Royal Exhibition Building & Carlton Gardens
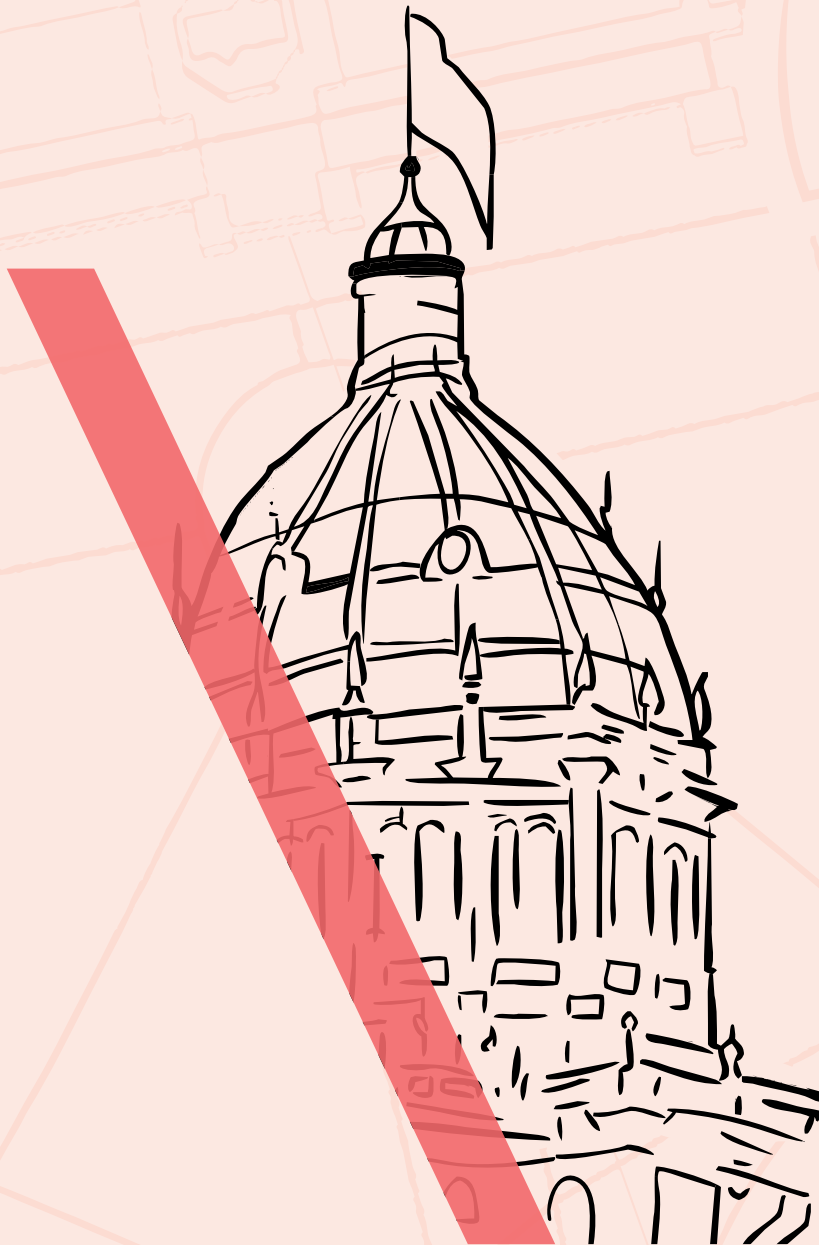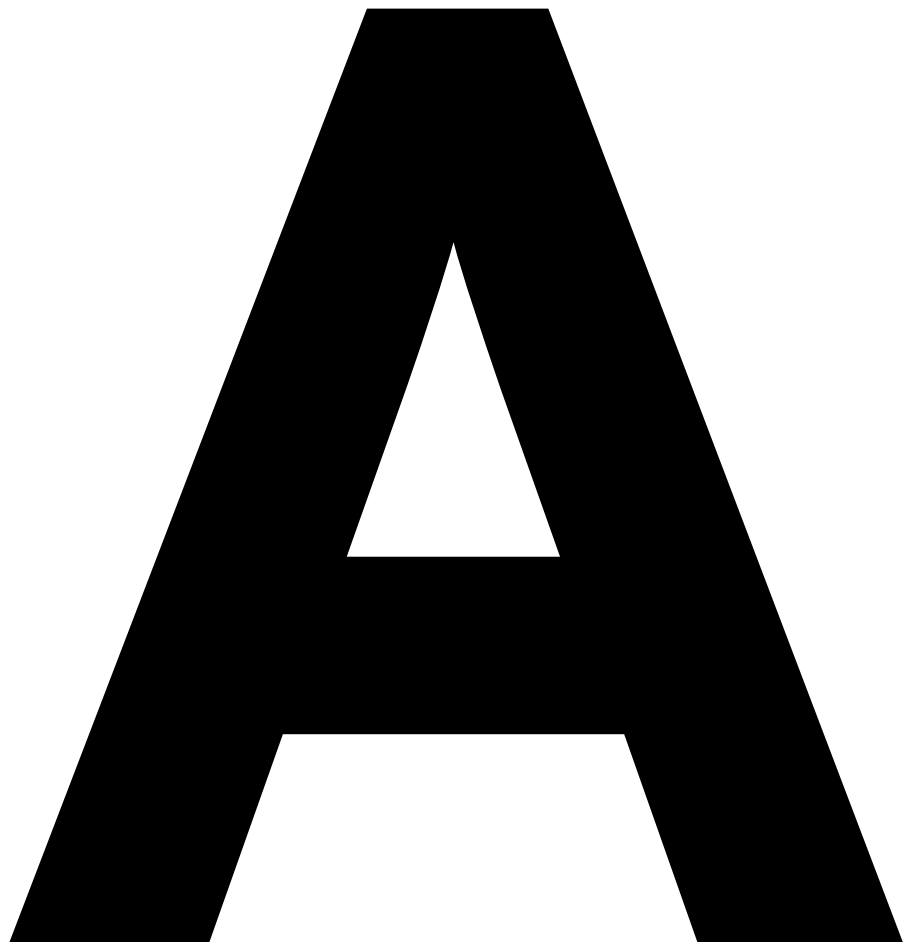
Heritage Management Plan
Appendix 1

Part 3 of 5 of the World Heritage Management Plan

Prepared for the World Heritage Steering Committee for the Royal Exhibition Building and Carlton Gardens.

APPENDIX A:
HISTORY AND HISTORICAL MATERIALS

A

APPENDIX A1: HISTORY

1.1 Introduction

This appendix provides a chronological history of the Carlton Gardens and Exhibition Building, from the 1850s to 2019. In particular, it examines the creation of both entities, periods of development and redevelopment and usage over time. Brief biographies of some of the key people involved in the establishment and development of the site are listed at the end of the appendix.

The history builds on that included in Lovell Chen's 2008 *Royal Exhibition Building and Carlton Gardens, Carlton: Conservation Management Plan*. It provides additional information on some aspects not included in the earlier report, as well as information pertaining to the last decade or so.

1.1.1 *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.[1] 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*. This report offers an extensive bibliography of published and unpublished sources, including exhibition catalogues, journal and newspaper articles, theses and architectural drawings.[2] In 2000, Meredith Gould Architects Pty Ltd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*, as well as *Carlton Gardens: Shrub and Floral Plantings 1880 Melbourne International Exhibition* (a review of the implemented design and recommendations for future development) and *Carlton Gardens: Tree Conservation Strategy*.[3] John Patrick Pty Ltd completed a Conservation Analysis of the site in June 2000, and in January 2002,[4] John Patrick in conjunction with Allom Lovell and Associates submitted a draft *Conservation Management Plan of the Carlton Gardens* commissioned by the City of Melbourne.[5] 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; 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*.[6]

Importantly, *Victorian Icon: The Royal Exhibition Building Melbourne and Willingham's Conservation Analysis*, present significant complementary material. These, together with the work of Rex Swanson,

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[1]   David Dunstan, et. al., *Victorian Icon: The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with Australian Scholarly Publishing, Kew, 1996.

[2]   A. Willingham, *The Royal Exhibition Building, Carlton: A Conservation Analysis Report*, prepared for the Exhibition Trustees, November 1983.

[3]   Meredith Gould Architects Pty Ltd, *The West, East and South Forecourts of the Royal Exhibition Building, Carlton Gardens*, prepared for Museum Victoria, September 2000.

[4]   Meredith Gould Architects Pty Ltd in association with Contour Design Australia Pty Ltd, *Carlton Gardens: Tree Conservation Strategy*, 2006.

[5]   John Patrick Pty Ltd, *Carlton Gardens Conservation Analysis*, September 2000; John Patrick Pty Ltd in association with Allom Lovell and Associates, *Carlton Gardens, Conservation Management Plan*, prepared for the City of Melbourne, January 2002.

[6]   Georgina Whitehead, 'For the Pleasure of The Public: Parks and Gardens', in Peter Yule (ed.), *Carlton: A History,* University of Melbourne Press, Carlton, 2004, pp. 484-486.

Melbourne's Historic Public Gardens: A Management and Conservation Guide, 1984, and additional material authored by Meredith Gould Architects, John Patrick, and Allom Lovell and Associates, constitute the basis of this report.

This history also draws on the additional research that has occurred since the completion of the 2008 report, namely reports concerning the West and East forecourts and the recent Dome Promenade walk upgrade and archaeological reports for the Western Forecourt.

1.1.2   *Appendices & illustrations*

Appendices to this report provide additional historic and graphic material. Appendix A2 contains historic site plans and drawings while Appendix A3 contains additional historic images not included in this history. Appendix A4 comprises a series of key site development plans arranged chronologically which illustrate changes to the Carlton Gardens and Exhibition Building over time.

1.2   Kulin History and Pre-Contact Environment

The area in which the Royal Exhibition Building and Carlton Gardens is now located is part of the traditional lands of the Woiwurrung (Wurundjeri) and Boonwurrung peoples of the Kulin Nation. Aboriginal people have lived in this area for at least 30,000 years.[7] These traditional lands extended from the Werribee River to the Dandenong Ranges, south of the Great Dividing Range.[8] The landscape on the north side of the Yarra River (Birrarung) was open woodlands and grassy plains, with more heavily forested areas to the east. Aboriginal land and resource management over the past 10,000 years brought about changes to vegetation.[9] A tributary of the Yarra River, the Elizabeth Street creek commenced in Carlton, to the west of the Carlton Gardens, near the intersection of Swanston Street and Victoria Street.[10]

There were Aboriginal meeting and camping places around this area, including at the Newtown Hill (now Fitzroy), in the vicinity of what is now the Carlton Gardens. More broadly, the sites of Yarra Park and Royal Park were known to be used as camping sites for local Aboriginal people. Such places continued to be used in the early years after the arrival of Europeans to the Port Phillip region.[11] In relative proximity to the site is the confluence of the Merri Creek with the Yarra River was an 'important

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7   City of Melbourne, *Aboriginal Heritage Action Plan 2015-2018*, accessed via https://www.melbourne.vic.gov.au/SiteCollectionDocuments/aboriginal-heritage-action-plan-2015-18.pdf, 13 February 2020.

8   Gary Presland, *First People: The Eastern Kulin of Melbourne, Port Phillip and Central Victoria*, Museum Victoria Publishing, Melbourne, 2010, p. 12.

9   Gary Presland, *First People: The Eastern Kulin of Melbourne, Port Phillip and Central Victoria*, Museum Victoria Publishing, Melbourne, 2010, pp. 7, 8.

10   As shown in pre-1750s EVCs layer, on NatureKit, Department of Environment, Land, Water and Planning, via https://www.environment.vic.gov.au/biodiversity/naturekit accessed 13 February 2020.

11   Gary Presland, First People: *The Eastern Kulin of Melbourne, Port Phillip and Central Victoria*, Museum Victoria Publishing, Melbourne, 2010, p. 40.

camping and ceremonial area', and remained so after European arrival. The Carlton Gardens is not known as a pre-contact campsite.[12]

1.3   Carlton Gardens to 1879 and International Exhibitions

1.3.1   *Edward La Trobe Bateman and the establishment of the Carlton 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.[13]   In 1855, the Melbourne Town Council used the site to trench for street manure and night soil, and in 1856 fenced the perimeter with a paling fence and let contracts to grub stumps.[14]   The Government took control of 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.[15]

In 1856, Edward La Trobe Bateman (see biography at 1.10.1 below) designed a landscape scheme for the Fitzroy and Carlton Gardens for the City's Park Lands Committee (Figure 1).[16]   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.[17]

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.[18]

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[12]   Shaun Canning and Frances Thiele, *Indigenous cultural heritage and history within the Metropolitan Melbourne Investigation Area*, for the Victorian Environmental Assessment Council, 2010, pp. 21-22.

[13]   *Argus*, 17 November 1852, quoted in R. Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, City of Melbourne, Melbourne, 1984, p. 53.

[14]   Department of Crown Land and Survey, RS File 3610, quoted in R. Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, City of Melbourne, Melbourne, 1984, p. 53-4.

[15]   Department of Crown Land and Survey, RS File 3610, quoted in R. Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, City of Melbourne, Melbourne, 1984, p. 54.

[16]   Department of Crown Land and Survey, RS File 3610, quoted in R. Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, City of Melbourne, Melbourne, 1984, p. 55.

[17]   Victoria, *Gazette*, 12 March 1864, quoted in R. Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, City of Melbourne, Melbourne, 1984, p. 57.

[18]   Victoria, *Gazette*, 12 March 1864, quoted in R. Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, City of Melbourne, Melbourne, 1984, p. 57.

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 (12.8 kilometres) of walks installed, although the location of the paths are now unknown.[19] By 1872, the gardens were described unfavourably by the new Parks Ranger who noted poor drainage, broken fences and stunted tree growth. In 1873, management of the parks returned to the Government for a 10-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 1), 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. In the autumn of 1873, Hodgkinson recommended a circle of deformed cedars around the Dolphin Statue (this was relocated into the Gardens from its original central city location in 1861 and positioned on the pond island in the north-west corner of the gardens) (Figure 2),[20] should be replaced with 'palms, ferns, variegated New Zealand flax and bamboo-reed, pampas grass and flowering creepers'.[21]

The lake located in the north-west corner of the Gardens was designed by Hodgkinson. Located at one of the highest parts of the gardens, it may have been intended to serve the dual purpose of assisting irrigation and ornamentation.[22]

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[19]   Victoria, *Gazette*, 12 March 1864, quoted in R. Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, City of Melbourne, Melbourne, 1984, p. 56.

[20]   *Argus*, 16 November 1861, p. 4.

[21]   Georgina Whitehead, *Civilising the City: A History of Melbourne's Public Gardens*, State Library of Victoria, Melbourne, 1997, p. 131.

[22]   Georgina Whitehead, *Civilising the City: A History of Melbourne's Public Gardens*, State Library of Victoria, Melbourne, 1997, p. 131.
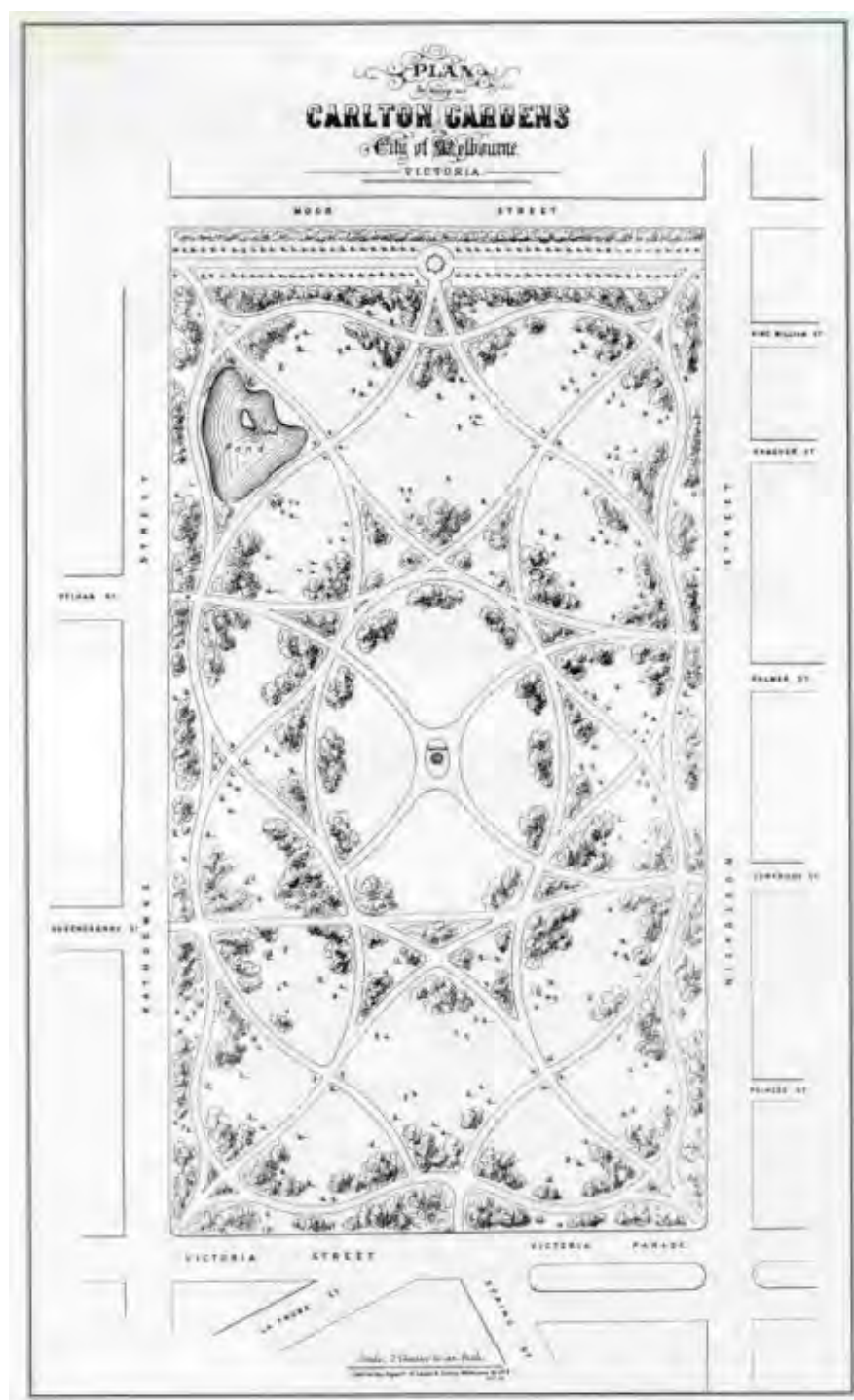
Figure 1   Lithograph of Edward La Trobe Bateman's 1856 plan (includes Hodgkinson's alterations made in 1874). Key plan features include a wide tree-lined avenue on the north boundary; entrances at each of the four corners leading to diagonal and perimeter paths; entrances at each of the major streets beyond the park (on the east, Palmer and Gertrude streets; 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

Grander plans for the Carlton Gardens included extensive walks bordered by annual ribbon beds, extensive 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.[23]

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.[24] By 1875 a staff of 13 was making substantial progress on the gardens (Figure 3, Figure 4 and Figure 5). However, plans were never fully realised as it had been selected by the Government as the ideal location for an international exhibition to be held in 1880. Management was transferred to the Trustees of the Melbourne International Exhibition 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.[25]

Figure 2   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 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

23   C Gleeson, *Among the Terraces: Carlton's Parks and Pastimes*. Carlton Forest Project, Carlton, 1980s, cited in John Patrick Pty Ltd, *Carlton Gardens Conservation Analysis*, September 2000, p. 12.

24   R. Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, City of Melbourne, Melbourne, 1984, p. 59.

25   J. Foster. 'The Carlton Gardens Melbourne: The Gardens with a Jinx', in *Landscape Australia*, 4, 1984, pp. 264-75.

Figure 3   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 (north) became the site of the Exhibition Building
Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and Conservation Guide*

Figure 4   Carlton Gardens, showing the Gertrude-Queensbury Street walk, c. 1875. Note immature Italian cypress plantings in the background (top right corner) and Monterey Pine (bottom right corner)
Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and Conservation Guide*

Figure 5   Carlton Gardens, c. 1875
              Source: Reproduced from *Civilising the City: A History of Melbourne's Public Gardens*

1.3.2   *Development of parkland in Melbourne*

At the forefront of social reform in England in the early to mid-nineteenth century was the notion that parks and gardens were essential to maintain and improve the physical well-being and moral character of people and helped to bind society together. 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 and, throughout the 1840s, he fostered social, educational and religious institutions in Melbourne.[26] Recreation, and its expression in 'parks, gardens, promenades and sporting reserves' was part of that broader ethos.[27]

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.[28]   In 1844 the Melbourne Town Council wrote to La Trobe and explained 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.[29]

The most obvious manifestation of this in metropolitan Melbourne is the magnificent ring of gardens which encircle the city, including the Domain and the Alexandra, Carlton, Fitzroy, Treasury and Flagstaff

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26   R. Wright, *The Bureaucrats' Domain: Space and the Public Interest in Victoria 1836-84*, Oxford University Press, Melbourne, 1989, p. 33.

27   R. Wright, *The Bureaucrats' Domain: Space and the Public Interest in Victoria 1836-84*, Oxford University Press, Melbourne, 1989, p. 33.

28   P. Watts, *Historic Gardens of Victoria: A Reconnaissance*, Oxford University Press, Melbourne, 1983, p. 163.

29   R. Wright, The Bureaucrats' Domain, Oxford University Press., Melbourne, 1889, p. 34, cited in, Georgina Whitehead, 'Melbourne's Public Gardens - A Family Tree' in *Victorian Historical Journal*, vol. 63, No. 3, October (1992), p. 101.

gardens. The gardens were laid out by the leading landscape and urban designers of the time, the latter four by Clement Hodgkinson.[30] Moreover, considered within a broader context, the introduction of thousands of new plants into cultivation from around 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. This was further supported by the emergence of gardening magazines, horticultural publications, and extensive writings of the Scottish landscape gardener, John Claudius Loudon.[31]

In Melbourne, it was initially thought indigenous trees were the most suitable 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'.[32] Ultimately, however, it was the deciduous trees brought out from England between 1860 and 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'.[33]

The trend towards pockets of public gardens continued into the late nineteenth 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.[34] Parks were seen as the 'lungs' of the inner suburbs and were therefore an essential component of the town layout. Suburban parks included Carlton, Princes and Royal parks; squares included University, Lincoln, Argyle, Murchison, Macarthur and Curtain; and gardens included South Yarra (Fawkner Park), Prahran (Victoria Gardens) and 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).

1.3.3   *International exhibitions*

The global 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. The exhibitions were 'a spectacular shopfront for the industrial revolution' which shaped some of the greatest global social and economic transformations'.[35] International exhibitions became the

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30   P. Watts, *Historic Gardens of Victoria: A Reconnaissance*, Oxford University Press, Melbourne, 1983, p. 164.

31   Georgina Whitehead. 'Melbourne's Public Gardens - A Family Tree' in *Victorian Historical Journal*, vol. 63, No. 3, October (1992), p. 101.

32   P. Watts, *Historic Gardens of Victoria: A Reconnaissance*, Oxford University Press, Melbourne, 1983, p. 164.

33   P. Watts, *Historic Gardens of Victoria: A Reconnaissance*, Oxford University Press, Melbourne, 1983, p. 26.

34   P. Watts, *Historic Gardens of Victoria: A Reconnaissance*, Oxford University Press, Melbourne, 1983, p. 2.

35   Nomination of Royal Exhibition Building and Carlton Gardens, Melbourne by the Government of Australia for Inscription on the World Heritage List, p. 8.

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 origin of the large-scale international exhibition 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 was so well received that it was extended for an additional five weeks. So popular was this event that the new premises designed for the Academy by Robert Adam included an exhibition hall known as the 'repository'.[36] This then was the forerunner of what later became the great international exhibitions of manufacturers.

The next step was taken in France, when the three former Royal manufactories of Sèvres, Savonneries and Gobelin, found themselves with surplus stock and no customers after years of revolution and a cessation of trade. Consequently, it was decided to hold an exhibition to market the wares manufactured by these companies which included, amongst other items, 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. 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.

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

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[36]   J. Allwood, *The Great Exhibitions*, Studio Vista, London, 1977, pp. 9-10.

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.[37]

This planning culminated in the 1851 Great Exhibition of the Industry of All Nations, held in a purpose built venue, the Crystal Palace in Hyde Park (Figure 6). 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 Company Engineers 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.

In Europe, exhibition activity continued in Paris with the building of the Palais de l'Industrie in 1855 (Figure 7). This was followed by the London International Exhibition Building, erected in 1862, with its central dome, arched entry, long nave and mansarded pavilions at either end (Figure 8). The building was designed by Captain Francis Fowke, an engineer and architect from 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 at Figure 12 shows parents and children viewing the exhibitions.

By 1878, the exhibitions had become huge, as can be seen in the Paris Exposition site (Figure 9). The invention of hydraulic lifts was demonstrated by carrying the visitors up to the galleries (Figure 10). 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 11). 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.[38] Melbourne was more fortunate in its choice of exhibition sites and longevity of buildings constructed.

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37   Letter, London, July 1850, MS, Great Exhibition Papers, National Art Library, Victoria and Albert Museum.

38   J. Allwood, *The Great Exhibitions*, Studio Vista, London, 1977, p. 69.
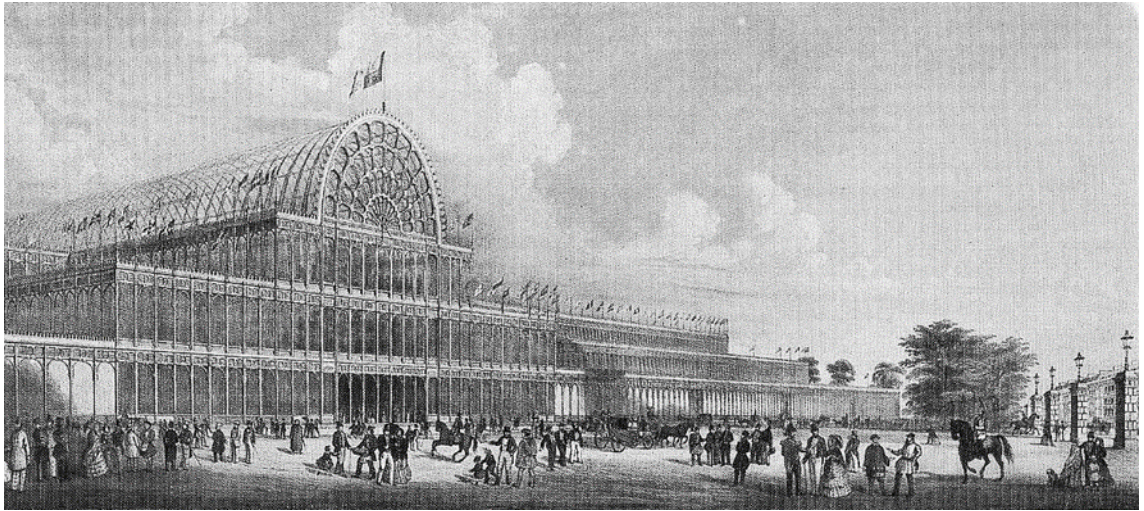
Figure 6   The Crystal Palace, Hyde Park, London, 1851
                Source: Reproduced from *Buildings of the World Exhibitions*
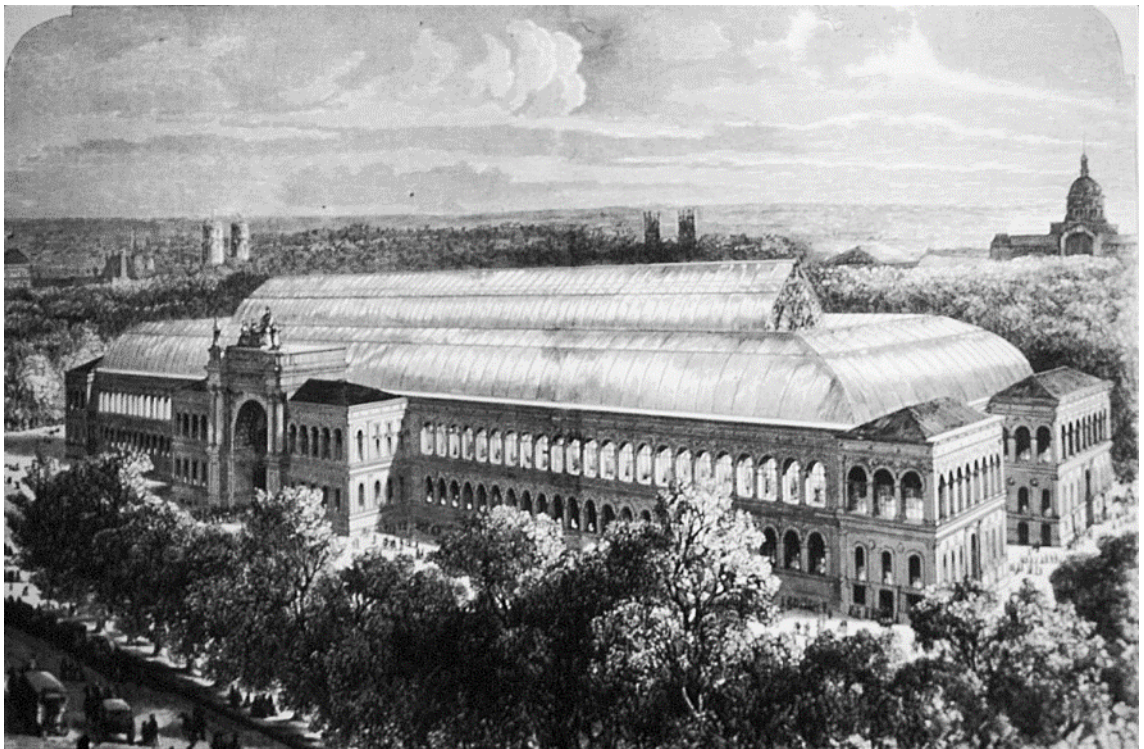

Figure 7   Palais de l'industrie, Paris, 1867
                Source: Picture Collection, State Library of Victoria

Figure 8   The London Exhibition Building, 1862
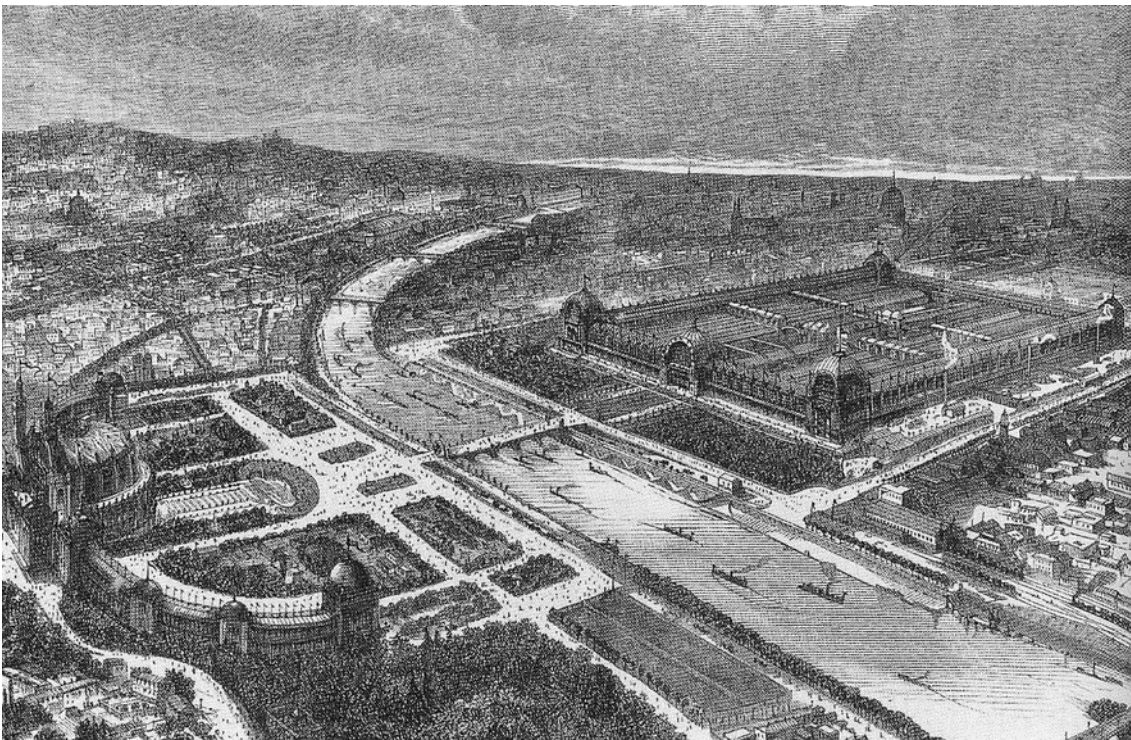   Source: Reproduced from *Buildings of the World Exhibitions*

Figure 9   The extent of the site for the Paris Exhibition, 1878
            Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*
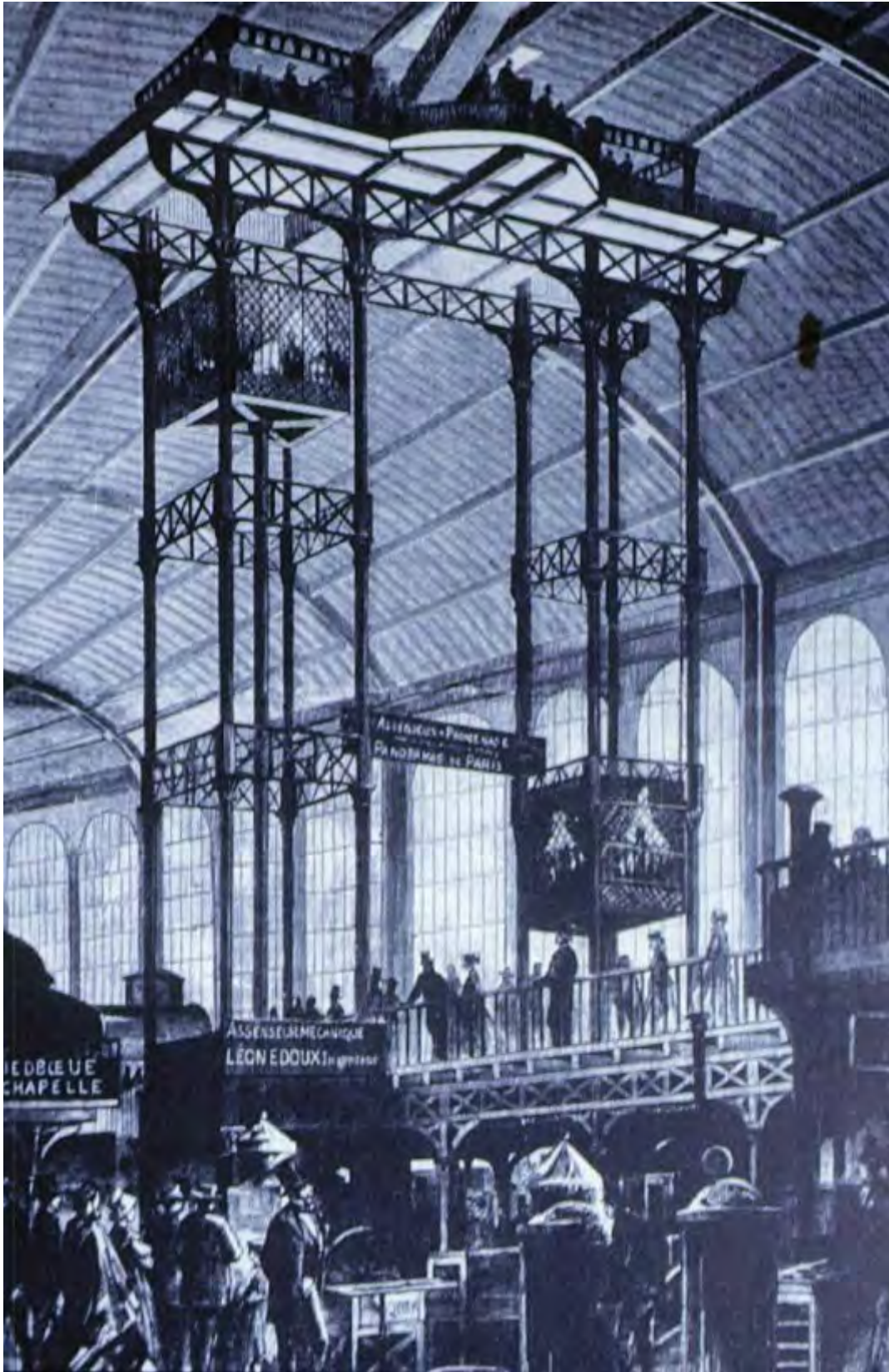
Figure 10   Hydraulic lifts, Paris Exhibition of 1867
             Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*

Figure 11   The Sydney Exhibition Building, 1876
                 Source: Picture Collection, State Library of Victoria

Figure 12   The exhibitions were a family affair, as depicted in this illustration of the London
                 Exhibition of 1851
                 Source: Picture Collection, State Library of Victoria

1.3.4   *Melbourne exhibitions prior to 1880*

Melbourne acquired its first exhibition building in 1854 and its debt to the Crystal Palace is obvious (Figure 13). 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 there from October to December 1854, and it included 428 exhibits. 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.

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 76 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'.[39]

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'.[40] 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'.[41] The purpose of holding an exhibition was twofold; to sell goods but also, perhaps more importantly, to symbolise and disseminate the ruling ideals of an industrial age. In addition, an exhibition was also a place for people to be seen.[42]

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 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

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[39]   D. Dunstan, 'Judge Barry Lays Down the Law', in David Dunstan, et. al., *Victorian Icon: The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with Australian Scholarly Publishing, Kew, 1996, p. 24.

[40]   D. Dunstan, 'Judge Barry Lays Down the Law', in David Dunstan, et. al., *Victorian Icon: The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with Australian Scholarly Publishing, Kew, 1996, p. 24.

[41]   D. Dunstan, 'Judge Barry Lays Down the Law', in David Dunstan, et. al., *Victorian Icon: The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with Australian Scholarly Publishing, Kew, 1996, p. 24.

[42]   Graeme Davidson, 'The Culture of The International Exhibitions', in David Dunstan, et. al., *Victorian Icon: The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with Australian Scholarly Publishing, Kew, 1996, p. 18.

Philadelphia (1876) and Paris (1878). In this way, it was envisaged that the various international exhibitors at these events could simply send on their exhibits for display in Melbourne in 1879. However, plans for Melbourne's exhibition faltered amid political turmoil and Sydney held the 1879 exhibition instead.

Meanwhile, the Victorian Commissioners to the Paris Exhibition enthusiastically felt that the time was right 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.[43]

The exhibition was envisaged as something of an interchange where exhibitors, particularly those from Victoria, could display more of their arts and manufactures to an international audience. This 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.

Figure 13   Melbourne's first Exhibition Building, 1854-61
                  Source: Picture Collection, State Library of Victoria

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[43]   *Melbourne International Exhibition 1880-1881 Official Record*, Mason, Firth and McCutcheon, Melbourne, 1882, p. 45.

1.4   Victoria's new Exhibition Building

1.4.1   *The Proposal*

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. By August 1877, three possible sites were being considered for Victoria's new exhibition building: Royal Park in Parkville, 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 hectare) Carlton Gardens site. 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.

The next step was to pass a bill through Parliament to allow for the official reservation of the site, as well as the appropriation of funds. The legislation would 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 were, at that time, Melbourne's most distinguished firm of architects and had entered under the aptly chosen pseudonym of 'Advance'.[44] 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 (Figure 14). 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.

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[44]   One nineteenth century architectural convention was for practices to enter competitions using pseudonyms.
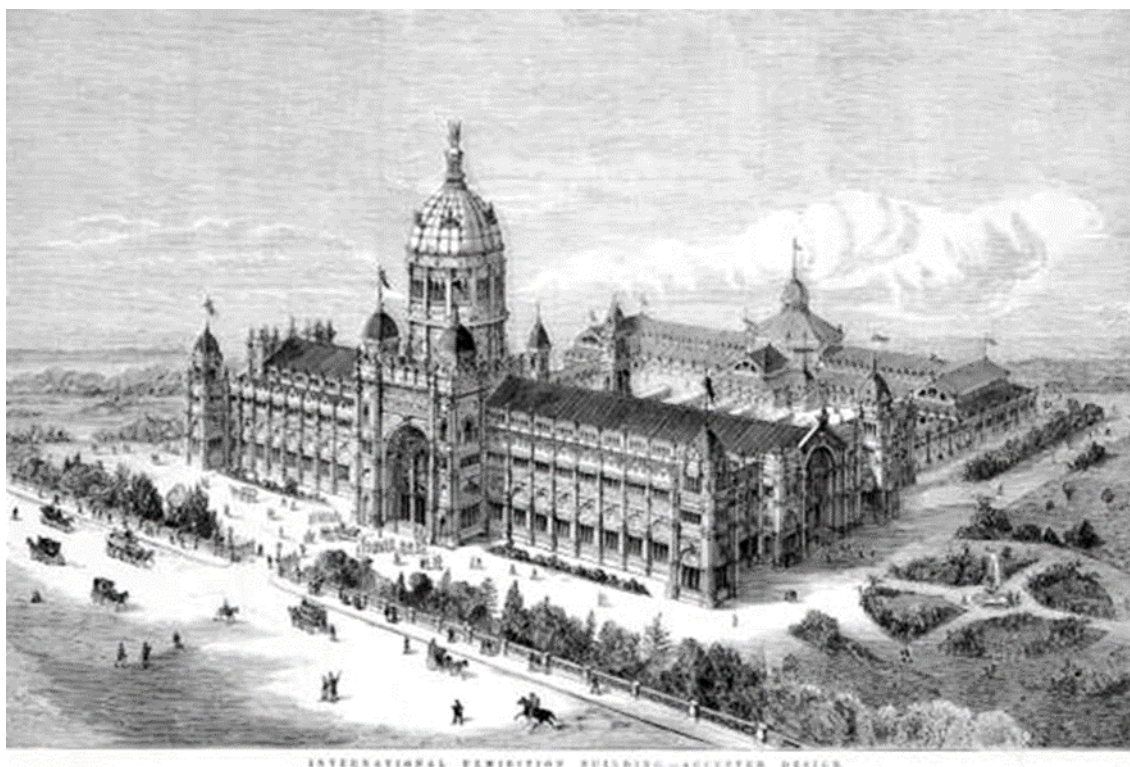
Figure 14   Accepted design for the International Exhibition Building, by Reed and Barnes, 1878
             Source: Picture Collection, State Library of Victoria

1.4.2   *Construction and 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.

