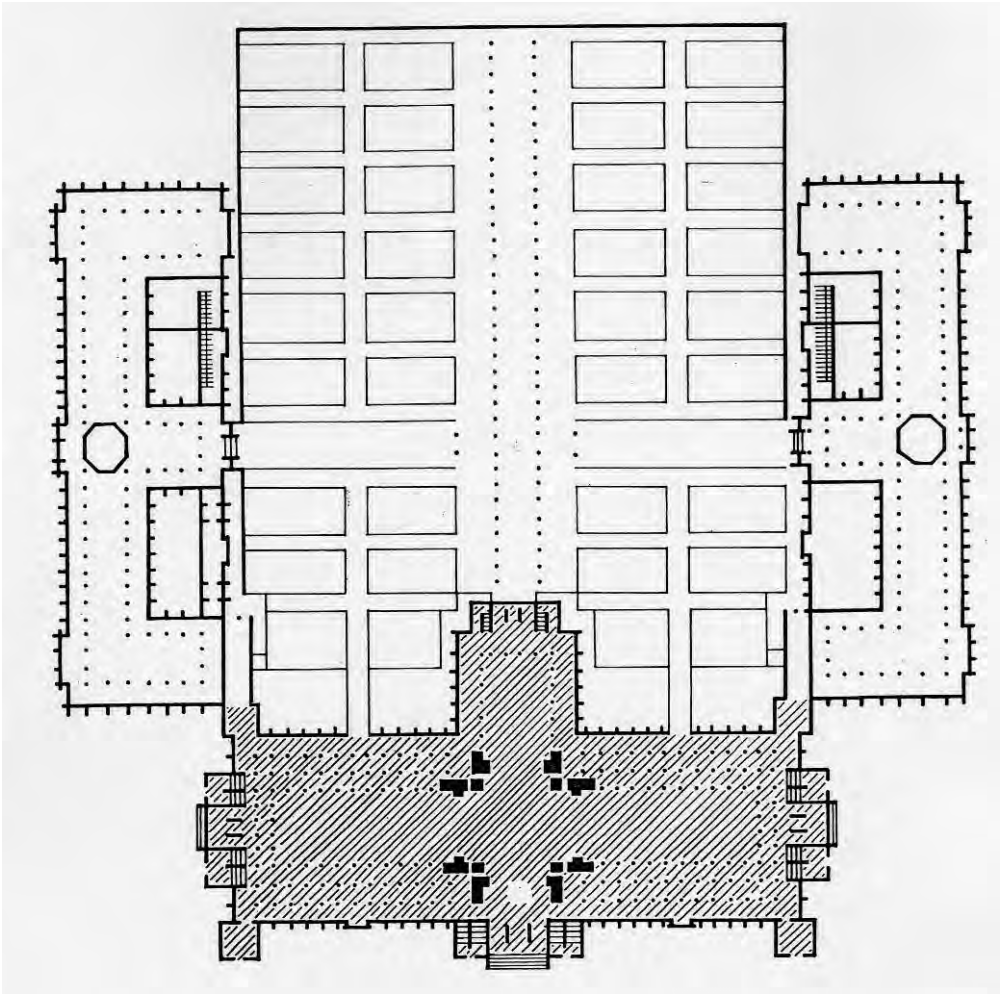

Figure 40 Plan of the 1880 Exhibition complex, showing the main building (hatched), the permanent annexes and temporary component.
Source: Buildings of the World Exhibitions.

Figure 41 Fanlight over the main porch entrance in the south elevation.

Figure 42 The west and south elevations of the building as it appeared in 1880.
Source: Picture Collection, State Library of Victoria.

Figure 43 The south elevation, showing main porch and the dome.

The bays on either side of the portal arch rise over three levels. At the ground level, each has a large arched opening, flanked by piers, with a bipartite window and a glazed fanlight above. The second level has a pair of Corinthian pilasters that flank a smaller arched window, which is surrounded by an ornate aedicule composed of a moulded and bracketed sill, a second pair of Corinthian pilasters, and a cornice surmounted by a scrolled disc. The uppermost level of each bay projects above the parapet line to form a small belvedere, containing a pair of narrow windows with round arched heads and a continuous archivolt.

Each of the belvederes has a mansard roof, clad in corrugated galvanised steel and surmounted by a flagpole. The elevations of the nave wings, on either side of the central porch, consist of repeating bays which contain the standard window and ornamental detailing mentioned above. Although the bays themselves are identical in detailing, the central bay in each nave wing is further embellished at the parapet level by an additional projecting section of wall, surmounted by a circular bellcote.

The projecting pavilions, visible in the 1880 photograph of the building (Figure 42) which terminate the south elevation are somewhat squat in proportion, and have rounded corners. At the ground level, the pavilions have the same tripartite window and blind fanlight detail which is repeated throughout the building. At the attic storey, the pavilions have three round-arched windows with a continuous archivolt. At each side of the attic storey is an unusual vertical element in the form of a pair of narrow piers with reversed volutes at their bases. This supports a heavy dentillated cornice, above which is a low parapet wall with a row of urns. The pavilions have broad mansard roofs, clad in corrugated galvanised iron and surmounted by a flagpole.

Figure 44 Detail of pavilion on south-west corner.

3.3.2 *The North Elevation*

The north elevation of the Royal Exhibition Building is largely identical to the south, with the major compositional difference being the presence of the projecting northern transept, and a porch on either side forming a doorway (Figure 45). The transept porch is similar to, but considerably smaller and less ornate than the corresponding porch on the south elevation. On the north porch, the parapet belvederes are smaller and have only one window rather than a pair; the stairwell bays have plain piers instead of Corinthian pilasters, and the windows lack the highly ornamented aedicule. As noted above, in 1999 restoration of the north elevation commenced, after the demolition of the 1960s and 1970s annexes.[101] Numerous architectural elements were missing, including most of the paterae vents in the blind fanlights, many of the inverted consoles over the piers, and all of the parapet urns along both sides of the northern transept. Many of the original window openings had been bricked up, and the wall had also been damaged where new door openings were cut through to provide access to the various levels of the now-demolished annexes. The structure of the porch required extensive rebuilding. Much of the render was damaged, and the brick substrate had been exposed in some instances.

Figure 45 The north elevation of the building.

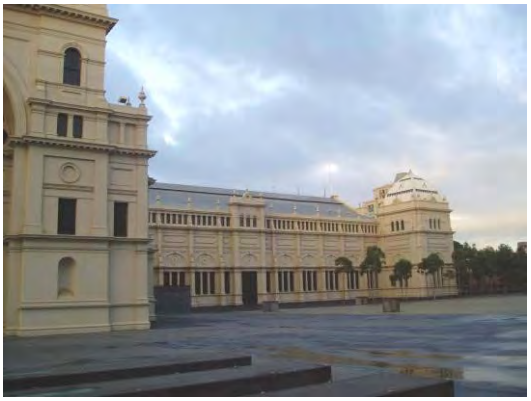

Figure 46 East (left) and west (right) pavilions of the north elevation

The semi-circular fanlight in the end of the northern transept had been removed and a new one has been reconstructed. Where feasible, a traditional approach to methods and materials was taken and the restoration was awarded the RAIA John George Knight Award for Conservation in 2002.

