

State Library of Victoria
328 Swanston Street, Melbourne

Conservation Management Plan – Volume 1



State Library of Victoria Complex
328 Swanston Street, Melbourne

Conservation Management Plan

Volume 1: Conservation Analysis and Policy

Prepared for the
State Library of Victoria

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1.0 INTRODUCTION

1.1 Background and Brief

This Conservation Management Plan (CMP) was originally commissioned by the State Library of Victoria and the Office of Major Projects in 2000. At this time the Library was undergoing major redevelopment and upgrading works following the relocation of Museum Victoria to its new building complex in the Carlton Gardens.

The 2000 CMP reviewed and expanded on the earlier Conservation Analysis for the State Library and Museum of Victoria, which was prepared in 1985 by Allom Lovell Sanderson in association with the Heritage Group of the Public Works Department. The 2000 Conservation Management Plan reviewed the findings of the 1985 study in the light of the extent of change which had occurred in the intervening period, including a series of fundamental alterations to the physical fabric, function and management and use of the place. The assessment of the physical form of the buildings was reviewed, as were the levels of significance of various areas and elements within the complex. Broad conservation policies for the overall management of the building complex and specific policies for individual elements and areas were also developed at this time. The CMP was completed to a final draft form in 2001.

This review of the 2000 Conservation Management Plan has been commissioned by the State Library of Victoria and represents a further update of the Conservation Management Plan document to:

- update the physical survey to reflect additional changes that have occurred since 2001;
- restructure and update the report to a format that is compatible with the Library's building management system (including the introduction of current terminology and room numbering systems);
- review the current Heritage Victoria extent of registration;
- review the current Heritage Victoria permit policy and exemptions in the light of the Library's ongoing operational and building management issues.

The report broadly follows the format of the Australia ICOMOS (International Council on Monuments and Sites) guidelines for the preparation of conservation plans¹ and the principles set out in the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (Burra Charter) adopted by Australia ICOMOS to assist in the conservation of heritage places. The Burra Charter is reproduced at Appendix A.

1.2 Report Structure and Format

This report comprises the following:

Volume 1 – This volume comprises the main body of the document and includes the introductory chapter – Chapter 1; a history of the complex up to the present day, including historical outlines of the other cultural institutions which have occupied the site over time – Chapter 2; an analysis of the physical and planning development of the complex and explanation of the review process in relation to the ascribing of levels of significance to the complex – Chapter 3; details of the investigation of the decorative finishes – note that this

documents the investigation that took place prior to the preparation of the 1985 Conservation Analysis which is reproduced in its entirety, updated to reflect new room numbers, and subsequent alterations to the spaces, where necessary – Chapter 4; the furniture survey, updated to reflect the removal of furniture associated with Museum Victoria and Library furniture rendered obsolete by current Library operational requirements – Chapter 5; an analysis and assessment of the cultural heritage significance of the complex, incorporating updated levels of significance plans – Chapter 6; the conservation policy and management plan for the complex – Chapter 7; the proposed extent of registration and permit exemptions – Chapter 8.

Volume 2 – this volume comprises an updated and comprehensively reviewed physical survey of the entire complex. The survey, presented in a modified data sheet format with each of the complex's twenty-one buildings formatted to enable their printing as a 'cluster', incorporates current (as at September 2010) photographs and descriptions of the building's individual spaces and components, augmented by historical photographs and contextual information where appropriate. An appraisal of the significance of the space and space-specific conservation policy guidelines are included where considered appropriate or necessary.

1.3 Location

The State Library complex is located at 304-328 Swanston Street and 179-181 Latrobe Street, Melbourne, on a site bounded by La Trobe Street to the north, Little Lonsdale Street to the south, Swanston Street to the west and Russell Street to the east (Figure 1). The complex comprises a series of interconnected buildings, together with landscaped forecourt to Swanston Street (Figure 2). A table which outlines the current name and the historic or earlier forms of name of the buildings and their spaces is included here at Table 1.

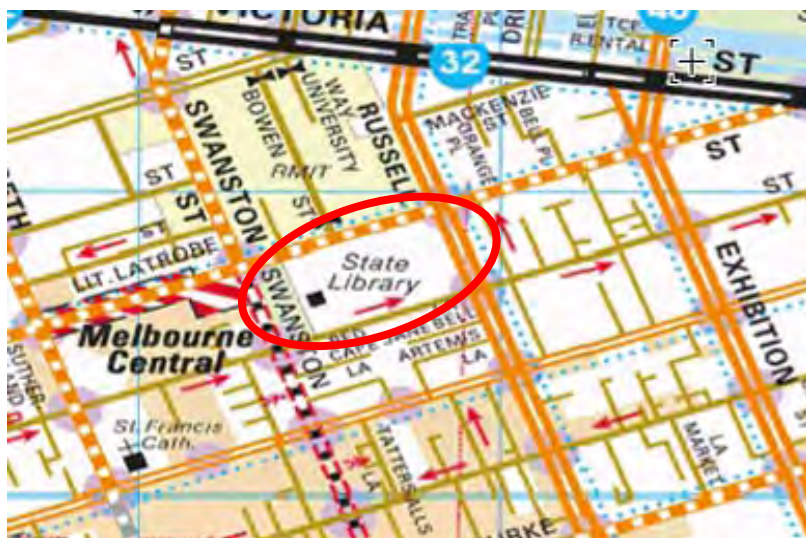
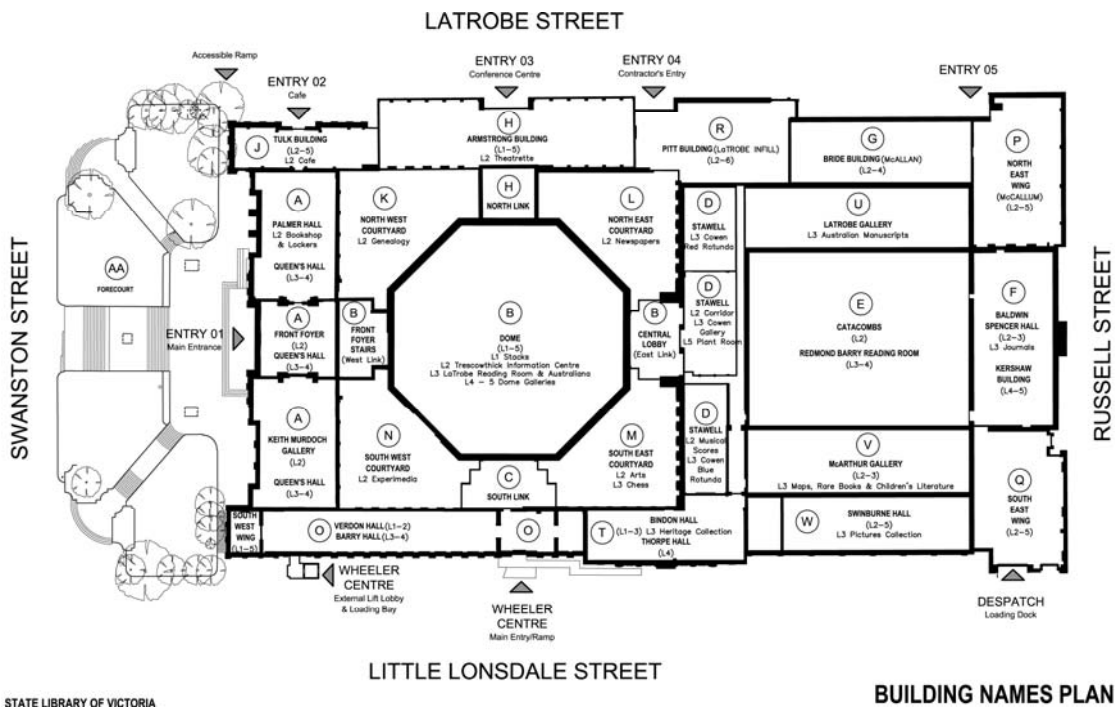


Figure 1 Location plan.

Source: www.street-directory.com.au



STATE LIBRARY OF VICTORIA

BUILDING NAMES PLAN

Figure 2 Site plan, 2010.
Source: State Library of Victoria.

Table 1 Table outlining original (earlier) building name and the current name.

Building and room name	Earlier name
Building A	Public Library
<ul style="list-style-type: none"> Palmer Hall (L2) Queen’s Hall (L3-4) Keith Murdoch Gallery (L2) 	Palmer Hall Queen’s Hall Reading Room Monash Hall
Building B – Dome	Domed Building
<ul style="list-style-type: none"> Trescowthick Information Centre (L2) Charles La Trobe Reading Room (L3) 	Newspaper Room Domed Reading Room
Building D- Stawell	Stawell Gallery
<ul style="list-style-type: none"> Agnes Robertson Music Scores Room (L2) Cowen Gallery (L3) 	Tea Rooms Stawell Gallery, South and North Rotundas
Building E- Redmond Barry	McCoy Hall
<ul style="list-style-type: none"> Redmond Barry Reading Room(L3-4) 	McCoy Hall
Building F- Baldwin Spencer / Kershaw	Russell Street wing
<ul style="list-style-type: none"> Baldwin Spencer Hall (L2-3) 	Baldwin Spencer Hall

Building and room name	Earlier name
• Kershaw (L4-5)	Kershaw Hall
Building G- Bride Building (L2-4)	McAllan Galleries
Building H- Armstrong Wing (L1-5)	La Trobe Library
Building J- Tulk (L2-5)	North West Wing
Building O- Wheeler Centre (CBWI)	South Wing
• Verdon Hall (L1-2)	Verdon Gallery
• Barry Hall (L3-4)	Barry Hall
• (Building S) (L1-5)	South West Wing
Building P- McCallum (L2-5)	North East Wing
Building T- Bindon Hall and Thorpe Hall	Buvelot Gallery Wing
• Bindon Hall (L1-3)	Bindon Hall, Buvelot Gallery
• Thorpe Hall (L4)	Print Room
Building W- Swinburne	Swinburne Hall, Buvelot Gallery
• Pictures Collection (L3)	Swinburne Hall, Buvelot Gallery, Lending Library

Table 2 Table outlining original (earlier) building name and the current name.

1.4 Heritage Listings and Statutory Controls

Australian Government

The State Library and Museum complex is included on the Register of the National Estate and the Reading Room is included in the Register as an Indicative Place. Neither listing carries any statutory weight. Refer to Appendix B for the Register entries.

Heritage Victoria

The site and building complex are included on the Victorian Heritage Register. The buildings previously were included on the Government Buildings Register in two parts, the National Museum, Russell Street (G251) and the State Library and National Museum Complex, Swanston Street (G253). Both were transferred from the Government Buildings Register (GBR) on 23 May 1998 and combined to form one register entry, known as the State Library of Victoria Complex (VHR 1497). The current Heritage Victoria registration documentation is attached at Appendix B.

Permits are currently required from Heritage Victoria for all works unless specifically exempted under the *Heritage Act* (refer to the Heritage Victoria documentation in Appendix B for a current list of exemptions).

City of Melbourne

Melbourne Planning Scheme: The State Library of Victoria complex is included in the schedule to the Heritage Overlay at cl. 43.01 of the Melbourne Planning Scheme as two separately identified heritage places as follows:

- HO743, Joan of Arc & St George & the Dragon Statues (State Library Forecourt), Swanston Street, Melbourne
- HO751, 304 Swanston Street and 285-321 Russell Street, Melbourne.

Planning permits are not required under the Heritage Overlay provisions of the Planning Scheme providing a permit has been issued by Heritage Victoria or the works are exempt from the requirement for a permit under the *Heritage Act*.

Note, however, that planning permits may be required for particular classes of work under the zoning or other overlays in the Melbourne Planning Scheme.

Heritage Studies: The *1985 Central Activities District Conservation Study* graded the buildings in the complex as follows:

State Library, 304-328 Swanston Street (1856-)	A
State Library, Reading Room, 304-328 Swanston Street (1908-)	A
National Museum, 285-321 Russell Street (1855-)	A
La Trobe Library, 179 La Trobe Street (1952)	C

It is noted that the year of construction for the La Trobe Library is incorrect. The Little Lonsdale Street frontage of the site appears to have been graded only as they interface with the buildings on Swanston and Russell Streets. These gradings were confirmed in Council's 1991 *Central City Heritage Review*. Building identification sheets from the 1985 study are included at Appendix B.

National Trust of Australia (Victoria)

The State Library complex is classified by the National Trust of Australia (Victoria). The classification specifically includes the M Napier Waller and the H Septimus Power murals in the stair hall linking Building A with Building B. Refer to Appendix B for a copy of the citation.

1.5 Terminology

The conservation terminology used in this report is of a specific nature, and is defined within the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter) as revised to November 1999 and endorsed by the Australian Heritage Commission. The terms most frequently referred to are: place, cultural significance, fabric, conservation, preservation, restoration, reconstruction and adaptation. These terms are defined in the charter as follows:

Place means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.

Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the *place* itself, its *fabric*, *setting*, *use*, *associations*, *meanings*, records, *related places* and *related objects*.

Fabric means all the physical material of the *place* including components, fixtures, contents and objects.

Conservation means all the processes of looking after a *place* so as to retain its *cultural significance*.

Maintenance means the continuous protective care of the *fabric* and *setting* of a *place*, and is to be distinguished from repair. Repair involves *restoration* or *reconstruction*.

Preservation means maintaining the *fabric* of a *place* in its existing state by removing accretions or by reassembling existing components without the introduction of new material.

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

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

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

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

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

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

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

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

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

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

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

2.0 HISTORY

2.1 Introduction

The following history of the State Library complex and the various institutions which have been accommodated on the site has been reproduced from the 1985 Conservation Analysis, with some additional text incorporated to update the history to the present time.

Four institutions have been housed, at various times between 1854 and the present, on the city block bounded by Swanston, La Trobe, Russell and Little Lonsdale Streets. These institutions are: The Public Library, The National Gallery, The Industrial and Technological Museum, and The Natural History Museum. In addition to the above, The Intercolonial Exhibition was also housed on the site in 1866-67. The site today provides accommodation solely for the State Library of Victoria. Because of the complex occupation, this history has been divided between the site's different occupants.

2.2 The Public Library

2.2.1 *British antecedents*

When Melbourne's cognoscenti were considering the establishment of 'a General and Public Library' in 1853, few of the major libraries of Great Britain and Europe were available for use by the general public. Most major libraries had grown from royal and church collections (eg: Vatican Libraries and the Bibliotheque Nationale), from private societies (such as the National Library of Dublin, opened to 'serious readers' from 1836) or were based on the great collections of the universities.² Free public libraries were the product of a movement which aimed to provide 'rational recreation' for the populace at large. In Britain the *Public Libraries Act* of 1850 empowered municipal councils to levy rates for the support of local libraries. Similar legislation was passed in several states in America at this time – Massachusetts in 1848, Maine in 1854. This is not to suggest that there were not numerous libraries in existence at the time, indeed by 1850 there were over 700 mechanics' institutes maintaining libraries in the British Isles. The significant issues covered by these pieces of legislation were public access and the means of financial support. Prior to this legislation, private circulating libraries and the libraries of mechanics' institutes were available only to fee-paying members.

The first towns to take advantage of the new library legislation in Britain were Norwich, Manchester, Bolton, Oxford and Winchester. To be free and public these institutions did not deem it necessary to lend books, that is, to act as circulating libraries. They were as a rule, to be reference libraries only. The Melbourne Public Library (as it was first known) was intended to combine elements of the newer public libraries, by providing access to all, with the older national libraries, by concentrating on the collection of works then considered to represent the major achievements in science, history, languages and literature. As it was pointed out in the *Report of the Trustees of the Public Library, Museums and National Gallery for 1870-71*, 'Those [books] of a purely ephemeral description and of transient value...have hitherto been set aside from those which commend themselves for their substantial merit and sterling value'.³

The feature which also distinguished the Melbourne Public Library as a 'national library' was its role as library of legal deposit. In November 1869 (following an earlier, unsuccessful attempt in 1865) the library achieved this status when, through the provisions of the

Copyright Act, it was entitled to receive a copy of every book, newspaper or map published in the colony.⁴

Before the establishment of the Public Library in Melbourne, the largest library in the city was that maintained by the Melbourne Mechanics' Institute. In 1856 this institution had a library containing some 6,300 volumes. Founded in 1839, the Melbourne Mechanics' Institute had for its objective '...the diffusion of scientific and other useful knowledge among its members, and the community'.⁵ The use of the Institute's facilities was only available to members who paid an entrance fee of ten pounds and an annual subscription of one pound.

2.2.2 *Libraries in early Melbourne*

The Melbourne Mechanic's Institute, like its forebears in Britain, aimed to establish lecture courses, classes of instruction, a reference and circulating library, and a museum. First established in Britain more than a decade earlier (London Mechanics' Institute, 1823), these institutions aimed primarily to instruct skilled artisans in the scientific principles underlying their crafts. By the 1850s they were discredited as failures: their classes were generally not attended by artisans, their libraries were full of works of fiction, and their lecture courses had been superseded by fashionable *soirees* of the middle and lower middle classes.⁶

Yet in the Australian colonies, these institutions were regarded as important educational agencies. As its name implied, the Melbourne Mechanics' Institute aimed to attract the working classes to its activities. But it was also seen as useful to all social classes in the town, and its wide range of functions lent force to this argument. In 1842, the committee of the Institute outlined its ambitions. The Institute was to be a temple of science and knowledge in the Port Phillip District. In short, it would show that a ray from the sunshine of Europe could light up the wilderness of Australia. It was to be at once a public museum, library and intellectual forum from which would radiate all the benefits of European culture.⁷ As an institution depending on fees from members, the Institute was unable to command the resources to put these plans into practice. Although the committee appointed nine curators from the membership to maintain numerous museum and art collections, they were unable to create a viable collection owing to the lack of accommodation and funds.⁸ By the time the Public Library was established, the institute was being described as a 'slow-going, middle-class sort of concern'.⁹ In 1854, with 500 members in a city with a population of over 220,000, the institute's claims to be a public institution were groundless.¹⁰

Despite its failure to achieve popularity, except among the elite and Melbourne's middle classes, the Mechanics' Institute represents an important stage in the development of Melbourne's cultural institutions, and more importantly, a crucial prelude to the establishment of a public library, museums and gallery complex. Both Redmond Barry and David Charteris McArthur had been committee members of the Institute before becoming Trustees of the Public Library.¹¹ In 1851, the Victorian Subscription Library was founded. Its stated aims were significant:

The object proposed to be accomplished, is the supply of a want that has been long felt in this City. Viz: A Public Library worthy of the capital of Victoria. This it is hoped, the present institution may ultimately become, it being intended to render it so complete, as to fully satisfy the intellectual requirements of the community, and to make it accessible to all, subject only to such rules as may be necessary for the protection of works that may be circulated, and the payment of a moderated subscription to keep the Library in a state of efficiency.¹²

It is here that the germ of the idea of the Melbourne Public Library may be discerned. The appropriateness of the city's intended public library was, above all, to be defined by the comprehensiveness of its collection and its accessibility.

It is worth noting that the original conception for this library included elements characteristic of a Mechanics' Institute, namely, a circulating library and membership fees. However, the Victorian Subscription Library does represent a stage in the thinking of Melbourne's cultural elite which would eventually bear fruit in the proposal for a free and government-supported institution. In addition, its members and office bearers included those of the Melbourne elite who would be the driving force behind the library, museums and galleries. Among them were Redmond Barry, W F Stawell, H C E Childers and Rev. J Bleasdale.¹³ This being the case, it is understandable that such a notion of a public library, incorporating what we would now consider both private and public features, should have been entertained in 1851.

2.2.3 *Establishment of the Public Library*

The Trustees of the Public Library were appointed by the proclamation of Charles Joseph La Trobe in the Government Gazette of 20 July 1853.¹⁴ They were the Attorney-General William Foster Stawell, the Speaker of the House of Assembly James Frederick Palmer, Hugh Culling Eardly Childers, Redmond Barry and David Charteris Macarthur.¹⁵ On 4 September 1863, Sir Francis Murphy, Speaker of the Legislative Assembly, took the place of Childers.¹⁶ This group received a grant of ten thousand pounds and two acres of land in Swanston Street upon which to build a library. On 3 July 1854, His Excellency Sir Charles Hotham laid the foundation stone of the central section of Joseph Reed's building. This part, comprising an entrance hall 15 x 15 metres (50 x 50 feet) with a reading room above it, was opened by Major-General Macarthur on February 11, 1856.¹⁷ On 24 May, 1859, the south part of this initial building was opened by the Governor, Sir Henry Barkly.¹⁸ On the ground floor of this wing were held 'coins, seals, medals, and illustrations of various branches of the Fine Arts, together with ethnological objects, chiefly from Australasia and the South Sea Islands',¹⁹ and above this was the Queen's Reading Room which at this time was 29 metres long by 15 metres wide and 10 metres high.²⁰ Just prior to the opening of the new wing, Redmond Barry had instructed photographer Barnett Johnstone (1832-1910) to photograph the interior of the reading room, and, for that purpose, workmen were posed as patrons (Figure 3). Its counterpart to the north was opened on 24 May 1864,²¹ and this addition lengthened the main upstairs hall to 73 metres, initially providing accommodation for casts of contemporary sculptures on the ground floor - the present day Palmer Hall (Figure 4). In 1869-70 the portico was added to the central section of the façade (Figure 5, Figure 6).²²

The large first floor hall with its central, southern and northern chambers, had a gallery running around it, supported by cross walls running 4 metres out from the main longitudinal walls to 13 pairs of Ionic columns. This left 8 metres of open space down the centre of the 73 metre room for readers' tables. The 26 bays created by the short, transverse walls held bookcases, these being placed behind the columns against the dividing walls. Each bay was lit by a round-headed window, 3 by 1 metres. Above, books were placed in cases along the outer walls of the galleries. As the backs of the bookcases were comprised of half inch-thick timber, the thickness of these walls was sufficient to guard against damp. The galleries were lit by 'horizontal windows countersunk in perforated panels' in their ceilings and the ceiling above the central area was lit with skylights of bent glass – 'the glass bent in Melbourne'.²³



Figure 3 The Queen's Hall, 1859, photographed by Barnett Johnstone, at the request of Sir Redmond Barry.