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 16 days later amid much pomp and ceremony and the cheers of 10,000 citizens and dignitaries (Figure 15). A few weeks later, most of the foundations had been laid. Construction thereafter proceeded swiftly, with various revisions being made to the architects' original design to further expedite prompt completion. In February 1880, exactly one year after the contract was signed, the shell of the main building was completed. The temporary annexes at the rear of the site were also progressing well, with almost half of them ready for roofing. By early March, the finishing touches were being put on the dome, including the gilding of the roof of the lantern.[45]

The original building design only provided for 243,658 square feet (22,635 square metres) 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. 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 square feet (3,251 square metres), and the British requested an

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[45]   *Ballarat Courier*, 5 March 1880, p. 2.

extra 20,000 square feet (1,858 square metres). Rather than turning exhibitors away and motivated by the magnitude of the German and Austrian contribution, the Commissioners approved the construction of more and more annexes. Ultimately, 907,408 square feet (84,298 m^2), almost four times as much as originally envisaged, was provided.

In addition to accommodation within the buildings, external areas were set aside for exhibitors and exhibition amenities. Spaces outside were set aside for machinery and agricultural equipment, refreshment-rooms, kiosks, buildings showing the working of the Victorian school system, administration and customs offices, police, post-office, 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 hectare) site plus a substantial proportion of the northern area of the gardens (Figure 16). Despite the demands for space, the Exhibition Building was smaller than its overseas predecessors – the nave, set above large and capacious cellars, is 500 feet (152.4 metres) long, while the top of the outside of the dome is 220 feet (67 metres) above the ground. The viewing area (promenade deck) around the exterior of the dome afforded views of Melbourne, Port Phillip Bay and the surrounding country. It was one of the great attractions of the Exhibition.
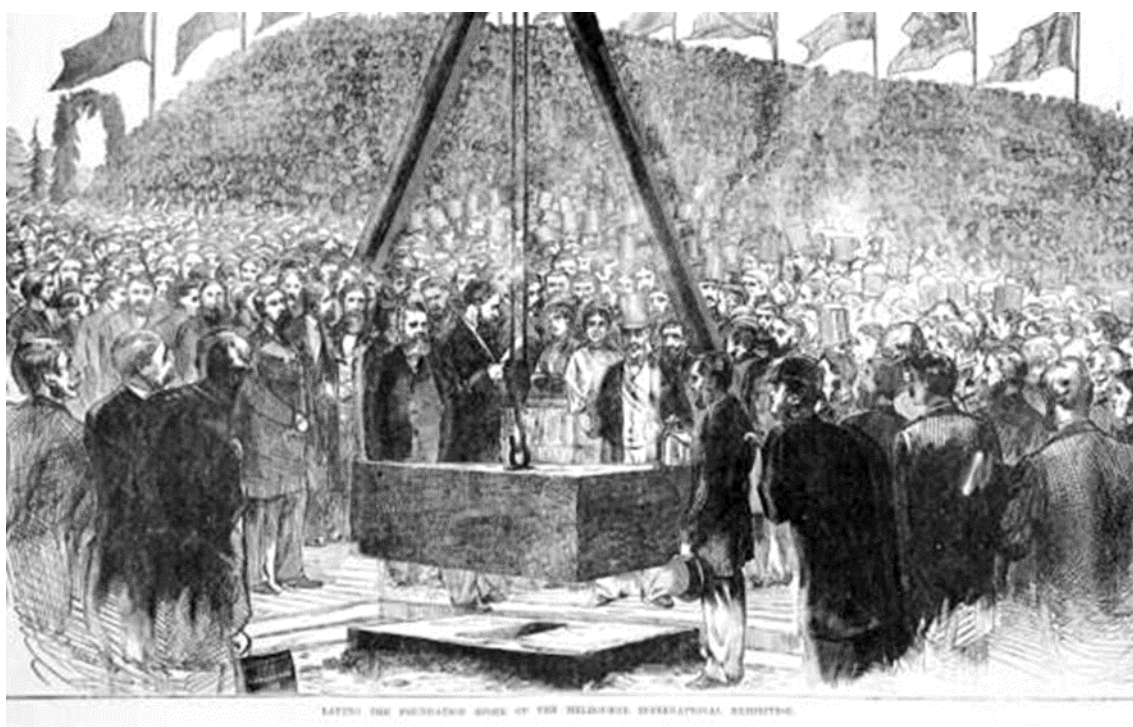

Figure 15   Sir George Bowen laying the foundation stone of the Melbourne International Exhibition Building, 1879
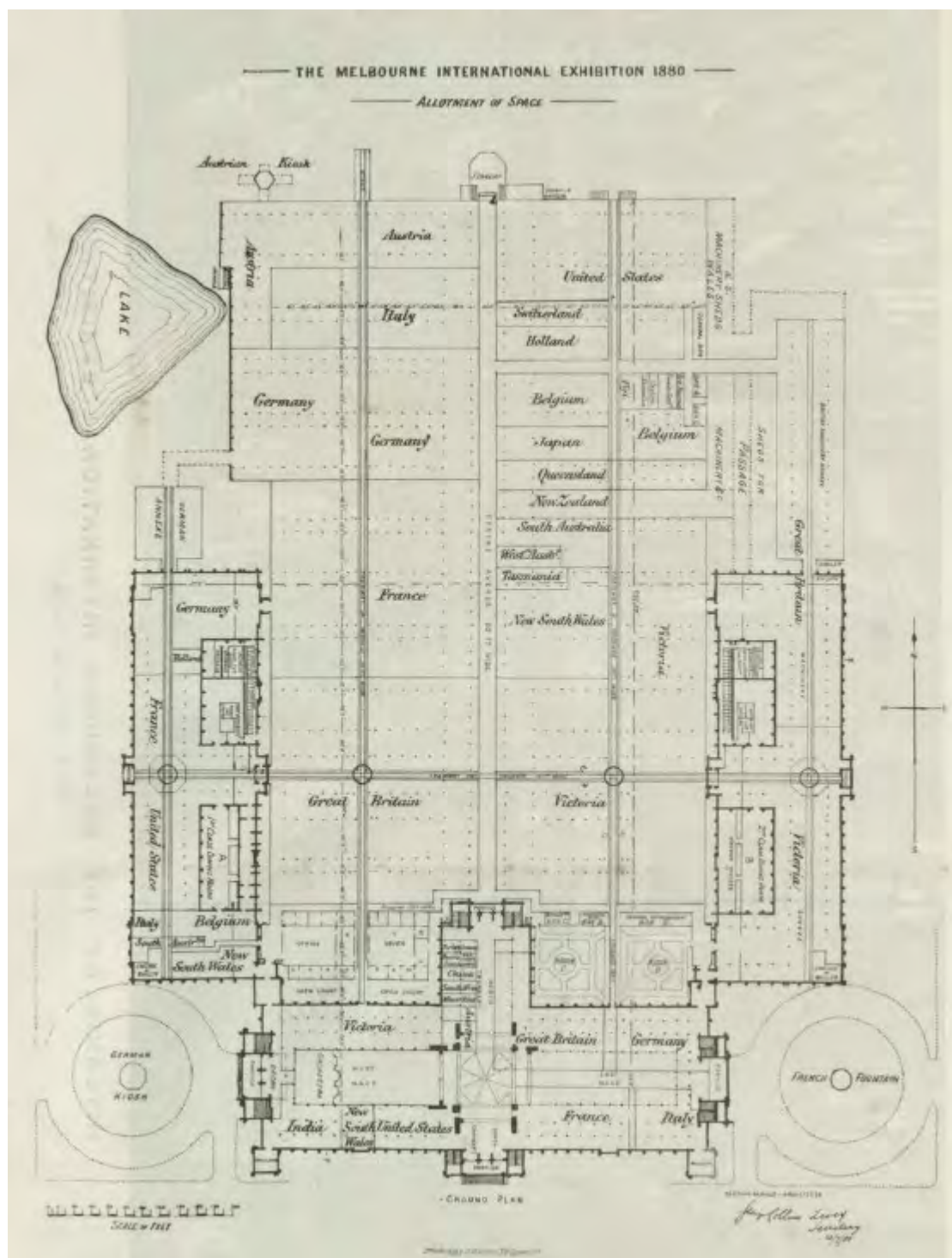Source: Picture Collection, State Library of Victoria

Figure 16   Plan of the 1880-81 Melbourne International Exhibition
             Source: Reproduced from *Melbourne International Exhibition 1880-1881 Official Record*

1.4.3   *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 for Mather to complete.

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 (as discussed 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 such things as commerce, arts and sciences.[46]

Mather's scheme is known today from illustrations and written descriptions. Other than the dome, it 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 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 17).[47] 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, a Greek with manuscripts and broken statuary and a Hindu kneeling 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

46   J. Cornell, 'Interior Decoration and Aesthetic Styles', in David Dunstan, et. al., *Victorian Icon: The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with Australian Scholarly Publishing, Kew, 1996, p. 67.

47   J. Cornell, 'Interior Decorations and Aesthetic Styles', in David Dunstan, et. al., *Victorian Icon: The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with Australian Scholarly Publishing, Kew, 1996, p. 69.

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.
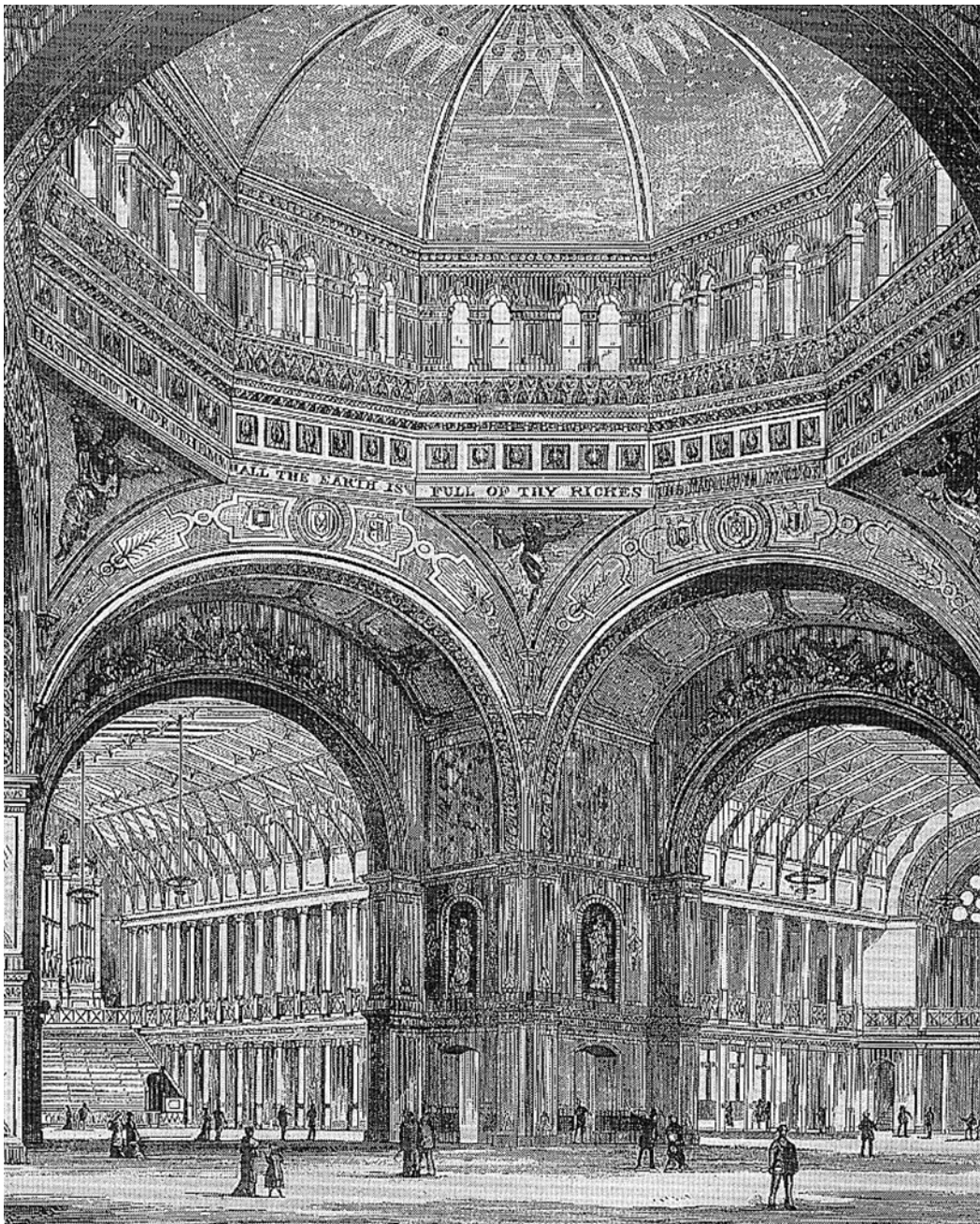
Figure 17   The dome of the Exhibition Building with Mather's decorative scheme
             Source: Reproduced from Victorian Icon: The Royal Exhibition Building Melbourne

1.4.4   *Henry Fincham's Organ*

Inside the main building, the west transept was fitted out as a Concert Hall, with a huge pipe organ installed by noted colonial organ builder, George Fincham (who was also a Commissioner of the International Exhibition) (Figure 18). 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 feet (1,440 metres) of pipes and 651 square feet (198 square metres) of reservoirs. It was larger than that in St Paul's, London, and cost over £5,560. 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.
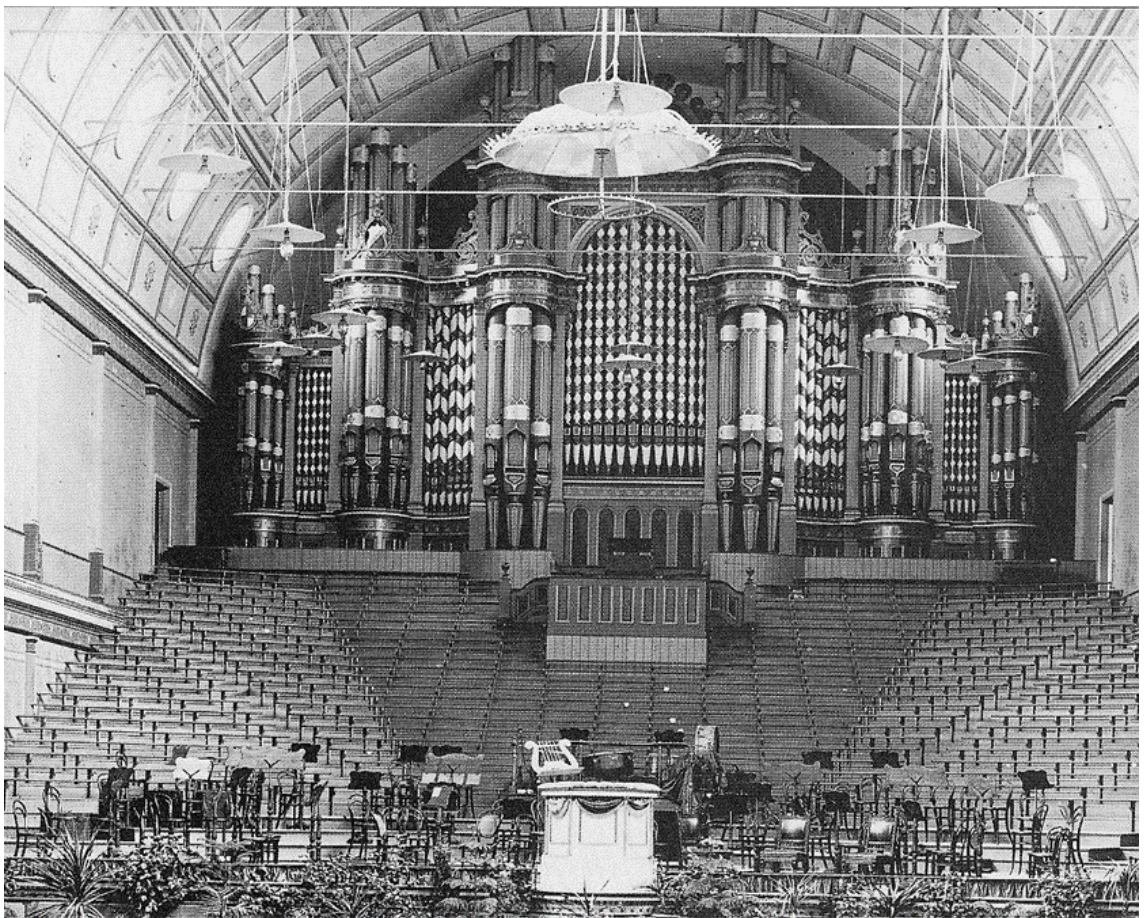
Figure 18   The grand organ of the Melbourne International Exhibition
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*

1.4.5   *New Carlton Gardens: 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 19).[48] Core elements of the gardens scheme included the broadly symmetrical design, axial views, central focus on

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48   It is not known if the firm, or Joseph Reed individually, was responsible for other garden designs.

the building with the grand avenue approach, southern and eastern forecourts, and the site of the French and Hochgürtel Fountains. Reed and Barnes' landscaping contractor was the firm of Taylor and Sangster, of Toorak and Mount Macedon.[49] 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 the Exhibition Building project.

William Sangster was contracted to lay out the Carlton Gardens in 1880.[50] He 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.[51]

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.

The 60 acres of the gardens were divided into three: the central 20 acres the Commissioners had chosen for the building; the 20 acres required for machinery annexes fronting Carlton Street; and the 20 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 of the proposed works at Figure 19 differs from what was actually constructed since a raised terrace along the front of the exhibition building was constructed to resolve the lateral slope across the façade (Figure 20). The beds shown at the same level as the terrace on the perspective drawing were never implemented in this configuration.

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 the 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, reportedly including *Cantua buxifolia*, deutzias, coral tree, tecomas and *Hibiscus splendens*.[52] The Gardens were viewed to best advantage

49   R. Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, City of Melbourne, Melbourne, 1984, p. 60.

50   B. Hutton, 'Taylor and Sangster', in R. Aitken and M. Looker (eds.), *The Oxford Companion to Australian Gardens*, Oxford University Press, South Melbourne, p. 590.

51   Georgina Whitehead, *Civilising the City: A History of Melbourne's Public Gardens*, State Library of Victoria, Melbourne, 1997.

52   David Dunstan, et. al., *Victorian Icon: The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with Australian Scholarly Publishing, Kew, 1996, p. 96.

from the viewing area (promenade deck) on the outside of the dome. 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 shrubberies were established throughout the South Garden as part of the works for the 1880 International Exhibition. Historic images (including those in Appendix A3) provide evidence of the shrubbery plantings, which have been read as having a heavy emphasis on foliage texture and gave rise to a number of surviving specimen trees (most notably various *Araucaria* and Figs). These displays were located at path junctions, around the ornamental lakes, as book-ends to the parterre beds and as borders in other locations. Floral beds were also established on either side of the main plane tree avenue. The whole grounds were also bordered by a substantial iron fence in this period.

Although some sections of shrubbery were fenced for the 1880 Exhibition (particularly in the vicinity of the ornamental lakes and where associated with fencing delineating the paid admission sections of the Exhibition site), much of the South Garden's layout of pathways and shrubberies do not appear from the photographic record to have been fenced in 1880. Much more extensive internal fencing was introduced for the 1888 Exhibition, and retained into the twentieth century.

The original 1880 landscape plan of the North Garden had provided for shrub borders and grassed areas with specimen trees on the eastern and western flanks of the permanent annexes,[53] some of which were likely retained trees from the pre-Exhibition gardens. A broadly symmetrical serpentine path connected the circles in the main entrances to the West and East Forecourts, with the gardens to the north.

Reed and Barnes' plan of the South Garden 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. 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 (the French Fountain) in the principle garden bed. The layout on the west side of the building was similar, but with a kiosk in place of the fountain.

The French Fountain (Figure 21) was created for the 1880 Exhibition and originally installed as a centrepiece in the fernery, one of the quieter places at the Exhibition. The fountain was apparently purchased by the Trustees and erected in its current location in the centre of the central and circular garden bed in the Eastern Forecourt when the Exhibition closed. Since its relocation it has undergone a number of alterations, including to the pedestal and basin edge.

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53   John Patrick Pty Ltd, *Carlton Gardens Conservation Analysis*, September 2000.

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.[54] 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.[55] Hochgürtel was associated with August Saupe, who claimed credit for similar works at Berlin, Dresden and Copenhagen.[56] The fountain's structure comprised a series of basins. The lowest was supported by three figures expressed as powerful Tritons (mythological figures 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 70 feet'.[57]

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'.[58]

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. 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.

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54 David Dunstan, et. al., *Victorian Icon: The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with Australian Scholarly Publishing, Kew, 1996, p. 91.

55 David Dunstan, et. al., *Victorian Icon: The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with Australian Scholarly Publishing, Kew, 1996, p. 57.

56 David Dunstan, et. al., *Victorian Icon: The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with Australian Scholarly Publishing, Kew, 1996, pp. 91-2.

57 *Australasian Sketcher*, 1880, quoted in Georgina Whitehead, *Civilising the City: A History of Melbourne's Public Gardens*, State Library of Victoria, Melbourne, 1997.

58 Allan Willingham, 'A Permanent and Extensive Exhibition Building', in David Dunstan, et. al., *Victorian Icon: The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with Australian Scholarly Publishing, Kew, 1996, pp. 59-63.
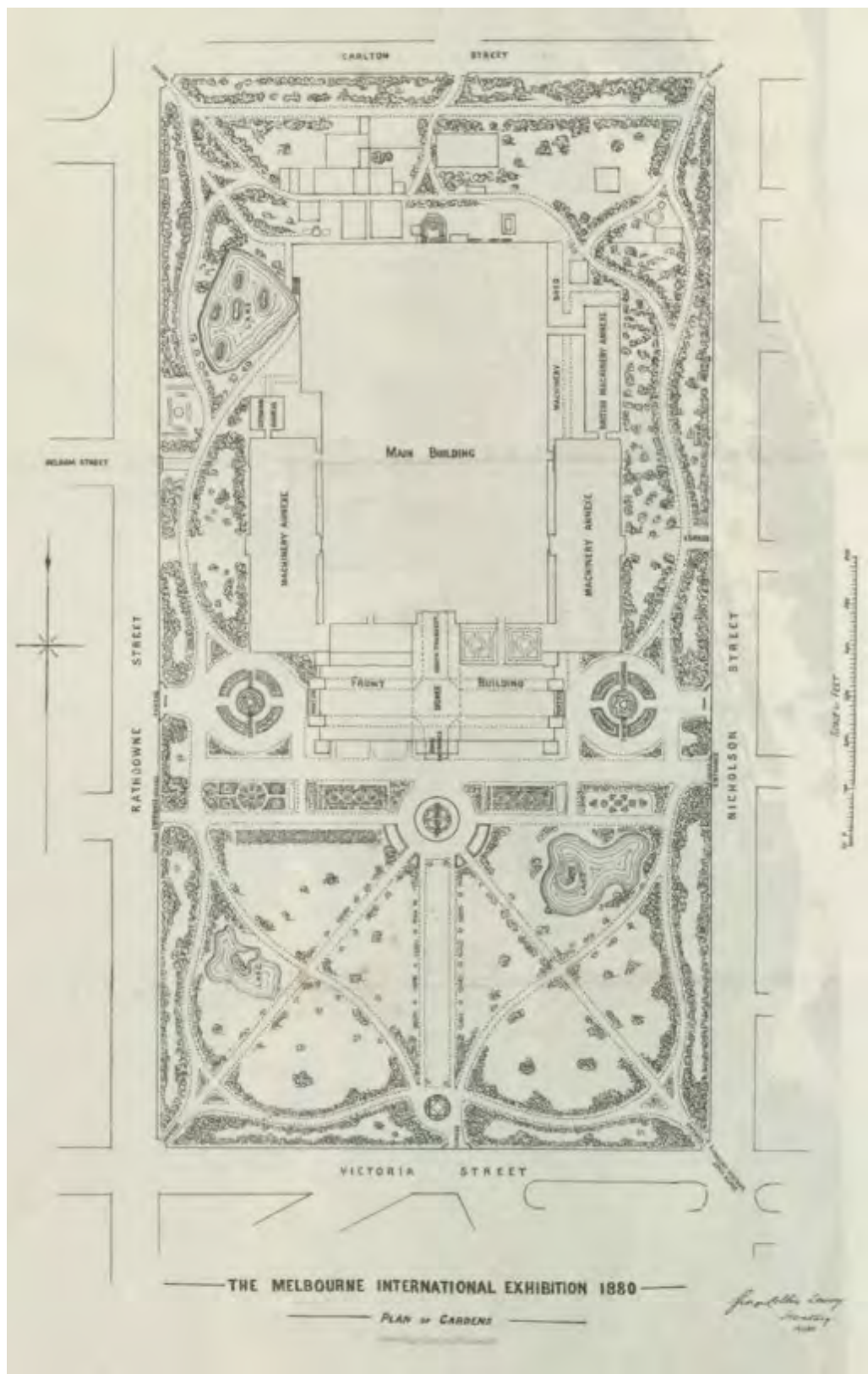
Figure 19   Reed and Barnes' 1879 garden design completed for the first Melbourne International
             Exhibition of 1880-1881
             Source: Reproduced from *Melbourne International Exhibition 1880-1881 Official Record*

Figure 20   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*

Figure 21   French Fountain c. 1885-90. Note the pedestal base and basin are rendered brickwork
             with what appears in the black and white photograph to be a light stone coloured finish.
             The pedestal base is elaborately moulded. The finial to the fountain is in place.
             Source: Detail of H84.202/20, Picture Collection, State Library of Victoria

1.4.6   *Opening of the 1880 Melbourne International Exhibition*

The original building contract had stipulated the Exhibition Building was to be completed by May 1880, thereby allowing ample time for 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 all was in readiness for the opening of the Melbourne International Exhibition on 1 October 1880.[59] The event took place amid much pomp and ceremony and an estimated 70,000 people attended the opening.[60] 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 22).[61]   Other official guests included His Grace the Duke of Manchester, K.P., the British and Foreign and Colonial Commissioners, Her Majesty's Ministers, members of the Executive and Legislative Councils, judges of the Supreme Court, members of the Legislative Assembly. foreign consuls, 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 front of the grand organ, a gallery had been erected, on which were arranged over 900 choristers and musicians, and as soon as the Vice-Regal party had been seated, 'God Save the Queen' was sung by solo

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[59]   The total cost of the buildings was £246,365 3s. 6d., of which the permanent building cost £132,950 12s. 8d.; the temporary annexes, £83,111; gardens, £18,481 4s. 8d; machinery, £5714 19s.; organ, £5560 9s and miscellaneous, £546 18s. 2d.

[60]   'Royal Exhibition Building and Conference Centre', Melbourne: Royal Exhibition Building and Conference Centre, 1990, p. 6.

[61]   *Melbourne International Exhibition 1880-1881 Official Record Containing Introduction, History of Exhibition, Description of Exhibition and Exhibits, Official Awards of Commissioners and Catalogue of Exhibits*, Mason, Firth & McCutcheon, Melbourne, 1882 p. xii.

vocalists and the choristers. 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 24). The 'Hallelujah Chorus' 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 (243 metres), forming the spine of the vast temporary complex (Figure 23). 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 1,000 exhibitors displaying silk, linen, furniture, clocks, tapestries and porcelain.

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 no less interesting to the curious visitors, were displays from Denmark, Jamaica, Fiji, Ceylon (Sri Lanka), Mauritius and the Straits Settlements (incorporating present day Singapore and Malaysia).

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 largely devoted to their natural wealth of animal, vegetable and mineral products.

A great attraction of the 1880 International Exhibition was the access to the dome and views available via the viewing platform and the camera obscura at the foot of the dome. The official record of the 1880 exhibition described the viewing platform at the dome thus:

> At the height of 100 feet there has been a platform constructed to which easy access
> has been provided for visitors, by a well staircase winding round the interior of one of
> the towers flanking the main front entrance. From the platform there is a magnificent
> view of Melbourne and the surrounding suburban municipalities.[62]

It appears that the camera obscura was installed in November 1880, one month after the exhibition had opened.[63] A camera obscura projects an image through a pinhole to a screen opposite. It was

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[62] *Melbourne International Exhibition 1880-1881 Official Record Containing Introduction, History of Exhibition, Description of Exhibition and Exhibits, Official Awards of Commissioners and Catalogue of Exhibits*, Mason, Firth & McCutcheon, Melbourne, 1882, p. ixxx.

[63] *Age*, 23 November 1880, p. 3.

advertised as 'showing panoramic views of Melbourne and suburbs, open from 10 to 5.30' and was an iron shed structure.[64]   As can be seen in a detail of an 1880 photograph (Figure 25), the camera obscura appears as a windowless gable roofed structure, with a doorway at its eastern end, and was located just behind the parapet. The camera obscura was described in reports and letters to various newspapers over the duration of the exhibition.

> '… some additional architecture in the shape of a thing that looks like an iron sentry-box … This box has been fixed up over the south entrance to the building … turns out that the thing is a camera obscura, for which a sum of 3d. is to be charged for a peep at this great metrolupus (sic) of the Southern seas.[65]

> A camera obscura has been placed on the parapet of the dome and visitors may avail themselves of the opportunity for enjoying a novel view of the metropolitan districts.[66]

> The camera obscura, fixed in the dome parapit (sic), and showing panoramic views of Melbourne, was, on both days, largely patronised. We may mention that it is open daily between the hours of 10 am and 5.30 am.[67]

The camera obscura, having been removed from the Exhibition Building after the closure of the 1880 exhibition, was auctioned at a public auction in July 1883.[68]

As well as visiting the many exhibits and vising the dome, visitors could peruse the art gallery, relax in the fernery, sample beer in the basement cellars or dine in a number of restaurants. 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, including 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 10 months. By its conclusion, a staggering 1,330,279 people had attended the Exhibition.[69]

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[64]   *Argus*, 27 December 1880, p. 3; *Weekly Times*, 20 November 1880, p. 17; *Argus*, 29 April 1881, p. 7.

[65]   *Weekly Times*, 20 November 1880, p. 17.

[66]   *Age*, 23 November 1880, p. 3.

[67]   *Weekly Times*, 1 January 1881, p. 19. 'Both days' refers to the Christmas holidays.

[68]   *Age*, 17 July 1883, p. 2.

[69]   'Royal Exhibition Building and Conference Centre', Melbourne: Royal Exhibition Building and Conference Centre, 1990, p. 6.
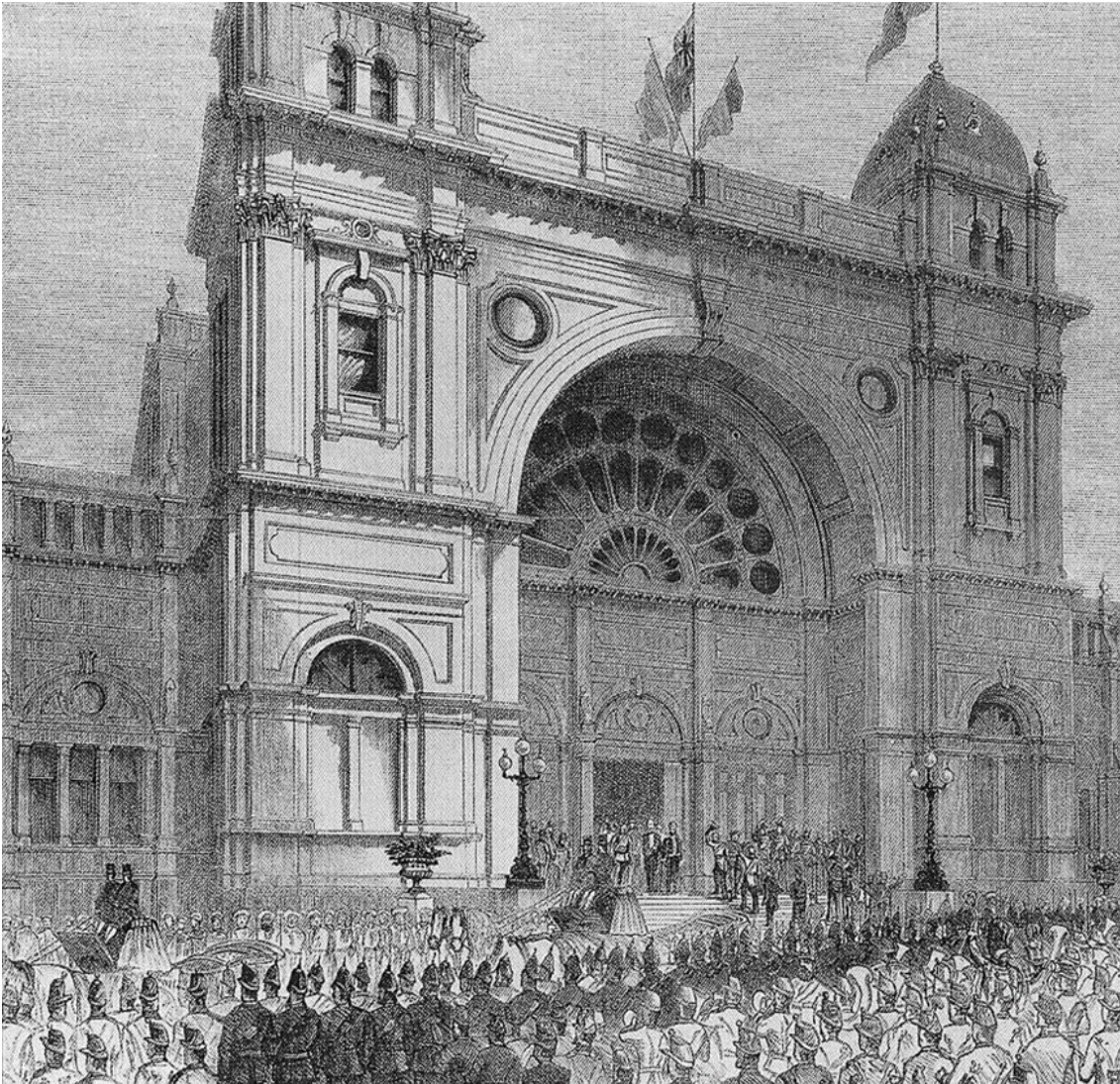
Figure 22   The official opening of the 1880 Melbourne International Exhibition
             Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*

Figure 23   Under the dome at the 1880 Exhibition
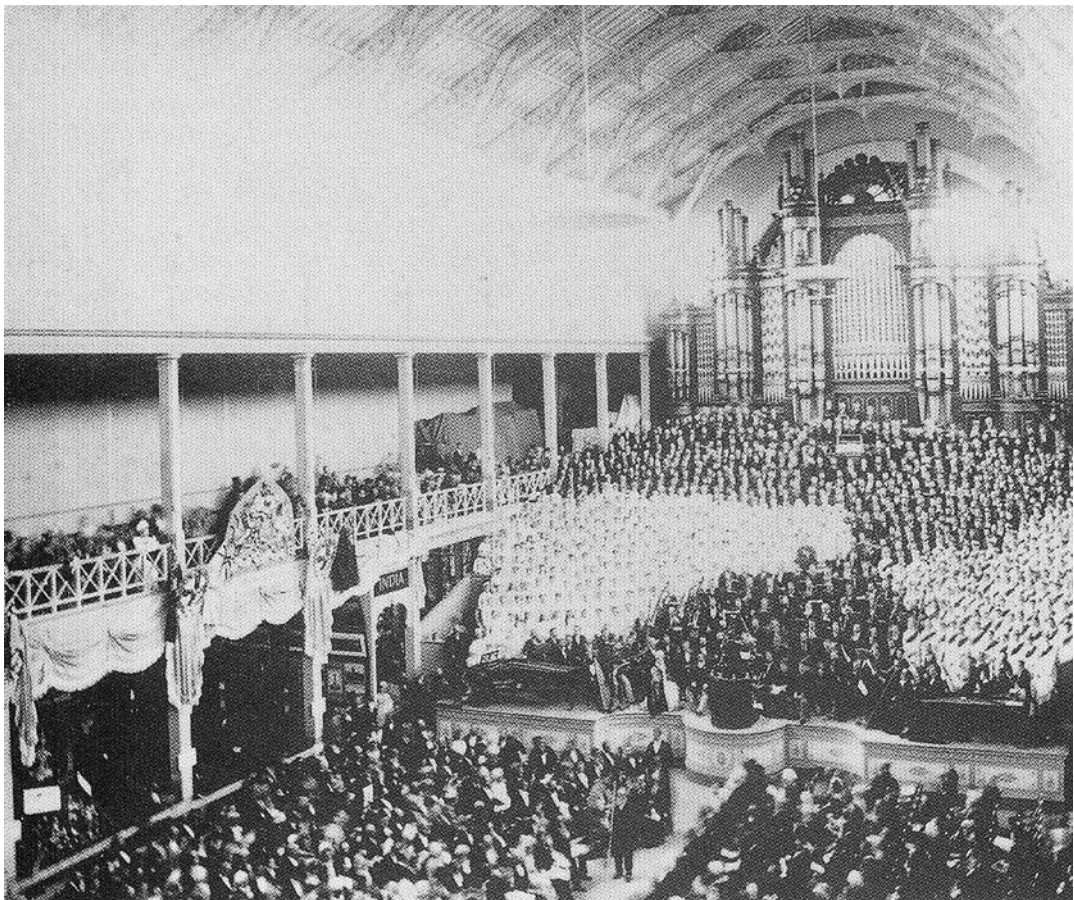   Source: Reproduced from *Melbourne International Exhibition 1880-1881 Official Record*

Figure 24   Monsieur Leon Caron conducts the orchestra, 1880
              Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*

Figure 25   Detail of view of Exhibition Building, 1880 with camera obscura structure indicated
               Source: H83.319/2, Picture Collection, State Library of Victoria

1.5   Between the Exhibitions

Once the 1880 International Exhibition closed, the Carlton Gardens and Exhibition Building became the responsibility of a board of Trustees. Yet when exhibitions were being organised and run, it remained in the control of the Executive Commissioners by virtue of the *Victorian Exhibition Act* of 1878. Thus, it was largely the Trustees who managed the site throughout the year and sought to make it financially self-supporting and financially viable. 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 situated 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 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 40 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 an array of popular entertainments of the day, such as circus-like shows, pageants, and novelty sporting contests. In 1893, nearly 30,000 people attended the Grand National Baby Show, in which babies and infants were the exhibits.[70]   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 European 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 Aboriginal peoples 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.

1.6   The Centennial International Exhibition (1888)

The Exhibition Trustees and Commissioners had rejoiced in the success of the 1880 Exhibition and in September 1886 to celebrate the century of European settlement in the colonies, the decision was taken to hold a Centennial Exhibition in 1888.[71]   This required major building and horticultural additions to the existing site in the Carlton Gardens.

The original temporary annexes built for the 1880 exhibition had been dismantled and sold, 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 (Figure 26).

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[70]   Elizabeth Willis, *The Royal Exhibition Building Melbourne: A Guide*, Museum Victoria, Melbourne, 2004, p. 50.

[71]   *Centennial International Exhibition*, 1888-1889 Official Record, Sands and McDougall, Melbourne, 1890, p. 129.

Minor alterations were also made to the existing permanent buildings on the site. Electric lighting was installed, 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.[72] 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 painters began work in February 1888.

1.6.1 *John Beeler's decorative scheme*

American-trained artist, John Clay Beeler, was charged with the Exhibition Building's new decorative scheme. He painted over much of Mather's original work and 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. Here 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 Beeler's 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 dome's apex 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 James Cook, Arthur Phillip, Matthew Flinders, Abel Tasman and George Bass, on the upper section of the piers. Below these were giant figures, 12-13 feet (3.6-3.9 metres) high depicting 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 for the interior and exterior paint works came to £18,195. 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.

1.6.2 *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

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[72]   The original lift car is stored in the south-west storeroom within the building.

representatives from the Lands Department and the City Council) sought to reform the gardens.[73]   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'.[74]   To remedy this, the north gardens were re-landscaped and restored, and the curator's cottage constructed. Trees were planted in the central area in about 1882.[75]   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 laid 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 Fitzroy Gardens. There were no new beds or borders of shrubs. Instead, plantings were dominated by elms, oaks, Moreton Bay figs and plane trees.[76]

The new scheme was short lived, however, with the announcement of the forthcoming Centennial International Exhibition when the Trustees prepared to take control of the site once again. Even larger than the first Exhibition, the 1888 Centennial Exhibition's display buildings, as noted above, crammed the North Garden to the footpaths of Nicholson and Rathdowne streets. 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.[77]   The 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 the Hochgürtel fountain. The fence was erected in 1888 for the Centennial Exhibition, to allow a public link between Fitzroy and Carlton.

1.6.3   *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. Despite its truncated duration, it attracted considerably more visitors than the previous exhibition, with 1,963,436 people visiting the

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[73]   D. Dunstan, 'A Musical Opening', in David Dunstan, et. al., *Victorian Icon: The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with Australian Scholarly Publishing, Kew, 1996, pp. 109-111.

[74]   R. Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, City of Melbourne, Melbourne, 1984, p. 61.

[75]   Parks and Gardens minutes.

[76]   R. Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, City of Melbourne, Melbourne, 1984, p. 62.

[77]   Parks and Gardens minutes.

attractions.[78]   Again, there was an 'Avenue of Nations' and, at 1,100 feet (335 metres) in length, it was almost one-third longer than it had been at the 1880 Exhibition (Figure 26). 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 occupied the second largest display, with no fewer than 85 exhibitors. 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 that year 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 a 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.