3.3.3 *The East & West Ends*

The east and west sides of the building are almost identical in composition. Like the north and south sides, they are symmetrical, and have the same overall composition, albeit on a horizontally reduced scale, of a central porch, flanked by bays and terminated by corner pavilions (Figure 47).

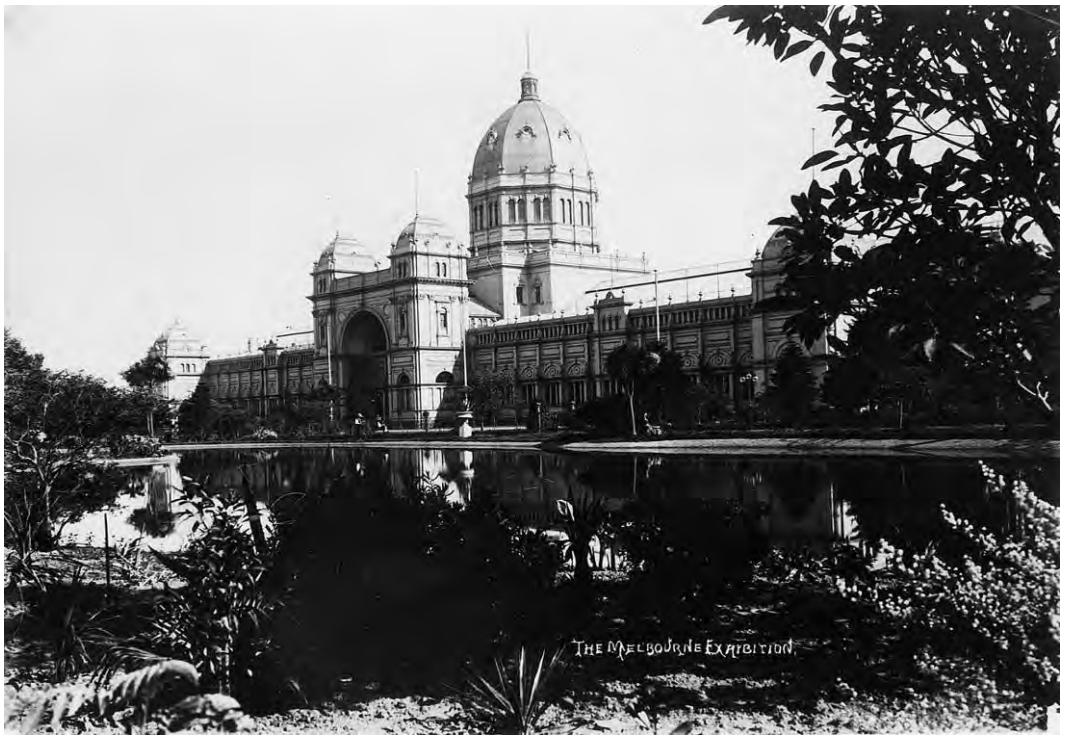

Figure 47 The south-east aspect of the Exhibition Building as it appeared in 1880. Source: Picture Collection, State Library of Victoria.

The east and west porches, like their north and south counterparts, have round-arched portals which form deep reveals to a fanlight and three bays of doorways. The main difference, however, is that the east and west porches are otherwise considerably smaller in scale and devoid of decoration. Moreover, their form is based on a portico rather than a triumphal arch. In this way, the portal is flanked by base plinths that support two pairs of Corinthian pilasters, surmounted by an entablature and a broad triangular pediment.

The entablature and pediment both have heavy cornices, with prominent dentils and modillions, and the pediment cornice is further surmounted by a raked parapet with a cluster of cast cement urns at the lower end.

The square pavilions which terminate the north and south elevations also terminate the east and west elevations. On the East and West sides, there are three bays between the corner pavilions and the central porches, which are largely detailed in the same way as the ground floor bays elsewhere on the building (Figure 47). The two bays beside each pavilion are recessed. On the East elevation, they have doors at the ground floor level, while on the West elevation, they have windows. The third bay in each group is located beside the central porch, and projects out so that it is flush with face of the porch, so as to form an enclosure for the internal stairwell. These projecting bays reverse the standard solid/void detail, having blind windows to the ground floor and attic storey, and glazed fanlights instead of *vice versa* (Figure 49).

3.3.4 *The Dome*

The distinctive dome is visible from all sides of the building, as well as from several vantage points in the city and surrounding suburbs. It rises up from an octagonal drum that in turn rises up from a square base at the crossing point of the naves and transepts (Figure 50). The square base has internal angles formed in each of the four corners, each of which contains a pair of rectangular external windows with an arched architrave over and a

moulded sill supported on brackets. Around the top of the platform is a solid parapet with a row of cement urns, which forms the enclosure to what was, in 1880, the public viewing area (promenade deck). It is now traversable (to contractors) via a recently-installed metal decking walkway and stairs. Rising up from the viewing platform is the octagonal drum that forms the base of the dome proper. Each of its eight faces is divided into two bays by pilasters, and each of these bays, in turn, contains a pair of narrow round-arched windows with a continuous archivolt. Directly above the windows is a stringcourse and a cornice, surmounted by a solid parapet wall with a row of cement urns which mark the position of the bays on each facet of the drum. The dome itself rises above the parapet in the form of a domical vault, clad in Welsh slate and penetrated half way up by a circular dormer vent on each side. The dome is timber-framed and double-shelled, and has an internal staircase between the shells which provides access to an octagonal timber cupola at the apex. The cupola has a single round-arched opening on each face, and a miniature gilded domical vault surmounted by an orb and a flagpole (Figure 48).

Figure 48 The cupola of the dome.

3.3.5 *Repairs to the Dome Structure*

In 1995, it was discovered that the dome structure was in serious need of repair, announced by a cast iron finial which became detached from the exterior of the roof before crashing through it and embedding itself in the floor of the western nave.

Because of the comparative inaccessibility of the dome, few, if any, inspections had been undertaken and years of water ingress, pigeons and general weathering had taken its toll. Works were initially documented from accessible areas but once the scaffolding was up and access improved it was discovered that structural failure and dilapidation was considerably more serious and extensive than originally anticipated. The dome structure was beginning to tilt and in danger of collapse due to the serious deterioration of a large timber ring beam at its base at the junction of the inner and outer skins.

Metalwork and roof slates were in various states of dilapidation, urns were missing, the timber cupola and other joinery had considerable decay and extensive render repairs were required. Rectification work was then undertaken to replace missing or decayed fabric where necessary with new elements which matched the original, new fibre optic and sealed incandescent lights were installed and new and safe access walkways and ladders installed. In relation to the dome, the defective ring beam was replaced in concrete due to the lack of accessible working space.[102]

Figure 49 The west elevation.