Source: Pictures Collection, State Library of Victoria.

This arrangement of spaces took into account the need for well-lit ventilated spaces which were crucial to the comfort of the readers. The free movement of air was assured not only by the fact that windows could be opened but by 'open spaces left over every bookcase, communicating with flues carried through the main walls; also by air tubes leading from the base of the columns to the roof'.²⁴ In 1870, the Trustees boasted that such was the efficiency of the ventilation that 'These precautions secure in the reading room a pure atmosphere and nearly equable temperature which may be regulated even when the number of readers exceeds 600'.²⁵ In 1875, however, the number of books in the library had increased to such an extent that it impeded the circulation of air so that it was 'a subject of constant and well grounded complaint by regular visitors...'.²⁶ This was remedied in 1876 when a ventilator was installed in the ceiling.²⁷

British libraries prided themselves on their comfort compared with their continental counterparts; however, ventilation was important for a second reason.



Figure 4 The Sculpture Gallery – the present day Palmer Hall, 1866.
Source: Pictures Collection, State Library of Victoria.

In 1870, the following statement was made in the *Report of Trustees*:

The free circulation of pure air prevents the gas from lamps from producing any injurious effects to the leather binding or gilding of the books, so serious a cause of complaint in libraries in Europe, where due attention has not been bestowed on the matter.²⁸

The disposition of windows and skylights in Reed's design for the Queen's Hall assured that no section of it would be without light. His ability to introduce galleries without cutting down light was lauded. In the 1850s, with the design of buildings such as the Neue Pinacotheca, there was much discussion about the lighting of museums, galleries and libraries in the architectural press.²⁹ Artificial lighting was also critical if the Melbourne Public Library was to be used at night. In an address to Sir Henry Barkly on the occasion of the opening of the Queen's Hall on 24 May 1859, Justice Barry spoke about the extension of Library opening hours. In February 1856, when the first section had been opened, these had been from 10.00am to 4.00pm, but by the end of May, when gas lighting had been introduced, they were extended from 6.00pm to 9.00pm.³⁰

This, Barry claimed, considerably augmented the number of visitors. When it was decided to keep the library open until 10.00pm, visitor numbers grew from 49,226 to 77,925.³¹ The Chairman of the Trustees' desire to emphasise extended opening hours at the Public Library was motivated by the fact that similar institutions, such as the British Library, were regularly criticised for only opening during working hours. It seemed paradoxical that public libraries, designed for the 'voluntary adult mental improvement' and 'intellectual and moral elevation' of the populace at large, should restrict their opening times to those available only to the leisured.³²



Figure 5 The exterior of the State Library building, prior to the construction of the portico in 1869-70.

Source: Pictures Collection, State Library of Victoria.



Figure 6 The exterior of the State Library building, after the completion of the portico, c. 1873. Note the new wrought iron entrance gates.

Source: Pictures Collection, State Library of Victoria.



Figure 7 Interior of the Queen's Hall Reading Room, 1862.
Source: Pictures Collection, State Library of Victoria.

Concerns such as ventilation and lighting were therefore critical to the success of the new institution. The Public Library was built within the same period as museums in Manchester³³ and Oxford.³⁴ It was also built within the years of the promulgation of the British *Public Libraries Act* (1850) and the establishment of the first Public or Free Libraries, such as that at Salford;³⁵ however, during this time, even projects for free libraries in London had failed.³⁶ Thus, by developing this design, Melbourne cultural evangelists were applying principles of library design that were in their infancy.

One of the first books in English to specifically address discussions of library design and organisation was *Museums, Libraries, Picture Galleries, Public and Private*, by John W Papworth (Fellow of the Royal Institute of British Architects) and his brother Wyatt Papworth (Honorary Secretary of the Architectural Publication Society), published in 1853. This work, which was a synthesis of contemporary British and European ideas rather than a pioneering treatise, was typical in its belief in the natural affinities between museums, galleries and libraries. It is a valuable source with which to approach the Melbourne building, not because it is possible to confirm its direct influence on Reed and his clients, but because it reflects the current state of discussion.

The Papworth brothers organised their observations on libraries into seven major principles. These were:

- The Site
- The general division of books
- The accommodation for each branch of such division.

- The admission of the public, and the amount and nature of study to be allowed.
- The accommodation necessary, beyond that for the collection, as offices, etc.
- Lending Libraries and Public Reading Rooms.
- The preservation of the collection.

An analysis of the development of the Melbourne Library shows that the Trustees and the architect were working within very much the same framework as the Papworths.

The site

The book discussed the siting of a library with regard to population. It claimed that a large town should not have one enormous library situated where land was cheap, but a number of suburban libraries existing within reach of most inhabitants.³⁷ The Melbourne Public Library was noted to be at the centre of the city on one of its great thoroughfares.³⁸ This was dictated by the dual nature of the colonial institution. Not only did it need to service the population but also to act, like the British Library, as the home of a national collection. Hence, it collected corpuses as diverse as the publications of the *Imperial Patent Office of Great Britain* (3,161 volumes), the votes and proceedings of the *Imperial Parliament from 1820* (1,471 volumes), and the Abbe Migne's *Repertorium* of 1,300 writers in Patristic Theology (326 volumes).³⁹ On the other hand, the Trustees were aware of their duty to provide serious literature to inhabitants of the suburbs and country districts. To this end they introduced a system of travelling libraries in 1859.⁴⁰ In part, this was a response to criticism of the centralising tendency of metropolitan institutions. It attempted to occupy the centre both in physical and cultural terms, simultaneously providing for the populace at the periphery.

The general division of the books

The choice of divisions of books was a major determinant in the organisation and design of libraries.⁴¹ On the west side of the Queen's Hall of the Melbourne Library, dispersed through the bays, were books concerning the subjects of Science, Geography, Mathematics, Arts, and Manufactures. On the east side were works to do with 'History and General Literature, in all languages'. The 1870 Trustees' Report was careful to stress these divisions, and it is evident that they saw them as conforming to an inductive system of knowledge which led 'from works which treat of the lowest organisations of animal life, to those dealing with the highest form of mental speculation'. This also allowed for ease of access by subject area, a prime consideration in a library where the books were directly accessible to the readers:

General visitors are dispersed through the rooms, and attracted to the special compartments in which are placed the works they respectively desire. The student finds brought together on the spot all the works bearing on the subject of his enquiry, and as the books may be referred to or read, as near the subdivision where they are deposited, the constant walking to and fro of the visitors and attendants, so fatal to comfortable study in some libraries, does not occur.⁴²

The need for a rational system of division to aid students was recognised from the start; this is evident in the use of dividing walls creating bays in the Queen's Hall. Attaching shelves to these lateral walls rather than running them along the sides of the walls of the hall greatly increased the volume of books the room could hold and, at the same time, divisions could

grow as the collection increased. The Papworths' answer to this problem, which concerned many at the time, was to design a library of dodecagonal plan to which successive rings could be added. The Melbourne design which would admit so well of expansion, although radically different, showed that the Trustees had the same aim.

The accommodation for each branch of such divisions

In this section, the Papworths discussed the relative sizes of sections of a library's collection and their relative accessibility to the public. The first decision which must be made concerned the aim of the library, whether it was private, public, or lending.⁴³ Their justification for considering the function of a collection bears upon attitudes of the Trustees of the Melbourne library:

Libraries are not storehouses merely, but should be the fittest places of study, in which the overawing abundance of literary resources and of applicants for them, must secure that precision of working, and attention to the public, both in matter and form, which can never be attained in the secluded study of the German author, or in the turmoil of a French café.⁴⁴

The Melbourne Trustees were not only aware of the need for careful planning in their library, but the creation of a particular type of ambience which spoke of intellectual and moral enlightenment. Descriptions of the Queen's Hall were particularly poignant, for they not only used its magnificence as an index for the material progress of the colony, but also its sophistication. This was, at times, conceived as the translation of elements from cultivated society to a new land; at other times it carried more vital implications. The concern with statistical evidence of the number of people using the building not only sprang from the fact that Trustees were accountable to the Government. The statistics, and regular literary evocations of the bustle of active inquiry in this grand setting served both as evidence of the high quality of the emigrant, and to reinforce ideals of progress where material wealth and intellectual and spiritual health moved in unison. It must be remembered that the Public Library in the 1850s and early 1860s was one of the very few great public spaces in the colony. Visions of intense intellectual activity in such a functional yet stylish setting could not help but give confidence to a population which had experienced the dislocation of emigration and the vagaries of fortune in a new country.⁴⁵ At times, however, the elegance of the library was criticised because it was felt that it took the place of utility.⁴⁶

In describing the parts of a library, the Papworths stressed that a room for journals be kept apart from the more serious sections of the library⁴⁷:

The Trustees in Melbourne were careful to separate the newspaper room from Queen's Hall. It was also suggested that a general reading room be used for sources of general reference, implying that more specialised texts be kept separate.⁴⁸ On this point, the Melbourne Trustees differed, as they took special pride in the fact that so much of their collection was directly accessible to the public. As a counter, the Trustees were restrictive in the makeup of the collection. The authors of the handbook suggested that a collection be tailored to the desires of the people, and recommended not only that a register of titles wanted by readers be kept but that, if necessary, the library be composed largely of novels.⁴⁹ The cultural evangelists of Melbourne allowed only serious literature, believing novels to be of little intellectual and moral value.⁵⁰ Whilst the Papworths recommended that two, three and four copies of every accessible book be held to compensate for destruction by public use, the

Trustees of the Melbourne library boasted that, with limited funds available, they bought very few second copies of books.

The admission of the public and the amount and nature of the study to be allowed

In comparison with the rules of libraries elsewhere, few restrictions were imposed upon Melbournians.⁵¹ Continental libraries were often more restrictive than British ones in their opening hours and their attitude to the freedom of movement of users and age limits,⁵² but the Melbourne library seemed to impose fewer restrictions than most. This led to a debate which continued throughout the nineteenth century as to how serious visitors to the library were (Figure 7). At times it was claimed in the press that the majority were only there to look through pictures in the *Illustrated London News*, or, in the ladies room, to giggle and gossip.⁵³ One author saw a particular problem deriving from the rootlessness of the colony's population: the youth of a British town were known to all so that a 'ne'er-do-well' may not enter the library; in Victoria, a population of transients drifting to and from the diggings could gain relatively easy access to the institution, whatever their motives for being there.⁵⁴ Other writers, drawing upon visions of ambience, felt that just being in such a place would affect those with even the least admirable dispositions. Historians have used this debate to mock the pretentious and unrealistic acquisition policy of men like Barry.⁵⁵ A more positive and less partisan reaction to it would suggest that it grew from the aim of making a great national collection accessible to all. Although this aim might harbour a paradox, it speaks of the confidence and the philanthropic liberal ideals of those who guided to the growth of the institution. A survey of reactions to similar situations in England at the time serves only to emphasise the high quality of those ideals. In 1871, the Glasgow Daily Herald assessed its own Stirling Library in the light of statistics concerning the Melbourne Library in the 1870-71 *Report*.⁵⁶ Even if certain factors relevant to the Glasgow article were taken into account—such as its rhetorical tone and the fact that it used a report rather than first-hand experience—the description of its own library and comparisons, such as the state and number of books accessible to the public, give the historian an extremely favourable impression of the colonial institution.

The accommodation necessary, beyond that, for the collection etc.

The Papworths made few comments concerning this, claiming that it must be at the discretion of the client. The Trustees of the Melbourne Public Library set aside rooms for the Librarian on the ground floor of the South wing of the Swanston Street section. There was a ladies' reading room at the Public Library, but, as has already been suggested, the need for accessibility meant that there were few subsidiary reading rooms.



Figure 8 The Lending Library, Swinburne Hall, 1910. The view looks east towards Russell Street.

Source: Pictures Collection, State Library of Victoria.

Lending Libraries and Public Reading Rooms

Although the authors stated that in 1853 only 50 of 350 libraries throughout Britain, Europe and the United States lent books, they believed that this would become prevalent in the near future. They claimed that most public libraries in Belgium, France, and the United States of America lent books. The Melbourne Public Library, although advanced in many respects, did not have a lending library until 1892⁵⁷ for the system of lending books to suburban and country libraries did not constitute a lending library. In 1891, a deputation from the Trades Hall met with the Trustees to discuss the need for a lending branch and it was immediately decided that one should be set up in the Newspaper Room. Some books were to be transferred from the reference library and others were to be purchased as funds permitted.⁵⁸ In their report for 1892, the Trustees noted that some of the allotments for main library books had been spent on acquiring new books for this branch.⁵⁹ In the first six months of operation, from 8 August to 31 December 1892, the Lending Library lent 31,084 books to 5,000 borrowers, and it was reckoned that future circulation would amount to approximately 100,000 per annum.⁶⁰ The Trustees showed satisfaction that the librarian was able to report that borrowings covered a wide range of subjects. At this time, 4,700 volumes were lent under the old system to twenty nine county libraries.⁶¹ Ratepayers were able to borrow from the Lending Library on their own guarantee and others on the recommendation of two ratepayers.⁶² Borrowers were not allowed access to the shelves; indicators were used to show what books were available. Readers would have to ascertain if a book was available and then ask for it. They were allowed to borrow a book for fourteen days⁶³ and were fined three-pence per day for overdue books.

In 1893, the Lending Library was moved to the northern part of the Great Hall and in 1895 its opening times, hitherto 2.00pm to 8.00pm,⁶⁴ were extended from noon until 8.00pm. In 1899 the temporary closing of the Lending Library afforded a chance to classify books according to the Dewey system and to replace the indicator system by one of direct access. The temporary closure of the Lending Library was brought about by the demolition of the Great Hall between March and July, and temporary buildings were used on site.⁶⁵ So satisfactory was the new system for borrowing that by the end of 1899, 5,560 people had borrowed nearly 60,000 copies.⁶⁶ In 1902, when a new catalogue of the library was issued, it contained over 17,000 volumes.⁶⁷

In 1908, when its temporary rooms were demolished to make way for the new Reading Room, the lending library was moved to the Buvelot Gallery (Swinburne Hall) (Figure 8).⁶⁸ In 1920, a new system was instituted and residents living within ten miles of the library could have books posted to them free of cost.⁶⁹ By 1931 the lending library sent books to every part of Victoria and had a roll of 19,376 borrowers.⁷⁰

That a lending library was a relatively late addition to the institution can be explained in a number of ways. The dual role of the library as a great repository and public facility may have inhibited its development; there were, after all, lending libraries in Melbourne which charged subscriptions. Moreover, constant difficulties with funding may have made it impossible to employ the attendants required for such a branch. The Papworths were very aware that a lending library required extra staff and regulations, and the reports and minutes of the Trustees of the Melbourne institution refer throughout the nineteenth century to the need for economy in staffing the institution.

The preservation of the collection

This section of the Papworths' book dealt with the duties of the librarian and the formation of a catalogue.⁷¹ It was the duty of a librarian to keep the library in order, ensure books were available upon request, bind and preserve books, create classification systems and maintain the registers of loans and accessions, monitor object inventories and catalogues to recommend purchases, and report upon collections enriched by their own informed purchases. A librarian should constantly advise upon acquisitions and be held responsible for unaccountable losses. Sub librarians should have Latin and Greek as well as one other foreign language, must understand the classification system and be able to catalogue. Specialists in manuscripts, maps and other documents must be particularly competent in their fields.

The early librarians of the Public Library, Augustus Tulk (1856-1873), Henry Sheffield (1893-1881), Dr Thomas Francis Bride, LL.D. (1881-1895), Michael Francis Dowden, LL.B. (1895-1896), and Edmund LaTouche Armstrong (1896-1925) were all men of great ability. Augustus Tulk, who was chosen from a short list of eight applicants on 5 May 1856⁷², was instrumental in building the institution. He had gained a strong classical education from Winchester, had studied at Heidelberg in Germany, and had travelled on the continent, building a fine knowledge of foreign languages.⁷³ His reports to the Trustees show him to have possessed many of the abilities and to have performed most of the tasks enumerated by the Papworths.⁷⁴ He classified the collection and collaborated with Barry in buying books and works of art, and was a member of the 1863 Commission on the Arts and instrumental in bringing von Guerard to the colony.⁷⁵ A bibliophile and copious reader, he was, nevertheless, diligent in the more mundane tasks of organising collections.

Tulk shared Barry's vision of a grand institution to such an extent that, to Barry's horror, he recommended the Library buy the Albani collection from Europe in 1865.⁷⁶ In the seventeen years he was a librarian, Tulk built the collection to approximately 800,000 items.⁷⁷

The Papworths stated that there should be six major types of classification used in a library. There should be an accessions register, an inventory (hand or press catalogue) giving locations of books (a duplicate of which should be kept in the Town Hall), an alphabetical catalogue by author, an index of anonymous works, an alphabetical titles/subject catalogue and a classed catalogue giving details of 'price, rarity, printers, binding contents, value etc'.⁷⁸ The Melbourne Public Library used stock books until 1900 when accessions books were introduced. It gained a public card catalogue of author and subject organised on the dictionary principle in 1891.⁷⁹ This catalogue, which had 200,000 cards, had formerly been updated by the librarian, but the system became unworkable as public access grew and it was updated as inconsistencies arose.⁸⁰ A card index, which was available to the public, may not have seemed necessary before this rather late date because of the logic behind collection shelving.

Printed catalogues were more common in American libraries than those in England. Although there had been a printed catalogue at the British Library in 1839, the New York Library, was publishing these every five years by 1853.⁸¹ Tulk produced a catalogue to the 27,000 books in the Melbourne collection in 1862 and a supplement to this was issued early in 1865. A new catalogue of 101,000 books was produced by the staff, assisted by John Firth, in 1878⁸² and another with a supplement, in 1880.⁸³

Tulk's first catalogue was received favourably by the press. The *Herald* remarked that, being only half-a-crown, it was within the budgets of many.⁸⁴ The Papworths had criticised catalogues which were indexed solely by author; the *Herald* made special note of the subject index appended to Tulk's catalogue.⁸⁵ It has already been claimed that the ambience of the Queen's Hall gave confidence to the intellectual well-being of the colony – Tulk's catalogue was seen by some in the same way. The writer in the *Herald* claimed:

The political value of the catalogue lies in the evidence it presents of the public spirit, the intelligence, and the high civilisation of this community....⁸⁶

Although the Government was criticised for the small amounts of money it spent on building the Public Library collection, especially in comparison with that of the Parliamentary Library,⁸⁷ it grew with such rapidity that, by 1885, overcrowding was unbearable. In 1886, Barry Hall was opened in the Little Lonsdale Street wing of the building.⁸⁸ Barry Hall was lit by large windows the length of its south side whilst along the north was a gallery.⁸⁹ Below the gallery were bays lined with shelves and above it the north wall was lined with books. The space between the bays and the south wall had reading tables, following a similar scheme to Queen's Hall. Barry Hall held some 50,000 books. Below, on the ground floor, a new gallery – described in the *Australasian Sketcher* as a portrait gallery - for the National Gallery was housed (Figure 9).



Figure 9 New accommodation at the Melbourne Public Library, 1889. At top – the new portrait gallery (Verdon Hall), and below Barry Hall.
Source: *Australasian Sketcher*, State Library of Victoria.

In the first years of the twentieth century the overcrowding situation again became unbearable. During these years, considerable debate on a suitable site for a new library and or gallery ensued. In June 1906, the *Age* stated that there were serious problems of overcrowding in the library which was visited by twice as many people as the British Library reading room each day, and that one third of its books were in the store.⁹⁰ In this year, the firm of Reed, Smart and Tappin was instructed to draw up plans for an octagonal reading room using sketches by Edmund La Touche Armstrong based, it seems, upon the Library of Congress in Washington.⁹¹ The design of the new reading room, a central space surrounded by an annulus five storeys high in which the books were stored, necessitated a new system of access (Figure 10, Figure 11). Although much of the collection was shelved against the walls of the reading room, other works had to be requested from library officers. Armstrong, the public librarian, defended this departure from the tradition of direct accessibility, stating that the most used books would be kept in the Reading Room; that the new system would be speedy; and, as the collection was growing by 6,000 to 7,000 volumes a year, the adoption a new storage system was inevitable.⁹² Not only did he refer to the inadequate accommodation of the Lending Library and the Newspaper Room, but also stated that the Queen's Room was outdated and an impossible place to supervise readers.⁹³ The new octagonal building, with long desks radiating from a raised central supervisor's platform,⁹⁴ allowed for less irksome supervision. The building would be freestanding and could be separated from the old building by fireproof doors, thereby fulfilling another stipulation for modern libraries. It was argued that the Swanston Street wing would shield the great room from street noise. The Reading Room was to be lit by glass sections in the dome and would be ventilated by a ducted motor-driven fan system which could change the atmosphere of the whole chamber in thirty minutes (Figure 12).⁹⁵ Newspapers finally found a permanent home on the ground floor of the new building (Figure 13).⁹⁶

The Domed Reading Room was opened on 14 November, 1913, by the Governor-General Lord Denman.⁹⁷ Like its predecessor, it represented an advanced form of library planning with steel shelving allowing for collection expansion; constant references to the fact that it had the widest concrete dome in existence echoed pride in the earlier building. Whilst the science of organising libraries had changed, most notably with the introduction of the Dewey system, certain fundamentals continued to guide the running of the library. Its public function was still paramount even though a new stack system modified direct access. There were still Trustees like Dr Leeper, professionals rather than cultural evangelists like Redmond Barry, who combed foreign catalogues for classics to add to the collection. The Reading Room, like its predecessor, was seen as a cultural symbol: a locus of learning essential to the well-being of the metropolis.

2.3 The Intercolonial Exhibition

Although little remains of the buildings for the Intercolonial Exhibition which was opened on 24 October 1866,⁹⁸ it was of profound significance to the genesis of the present conglomeration of buildings and institutions. The decision to build the Exhibition Buildings on the Library reserve, which influenced physical development of the complex in crucial ways, was fundamental to the belief that here should stand a great centre of interlinked institutions which would nurture the intellectual, artistic, and commercial development of the colony. Such a complex should not merely gather together books, works of art, scientific specimens and industrial exhibits, but should also perform an active educative function.