One of the most impressive additions for this exhibition was the installation of a passenger lift located to the north of the western entrance. The installation of a lift by the Waygood elevator company – later Johns & Waygood - gave access from the ground floor to the dome during the Centennial International Exhibition of 1888-1889. Over the duration of the exhibition, over 127,000 passengers used the lift which were counted by the three turnstiles at its base.[79]   The earliest reference to the lift which has been located is in February 1888, with the Australasian reporting that 'the offer of the Waygood Elevator Company, London, to supply and erect free of cost an elevator to lift passenger from the Exhibition-building to the parapet of the dome was accepted' (Figure 28).[80]   The Waygood Patent Balanced Lift' itself was installed in July 1888 and was 'erected from the south-western staircase.'[81]   An article in *Weekly Times*, at the time of the exhibition's opening noted:

> One of the most popular attractions of the Exhibition of 1880 was the dome, which many thousands ascended … In order to do so, however, a long and wearisome journey up various flights of stairs had to be undertaken, but it is satisfactory to note that the same inconvenience will not be experienced during the present Exhibition, as the commissioners have entered into an arrangement with Messrs. Waygood and Co. to construct a lift from the ground floor to the dome and parapet.[82]

The location of the lift machinery and the lift can be seen in plans which were included in the official record of the Centennial International Exhibition (Figure 27). It appears the lift was removed, and the stairs reinstated following the closure of the exhibition in early March 1889.

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[78]   'Royal Exhibition Building and Conference Centre', Melbourne: Royal Exhibition Building and Conference Centre, 1990, p. 7.

[79]   *Official Record of the Centennial International Exhibition, Melbourne, 1888-1889*, Sands & McDougall, Melbourne,1890, pp. 215, 301.

[80]   *Australasian*, 25 February 1888, p. 37.

[81]   *Argus*, 10 July 1888, p. 8.

[82]   *Weekly Times*, 4 August 1888, p. 9.

In October 1888, two months after the exhibition's opening, it was decided that the German beer exhibitors would be permitted to 'sell samples of their exhibits of their exhibits at a bar to be specially set apart for that purpose.'[83]   The Age reported that the exhibitors would be:

> .. permitted to erect a German lager beer bar outside the wine cellars on the terrace facing the south transept. In anticipation of the request being granted, Herr Jaffa, architect to the German commission, has designed a handsome kiosk, the erection of which will be commenced at once … In the meantime, permission having been granted, a temporary bar will be erected.[84]

By early November, the kiosk was being constructed on the south side of the building, to the west of the main south entry portal (Figure 29). As described in the *Age*, the structure was:

> … an oblong chamber, with floors and walls on three sides and open to the front, the bar in the centre and seats to fill the surrounding space.[85]
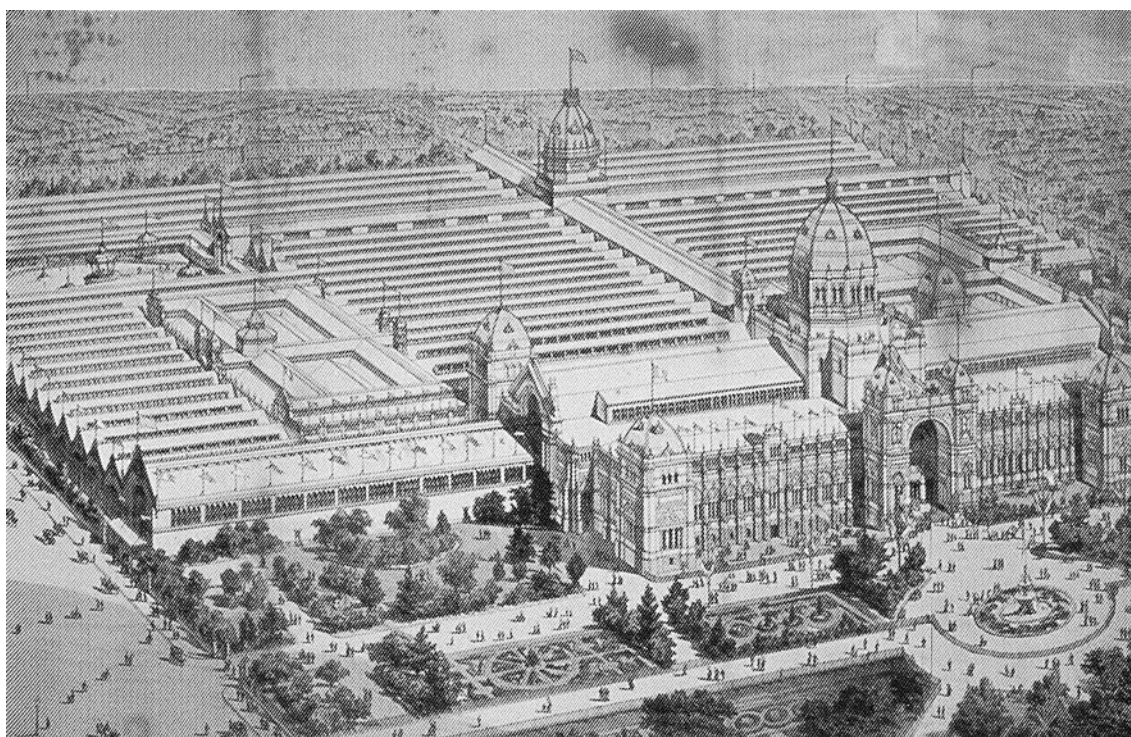
Figure 26   The extent of the temporary annexes in the North Garden for the 1888 Exhibition. Note surviving beds at bottom of image (parterres and scroll) from the 1879-1880 scheme
Source: Reproduced from the *Australasian*, 4 August 1888

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83   *Age*, 27 October 1888, p. 19.

84   *Age*, 27 October 1888, p. 19.

85   *Age*, 2 November 1888, p. 8.
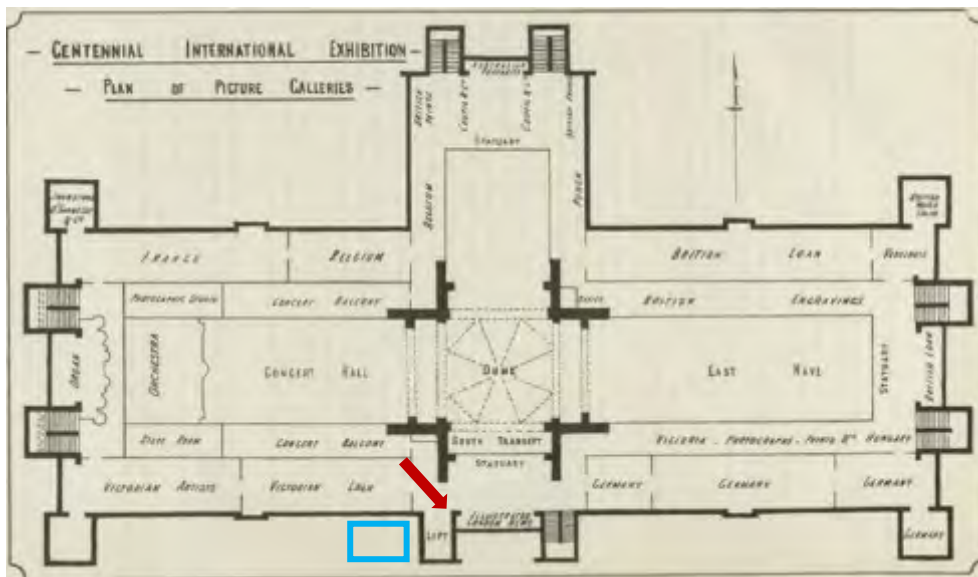
Figure 27   Plan showing location of lift (red) and approximate location of German Lager Beer Kiosk (blue)
Source: *Official Record of the Centennial International Exhibition*, Melbourne, 1888-1889, Sands & McDougall, 1890, opposite p. 219

Figure 28   Advertisement for 'Waygood Safety Lift'
Source: *Australasian Ironmonger, Architects, Surveyors and Engineers Compendium*, 1892, p. 170

Figure 29   German lager beer kiosk, 1888
                Source: Picture Collection, State Library of Victoria

The kiosk was opened for three months over summer but proved so popular the proprietor, Mr Guitke, applied in late January 1889 to the Exhibition Trustees to continue selling beer after the closure of the exhibition.[86]   The Trustees granted permissive occupancy, although the licences were not to give the applicants 'further privileges than they present enjoyed', meaning that the temporary structure and seating could not be added to.[87]   It is unclear when this structure was removed.

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.

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 30). 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

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86   *Age*, 2 November 1888, p. 8; Age, 5 November 1888, p. 4; Age, 29 January 1889, p. 6.

87   *Argus¸* 29 January 1889, p. 4.

interest in its willowy and unnatural depictions of embracing kangaroos and lively emu heads functioning as waterspouts. 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 but was later relocated.

Figure 30   The Westgarth drinking fountain
               Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*

1.7   After the 1888 Centennial International Exhibition

After the closure of the Exhibition in early 1889, the Exhibition Trustees again relinquished control of 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.[88] 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'.[89] Paths were re-laid and the whole area dug over, levelled and replanted using much the same layout as in 1882.[90] 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 and 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.[91] 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.[92]

Garden beds and shrubberies were also re-established (or perhaps in some cases retained) in the vicinity of the Ornamental Lake and Curator's Lodge. Like the post-1888 South Garden, these were also enclosed by iron railing or picket fences.

Security of the gardens had become 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.[93]

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.

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88   R. Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, City of Melbourne, Melbourne, 1984, p. 62.

89   J. Foster, 'The Carlton Gardens Melbourne: The Gardens with a Jinx' in *Landscape Australia*, 4, 1984.

90   R. Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, City of Melbourne, Melbourne, 1984, p. 62.

91   J. Foster, 'The Carlton Gardens Melbourne: The Gardens with a Jinx' in *Landscape Australia*, 4, 1984.

92   R. Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide, City of Melbourne, Melbourne*, 1984, pp. 62-3.

93   R. Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, City of Melbourne, Melbourne, 1984, p. 63.

With regard to 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.[94] 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.[95] However, the sports oval remains evident in site plans and aerial photos until well into the 1940s.

1.8 The twentieth century

1.8.1 *1901: The Opening of the Commonwealth Parliament*

In 1901, the interior of the Exhibition Building underwent another major re-decoration in association with the opening of Australia's first Commonwealth Parliament, one of the most significant events to be held in the Exhibition Building. It was the largest building in Australia, and the only building which could accommodate the large number of people who were to attend. 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. 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 32). In front of an audience estimated at between 12,000 and 15,000, 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 and green and lavender muslin, festooned with wheatears 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 Company, Melbourne's leading furnisher (Figure 31). 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 rose silk, embellished with the Royal coat-of-arms 'in a florid setting'. The outside of the building was also illuminated with electric lights. Following the events at the Exhibition Building,

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[94]   D. Dunstan, 'Judge Barry Lays Down the Law' in David Dunstan, et. al., Victorian Icon: *The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with Australian Scholarly Publishing, Kew, 1996, p. 24.

[95]   D. Dunstan, 'Judge Barry Lays Down the Law' in David Dunstan, et. al., Victorian Icon: *The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with Australian Scholarly Publishing, Kew, 1996, p. 24; J Foster, 'The Carlton Gardens Melbourne: The Gardens with a Jinx' in Landscape Australia, 4, 1984, pp.264-75.

the new Federal Parliament moved to the Victorian State Parliament House in Spring Street until the Federal Parliament House was opened in Canberra in May 1927. During this time, State Parliament occupied the Western Annexe of the Exhibition Building.[96]
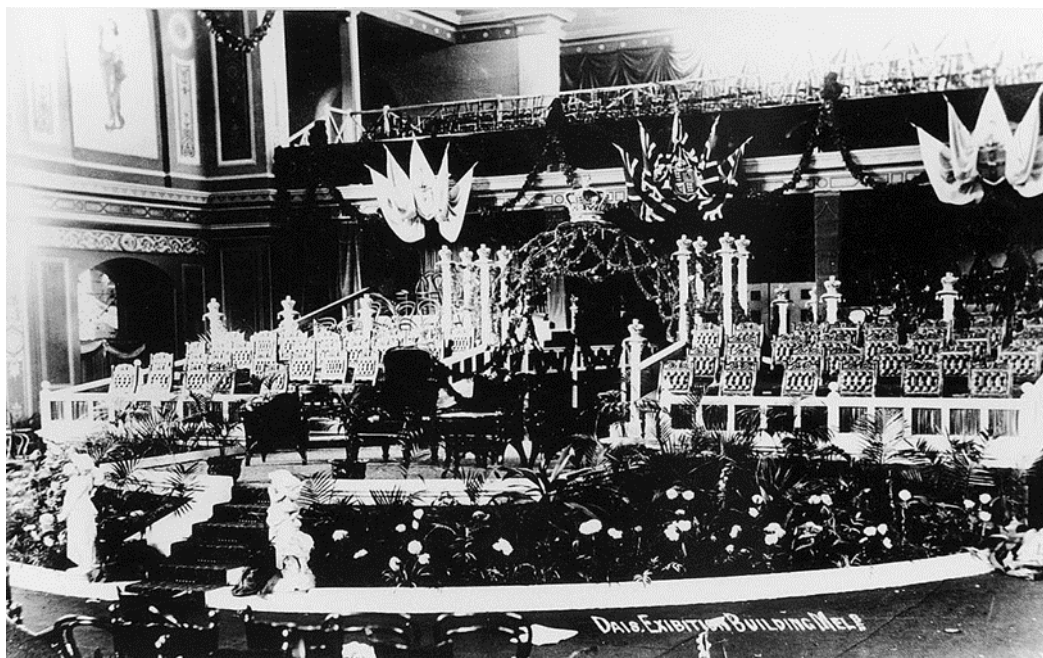

Figure 31   The dais decorated by W H Rocke and Company
              Source: Picture Collection, State Library of Victoria

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[96]   David Dunstan, 'Royal Exhibition Building', in Andrew Brown-May and Shurlee Swain (eds.), *The Encyclopedia of Melbourne*, Cambridge University Press, Port Melbourne, 2005, p. 620.
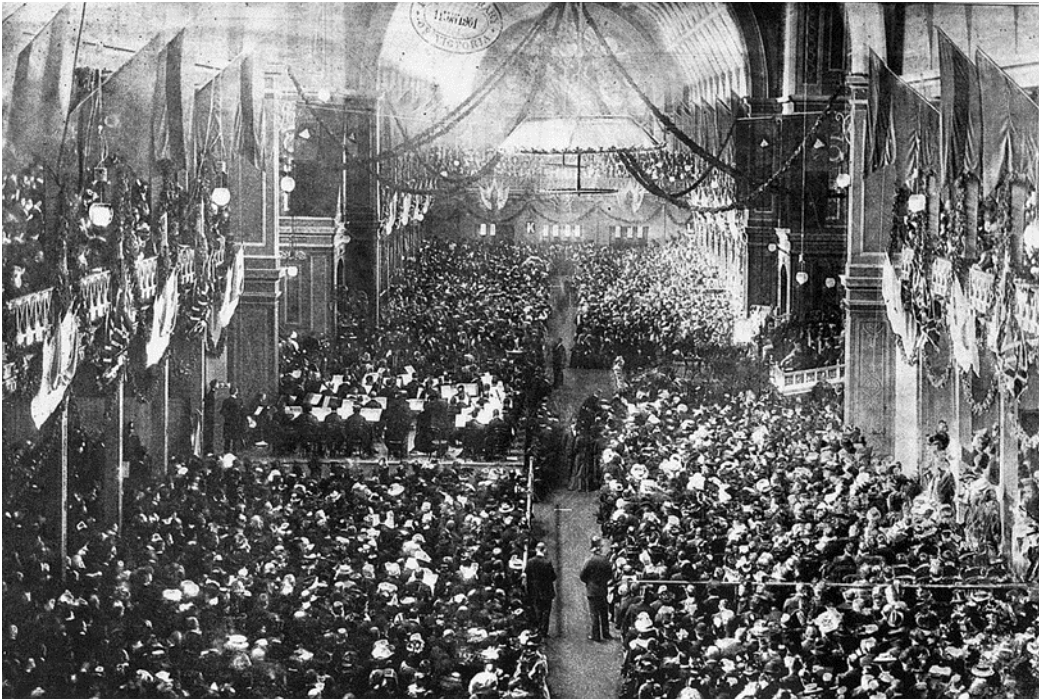
Figure 32   The crowd awaiting the Royal party at the opening of Parliament, 1901
             Source: Picture Collection, State Library of Victoria

1.8.2   *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 Beeler was completely obliterated as the 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'), 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 were four female heads, reminiscent of Beeler which were originally painted on canvas. Also painted on canvas, in the pendentives (triangular sections of vaulting between the rim of the dome and each adjacent pair of arches supporting it), were 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.[97]

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[97]   *Argus*, 8 May 1901.

On the arches were complementary pairs of lunettes representing Peace, War, Federation and Government. Set on clouds in a gleaming sky, 'the Arts Applied to Peace', and 'the Arts Applied to War' heralded a new golden age for the young nation. On the north arch was Peace which featured Minerva, the lion of war asleep at her feet, and about whom were grouped sylph-like personifications of Literature, Painting, Husbandry and Agriculture. Opposite was War, with Minerva riding her chariot through storm clouds into battle, accompanied by attendant Amazons. Over the western nave was 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 were 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 created 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.

1.8.3   *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. 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. Appendix A3, Figure 74 indicates raised ornate parterres in the South Garden, which may have been planted for the opening of Parliament.

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. The slashing of annual funding for all public gardens in the City of Melbourne from £6,000 to £4,000 in 1891 may have contributed to this, especially as it was many years before the budget was restored.[98]   During this period. Arbor Day was instituted which resulted in pupils from local schools planting trees in the Gardens each year.[99]   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 WWI, a lack of funding and inadequate resources.

Recreational activities for both adults and children were gradually developed within the park from the 1920s. In 1924, a pavilion and tennis courts were constructed in the North Gardens adjacent to Nicholson Street. They were subsequently renovated in 1927 and 1933. Likewise, in the mid-1920s the 1870s lake near the north west corner of the gardens was replaced with a children's wading pool (Figure 33).[100]   In the 1960s, this was removed, and a children's traffic school was installed, later replaced by a children's playground.

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[98]   Personal Communication, Angela Hill, 21 June 2004.

[99]   R. Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, City of Melbourne, Melbourne, 1984, pp. 65-6.

[100]   *Herald*, 31 January 1924, p. 5.

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.

In the c. 1950s, the Western and Eastern forecourts became carparks, as did the area immediately to the north of the Exhibition Building. This resulted in the removal of many plantings, particularly in the forecourts. The large circular garden bed to the west was removed in its entirety, although its pair remained in the Eastern Forecourt.

Figure 33   Airspy oblique aerial photograph, c. 1930-48, showing location of tennis courts and
children's wading pool in the North Garden
Source: H91.160/514, Airspy collection, State Library of Victoria

1.8.4   *The development of regular exhibitions*

In the first decade of the twentieth century, as the Victorian economy recovered from the 1890s crash, privately-run exhibitions became increasingly common at the Exhibition Building. 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 from 1917. Momentum for regular exhibitions picked up in the 1920s. The ANA shows culminated in the Centenary All-Australian Exhibition, staged in 1934 to mark one hundred years of settlement in Victoria. In 1912, the first motor show was held at the Exhibition Building (Figure 34) but hopes of establishing it as a regular event were soon dashed by the onset of WWI. The first new-style Melbourne International Motor Show was held in 1925, and thereafter became an annual event

The expansion of local industry and enterprise after WWII 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 35). 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). In 1957 alone, 180,000 people attended the Homes Exhibition show which featured four complete houses.[101] 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.

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[101]   Elizabeth Willis, *The Royal Exhibition Building Melbourne: A Guide*, Museum Victoria, Melbourne, 2004, p. 43.
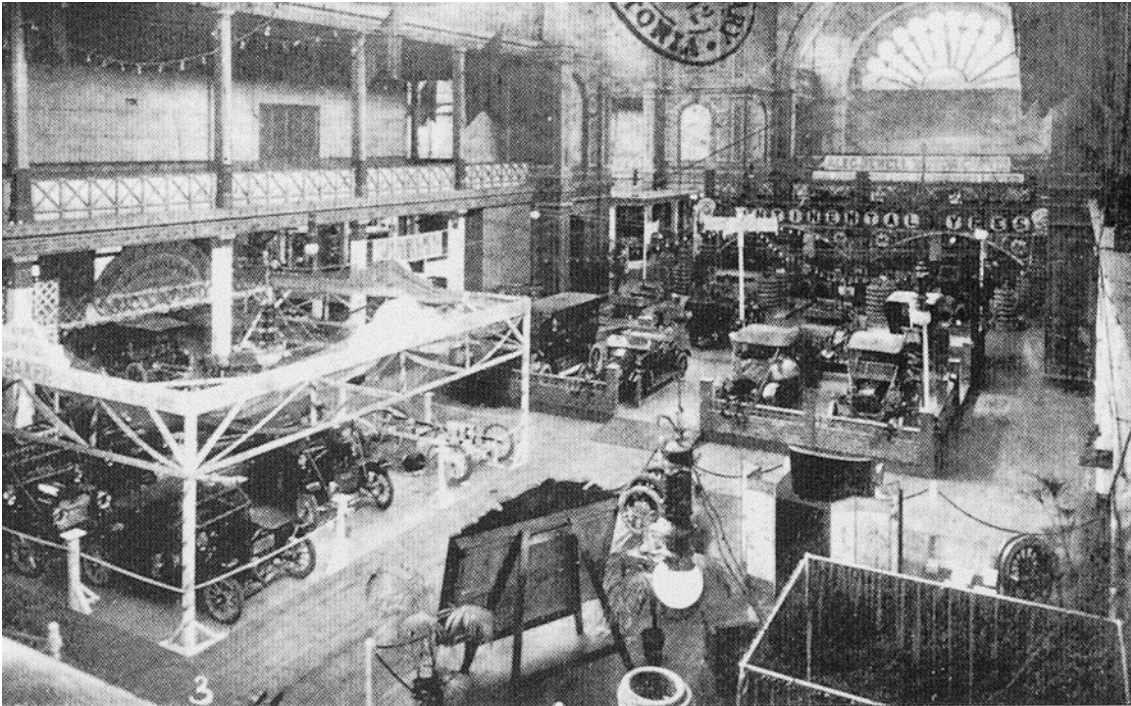
Figure 34   The Victorian Motor Exhibition, 1912
             Source: Reproduced from *Leader*, 7 September 1912
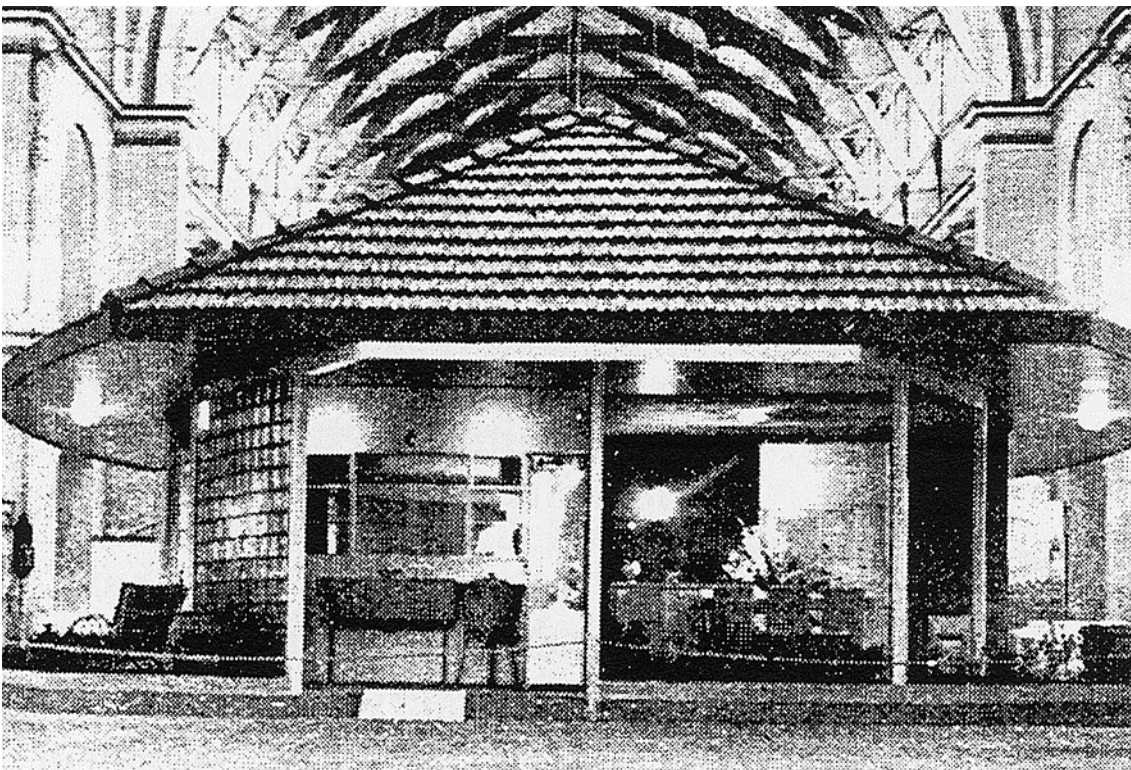

Figure 35   The 'House with No Walls' at the 1939 Home and Building Exhibition
             Source: Reproduced from *Australian Home Beautiful*, April 1939

1.8.5   *Official government occupation 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, it was decided that the new Federal Parliament would take over the existing State Parliament site in Spring Street, and 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. This, though, was not the only occasion the government took control of the site.

The Exhibition Building was the first home of the Australian War Museum, later the Australian War Memorial. It was located in the northern part of the Eastern Annexe. Two pavilions in the Gardens near Nicholson Street were constructed to house large guns and heavy equipment. The first exhibition opened in August 1921, and the museum remained there until January 1925. The offices of the War Memorial remained in the building for some decades more.[102]

During the influenza pandemic of 1919, part of the building was briefly used as a hospital; this opened in early February 1919. From January to April some 500 patients were cared for by the Red Cross in the temporary hospital which had a capacity to care for 2000 patients at a time. The hospital closed on 3 May 1919.[103]

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 during and following WWII. 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 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. Between 500 and 700 men slept in the Great Hall and an additional 500 occupied the site during the

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102   David Dunstan, et. al., *Victorian Icon: The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with Australian Scholarly Publishing, Kew, 1996, pp. 331-3; 'The Royal Exhibition Building, Melbourne' in Royal Exhibition Building (Melbourne, Vic.): Australian Gallery File, State Library of Victoria.

103   'The Royal Exhibition Building, Melbourne' in Royal Exhibition Building (Melbourne, Vic.): Australian Gallery File, State Library of Victoria, p. 15.

day. The north-east annexe was occupied by the Navy from 1951 to 1971 as an accommodation and recreational base for visiting personnel on leave.[104]

The site also housed migrants in the immediate post-WWII period as it became the site of the Migrant Reception Centre.[105] In 1948, 26 weatherboard staging quarters were located on the oval and served as temporary housing for some 3,000 people.[106] The temporary accommodation huts, flanked by the Eastern and Western Annexes, are visible in the oblique aerial at Figure 36. The last occupants from RMS Orion arrived in Melbourne in May 1962.
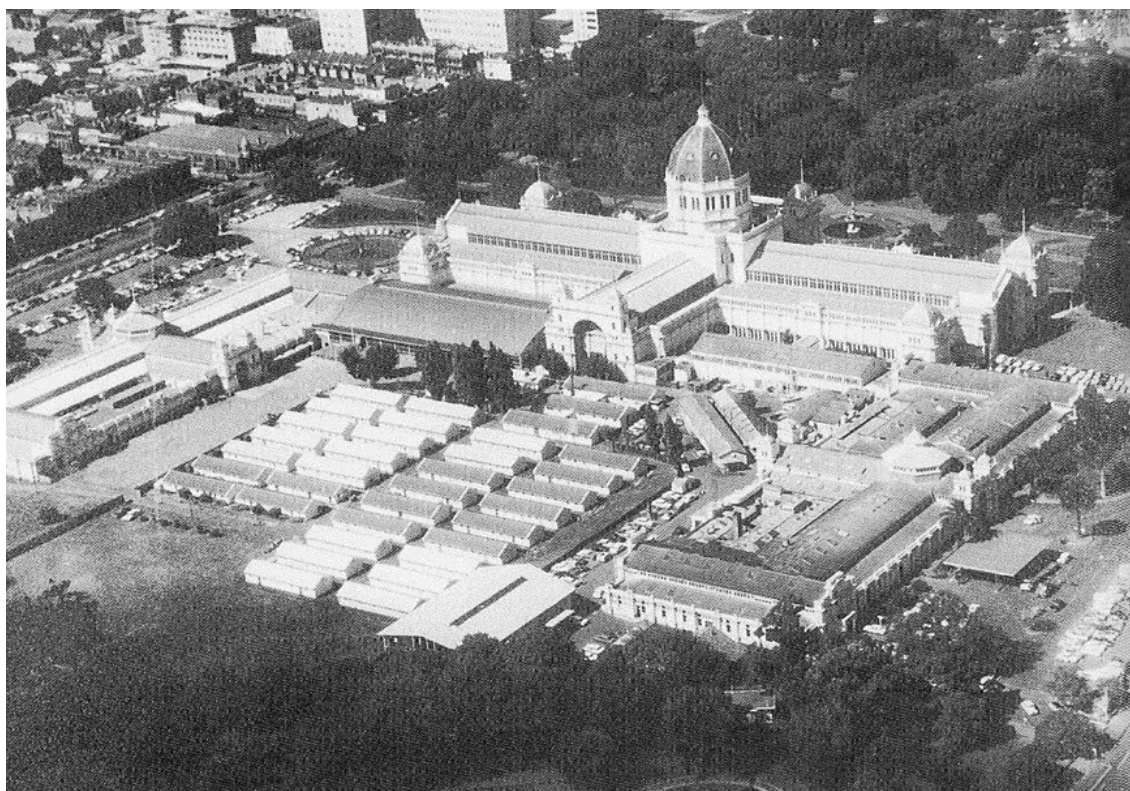
Figure 36   The Exhibition Buildings in the late 1950s, showing Migrant Resource centre temporary accommodation
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*

1.8.6   *Decline of Cultural Events*

Musicals and theatrical performances remained popular in the early twentieth century. 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 30 years before. The

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104   'The Royal Exhibition Building, Melbourne' in Royal Exhibition Building (Melbourne, Vic.): Australian Gallery File, State Library of Victoria.

105   David Dunstan, et. al., *Victorian Icon: The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with Australian Scholarly Publishing, Kew, 1996, pp. 400-1.

106   'Exhibition Oregon A Part of Victoria's History', 10-13 November 1988, in 'Royal Exhibition and Conference Centre Exhibitions 1988', Royal Exhibition Building (Melbourne, Vic.): Australian Gallery File, State Library of Victoria.

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. 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 illustrated at Figure 37, Crook's concert was well attended in the 1930s, but the number of performances began to decline from this time onwards.

Other than the Melbourne Town Hall, the building was one of the few venues in Melbourne that could accommodate large crowds. Consequently, a diverse range of events were held at the building. In 1912, 15,000 people crammed into the building to hear American evangelists, John Wilbur Chapman and Charles Alexander, preach.[107] In 1930, 11,000 people attended a free Christmas dinner put on by Sidney Myer and it became an exam venue for tertiary students from the 1930s.[108]

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 WWII, the frequency and popularity of concerts began to decline. Poor acoustics and competing leisure activities (such as the cinema) may have contributed to this. 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.

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[107]   Elizabeth Willis, *The Royal Exhibition Building Melbourne: A Guide*, Museum Victoria, Melbourne, 2004, p. 48.

[108]   'The Royal Exhibition Building and Carlton Gardens Walk' in Royal Exhibition Building (Melbourne, Vic.): Australian Gallery File, State Library of Victoria.

Figure 37   Concert given by American tenor, Richard Crooks, in 1936
             Source: Reproduced from Victorian Icon: The Royal Exhibition Building Melbourne

1.8.7   *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 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. 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 (Figure 38). The original proposal, a concrete structure with a large stained-glass window, was rejected in favour of a somewhat controversial design which featured a building clad entirely in mirrored glass panels (also known as Centennial Hall, illustrated at Appendix A3, Figure 99). A modern fountain, donated by the Melbourne property developers, 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.
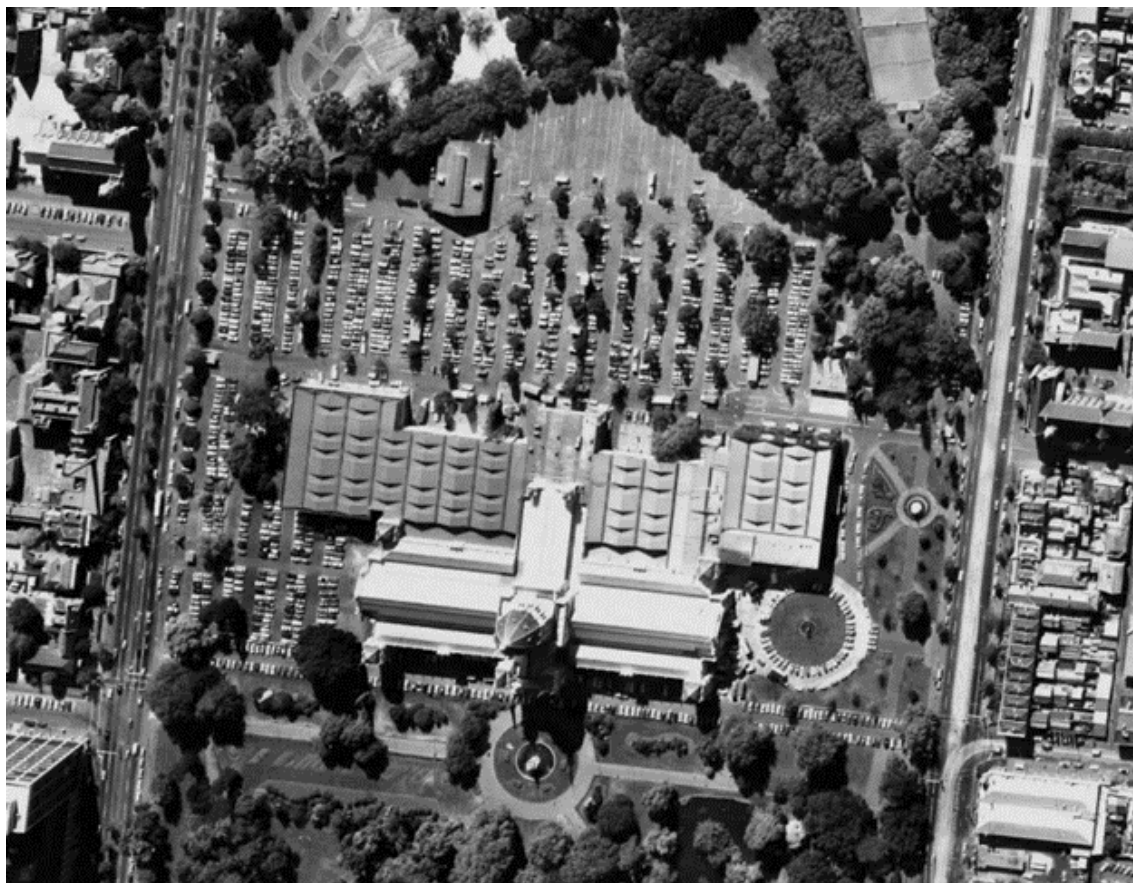
Figure 38   1985 aerial photograph of the Exhibition Building and Carlton Gardens, showing Meldrum
               and Partners additions to north and extent of car parking around the building
               Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata

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 to celebrate the building's centenary attended by Her Royal Highness Princess Alexandra on 1 October.[109]

In the 1980s and 1990s, the site continued to hold an eclectic array of exhibitions, with the number increasing over time. In 1988, 48 events were held within the building, including motor, home and industry shows, conferences, cultural events (such as the Vietnamese National Day Cultural Display and

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109   David Dunstan, et. al., *Victorian Icon: The Royal Exhibition Building Melbourne*, Exhibition Trustees in association with
        Australian Scholarly Publishing, Kew, 1996, p. 451.

the North Eastern Jewish War Memorial Fair), RMIT and music examinations and Variety Club's children's Christmas Party. These events took place either throughout the entire building or in specific areas, including the Great Hall, Western Annexe, Eastern Annexe, Centennial Hall, Northern Foyer and/or the Gallery.[110] In 1993, the number of events held at the site had increased to 63, including the 1993 World Weightlifting Championships, with approximately 850 athletes competing, and the Melbourne AIDS Candlelight Vigil. One of the most popular events remained the International Motor Show, an event that had been held nearly every year since the 1920s.[111]

1.8.8   *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 commenced from the late 1980s, subject to the availability of Government funding.[112] Between 1985 and 1989, the Baltic pine flooring was replaced with Queensland cypress pine (this, in turn, was replaced with spotted gum boards in the 2000s). In 1991, restoration works to the murals and paintings in the Great Hall commenced, as well as plasterwork and brickwork within the interior of the dome. Externally, the 160 urns were restored or replaced.[113] In 1992-1995, the exterior of the dome was completely refurbished, including the re-gilding of the cupola, and rectification work to the structure. The reinstatement of the interior decorative scheme 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.

1.8.9   *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

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[110]   'Royal Exhibition and Conference Centre Exhibitions 1988', Royal Exhibition Building (Melbourne, Vic.): Australian Gallery File, State Library of Victoria.

[111]   *Exhibition Report*, no. 6, April 1993, State Library of Victoria.

[112]   Undertaken by conservation architects Allom Lovell and Associates.

[113]   *Exhibition Report*, no. 1, April 1991, State Library of Victoria.

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. The development incorporated the total demolition of the unsympathetic reflective glass exhibition annexes erected in the 1960s and 1970s (Figure 39), the restoration and reinstatement of the Westgarth Fountain, and the restoration of the French and Hochgürtel fountains. The removal of the annexes additionally provided for the conservation and restoration of the north façade of the Royal Exhibition Building (Figure 41,Figure 40).

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.

The new Museum Victoria building (Figure 42) was constructed on the area covered by the car park and covered approximately 70,000 square metres. The building and surrounds were designed by Melbourne-based architectural firm Denton Corker Marshall, selected from an international competition which attracted over 100 entrants. It opened in 2000 and 'broke new ground in museum design with its radically different organisational approach, its use of discrete identities for each of the Museum's various sections, and its general planning.'[114]   In 2001, it won both the RAIA (Vic Chapter) Victorian Architecture Medal and the National Award for Public Buildings.[115]

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[114]   UQ Centre and Heritage Unit, *Analysis of Soil Samples and Archaeo-Botanical Remains – Royal Exhibition Building, Melbourne*, prepared for Godden Mackay Logan Pty Ltd, January 2010, p. 15.

[115]   Australian Institute of Architects, 'Melbourne Museum', Nationally Significant 20th-Century Architecture, updated 4 December 2011, https://repository.architecture.com.au/download/chapters/vic-chapter/vic-notable-buildings/vic-melbournemuseum.pdf, accessed 16 December 2019.

Figure 39   Late 1990s images of the western elevation of the north transept, showing condition after removal of annexe

Figure 40   View of north elevation of Royal Exhibition Building during construction of Melbourne Museum, 1998
Source: H2000.60/1, Ian Hill, State Library of Victoria

Figure 41   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*

1.8.10   *Changes to the Carlton Gardens in the 1990s*

In 1991, a masterplan for the Gardens was completed which put forward a new vision for the site. This vision, however, soon became somewhat obsolete since it did not account for the new museum nor the nomination for World Heritage listing, both of which are discussed in the next section.

Changes to the gardens in this period included the removal of some vegetation, paths and landscape elements to accommodate the new museum building. The traffic school was also removed and the West Playground was created in its place. In addition, a smaller playground was created nearby for younger children. White Cedar trees (*Melia azedarach*) were planted near the new play equipment. In the late 1990s the old Grollo Fountain was dismantled and placed in storage. Other changes included modification of the ponds and removal of garden beds.

The Melbourne Peace Garden was planted by the 14th Dalai Lama of Tibet on 5 May 1992, during his visit to Melbourne, and assisted by Victorian school children. Designed by landscape designer and gardener, Paul Bangay, it was located in an open area of lawn in the south-west of the South Garden, below the western lake. Plantings comprised a central Bodhi tree (Ficus religiosa) set within a lawn surrounded by individual shrubs, including lion's ear (*Leonotus leonurus*), buddleia (*Buddleia davidii*), sleepy mallow (*Malvaviscus arboreus*) and Japanese snowball tree (*Viburnum plicatum 'Mariesii'*), all enclosed within five linear beds of Camellias (*Camellia japonica*). The design was never fully realised as it was reduced in size. Today, many of the plantings have been removed, although the (relocated) plaque explaining the significance of the site remains. The plaque reads 'The 14th Dalai Lama of Tibet planted a tree in these Gardens on 5 May 1992'.

1.9   The Exhibition Building and Carlton Gardens in the twenty-first century

From the late twentieth century and into the twenty-first century, there was a growing recognition of the significance of the place beyond Victoria. A number of heritage, conservation and landscape analysis reports were prepared in the late 1990s and early 2000s to guide management and change at the place, and revised assessments of significance concluded that the both the building and the gardens were of national and, indeed, world heritage significance. In 2002, a nomination for Royal Exhibition Building and Carlton Gardens to be added to the World Heritage List was prepared by Environment Australia, endorsed by the federal minister responsible for heritage.

The Garden of Unity, located in the western section of the North forecourt, was unveiled in 2001 to commemorate the Centenary of Federation. Designed by Australian sculptor, Akio Makigawa just prior to his death in 1999, the garden's abstract sculptural trees represented 'markers of history and time, and the unification of six colonies into the Commonwealth of Australia'[116].   In c. 2008 the diagonal design to the garden beds below the Exhibition Building terrace was removed and the circular scroll beds restored to the original 1880 layout.