Figure 50 Dome from the north elevation.

A recent structural assessment of the dome,[103] observed that of the trusses, roof structure and ceiling structures of the dome, the 'only area of present concern' relates to 'fresh' splitting at the bottom and top of Truss 6 which is recommended to be monitored on a monthly basis. There is also 'old' splitting in the main timber post, which the assessment noted had probably been extant for several decades and as such did not represent a present concern but nevertheless should also be monitored.

3.3.6 *Other Works*

Subsequent works included refurbishment of the clerestory window joinery (c. 1995) and refurbishment of the French Fountain (mid-1990s). The Exhibition Trustees Director commissioned roof repair works including replacement of cladding and plumbing to sections of the nave and transept c. 1995. In early 2004, the original vents in the north façade, covered by asphalt when the ground level was raised after construction of the building, were reinstated to prevent decay. This reinstatement occurred as part of the ongoing lift-shaft project.

3.3.7 *Fire Services South End*

Located at the south-east corner is the enclosure containing the pumps, alarms etc. for the fire services (sprinklers) which are reticulated throughout the building. It is a single storey featureless masonry structure.

3.4 The Interior – Great Hall

3.4.1 *The Naves & Transepts*

The bulk of the existing Royal Exhibition Building consists of a pair of elongated projecting wings, referred to here as the Eastern and Western naves, and a pair of shorter projecting wings, referred to here as the Northern and Southern transepts. Although these wings vary in length and width, they are largely identical in their form, structure and detailing. In section, the composition of these spaces is similar to a traditional Roman basilica or Gothic cathedral form: a tall central space with a exposed raked ceiling, which is flanked by a pair of lower aisles (Figure 51). These aisles comprise a wide passage at ground level, with a triforium, or mezzanine gallery, over. The height difference between the ceiling of the central space and the ceiling of the aisles is infilled with a continuous clerestory.

The flanking aisles are three bays wide in the eastern and western naves. The rear of the nave galleries originally accommodated four separate exhibition art galleries separated from the front of the balcony, at the middle row of columns, by horizontal timber boarded partitioning which has progressively been removed. In the smaller northern and southern transepts the galleries are only one bay wide. The bays are marked by rows of square timber posts with moulded capitals and plinths, and stop-chamfered shafts. The square grid of the column layout is echoed in the ceiling plan of both the aisles and galleries, which consists of exposed timber beams, forming square panels that are lined with beaded timber lining boards.

At the upper (gallery) level, there is a secondary clerestory in the external wall, comprised of a continuous row of narrow windows along the ceiling line. On the opposite side of the gallery, overlooking the nave proper, an open timber-framed balustrade, of a repetitive triangulated design, runs between the timber posts. Directly above the gallery is the main clerestory, which corresponds to the bays formed by the rows of timbers posts. Each clerestory bay contains two pairs of rectangular timber-framed windows, which, in turn, each contain an elongated fixed sash and a smaller hopper sash above. Between the clerestory windows and the ceiling line of the gallery below is a rectangular spandrel lined with horizontal beaded timber boards.

The roof framing of the central nave, which springs from the clerestory, also corresponds to the repetitive bays marked by the timber posts. (Figure 52) Each bay has a pair of deep rafters with a collar-beam that straddles the apex, and a pair of collar-braces at the lower ends, which in turn are connected by a horizontal metal tie rod. This creates a roof truss of a distinctive canted profile, which is further embellished by ornamental timber fretwork in imitation of four-centred arches and pendants. This is similar to the system used in the London 1862 Exhibition Building. Running perpendicular across the top of the trusses is a row of narrow timber purlins, which support a band of secondary rafters. Beyond these rafters is the exposed roof sarking, in the form of narrow timber lining boards.

At the extreme end wall of each nave and transept, there is a large and slightly recessed archway that contains the distinctive semicircular fanlight, with its peacock-like pattern of radiating ellipses, circles and tear-shaped elements. The fanlight to the northern transept is slightly smaller, proportionately, than those in the corresponding three wings. A replica of the original was made during the 1999 restoration and installed.

Underneath each of these fanlights is an area of blank wall, along which runs an uncovered walkway that connects the covered mezzanine galleries on each side.

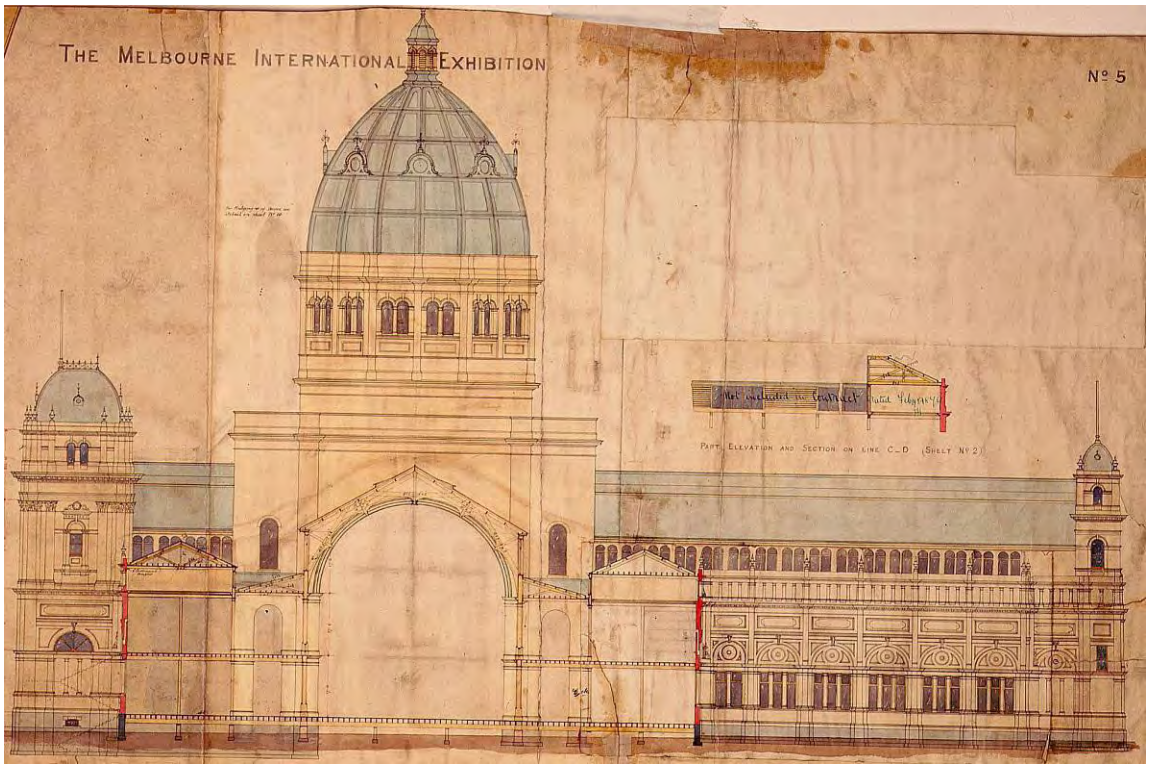

Figure 51 Transverse section through the nave, showing aisles and gallery, 1879.
Source: Bates Smart and McCutcheon archives

Figure 52 Detail of roof framing and clerestory in nave.