Figure 10 The Domed Reading Room during construction, c. 1913.
Source: Pictures Collection, State Library of Victoria.

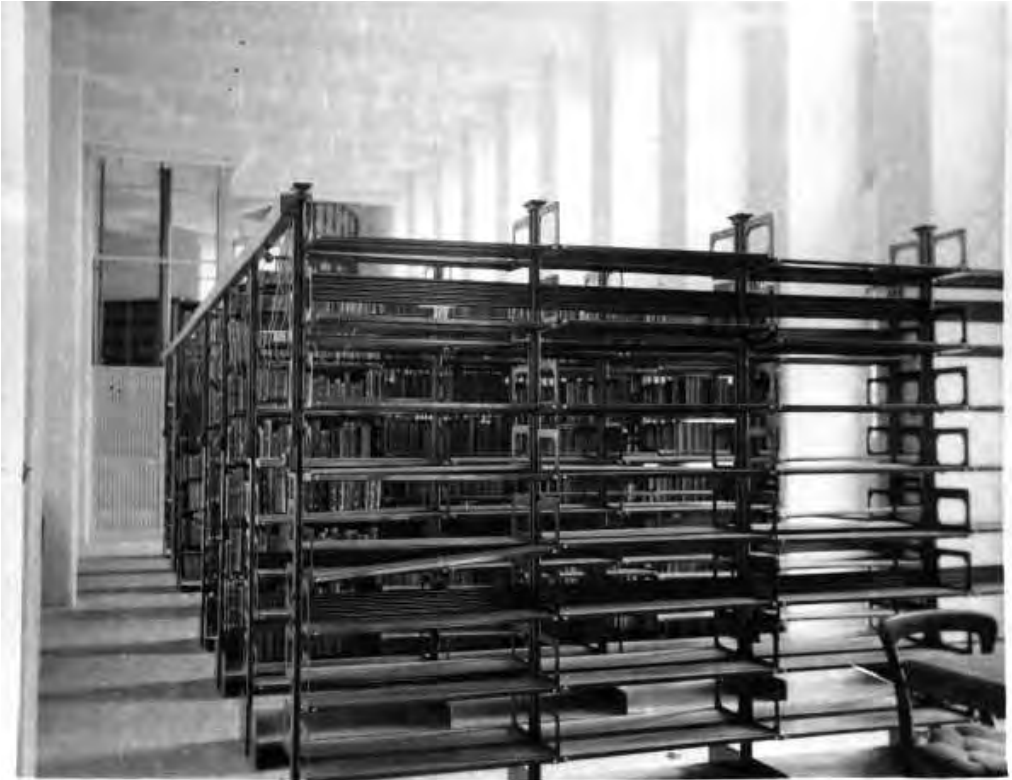


Figure 11 The annulus, showing the shelving upon which much of the collection would be stored, 1915.

Source: Pictures Collection, State Library of Victoria.



Figure 12 Air circulation services being installed in the Library basement, c. 1913.

Source: Pictures Collection, State Library of Victoria.



Figure 13 Interior of the ground floor Newspaper Room, below the new Reading Room, during its construction, c. 1913.

Source: Pictures Collection, State Library of Victoria.

Thus the Exhibition led directly to the inception of the Museum of Technology which, even when its growth was inhibited by lack of accommodation in later years, was not moved to a new site because it was needed to stand opposite the Working Man's College in La Trobe Street.

Redmond Barry, Chairman of the Trustees of the Library, and President of the Commissioners for the 1866 Exhibition, and J G Knight who was secretary of the latter, had supervised the Victorian Exhibits at the 1862 Kensington Exhibition.⁹⁹ This exhibition initiated the development of a Technological Museum complex, and this experience contributed to the notion that a community of purpose and economic expediency should dictate the siting of the 1866 buildings.¹⁰⁰ The location achieved two ends: it enabled the Commissioners to use the 6,000 pounds voted in 1865 for public museum extensions to the Library to subsidise the building of the Exhibition,¹⁰¹ and allowed for the augmentation of museum space when the buildings reverted to the use of the Library Trustees after 1866. That this was originally seen as a continuation of the purpose of having a great, square building continuing the Swanston Street section to the east, is evinced by Joseph Reed's suggestion that, though its roof may be temporary, the Exhibition should be given permanent walls which could then be used for a later building.

Originally, when tenders had been accepted for construction, the exhibition was to consist of a Great Hall running parallel to the Library on the location of the back wing of the projected Library and Museum complex, and a Rotunda, placed between the Library and the Hall, would take the place of the central staircase of the projected square museum building. The

foundations and walls of the Great Hall and the Rotunda were of a thickness intended for those sections of the square building.¹⁰² Because the Commission for the Exhibition could not afford to build the walls of the Great Hall to the height intended for the east section of the square scheme, they were completed to the level of 18 feet and Joseph Reed devised an ingenious temporary wagon-headed roof lit by clerestory windows, to cover it. This roof gave height to the hall at the lowest cost.

The Great Hall was 67 metres in length, 25 metres wide and 15 metres high. The Rotunda, which was 22 metres in diameter, also had a temporary iron dome which was to be replaced. This rotunda could be seen as initiating an intention which was realised in a different form when the present domed Reading Room was constructed.

By May 1866, the response to calls for exhibits had been so great that it was decided to add wings running along La Trobe and Little Lonsdale Streets.¹⁰³ The street walls of these east-west wings were also of the same thickness as those intended for the great square. Their walls were carried to the first storey level of the museum, but they were not covered with wagon-headed roofs like the Great Hall, but long hipped roofs. In September, the addition of a completely temporary iron building (including temporary footings) costing £492 was decided upon; it ran east towards Russell Street from the Great Hall.

Although evolved in stages, the group housing the Exhibition was obviously designed with constant reference to the earlier master plan for the site. In fact, a reproduction of the master plan (c.1866) held in the Pictures Collection has a plan of the Exhibition inked over it.

Whilst the Exhibition presented an opportunity to realise a vision, it also marks a turning point in the growth of the complex crucial to the later pattern of the library's development. The essence of Reed's 1854 design, which gained him much praise, was the intelligent, logical relationship between the interior space and facade. In persuading the Government to supply money for the exhibition, the Chairman and his secretary noted that the permanent walls should be of rubble and would be finished with appropriate facades at a later date.¹⁰⁴ An Exhibition, it was argued, did not require the architectural elaboration of a permanent monument and its exterior was seen at the time as very unprepossessing.¹⁰⁵ Although they likely believed it inevitable that the new space they were creating would eventually gain facades of stylistic pretension, the Commissioners inadvertently initiated that way of thinking, seen in the construction of the rest of the complex, which concentrated on creating accommodation rather than building a great monument. Their pragmatism marked the beginning of a sequence of compromises which is reflected in the present shape of the complex.

The notion of holding Intercolonial Exhibitions was conceived by the pioneer of technical education in the colony, Samuel Henry Bindon, MLA (1812-1879).¹⁰⁶ In January 1866, the president and secretary of the commission, accompanied by the architect and Messrs

C J Jenner and J T Smith, laid three proposals for buildings to house the Exhibition before the Chief Secretary and the Treasurer of the Government.¹⁰⁷ The first was to add a new building on the William Street site of the old Exhibition Building. This could either be a cheap, temporary, but commodious structure, or a smaller, starker permanent building for the same price (£8,000 to £10,000). The second alternative was to complete the project for the square Library, Museum and Art Gallery. This would cost in the order of £20,000 and provide space adequate for the Exhibition. An alternative was to complete the walls of this building and give it a temporary roof. The third alternative, which was adopted, was to build only the rubble walls of the square building for an outlay of £15,000.

On 22 January 1866, Professor McCoy, who was one of the commissioners, gave notice of a motion that a permanent structure be built on the old Exhibition Site.¹⁰⁸ McCoy may have done this to prevent the removal of the National Museum from the University to the Library site. The reason given for the rejection of his motion – that the Library site was more central – is important because it reflects the fact that the city centre had moved since the 1840s from William to Swanston Streets, a transition which was significant for the urbanistic status of the Library, Museum and Gallery complex.¹⁰⁹ The conflict between Barry and McCoy is also interesting as it in fact stemmed from a community of purpose. Barry saw the city complex as a centre of education; Professor McCoy demanded that the museum remain at the University because the collection was important for his teaching.

The concept of an Intercolonial Exhibition was a new one. Hitherto, exhibitions held within Australia or overseas saw colonies act independently of each other. Although New South Wales and South Australia did not respond as promptly as Queensland and Tasmania, the 1866 event signalled a new community of purpose and a growing sense that the colonies shared common interests, *vis-à-vis* the rest of the world. This is of particular importance because, at the time, each colony was preparing for the Paris Exhibition to be held in 1867. It was decided that duplicates of exhibits in Victoria should go to France in order to avoid dividing the energies of each colony between the exhibitions.¹¹⁰ On a visit to Adelaide in connection with the Intercolonial Exhibition, J G Knight reported on 7 May 1866, that he had discussed the notion that South Australia and Victoria should combine their displays in Paris. He stated:

I only hope that the rest of the Australian colonies will follow the excellent example of South Australia, and accept the invitation to unite with this colony in showing here, as well as in Paris, that competition does not necessarily mean jealousy and petty rivalry, and that the colonies will be, individually and collectively, greater in proportion as they are joined by federal bonds.¹¹¹

This desire for greater unity was underpinned by a criticism of the colonial exhibits at the Kensington Exhibition of 1862.¹¹² Here, exhibits from the colonies had been separated by high partitions when a combined exhibition in one large space could have created an effect beneficial to all by reflecting the true status of the continent.

The allotment of space also had practical consequences which were being recognised in France and England at this time. An exhibition must accommodate not only different exhibits from similar countries, but similar exhibits from different countries. This problem was broached in F Le Play's design for the 1867 Paris Exhibition. Here, a set of concentric ovals made up the plan of the building. Each ring held objects of a similar class whilst countries were allotted sections running through from the periphery to the centre.

Hence, a person may walk around the building to compare similar objects from different countries, or walk through it to view different objects from one country.¹¹³

Organisers of the Intercolonial Exhibition followed the principle of organising exhibits by class rather than by colony to an extent. There were six distinct classes: mineral products, animal productions, agricultural, horticultural and indigenous vegetable products, manufactures and useful arts, ornamental arts and machinery.¹¹⁴ The value of amassing classes of objects was remarked upon by the author of an October edition of the *Illustrated Australian News* who considered that the timber court, with its great diversity of exhibits from colonies of varying climates, displayed a range of woods equal to that in any European exhibition.¹¹⁵

The range of exhibits in the Exhibition points to its similarity to a museum complex, particularly that envisaged by men like Redmond Barry. The mode of allotting space by class rather than colony suggests that the organisers were well aware of this similarity. Moreover, the nature of many of the exhibits that ranged from gem collections from throughout Australia, documentary projects of Aboriginal languages, and large photographic records of the Colony of Victoria, showed a desire to record, preserve and teach: visions essential to a museum complex.¹¹⁶

The later history of the Intercolonial Exhibition Buildings is to be found elsewhere in this history. The building group was not only significant because it preserved and influenced the elaboration of the eastern half of the block, but because it marked a key point in the evolution of the conception of a great Library, Museum and Gallery complex. It reflected the changing focus of the city to Swanston Street, and influenced the urbanistic meaning of the Swanston/La Trobe/Russell/Little Lonsdale street block by emphasising this shift. It reinforced early notions of the community of colonies and marked a step toward greater co-operation between them. It upheld the belief in the didactic function of a museum and participated in the development of notions for organising exhibits.

Though neither the Exhibition nor most of its buildings exist any longer, it was crucial to the subtle interplay of the continuity of a concept and the interruption of a scheme for a great, square building through compromise with economic reality. Its existence is reflected in the present hierarchical sequence of spaces running back from the Queen's Gallery to the Russell Street end of the complex, marking a change in development from the monumental unity between interior and exterior to a concentration upon interior spaces to accommodate collections.

2.4 The National Gallery

At the inaugural conversazione of the short lived Victorian Society of Fine Arts (1856), James Smith, editor of the *Melbourne Punch* and Trustee of the Public Library, called for the formation of a National Gallery.¹¹⁷ This society had opened an exhibition on 6 December 1856, similar to its equally short lived predecessor, The Victorian Fine Arts Society, in 1853.¹¹⁸

It was not until May 1859, that, at the suggestion of Captain Andrew Clarke (Surveyor General and Commissioner for Lands), the O'Shannassy government allotted £2,000 for the purchase of works to form the basis for a collection.¹¹⁹ The first objects to be bought were photographs of architectural monuments and ceramics; casts of sculptures; seals; cameos and intaglios; and prints and photographs of such works as Raphael's cartoons.¹²⁰ These were displayed in the gallery which was opened in the lower floor of the south wing of the Swanston Street section of the Public Library on 24 May 1861.¹²¹ It has been suggested that the Trustees of the library, who at this stage controlled collection and display of exhibits, avoided original paintings because Sir Redmond Barry feared that they would provoke as little interest as the exhibitions of 1853 and 1856.¹²² Barry, true to his belief in the didactic role of such institutions, believed that copies could be used by students of a School of Art attached to the institution, and to educate the taste of the population in general. However, it is possible, given his taste for classical literature and art, that the Chairman of the Trustees believed sculpture to be the highest of art forms. This is suggested by the fact that the first casts purchased were of the Elgin marbles and seventy antique statues, and by his belief that the classical world had introduced people to painting through three dimensional works.¹²³

Barry's ideal of a group of interlinked institutions – a Library, Gallery and Museums – could well have been based upon the knowledge that the Greek Museion, from which the modern term derived, described such a complex. The choice of the Elgin Marbles also suggests the influence of the British Museum.¹²⁴ Perhaps a more telling precedent, known to Barry and his associates, was the use of casts for educational purposes in the South Kensington Museum.

At the opening of the ground floor gallery in 1861, Sir Henry Barkly claimed that:

To cramp such a noble Institution by withholding the few thousands necessary for its completion, whilst tens of thousands are appropriated to less important or less worthy objects, must, I am confident, strike all who have the welfare of the people at heart as poor economy.¹²⁵

His rhetoric obviously reflected the sentiments of a number of the colonial elite, for this period saw a growth of energy leading to the evolution of the master plan, two great square buildings and the appointment of a Commission of the Fine Arts in October 1863.¹²⁶ The Commission was directed to:

...[I]nquire into the subject of the promotion of the Fine Arts in our said Colony, and to propound and submit unto us a scheme for the formation, conduct, and management of a Public Museum or Museums, Gallery or Galleries, and School of Art for our said Colony: And to determine the best mode of expending One Thousand Pounds in the commencement of a Public Gallery of Art.¹²⁷

The eleven Commissioners – Sir Redmond Barry, Archibald Michie, George Frederick Verdon, Charles Gavan Duffy, William Thomas Mollison, Frederick Wilkinson, William Wilkinson Wardell, William Parkinson Wilson, James Smith, Augustus Tulk and Charles Summers – used grants of £1,000 in 1863 and 1864 to buy thirteen modern paintings. In December 1863, the Chairman of the Commission, Redmond Barry, asked Sir Charles Eastlake to choose paintings to be bought in London.¹²⁸ Works selected by Eastlake and Hugh Childers and forty-three Australian pictures were first displayed in an exhibition in the upper room of the north wing of the Swanston Street building when it opened at 1pm on Christmas Eve, 1864 (Figure 14). The gallery itself was on the ground floor of this wing (Figure 4). It was, however, never considered a permanent exhibition space but a temporary home for works until a gallery could be built. The commissioners reported to the Government in 1865.¹²⁹ Their recommendations covered acquisition policy, the formation of a Museum, Gallery and School of Art and the governing of the institutions.

Their decision, that the majority of grants of £1,000 per year should be spent upon originals and 200 pounds should be spent upon copies, was based primarily upon their understanding that a School of Architecture, Sculpture, Painting and the Ornamental Arts would be an integral part of the complex. For this reason, they also recommended building a photographic and architectural drawing collection. They suggested a building be erected to house the Galleries and School behind the existing Swanston Street building.



Figure 14 Interior of the northern portion of the Queens' Hall, during its use by the National Gallery, 1865.

Source: Pictures Collection, State Library of Victoria.

This could be achieved with only £5,000, as the building would be shielded by the Swanston Street façade so a costly architectural elaboration of the facades would not be necessary.¹³⁰

Criteria were given for the design of such a building. It had to be fireproof, inhibit the admission of dust and insulate works from extreme temperatures. It had to be well ventilated and allow for compartmentalisation according to the types of exhibits. Special attention had to be given to the height and width of rooms and their natural and artificial lighting, taking into account the scale of works and where they would hang.¹³¹

From the 1866 Intercolonial Exhibition, paintings of the collection were exhibited in the Little Lonsdale Street wing of the exhibition, with casts of the Parthenon frieze in its counterpart to the north.¹³² In the Report of the Trustees of the Public Library, Museums, and National Gallery, it was stressed that the south gallery be a temporary home for the paintings as they would soon degenerate if left in the Little Lonsdale Street wing from the effects of temperature changes, direct light, dust¹³³ and smoke emanating from the hospital across Little Lonsdale Street.¹³⁴

The Trustees used the occasion of this Report to reiterate their desire that the large square building be completed by using those walls erected for the Exhibition.¹³⁵

In 1865, the Commission of the Fine Arts recommended that annual exhibitions be held like those of the Academie des Beaux Arts, Paris, and Royal Academy, London. In 1869, an exhibition of this nature was held in the Great Hall of the Exhibition which was used as the Technological Museum at the time.¹³⁶ The exhibition, which was extraordinarily broad in scope, remained open for 94 days. It was visited by 14,634 people and raised £2,511 in admissions.¹³⁷ It was suggested that in order to 'perpetuate in substantial manner the

recollection of the result', scholarships should be given in alternate years to students of the Schools of Painting and Design (6 and 35 students, respectively).¹³⁸

By 1870, there were 48 oils and 22 watercolours by English and Colonial artists, 60 engravings, 813 photographs, and 151 statues and busts in the collection.¹³⁹ With the help of the Kensington Museum, the Trustees bought large numbers of photographs and casts for the Schools of Painting and Design housed in the wing parallel to La Trobe Street, and the 'hall [surrounding] the Industrial and Technological Museum'.¹⁴⁰ Casts of busts of great men had also been bought with advice from the Directors of the Crystal Palace.¹⁴¹

In September 1873, tenders were called for a building running east-west on the half of the city block between the library reserve and Russell Street. This building, the McArthur Gallery, was completed in 1874 and by 24 May 1875, paintings were displayed within. The time lag was due to the need to construct a passageway between the McArthur gallery and the gallery in the Little Lonsdale Street wing of the Exhibition building. Time was also needed to complete a refurbishment of the iron annexe of the exhibition and to construct an extra temporary building on the site. At the time it was opened, the iron annexe and subsidiary building were used to house exhibits to be sent to the Philadelphia Centennial Exhibition.¹⁴²

The McArthur Gallery was built in from Little Lonsdale Street. By 1887, the Swinburne Hall was placed between the gallery and the street line to create exhibition space without necessitating exterior architectural elaboration. The McArthur Gallery was 50 metres long and 12 metres wide; the height of the walls was 39 metres. Its ceiling was coved and it was lit by a double skylight to avoid the glare of direct sunlight. The lighting system was designed in collaboration with von Guerard who was also in charge of hanging. The gallery, which cost approximately £7,000, opened with an assortment of modern works from the English School, whilst a heterogeneous assortment of smaller objects was relegated to the old south wing of the Exhibition.¹⁴³ The press commented at the time that the library had hitherto absorbed most of the attention of the Trustees, and, although a writer in the *Illustrated Australian News* implied that the gallery's patrons were at fault in their failure to collect anything but English works, he did feel that the new gallery was a sign that this institution was beginning to prosper.¹⁴⁴

It was only in 1883 that moves were made to create new exhibition space for the gallery. In this year, the Government voted £6,000 to building purposes and the tender of James Treeby for building a portion of the 'south wing' running back from the Swanston Street facade along Little Lonsdale Street was accepted. On the ground floor of this wing, the Verdon Hall was intended as an extension to the gallery, and above, Barry Hall created new space for the Library (Figure 9).¹⁴⁵ It was not until 2 September 1886 that these rooms were opened.

Work had been impeded by an inability to find an appropriate building stone for the south-west corner pavilion. The south-west corner of the building was not completed and instead the money was used to build what was to become the Buvelot Gallery (later Swinburne Hall) along the Little Lonsdale Street side of the complex.¹⁴⁶ This gallery, completed in 1887, was first lent for an exhibition brought by Sir Coutts Lindsay from the Grosvenor Gallery in London.¹⁴⁷ In June 1888, it was used for an exhibition of the works of the late Louis Buvelot and was later used as a portrait gallery.¹⁴⁸ Partitions ran out from its northern wall and it was lit by the windows to Little Lonsdale Street in its southern wall.¹⁴⁹



Figure 15 Interior of the “Marble Hall”, photographed by Charles Rudd, showing the sculpture installation in the Exhibition Rotunda, c. 1892.
Source: Picture Collection, State Library of Victoria.

In 1884, it was decided that the Exhibition Rotunda would be used as a temporary sculpture gallery.¹⁵⁰ In 1885 the architects, who had inspected the whole building, highlighted the decayed state of its roof.¹⁵¹ On the strength of this report, the Trustees decided not to use the rotunda for this purpose. In 1888, however, the Newspaper Collection, which had been situated in the Rotunda, was moved to the basement of the Buvelot Gallery – today the Swinburne Hall wing - and an exhibition of sculpture was held in the former (Figure 15).¹⁵²

In 1889, the Government voted £90,000 for additions.¹⁵³ The development of the complex, which had taken on a piecemeal quality since 1866, now seemed poised to achieve the cohesion with which it was originally envisaged. The original scheme for two large blocks seemed to have endured in the alignment of the McArthur, Verdon and Buvelot Galleries. It finally seemed possible to add more exhibition space to the north of the McArthur Gallery and to clothe the Russell Street frontage in an appropriately monumental style.