Within the building, in 2003, over 1,600 square metres of Cyprus pine timber floorboards were replaced with spotted gum boards. A lift was installed the following year in the north-west corner of the northern transept, as well as administration offices in the north east pavilion and new internal glazed doors to the south entry portal to the Great Hall.[117]

The World Heritage Committee accepted the nomination of the place to the World Heritage List in March 2003.[118]   In June 2004, at its meeting in Suzhou, China, the World Heritage Committee voted to inscribe the Royal Exhibition Building and Carlton Gardens in the World Heritage List. It was included under Criterion (ii) as a place that 'exhibits an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town planning or landscape design'.[119]   It was the first building in Australia to be placed on the list, and the first World Heritage Place from Victoria.[120]

In preparation for the upgrading of the Western Forecourt, an archaeological dig was carried out at the site during excavation in late 2009. The aim of the investigation was threefold: to find the location of the German kiosk that was located on the site in 1880; to uncover structures arising from the 1888 renovations and, lastly to uncover information about the gardens in the 1880.[121]   Over 1,566 artefacts

116   Kornelia Freeman and Ulo Pukk, *Parks and Gardens of Melbourne*, Melbourne Books, Melbourne, 2015, p. 147.

117   Allom Lovell and Associates, *Royal Exhibition Building and Carlton Gardens*, prepared for City of Melbourne and Museum Victoria, July 2004, p. 62.

118   Museums Board of Victoria, *Annual Report 2002/2003*, p. 7, https://museumsvictoria.com.au/media/3683/museum-victoria-annual-report-2002-2003.pdf, accessed 18 December 2019.

119   See http://whc.unesco.org/en/list/1131, accessed 10 February 2016; State Government Victoria, Heritage Victoria, City of Melbourne and Museum Victoria, *Royal Exhibition Building and Carlton Gardens World Heritage Management Plan*, October 2013, p. 4.

120   Museums Board of Victoria, *Annual Report 2003/2004*, p. 63, https://museumsvictoria.com.au/media/3684/annual-report-2003-2004.pdf, accessed 11 December 2019.

121   DC Thomas – Trench Supervisor, Godden Mackay Logan, *REB 09 Preliminary Report*, February 2010, p. iii.

were uncovered, including ceramics, glass and food stuffs, many of which were found in night soil deposits. A deeper layer of artefacts was uncovered which originated from the 1880-81 International Exhibition and included some of the original design layout of that period, including kerbing on the outer edge of a circular driveway.[122]   Foundations and footings of the 1880 and 1888 structures were uncovered.[123]   Five groups of plants were identified in the dig site: English lawn grasses, Buffalo grass, sedges (*Cyperus sp*.), roses and compositae plants (such as daisies).[124]   In addition to this, analysis of pollen samples showed a high level of bracken ferns was once present on the site. The archaeological report suggested:

> … this species may have also formed part of the garden beds, possibly interspersed with some tree ferns. Alternatively, the bracken ferns, along with [uncovered pollen from] herbs, may reflect a disturbed environment associated with European land clearance and use of the site as a 'night soil' dump but the diversity of tree taxa appears to more indicative of an established garden.[125]

From c. 2007, the East and West forecourts of the Royal Exhibition Building were redeveloped to create an interface with the Melbourne Museum. The car parking bays were moved and the forecourts were reconstructed in a manner similar to the 1880s layout, with circular garden beds.[126]   Conservation works to the Hochgürtel Fountain were approved by Heritage Victoria in 2012 and 2018.

A large programme of protection, restoration and conservation works commenced in the 2010s to the external façade of the Royal Exhibition Building (including the dome cupola, dome roof, dome drum, nave and gallery roofs), with the reinstatement of timber flagpoles and the restoration of roof cladding to the pavilions, as well as the east, south and west rendered facades. Other changes saw the installation of the National Broadband Network infrastructure, conservation works to stairs and the loading bay, alterations of doors and door fittings, the removal and replacement of some trees (including two elms in the Exhibition Reserve), conservation works to the Westgarth and French fountains and the installation of security cameras around the Gardens.[127]   Other works included the replacement of Gate 2 bluestone paving, the upgrading of the Exhibition' Building's fire services, the reconstruction of curved pathway in the South Carlton Gardens.[128]   Separately, solar panels were installed at Melbourne Museum.

122   M. Sheehy, 'Royal Exhibition Building Western Forecourt Collection in Museums Victoria Collections', 2010, https://collections.museumvictoria.com.au/articles/3541, accessed 11 December 2019.

123   DC Thomas – Trench Supervisor, Godden Mackay Logan, *REB 09 Preliminary Report*, February 2010, p. iii.

124   UniQuest, *Analysis of Soil Samples and Archaeo-Botanical Remains – Royal Melbourne Building, Melbourne*, prepared for Godden Mackay Logan, 2010, p. 20.

125   UniQuest, *Analysis of Soil Samples and Archaeo-Botanical Remains – Royal Melbourne Building, Melbourne*, prepared for Godden Mackay Logan, 2010, p.15.

126   Lovell Chen, *Statement of Heritage Impact for the Reconstruction of the Western Forecourt Royal Exhibition Building, Carlton Gardens, Melbourne*, prepared for Museum Victoria, December 2009; Lovell Chen, *Royal Exhibition Building Reserve: East Forecourt Upgrade Scoping Study*, prepared for Museum Victoria, February 2010.

127   Heritage Victoria, 'Permit Exemptions', December 2019.

128   Heritage Victoria, 'Permits', December 2019.

A major component of this recent work, to be completed in 2020, is the reinstatement of public access to the dome promenade. As noted in the *Age* newspaper, access will provide visitors with:

> … the 360-degree view of Melbourne that was such a great attraction at the 1880 and 1888 international exhibitions.[129]

Works to allow for this access include a new deck to the lower promenade, new deck/walkway to the upper promenade; and works to the dome drum. Incorporated in this suite of works was a further fit-out of the basement to create an interpretation space and allow for the display of collection items.[130] A proposal for the repair of damaged sections of mural, paint and plaster work is currently under consideration by Museum Victoria.[131]

Usage of both the Carlton Gardens and Exhibition Building has increased through the first decades of the twenty-first century. In the 2017-18 financial year, 635,218 people visited the Royal Exhibition Building alone, while nearly 1.2 million people visited the neighbouring Melbourne Museum.[132] This was a marked increase from 2007-2008 when the attendance figures for the Exhibition Building and museum were 334,797 and 732,335.[133] These figures do not account for people using the gardens for informal or recreational purposes.

Today, the site remains a popular place for informal recreational activities, filming, small-scale community events and wedding ceremonies, as well as more formal events.[134] Since 1996, the building and southern garden area has been home to the Melbourne International Flower and Garden Show (MIFGS) which attracts some 100,000 visitors a year. In 2007-08, over 30 organisations used the building for international exhibitions, event dinners/lunches, weddings, film shoots, exam venue and even a circus while 4,068 attended daily public tours.[135] In 2011-12, an eclectic array of trade shows and exhibitions were held at the Exhibition building, including MIFGS, Design Made Trade, Art Melbourne, Taste of Melbourne, Melbourne Food and Wine Festival Event Gala Dinner, Twins of Faith annual Islamic conference, Motorclassica and the Better Homes and Gardens Show. That year, it also participated in the Melbourne Open House Scheme and was the exam venue for Year 12 and tertiary

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[129]   'Marvellous Melbourne: A grand dome of our own, with a view to match', *Age*, 15 August 2015, via theage.com.au/national/victoria/marvellous-melbourne-a-grand-dome-of-our-own-with-a-view-to-match-20150815-gizood.html, accessed 18 December 2019.

[130]   Lovell Chen, *Protection and Promotion Project: Royal Exhibition Building – Heritage Impact Assessment*, prepared for Museum Victoria, May 2016; SGS Economics and Planning, *Protection and Promotion Project: Royal Exhibition Building Operating Model and Feasibility Study*, July 2014, p. 1.

[131]   Lovell Chen, *Royal Exhibition Building Interior Finishes Review: Conditions Assessment and Recommendations Report*, prepared for Museums Victoria, October 2019.

[132]   Museum Victoria, *Annual Report 2017-18*, p. 32, https://museumsvictoria.com.au/media/7791/annual_report_2017-2018_3.pdf, accessed 11 December 2019.

[133]   Museum Victoria, *Annual Report 2011-12*, p. 5, https://museumsvictoria.com.au/media/3701/museums-victoria-annual-report-2011-2012.pdf, accessed 11 December 2019.

[134]   City of Melbourne, *Carlton Gardens Master Plan*, 2005, p. 16.

[135]   Museums Board of Victoria, *Annual Report 2007/2008*, p, 13, https://museumsvictoria.com.au/media/3688/museums-victoria-2007-2008.pdf, accessed 11 December 2019.

students.[136]   From 2015, the building has served as a backdrop for large scale illuminations during the annual White Night festivals (Figure 42).

Figure 42   Projection on Royal Exhibition Building during White Night, 2017
            Source: Lovell Chen

1.10   Creators of the Exhibition Building and Carlton Gardens.

1.10.1   *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 America.[137]   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

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136   Museum Victoria, *Annual Report 2011-12*, p. 8, https://museumsvictoria.com.au/media/3701/museums-victoria-annual-report-2011-2012.pdf, accessed 11 December 2019.

137   A. Neale, 'Edward La Trobe Bateman (1816-1897)' in Richard Aitken and Michael Looker (eds.), *The Oxford Companion to Australian Gardens*, Oxford University Press, published in association with the Australian Garden History Society, South Melbourne, 2002, pp. 76-8.

and 'unconsciously picturesque' early settlers' houses and gardens.[138]   He exhibited illustrations in Melbourne between 1854 and 1869. Government botanist and director of Melbourne's Botanic Gardens, 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, and later completed 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 15 gardens in Scotland before his death on Bute in 1897.

1.10.2   *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.[139]   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.[140]

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 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

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138   A. Neale, 'Edward La Trobe Bateman (1816-1897)' in Richard Aitken and Michael Looker (eds.), *The Oxford Companion to Australian Gardens*, Oxford University Press, published in association with the Australian Garden History Society, South Melbourne, 2002, p. 78.

139   Barney Hutton, Taylor And Sangster', in Richard Aitken and Michael Looker (eds.), *The Oxford Companion to Australian Gardens*, Oxford University Press, published in association with the Australian Garden History Society, South Melbourne, 2002, p. 590.

140   Richard Aitken and Michael Looker (eds.), *The Oxford Companion to Australian Gardens*, Oxford University Press, published in association with the Australian Garden History Society, South Melbourne, 2002.

only a private gardener but 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.[141]

Taylor and Sangster's nursery was a major prize winner at the Horticultural Society of Victoria shows, being outstanding for its collection of conifers, azaleas and cut flowers, which often numbered 50 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. 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.[142] 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.

1.10.3   *Clement Hodgkinson (1819-1893), Surveyor and 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 before becoming a surveyor. However, following the death of his wife, Hodgkinson returned to England in 1843. In 1845 he published an account of his experiences in Australia, *Australia, from Port Macquarie to Morton Bay* and worked as a railway engineer in England and mainland Europe between 1844 and 1851.

Hodgkinson returned to Australia in 1851 and joined and joined the Survey Office in Melbourne as a draftsman in early 1852. He rose from the ranks of draftsman and became 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.[143] 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'.[144] Hodgkinson is perhaps most widely known for his supervision of the landscaping designs for the Treasury, Fitzroy and Flagstaff gardens and Alma Park in East St. Kilda.

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

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141   Richard Aitken and Michael Looker (eds.), *The Oxford Companion to Australian Gardens*, Oxford University Press, published in association with the Australian Garden History Society, South Melbourne, 2002.

142   Richard Aitken and Michael Looker (eds.), *The Oxford Companion to Australian Gardens*, Oxford University Press, published in association with the Australian Garden History Society, South Melbourne, 2002, p. 591.

143   R. Wright, 'Clement Hodgkinson (1819-1893)' in Richard Aitken and Michael Looker (eds.), *The Oxford Companion to Australian Gardens*, Oxford University Press, published in association with the Australian Garden History Society, South Melbourne, 2002, p. 306.

144   R Wright, 'Clement Hodgkinson (1819-1893)' in Richard Aitken and Michael Looker (eds.), *The Oxford Companion to Australian Gardens*, Oxford University Press, published in association with the Australian Garden History Society, South Melbourne, 2002, p. 306.

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.[145]

1.10.4   *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 and 'the two men developed a close association: Bickford acted as Hodgkinson's eyes and ears''[146]   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.[147]   In 1882, when 13 reserves previously under colonial government control were given over to the 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 16 years managing Melbourne's city parks and gardens.[148]

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

Guilfoyle replaced Bickford in early 1891 with 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, landscape architect of the Melbourne Botanic Gardens, 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 Solomon Islands, before being employed by Bickford.[149]

1.10.6   *Reed and 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

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[145]   R. Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, City of Melbourne, Melbourne, 1984, p 62.

[146]   G. Whitehead, 'Nicholas Moysey Bickford', in R. Aitken and M. Looker (eds.), *The Oxford Companion to Australian Gardens*, Oxford University Press in association with the Australian Garden History Society, South Melbourne, 2002, p. 88.

[147]   G. Whitehead, 'Nicholas Moysey Bickford', in R. Aitken and M. Looker (eds.), *The Oxford Companion to Australian Gardens*, Oxford University Press in association with the Australian Garden History Society, South Melbourne, 2002, p. 88.

[148]   G. Whitehead, 'Nicholas Moysey Bickford', in R. Aitken and M. Looker (eds.), *The Oxford Companion to Australian Gardens*, Oxford University Press in association with the Australian Garden History Society, South Melbourne, 2002, p. 88.

[149]   Richard Aitken and Michael Looker (eds.), *The Oxford Companion to Australian Gardens*, Oxford University Press, published in association with the Australian Garden History Society, South Melbourne, 2002, p. 279.

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 Elsternwick mansion, Ripponlea (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.

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

David Mitchell (1829-1916) was born in Scotland and was apprenticed to a master mason at the age of 17. He emigrated to Australia in 1852 and 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 10 children; his 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 and 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), 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 started manufacturing '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.

1.10.8   *John Robert Mather, Painter and 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, is 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 was appointed as a Trustee of the Public Library, Museums and National Gallery of Victoria in 1892.[150]

1.10.9   *James Paterson, Foreman Decorator*

The firm of Paterson Brothers was established by Charles and James Paterson in 1876. James was born in 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 in Kew, the Parliamentary Library, Melbourne Town Hall and Her Majesty's Theatre in Ballarat.

1.10.10   *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 English, Scottish and Australian Bank (ES&A Bank). Anderson briefly returned to Sydney to work on Her Majesty's Theatre before returning to Melbourne to take up a position with the Paterson Brothers. This was a 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.

1.10.11   *John Clay Beeler, Painter*

Beeler was born in Cooperstown, Otsego County, 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 16, 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.[151] 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

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150   Report of the Trustees, 1892, sourced via https://www.parliament.vic.gov.au/papers/govpub/VPARL1893No20.pdf.

151   *Australasian Decorator and Painter*, 1 March 1909, p.133.

being 'better known and more freely admired than that of any other single decorator in Australia'.[152] Along with such figures as Samuel Mouncey, the Paterson Brothers and later John Ross Anderson, he was responsible for the decoration of a large number of major public and private buildings in Melbourne and Sydney during the 1880s, including the Hawthorn Town Hall and sections of the Melbourne Town Hall, Government House and the Eastern Hill Fire Station.[153]

Prior to his partnership with Davies, Beeler was in partnership with Mouncey under the name of Mouncey and Beeler, decorative artists at 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 Company 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.

1.10.12   *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.[154]

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'.[155]   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.[156]

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152   *Australasian Decorator and Painter*, 1 March 1909, p.133.

153   T. Lane and J. Serle, *Australians at Home: A Documentary History of Australian Domestic Interiors from 1788 to 1914*, Oxford University Press, Melbourne, 1990, p.334.

154   P. Goad, *Melbourne Architecture*, Watermark Press, Sydney, 2001, p. 254.

155   Goad, *Melbourne Architecture*, Watermark Press, Sydney, 2001, p. 254.

156   Goad, *Melbourne Architecture*, Watermark Press, Sydney, 2001, p. 254.

APPENDIX A2: HISTORICAL SITE AND BUILDING PLANS AND DRAWINGS

1.0 SITE PLANS
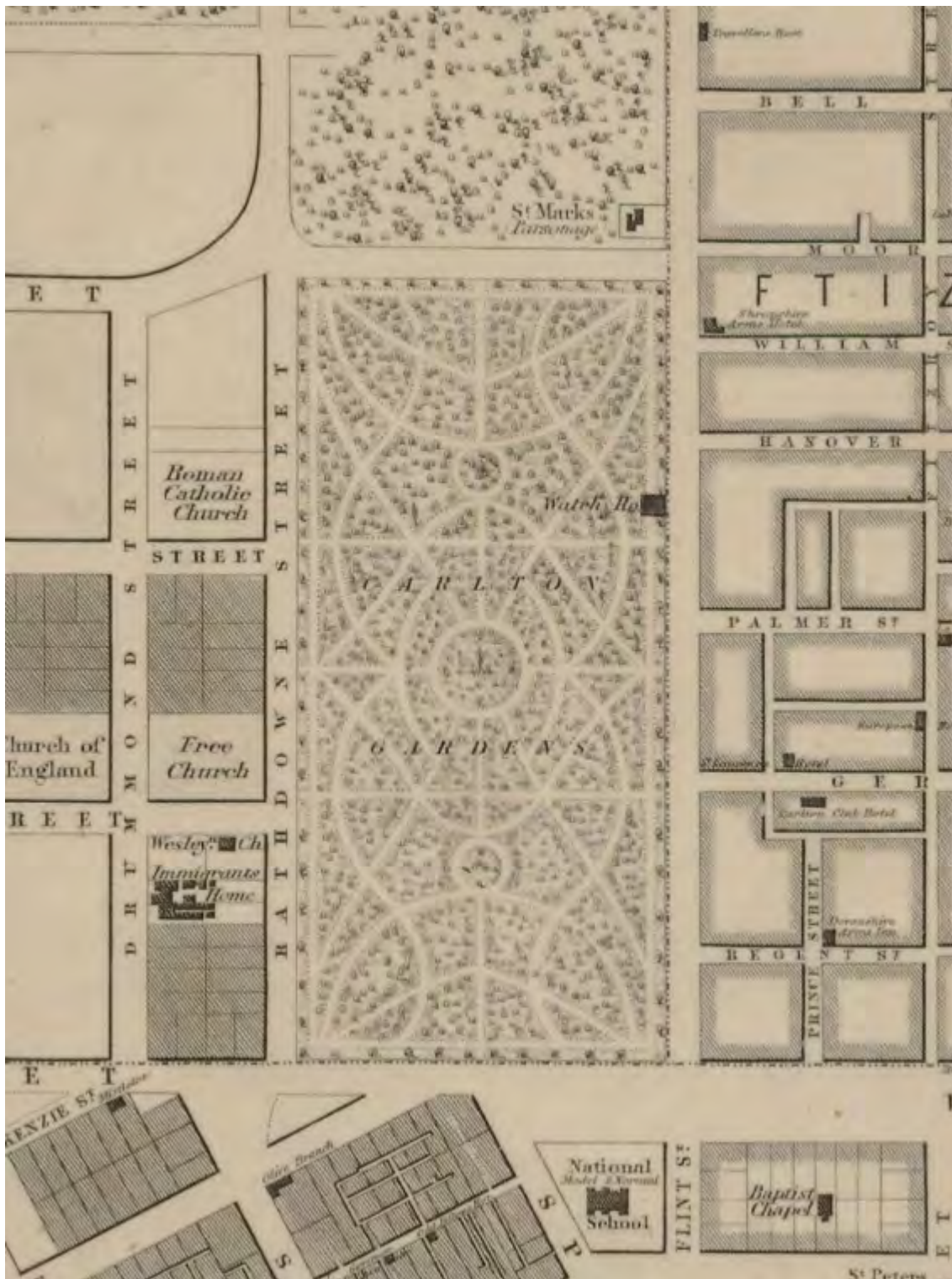
Figure 1   Layout for the Carlton Gardens shown on the Kearney map of 1855 (not built)
             Source: State Library of Victoria