These walkways have matching triangulated timber balustrades, but with moulded timber newel posts, surmounted by orbs, in place of the stop-chamfered timber columns used in the galleries.

In the southern transept, western nave and eastern nave, the principal entrances to the building are situated immediately below these walkways. Each of these entrances consists of three wide rectangular doorways, each of which, in turn, contain a pair of timber six-panel doors with heavy bolection mouldings, and clear glazing to the uppermost four panels.

Each of the three tripartite entry points are flanked by pairs of round-arched openings that provide access to the building's primary stairwells. Each stairwell contains a wide timber-framed dog-leg stairway, with one pair of flights that ascends to the gallery level, and another pair that descends to the basement.

3.4.2 *The Dome Crossing*

The area at the intersection of the nave and transepts, directly under the dome has a Greek cross plan, formed by a pair of narrow and perpendicular sections of wall that create an external 90 angle in each corner. These sections of wall rise over three levels, which correspond to the ground level, the gallery level, and the nave clerestory level. At the ground level, the wall is penetrated by a segmental arched opening, flanked by wide piers with moulded capitals and rectangular moulded panels. The narrow piece of wall between the opening and the pier has a low dado line, with a secondary set of moulded rectangular panels above.

A similar pier and cornice detail is repeated at the gallery level, which has a blind round arch instead of a segmental arched doorway. This blind arch, which contains a painted depiction of a female figure, is flanked by a series of moulded panels of various shapes. The piers at this level form the springing points for a pair of large round arches which span the wide openings to the naves and transepts. Between each pair of arches, the ceiling is barrel-vaulted, and decorated with a series of painted panels. The outer arch in each pair of arches is lower than the inner one, creating a crescent-shaped lunette in the wall space between, with figure paintings/murals.

Above the arches are a second set of lunettes, which intersect with four pendentives to create an octagonal plan from which rises the drum of the dome. The base of the drum has a series of decorative friezes. The lowermost one, ornamented with a repetitive Greek Key motif, is separated from the one above by a moulded stringcourse. This frieze, which is ornamented with a painted band of garlands, is surmounted by a heavy cornice supported on modillons (Figure 53).

Directly above these ornamented friezes, each of the eight sides of the dome drum has an elongated moulded rectangular panel each of which is slightly different in length. Each of these is infilled with stencilled decoration, and every second panel also contains a gilded Latin inscription (see 2.8.2). Above these panels, each side of the drum contains two pairs of narrow windows separated by narrow piers with moulded capitals. The windows have round arched heads and keystones, and a continuous moulded archivolt that connects each pair. Above the windows is a second frieze with a Greek Key pattern, surmounted by yet another cornice. From this point, the eight sides of the timber board lined dome, containing ventilators and an access hatch to the inner dome, converge to a point at the apex, which is marked by a downward projecting gilded orb.

Figure 53 The Great Hall.

3.4.3 *The Art Galleries*

At the rear of the balconies were four separate art galleries which were used to display fine art at the two major nineteenth century exhibitions. Their location is indicated today by the middle row of columns. Between each column was timber partitioning, the only surviving remnant being that section which now encloses the theatrette in the north-east corner. Each gallery had its own decorative scheme which, based on photographic evidence, was relatively plain as it was intended to be a neutral backdrop for paintings. The theatrette was upgraded through the installation of blackout blinds and audio-visual equipment, completed early in 2005.

3.4.4 *Internal Alterations*

Sundry internal works have occurred within the Great Hall over the past twenty or so years. These have included the installation of reproduction sunlights, replacement of the timber floor with a new Cypress pine timber floor to resemble the original, installation of toilets in the south-west nave and administration facilities in the north-east nave, construction of a meeting area and toilets in the upper level of the south-west pavilion and a lift near the Rathdowne Street entrance. These alterations have been documented;[104] other lifts and hoists have also been documented.[105] Numerous fire-hose reels and other cupboards have been variously installed about the building and a kiosk has been installed in the north transept at ground level.

From January 2003, over 1600 sq m of flooring has replaced the 1985 Cypress pine floorboards with spotted gum boards. The repairs occurred in two parts: the first 15m from the east entrance; and the second from the northern entrance where the north-west transepts cross the nave. The remainder of the floor is to be replaced over 10 years with

spotted gum, funded by Arts Victoria. There are ongoing ventilation problems near the east entrance. Additional current repairs include the installation of ventilation on the western side of the north transept, and some structural repairs.

New work undertaken between 2004-2006 to the north-west pavilion included the installation of a lift in the north-west corner of the northern transept, the installation of offices in the north-east pavilion to house building administration office staff, the installation of a glazed screen and automatic doors in the north entrance to create a new main entrance to the Royal Exhibition Building.

3.5 The Interior Decorative Schemes

A summary of the three principal decorative schemes is included in Chapter 2. The process of reinstatement of the 1901 scheme and subsequent interior painting is outlined below.

As noted above at Section 2.12.8, Anderson's executed scheme of 1901 was chosen for restoration and reinstatement because it was the most intact of the historic schemes (1880, 1888 and 1901). From a conservation perspective it was also seen as inappropriate to remove the intact Federation scheme in order to (potentially) reveal and reinstate the earlier schemes. The 1901 scheme had also been in place for nearly a century.

3.5.1 *1901 Decorative Scheme*

As noted in Chapter 2, Section 2.12.8 ('Restoration & Reinstatement of the Exhibition Building'), work on restoration and reinstatement of the 1901 decorative scheme was variously undertaken during the 1990s. The naves and transepts were completed first. The base painting was executed by Bert van Vlaanderen, while the stencil work was carried out by Taurus Interiors. After the restoration of the dome structure, the interior scheme was then completed over a twelve month period. Kane Construction won the tender for the head contract which included scaffolding, timber and plaster repairs and sundry other minor items, while Mulholland Decorators won the contract for all of the painting.

The principals of the *Burra Charter*, including research and reference to relevant documents and physical evidence, were followed during the reinstatement of the 1901 decorative scheme. Initially reference was made to the original cartoons by John Ross Anderson which were then in the possession of the Melbourne College of Decoration and which were subsequently transferred to the National Gallery of Victoria. However, *in situ* investigation revealed that the cartoons showed options in relation to the nave and transepts and that the scheme as originally installed in the dome included departures from the original design options as presumably intended. The scheme which was painted was a hybrid of both options and also omitted some individual elements. Additional reference was made to contemporary photographs of the interior, which, in the event, were not fully reliable because of shadowing and other light effects on the interior which obscured various elements of painted decoration. The other failing was that all the illustrations, engraving and photographs, were generally taken looking west so that nothing in the top of the dome or on its east side had ever been recorded. Reference to contemporary written descriptions was also misleading since they included accounts of the bunting and other decorations for the opening festivities of 1880, in addition to comment on the painted decoration.