In February 1888, the *Australasian Sketcher* carried a description of the new complex:

The main frontage of the Public Library and the National Gallery is to Swanston Street. Plans have been executed for the trustees by Messrs Reed, Henderson and Smart, architects, Elizabeth Street, of buildings it is intended to erect, having frontages to Russell-Street, Latrobe-Street and Little-Lonsdale Street. Our engraving is of the Russell Street front (Figure 16). A quadrangular space 286 feet x 258 feet, will be covered by the new edifices, which will be two storeys high, and will contain handsome and lofty suites of galleries. A large central sculpture-hall, measuring 164 feet x 70 feet, runs east to west across the quadrangular area formed by the outside galleries. The space on the north side of this central hall is to be devoted to technological and chemical purposes, and it will contain the necessary lecture-rooms &c., with the doors and windows so arranged that fumes cannot affect the other buildings. On the south side is a long gallery for pictures and the display of other objects of art. The present

picture-gallery (McArthur Gallery) is one of these galleries. The new wing building fronting Little Lonsdale Street, in which the Grosvenor Gallery of pictures was lately displayed (i.e. Buvelot Gallery), forms a portion of the outside two storey range of galleries before mentioned. The upper floor of this wing will be used for Mr Folingsby's students as studios, and the basement will be used as the newspaper room. It will thus be seen that the portion of the building which faces the streets will be two lofty stories in height, containing on each floor handsome galleries 35 feet wide, lighted by side and end lights from the streets. The large centre sculpture gallery is lighted by...side and end lights. The watercolour gallery, which will be found between the present picture gallery and the great central hall as also the picture gallery, will be lighted from the top, but on a different principle. These galleries are to be connected with the Public Library block of buildings by handsome lobbies and fireproof staircases. On each side of the principal entrance, which is in Russell Street, are other spacious and handsome staircases. Externally the architecture is classic and in accord with that of the Public Library, but treated in a freer manner. The elevations are broken into picturesque features, and the whole is of handsome and substantial character. When the new block is completed the Melbourne Public Library and National Gallery will more than ever deserve boasting of. It will have more extensive frontages and cover more ground than any other public building in the city, and be one of the greatest show places in the colony. The trustees, however, are only proceeding with the erection at present of the plainer parts of the building, deferring the Russell Street front until a more flourishing financial period, when the Government may not be found unwilling to put a sufficient vote on the Estimates.¹⁵⁴

This description marks the resurfacing of the original notion of two grand complexes albeit conditioned by the post 1866 notion of creating spaces which could later be enclosed with monumental facades. The large central sculpture hall was never built – the McCoy Hall, took its place in 1892¹⁵⁵ – and the Stawell Gallery (1893) took the place of the lobby entrances from the library. The La Trobe Gallery to the north of the McCoy Hall, echoing the McArthur Gallery to the south, took the place of the projected chemical laboratories in 1893. The South Rotunda (1928) connecting the McArthur and Stawell Galleries (1928), the North Rotunda (1941), the McAllan Gallery (1932) and Childers Room (1941) were also modifications of this scheme. The facades were never built, and J Alex Allan wrote in the 1951 *Australian Builder* that '...any attempt to link the buildings into one harmonious whole has so far failed'.¹⁵⁶ Nonetheless, the great scheme of 1888 signalled a resurgence of energy which led to the Stawell and La Trobe Galleries and McCoy Hall and the partial fulfilment of an ideal seen in the alignment of these rooms.

Alfred Felton's bequest, initiated on his death in 1904, led to the growth of the properly constituted collection of major works.¹⁵⁷ Its development was accompanied by various schemes to find a new site for the National Gallery. In 1906, *The Argus* stated that within the next seven years as much money would be spent under the terms of the Felton Bequest as had been provided by the Government since the foundation of the National Gallery.¹⁵⁸ Ironically, this would lead to a situation where Melbourne would possess an art collection of world standing which would place enormous stress on available space.



Figure 16 The proposed extensions, 1888. The image shows the Russell Street and La Trobe Street elevations.

Source: Pictures Collection, State Library of Victoria.

By 1937, on the other hand, *The Cockerel Report*, lamenting the effects of inflation upon Felton's original bequest, suggested that the Gallery had attracted so few benefactors compared to those of America because it had no separate existence. This opinion was the opposite of that evinced by the original "cultural evangelists" who had argued for a great complex.

Suggestions were made after 1904 to find a new site for the Gallery. For example, in 1923 the *Herald* suggested the Domain, the allotments adjoining Parliament House and the site of Melbourne High School as possible locations.¹⁵⁹ In March 1923, on the other hand, a deputation to the Acting Premier, Mr McPherson, led by Sir John Mackey, Dr Leeper, and Sir Baldwin Spencer, suggested that not only should £25,000 be used to erect a fireproof building between the Verdon and Buvelot Galleries, but that £50,000 be spent on a new Art Gallery on the 'adjoining Site'.¹⁶⁰

The argument for retaining the original location won in the short term. In 1928, yet another scheme was developed for rebuilding the Russell Street section of the block in a style with facades of spare classicism and a monumental entrance to LaTrobe Street.

This facade, it was suggested, was designed 'to unite the dissimilar architectural styles of the Swanston and Russell Streets building'. The building was to be part of a £250,000 remodelling and construction scheme planned by the Trustees. This was the last attempt to create a monumental complex on the site of the four institutions.¹⁶¹

2.5 The Industrial and Technological Museum

One of the major effects of the Intercolonial Exhibition was to create an active interest in the promotion of technical and industrial education. Professor Frederick McCoy had advocated

the establishment of a Museum of Applied Science in the colony as early as 1857, but it was not until the late 1860s that the idea became popular, with the Intercolonial Exhibition acting as the principal catalyst. Five days after the close of the Exhibition (23 February 1867), the Exhibition commissioners advised exhibitors that their assistance would be requested in moves to form an Industrial Museum.¹⁶²

In June 1867, the Governor appointed a provisional committee to prepare for the establishment of an Industrial Museum. Further impetus was provided by the Technological Commission, appointed in January 1869, to inquire into the state of technical education in the Colony. In addition to castigating the mechanics' institutes for failing to further vocational education among the working classes, and promoting the establishment of Schools of Design in Victoria, the Commission recommended the creation of a Technological and Industrial Museum. With the passing of the *Library, Museums and National Gallery Act* of December 1869, the Industrial and Technological Museum came into formal existence, the only one of the four institutions to be created by this piece of legislation. The official opening took place in September 1870 without ceremony.

In accordance with earlier proposals, the core of the new museum's collection was formed by many of the exhibits which had been displayed at the 1866-67 Intercolonial Exhibition. Additional specimens (particularly minerals) and models were transferred from the National Museum. The Great Hall, originally planned as a temporary structure, was used to house the museum. In addition, the rotunda was fitted up as a lecture room and temporary laboratories were located in the police sheds at the rear of the building complex. For the next few years this accommodation was adequate for the purposes of the museum. Further developments on the site benefited the museum in the short term. For example, new building erected at the rear of the library for displaying the Victorian exhibits for the Philadelphia Centennial Exhibition (1876) were later converted into a lecture room (seating 350 people), a chemical laboratory, a metallurgical laboratory, a classroom and offices.¹⁶³ As a result, the rotunda (formerly the museum's lecture hall) was taken over by the library to be used as a newspaper room.¹⁶⁴

By the middle of the next decade the museum's collection had grown to such an extent that both display and laboratory accommodation were urgently required. In 1886 the Trustees reported:

The completion of the north wing for books, and the permanent erection of the Technological Museum, now sheltered by a roof which was built in 1866 to serve a temporary purpose, and which was designed to stand for nine years and has lasted twenty-one, cannot be much longer delayed....¹⁶⁵

Thus, the further development of the Industrial and Technological Museum was ultimately tied to the fortunes of the whole site and the decisions of the Board of Trustees. Three years before the above statement, the Trustees of the Exhibition Building, Carlton Gardens, recommended that the Industrial and Technological Museum be transferred to the building.¹⁶⁶ This decision was certainly affected by moves to establish a Working Man's College across La Trobe Street during these years. Supporters of this institution insisted that the Technological Museum be located in close proximity to the College.¹⁶⁷



Figure 17 The Museums: Technological Museum, in the Great Hall, c. 1870.
Source: Pictures Collection, State Library of Victoria.



Figure 18 The Museums: Natural History Museum, McCoy Hall, c. 1895.
Source: Pictures Collection, State Library of Victoria.

In 1889, the Trustees succeeded in extracting a promise from the Gillies Government that 90,000 pounds would be spent on the Library, Museums and Gallery buildings. Of the three buildings subsequently erected (McCoy Hall, La Trobe Gallery, and Stawell Gallery), the Technological Museum occupied McCoy Hall. Transfer of the Museum to this building was completed in 1893.¹⁶⁸ However, this triumph was short-lived. In 1899, the Trustees decided to transfer the contents of the National Museum from the University, to the Library site. As an exercise in institutional centralisation, the move was fatal for the Industrial and Technological Museum because lack of funds made separate provision for it impossible. Its mineralogical collections were transferred to the National Museum and the rest of the collection was stored.¹⁶⁹ Although the Sectional Committee of the Museum still existed, it was in effect without function.

In the following years, moves to re-establish the Industrial and Technological Museum were initiated by various groups, most notably the Chamber of Manufactures and the Chamber of Commerce in 1901, but they were unsuccessful.¹⁷⁰ It was not until 1912, when the library's new reading room was nearing completion, that renewed pressure was applied. This pressure was exerted by the Victorian Institute of Engineers, led by Colonel John Monash. In 1913, this group was successful in arguing that the Technological Museum be re-established and located in the soon-to-be-vacant Queen's Hall of the original Library building.¹⁷¹

In 1915 the museum was reopened in the Queen's Hall, which had been redecorated for the purpose. The measure bore all the marks of an expedient. Accommodation was insufficient for staff and the effective display of exhibits¹⁷², and, by 1925, the Director of the Museum was pleading for a new site for the museum.¹⁷³ Eight years later, S F Markham and H C Richards surveyed the conditions of Australia's museums for the Carnegie Corporation and highlighted the chronic lack of museum space in the building.¹⁷⁴ In 1932, the Trustee's applied to the Government to acquire part of the site of the old Royal Melbourne Hospital for the purposes of building a new museum, but they were unsuccessful.¹⁷⁵

This search for a home for the museum in 1900 had led to the suggestion of the old Law Courts site at the corner of La Trobe and Russell Streets. In 1924, both the old Melbourne Gaol and old Police Barracks sites in Russell Street were put forward.

In the same period the other institutions occupying the complex were encroaching on the museum's space. In 1938, the Trustees decided that the Museum's agricultural exhibits in Barry Hall were to be removed along with the gallery's water-colour collection.¹⁷⁶

In 1942, the first concerted attempts to rationalise the development of the four institutions were made. The Trustees proposed to argue for the erection of a separate building for the National and Industrial and Technological Museums.¹⁷⁷ However, two years later, three architects employed as advisers to the Trustees gave the opinion that the Technological Museum should be developed on the existing site, close to the Public Library's collections.¹⁷⁸ This argument demonstrated a continuing commitment to the educational role of technical museums and their natural association with educational institutions such as the library and the Working Men's College.

Although the museum achieved a separate administration in 1944 (with the Public Library, National Gallery and Museums Act of 1944) and a considerable increase in funding, the question of space remained urgent.¹⁷⁹ Dr Focken, Director of the Museum, recommended in 1953 that at least four times the existing space of the museum was required for adequate accommodation.¹⁸⁰ However it was only with the completion of the North West wing of the library building – today Building J - in 1961 that more space was available to the museum,

and it gained two additional halls on the first and second floors and accommodation for staff on the third floor.¹⁸¹

The museum, now entitled the 'Institute of Applied Science' (to emphasise its educational rather than its custodial function) was further extended in 1965 with the building of the Planetarium in the corner of the courtyard formed by the walls of Barry Hall and Queen's Hall. With the removal of the National Gallery to its present site in 1967-68, the Institute took over the McArthur Hall basement and both Verdon and Barry Hall, but was forced to relinquish the Queen's Hall. In 1970 the name was again changed and it became known as the Science Museum of Victoria.

2.6 The Natural History Museum

The first steps towards the establishment of a natural history museum in Victoria took place in 1853 when Mark Nicholson MLC moved in the Legislative Council that a committee be formed to address Lieutenant Governor La Trobe on the subject of providing funds for establishing a 'Museum of Natural History'. At the same time the Colonial Secretary assured Council members that assistance would be given if interested parties would initiate a 'society or institution' which would co-operate with the government in the plan. In 1854, £2,000 was placed on the government estimates towards the establishment of such a museum. Largely under the influence of Captain Andrew Clarke (Surveyor General of Victoria) a Philosophical Society was formed in the same year. No provision had been made for the erection of a specific museum building, and the collection was maintained in rooms above the laboratories of the Assay Office in La Trobe Street West.¹⁸²

In these years the development of the collection was in the hands of the Philosophical Society of Victoria and the Colonial Naturalist, William Blandowski (appointed May 1854).¹⁸³ In the atmosphere of financial stringency created by the colonial depression of 1854-55, Governor Sir Charles Hotham instructed that the Museum of Natural History be removed from its then location to make room for the staff of the Survey Department.¹⁸⁴ Further, he refused to make provision for a separate museum building for the displaced collection.

The situation changed with the arrival of Frederick McCoy, newly appointed Professor of Natural Science to the University. In July 1857, McCoy supervised the transfer of the museum collections to the University. McCoy arrived in Melbourne with impressive credentials as a geologist and mineralogist. The housing of the Natural History Museum at the University was in large part the result of his wish to have a museum to use in conjunction with his university teaching. The move was opposed by the members of the Philosophical Institute, who preferred that the collection be housed at the Public Library '...or some other convenient centrally located position'.¹⁸⁵ Hotham intimated that this move was temporary, and that a special building would be erected in due course. The Trustees of the Public Library were also approached, but the Principal Trustee – Redmond Barry – who was no friend of McCoy's, appears to have dismissed any idea of housing the museum in the library building.¹⁸⁶

In July 1856, McCoy delivered a paper at the Philosophical Institute on the subject of museums in Victoria. In this paper he pointed out that:

All the more enlightened nations of Europe have long found it profitable to vote annually considerable sums for the ...maintenance in all principal towns, of Museums, in which the eye of the unlearned could be familiarised with natural objects...¹⁸⁷

McCoy's motive was probably to gain a museum at the University. A public meeting was held to protest against this proposal with a suggestion being made that the Natural History Museum be located in the lower hall of the Public Library.¹⁸⁸ With Hotham's blessing, McCoy supervised the removal of the museum collection from the Assay building to the University. Although opposed by some, this raid on the Museum seems to have been the only alternative available at the time, given the lack of accommodation.

In 1855, the Legislative Council voted the sum of £10,000 for the building of a museum on the University grounds.¹⁸⁹ This was done by raising the walls of the existing lecture building to accommodate a suite of four rooms. McCoy remarked that this 'noble suite of rooms' was 'capable of indefinite extension'.¹⁹⁰ As well as arranging the specimens collected by Blandowski, Mueller, and the Philosophical Institute, McCoy commenced a programme of purchasing from overseas museums and collections. By 1858, the museum's collection had been augmented by the donations of amateur scientists in the colonies and was already outgrowing the museum building.¹⁹¹ McCoy approached the chairman of the Building Committee of the University requesting further accommodation for exhibits in economic geology (including mining and agriculture). Although the required sum of £4,000 was available for extending the existing buildings, McCoy was unable to make arrangements quickly enough before the grant lapsed at the end of the year (the grant was approved on 27 December 1858).

In 1861 McCoy again petitioned the government for funds, stressing that the original four rooms of the museum had been intended only to house zoology specimens. Space for economic geology material and workshops for taxidermists and model-makers was urgently required. According to McCoy, this necessitated the building of a large exhibition room, three store rooms, and several workshops.¹⁹² The request was turned down, and the government, labouring under the effects of another economic depression, instructed McCoy to effect economies.



Figure 19 Nicholas Chevalier's depiction of the completed Library, Museum and National Gallery buildings in 1860.

Source: Pictures Collection, State Library of Victoria.



Figure 20 A grander design for the complex, depicted by Frederick Grosse in the *Illustrated Australian News*, May 1865.

Source: Pictures Collection, State Library of Victoria.

In arguing for funds, he emphasised the popularity of the Museum which had received 37,524 visitors in 1861.¹⁹³ In the following year, McCoy succeeded in persuading the Government to allocate funds for the erection of a new museum building on the University grounds. In arguing for this he had rejected the idea of transferring the museum to the Public Library site. In December 1860, the Government had granted the eastern half of the Swanston/La Trobe/Russell/Little Lonsdale Street block, occupied by the police barracks, as a site 'for a museum and gardens'. This grant may have stimulated¹⁹⁴ Chevalier's ideal depiction of a grand complex covering the whole block (Figure 19). This grant was issued only on 18 April 1864, when the police no longer required the land. This grant probably led to the design for a grander building; its façade, graced with sculptures and urns and its pavilions topped with attics, was depicted in the *Illustrated Australian News* in 1865 (Figure 20). In further arguing against moving the museum to the library, McCoy assured the University Council that Redmond Barry intended to house a Museum of Art in that building.¹⁹⁵ Although a member of the University Council, Barry would have been in London in connection with the Kensington Exhibition at the time of these discussions in June 1862.

Owing to financial problems, the new museum was only partially built and only the south section of the planned building was completed. This building, which later became the Student Union of the Melbourne University, was designed by Reed and Barnes so that it could be added to without destroying its unity.¹⁹⁶ By 1864, McCoy was being pressured by the University Council to vacate the old museum building, which had always been the property of this institution. This lent further urgency to his claims for funds to complete the new building.¹⁹⁷ To add to the pressure, McCoy learned in the following year that Redmond Barry had prepared plans for a museum building on the land behind the Public Library. Just prior to the Intercolonial Exhibition, Barry requested that the Government vote for furniture for the National Museum be transferred to the Library.¹⁹⁸ It was to be used at the Exhibition but would then accommodate the National Museum when the Exhibition closed. This seems to have influenced the Government in its decision not to accede to requests for funds to complete the museum building at the university.

McCoy, it has been said, opposed the use of the library site for the Exhibition. This may have been an attempt to inhibit the progress of Barry's plan for a great central complex.

The creation of the Industrial and Technological Museum in 1869 relieved some of the pressure on the National Museum's space with the removal of the mineral and agricultural exhibits. Yet, in 1875, McCoy was compelled to remove part of his collection from the old University Museum building, thus applying renewed pressure to existing facilities.¹⁹⁹ The 1869 Act brought the National Museum under the control of a general Board of Trustees and McCoy no longer had to apply directly to the Chief Secretary for funds.

However, this did not improve the situation. Although the Sectional Committee for the National Museum reported that £2,000 had been granted for additions to Reed's museum building at the university in 1876, the Trustees decided that no further money should be spent on the museum building, stating that a suitable building would be erected on the site vested in them.²⁰⁰ For more than two decades McCoy continued to stress the importance of extending the University Museum building, but without success.

Finally in 1899, the year of McCoy's death, the Trustees acted and transferred the National Museum to the building occupied by the Industrial and Technological Museum (McCoy Hall).²⁰¹ In July 1899, 52,169 people visited the Museum.²⁰² A new National Museum building (Baldwin Spencer Hall) was planned for the Russell Street frontage of the site. Work on this building was interrupted in 1900, when the Government withheld funds from the Trustees. It was completed in 1906.²⁰³

In 1930, the Trustees, acknowledging the inadequate space for the museum collection, approached the State Government with a request that Government House in the Domain might be made available to house the National Museum. The request was not acceded to. Eighteen years later, the Government reserved six acres adjoining Government House as a site for a new Natural History Museum. In 1954 this site was still regarded as the future location of the museum.²⁰⁴

2.7 Relocation of the Museum and the State Library Master Plan

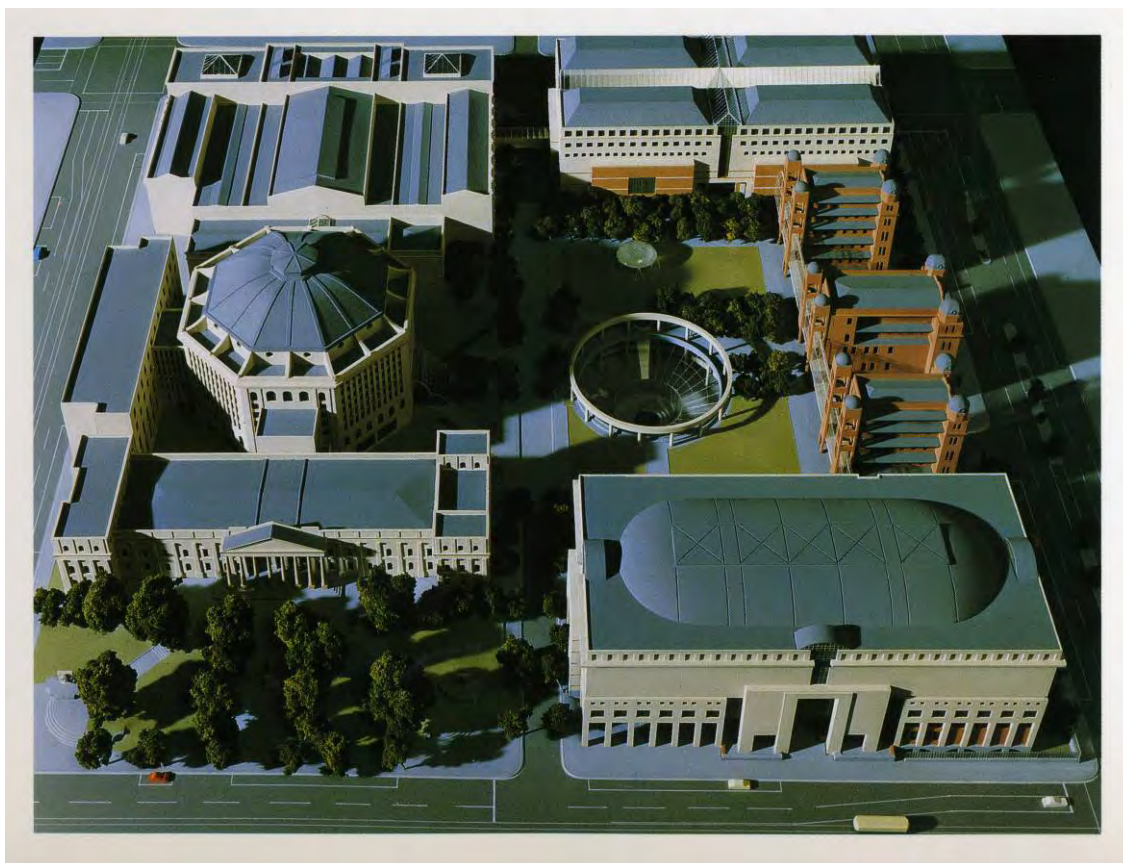


Figure 21 Ancher Mortlock and Woolley's winning design for the State Library and Museum competition, 1986.