Figure 2   Commander H.L Cox (Surveyor), Hobsons Bay and River Yarra Leading to Melbourne, 1864.
           Section of plan showing Carlton Gardens
           Source: Lovell Chen archives
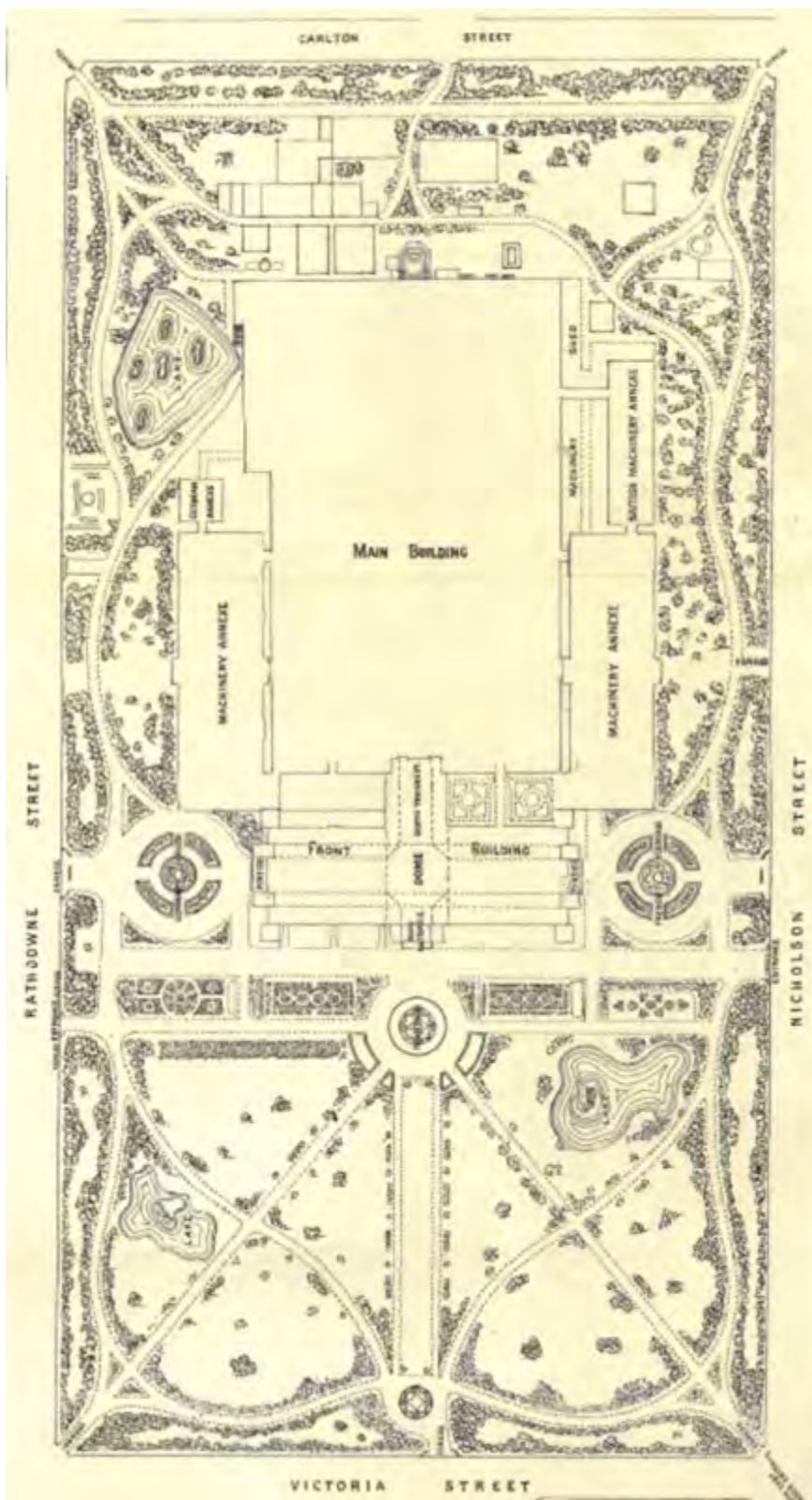
Figure 3   Reed and Barnes 1879 garden design completed for the first Melbourne International
Exhibition of 1880-1881
Source: Reproduced from *Melbourne International Exhibition 1880-1881 Official Record*
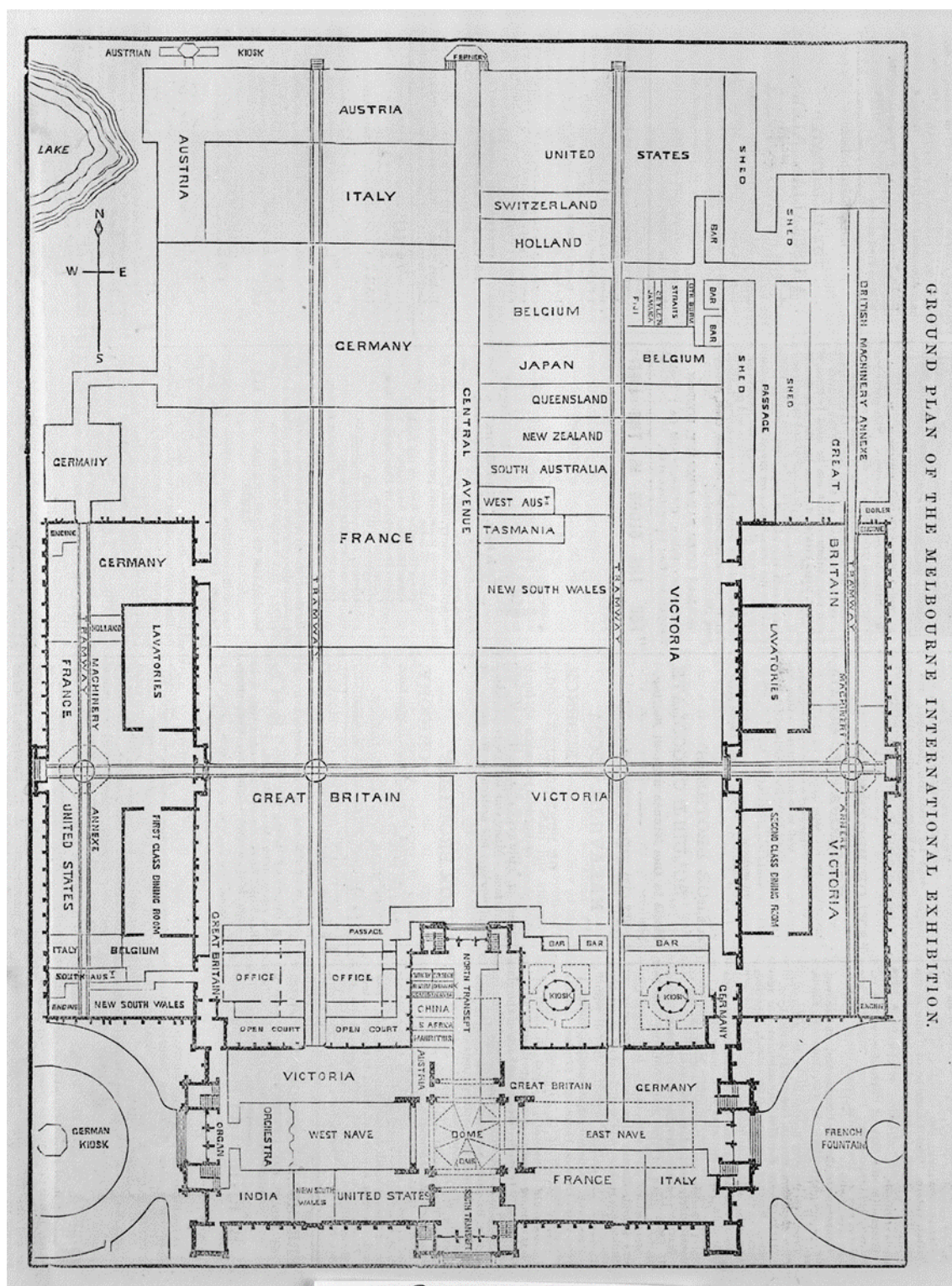
Figure 4   Ground plan of the Melbourne International Exhibition, October 9, 1880
            Source: State Library of Victoria
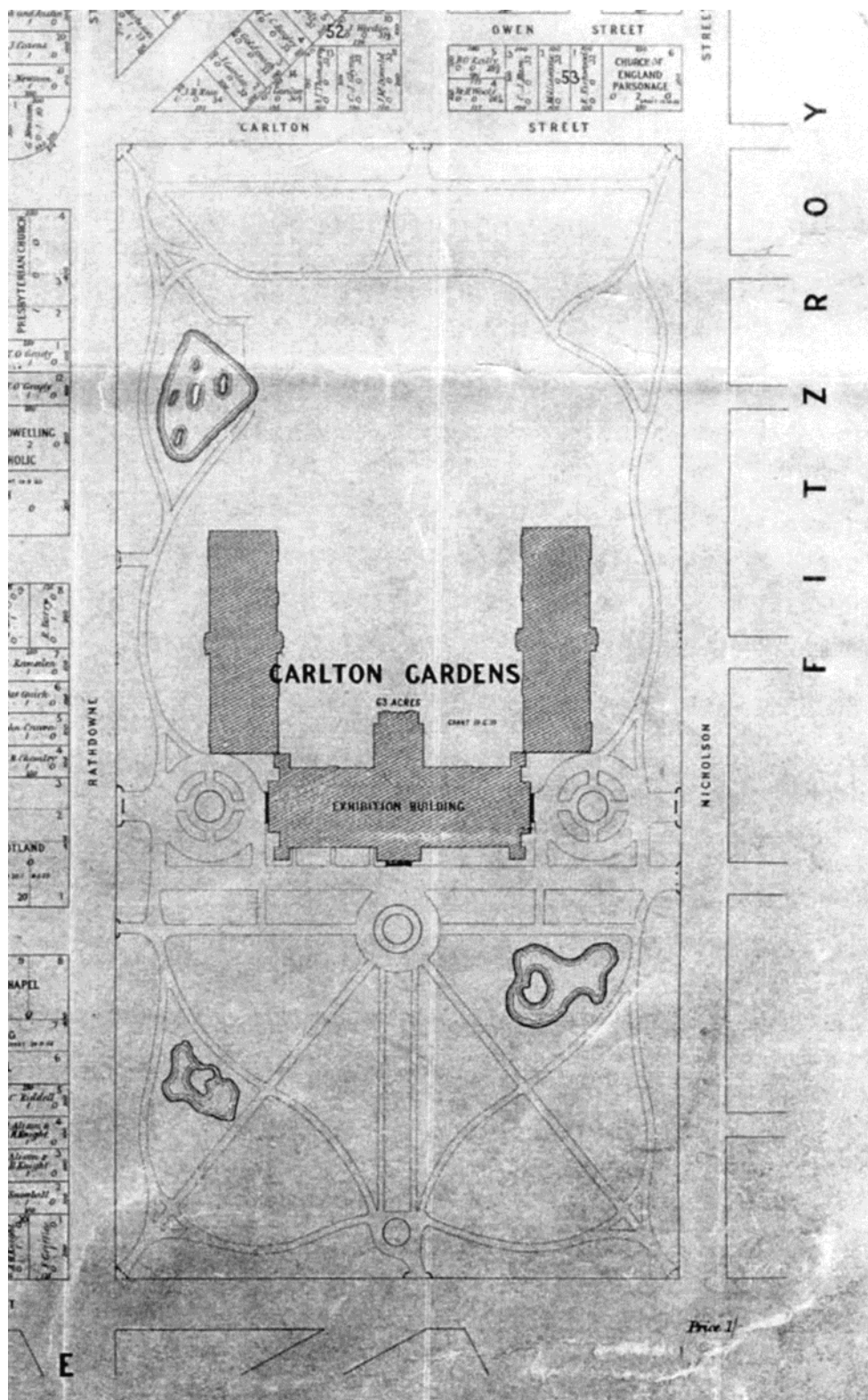
Figure 5   Department of Lands and Survey plan (undated) shows hard landscape elements after removal of the temporary exhibition buildings in 1881 but before the restitution of the north gardens by Hodgkinson
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*
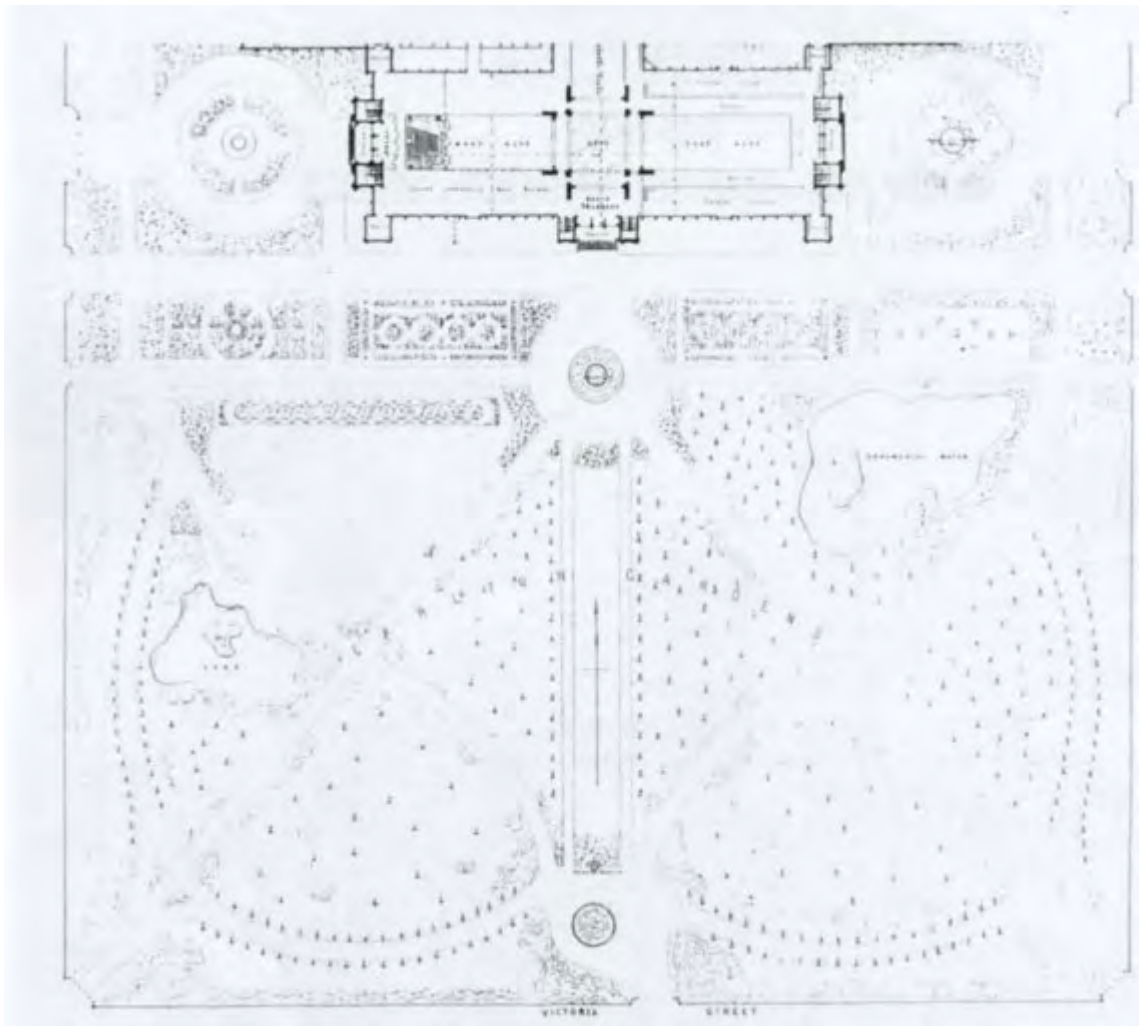
Figure 6   Reed and Barnes 1879 design (south gardens) as altered and recorded for the 1888
International Exhibition
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*
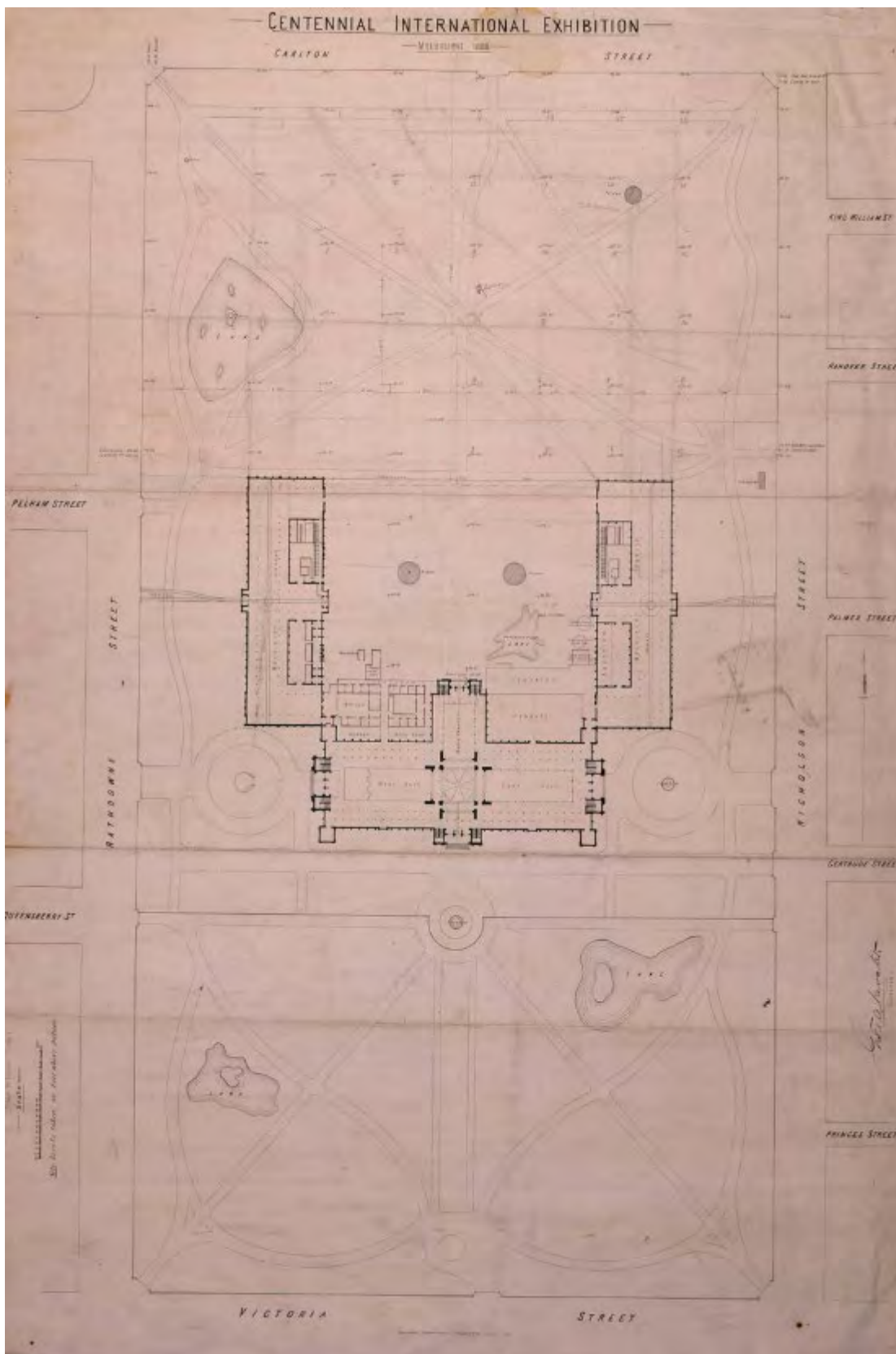
Figure 7   Railway Department plan of the Exhibition Buildings and Carlton Gardens dated 1887
            Source: Lovell Chen archives
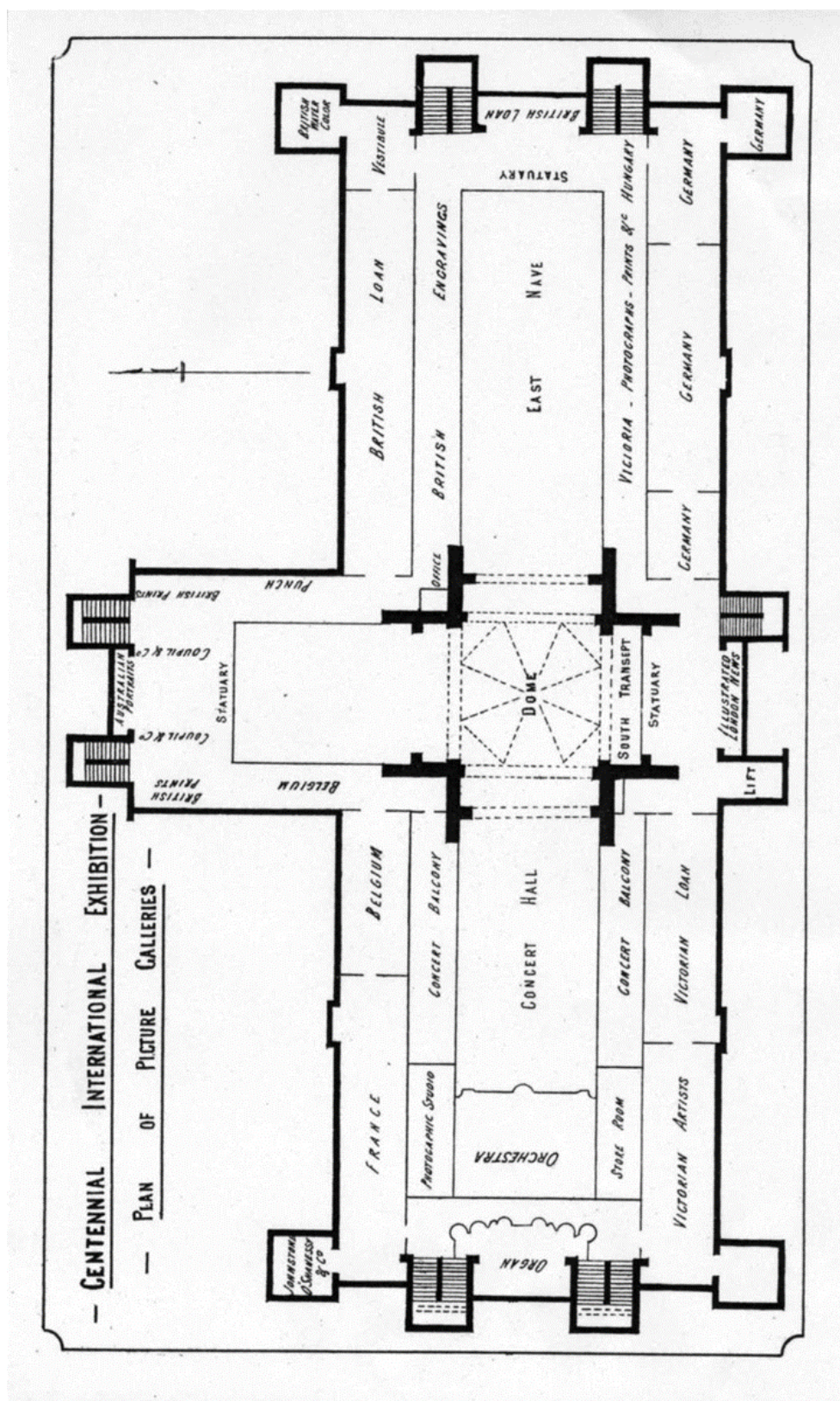
Figure 8   Centennial International Exhibition plan of the picture galleries
            Source: Reproduced from *Centennial International Exhibition Melbourne 1888-9 Official
            Record*
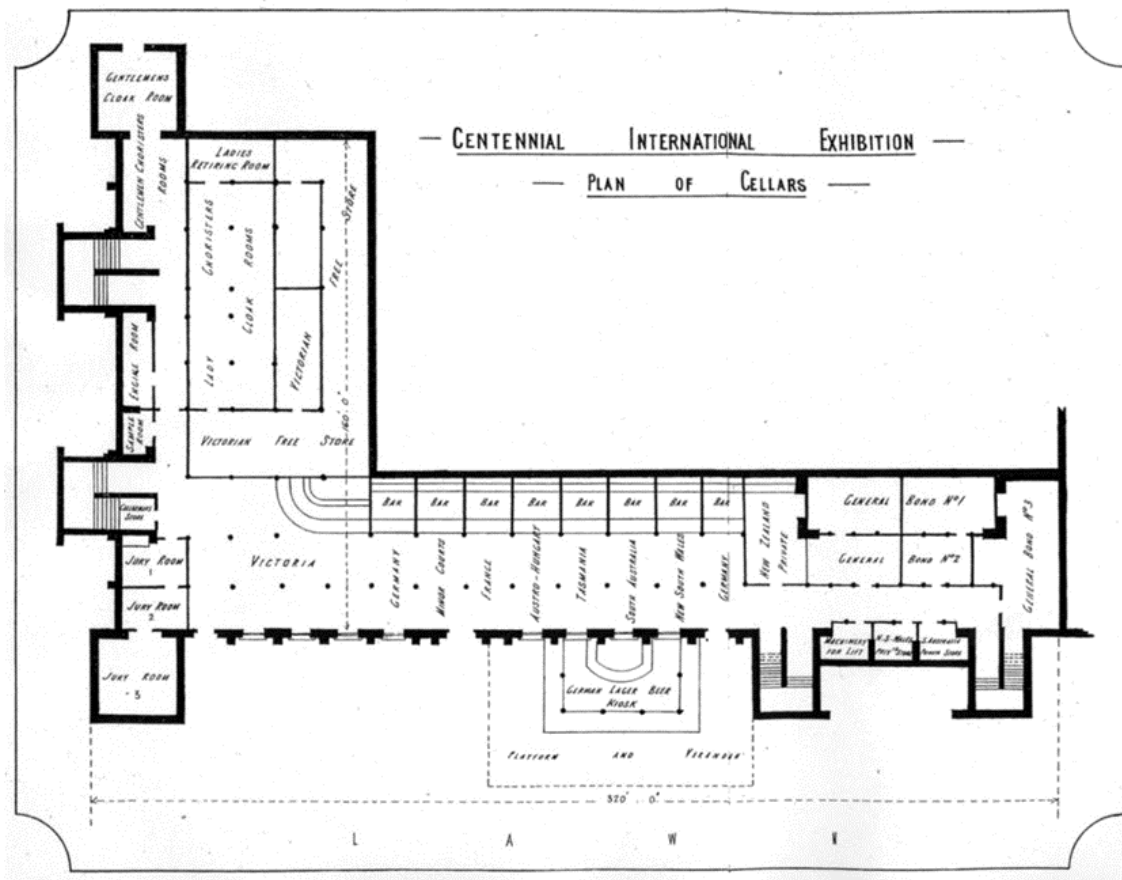
Figure 9   Centennial Exhibition (1888-1889) Plan of the cellars. Note the basement level of the German lager kiosk, and its ground floor platform and verandah shown in broken lines located to the left of the building's southern entrance
Source: Reproduced from *Centennial International Exhibition Melbourne 1888-9 Official Record*
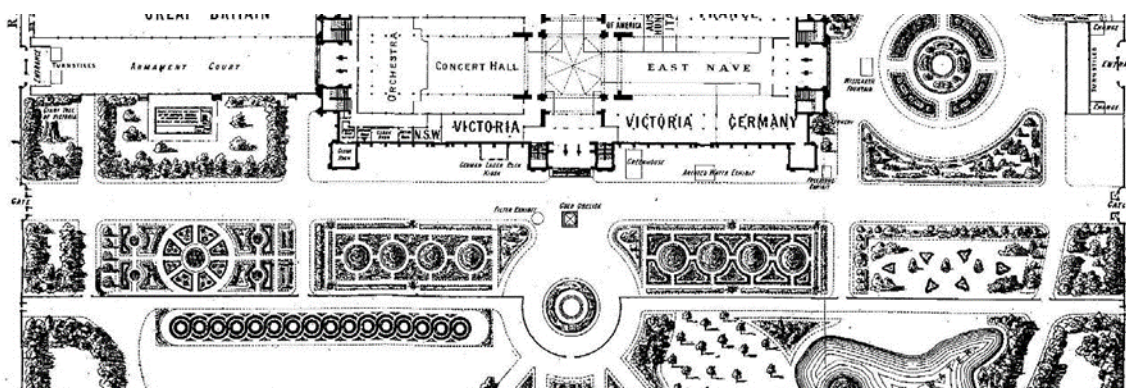
Figure 10   Section of the Centennial Exhibition plan and gardens, indicating the context of the German lager kiosk, greenhouse and aerated water exhibits which flank the southern entrance and overlook the garden parterres, gold obelisk, and Hochgürtel fountain. The Westgarth fountain is located in the eastern forecourt opposite the entrance portico
Source: Reproduced from *Centennial International Exhibition Melbourne 1888-9 Official Record*
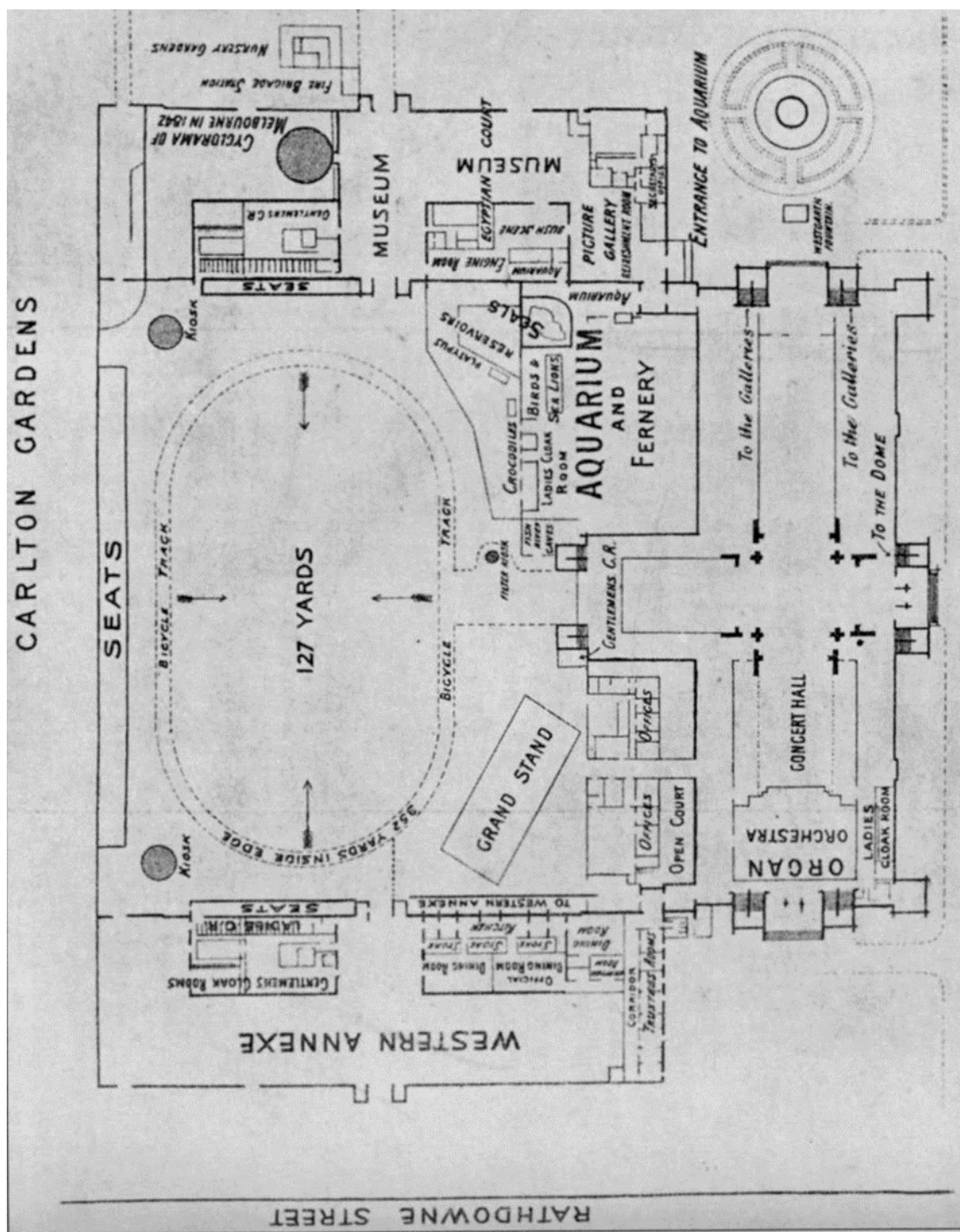
Figure 11   The Exhibition complex in the 1890s. North is to the left
             Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*
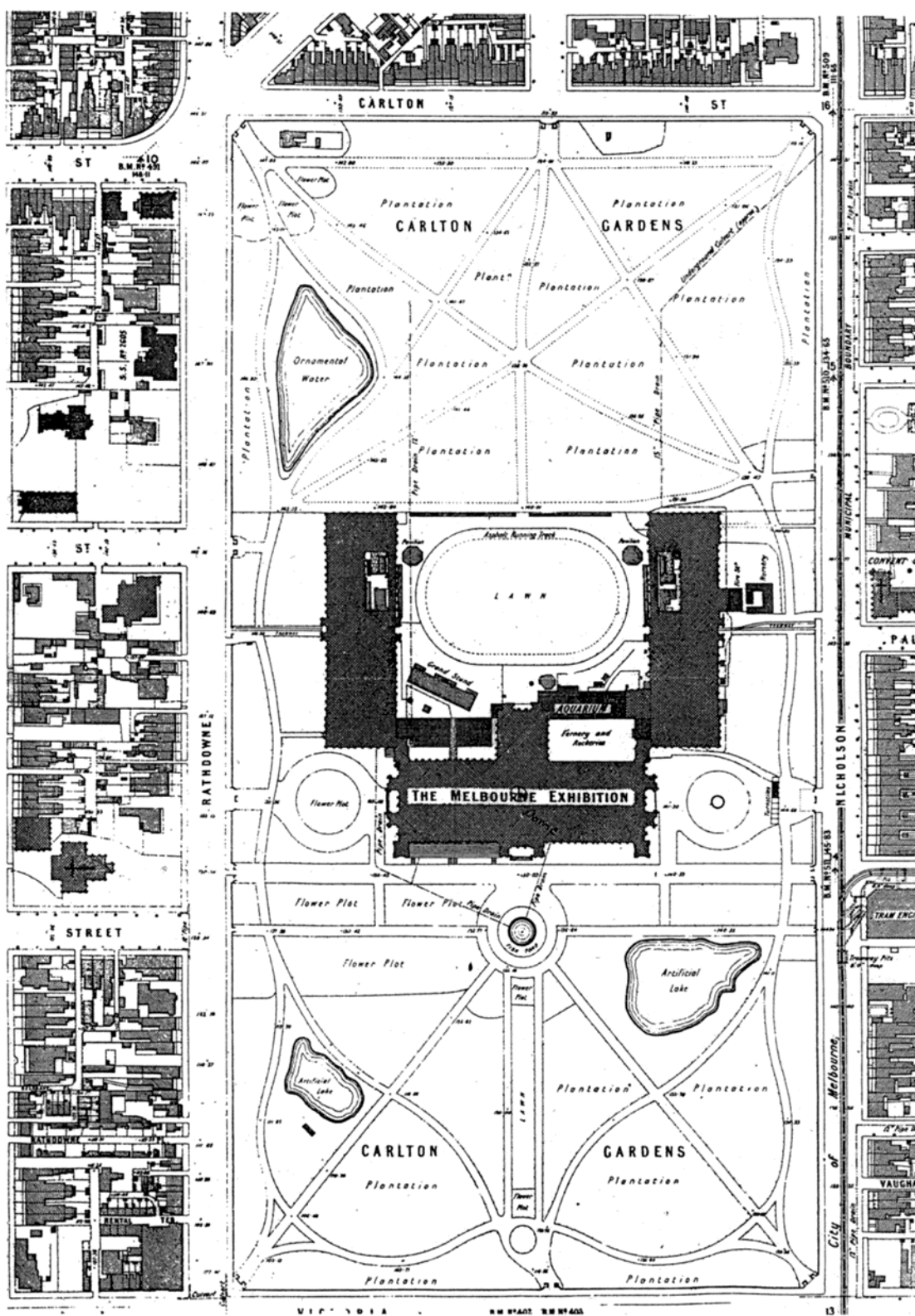
Figure 12   MMBW plan of the Carlton Gardens, c. 1897. Note what appears to be an east-west fence
              line aligned with the promenade, separating the south garden from the parterres ('flower
              plots'), terrace and Hochgürtel fountain
              Source: Lovell Chen archives
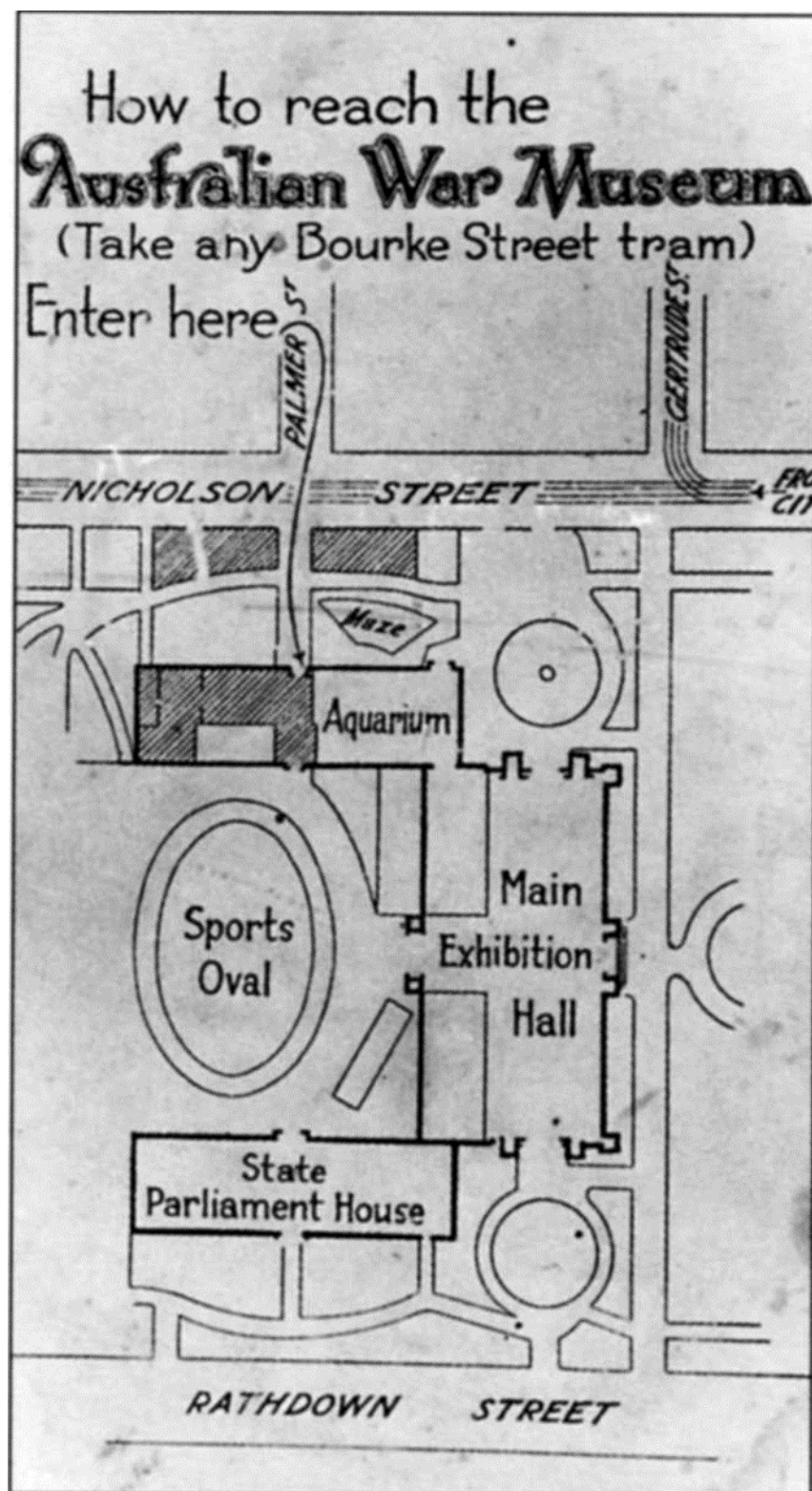
Figure 13   The Exhibition Buildings were the first home of the Australian War Museum, later the Australian War Memorial. It was located in the northern part of the eastern annexe, and the first exhibition was opened on the 20 August 1921
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*
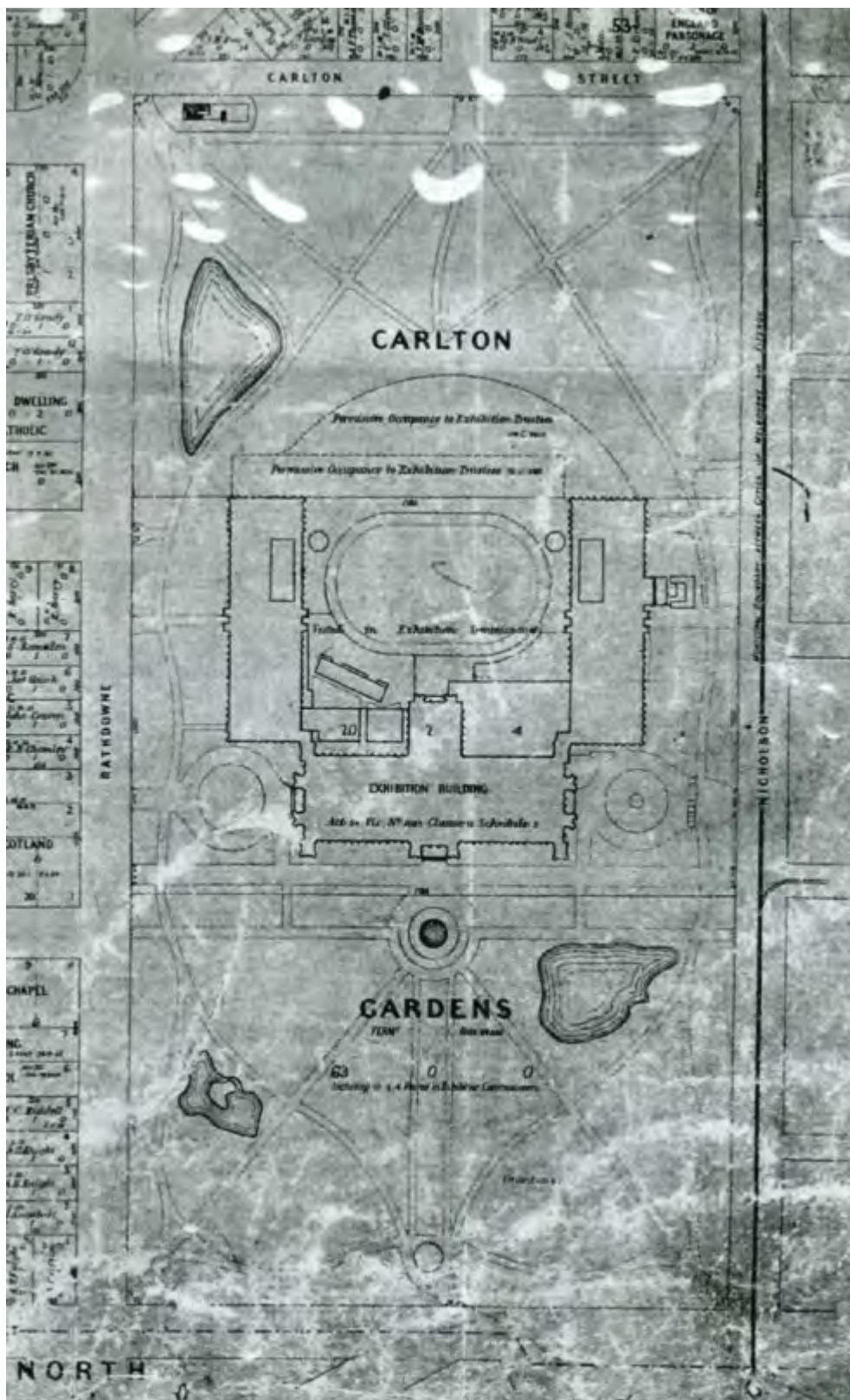
Figure 14   Department of Lands and Survey plan of the Exhibition Buildings and Carlton Gardens, c. 1920s

Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*
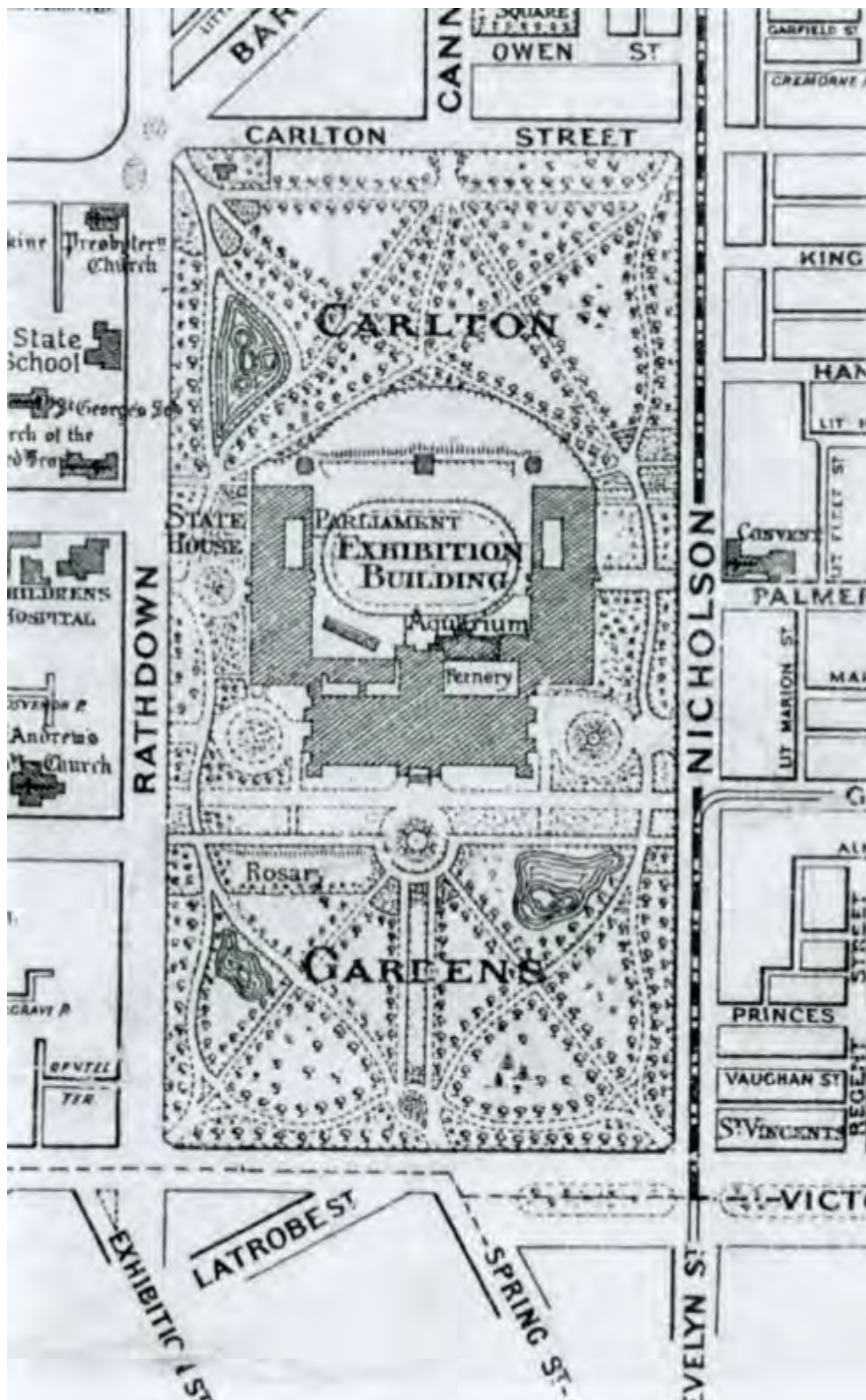
Figure 15   Melbourne City Council Land Survey Group plan of the Exhibition Buildings and Carlton
Gardens, c. 1920s
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*

Figure 16   Plan of Carlton Gardens, January 1941
              Source: City of Melbourne, Parks and Gardens Department
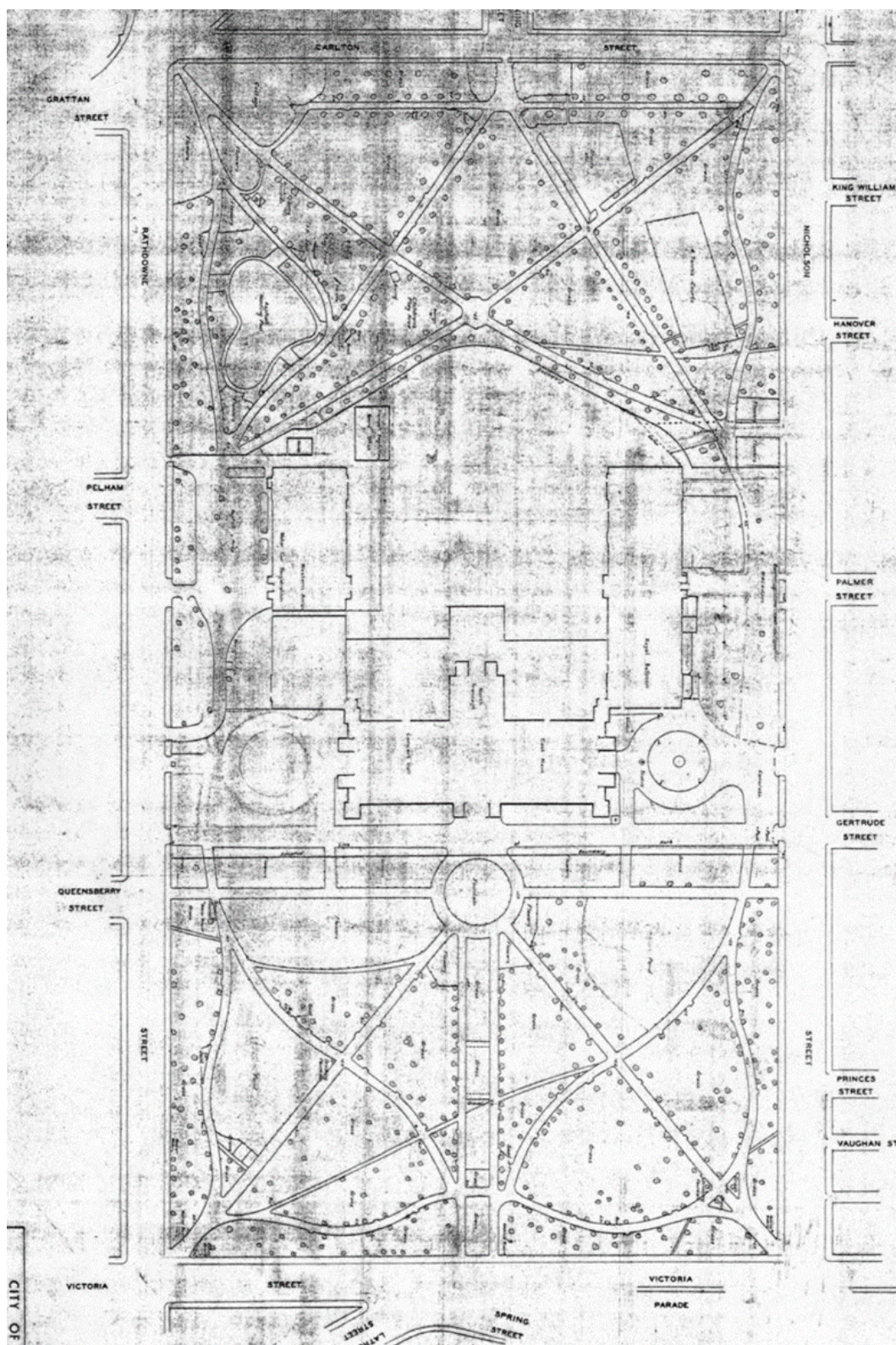
Figure 17   Plan of Carlton Gardens dated 12th January 1967. Note that the wading pool is still shown
             on the plan at top left, although it was filled in at the beginning of the decade and
             replaced by a Children's Traffic School
             Source: City of Melbourne, Parks and Gardens Department

2.0 AERIAL PHOTOGRAPHS

Figure 18   Oblique aerial view of the Exhibition Buildings and Carlton Gardens from the north-west, c. 1931, showing the northern entrance obscured by a large tree (centre picture); the northern oval and pavilion flanked by the eastern and western annexes; the western portico entrance and its formal garden roundel (at right); and the Hochgürtel Fountain facing the south entrance and terminating the Grand Allée, visible as a double line of trees
Source: Picture Collection, State Library of Victoria

Figure 19   Oblique aerial view from the north-west of the Exhibition Buildings and Carlton Gardens, c. 1930s-1940s
Source: Picture Collection, State Library of Victoria

Figure 20   Oblique aerial view of the Exhibition Buildings and Carlton Gardens from the south-east,
             1948
             Source: Picture Collection, State Library of Victoria

Figure 21   View of Exhibition Building from north, c. 1948
             Source: Charles Pratt (photographer), State Library of Victoria

Figure 22   Oblique aerial view of the Exhibition Buildings and Carlton Gardens seen from the north, 1949, at the time of construction of the temporary accommodation huts for the Migrant Reception Centre use
Source: Reproduced from Carlton Gardens: Tree Conservation Strategy

Figure 23   Another view of the Exhibition and Carlton Gardens with temporary accommodation huts, c. 1950

Figure 24   Oblique aerial view from the west, 1954. Note that the western forecourt still
              incorporates a circular garden plan, and the assortment of huts used for the Migrant
              Reception Centre
              Source: Reproduced from Carlton Gardens: Tree Conservation Strategy

Figure 25   Oblique aerial image, looking south-west, 1994
                Source: Lovell Chen archives

Figure 26   Aerial view of the Exhibition Building and Carlton Gardens c. 1990s; north is at top of page
            Source: Lovell Chen archives

Figure 27   Oblique aerial view from the north of the Exhibition Building, Carlton Gardens and the Melbourne Museum designed by Denton Corker Marshall showing its northern façade entrance aligned with the Exhibition Building's north-south axis, c. 2001
Source: Reproduced from Architecture Australia