To add to the complexity, initial sampling and microscopic analysis revealed that the ceiling had been painted only about four times while the columns, particularly those on the ground floor had a build up of approximately 25 layers of paint beneath which evidence of the earlier

schemes had been burnt off. Further, the areas behind the columns on the galleries, which had previously been enclosed by partitioning to serve as art galleries, contained decorative schemes which were different from that in the hall proper. Likewise, the west nave had had a sound shell erected when the organ was in use and which had been subsequently removed with the consequence that the sequence of evidence in this area differed from that elsewhere.

Finally, aggressive maintenance and repair in the past had resulted in a loss of areas of original fabric and decoration. However, thorough painstaking research and extensive *in situ* investigation and microscopic analysis of paint samples, the entire scheme was eventually reconstructed. As a result of the *in situ* investigation it became apparent that stencils had been applied to the nave and transepts where the decoration was largely repetitive but that in the dome the decoration had been largely hand painted for decorative effect. Also in the dome, there were individual and unique elements, such as the mottoes, which had not been documented and which were only discovered through investigation.

Once the scheme was established, the decoration was traced on site and later redrafted. This process was not without its logistic complications given the size of the motifs, particularly in the dome. The painters were then issued with fully drafted designs and a schedule of colours. In the nave and transepts, colours were either Dulux equivalents or made up to Munsell values. In the dome, the colours were tinted on site to match the original and a record of tints and formulas made. In the dome, over 160 colours were required. Given that the evidence indicated that the dome was largely executed by handpainting it was decided to adopt this approach. The base design was marked on the surface by using a pounce and then painted in by hand with the various highlights then being applied. Work commenced at the bottom and then proceeded to the top of the dome, whereafter it proceeded downwards. As a result of the immense amount of scaffolding and gantry in between it was impossible to see both areas of work until well into the project when it was possible to remove a small section of scaffolding to obtain a continuous view. The practice won the City of Melbourne Building and Planning Award in 1995 and also the RAIA Victorian Architecture Awards Commendation for Outstanding Architecture in the Conservation Category for this work.

During the course of the works, a large section of the 1880 scheme was revealed behind damp plaster beneath the windows in the dome. Also as a result of damp plaster a small section of the 1888 scheme was revealed. Both were photographed and covered over (the section of 1880s scheme is illustrated in Chapter 2, Figure 21).

3.5.2 *1920 Decorative Scheme*

The interior was next painted in the 1920s. It was a pale olive green, with a spotted appearance on the arch soffits and with a brown scumbled textured plaster treatment having been applied to the base of the piers, presumably as a remedy for cracking of drummy plaster. During the restoration of the 1901 scheme, and as a result of a test section on the back of the north-west pier, it was found impossible to remove while leaving the original plasterwork intact. To avoid further loss of original fabric, it was lightly plastered over with a skim coat and new paintwork applied over the top, as is evidenced by interpretative panels.

Subsequent repainting has been essentially plain, and prior to the 1990s refurbishment, the pink primer trusses and the otherwise battleship grey interior belied the decorative delights which lay beneath.

3.5.3 *The Basement*

The basement occupies most of the building's footprint. The floor is of concrete. The timber floor structure of the ground floor level has diagonal timber bracing between floor joists, originally exposed but now sheeted over as part of the museum fit-out to house the geological collection. The stepped brick bases to the dome piers have been painted, and timber columns support the columns of the nave and transepts above. Relatively recent toilets, and other amenities, exist at the west end.

A concrete services tunnel, constructed as part of the 1980s refurbishment works, runs in an east-west direction for the entire length of the building, and houses the 3 phase electrical system.

3.6 Glossary

Aedicule — Shrine or sacellum within a temple, cella, either a large niche or a pedestal supporting two or more columns carrying an entablature and pediment, forming a frame or canopied housing for a cult statue. An architectural frame surrounding a doorway, niche or window aperture consisting of two columns or pilasters surmounted by an entablature with pediment, like a miniature distyle building.

Archivolt — A group of concentric mouldings with which the face of a Classical arch is decorated. An architrave that is curved to frame an arched opening.

Catenary — Ornamented with chain-like forms, or festoons of chains.

Corinthian — Supposedly invented by Callimachus, the capital is essentially a bell-like core from which acanthus leaves, caules, helices, etc. sprout, reflecting its origin as vegetation growing from a basket capped with a slab (abacus) supporting the entablature.

Entablature — In Classical architecture, the superstructure of the Order above the abacus (slab on top of the capital), consisting of architrave, frieze and cornice. Entablatures vary with the Order, and they also occur at the top of a wall inside and out.

En tout cas — Hard tennis court that can be used in all weathers; traditionally constructed from ground porous volcanic rock.

Paterae — Circular ornaments resembling a dish or medallion, worked in relief, often with flutes. When it is further embellished to become a stylised flower, it is called a rosette. It is found on friezes or associated with architraves and embellishes the centres of coffers.

Parterres — Garden with beds and paths designed to form a pattern; the outdoor and botanical equivalent to an indoor Persian carpet; literally "on the ground" in French.

Parterre de broderie — Type of parterre garden evolved in France in the late 16th century by Étienne Dupérac and characterised by the division of paths and beds to form an embroidery-like pattern. The patterns were flowing ribbons of form

	(generally of formalised foliate design), rather than the angular shapes typical of other types of parterre.
Patte d'oie	Literally, "goose's foot"; used in reference to a garden plan with three radiating avenues.
Pendentives	Triangular section of vaulting located between the rim of a dome and each adjacent pair of arches that support it.
Pilaster	Rectangular projection attached to a wall that is similar in profile to one of the Classical Orders and carries an entablature.
Pounce	A stencil, employed for the application of perforations, indentations, a powder or colour for surface decoration.
Punkahs	Fan used especially in India, made of palm frond or strip of cloth hung from the ceiling and moved by a servant.
Tapis vert	Green carpet
Trabeated bays	Regular structural subdivision of a building, constructed on a post-and-lintel system

4.0 PHYSICAL SURVEY – CARLTON GARDENS & EXHIBITION RESERVE

4.1 Introduction

This chapter provides an overview of views and vistas, plantings and hard and soft landscape elements within the Carlton Gardens and Exhibition Reserve Forecourts; reference is also made to the Melbourne Museum. It is based on an examination of the site, as well as the existing written analyses of Allom Lovell and Associates, John Patrick Landscape Architects, and Meredith Gould, Architect.