By the 1980s, both the State Library and the Museum of Victoria were still accommodated in the Swanston Street complex. In 1985 a competition to redevelop the site and incorporate the adjoining Queen Victoria Hospital site to the south was held. The competition was won by the Sydney-based firm Ancher Mortlock and Woolley (AMW) in February 1986. Their design provided a new multi-storey building for each on the former hospital site with the Library to Swanston Street and the Museum to Russell Street (Figure 21). However, no action on immediate action to implement the winning design ensued. By the end of the 1980s, the limitations of the site in terms of accommodating two major state institutions had become obvious. Coupled with this was the government's consideration of selling the former Hospital site for private development. Subsequently the State Government proposed the division of the Museum over two campuses; the Science Museum was the first to be accommodated elsewhere - it was relocated to the former Spotswood Pumping Station, where it incorporated many of the Station's buildings as well as occupying a new purpose-built exhibition and administration wing. The complex opened in 1991 and is known today as Scienceworks. At this time it was proposed to relocate the Natural History collection to a new building on the south bank of the Yarra west of the Spencer Street bridge.

The new building was designed by Daryl Jackson, and its construction was progressing slowly when the then Labour Government lost the election and were replaced by a Liberal Government in late 1992. The new government adopted a different approach to the question of the Museum's accommodation and work on the Southbank complex ceased.

The built form was partly demolished with the remainder modified to form the core of Denton Corker Marshall's Melbourne Exhibition Centre. The Kennett government proposed the relocation of the Museum to the Carlton Gardens, and in conjunction with the demolition of many of the annexes to the north, east and west of the Royal Exhibition Building, a new building was underway by the late 1990s. The new facility was named the Melbourne Museum – a campus of Museum Victoria - and opened in October 2000.

The decision to relocate the Museum from the Swanston Street site was taken to allow for the expansion of the State Library of Victoria, the intention being to treble the amount of space available for the Library on the site. However, the amount of collection storage space which could be provided was in part stymied by the presence of the underground railway beneath the northern half of the site, leaving only the Little Lonsdale Street portion available for excavation. The demolition of the Little Lonsdale Street buildings was contemplated, but did not proceed beyond the development stage.

The twin processes of expansion and modernisation have involved the construction of several major new buildings on the site and the adaptation of the existing buildings to accommodate the wide range of new services, uses and technologies required in a state of the art state library of significant size and importance. The works have been guided by a Master Plan for the site and building complex which was developed in 1989 by AMW, the winners of the competition. The first stage of the library redevelopment was underway by mid 1990 and two new infill storage buildings – Buildings P and Q - were constructed to the corners of Russell Street, thus completing this long unresolved elevation.

Until recently, the Master Plan had undergone only minor revisions, most recently in 1995 to take account of revised planning for the new La Trobe Street wing – the E R Pitt Building – Building R. A major review of the Master Plan was undertaken in 1998 and this revised Master Plan was approved by the Library Board of Victoria in June of that year.

Several major phases of work have been completed on the site since 1990, all under the supervision of AMW and with the approval of Heritage Victoria. The impact of these works on the external appearance of the complex has been considerable, with substantial new buildings designed by AMW constructed on both the La Trobe Street frontage (E R Pitt Building – Building R) and the Russell Street frontage (the North-east or McCallum Wing and the South-east wing – Buildings P and Q). All four courtyards have been infilled to create additional accommodation – Buildings K, L, M and N - and new links to the Dome building constructed on its south and east sides – Buildings C and an adjunct to Building B. In 1997-8, a major refurbishment of the Swanston Street forecourt was undertaken. Extensive conservation works have also been undertaken to the main Swanston Street wing, including major facade restoration works.

In 2008-09, external alterations took place to Building O, formerly Verdon and Barry Hall. Comprising a new entry, external lift and loading dock constructed adjoining the façade, the works form part of the conversion of the building to form the Wheeler Centre – the Victorian Government's Centre for Books, Writing and Ideas (CBWI). These last works were undertaken by Ancher Mortlock and Woolley. In 2010, restoration of the stonework of the facades of the Baldwin Spencer Wing, Bride Building and La Touche Armstrong Wing – Buildings, F, G & H respectively – were completed.

Internally, the works undertaken in recent years have also had a dramatic effect on some of the principal public spaces, including both the ground floor Reference and Information Centre in the Dome Building – today the Trescowthick Information Centre – and the domed Reading Room – in which the restoration of this space saw the re-introduction of the skylights and its rededication as the Charles La Trobe Reading Room in 2003. The Swanston Street Foyer and the flanking spaces – Palmer Hall and Monash Hall, now the Keith Murdoch Gallery – have also been refurbished.

With the new century, the Library took control of those areas of the complex which were until recently in use by the Museum. Since 2000, many of these areas have subsequently been refurbished to provide additional reading room accommodation; the McCoy Hall – now the Redmond Barry Reading Room – became a new reference library reading room. At the centre of the site a permanent exhibition of oil paintings and sculpture from the Library's Pictures Collection was created in the former Stawell Gallery and Rotundas – rededicated as the Cowen Gallery in 2003.

The centrally located east link formally connected the two halves of the complex, now solely used by the State Library. Interestingly, it stands on the approximate site of an earlier modest 'link' constructed between the Great Hall and Iron Annexe of the 1868-69 Intercolonial Exhibition buildings and demolished more than a hundred years ago.

3.0 PHYSICAL DEVELOPMENT AND ANALYSIS

3.1 Introduction

The State Library of Victoria complex of buildings was comprehensively surveyed in 1985 as part of the Conservation Analysis prepared by Allom Lovell Sanderson in association with the Heritage Group of the Public Works Department. At this time the complex also accommodated the Science Museum – subsequently relocated to Spotswood in 1991 – and the Natural History Museum – subsequently relocated to the Carlton Gardens in 2000.

In 2000 a review of the survey was conducted at a time when the Library complex was in a state of flux. The Museum had recently vacated its accommodation and a series of spaces were being fitted out to provide temporary accommodation for the National Gallery of Victoria. The domed Reading Room was in the process of being decanted prior to the restoration works which took place between 2000 and 2003.

This review is primarily concerned with identifying whether the building fabric recorded in the conservation analysis has since been altered or remains as described in 2000. The significance of the individual rooms has been reassessed in light of the changes to the fabric.

The arrangement of this section eschews the 1985 report format in which the State Library complex was divided into four geographic designations - West Wing, East Wing, Dome Building and La Trobe Library – designations which today have little meaning. In 2000, the complex was in the process of being aligned with a new numbering system, and the survey recorded both the 1985 and 2000 space designations. The 2000 space designations, with some minor alterations, is the system that is presently in place today and reference to the 1985 numbering system is discontinued in this study. The complex comprises twenty-one separately identified buildings, each with a letter code, A through W, excepting I and S, as indicated at Figure 22 and Table 3.

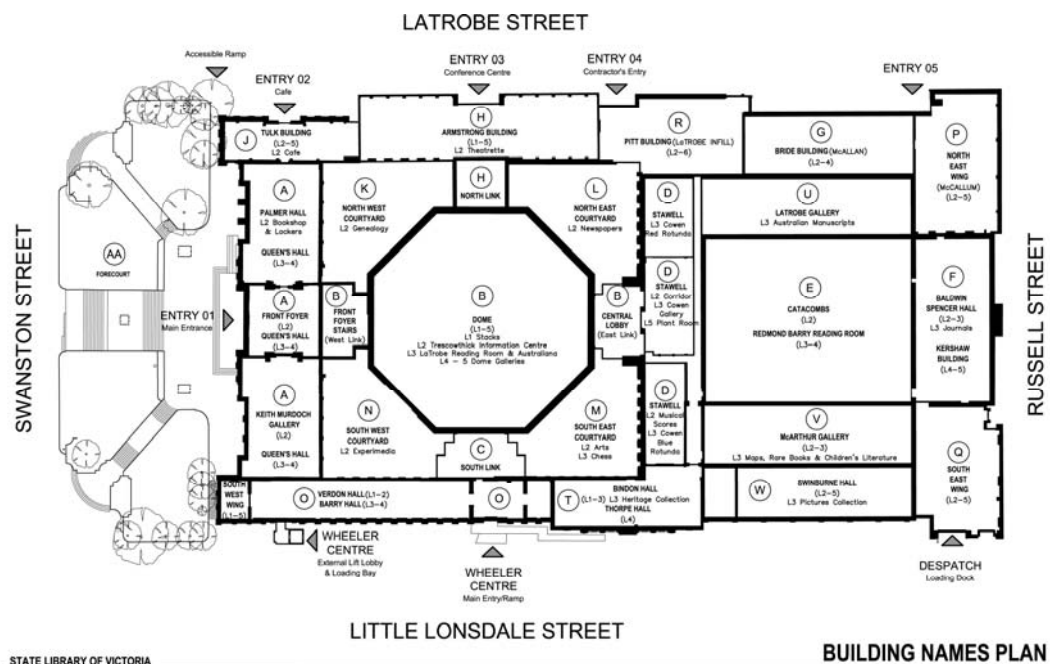


Figure 22 Site plan, 2010. The image shows the spaces at Level 2.

Source: State Library of Victoria.

Code	Name	Other component/name
A		Foyer, Stair Hall, Queens Hall, Palmer Hall and Keith Murdoch Gallery
B	Dome	East Link (Central Lobby)
C	South Link	
D	Stawell	Cowen Gallery (formerly Stawell Gallery)
E	Redmond Barry	(formerly Mc Coy Hall)
F	Baldwin Spencer / Kershaw	Baldwin Spencer Hall, Kershaw Hall
G	Bride	(formerly McAllan Galleries)
H	Armstrong	La Touche Armstrong (formerly La Trobe Library)
J	Tulk	(formerly North West Wing)
K	North West Courtyard	Helen Macpherson Scott Genealogy Centre (Genealogy)
L	North East Courtyard	Herald and Weekly Times Newspaper Reading Room (Newspapers)
M	South East Courtyard	Arts Library
N	South West Courtyard	Experimedia
O	Verdon Hall / Barry Hall / South West Wing	Wheeler Centre - Centre for Books, Writing and Ideas
P	McCallum	(formerly North East Wing)
Q	South East Wing	
R	Pitt	E R Pitt Building
T	Bindon / Thorpe	(formerly Buvelot Gallery wing)
U	La Trobe Gallery	
V	McArthur Gallery	
W	Swinburne	Swinburne Hall

Table 3 The present building designations.

3.2 Stages of Construction

3.2.1 *The Buildings*

The stages of construction of the State Library buildings are highly complex. Construction has been almost continuous from the initial building in 1854-56 through to the recent and ongoing works to implement the State Library Masterplan. In particular, the recent works have effected a series of quite dramatic changes, including the construction of several new buildings and extensive alterations to the existing building complex.

The site as it stands can easily give the impression of an *ad hoc* cluster of buildings accumulated over a span of over 150 years. However a close analysis of the site has revealed that it was not only built in distinct phases of development, but also with coherency in planning and style in mind whenever possible. While the overall stylistic reference has been towards the classical, the planning has not adhered to just one idea. Instead there have been a series of plans for the site that were modified with changing economics and needs.

The sequence of construction, building by building, has been depicted graphically at Figure 23 and can be summarised into 19 major phases of development, as shown at Table 4. Of these phases, the first ten were executed by the architect Joseph Reed, his subsequent firms, or their descendants after his death in 1890. The 1920s-40s works were undertaken by Irwin and Stevenson and the works in the 1960s were under the control of the Public Works Department. The recent works (1990s-2000s) works have been undertaken by architects Ancher, Mortlock and Woolley (AMW), with the Wheeler Centre – the Centre for Books, Writing & Ideas (2008-09) undertaken by Ancher Mortlock and Woolley in conjunction with architects peckvonhartel, who were responsible for the interior scheme.

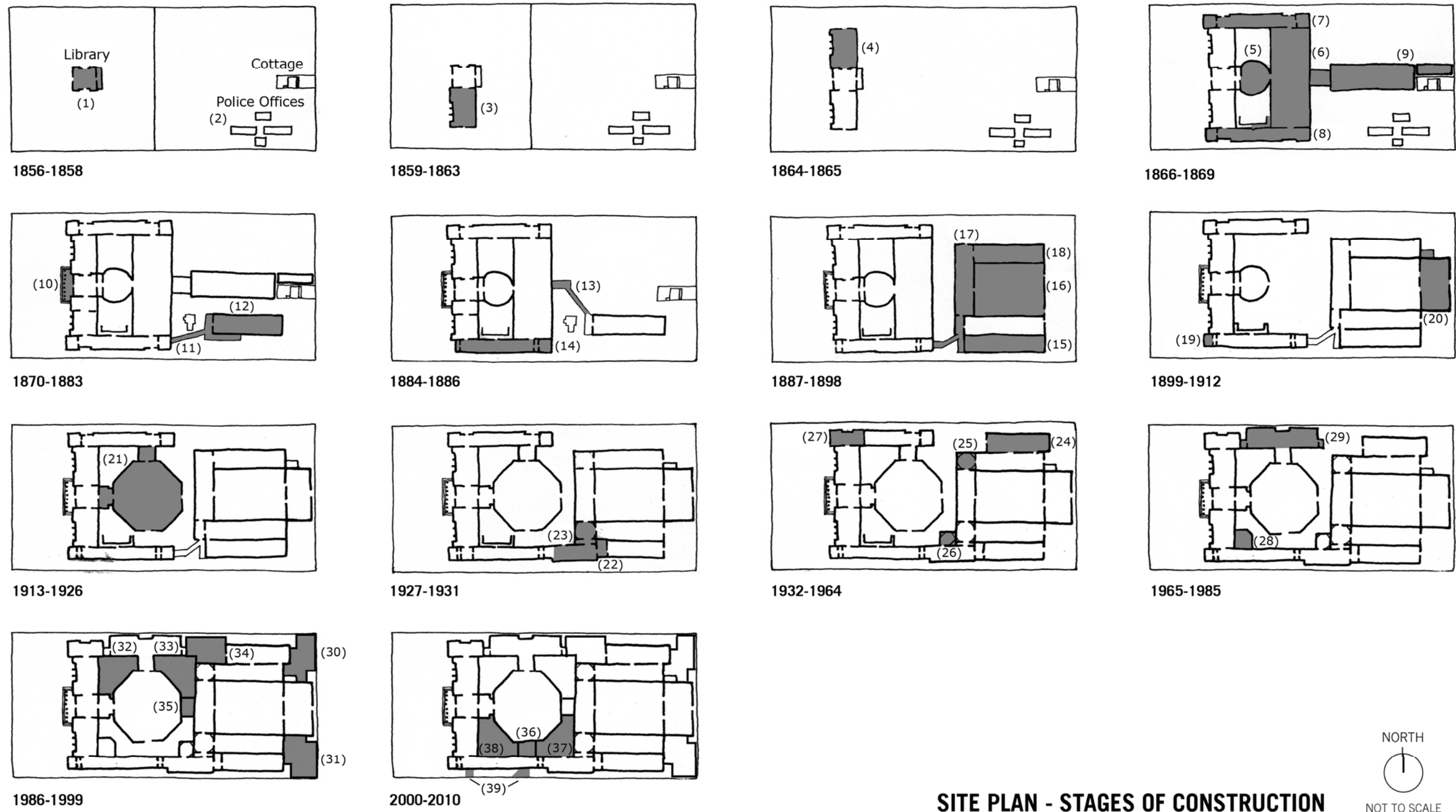
1.	The Library	1856-64
2.	The Inter-Colonial Exhibition	1866
3.	The Portico	1870
4.	McArthur Gallery	1874
5.	Verdon and Barry Hall wing	1886
6.	Swinburne Hall wing	1887
7.	McCoy Hall, Stawell and La Trobe Galleries	1892
8.	South West Pavilion	1899
9.	Russell Street (Baldwin Spencer) wing	1906
10.	Dome Building	1913
11.	Buvelot Gallery Wing, South Rotunda, McAllan Galleries	1927-32
12.	North Rotunda, Childers Room	1940-41
13.	North West Pavilion (completed)	1961
14.	Planetarium	1965
15.	La Trobe Library	1965
16.	North East and South East Wings	1990-92
17.	Pitt Building	1996-98
18.	North West, North East, South East and South West Courtyard infills	1993-present
19.	Dome Links – East and South	1998-present

Table 4 Development phases of the State Library complex, 1856-2008.

Date range	Number	Description	Built	Demolished	Building name and code 2008
1856-58	(1)	Library	1856-	Extant	(A)
	(2)	Police Offices	c.1850s	1860s	
1859-63	(3)	Monash Hall / Queens Hall	1859-	Extant	(A)
1864-65	(4)	Palmer Hall / Queens Hall	1864-	Extant	(A)
1866-69	(5)	Rotunda	1866-	1908	
	(6)	Great Hall	1866-	1899	
	(7)	North Wing	1866-	1962	
	(8)	South Wing	1866-	1886	
	(9)	Iron Annexe	1866-	c. 1884	
1870-83	(10)	Portico	1870-	Extant	(A)
	(11)	Covered way	1874-	c. 1884	
	(12)	McArthur Gallery	1874-	Extant	McArthur Gallery (V)
1884-86	(13)	Covered way	1884-	c. 1887	
	(14)	South Wing (Barry Hall)	1886-	Extant	Verdon Hall / Barry Hall (Wheeler Centre) (O)
1887-98	(15)	Swinburne Hall	1887-	Extant	Swinburne Hall (W)
	(16)	McCoy Hall	1892-	Extant	Redmond Barry (E)
	(17)	Stawell Gallery	1892-	Extant	Stawell (D)
	(18)	La Trobe Gallery	1892-	Extant	La Trobe Gallery (U)
1899-1912	(19)	South West Pavilion	1899-	Extant	South West Wing (Wheeler Centre) (O, formerly Building S)
	(20)	Baldwin Spencer Hall	1906-	Extant	Baldwin Spencer Hall / Kershaw Hall (F)
1913-26	(21)	Dome Building	1913-	Extant	Dome Building (B)
1927-	(22)	Buvelot Gallery	1927-	Extant	Bindon Hall / Thorpe Hall

Date range	Number	Description	Built	Demolished	Building name and code 2008
31		Wing			(T)
	(23)	South Rotunda	1927-	Extant	Cowen Gallery / Stawell (D)
1932-64	(24)	McAllan Galleries	1932-	Extant	Bride (G)
	(25)	North Rotunda	1941-	Extant	Cowen Gallery / Stawell (D)
	(26)	Childers Room	1941	c.1999	
	(27)	North West Pavilion (completed)	1961-	Extant	Tulk (J)
1965-85	(28)	McKay Planetarium	1965	c.1999	
	(29)	La Trobe Library	1965-	Extant	Armstrong (H)
1986-99	(30)	North East Wing	1992-	Extant	McCallum (P)
	(31)	South East Wing	1992-	Extant	South East Wing (Q)
	(32)	North West Courtyard	1995-	Extant	North West Courtyard (K)
	(33)	North East Courtyard	1998-	Extant	North East Courtyard (L)
	(34)	E R Pitt Building	1998-	Extant	Pitt Building (R)
	(35)	East Link	1999-	Extant	East Link / Central Lobby (B)
2000-10	(36)	South Link	2003-	Extant	South Link (C)
	(37)	South East Courtyard	2003-	Extant	South East Courtyard (M)
	(38)	South West Courtyard	2003-	Extant	South West Courtyard (N)
	(39)	Wheeler Centre lift and entry	2009	Extant	Verdon Hall & Barry Hall (O)

Table 5 Key to building development plan, illustrated at Figure 23.



SITE PLAN - STAGES OF CONSTRUCTION

Figure 23 Stages of Construction of the State Library of Victoria complex, 1856-2010.

1854-1870: The Public Library on Swanston Street

As discussed in Chapter 2, Joseph Reed's initial design for the western wing (now Building A) was successful in a design competition which put great emphasis in its brief upon the need for the design to facilitate future expansion. Such a condition in this first brief is most important to the discussion of subsequent developments on the site, because it automatically dismisses the idea of there having been an original, dominant building and later competing additions. The first building was always considered as the first of an intended string of phases. This idea of a coherent sequence of phases that all work towards a master plan is quite distinct from one of piecemeal development which occurs with many other such building complexes. In gaining an understanding of the site, it is important to identify which category each phase has belonged.

When Reed entered his design in the 1853 competition, he does not appear to have accompanied it with any master plan for future development. This scheme was that in Figure 24 and it is a reflection of the proficiency of his design, that it does not strike one as a building searching for future extension. Instead, it is a contained whole, even to the extent that there are decorative faces to more than just the front facade.