3.0   HISTORICAL DRAWINGS
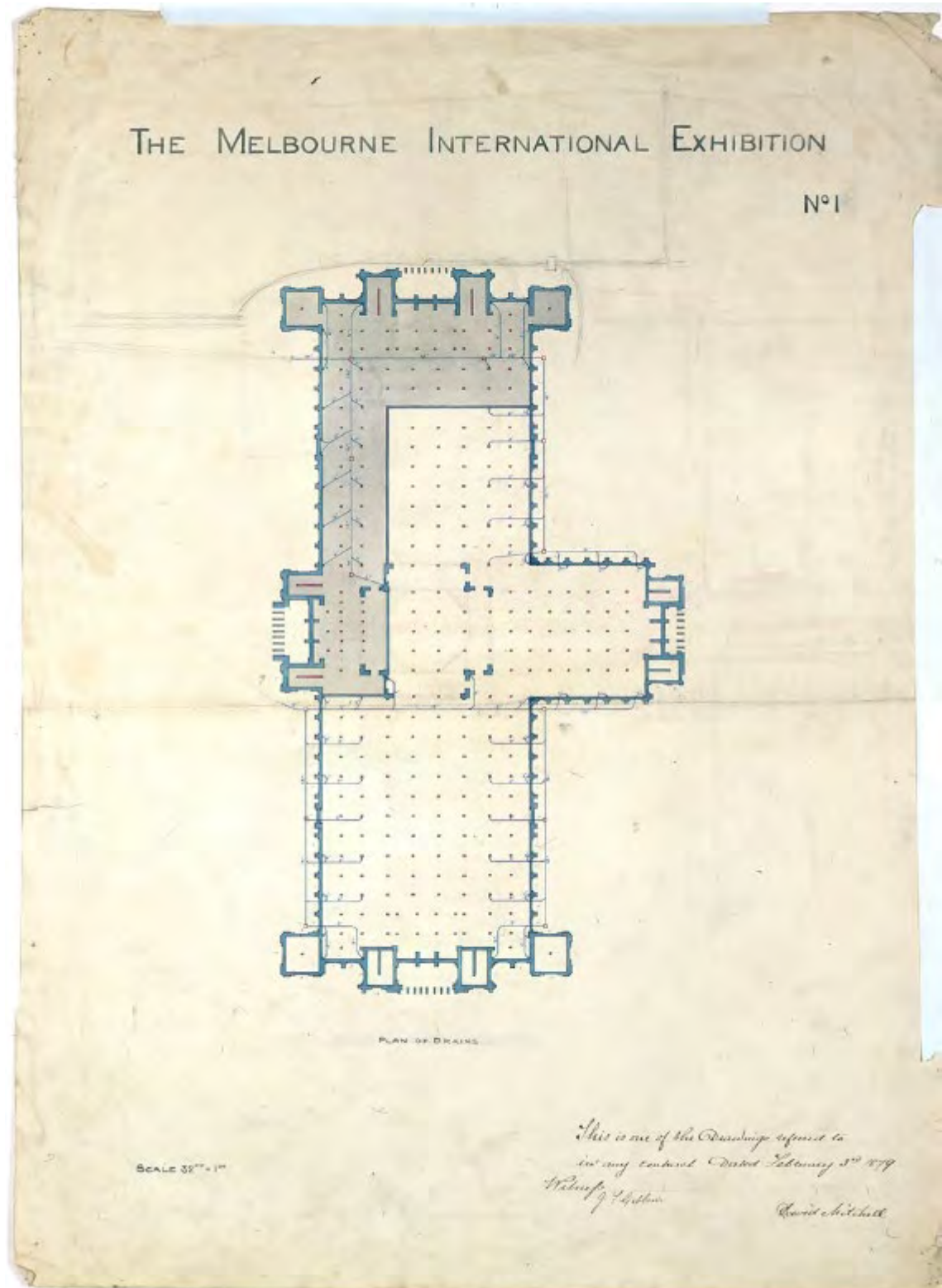
Figure 28   The Melbourne International Exhibition, plan of drains, 1879
             Source: Bates Smart & McCutcheon archives
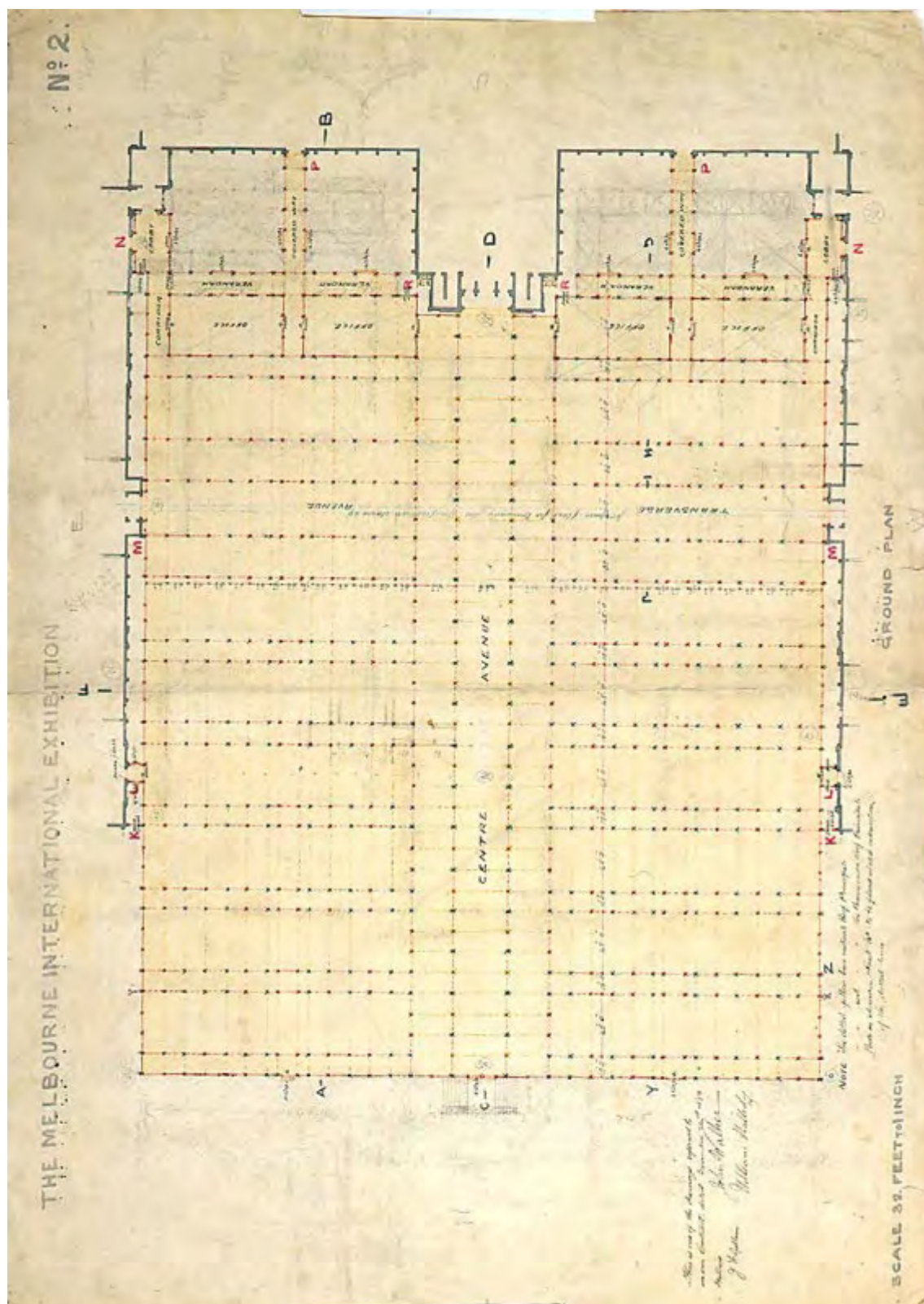
Figure 29   The Melbourne International Exhibition, ground plan of the Machinery Annexe, 1879
             Source: Bates Smart & McCutcheon archives
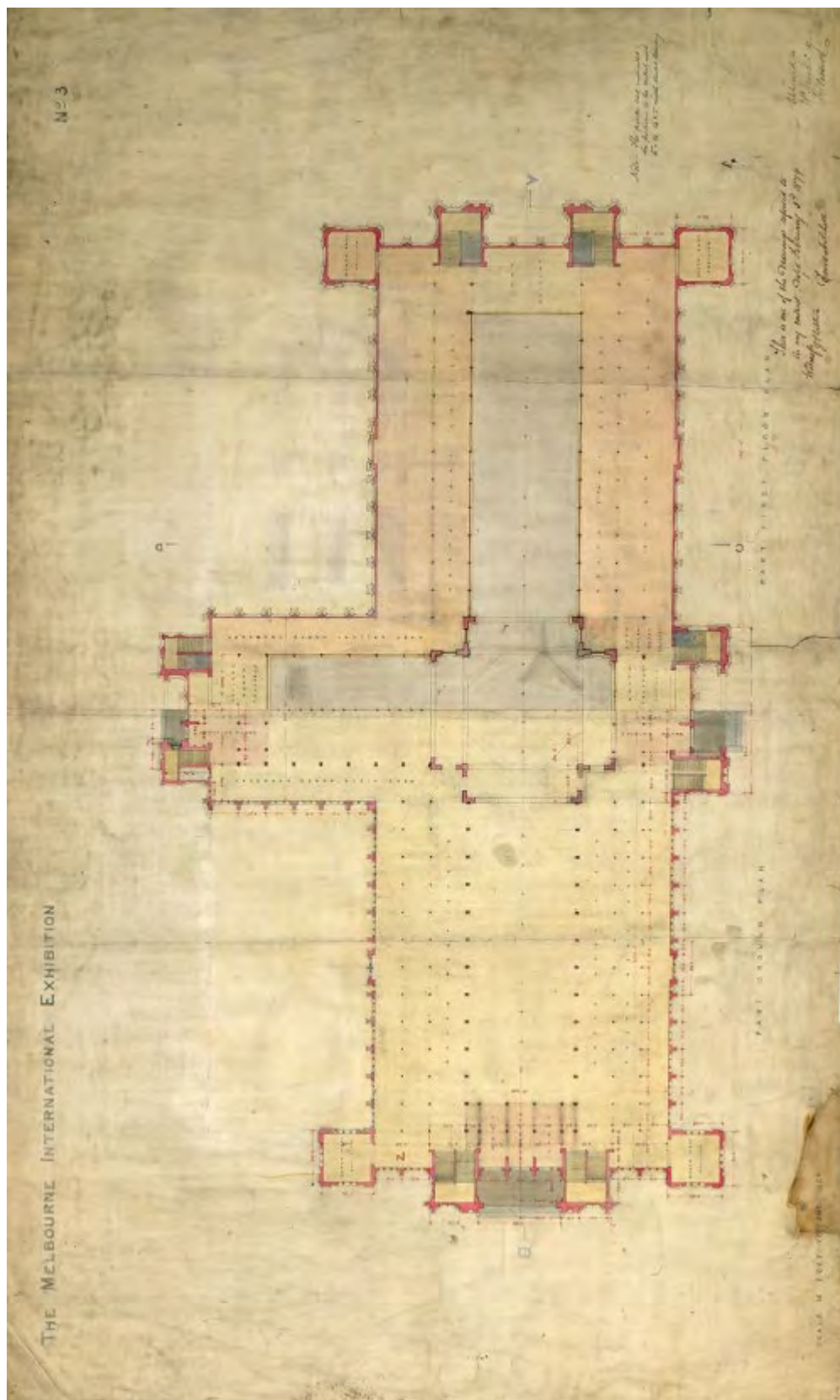
Figure 30   The Melbourne International Exhibition, part ground plan and part first floor plan, 1879
             Source: Bates Smart & McCutcheon archives.
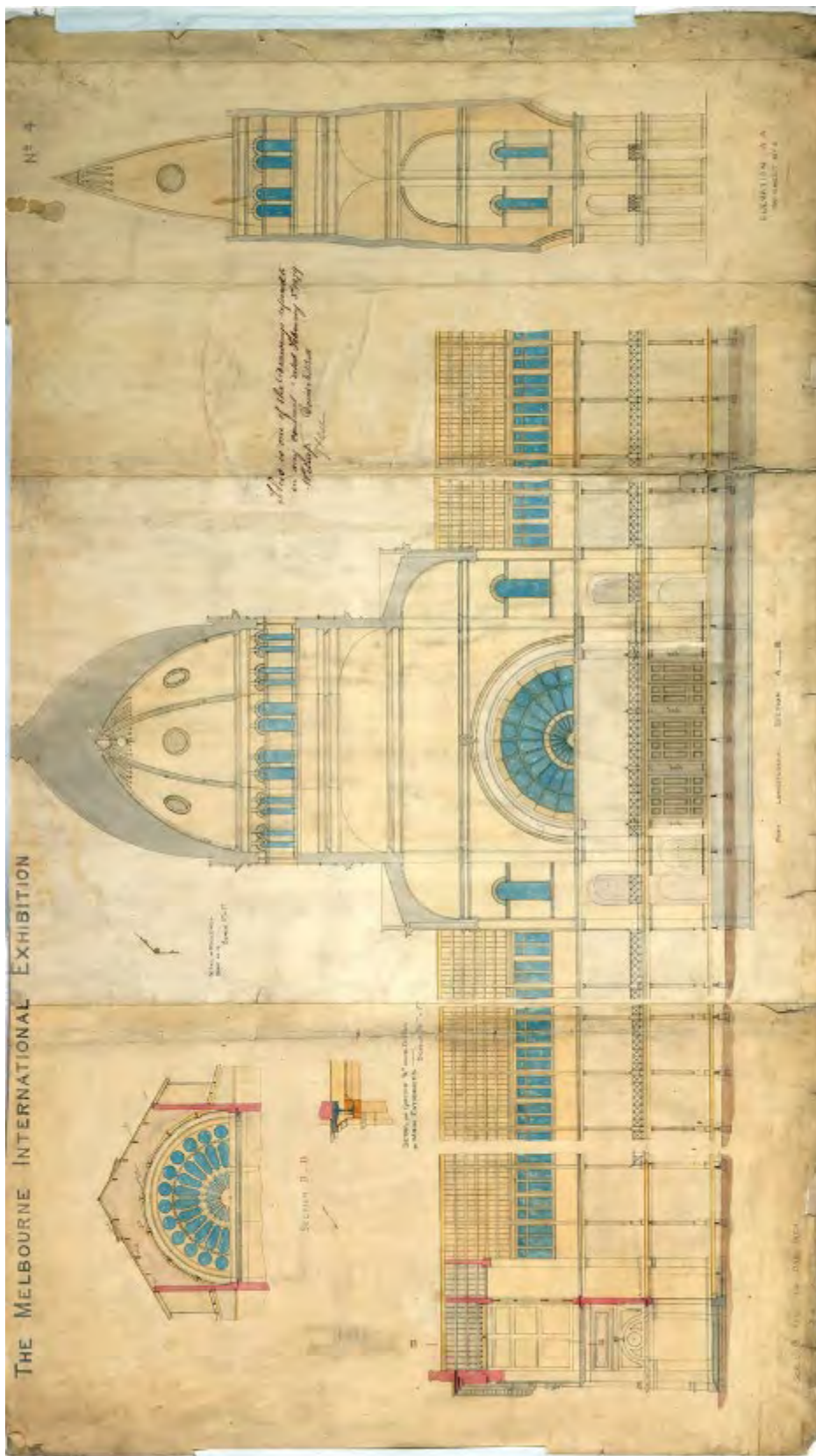
Figure 31   The Melbourne International Exhibition, part longitudinal section A—B, 1879
Source: Bates Smart & McCutcheon archives
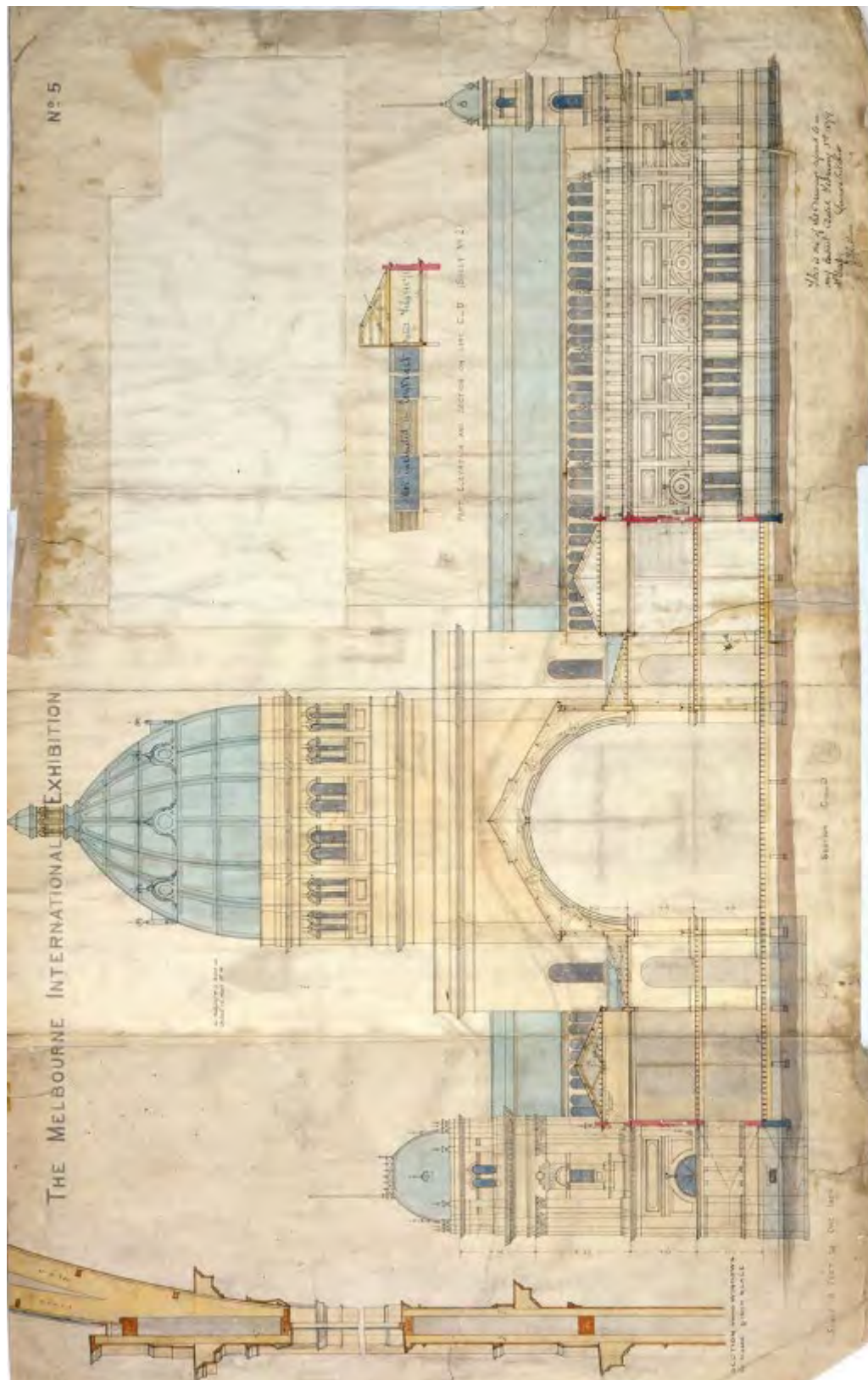
Figure 32   The Melbourne International Exhibition, section C—D, 1879
             Source: Bates Smart & McCutcheon archives
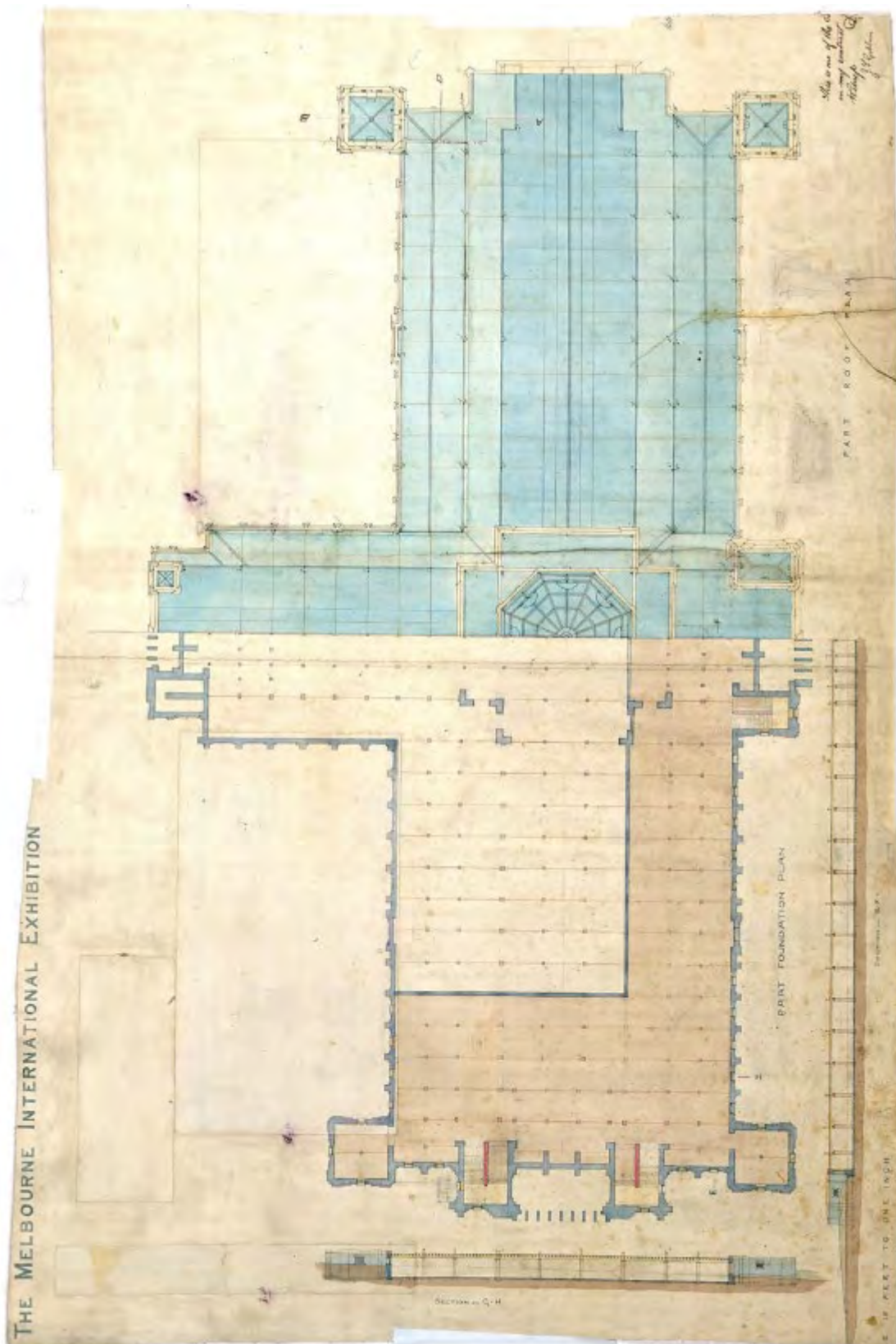
Figure 33   The Melbourne International Exhibition, part foundation plan, part roof plan, n.d.
             Source: Bates Smart & McCutcheon archives
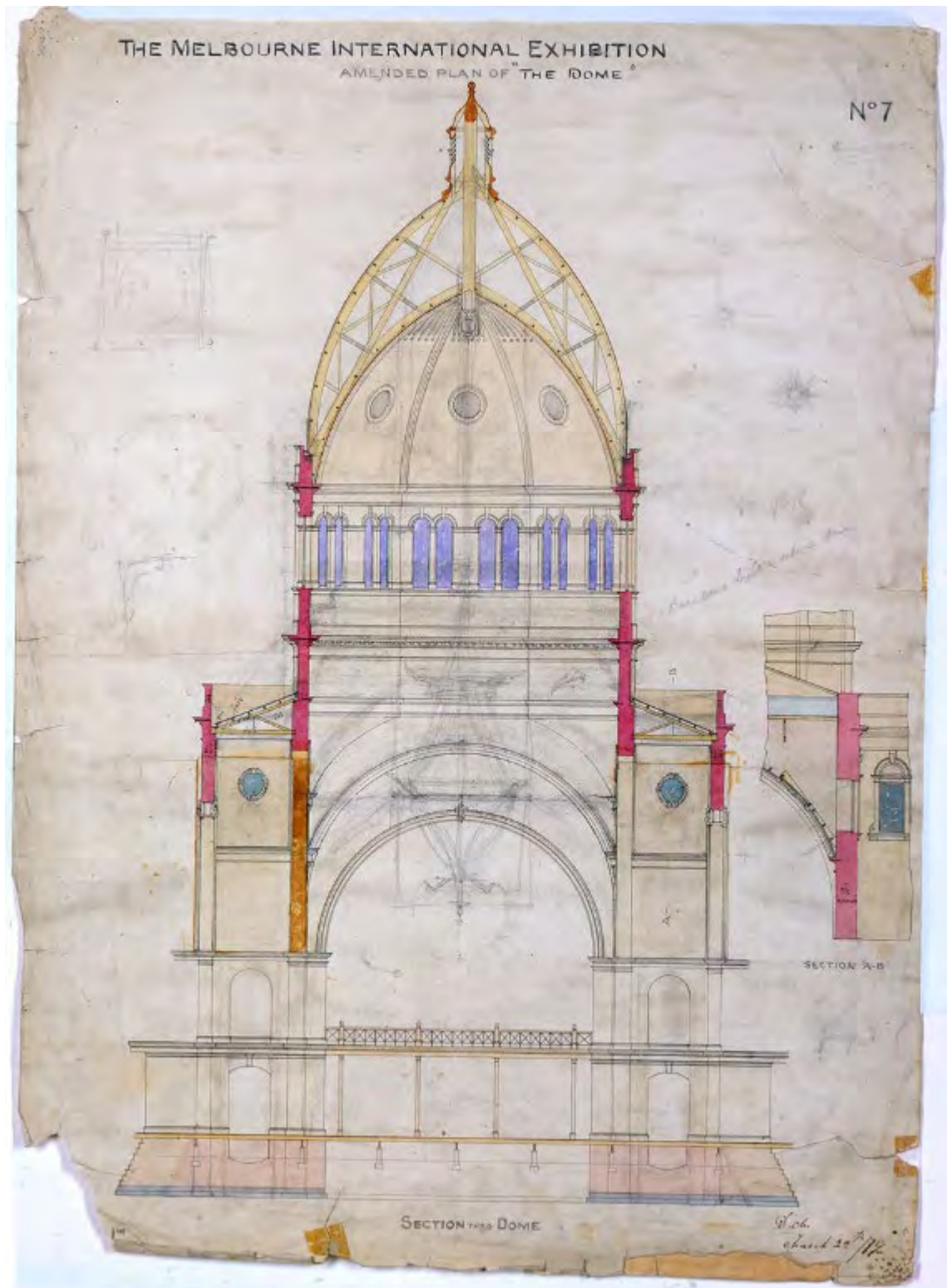
Figure 34   The Melbourne International Exhibition, amended plan of the dome, 1879
            Source: Bates Smart & McCutcheon archives
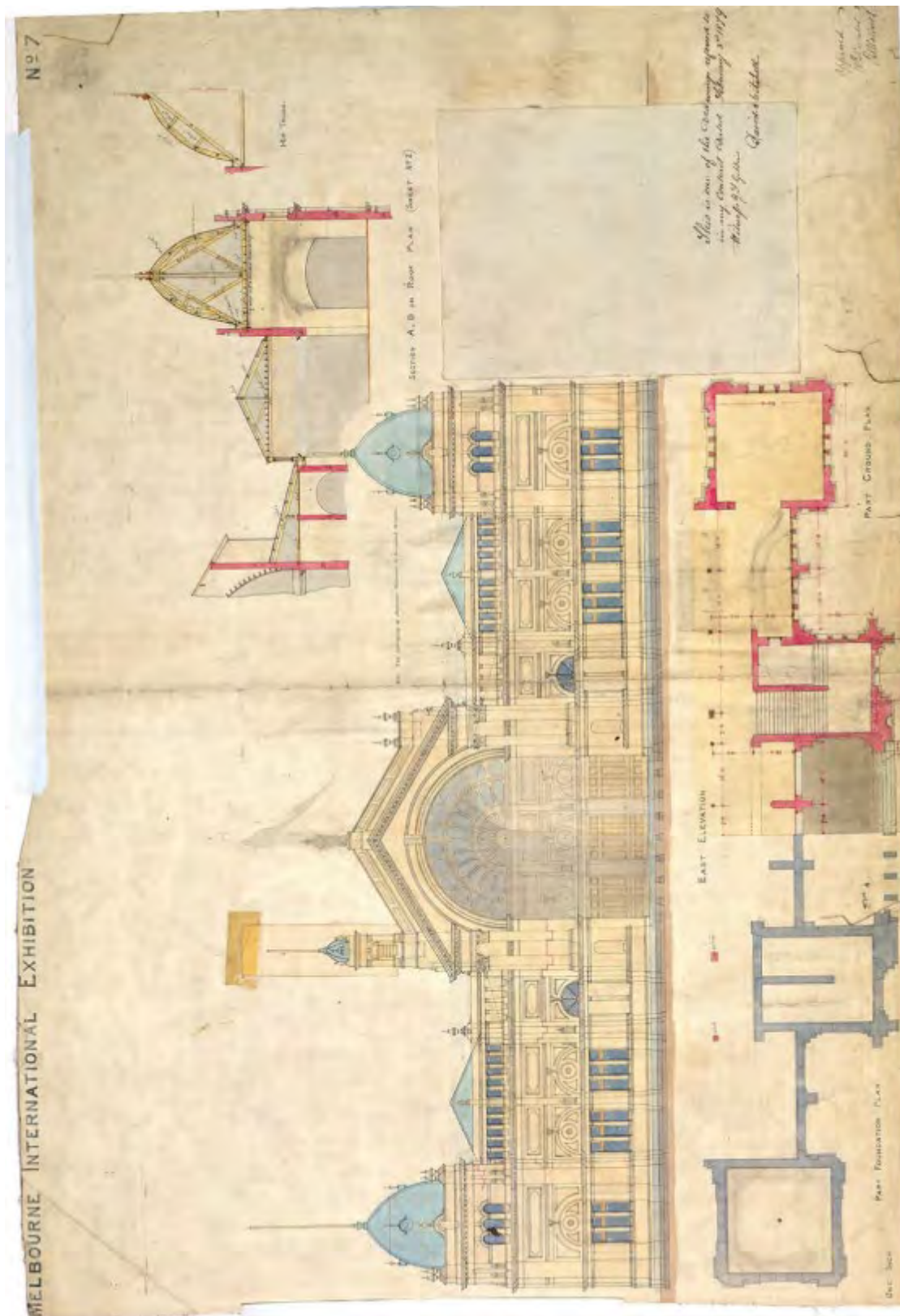
Figure 35   The Melbourne International Exhibition, east elevation, part foundation, part ground plan,
            & section A—B roof plan, 1879
            Source: Bates Smart & McCutcheon archives

Figure 36   The Melbourne International Exhibition, amended plan of the dome, n.d.
              Source: Bates Smart & McCutcheon archives

Figure 37   The Melbourne International Exhibition, part south elevation, 1879
            Source: Bates Smart & McCutcheon archives
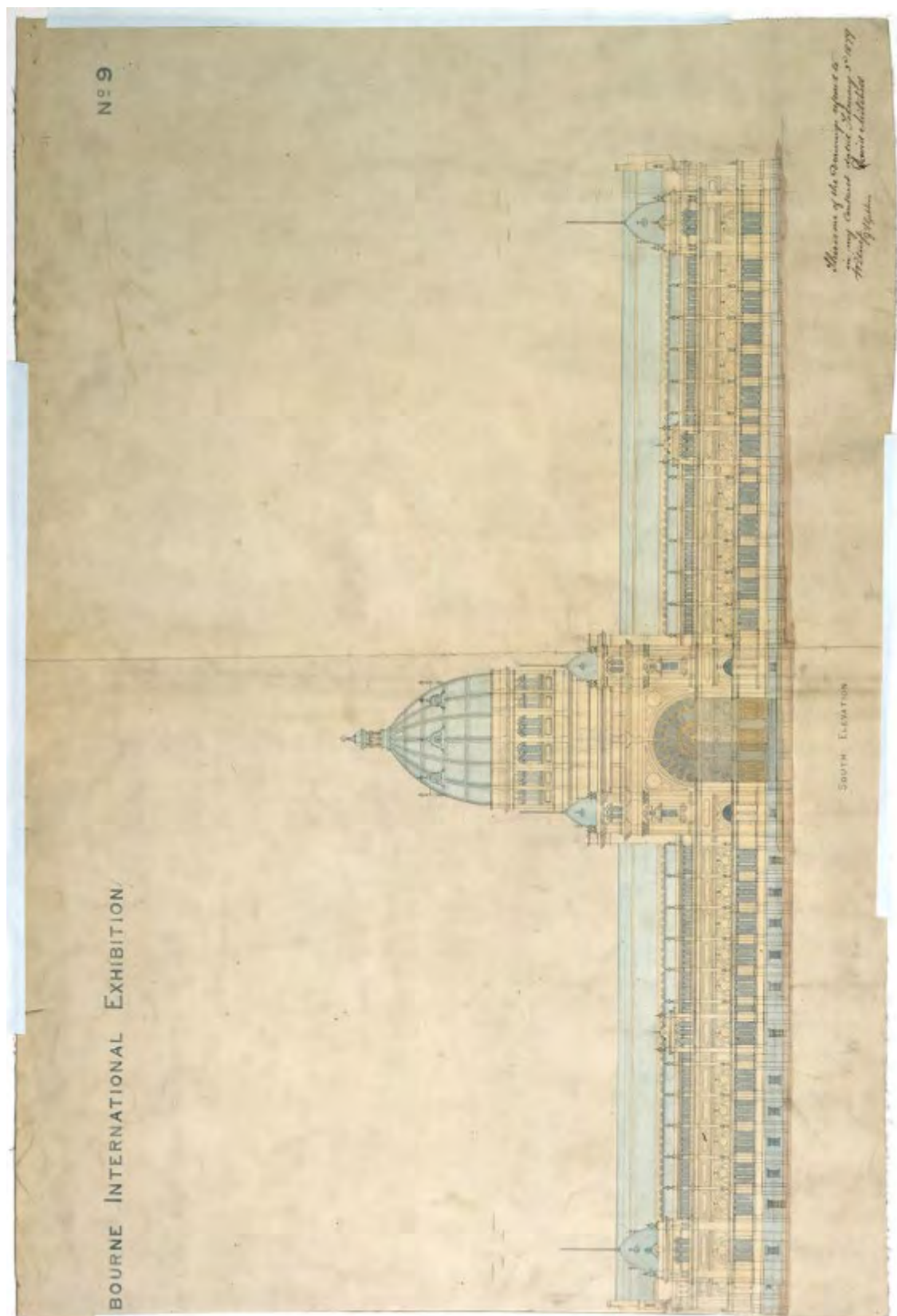
Figure 38   The Melbourne International Exhibition, south elevation, 1879
              Source: Bates Smart & McCutcheon archives.
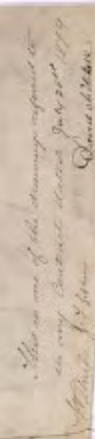
Figure 39   The Melbourne International Exhibition, Machinery Annexe, part back (south), 1879
              Source: Bates Smart & McCutcheon archives
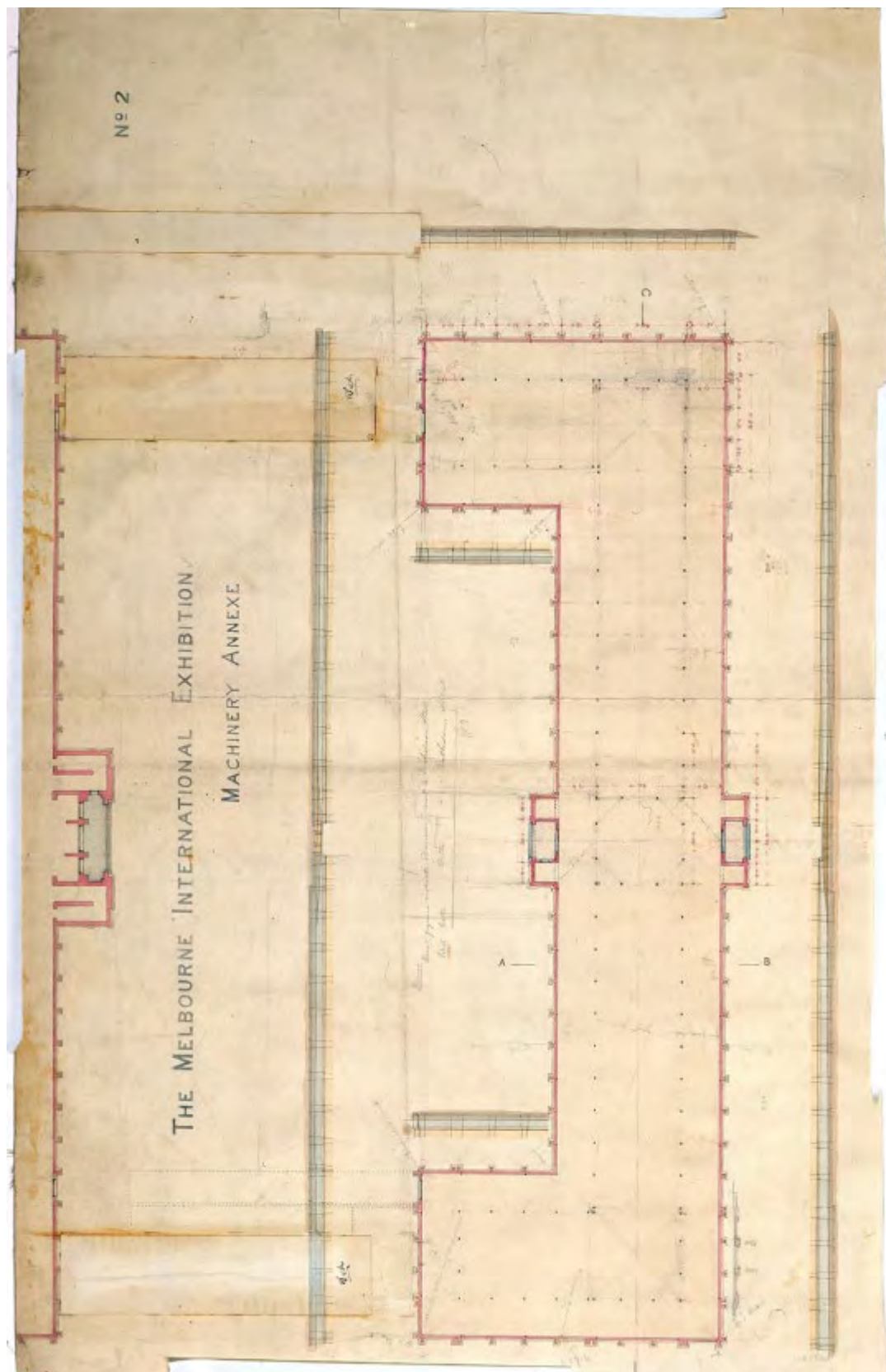
Figure 40   The Melbourne International Exhibition, Machinery Annexe, n.d.
            Source: Bates Smart & McCutcheon archives

APPENDIX A3: HISTORICAL IMAGES

Figure 1   View of the rough paths and early planting in the Carlton Gardens, looking north from Parliament House, 1862
Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and Conservation Guide*

Figure 2   View of the rough paths and early planting in the Carlton Gardens looking across Albert Street form Parliament, 1862
Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and Conservation Guide*

Figure 3   Construction of the Dolphin Fountain for Carlton Gardens, designed by Mr Sullivan, c. 1861-1862
Source: Picture Collection, State Library of Victoria

Figure 4   Dolphin Fountain in the Carlton Gardens, 1862
Source: Picture Collection, State Library of Victoria

Figure 5   A later view of the Dolphin Fountain in the Carlton Gardens, c. 1870
            Source: Picture Collection, State Library of Victoria

Figure 6   View of Gertrude-Carlton walk in Carlton Gardens, c. 1875
            Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and
            Conservation Guide*

Figure 7   View of the Carlton Gardens c. 1875
                Source: Reproduced from *Civilising the City: A History of Melbourne's Public Gardens*
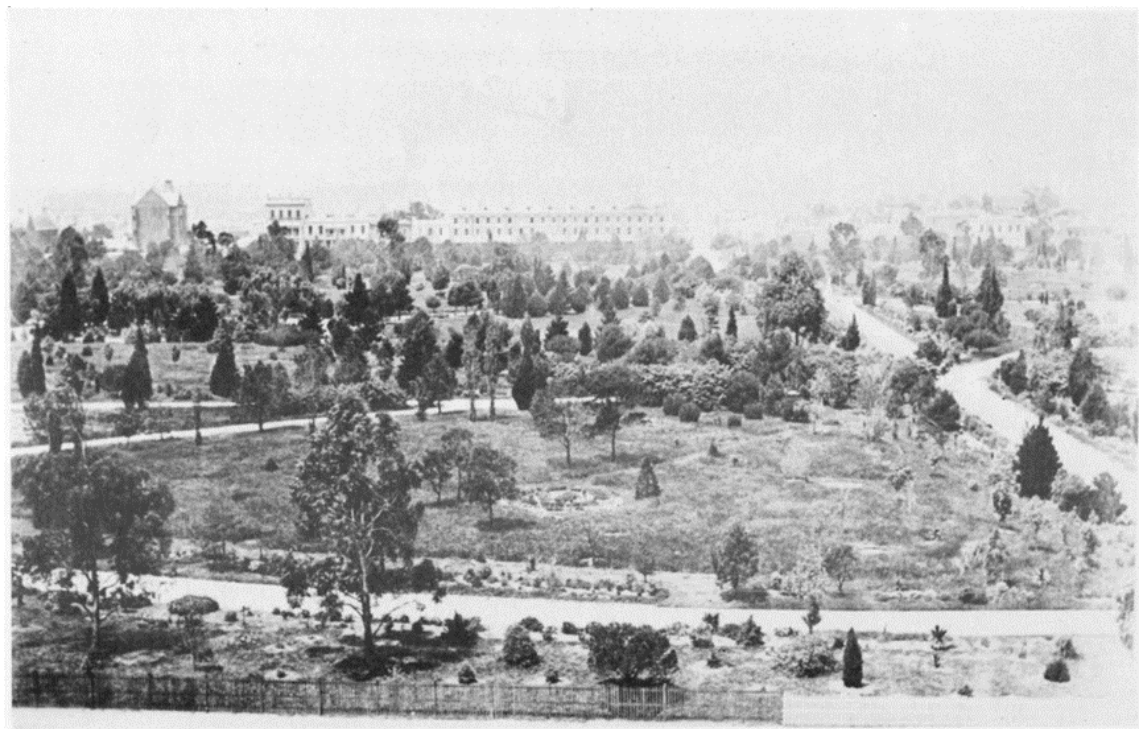
Figure 8   View of Carlton Gardens looking east towards Gerturde Street, Fitzroy c. 1875
                Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and
                Conservation Guide*

Figure 9   Design for the Melbourne International Exhibition Building, 1878
                Source: Picture Collection, State Library of Victoria

Figure 10   Design for the Melbourne International Exhibition Building, 1878
                Source: Picture Collection, State Library of Victoria
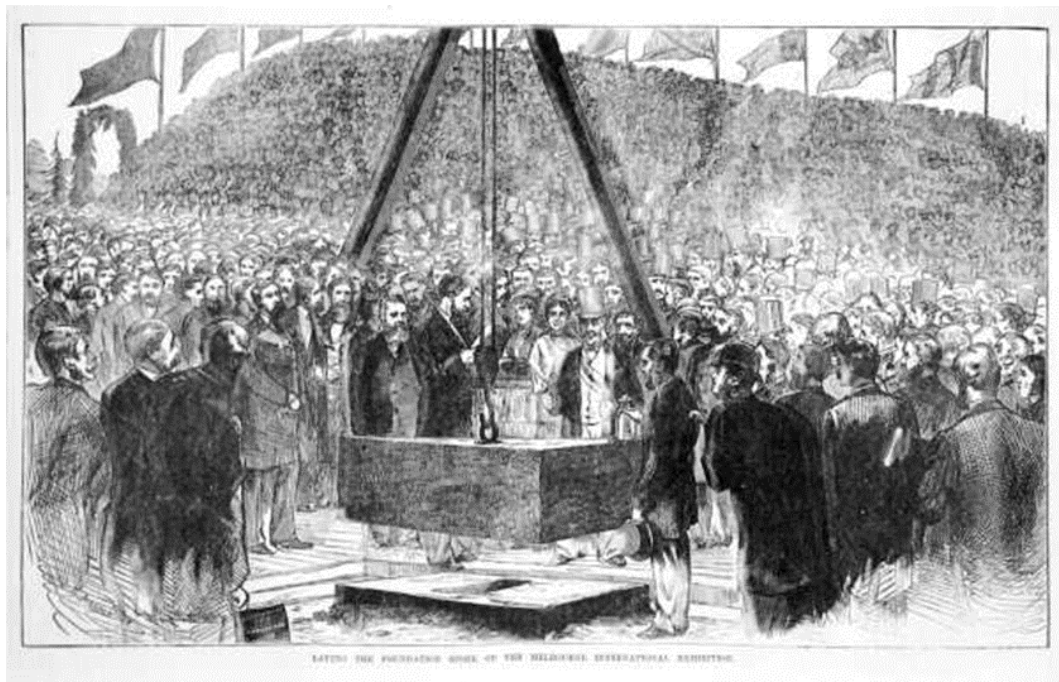
Figure 11   Sketch of the ceremony for the laying of the foundation stone for the Melbourne International Exhibition Building, March 1879
Source: Picture Collection, State Library of Victoria

Figure 12   The Melbourne International Exhibition Building, 1880. Exterior view of the Exhibition Building depicting immature trees and formal garden plantings incorporated within the scheme's broad, interlacing promenades
Source: Picture Collection, State Library of Victoria

Figure 13   View of the entrance to the Melbourne International Exhibition Building, 1880
             Source: Picture Collection, State Library of Victoria

Figure 14   Interior of the Melbourne International Exhibition Building, 1880
             Source: Picture Collection, State Library of Victoria

Figure 15   The interior of the main hall, 1880.
                Source: Picture Collection, State Library of Victoria

Figure 16   The Melbourne International Exhibition, interior under the dome, 1880
                Source: Picture Collection, State Library of Victoria

Figure 17   The inaugural ceremony at the opening of the Melbourne International Exhibition, 1880
             Source: Picture Collection, State Library of Victoria

Figure 18   The Exhibition Building's western and southern elevations, with iron palisade garden fence and corner gateway (foreground) supported by decorative hollow cast pillars surmounted by finials, c. 1880
Source: Picture Collection, State Library of Victoria

Figure 19   View of the eastern entrance to Melbourne International Exhibition, 1880-1881
Source: Picture Collection, State Library of Victoria

Figure 20 The Melbourne International Exhibition, c. 1880-1881, viewed from inside the Carlton Gardens' south-west perimeter
Source: Picture Collection, State Library Victoria

Figure 21 Later view from the south-west showing the planting more developed; note the Hochgürtel fountain at right
Source: Picture Collection, State Library of Victoria

THE LAKE IN THE GARDENS.