Carlton Gardens Tree Conservation Strategy 2006

Reference is also made to the *Carlton Gardens Tree Conservation Strategy* (Meredith Gould Architects Pty Ltd in association with Contour Design Australia Pty Ltd, 2006), which is the most recent and up-to-date detailed account of the Carlton Gardens landscape and plantings. This report contains information relating to each avenue within the gardens, including description, historical overview, conservation implications, and in relation to trees recommendations for retention, species, positioning of missing or replacement specimens, priorities, etc. The report also addresses lawn plantings including the *parterres*.

Documentation

The physical development of the Carlton Gardens may be traced from a range of different sources. Key documentary references are the *Carlton Gardens Conservation Analysis*, which was prepared by John Patrick Pty Ltd in June 2000; and the *Draft West, East and South Forecourts Report* prepared in September 2000 by Meredith Gould Architect. A more recent report referred to is Meredith Gould Architects Pty Ltd, in association with Contour Design Australia Pty Ltd. *Carlton Gardens Tree Conservation Strategy*. Report prepared for the City of Melbourne, December 2006 (draft).

This chapter also includes a general history of the development of the gardens and examines individual elements in detail. *Melbourne's Historic Public Gardens, a Management and Conservation Guide* by Rex Swanson, and *Civilising the City* by Georgina Whitehead also provided useful general information about the development of the subject and comparable public gardens.

As noted previously, historic images, plans and aerial photographs contained in Appendices D, E and F to this report compliment the information and analysis in this chapter. The chronological summary of development of Carlton Gardens, at Appendix C, also compliments this chapter. Reference is also made to Appendix H, site development plans.

Fabric & Setting

The Exhibition Reserve and Carlton Gardens provide a setting to the Royal Exhibition Building and the Melbourne Museum. The Gardens are one of half a dozen parks and gardens in inner Melbourne that were created in the mid- to late-nineteenth century and designed by notable surveyors and landscape designers.

Figure 54 View to the north (Hochgürtel Fountain) along the Grand Alleé of the South Garden.

Design & Layout

The current design and layout of the Carlton Gardens reflects the original layout of the reserve by Edward La Trobe Bateman, and later improvements made by Clement Hodgkinson and William Sangster who remodelled the gardens in preparation for, and to accommodate, the construction of the Exhibition Building and annexes. At this time (1879-80) the gardens were divided into the current North and South Gardens. Sangster's plan was amended and worked upon by Nicholas Bickford, and again in the late nineteenth century, by John Guilfoyle. The Gardens also underwent some change between the early twentieth century and the 1956 Melbourne Olympics.

In the 1970s, additional annexes were added to the Exhibition Building, again changing the landscape. The most recent and dramatic change to the landscape came about as a result of the construction of the Melbourne Museum (opened in 2000), and the consequent physical division between the North and South Gardens. The Museum Plaza was also created through this development.

4.2 Views & Vistas

The overall effect of the landscaping of the Carlton Gardens is to create a number of views and vistas which enhance the setting of the Royal Exhibition Building. The six key views and vistas in the South Garden are points along the path system, as listed below:

a) The terminus of all radial paths which form the *patte d'oie* in the South Garden, which provide views to the Royal Exhibition Building and especially the dome;

b) Points on the north-south serpentine perimeter paths (paths parallel to Rathdowne and Nicholson streets), especially looking across the lakes towards the Royal Exhibition Building and where the dome is framed by vegetation (e.g. tree trunks and canopies); some of these are currently obscured by new or weedy plantings (Figure 55);

c) The southern terminus of all serpentine paths, and looking along their length; the layout of the paths is original to the 1850s Bateman design, and has the effect of 'leading the eye' into the landscape in manner accepted as typical of the picturesque;

d) Internally, between different areas of the South Garden, where there is an extended view across the lawns and specimen tree plantings. This applies primarily in the western side of the site due to the slope of the land from the main *Grand Alleé*; it is also extremely important at the Queensberry Street path terminus and along the length of promenade path, looking into the Gardens. This view is currently truncated and obscured by the Catenary Walk and the heavily vegetated shrubberies in the original parterre bed locations;

e) From the *Grand Alleé* terminus (designed originally as a circular garden bed and no longer extant, see Figure 54) to the Royal Exhibition Building, and externally in the opposite direction to Spring Street and Old Parliament House; and

f) Relevant points external to the site which provide views into the Carlton Gardens and to the Royal Exhibition Building.

Unlike the South Garden, key views and vistas in the North Garden are more limited. The new Museum building obscures views of the north side of the Royal Exhibition Building; the depot and tennis courts additionally truncate some views within this area. Views and vistas in the North Garden include:

a) Terminus of all paths, and looking along their length; the layout of the paths dates to the c. 1892 reconstruction; poor integrity of the avenue planting along the paths near the former playground area can detract from maintaining views and vistas;

b) Central entry on Carlton Street, at Canning Street, where the original northern boundary promenade and avenue is extant;

c) Internally, between different areas of the North Garden, where there is an extended view across lawns and specimen tree plantings.

Figure 55 View along the Serpentine path.

Figure 56 Museum Plaza from the east.

4.3 Exhibition Reserve Forecourts

The Exhibition Reserve contains the East, West and South and the Museum Plaza. The Museum Plaza and the northern aspects of the East and West Forecourts (Figure 56) have been landscaped in accordance with Melbourne Museum criteria to create an interface between the two buildings.

Designed as a 'bold and powerful landscape' immediately around the vast Exhibition building, the East, West and South Forecourts are part of the 'strong, architectural approach to the design' for the 1880 Melbourne International Exhibition.[106] These spaces bridged the gap between a huge, heavily populated and busy exhibition hall; and the quiet, contemplative park setting. The careful balance of paved traffic zones – both vehicular and pedestrian – with highly structured landscape zones, enabled the gardens within the park to be prominent, despite the potential for large numbers of visitors.

The Forecourts are an essential component of the 'palace-garden' approach to the site. Although in some cases compromised by later works, each has a key role to play in providing a context which aids the perception of the impressive scale of the site.

4.3.1 *The East & West Forecourts*

For those attending the International Exhibitions, these Forecourts marked the entrance and exits to the Exhibition Building and Carlton Gardens. The Nicholson Street East Forecourt, was named the 'French Circle' as it contains the French Fountain. As the principle entry to the Exhibition Reserve from Nicholson Street, this part of the site has been subject to frequent upgrades. The following two images highlight the alterations. In the 1880 photograph (Figure 57) the ground is gravel, whereas by the Second World War, the entrance had been cemented (Figure 58). It now comprises a central concrete and asphalt circular drive, in the centre of which is a grassed area with garden beds set out in a similar layout to that which was originally there. The detailing of the East Forecourt gradually diminished, although some of the planting of the central bed was reinstated in the 1980s.

As Meredith Gould notes, the northern edge of the East Forecourt has been planted[107] with shrubs in planters to create an interface with the new Melbourne Museum. The serpentine perimeter path connects with the east side of the Circle and is separated from Nicholson Street.