The building as built was not detailed strictly according the competition entry, with details such as the exact number of window bays and portico columns differing between the two. It is however considered that the illustration in Figure 24 is the competition design, because it states in print that it is of the Public Library and that the architect was Joseph Reed. It appears that an illustration executed by Calvert (Figure 25) is the earliest illustration of the building as built, a modification of the competition entry. Construction of the first wing commenced quite rapidly, however even this was not building in one stage but in three (Figure 25, Figure 26, Figure 27). The first was the central core (1854-56), later the south hall (1859) and last the north hall (1864). It is perhaps excessive to expect the design to look balanced until all were complete and it was only with the addition of the portico in 1870 that it attained the coherency of Reed's proportioning (Figure 28).

When completed, the building displayed fine detailing both within and without and it comprised four public spaces. At ground floor it had two pillared exhibition halls flanking an entrance hall, and the whole top floor was taken up by a coved-ceilinged, heavily decorated library hall (refer Chapter 2).

The building's capacity for expansion was utilized even before the initial design was completely constructed. In fact it must have been decided before 1859 that it would be desirable to expand, because neither the north or south facades were given their finished stonework nor any window opening. Intended extensions rather than frugality is evident, as the stone to each end of the west facade was left staggered, ready to key in the next phase of work.

Early attempts at a masterplan and the impact of the 1866 exhibition

The design for the completion of the Swanston Street facade and for the development of the site as a whole went through at least two stages before more building works occurred. In 1862, a design for the Swanston Street facade was illustrated in the *Illustrated Melbourne Post*.²⁰⁵ This bore a close resemblance to a watercolour rendering of the proposed building by N Chevalier, dated 1860 (Figure 30). That rendering depicts two classically detailed buildings of a grand scale covering the whole site.

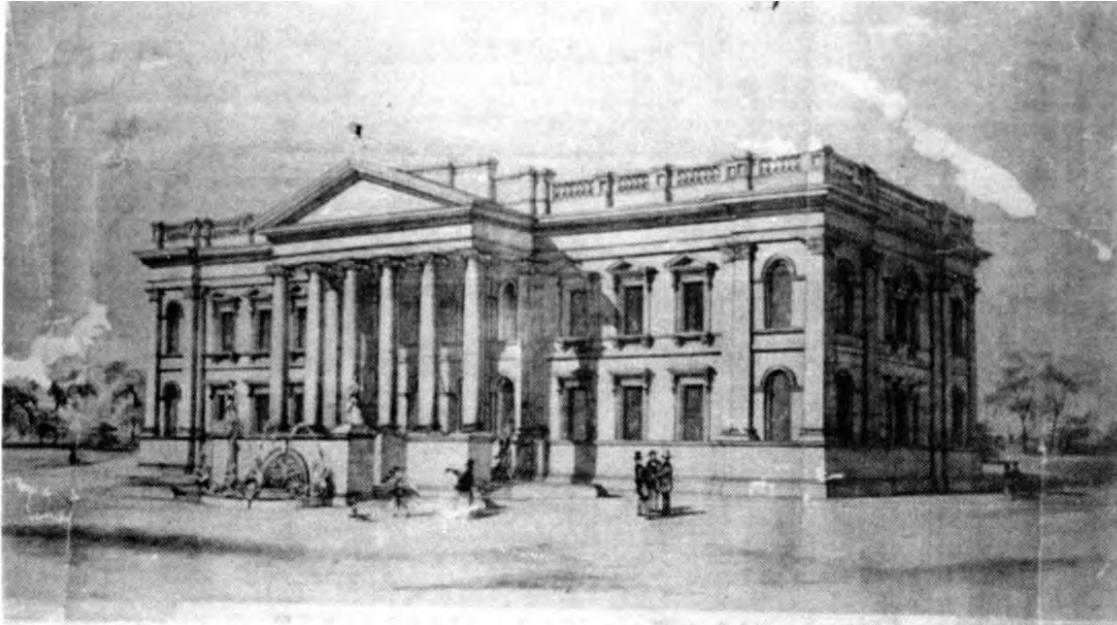


Figure 24 Competition Designs: Joseph Reed, Design for the Public Library, Melbourne, 1853.

Source: Pictures Collection, State Library of Victoria.

The western-most building is clearly Reed's first building flanked by pavilions. That behind it has pavilions with attics, and a tall central dome. The striking similarity of the rear building to schemes for Melbourne's Parliament House has been noted, and the possibility of the rendering being a collage of the two mooted.²⁰⁶ This does not, however, appear to be the case because an (undated) master plan for the site (Figure 31) is so startlingly close to the design in Chevalier's rendering, that it would suggest the repetition of a theme modified for a library/museum complex. The buildings depicted in that plan (Figure 31) are both square buildings around a dominating central core. The rear building is far more symmetrical and coherent and is dominated by a domed reading room at its centre. By comparison, the planning of the western wing lacks the ease of proportioning, with the narrow north and south wings providing lean accommodation compared with the luxuriously large central stairhall. None of the eastern building and only a small part of the western building was ever built according to this plan. However the plan remains significant, as it was clearly dictating thought on the site when the buildings for the International Exhibition of 1866 were being designed while it also appears to have been used as the basis for a modified plan and Swanston Street facade design of c.1865.

In turn, the impact of the 1866 Exhibition on the site was fundamental. Not only did it require buildings of a type, scale and number unforeseen in either Reed's first design or the c.1860 plan, but it also required buildings of a temporary nature. This had the effect of halting stylish development of the site until the time the temporary exhibition buildings were demolished, and a description of 1866 admitted that '...externally, the work to be executed will, when finished, present an uncouth appearance, it will serve the purposes of an intercolonial exhibition.'²⁰⁷



Figure 25 Samuel Calvert's view of the building – the earliest identified - is thought to date from 1859.

Source: Pictures Collection, State Library of Victoria.

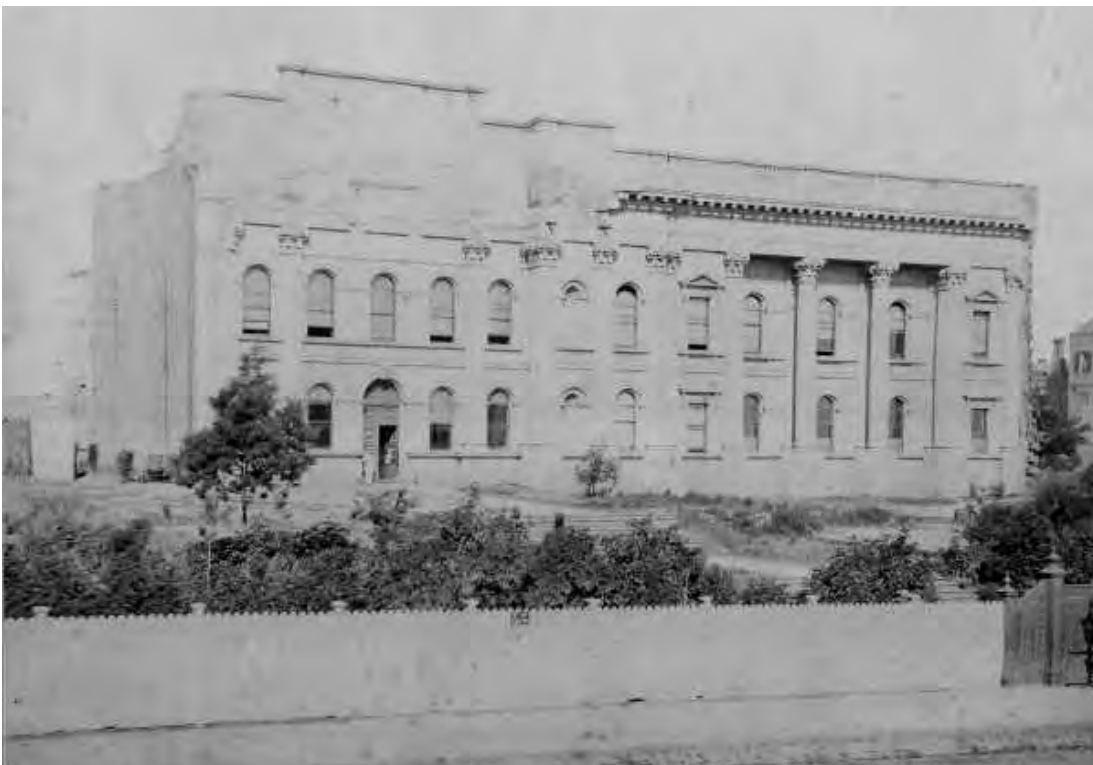


Figure 26 Development of the Swanston Street façade and forecourt 1856-65: Melbourne Public Library c. 1860, prior to the construction of the north wing.

Source: Pictures Collection, State Library of Victoria.



Figure 27 Development of the Swanston Street façade and forecourt 1856-65: Melbourne Public Library, c. 1865.
Source: Pictures Collection, State Library of Victoria.



Figure 28 Development of the Swanston Street façade and forecourt 1876-1940: Melbourne Public Library, c. 1876.
Source: Pictures Collection, State Library of Victoria.



Figure 29 Development of the Swanston Street façade and forecourt 1876-1940:
Melbourne Public Library, c. 1940.
Source: Pictures Collection, State Library of Victoria.

Despite such a disruption to their planned development of the site, the Trustees attempted to incorporate the principals of the master plan (referred to as the 'original design'²⁰⁸) into some of the exhibition works and they reported that:

In the year 1866, on the occasion of the holding in Melbourne of the Intercolonial Exhibition, advantage was taken of the central position of the Library to meet the wants of the time, and additions were made to the building, completing in part the first square – according to the original design – carried up the first story [sic]. This gives a Great Hall, running parallel to the Library, 220 ft. long by 82 ft. wide and 48 ft. high, now used as an Industrial and Technological Museum. It is connected with the Library by two wings, each 230 ft. long, one of which now serves the purpose of a temporary Picture Gallery, while in the other are casts of the Frieze of Parthenon obtained from the British Museum, as also casts of antique statues. Between the Great Hall and the Library, connecting the two, is a Rotunda 71 ft. in diameter intended for the great staircase to conduct visitors to the Library and Gallery of the Museums. The foundations and walls of the Great Hall, of the Rotunda, and the back walls of the wings carried up to the first floor, are of the thickness intended for the permanent building. The upper story and roof are of temporary work, as, are also the exterior walls of the wings, the material of which walls may at a future time be employed in raising the back walls to their contemplated height, when they will be replaced by others of solid masonry, repeating the architectural features of the western wing.²⁰⁹



Figure 30 Master Plan, 1860: 'The Public Library', 1860, as depicted by Nicholas Chevalier. Source: Pictures Collection, State Library of Victoria.

The only departure of this description from the c.1860 site plan (Figure 31) was the insertion of the round rotunda in place of the square form initially planned for the stairhall. Such a substitution could have easily been a response to the needs of an exhibition space. Apart from this change, contemporary descriptions are all close to the known plan. In 1866, the *Illustrated Australian News* reported: 'When the original design is completed, the vestibule will enclose a staircase from whence access will be obtained from the ground floor to the library, the museum and the fine arts galleries etc., and the present staircase to the Public Library be removed.'²¹⁰ As late as 1887, the Trustees were still wanting to achieve this aim and they reported:

The Great Hall of the Library,...should be next completed, forming the principal reading room of the Library, in accordance with the original design. The temporary roof now covering this part of the building was intended to last seven years, and had been made to save for twenty....²¹¹

As mentioned above, the design for the Swanston Street facade was changed slightly in c.1865 (Figure 32). The pavilions were given the attic storey that was eventually built, while it is interesting to note that this reworking of the design was at around the time of the change in the stairhall's plan form.

However, apart from the rotunda, both the descriptions and the buildings as built, held true to the earlier plan (Figure 31) of the buildings built for the Intercolonial Exhibition, the footings of the north and south wings were built according to the plan and the line of the load-bearing piers of the Great Hall followed the line of the planned eastern Library wing.

The Great Hall had lightly built iron aisles to its east and west walls which added considerably to the building's width compared with the permanent footings on which it was based (Figure 34). In addition, a large rectangular iron annexe was built that extended to Russell Street.

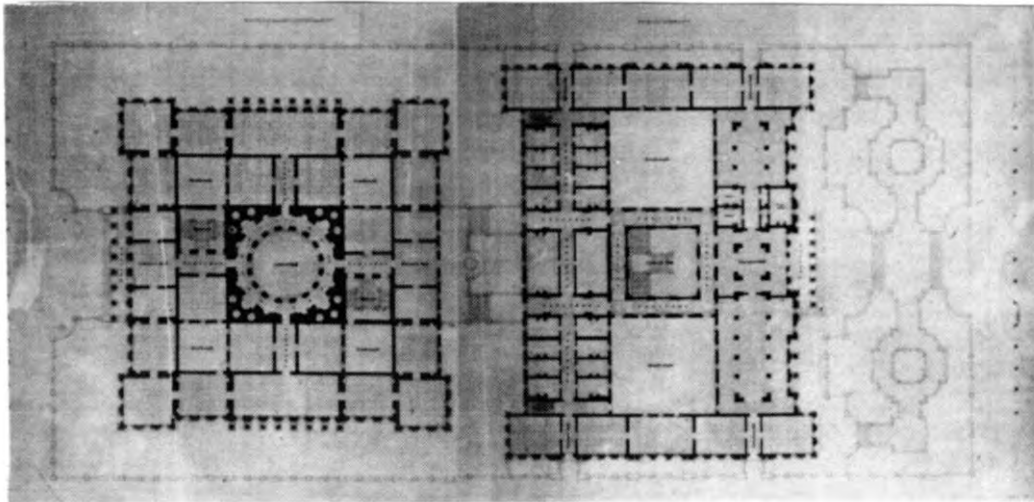


Figure 31 Master Plan, c. 1860. Site Plan, c. 1860.
 Source: Pictures Collection, State Library of Victoria.



Figure 32 Design of the Swanston Street façade: Proposed Public Library c. 1865, as depicted in the *Illustrated Australian News*.
 Source: Pictures Collection, State Library of Victoria.



Figure 33 Design of the Swanston Street façade: Swanston Street façade, c. 1915-27.
Source: Pictures Collection, State Library of Victoria.



Figure 34 The Intercolonial Exhibition, 1866: The Great Hall, c. 1869.
Source: Pictures Collection, State Library of Victoria.



Figure 35 The Intercolonial Exhibition, 1866. The Library/Museum complex, c. 1875.
Source: Pictures Collection, State Library of Victoria.

This was a total departure from any known master plan and was built in a hurried manner when the large volume of available exhibits became known. The use of the term *annexe* and a lack of permanent footings would suggest that this building was not intended to be a permanent part of the complex.

This great expanse of exhibition-related buildings, some planned, others *ad hoc*, dominated the site for the next forty years (Figure 35) and it was probably at this stage that the idea of keeping to a master plan became more remote and difficult to achieve.

Construction of McArthur Gallery, 1874

The first development on the site following the 1866 exhibition was in 1874 when it was decided to provide accommodation for the picture gallery. The new building was named the McArthur Gallery and was constructed near the south east corner of the site (Figure 35). Accepting that its location was largely predetermined by the exhibition buildings, and it in no way hinted at the beginnings of a grand architectural scheme, McArthur Gallery does appear to have been sited with purpose. A contemporary report commented that:

Externally the Art Gallery has no pretensions to architectural merit. Nor need it have, for not many years hence it will be closed in by other buildings in connection with the full design, lying as it does back from the street. The great desideratum, light, however, has been admirably provided for'.²¹²

The intention that it be built in as part of later development planned for the site explains the fact that the McArthur Gallery was built as an undressed brick box. Whatever the 'full

design', it is clear that it was not in keeping with the c.1860 master plan for the eastern half of the site. If it had been a part of that plan, the hall would have had a porticoed entrance along its south face. The 1870s-80s therefore seem to have been a period of transition, when the western half of the site was adhering to the 1860s planning, while the eastern half had been given a new scheme.

Development on Little Lonsdale Street: Verdon and Barry Halls, 1883-6.

It was not until 1883-86 that the focus of building work on the site was returned to the library, on the western half of the site. Works undertaken in this period included the partial completion of the wing along Little Lonsdale Street. It was decided not to build the south west pavilion because of the scarcity of appropriate building stone, however the building which accommodated both the Verdon Gallery – as it was first known - and Barry Hall was completed as part of this phase of works. This building was constructed on the 1866 footings and adhered to the Trustees' wishes to complete the buildings according to the earlier planning. While the general planning principles were adhered to, funding shortages meant it was not possible to continue the buildings 'repeating the architectural features of the western wing'.²¹³ By 1886, the need for economy was foremost in the Trustees' minds: a contrast to the first building phase, when prestigious finishes were applied both externally and internally (refer Figure 36). The Trustees reported in 1884 that the Barry Hall works '...would consist of plain brickwork and would yield the maximum amount of accommodation at the minimum cost'.²¹⁴ This philosophy appears to have held for some time and affected all the remaining nineteenth century works. In 1886 the Trustees again reported that

In administering the funds entrusted to us by the country we have always endeavoured to obtain the greatest amount of accommodation at the least cost, and all recent additions to the buildings under our control have consisted of plain brickwork, without any architectural embellishments.²¹⁵

Despite these economic constraints, Barry Hall achieved an impressive effect and its relationship to Queen's Hall described (in planning, if not in terms of scale and decorative splendour). In 1886 the *Age* described Barry Hall as follows:

It includes a lofty, well lighted and ventilated apartment 150 feet long, being about 25 feet wide, along which on one side is a spacious gallery. In the main room the space under the gallery will be divided into 16 bays, or recesses, similar to those now existent in the present public reading room ...the galleries in the southern wing are connected with the galleries in the main building.²¹⁶

1886-1892: Development on the eastern half of the site, Swinburne Hall, McCoy Hall, Stawell and La Trobe Galleries.

After the construction of Barry Hall in 1886, the eastern half of the site dominated building works for the next twenty years, while the western half (much to the despair of the Trustees), stagnated with its set of large, decaying exhibition halls: its state of disrepair only alleviated by the completion of the South West Pavilion in 1899.

In 1887 Swinburne Hall was built as the first addition to McArthur Gallery, while the most significant development to the eastern half of the site came in 1892 with the construction of three large halls: McCoy, Stawell and La Trobe. McCoy Hall was the largest, and by being placed on axis behind the 1854-56 wing, contributed some sense of planning to an otherwise

ill-planned set of halls that faced timidly, with unfinished brickwork, to the street. The new halls aligned with the earlier McArthur and Swinburne Halls along their eastern face, however on their western faces they were offset. Despite having fine interiors, they read very much as a cluster waiting for a coherent facade to decoratively envelope the whole, along the Russell Street and La Trobe Street faces. The coherency found in the master plan of thirty years before had been totally abandoned, and any plan that they may have been working to seems to have been one dominated by facadism over any consideration for elegant planning.

Baldwin Spencer wing, 1906

The eastern block was left with one finished facade for fourteen years until in 1906, the Jubilee of the first Library building, when the Baldwin Spencer wing was built. Initially known as the Russell Street wing, its purposes were various. In terms of accommodation it provided much needed space (on the first floor) for the Natural History Museum's Australasian collection and on other floors staff offices and reference collections. However its planning and architectural impact were also great. It provided an eastern entrance positioned to echo that to the west, it gave an entrance foyer to enhance the grand, yet somewhat unannounced McCoy Hall and most importantly, at last the eastern wing had a street facade with a sense of classical design and entry.

Construction of the Domed Reading Room, 1913

By the time the Russell Street wing was opened, the need for library accommodation was again paramount. During his opening speech of that hall, Turner (Chairman of the Trustees) announced that the trustees desired to erect a 'great central reading room...octagonal (in) design, like the Congressional Library at Washington.'²¹⁷

While in keeping with current thinking, the idea as applied to the Melbourne Library site was a radical departure. There was precedent for circular domed structures on the site with that planned in the 1860s master plan, and the rotunda built for the exhibition. However each of these were far smaller and central to either the eastern or western block, in a way that allowed them to be encompassed by a square building.

The attraction of an American model was openly cited, and so too the need for a large amount of accommodation for both books and readers. These resulted in the site that was original intended for the central focus of the western block being far too small for the scale of works aspired to. While the north and south wings were retained as permanent lines of construction, the Great Hall had been demolished in 1899 and it was decided that the new building could occupy the area previously taken by both the Rotunda and Great Hall: a total departure from the master plan. This allowed it to retain the axis of the Swanston Street entrance, however it was unfortunate in its effect on the north and south wings, throwing them completely off axis. The building became a large horseshoe with a central focus, in a way that neither of the earlier schemes, nor its American model resorted to Figure 58 and Figure 59. A contemporary report wrote of the changed planning that, 'The completion of the sides of the structure has been broken in upon because of the need of a larger and better equipped Library on the modern plan. A circular structure, lighted mainly from the roof, such as that proposed is the kind generally approved of for large libraries...'.²¹⁸ The site was therefore forced to accommodate a drastic change of scale (Figure 39).



Figure 36 Window detailing to the Swanston Street façade (1859) on left and the Little Lonsdale Street façade (1886) on the right.

Instead of the Great Hall site defining the eastern edge of the western block, Stawell Gallery was made to serve that purpose. The effect on the building layout was a previously unplanned interdependence of the western block on the eastern block, and a weakening of the role of the north and south wings in their contribution to the planning of the west end of the site; as both were inadequate in length falling short of Stawell Gallery.

Development on La Trobe and Little Lonsdale Streets 1924-1965

By 1913, therefore, the east-west axis across the site had been completed with a series of buildings of purposeful design; these being the original Reed Library, the Domed Reading Room, McCoy Hall and the Baldwin Spencer wing. These buildings varied greatly in scale, function and technologies (including masonry, cast iron and reinforced concrete). While the planning of the complex had departed totally from the mid-nineteenth century master plans, the complex retained a sense of coherence and unity.

By comparison, the north and south boundaries of the block were far less resolved and several attempts were subsequently made at their completion. A major design competition was announced in 1924 that catered for completing both the north and east ends of the site, and the link between Barry Hall and the picture galleries to the east. The competition was won by architects Le Gerche and Gower, with Irwin and Stevenson winning the designs for the specified points of preference – the Little Lonsdale Street link, and part of the north east wing. Due to the Little Lonsdale Street link having been given preference over the rest of the works, Irwin and Stevenson were commissioned to execute that wing, completed in 1927-28. The effects of this competition continued until 1940 and resulted in the McAllan Galleries to the north, facing La Trobe Street, being built in 1932 and also quite substantial changes being made to the planning of the east wing.