Figure 22   The lake in the gardens, 1880
             Source: Picture Collection, State Library of Victoria

Figure 23   The Fernery at the Melbourne International Exhibition, 1880. Note the apsidal Fernery is
             shown on the ground plan of the International Exhibition. It terminates the Centre
             Avenue of the temporary annexes, and this illustration depicts the eaves of the Fernery's
             roof structure, located immediately beyond the entrance
             Source: Picture Collection, State Library of Victoria

Figure 24   The Fernery, with fountain, 1880 (later known as the French Fountain and relocated to the
              Eastern Forecourt)
              Source: Picture Collection, State Library of Victoria

Figure 25   The walk from the south-west corner through the Carlton Gardens, c. 1881. Note large
              eucalypts at left of picture
              Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and
              Conservation Guide*
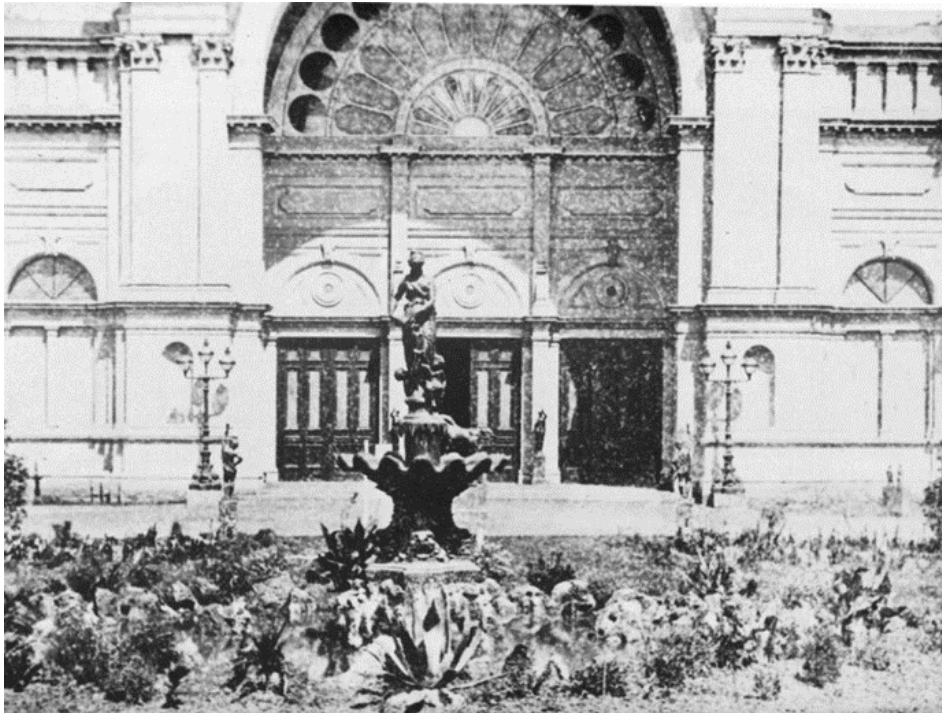
Figure 26   The French Fountain at the east entrance, c. 1881. This fountain was removed in the early 1900s and replaced, apparently with the fountain from the fernery, also referred to by the same name
Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and Conservation Guide*

Figure 27   View of the Melbourne International Exhibition Building from the east c. 1880-1890
Source: Picture Collection, State Library of Victoria

Figure 28   View of the Nicholson Street side of the Carlton Gardens seen from Victoria Parade, c.
1881, showing the then new iron gates and railing
Source: Reproduced from Melbourne's Historic Public Gardens: A Management and
Conservation Guide

Figure 29   A fragment of the original Carlton Gardens palisade fence installed for the 1880 Exhibition,
located by the gate lodge at the north-west corner. Most of the fencing was removed in
1925
Source: Reproduced from *Melbourne's Historic Public Garden: A Management and
Conservation Guide*
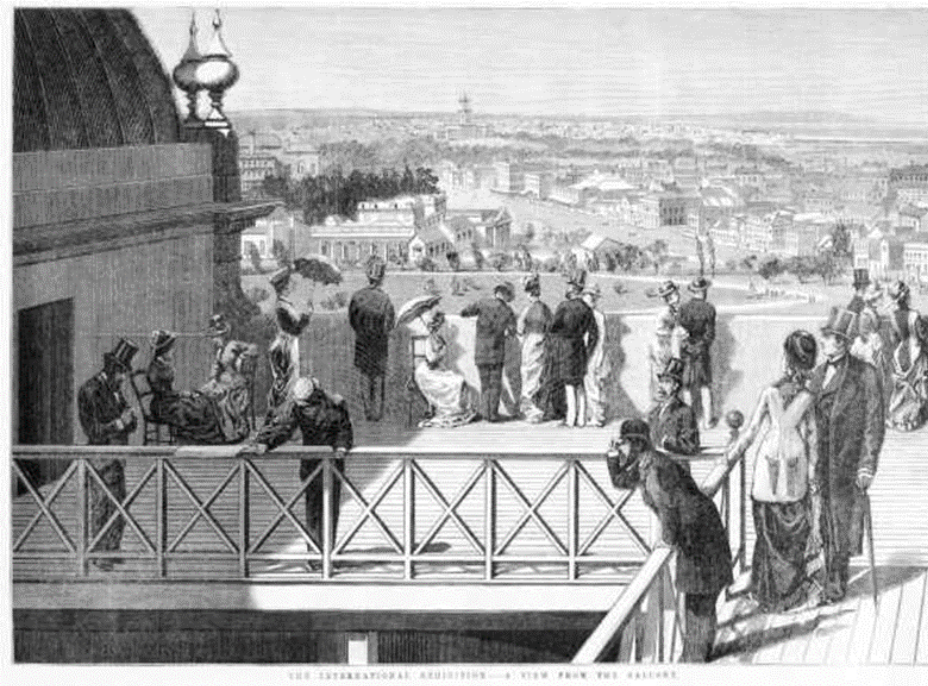
Figure 30   Visitors viewing Melbourne from the dome viewing area, International Exhibition, 1880.
             From elevated viewpoints such as this, visitors to the Exhibition were able to appreciate
             not only views of the city and suburbs, but also views of Carlton Gardens' promenades and
             colourful patterning of formal parterre and border plantings
             Source: Picture Collection, Library of Victoria

Figure 31   Overlooking Melbourne from the dome viewing area, Exhibition Building, 1880
             Source: Picture Collection, State Library of Victoria

Figure 32   View to the south-east from the dome viewing area, Exhibition Building c. 1880
             Source: Reproduced from Carlton Gardens: Tree Conservation Strategy

Figure 33   Melbourne from the dome viewing area, looking south, c. 1880-1890. Elevated view
             across Carlton Gardens showing lawns, shrubs, paths; looking towards Spring Street, the
             Model School at left, and Government House tower in the distance (centre left)
             Source: Picture Collection, State Library of Victoria

Figure 34   Melbourne from the dome viewing area c. 1880-1890. Elevated view of Carlton Gardens,
            view of Parliament House, St. Patrick's Cathedral under construction at left, Model School
            at right, Spring Street and Government House in the distance
            Source: Picture Collection, State Library of Victoria

Figure 35   View from the dome viewing area of Melbourne (south-west), c. 1883
            Source: Picture Collection, State Library of Victoria

Figure 36   View of Melbourne (west) from the dome viewing area, c. 1883. Elevated view of Carlton
             Gardens with a small portion of a parterre visible at lower right
             Source: Picture Collection, State Library of Victoria

Figure 37   View from the dome of the Exhibition Building, undated. Showing the three avenues
             radiating from the Hochgürtel Fountain in the form of a patte d'oie or 'goose's foot' and
             the east-west fence aligned with the promenade, separating the south garden from the
             terrace and fountain. Note the palms surrounding the unfenced outer circular garden
             Source: Reproduced from *Civilising the City: A History of Melbourne's Public Gardens*

Figure 38   Possible scheme for the 1888 Exhibition Building and Carlton Gardens by Reed and Barnes
                 Source: Reproduced from *Civilising the City: A History of Melbourne's Public Gardens*

Figure 39   Illustration of the Melbourne Exhibition Building c. 1888.
                 Source: Picture Collection, State Library of Victoria
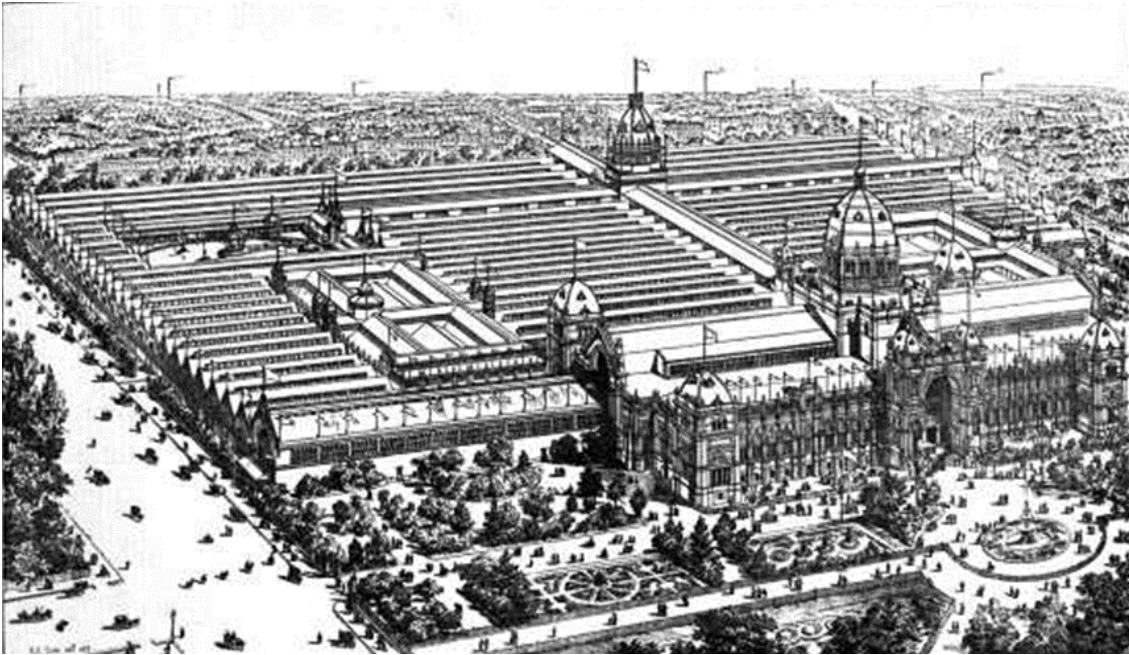
Figure 40   Pictorial representation of annexes planned for the Melbourne Centennial Exhibition, 1888
                Source: Picture Collection, State Library of Victoria
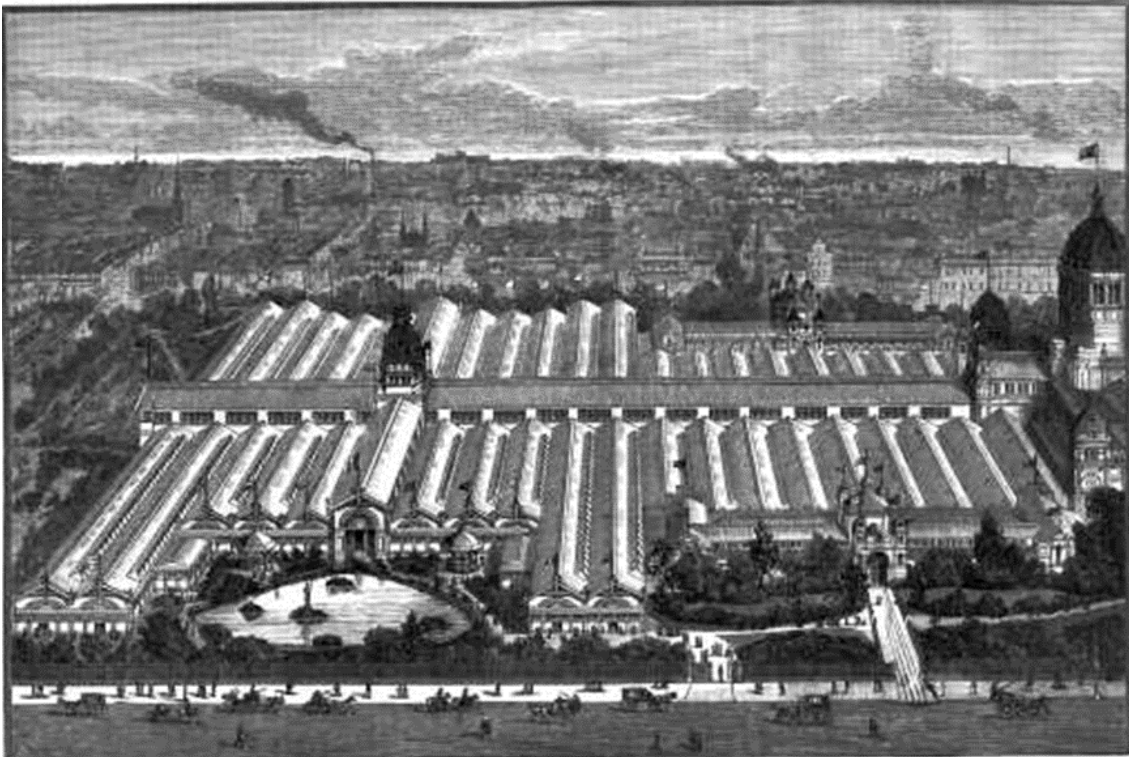
Figure 41   Another pictorial representation of the annexes planned for the Melbourne Centennial Exhibition, 1888
                Source: Picture Collection, State Library of Victoria
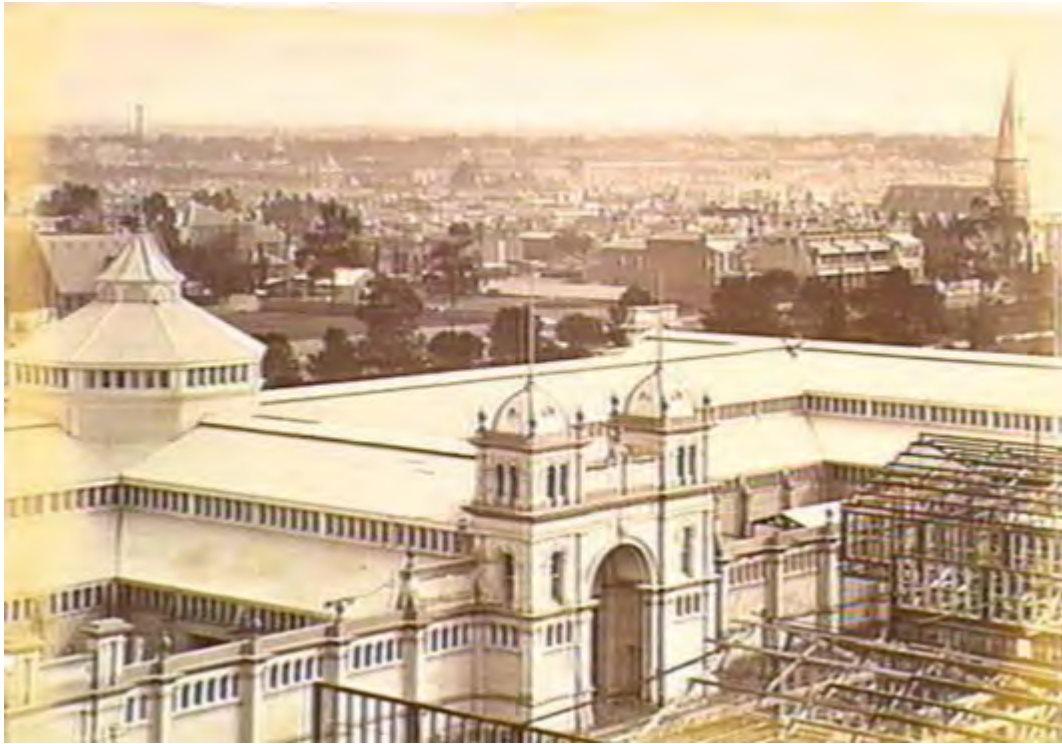
Figure 42   View showing erection of an annex to the Exhibition Building, c. 1887
             Source: Picture Collection, State Library of Victoria
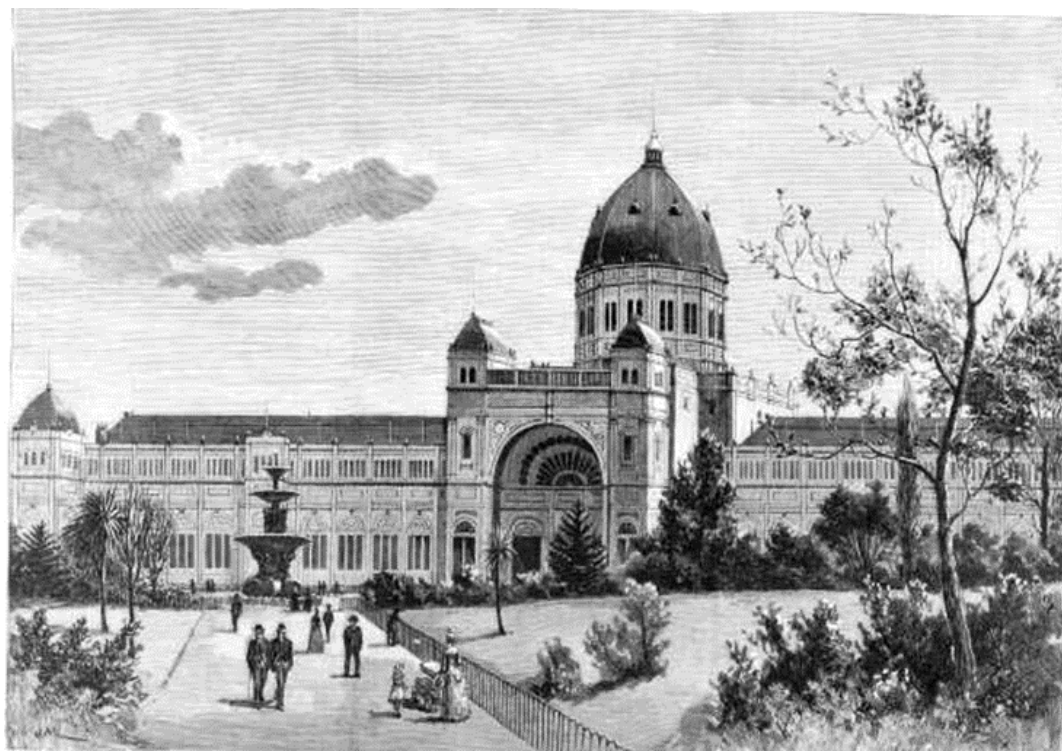
Figure 43   View of the south-eastern approach to the Exhibition Building's southern entrance
             terminating at the Hochgürtel Fountain, 1888
             Source: Picture Collection, State Library of Victoria

Figure 44   The Exhibition Building by night, 1888. View of the eastern (Nicholson Street) approach, depicting the circular fenced garden enclosure surrounding the French Fountain, and part of the sculpture forecourt, with the Westgarth drinking fountain facing the eastern entrance
Source: Picture Collection, State Library of Victoria

Figure 45   Exhibition Building viewed from the south-east for the Centennial Exhibition 1888-9
Source: Picture Collection, State Library of Victoria

Figure 46   View of the southern façade, Hochgürtel fountain, and column representing Australian gold at the Centennial Exhibition, 1888-9
Source: Picture Collection, State Library of Victoria

Figure 47   View along the Grand Allée leading from Victoria Street to the south façade flanked by iron lamp posts supporting gas-lit lamps, wide dual asphalt paths, and an avenue of mature plane trees, 1888-9
Source: Picture Collection, State Library of Victoria

Figure 48   Carlton Gardens, c. 1890-1900. Note that the circular garden bed surrounding the
              Hochgürtel Fountain was re-designed after 1880s
              Source: Picture Collection, State Library of Victoria

Figure 49   View from south with Model School in foreground, c. 1890
              Source: Picture Collection, State Library of Victoria
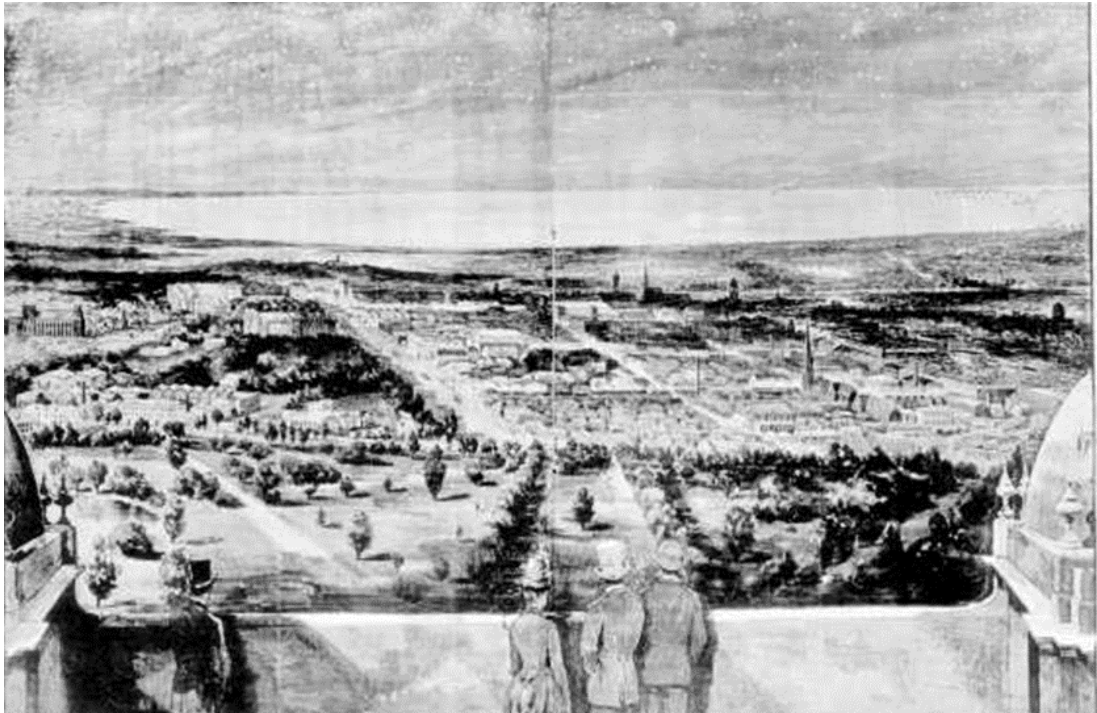
Figure 50   View over Melbourne from dome c. 1891
              Source: Picture Collection, State Library of Victoria

Figure 51   Exhibition Building, c. 1895
              Source: Picture Collection, State Library of Victoria

Figure 52   View of the Exhibition Building from the east, c. 1890
                 Source: Picture Collection, State Library of Victoria

Figure 53   View of Exhibition Building across east lake, c. 1890-1910
                 Source: Picture Collection, State Library of Victoria

Figure 54   Exhibition Building, early 20th century
               Source: Picture Collection, State Library of Victoria
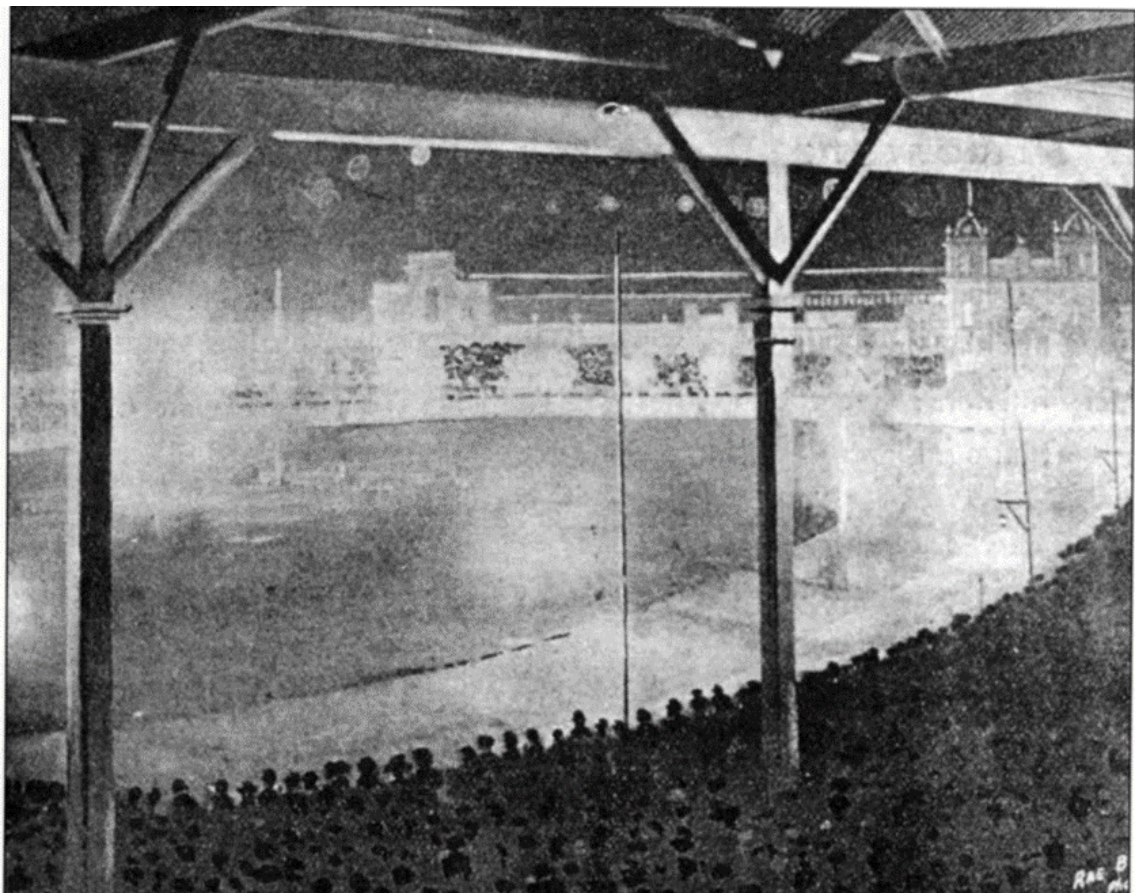
Figure 55   The upgraded cycle track lit by electric lighting, photographed at night from inside the
               pavilion, c. 1897
               Source: Reproduced from Victorian Icon: The Royal Exhibition Building Melbourne

Figure 56   View of the Exhibition Building from the west, c. 1900
             Source: Picture Collection, State Library of Victoria

Figure 57   View of Exhibition Building and lake, c. 1900-1910
             Source: Picture Collection, State Library of Victoria

Figure 58   View of Carlton Gardens and parterre from roof of Exhibition Building, c. 1900-1910
               Source: Picture Collection, State Library of Victoria

Figure 59   View looking east towards Exhibition Building c. 1900-1910
               Source: Picture Collection, State Library of Victoria

Figure 60   View of the Opening of the Commonwealth Parliament 9 May 1901
                 Source: Picture Collection, State Library of Victoria

Figure 61   Opening of first Commonwealth Parliament by the Duke of York, looking toward the
                 official party, 1901
                 Source: Picture Collection, State Library of Victoria

Figure 62   The Exhibition Building illuminated as part of the Commonwealth celebrations associated
              with the opening of Parliament and the visit of the Duke and Duchess of York, 1901
              Source: Picture Collection, State Library of Victoria

Figure 63   Celebrations marking the tour of the Duke and Duchess of York and Cornwall at the
              Exhibition Building, Melbourne, 1901
              Source: Picture Collection, State Library of Victoria

Figure 64   State School fete at the Exhibition Building, 1901
                    Source: Picture Collection, State Library of Victoria

Figure 65   State School fete at the Exhibition Building, 1901. View showing the oval pavilion and the
                    maypole dancers performing opposite the Royal Box.
                    Source: Picture Collection, State Library of Victoria

Figure 66   Exhibition Building, viewed from the north, showing the northern entrance obscured by
                 mature trees, the pavilion to the right overlooking the oval, and a wide pathway
                 separating the oval from the Carlton Gardens, c. 1901-10
                 Source: Picture Collection, State Library of Victoria

Figure 67   View of the Exhibition Building, showing eastern entrance and fenced circular garden
                 surrounding the French Fountain c. 1905
                 Source: Picture Collection, State Library of Victoria

Figure 68   Carlton Gardens, c. 1905, showing a high metal palisade fence separating the wide path
             from the formal, deeply layered garden beds
             Source: Picture Collection, State Library of Victoria

Figure 69   Children from four State Schools planting pepper trees in the Carlton Gardens on Arbor
             Day, 1905
             Source: Reproduced from *Carlton*

Figure 70   The Exhibition Building and Carlton Gardens, c. 1906
             Source: Picture Collection, State Library of Victoria

Figure 71   Exhibition Building, c. 1907
             Source: Picture Collection, State Library of Victoria

Figure 72   Hochgürtel Fountain, Carlton Gardens c. 1907, with low-growing plants and an iron
             palisade fence
             Source: Picture Collection, State Library of Victoria

Figure 73   Exhibition Building showing the southern façade and ornamental lake with mature trees
             planted on an island, c. 1907
             Source: Picture Collection, State Library of Victoria

Figure 74   Raised ornate parterres located in the South Gardens c. 1908
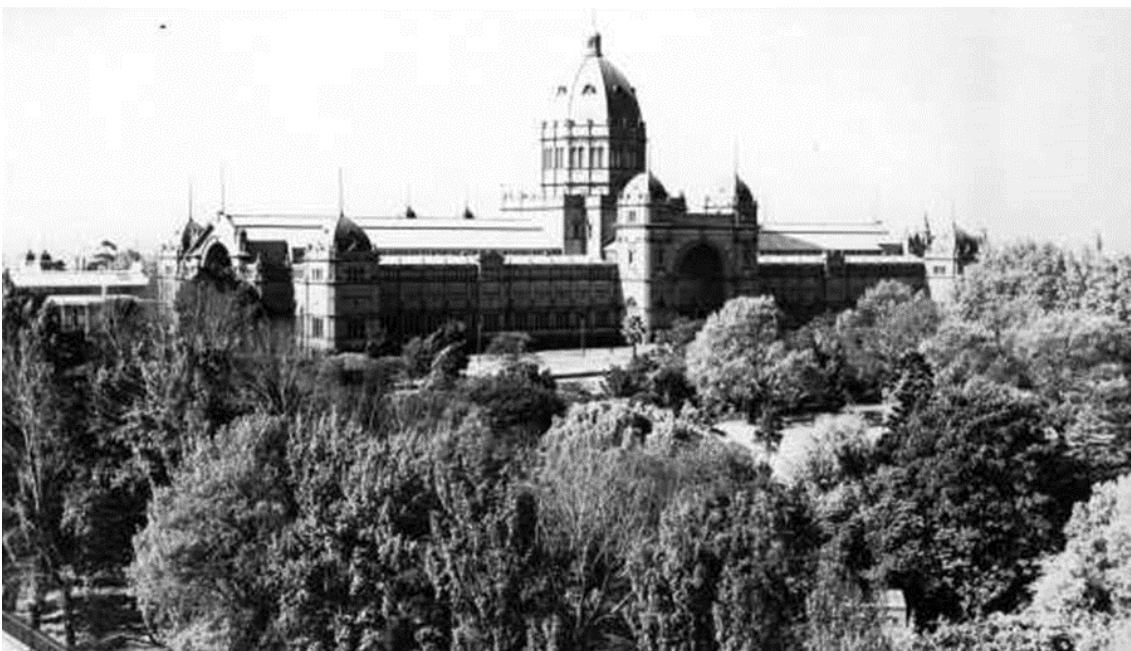   Source: Picture Collection, State Library of Victoria.

Figure 75   Illustration of the Exhibition Building c. 1910
               Source: Picture Collection, State Library of Victoria

Figure 76   The Exhibition Building, c. 1910
               Source: Picture Collection, State Library of Victoria

Figure 77   Exhibition Building showing the eastern entrance with its sculpture forecourt, circular
               garden and Eastern Annex, c. 1910
               Source: Picture Collection, State Library of Victoria

Figure 78   View of the Carlton Gardens, c. 1911, with the dome in the background.
Source: Picture Collection, State Library of Victoria

Figure 79   Eastern forecourt showing the Eastern Annexe, several sculptures mounted on plinths,
and the new French Fountain, whose base is colour 'enhanced' presumably for artistic
reasons, c. 1911
Source: Picture Collection, State Library of Victoria

Figure 80   Statue of Victory (one of a pair) flanking the entrance to the Exhibition Building's eastern
             forecourt, undated. Note the palms planted in the circular French Fountain garden
             Source: Reproduced from *Civilising the City: A History of Melbourne's Public Gardens*

Figure 81   Nationalistic floral garden bed planting representing a kangaroo, emu and shield
             surmounting the motto of the Australian Natives Association, 'Advance Australia', c. 1900.
             Source: Picture Collection, State Library of Victoria

Figure 82   Bicycle races on the oval held before World War I, showing the grandstand pavilion and
kiosk flanking the northern entrance to the Exhibition Building
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*

Figure 83   Pouring concrete for the Nicholson Street entrance driveway at the Exhibition Building in
the 1920s. Note that the French Fountain and statuary dating from the Great Exhibitions
are still clearly visible
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*

Figure 84   View Exhibition Building c. 1926
              Source: Picture Collection, State Library of Victoria

Figure 85   Exhibition Building, c. 1930
              Source: Picture Collection, State Library of Victoria

Figure 86   View of Melbourne showing the Exhibition Building, c. 1930
               Source: Picture Collection, State Library of Victoria

Figure 87   Exhibition Building & gardens, c. 1930
               Source: Picture Collection, State Library of Victoria

Figure 88   The Exhibition Building c. 1940s
             Source: Picture Collection, State Library of Victoria

Figure 89   Exhibition Buildings and gardens, c. 1940s
             Source: Picture Collection, State Library of Victoria

Figure 90   View of gardens beds in front of Exhibition Garden
             Source: Picture Collection, State Library of Victoria

Figure 91   Exhibition Building at night, c. 1940s-1950s
             Source: Picture Collection, State Library of Victoria

Figure 92   Exhibition Building, mid-twentieth century
               Source: Picture Collection, State Library of Victoria

Figure 93   Exhibition Building, c. 1950
               Source: Picture Collection, State Library of Victoria

Figure 94   Exhibition Building, c. 1950
                Source: Picture Collection, State Library of Victoria

Figure 95   South facade of the Exhibition Building, 1956
                Source: Picture Collection, State Library of Victoria

Figure 96   Carlton Gardens, c. 1950
             Source: Picture Collection, State Library of Victoria
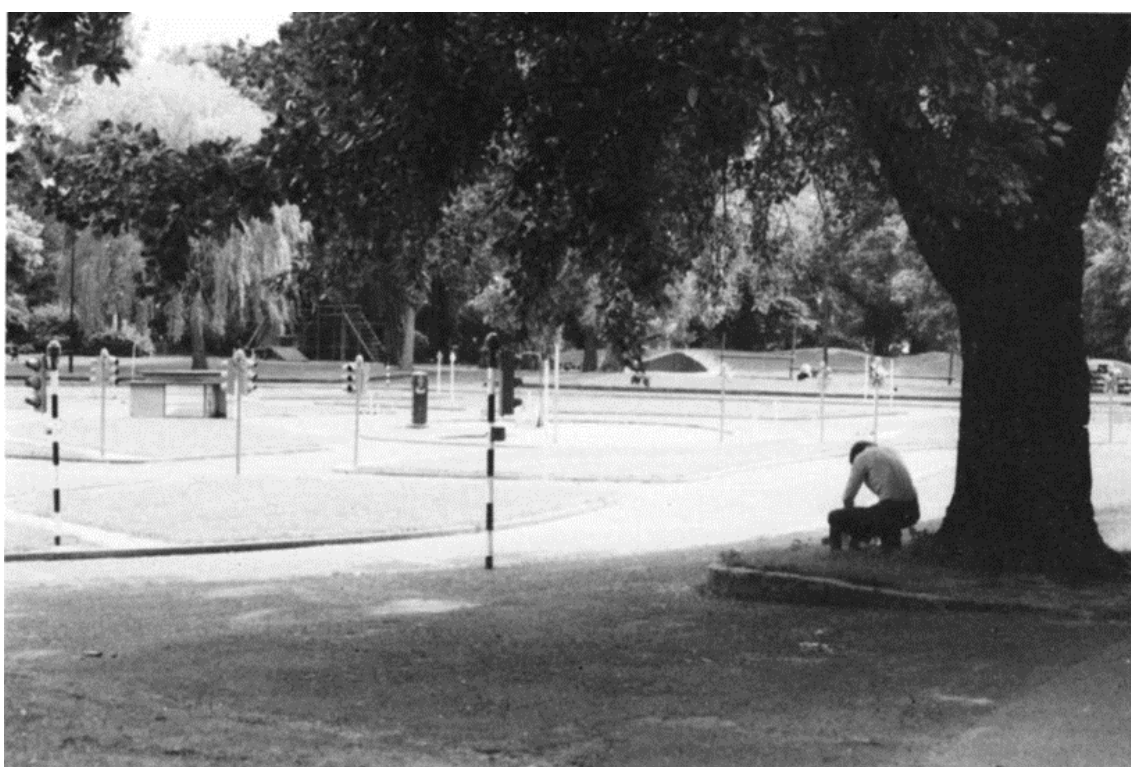
Figure 97   The Children's Traffic School in the Carlton Gardens, formerly the site of the pond/lake,
             later converted into an asphalt-lined wading pool, n.d.
             Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and
             Conservation Guide.*

Figure 98   Demolition of the Royale Ballroom in the Eastern Annex of the Exhibition Building, 1979
               Source: Reproduced from *Victorian Icon, The Royal Exhibition Building Melbourne*

Figure 99   Centennial Hall, including the glass-fronted administration block, constructed on the site
               formerly occupied by the Eastern Machinery Annex
               Source: Reproduced from *Victorian Icon, The Royal Exhibition Building Melbourne*

Figure 100   The Grande Allée, 1994
               Source: Lovell Chen archives

Figure 101   South façade, 1994
               Source: Lovell Chen archives

Figure 102   West elevation 1994
                Source: Lovell Chen archives

Figure 103   View of the Eastern Annexe, 1994
                Source: Lovell Chen archives

Figure 104   North elevation of the Exhibition Building viewed from the Melbourne Museum
construction site, 1998
Source: Picture Collection, State Library of Victoria

APPENDIX A4:
SITE DEVELOPMENT PLANS

The following high-level sequential plans have been prepared based on historical sources. The intent of the plans is to provide an overview of the development and layout of the site over its history. These plans were developed for the 2008 Heritage Management Plan; they have been updated in 2019-2020 to reflect recent developments, and to provide clarifications to the existing plans where practical to address known information and to improve consistency.

The plans are indicative only, and do not contain detailed information about plantings or other features. They should not be relied upon to inform works.

Elements of these plans have been drawn based on their depiction on general maps and plans of the period (refer Appendix A.2); the form of the element as shown in contemporary photographs may sometimes differ.

Where elements and areas are shown hatched or shadowed on the following plans, this is an indication of new elements added or changes to the site, preceding or about the date of the plans.

1
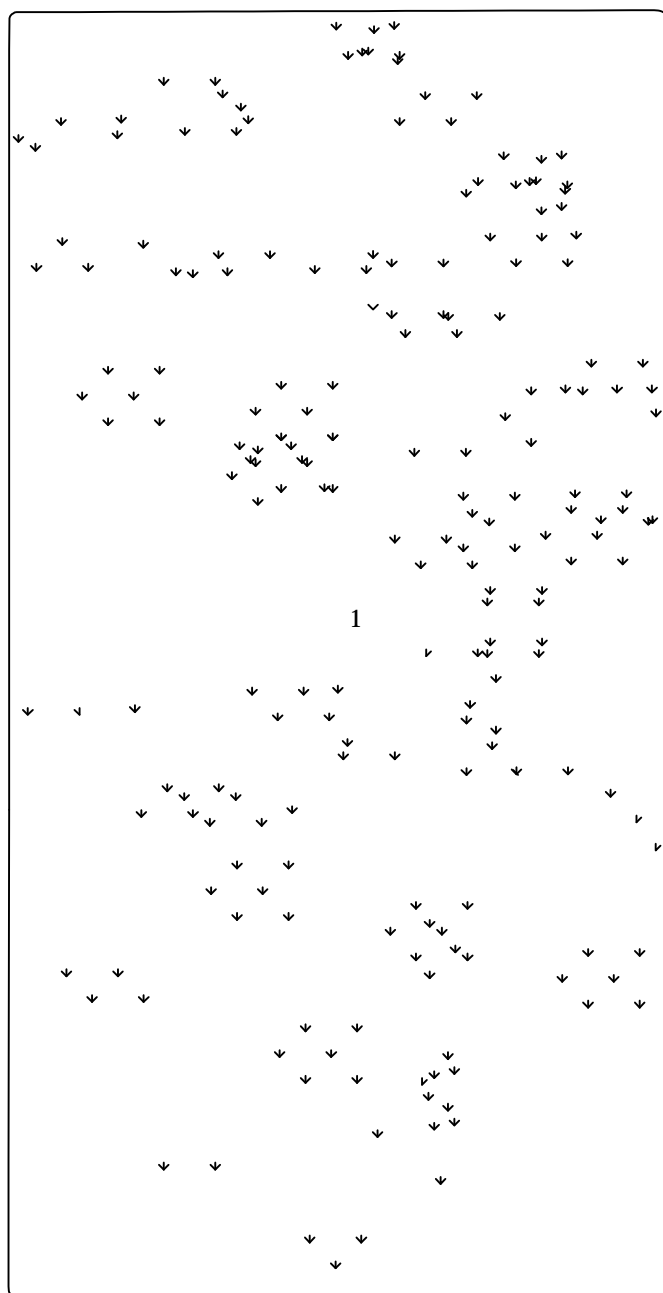
1852

1 64-acre (26-hectare) area described as a recreational reserve
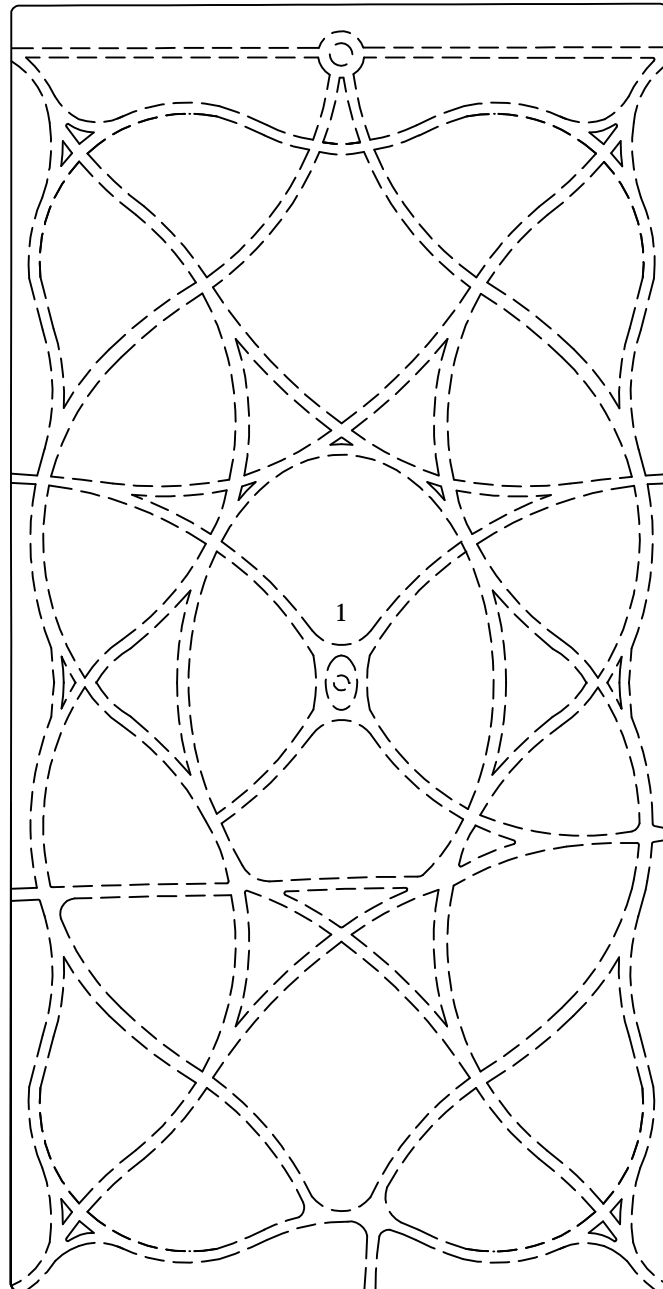
1856