The Westgarth Fountain (see Figure 68), which was originally located close to the Nicholson Street entrance, was re-installed, after restoration, to a position close to the Nicholson Street pavement because of the need for vehicular access to the East entrance to the Exhibition Building. Adjacent to the south-east corner of the building, is the Honourable John Woods Monument which has been located here since 1881.[108] Elsewhere, the area is generally grassed and planted with various trees which contribute to the grandeur of the landscape.

The West Forecourt is currently a hard environment. It was known as the German Circle during the 1880 Exhibition because it included a central kiosk representing Germany. It retained its broad 1880s form until the mid-1950s. The Western Annexe, constructed soon after the 1956 Melbourne Olympic Games, maintained similar proportions to the 1880 machinery annex, leaving the West Forecourt area approximately the same size as in 1880. In 1956 the circle was removed and asphalted over to provide additional parking for exhibitors. The outline of the former circle is visible in the 1945 aerial (Figure 58).

Figure 57 View of the eastern entrance, 1880.
Source: Picture Collection, State Library of Victoria.

Figure 58 1945 aerial photograph of the Exhibition Reserve showing West, South and East Forecourts, including the west and east circles.
Source: Airspy, University of Melbourne Archives Image Collection.

Figure 59 West Forecourt parking area.

The old Grollo Fountain, originally located in front of the now demolished administration wing (the mirror box), has been dismantled and is currently being stored by Museum Victoria.

The serpentine perimeter path system around the whole site forms a broad path, connecting the West Forecourt with the terrace to the south and the western flank to the north. Garden beds across the Rathdowne Street frontage contain specimen trees in grass and some shrub boarders. The entry off Rathdowne Street and the circular driveway, created over the former West Circle, are aligned with the east-west axis of the building.

The 1880 Exhibition 'egress' gates at the Rathdowne Street crossover are thought to have been removed in the 1920s, as part of the removal of the perimeter fence. The installation of a basement car park exhaust in the northern portion of the West Forecourt occurred during the building of the Museum car park. Vehicle control boxes and boom gates were installed on the extremity of the West Forecourt.

Three trees likely to belong to the 1880 plantings remain and define the alignment of the previous circle and garden beds – a huge Moreton Bay Fig *(Ficus macrophylla)* and two *Araucaria* species. An Elm (*Ulmus*) species in the south-west garden may also be an 1880 planting. The removal of an elm tree, thought to have been planted in 1880, in the west garden bed occurred in 1998-9.

The West Forecourt is now dominated by car parking. It currently provides for a truck loading area and temporary bus parking. The only built intrusion into the West Forecourt has occurred with a car park exhaust vent which is located within the planter box. A new planter box extends into the West Forecourt some 7 metres, for a length of approximately 35 metres.

Figure 60 View of the South Forecourt during the ceremonial opening 1880.
Source: Picture Collection, State Library of Victoria.

Figure 61 German beer garden, west elevation, 1880-81.
Source: State Library of Victoria Picture Collection.

Removal of the Western Annex and the building of the new Museum changed the enclosure of the West Forecourt, opening it up to the north (Figure 59). A small planting, corresponding with the northern aspect of the East Forecourt, acts as an interface with the Museum.

4.3.2 *The South Forecourt*

> "The South Forecourt is the 'terrace' and 'promenade' for the 'palace' gardens. It is an intricately detailed pedestrian space from which the expansive park to the south can be viewed and within which the impressive scale of the Exhibition Building can be perceived."[109]

The impressive ceremonial entry to the Royal Exhibition Building, located within the South Forecourt, is comprised of the upper promenade, or terrace, and flanking *parterres*; the grassy margin against the building; and the lower promenade. They are discussed below.

The main east-west drive runs along the south façade of the building. Essentially it is an asphalt carriageway variously marked out with parking bays and used for that purpose in addition to accessing the site.

The Terrace Promenade (South Drive) & the Parterre Gardens

The broad terrace beyond the grassy margin was the principal pedestrian promenade area during the Exhibitions. A more formal 'ceremonial' entry to the building was via the *Grand Allée* from Victoria Parade. Several features also defined the broad terrace in the 1880 and 1888 International Exhibitions, including giant flagpoles with an upper vertical banner and lower angled flags located along the south side. Very large decorative urns (around the height of a person) and cast iron light standards marked essential points in the pathway and/or the *parterre* system. These were removed, possibly around the time of the Second World War.

Parterres to the south define and emphasize the large open space. These are of similar size and shape and are balanced around the central Hochgürtel Fountain. Set in a broad circular bed, the fountain terminates the *Grand Allée* and marks the ceremonial entry to the Exhibition site and the dome.

Immediately to the east and west are beds, symmetrical in plan but not design, including beds in a 'wagon wheel' and 'bishop mitre's' plan. Originally, the planting was diverse and was intended to attract attention to the geometrical shapes. Initially these beds had low planting articulated by the varying foliage and the decorative urns (since removed). The elaborate patterns could be appreciated from the slightly elevated terrace and the Exhibition dome; their low scale provided an even, wide, open space in front of the building, ensuring an unobstructed view of the impressive scale of the building when viewed from the south.

The eastern end of the Terrace was the only pedestrian entry to the Exhibition site from Nicholson Street. The Terrace design sought and achieved a striking effect with intricate plantings within the east central *parterre*.

The Lower Promenade: South Forecourt Design

Bisecting the fountain east-west, and bordering the south side of the *parterres*, is a second promenade, called the lower promenade because of its location rather than its height. The west end of the lower promenade was the principal pedestrian entry to the 1880 Exhibition

site from Rathdowne Street. At the western end, the entry was flanked by a lower lineal scroll shaped *parterre*, to the south, and at the eastern end by the lake. The lower promenade is clear in the construction photograph c.1880 which shows the lower lineal *parterre* pattern. This was originally planted with roses in 1880, and reorganised in 1888.

The 'Margin' against the Building: South Forecourt Design

An area of approximately 12 metres separates the building from the hard surface of the terrace. The west end adjoining the basement was fenced in 1880, probably defining a retaining wall to a lower ground level. In the 1888 rendering of the building, the basement is clearly seen as a full external wall with windows, rather than the current half basement. This is also visible in the construction and opening photographs of 1880. The 'margin' against the building along the west elevation was also used as a German beer garden during the 1880-81 Exhibition (Figure 61). Elaborate cast iron standard lights, each with three orbs, illuminated the south entry to the building and entry and the connecting paths to the north. These urns are shown in later photographs taken in the early twentieth century.

4.4 Carlton Gardens & Exhibition Reserve: Soft Landscape Elements

4.4.1 *Plane Tree Avenue/The Grand Allée*

The Plane Tree Avenue or *allée* in the South Garden consists of a row of plane trees on the east and west sides of the avenue, at an approximate spacing of 9 metres between trees. The width of the *allée* is approximately 31 m and the internal space contains two side paths, 5 metres wide with a 17 metre lawn between them at the centre.