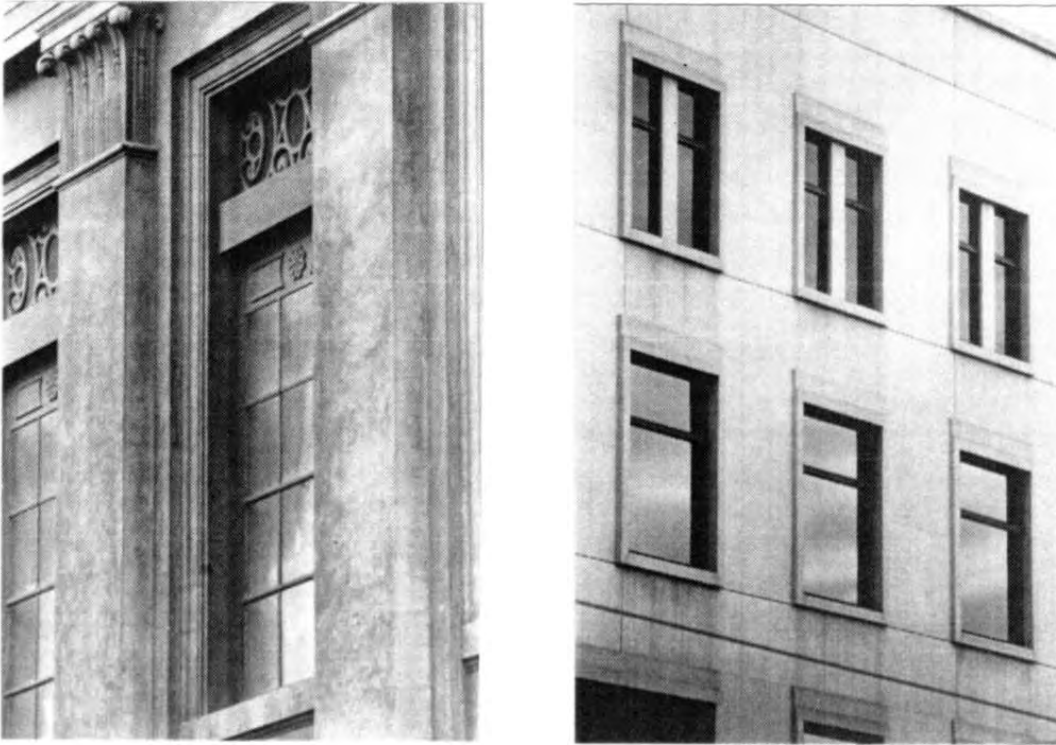


Figure 37 Window detailing to the Little Lonsdale Street façade (1928) on the left and La Trobe Library (1965) on the right.

In an attempt to gain some coherency and distinction, these works added (in two stages) the two rotundas off each corner of McCoy Hall and the new works; and truncated both the McArthur Gallery and Swinburne Hall to accommodate a grander stair and to realign their western boundaries. The 1920s-30s works with their grand facades across Russell Street and La Trobe Street remained unfinished and the scheme was abandoned. After World War II the La Trobe Library was planned and in 1951 Percy Everett (the Chief Architect of the Public Works Department) bemoaned the difficulty of the task, writing

Several attempts have been made to link the individual structures into one imposing unit; but the various purposes for which the individual buildings were planned and constructed have made the task of unification a most difficult one...In the existing group, in the city, the central reading room...hardly forms a complete unit with any of the major buildings; but an individual northern facade is to be added, to form a La Trobe Library, fronting La Trobe Street.²¹⁹

Of the schemes put forward for the building between 1951 and 1961, all adhered to the idea described by Everett with an individual building and not a streetscape. The executed design was planned in 1961 and completed in 1965 and reads as an isolated unit that, in its modern way, reflects the architectural composition of the original wing. However in its awkward positioning in the narrow site between the Domed Reading Room and the street, and as a side of a quadrangle that was not being given its fourth side, its placement was weak and its brief almost impossible to fulfil satisfactorily. To the west of the La Trobe Library is the north west pavilion. It is interesting to note that this was completed on the 1866 footings only in 1961. Its north face is awkward juxtaposed with the modern block added four years later, yet it completed the Swanston Street facade in a form designed as early as 1865.



Figure 38 The La Trobe Street buildings, c. 1939-45: North West Pavilion, 1939.
Source: Pictures Collection, State Library of Victoria.



Figure 39 The La Trobe Street buildings, c. 1939-45: View from La Trobe Street, c. 1945.
Source: Pictures Collection, State Library of Victoria.

A New Masterplan, 1988-2008

Over the past decade extensive works have been undertaken on the site following the decision to relocate Museum Victoria to a new site and to upgrade the State Library's accommodation on the site. The twin processes of expansion and modernisation of the State Library complex have involved the construction of several major new buildings on the site and the adaptation of the existing buildings to accommodate the wide range of new services, uses and technologies required in a state of the art state library of significant size and importance. The works have been guided by a Master Plan for the site and building complex which was developed in 1989 and revised in 1998 by architects Ancher Mortlock & Woolley (AMW).

Several major phases of building have been completed on the site since 1990, all under the supervision of AMW and with the approval of Heritage Victoria. The impact of these works on the external appearance of the complex has been considerable, with substantial new buildings designed by AMW constructed on both the La Trobe Street frontage (Pitt Building) and the Russell Street frontage (the McCallum (North East) Wing and the South East wing). All four courtyards have been infilled to create additional accommodation and new linking buildings to the Dome building constructed on its south and east sides. A major refurbishment of the Swanston Street forecourt was also undertaken in 1997. Extensive conservation works have also been undertaken to the main Swanston Street wing, including major facade restoration works, while structures identified as intrusive in the 1985 Conservation Analysis have all been demolished as part of the recent works.

Internally, the works undertaken in recent years have also had a dramatic effect on some of the principal ground floor public spaces, including both the ground floor reference centre – today the Trescowthick Reference and Information Centre – the former Monash – now the Keith Murdoch Gallery and Palmer Hall. A café has also opened in the location of the former Lending Library, with a terrace to La Trobe Street in Building J. In 1999-2000, major restoration and adaptation works were undertaken to restore the glazing to the Dome and the Domed Reading Room interior. The former book stacks which occupied the annulus were removed and the spaces refitted as exhibition galleries and a visitor observation point. The space was rededicated as the Charles La Trobe Reading Room and reopened in 2003. Today it houses the Australiana collections of the former La Trobe Library.

A number of changes have also occurred in those areas of the complex which were until recently in use by the Museum of Victoria. The former McCoy, Baldwin Spencer and Swinburne Halls and the McArthur Gallery were initially refitted to provide temporary accommodation for the National Gallery of Victoria during its refurbishment in 1999. After the Gallery vacated, McCoy Hall was renamed the Redmond Barry Reading Room and refurbished to provide a new reading room for the Reference Library, in place of the Domed Reading Room, now given over to the Australiana collections. Other former Museum spaces now house the Library's special collections; accommodate a journals lounge and a reading room for consulting materials from the special collections. The former Stawell Gallery and the adjoining rotundas, now renamed the Cowen Gallery, provide a space for the display of paintings and portrait sculpture from the Library's special collections at the centre of the complex.

In 2008-09 the former Barry and Verdon Halls and the South West Wing were refurbished and in early 2010, opened as the Centre for the Book, Writing and Ideas (CBWI). The CBWI was the centrepiece of Melbourne's bid to gain international recognition as a UNESCO City of

Literature. The bid was successful with Melbourne being awarded City of Literature status in the United Nations Creative Cities Network in August 2008. Melbourne is the second city in the world, after Edinburgh.²²⁰ The Centre, now known as the Wheeler Centre, in acknowledgment of a generous endowment by Maureen and Tony Wheeler opened to the public in February 2010. The Centre is accessed by a new entry point, 176 Little Lonsdale Street.

The Forecourt

One of the most distinctive elements of the Library/Museum complex is the forecourt in front of the buildings facing Swanston Street. The buildings were set out in 1856, some 45 metres in from the boundary, and this created the forecourt that spans the full width of the block from Little Lonsdale Street to La Trobe Street. In a manner similar to the buildings behind it this forecourt has been the subject of a number of schemes and alterations since 1856.

The first design for the forecourt was that in Joseph Reed's 1853 competition design (Figure 24). In that, Reed drew a somewhat romanticised fountain with mermaids spouting water into a semicircular pool. While appearing as only a decorative piece, this was in fact a significant element in Reed's design, as it displayed his ideas about how the building should be entered. Instead of providing an axial entrance, he placed this fountain to force the visitor to move off-axis when entering.

The forecourt as built did not follow Reed's imaginative solution. Instead, the first action of the newly appointed Library Trustees (in 1853) was to enclose the land, trench the borders, enrich the soil and to plant standard forest trees and ornamental flowering shrubs.²²¹ These works are evident in Figure 26, taken in c.1860. By that date an axial entrance had been established and was defined by two flights of steps, although they were set with no paving between. The planting in that photograph appears somewhat unkempt with no sign of tended lawns, but instead rough grass and a thick shrubbery along the fence line and a young tree north of the entrance steps. These plants were very likely those referred to by the Trustees.

By 1860, the western boundary was fenced with a fine timber fence of round-headed palings set between capped fence posts. The entrance, set on axis with the steps, had double gates flanked by single gates that appear to have been of elaborately decorated timber, with high, capped gate posts. Despite having a finely detailed fence, the forecourt was far from impressive in 1860 and it would be expected that the master plan of around that date would suggest a design for the area (Figure 40). In this grand scheme the forecourt was intricately designed with Renaissance derived patterns defined by hard edgings. While not executed, this scheme was exciting in its boldness and play against the three dimensionality of the Swanston Street facade.

By the time the north end of Reed's design was completed in c.1865 (Figure 29), the shrubbery behind the fence was tall and clearly exotic. Behind the shrubs, lawns appear to have risen up in a gentle grade to the building while a new set of steps, in two flights divided by a landing, had been built. These appear to be the steps extant today, however the two bronze lions that crowned the flights have gone, transferred to the Royal Zoological Society (the Melbourne Zoo) in 1924, due to their deterioration.²²²

It was not until the next decade that the Library and Museum forecourt was given a different appearance. In 1873, new cast iron gates were installed.²²³ These were wider than the old gates and with the same configuration of double gates flanked by single gates.

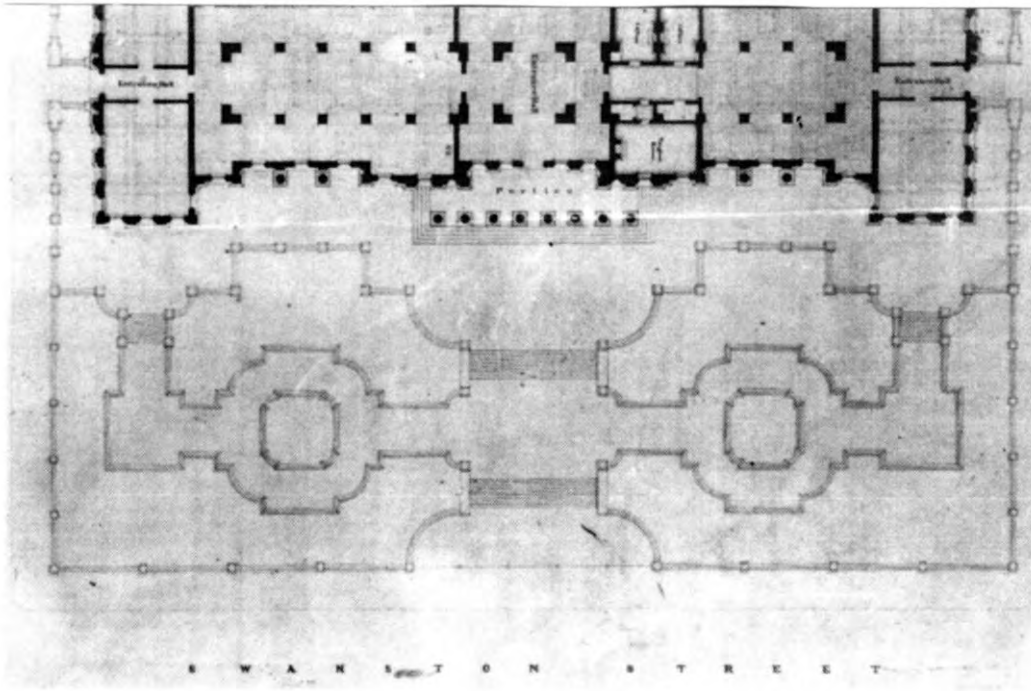


Figure 40 Unexecuted Forecourt Designs: Forecourt Design, c. 1860.
Source: Pictures Collection, State Library of Victoria.

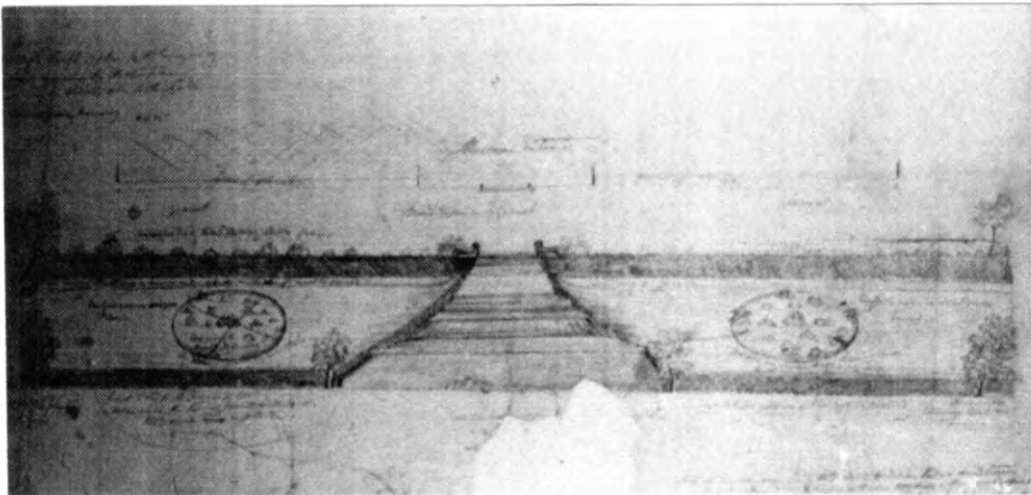


Figure 41 Unexecuted Forecourt Designs: W R Guilfoyle, Forecourt Design, 1875.
Source: Pictures Collection, State Library of Victoria.

They were very fine in appearance, however 'the contrast between the new gates and the old paling fence was so great'²²⁴ that an iron picket fence was quickly planned and was completed in 1876. During the mid 1870s the planting within the forecourt was also totally replanned, and only the entrance step and lions remained from the 1860s. In June 1875, William Guilfoyle, the Director of the Botanic Gardens, prepared a 'Draft Plan for the laying out of the Grounds' (Figure 41).

The plan does not appear to have been used, although his idea of retaining a central stair, simplifying the planting and providing terracing of lawn was in concept followed.

In addition, Guilfoyle had added two flower beds flanking the steps and annotated his drawing 'Oval bed of dwarf pretty flowering shrubs to be supplied and planted by Mr Guilfoyle'.²²⁵ He also suggested planting along the fence line noting that the level of the fence facing Swanston Street below which the trees were at that time scattered over the ground should be planted.²²⁶ By about 1876 (Figure 28) the forecourt had been simplified down to terraced lawns with very sparse trees and shrubs set in a somewhat random manner across the lawns. The stairs remained and so too the bronze lions.

Between these changes executed in the mid 1870s and further changes in 1939, the form of the forecourt did not change greatly, apart from the addition of a number of sculptural and decorative objects. In August 1887, the statue of Sir Redmond Barry, cast in bronze by Percival Ball, who completed James Gilbert's work, was dedicated by William Cain, Lord Mayor of Melbourne. It was placed in the centre of the first stair landing, where it remains today. Two gasoliers placed either side of the statue in 1891, were made by F G W Richards, Art Metalworkers of North Melbourne. They were designed with richly ornate bases and capped by three glass pendants each. The statue of St George and the Dragon by Sir Jacob Boehm was acquired from the International Exhibition of 1889-89 and sited to the centre of the north lawn. It was not until Emmanuel Fremiet's bronze of Jeanne d'Arc was purchased under the terms of the Felton Bequest in 1906-7, that the two statues were set in a pair to dominate the upper landing in 1907. Figure 33, taken between 1913 and 1927 shows the two bronzes on the upper landing, together with the bronze lions, all set on a broad expanse of paving. The gasoliers are also visible - now modified to accommodate electric connections - and by that date the trees lining the north and south boundaries were dense and tall.

The first known suggestion to further alter the forecourt was made by a Melbourne City Councillor Alderman Gardiner in May 1928.²²⁷ He suggested that the fence should be removed altogether, and that the area be open space for a public reserve. This was initially rejected by the Trustees.²²⁸ For several years there was little subsequent action, apart from the installation of the bronzes by Charles Sergeant Jagger, 'Wipers' and 'The Driver' in 1937. The two lions, now badly corroded, had been removed and transferred to the Melbourne Zoo in 1924.²²⁹

The proposal to remove the fence was subsequently revived and in 1938 plans were drawn up for not only removing the fence but also the central steps and replacing them with diagonal entrances. The public outcry was strong. Not only was there great objection to the removal of the central stair, but also to the removal of a number of large old trees, including some massive Moreton Bay Figs. The objectors were only partly successful; the central stair was saved but the Moreton Bay Figs were not.

Landscaping works commenced in 1939 and involved major regrading and planting. The Jagger statues were re-orientated from facing towards the centre of the lawns to facing out across Swanston Street, flanking the new diagonal stairs and all the old plantings were removed from the site. On completion of these alterations the forecourt had two strong diagonals towards each corner (Figure 29) reinforced by the planting of trees to the sides of the main central approach and the corners beside the diagonal paths, with plants in pots ranged across the upper terrace.

By the mid-1980s, when the Conservation Analysis was prepared, the appearance of the forecourt had been altered dramatically:



Figure 42 Recent view of the forecourt from the south-west (2008).



Figure 43 Another view of the refurbished forecourt, from the north-west (2008).



Figure 44 From left, Governor Charles La Trobe; James Joyce Seat of Learning.

The mature planting no longer reads in its original geometry and the more recently added but now large *Melaleucas* to the south east and north east corners of the forecourt, have had a softening effect. This was not intended either in the 1939 scheme or in the architectural scheme of the Swanston Street facade.²³⁰

The forecourt was refurbished during 1997-98, retaining the general layout as established in the late 1930s, but with a comprehensive renewal of its form and materials. The works included the removal of the mature trees which previously obscured views of the main façade, and their replacement with less substantial plantings, generally located to the perimeter to Little Lonsdale and La Trobe Streets, the relocation of the pair of Jagger bronzes to the vicinity of the Shrine of Remembrance in the Domain, the introduction of new paving, and the replacement of the cement diagonal staircases with bluestone, and the installation of additional lighting, bluestone seating forms / retaining walls and other landscape features - refer Figure 42 and Figure 43. In August 2004 the James Joyce 'Seat of Learning' – one of 63 installed in cities around the world - was placed to the south side of the forecourt in front of one of the low bluestone retaining wall / seats, and in 2006 a bronze statue of Governor Charles La Trobe by Peter Corlett was dedicated and installed on the lawn to the north-east corner of the forecourt to La Trobe Street (Figure 44).

3.3 Construction types and detailing

3.3.1 Overview

The following section of this report examines more closely the nature of the original construction types and detailing in the complex based on the findings of the Staughton Connell report of 1984,²³¹ and further historical and physical research. The objective of the section is to establish more clearly the structural system and detailing that is to be found in

internal spaces and areas described in the building - Volume 2. Rather than addressing each section of the building individually the complex has been categorised according to construction materials as follows. This is shown below in Table 6. The location of each building is shown in Figure 46.

Construction Materials	Areas
Stone	1. The Library 1856-64 (Building A)
	3. The Portico 1870 (Building A)
Brick	4. McArthur Gallery 1874 (Building V)
	5. Verdon Hall and Barry Hall 1886 (Building O)
	6. Swinburne Hall 1887 (Building W)
	7. McCoy Hall, Stawell and La Trobe Galleries 1892 (Buildings E, D, and U)
	8. South West Pavilion 1899 (Building S)
	9. Baldwin Spencer wing 1906 (Building F)
	10. Dome Building 1913 (Building B)
Concrete and Brick II	11. Former Buvelot Gallery (Building T), South Rotunda (Building D), McAllan Galleries (Building G) 1923-32
	12. North Rotunda (Building D), Childers Room (demolished) 1940-41
Concrete and Brick III	13. North West Pavilion 1961 (Building J)
	14. Planetarium 1965 (demolished)
	15. La Trobe Library 1965 (Building H)
Composite Materials	16. North East and South East wings (Buildings P and Q), Pitt Building (Building R), South East, South West, North East and North West Courtyards (Buildings K, L, M and N), East and South Links (Buildings B and C), Wheeler Centre Lift and entry (Building O) 1990s-2010.

Table 6 Construction materials utilised in the construction of the State Library of Victoria buildings.

3.3.1 Stone

The central section of the Swanston Street wing (Building A) is the earliest section of the complex. It is constructed with coursed squared basalt rubble footings and walls clad in Kangaroo Point sandstone to the west facade and portico. Internally the spaces are constructed and detailed following the lines of conventional practice of the period. The original flooring at ground level was solid filled and tiled to the entry foyer, but of an

unknown nature to the two side halls. At first floor level the floor structure was timber joists across the space with tongue and groove boarding above. The joists were supported on beams spanning between the columns below. The finishes to these spaces were solid lime plaster with a lime putty finish coat to walls; lath and plaster to ceilings and run plaster cornices and applied moulded plaster ornaments. The internal joinery including doors, architraves and windows was all in cedar, and the skirtings in solid plaster.