1 Path layout planned
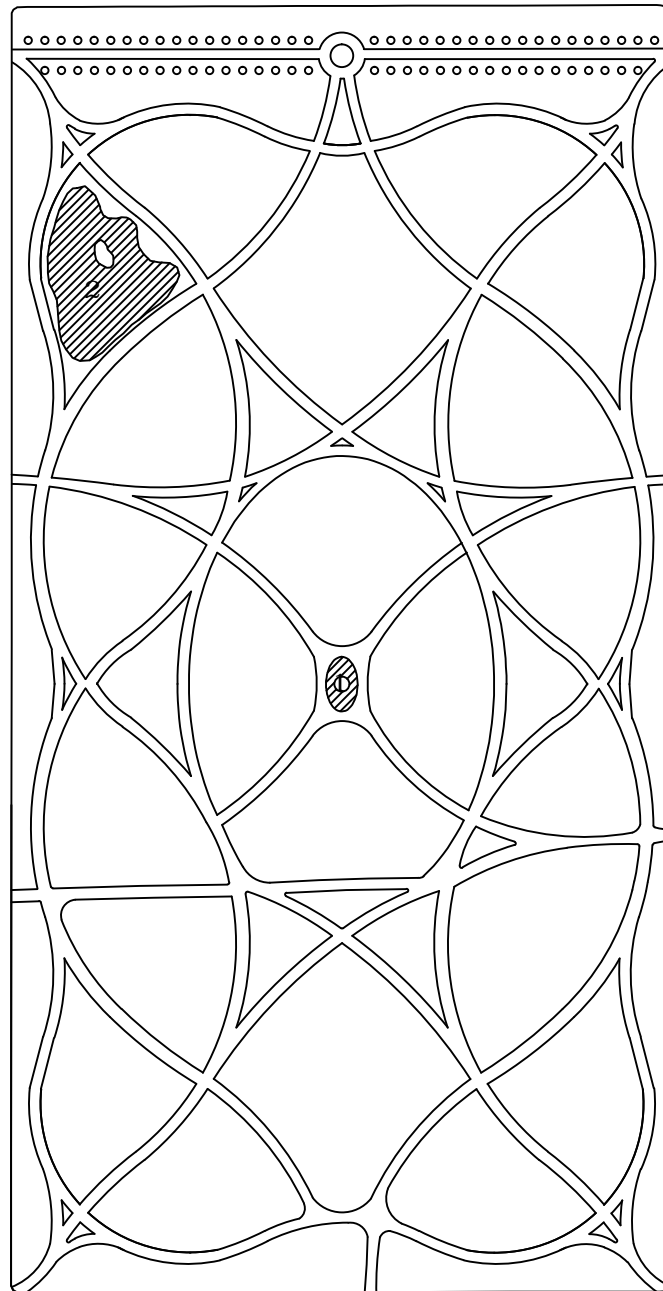
1863-75

1 Dolphin fountain, 1863
2 Lake excavation, 1875

Timber boundary fence
Initial tree and shrubbery plantings
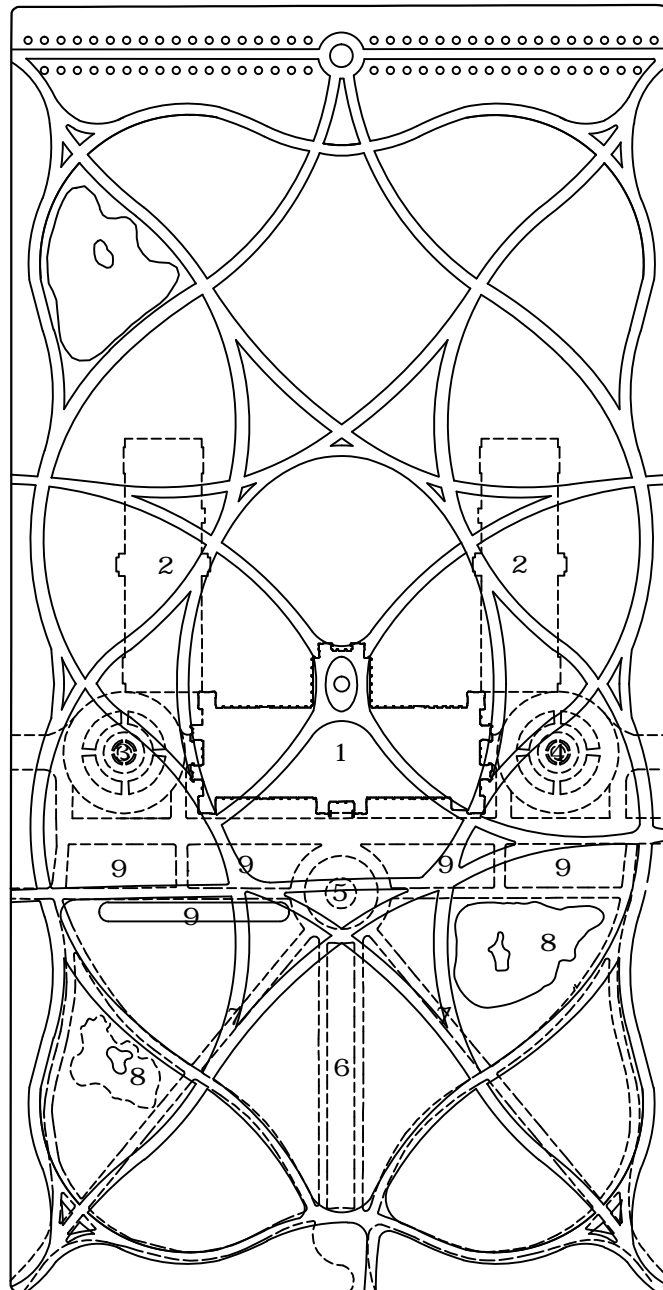
1878-79

1 Exhibition Building
2 Machinery Annexe
3 West Forecourt
4 East Forecourt and
  French Fountain
5 South Forecourt terrace
  and Hochgürtel Fountain
6 Grand allée

7 Patte d'oie paths rationalised
8 South ornamental lakes
9 East-west parterre gardens

Iron palisade boundary fence
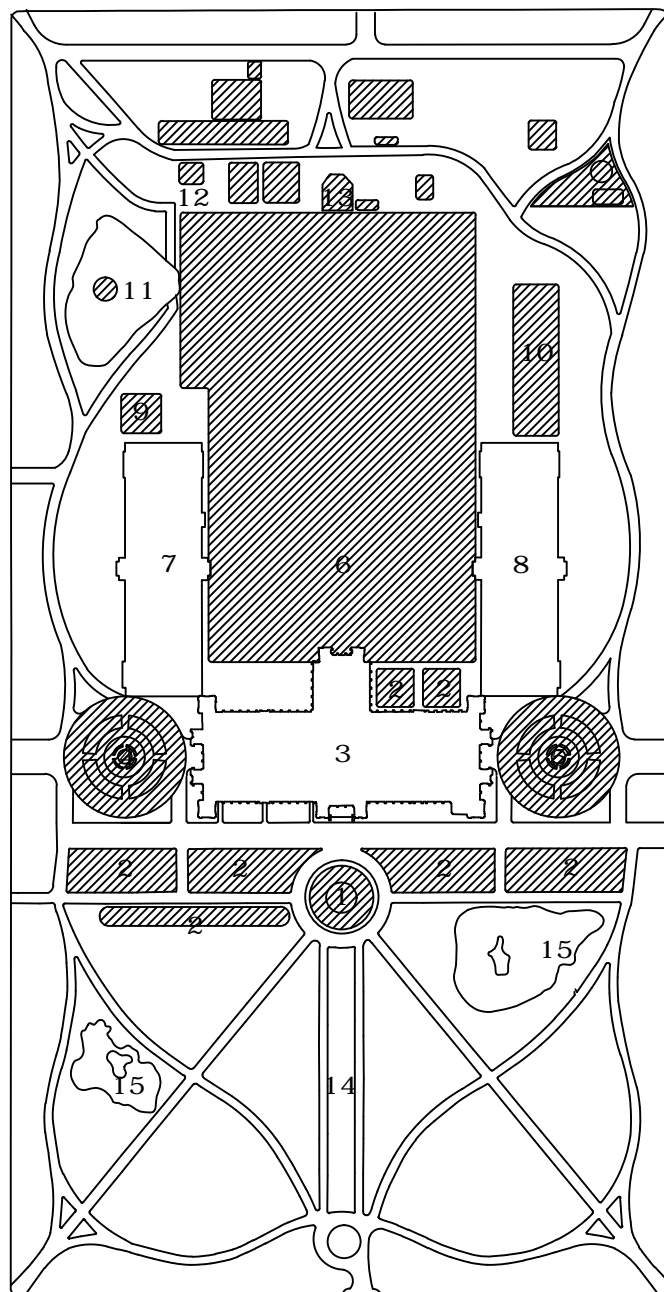
1880

1 Hochgürtel Fountain
2 East-west parterres
3 Exhibition Building
4 German kiosk
5 French fountain
6 Main pavilion
7 Western annexe
8 Eastern annexe
9 German annexe

10 British machinery annexe
11 Dolphin fountain
12 Austrian kiosk
13 Fernery and fountain
14 Grand allée
15 Ornamental lakes

Extensive replanting of South Garden
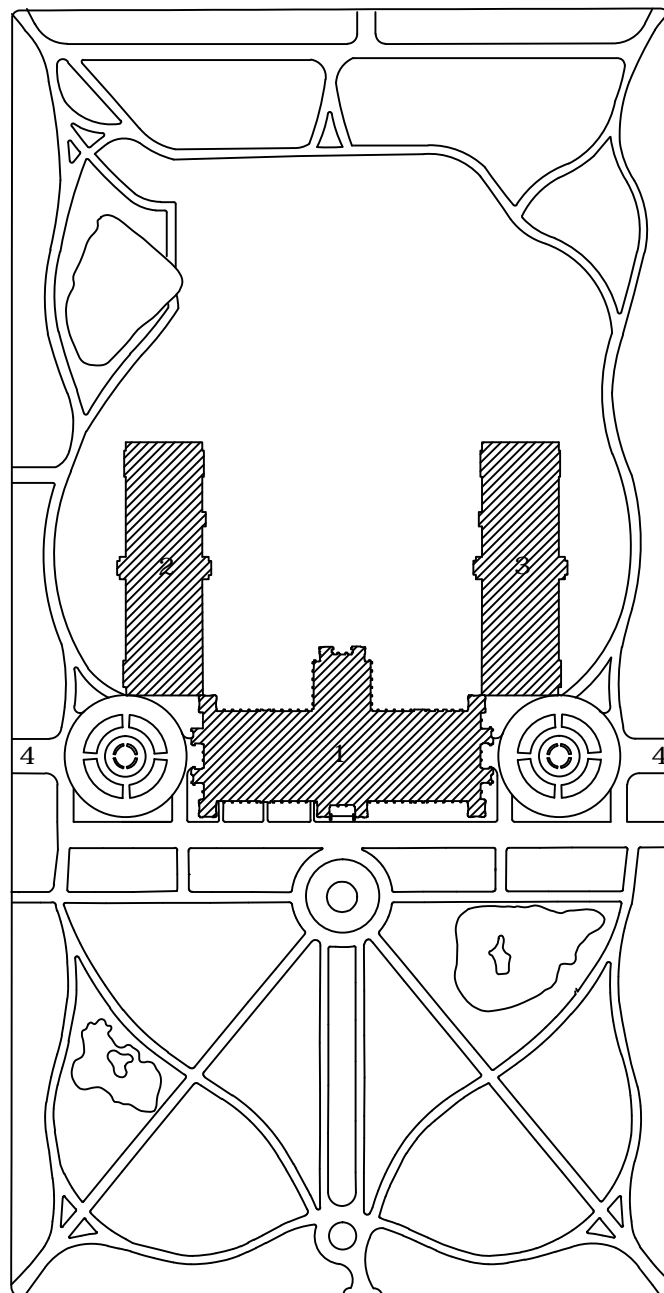
1881

1 exhibition building
2 western annexe
3 eastern annexe
4 gate
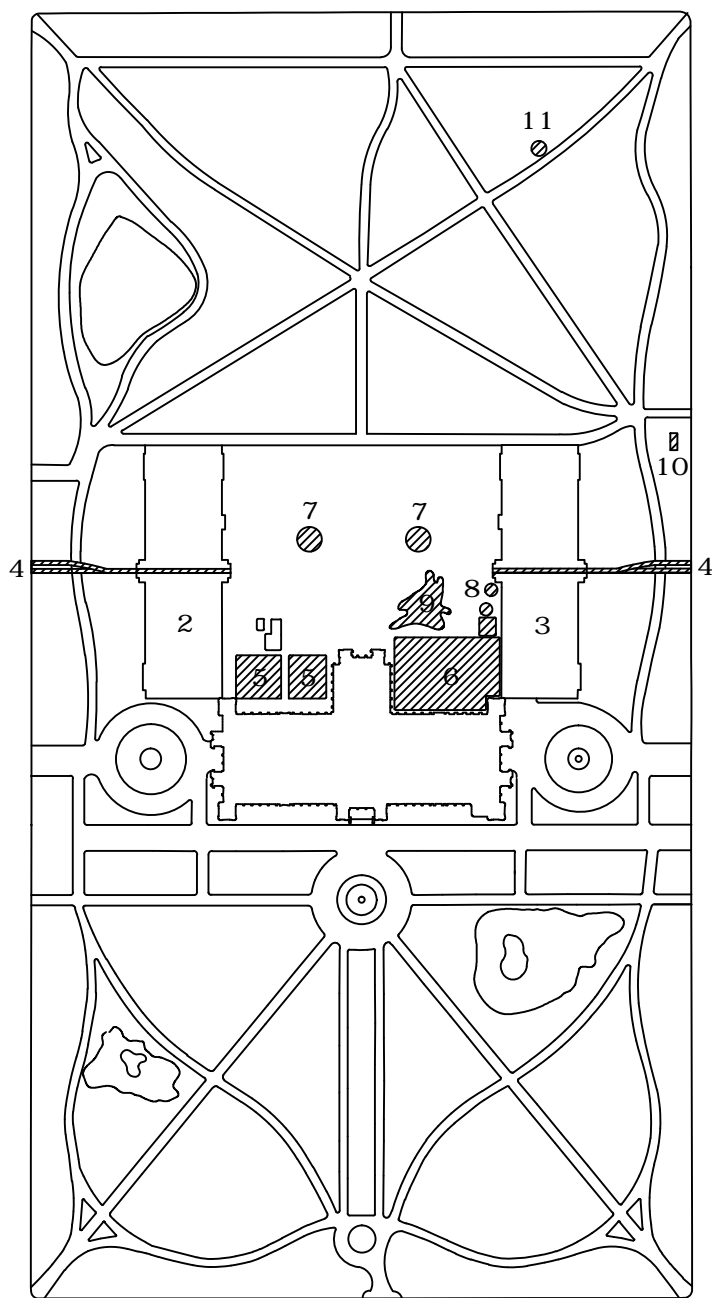
1887

1 Exhibition building
2 Western annexe
3 Eastern annexe
4 Tramway
5 Offices
6 Aquarium and fernery
7 Kiosks
8 Rain and saltwater tanks
9 Lake

10 Old lock-up
11 Pagoda

Additional internal fencing
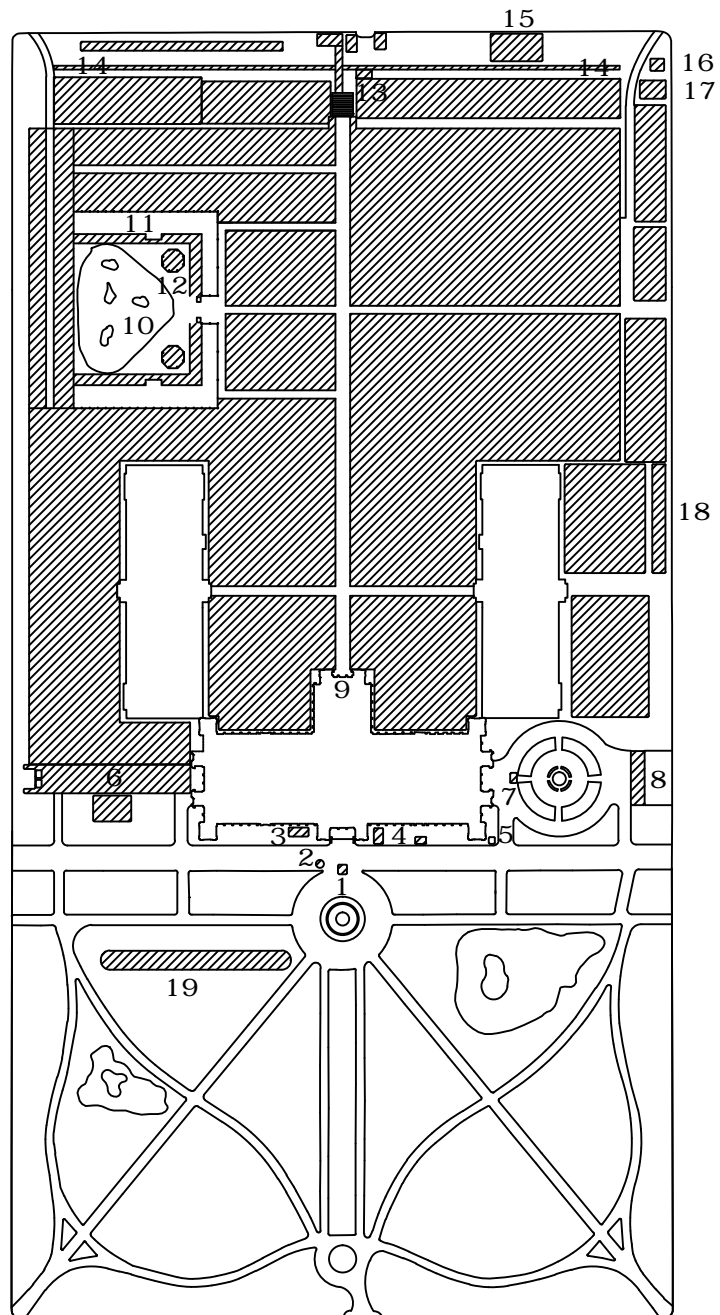
1888

1	Gold obelisk	10	Lake
2	Filter exhibit	11	Dining rooms and veranda
3	German lager kiosk	12	Kiosk
4	Greenhouse and aerated water exhibit	13	Electric rail station
		14	Electric railway
5	Freestone exhibit	15	Propagating house
6	Armament entry court	16	Grease gasworks
7	Westgarth fountain	17	Stone building exhibits
8	Turnstile entrance	18	Windmill pump exhibits
9	Entry to the Grand Avenue of Nations	19	Terrace garden
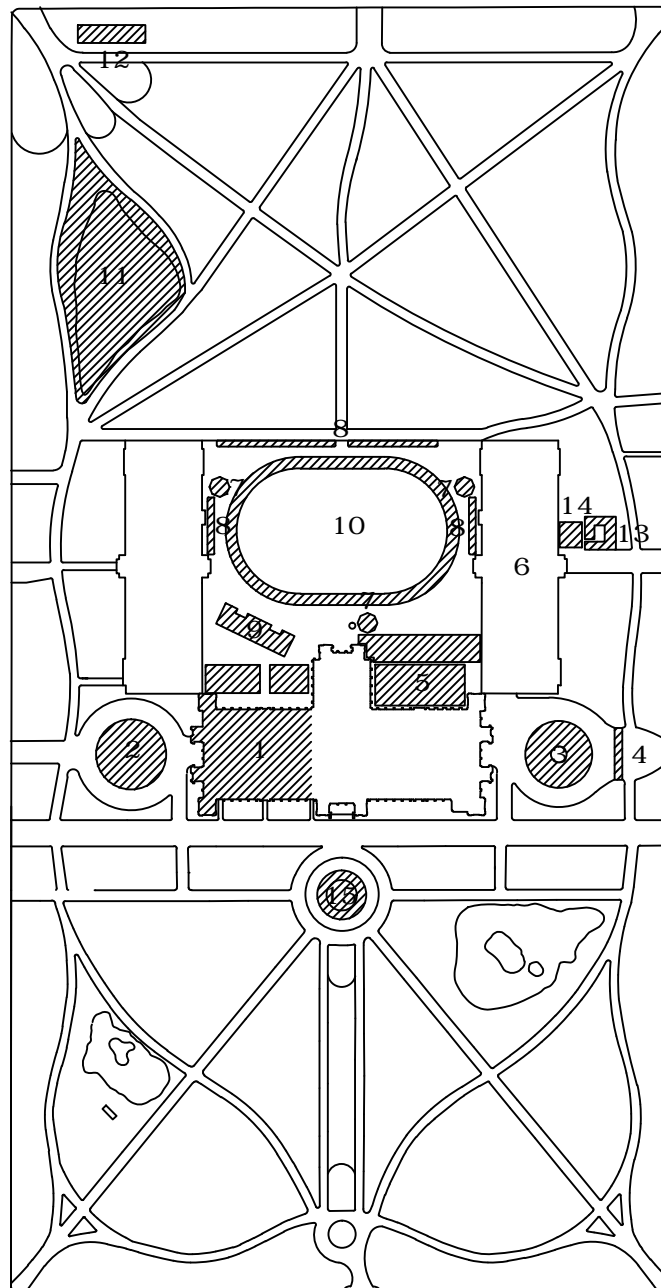
1897

1 Organ and concert hall   10 Asphalted 127-yard running track
2 West forecourt   11 Ornamental water
3 French fountain   12 Gate lodge, 1891
4 Turnstiles   13 Nursery
5 Fernery   14 Fire brigade
6 Aquarium   15 Fish pond and Hochgürtel fountain
7 Kiosk
8 Seat
9 Grandstand pavilion
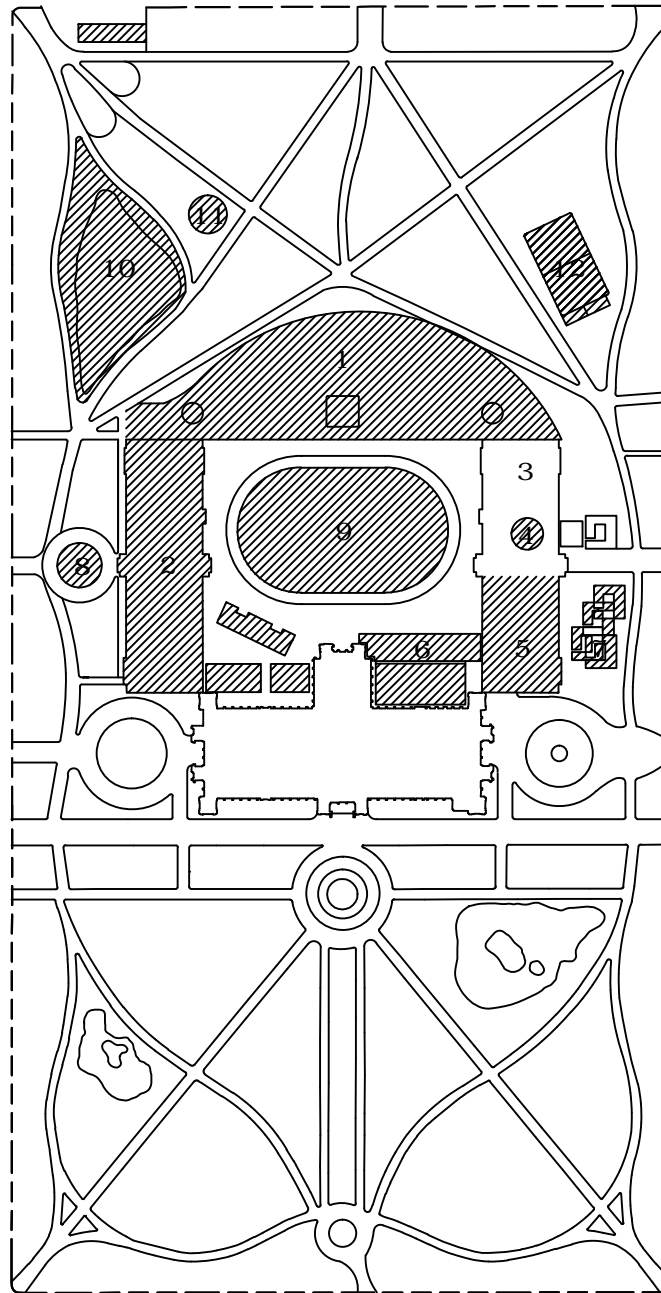
1900-29

1	Permissive occupancy	10	Wading pool, 1923
2	Victorian State Houses	11	Children's playground, 1922
	of Parliament, 1900	12	En tous cas tennis courts, 1924
3	National War Museum	13	External fence removed, c. 1925
4	Melbourne Cyclorama		
5	Aquarium		
6	Fernery		
7	Maze		
8	West forecourt for		
	opening of Parliament		
9	Sports oval		

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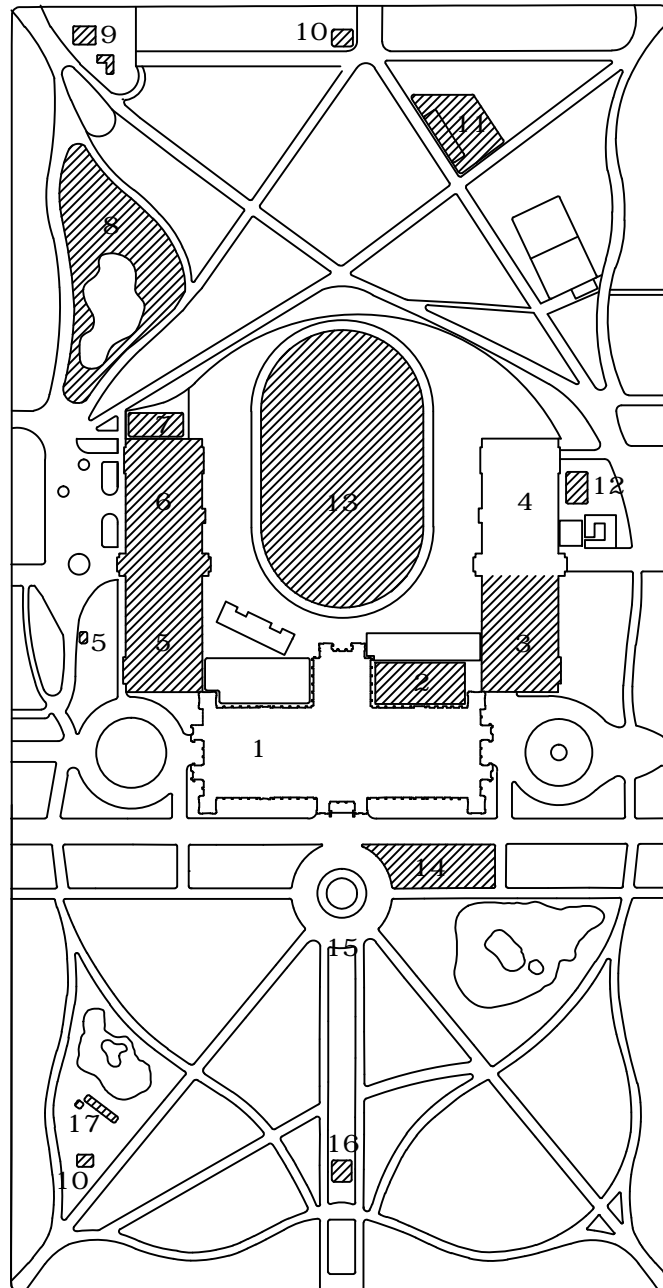
1930-40

|			
1	RAAF school for technical training, 1941	8	children's playground and wading pool, 1938
		9	foreman's lodge
2	aquarium	10	conveniences
3	palais royale	11	north depot
4	australian war memorial	12	lodge
5	country roads board and weighbridge, 1934	13	oval change in orientation
		14	eastern parterre lawned
6	motor registrations board, 1934	15	parterre fence removed, c.1940s
		16	old men's rooms
7	caretaker	17	south depot
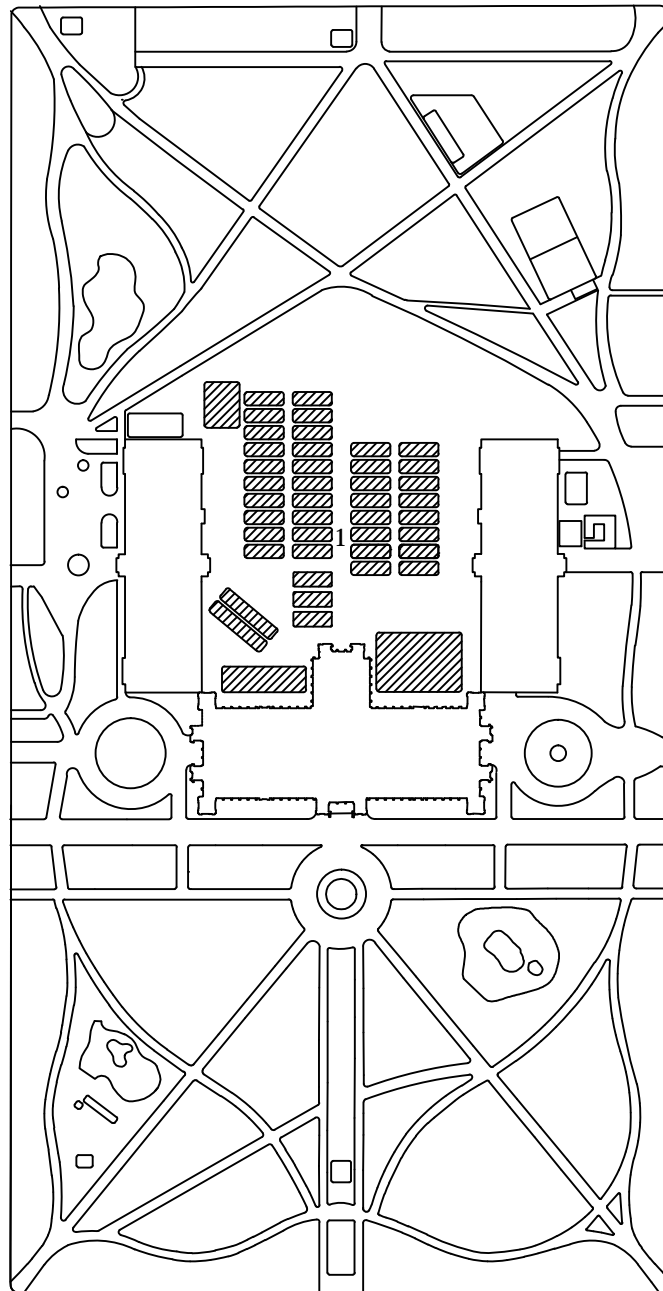
1941-50

1 Military huts, 1947
 Migrant hostel and reception centre

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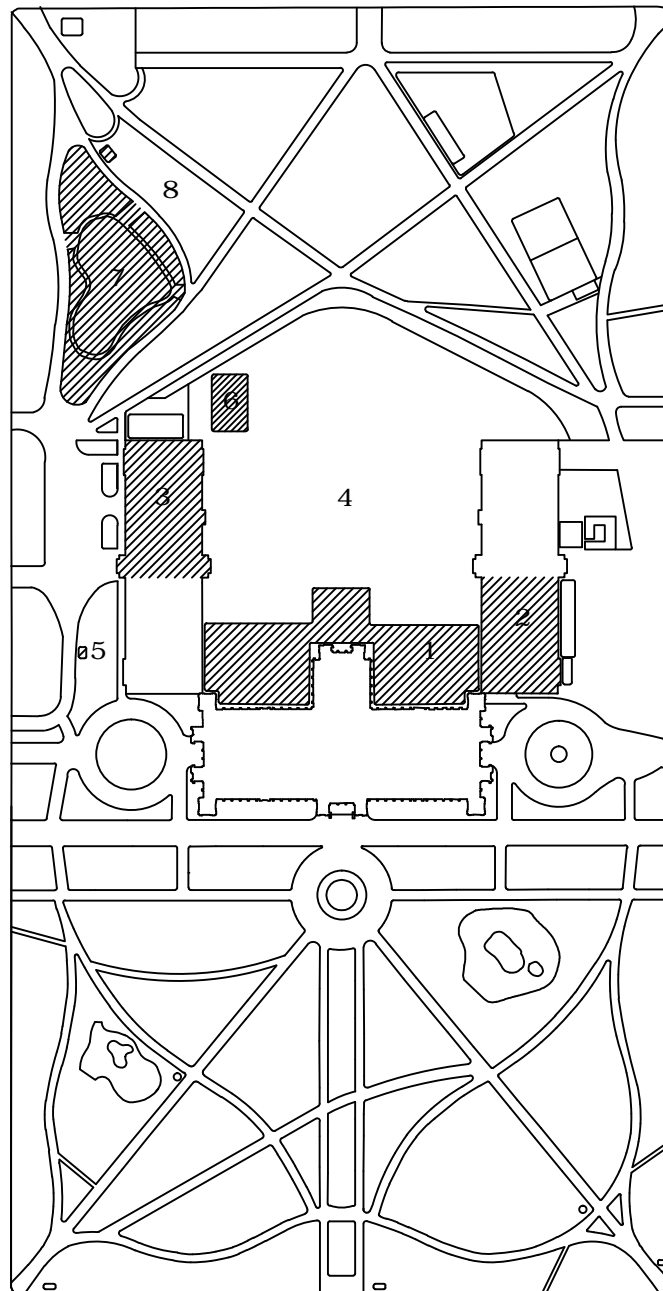
1951-60

1 Olympic stadium annexe, 1956
2 Royal ballroom
3 Motor car registration branch
4 Asphalted carparking area
5 Weighbridge
6 Transport registrations board offices
7 Children's traffic school
8 Children's play area and sandpit
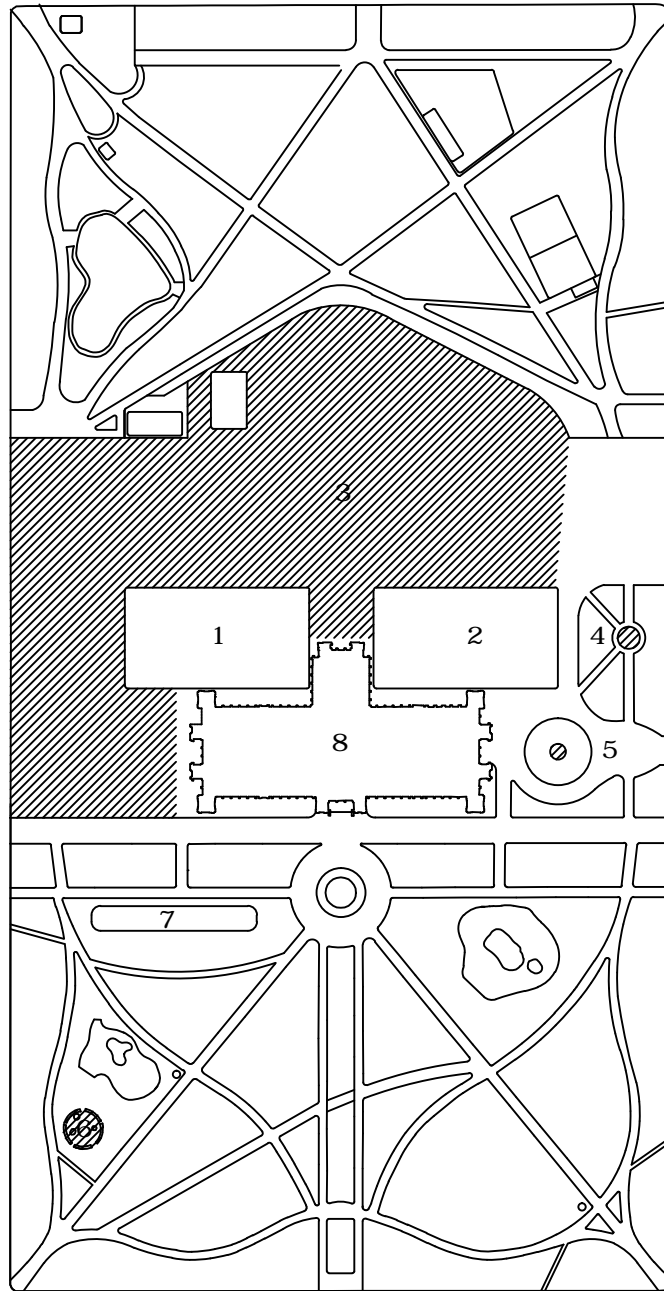
1961-92

1 Western annexe
2 Centennial Hall (eastern annexe)
3 Asphalted carparking area
4 Centennial Hall forecourt and Grollo Fountain, 1980
5 French fountain refurbished, 1990
6 Peace planting, 1992
7 Sunken flower beds, 1972
8 Royal Exhibition Buildings, renamed 1980
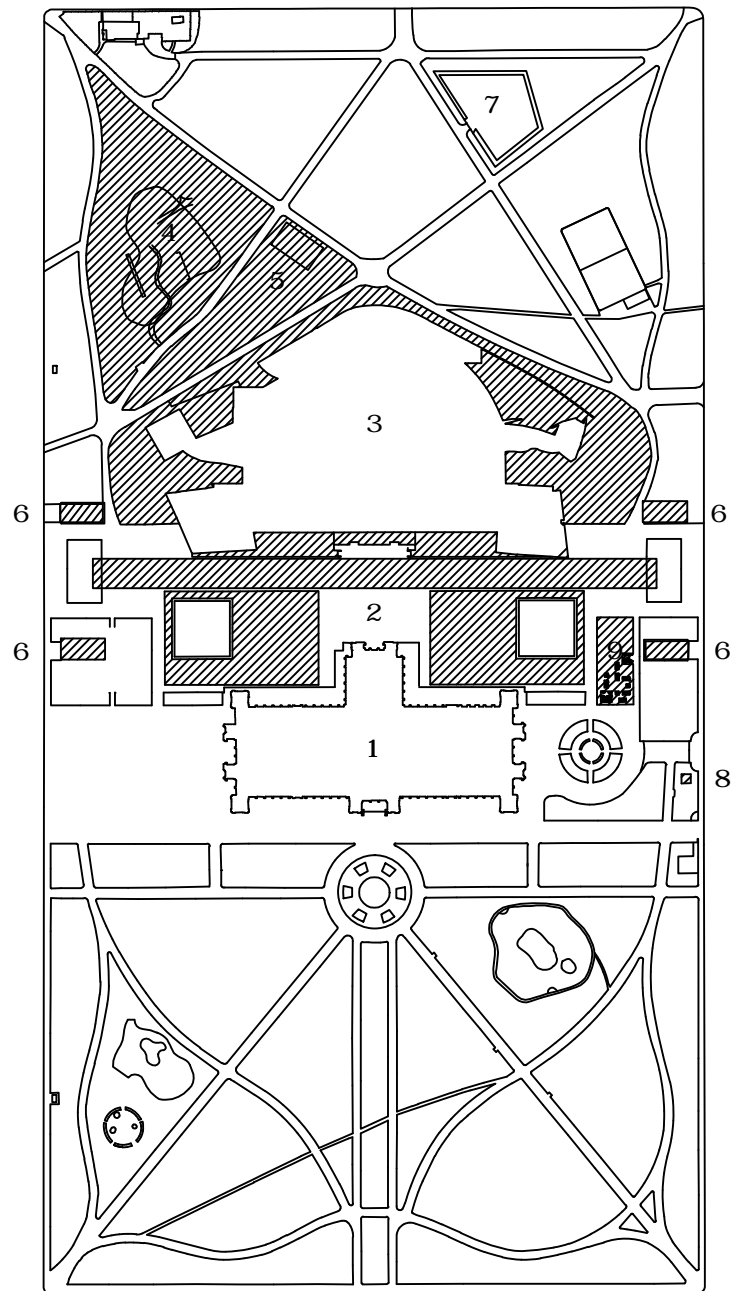
2001

1 Royal Exhibition Building
2 Museum Plaza
3 Melbourne Museum
4 Children's playground
5 Basketball and playground
6 Underground car park entries
7 Carlton Gardens' depot
8 Westgarth fountain reinstatement, c.1990s
9 Colonial Square
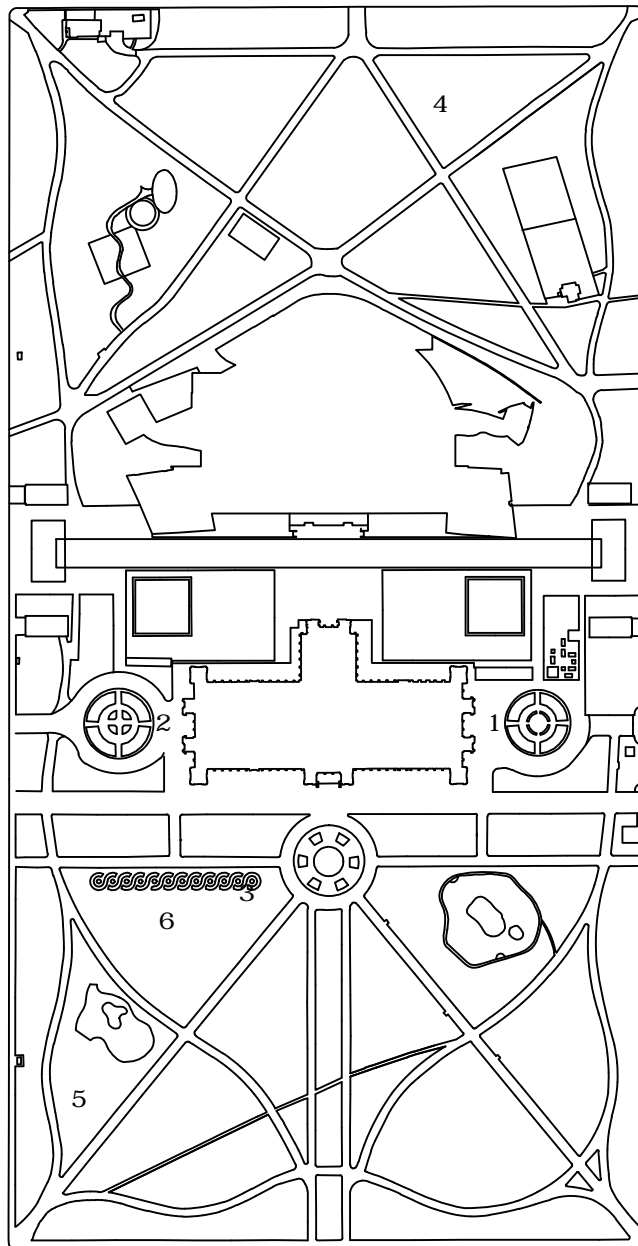
2019

1   East Forecourt works
2   West Forecourt restoration
3   Restoration of circular scroll parterre

— — — — — — — — — — — — — — — —

4   Removal of municipal depot
5   Removal of peace garden
6   Removal of catenary garden