The Plane Tree Avenue provides one of the grandest vistas to the Royal Exhibition Building, incorporating the view of the Hochgürtel Fountain. La Trobe Bateman's plan for the Carlton Gardens provided for a serpentine path system with two lakes. There was no suggestion of a major *allée* in the European style in these plans. The existing *Grand Allée* stems from the Reed and Barnes plan of 1879-1880 when an *allée* was proposed, to focus on the Hochgürtel Fountain and the Royal Exhibition Building to the north and appear to extend Spring Street into the gardens at the south. This latter element was to be achieved by means of a circular terminal feature at the south together with a planted gooseneck deflecting the axis onto Spring Street. The proposal to remove every second tree from the avenue prior to the First World War was apparently never implemented.

Two of the trees, both on the western side of the *allée* have been removed. Remaining trees have all reached a considerable height and girth. The width of the *allée* and the closeness of the tree planting have achieved a landscape effect that is unique in Melbourne, and possibly in Australia, with the canopy of the trees providing a unique frame for the portal of the Royal Exhibition Building.

As Gould remarks:

> the close spacing encourages more vertical growth and less low spreading branches, enabling the avenue to frame the entrance portal and dome, without obscuring it. The avenue scale which has resulted after 127 years is stunning and without equal in Melbourne. It is at the same time a street and a park…

> Like a European Baroque Palace, the grand allée at the Royal Exhibition Building enables the 'ownership' of city to be seen to derive from the 'Palace of Industry', and the 'Palace of Industry' to be at the same time part of the city infrastructure.

The Plane Tree Avenue or *Grand Allée* is one of the most readily identified icons of Melbourne, forming a suitably scaled and fitting setting for the Royal Exhibition Building. The *allée* dominates the landscape of the Carlton gardens and is a major component of the landscape of inner northern Melbourne (Figure 62).

4.4.2 *Melias*

Melias (*Melia azedarach* var. *australasica*, see Figure 63) were planted in the South Garden in about 1879 along the east-west path parallel to the promenade in front of the Exhibition Building, under the supervision of William Sangster. Dunstan states that 'Melias lined the path parallel with the promenade, their main function being to grow rapidly - though never high enough to interrupt the view – and to provide shade'.

The Melias are believed to have been planted or spaced at about the mid-point of each of the parterres.[110] The remaining trees appear to be in reasonable condition, but the possum bands around the lower trunk suggest possums have browsed them significantly in the past. Replacement specimens have been planted along the avenue alignment, outnumbering the original plantings.

Figure 62 The Plane Tree Avenue/Grand Allée, leading to the Hochgürtel Fountain and the Royal Exhibition Building.

Figure 63 Melia plantings

4.4.3 *Planting Beds & Shrubberies*

The provision of ornamental flowering beds to the southern façade of the Exhibition Building was an integral feature of the Reed and Barnes 1880 plan for the Carlton Gardens. The perspective drawing of the proposed works differs from what was actually constructed. A raised terrace along the front of the exhibition building was to deal with the lateral slope across the façade, and this was constructed. The beds shown at the same level as the terrace on the perspective drawing were never implemented in this configuration.

Intended to be viewed to best advantage from the observation deck on the outside of the dome, the scheme of sunken rectangles and triangles delineated by patterns of brightly coloured flowering and foliage plants, was a typical *Gardenesque* extravaganza, perfect as the landscape adjunct to the Exhibition Building.

When viewed from the observatory deck they were described as 'circles and curves, rays and triangles, set in a field of green'. The plantings consisted of typical late nineteenth century schemes with sub-tropical red foliage of *Iresine lindenii*, the blue of lobelias and scarlet of geraniums. A Maltese cross of alma geranium, blue and scarlet verbenas, golden feathers and iresine formed a major feature.

Shrubs were planted around the Hochgürtel Fountain, and include *Cantua buxifolia*, deutzias, coral tree, tecomas and *Hibiscus splendens*.

The scheme was not symmetrical; the geometric planting patterns extending north and south of the east-west path, to the west, but only to the north of the path to the east, because of the presence of the ornamental lake.

In addition to these beds, extensive fenced shrubberies were established throughout the South Garden as part of the works for the 1880 Exhibition, and rose beds were a major feature of the plantings. Photographs of these show dense plantings with a heavy emphasis on foliage texture, which is consistent with the style implemented by Sangster. These were located primarily at path junctions. Floral beds were also established on either side of the main plane tree avenue.

Whilst avenue plantings were to dominate the development of the North Garden in the 1890s, some garden beds were established in the vicinity of the Curators Lodge. Like those in the South Garden they were also enclosed by iron railing or picket fences.

Moves in the latter half of the twentieth century to open up the gardens, particularly for surveillance purposes, led to the removal of most of the garden beds throughout the site, with the exception of those in the vicinity of the Curator's Lodge. The floral display beds on the south façade of the Royal Exhibition Building were developed as garden beds, presumably to reduce maintenance costs, and the configuration today varies from that visible from the late nineteenth century. The sunken floral beds below the Royal Exhibition Building terrace were reconfigured in 1972 into a series of diagonal beds. This appears to have been a restoration of an earlier scheme visible on aerial photographs from the 1920s. The garden bed to the south of this area is also visible on these photographs, and was most likely added in the early twentieth century.

The ornamental flowering beds that remain in the South Garden offer only a shadow of the original design by Reed and Barnes. Beds to the north of the east-west path have been replaced by lawns and mixed shrub borders, with only some of the floral and foliage diversity reflecting the late nineteenth century layout.

4.4.4 *North Garden & Specimen Trees*

The North Garden avenues were planted c.1890 under the direction of Nicholas Bickford and his successor John Guilfoyle. The plantings are apparently either a reconstruction or interpretation of a scheme attributed to Clement Hodgkinson and planted c.1882, which was largely obliterated by the construction of the 1888 Exhibition annexes. The avenues follow the alignment of the major paths through the area, forming a loosely symmetrical pattern in plan.

The most northerly and formal of these avenues is the straight promenade across the north of the site (Figure 64), which follows the alignment of a path introduced by Hodgkinson in the 1870s. The avenue is planted with Dutch elm (*Ulmus* x *hollandica*), which are of massive proportions.

Two other avenues cross the entire North Garden diagonally. The north-east to south-west avenue is planted with chestnut-leaved oak (*Quercus castaneifolia*). The avenue provides an effective over-canopy across much of its length, but one or two trees appear to have been removed in the vicinity of Rathdowne Street. The avenue on the opposite diagonal is planted with Dutch elms and is substantially complete save for several trees having been removed from the north-western extent of the avenue, which finishes well before the corner of Carlton and Rathdowne Streets near the lodge. The southern extent of both avenues passes within metres of the Melbourne Museum complex. Major root damage was inflicted on these trees, on the Museum side, during the construction works. Root remediation and major tree planting works were undertaken in 2001 to improve the health of these trees, and they appear to have substantially recovered.