The doors had moulded panels with glazing to the upper sections, and the windows of the standard double hung sash type with brass and porcelain sash locks and brass sash lifts. These windows have since been concealed on the upper floor behind a second casement sash set flush with the inside wall surface.

3.3.2 *Brick*

The largest section of the complex, consisting of all the main galleries and halls built between 1873 and 1906, is basically constructed in load bearing brickwork. This is with the exception of the basement to Verdon Hall (Building O) which dates from 1866 and is constructed in bluestone; a product of it being the remains of an earlier phase of works. Externally the brickwork is left exposed or faced in stone where being presented as a finished street facade.

Render has been used on the Little Lonsdale Street facades to the Verdon/Barry and Swinburne Hall buildings (Buildings O and W), and Stawell sandstone to the Russell Street facade of the Baldwin Spencer wing (Building F), and the south west pavilion to Swanston Street (Building O, formerly Building S).

Internally these spaces vary in particular detail but follow basic construction techniques typical of the last quarter of the nineteenth century. The flooring system to the south-west pavilion, Barry Hall, Swinburne Hall, and Baldwin Spencer wing utilises a fireproof system, perhaps that of the Traegerwellblech plate of vaulted corrugated iron set between riveted iron beams and supporting a layer of concrete. The underside of the floor system is exposed on some levels, or concealed beneath an applied lath and plaster ceiling mainly in the halls and galleries. The upper surface is finished in ceramic tiles or parquet flooring. The same system has been used in the gallery to McCoy Hall (Building E), and in Stawell and La Trobe Galleries (Buildings D and U). In the main body of McCoy Hall the floor is concrete over brick vaulting to the basement area with West Australian Karri parquetry above, and in McArthur Gallery (Building V) the original conventional timber floor has been replaced by a concrete floor, now with parquet overlaid.

The walls and ceilings to these spaces have been finished in solid plaster and lath and plaster respectively other than in McCoy Hall where the ceiling is in pressed metal. Cornice and string courses have been run in situ, and moulded solid plasterwork used in applied ornament. In the Barry and Swinburne Hall wings the lower section of door and window cases are in painted timber and the upper sections run as in situ plasterwork. The door surrounds to the McArthur, Stawell and La Trobe Galleries have been altered in later works and are in solid plaster or fibrous plaster.

The window detailing to these halls is standard double hung sashes in painted softwood set in deep reveals. The upper levels of the Swinburne Hall wing are the only exception where the windows consist of large fixed sheets of glass set above a section of louvres. The louvres are a later addition and appear to have replaced moulded timber panels that were previously set below the fixed panes.

The windows in both the Barry and Swinburne Hall wings in the main halls have an adjustable ventilator grille set below them to control air circulation within each space.

The main doors throughout these halls are large multiple panelled polished blackwood and cedar doors with solid elliptically shaped brass handles. Associated with these doors are sliding iron fire doors that are contained within the wall cavity. These doors were installed as part of the 1920s work and are not part of the original treatment to the halls constructed before this time.

3.3.3 *Concrete and Brick I*

The Dome Building is the only section of the complex that falls within this category.

This building has an octagonal plan form and is constructed with a combined reinforced concrete frame and load bearing brick structure that supports a reinforced concrete dome with a clear span of 35 metres. The basement and ground floor level of the building are constructed with a central reinforced concrete column with an inverted octagonal cone head which supports the ends of 8 radially placed concrete beams. These beams span to an intermediate column and from this column to the inner wall of the annulus.

A series of secondary beams span between these main rib beams and support a reinforced concrete floor slab at both the ground and first floor level.

In the inner ring of the annulus four stanchions are symmetrically placed around the central column. These rise up through the building and partially carry the load of the dome. Radially out from these, four further stanchions are located in the outer wall of the annulus which continue to the underside of the first floor. These stanchions are necessary to carry the lintels that span above four large steel framed windows that light the basement and ground floor levels. Above these levels the stanchions are replaced by brickwork and the steel windows replaced by smaller timber double hung sash hopper windows.

The wall of the annulus, which contains the book stacks above first floor level, continues to the top of the building. The brickwork is replaced by concrete in the walls at the back of the balconies at each of the upper levels. At the upper level of the stacks the ends of the 16 ribs that support the dome commence, rising vertically for 4.6 metres, forming a thickened knee joint at the outer edge of the dome and curving into the lantern at the centre of the dome. The ends of the beams are held by a reinforced concrete compression ring in the centre, and by a tension ring at the knee joint. The beams are reinforced using Truscon Kahn Trussed Bar.²³²

The dome originally contained large skylights to the main curved surface and to the lantern, however these leaked constantly and were completely sheeted over in 1959 with the present copper roofing.²³³

Internally the building is finished with painted exposed concrete and solid plaster to walls and ceiling in the basement and ground floor levels.

At the first floor level the walls are finished in solid plaster to flat surfaces, and all moulded and panelled surfaces are in fibrous plaster. Door and window joinery to the building is in a combination of softwood, hardwood, and steel. The original partitioning – now removed - at ground floor level was in Queensland Maple, and at first floor level in pine. The main doors at first floor level are in polished blackwood with glazed upper panels.

3.3.4 *Concrete and Brick II*

The former Buvelot Gallery (Building T), the North and South Rotundas (Building D), McAllan Galleries (Building G) and the Childers Room (now demolished) all fall within the fourth construction category. These sections of the building were all constructed between 1927 and 1941 and utilized construction types that are similar to those in current usage. The distinguishing feature of these areas is that they were built using conventional suspended concrete slab and beam construction and load bearing brickwork. The treatment of the external walls was either exposed brickwork, stone or render depending on the location. Non load bearing walls were in hollow terracotta blocks.

The internal finishes utilise solid plaster to walls and solid or sheet plaster to ceilings. Moulded plaster decoration around doors and windows, and to ceilings is predominantly in fibrous plaster. The windows to these areas are steel framed with openable hopper segments.

3.3.5 *Concrete and Brick III*

Concrete and Brick III covers the construction of those sections of the complex constructed in the 1960s, the North West Pavilion (Building J), the Planetarium (demolished), and the La Trobe Library (Building H). These sections all utilise modern construction techniques and materials and are quite distinct from other areas of the complex. The basic form of construction is suspended concrete slab floors with concrete frame, or load bearing brick construction. Internally they are finished with sheet or solid plaster to walls, acoustic tiles or sprayed finishes to ceilings, and tiles or carpet to concrete floors. Window joinery ranges from fixed anodised aluminium to traditional timber double hung sash windows, and the doors are solid flush panel or fully glazed.

Externally the finishes used reflect the location of each building. The North West Pavilion is partially clad in Stawell sandstone and partially in render, and the Planetarium was completely rendered. The La Trobe Library is distinctive in not conforming to either of these traditional finishes and uses a white precast panel cladding.

3.3.6 *Composite Materials*

The Ancher Mortlock and Woolley works (the North East and South East wings (Buildings P and Q), the Pitt Building (Building R), South East, South West, North East and North West Courtyards (Buildings K, L, M and N), East and South Links (Buildings B and C) have been undertaken using a variety of construction techniques and materials. The new buildings are variously steel or concrete framed and finished in a combination of stone, glass and precast concrete panels. The structure to the courtyard infills is in steel with extensive use of glass to the rooflights. The external lift core, entry point and canopies to Building O, (Wheeler Centre) also adopt these finishes, being fabricated of painted steel, concrete and steel-framed glazing.

3.4 Survey of Building Fabric and Room Data Sheets

3.3.1 Introduction and Overview

A detailed survey of the building fabric was carried out to establish the extent of alterations and additions and to determine the integrity of individual structures and areas within the complex. In the case of internal spaces the survey was approached on a room by room basis and the results are contained in Volume 2.

For the exterior of the buildings the survey was more general and combined with the assessment of the stages of construction (refer section 3.2).

The survey process involved a visual inspection of the buildings both internally and externally, and recording of the integrity of the fabric. For the purposes of the 1985 survey the complex was divided into four areas; West Wing, East Wing, Dome Building and La Trobe Library, as indicated in Figure 45. This overall arrangement has now been altered through the identification of separate building elements within these four areas as well as the new wings and infilled courtyards. The new arrangement is as follows in Table 7 and as shown on the plan at Figure 46. A new room numbering system has also been introduced.

As undertaken in 1985 and reviewed in 1998-2000, the internal survey involved the preparation of a description for each room, an assessment of significance and a statement of the implications stemming from this assessment. The description is of a general nature combining the results of the visual inspection with documentary evidence. A detailed description of construction materials and detailing has not been included other than where it is pertinent to the significance. As part of this review of the 1985 Conservation Study, the building complex has been re-surveyed and the original text amended where changes to the fabric have occurred.

For each space or group of spaces the room data sheets also contain a statement of the level of significance (Primary, Contributory or Little or No Significance) and a Conservation Policy (refer below to the discussion at 3.32). As noted in the introduction to Volume 2 of the Conservation Management Plan, the specific conservation policies need to be read and considered having regard for the broader conservation policies contained in this volume (refer Chapters 6 and 7).

Present Building Code	Components	1985 Study delineation
Building A	Palmer Hall, Keith Murdoch Gallery (former Monash Hall) and Queen's Hall (all original library)	West Wing
Building B	Dome and East Link/ Central Lobby (Dome Building
Building C	South Link	N/A
Building D	Cowen Gallery	East Wing
Building E	Redmond Barry Reading Room	East Wing
Building F	Baldwin Spencer Hall	East Wing
Building G	Bride (former McAllan Galleries wing)	East Wing
Building H	North Link and Armstrong	La Trobe Library
Building J	Tulk	West Wing
Building K	North West Courtyard	N/A
Building L	North East Courtyard	N/A
Building M	South East Courtyard	N/A
Building N	South West Courtyard	N/A
Building O	Verdon and Barry Hall / South West Wing	West Wing
Building P	McCallum	N/A
Building Q	South East Wing	N/A
Building R	Pitt Building	N/A
Building T	Bindon and Thorpe Hall wing	East Wing
Building U	La Trobe Gallery	East Wing
Building V	McArthur Gallery	East Wing
Building W	Swinburne	East Wing

Table 7 Current building identification codes, their components and delineation in the 1985 study survey.

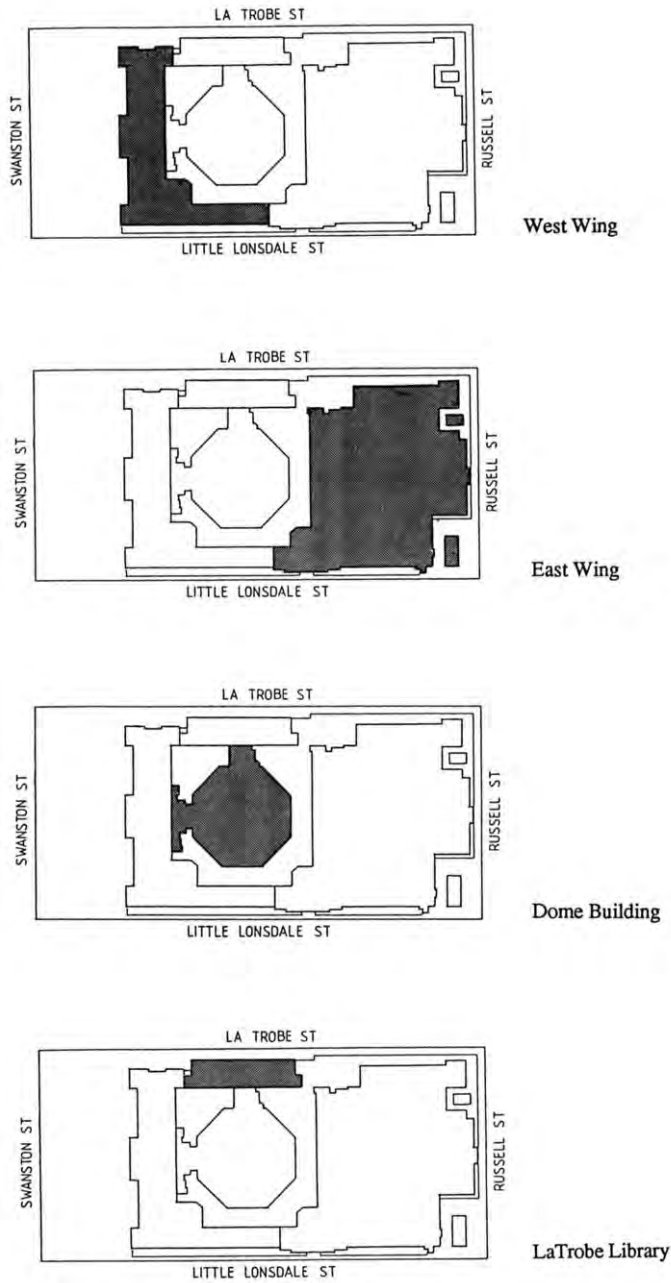


Figure 45 Delineation of spaces in the 1985 Conservation Study. This arrangement has been replaced with a new system in which each building element is separately identified, as shown in Table 7.

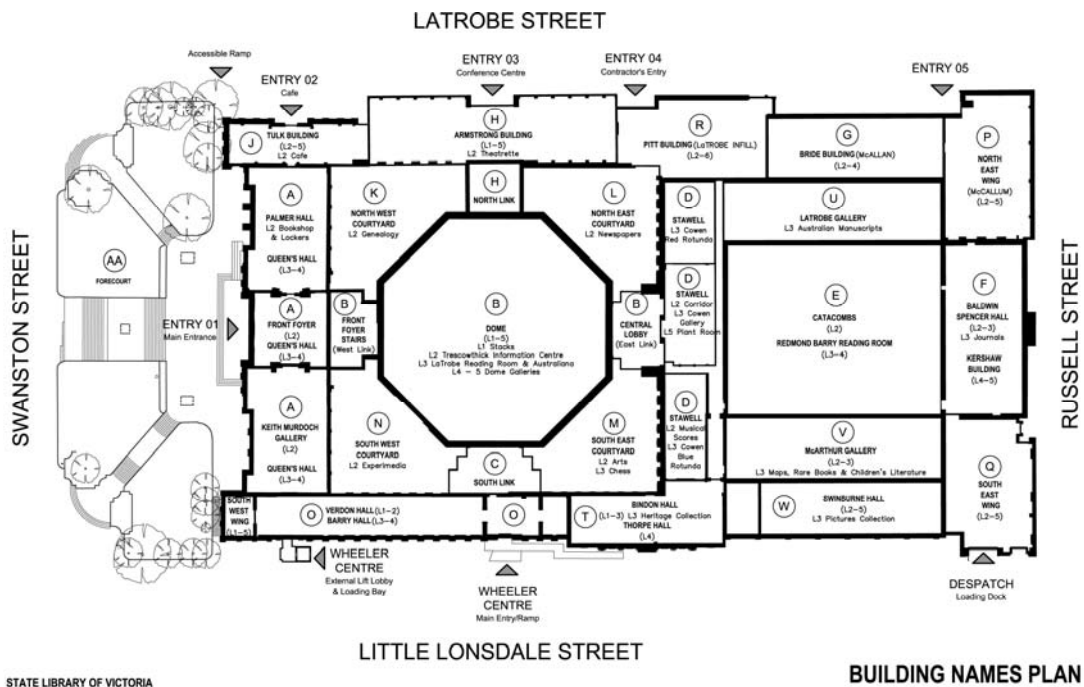


Figure 46 Site plan, 2010. The image shows the spaces at Level 2.
Source: State Library of Victoria.

3.3.2 Levels of Significance and the Review Process

Revised Definitions

Within the physical survey, the level of the significance of the elements or spaces is recorded according to one of four categories as follows:

Primary Significance

Elements of primary significance are those which are of individual significance and which contribute in a fundamental way to an understanding of the building complex. They are elements which are predominantly intact and/or are historically important, or are elements of individual distinction. Generally, these elements should be retained intact in plan form and fabric.

Contributory Significance

Elements and spaces of contributory significance are those which originally were of a secondary nature in the functioning of the building, or which may have been altered in some way. While not of individual distinction, they are important in contributing to the significance of the complex as a whole. Retention of elements of contributory significance is preferred although there may be scope for alteration and adaptation.

Little or No Significance

Elements, spaces and areas of little or no significance are those which make only a minor or negligible contribution to the overall significance of the place and are of no

individual significance. These include the new buildings and most of the spaces and areas created as part of the recent works.

These levels of significance and definitions replace the grading system adopted in the 1985 Conservation Analysis (Individual Significance, Contributory Significance, No Significance, and Intrusive), but are essentially based on the earlier system. For example, with very few exceptions, those elements and areas which were previously assessed as being of Individual Significance have been graded in this review as elements and areas of Primary Significance. Similarly, elements and areas of Contributory Significance in 1985 have been confirmed as Contributory Significance in this review.

In reviewing elements and areas assessed in 1985 as being of No Significance, it was noted that some of these retained elements of original early or fabric and that a designation of Little or No Significance would more accurately reflect their level of significance. Since 1985, all those spaces identified as being Intrusive have been removed as part of the State Library redevelopment.

Impact of the Recent Works

In a number of areas of the building complex, the recent works have involved extensive intervention into original fabric, with substantial alterations having been made to several areas of primary or contributory significance. All works to such areas have been undertaken in consultation with Heritage Victoria and permits issued for the works. The recent works do not in any sense impact on the overall historical, social, technological and architectural significance of the building complex as identified in the 1985 study. Indeed, in some areas, the works have included the removal of a number of intrusive structures and significant conservation works have been undertaken or are proposed. Accepting this, there are a number of specific areas of the building complex which have undergone change to the degree that their significance as individual spaces or elements, and their contribution to the overall significance of the place, in some cases has been compromised. Consequently, in the case of a small number of elements within the complex, the levels of significance accorded in the 1985 Conservation Analysis have been revised.

The revised levels of significance for the complex also include elements which were previously not assessed. These comprise the courtyards and the forecourt and site boundaries, which were not included in the brief for the 1985 Conservation Analysis.

The levels of significance are discussed in more detail in Chapter 7. Master lists and plans showing elements and areas of Primary, Contributory, and Little or No Significance are also included in Chapter 7.

Specific Conservation Policies

Stemming from this assessment of significance is the statement of conservation policy expressed in terms of specific conservation policy. In spaces identified as being of primary significance the implications are generally stated in terms of preservation, restoration or reconstruction as defined in the Australia ICOMOS Burra Charter. For the spaces of contributory significance the implications are broader and contain scope for adaptation. In the case of spaces of little or no significance no implications are stated other than where it is considered to be desirable to retain particular features or elements, while for intrusive spaces the removal is recommended.

As identified in the 1985 study the complex has gone through a constant series of additions and alterations and few of the spaces have survived in their original form. Rather than being haphazard, the alterations fit into specific patterns and phases, and in many cases are of significance themselves. This is reflected in the specific conservation policies which may address fabric which relates to one or more phases of construction within the one element or space.

3.5 Services

The complex contains a wide range of mechanical, electrical, hydraulic and transportation services which have been assessed in terms of type and condition in the Staughton and Connell report prepared in 1984. These services are predominantly of early twentieth century origin, however none are of considered to be of individual significance.

In addition there is a range of fixtures, fittings and design details in the nineteenth century buildings that relate in particular to (originally) passive systems of ventilation. These systems are substantially inoperative but illustrate the changing approaches to the control of the internal environment of the buildings. This was a major consideration in the design of both Queen's and Barry Halls, and continued to be a matter of discussion throughout the early history of these buildings.

Some features of both the nineteenth and twentieth century servicing are distinctive and contribute to the significance of individual spaces within the complex. These are identified in Chapter 6 (refer 6.6.2 below) and are referred to in the individual room data sheets in Volume 2.

4.0 INVESTIGATION OF DECORATIVE FINISHES

4.1 Methodology

As part of the 1985 study, an investigation of the applied decorative finishes to the interior of the Museum and Library was carried out to establish the nature of the colour schemes and treatments used in the main halls and galleries. The objective of this investigation was to identify the theme colours for the various sequential schemes, and to determine the comparative significance of these schemes in each area. The investigation involved an assessment of the documentary evidence relating to the decoration of the building, and on site and microscopic examination of applied finishes.

4.2 Review Comment

No further investigation of the decorative schemes has been undertaken as part of the 2000/2008 review processes and the 1985 results are reproduced in their entirety, updated to reflect new room numbers, and subsequent alterations to the spaces, where necessary.

4.3 1985 Investigation Results

The areas investigated are listed below, and have been ordered according to the date of construction.

The documentary research involved an examination of written accounts of decorative treatments and early photographs of the interiors of the building. The written accounts were mostly contained in newspaper articles and the reports of the Trustees. No architectural documentation describing finish types or colours was located.

The physical investigation combined the two processes of sampling and on-site stripping. The sampling involved examination of paint chips under an Olympus Zoom Stereo microscope, model SZ-111 to establish the exact sequence of layers of paint. The on-site stripping involved the removal of over-painting using solvent paint strippers to reveal earlier paint layers and special decorative treatments such as stencilling and graining. The surfaces examined by these techniques was limited to those surfaces and architectural features that were likely to indicate the predominant colours and treatments used in each area. The results of the investigation in each of the areas is summarised below.

Date of construction	Name and number (2008)
1856	Main entrance foyer (A2.06, A2.20)
1859	Monash Hall, (now Keith Murdoch Gallery) (A2.08-10, A2.12-15)
1863	Palmer Hall (A2.03-05, A2.18, A2.21)
1856, 1859, 1863	Queen's Hall (A3.04-6) (A4.01)
1874	McArthur Gallery (V2.01, V2.03-04, V2.07, V3.01-08)
1883-86	Verdon Hall & associated stairhall (O2.01 Verdon Hall Annexe)
1883-86	Barry Hall (O3.01) (O4.01)
1887	Swinburne Hall (W3.01-12)
1892	La Trobe Gallery (U3.01-8, U3.10-13)
1892	Stawell Gallery (now Cowen Gallery) (D3.06)
1906	Baldwin Spencer Hall (F3.01-17)
1913	Domed Reading Room (Charles La Trobe Reading Room) (B3.30)
1913	Dome Annulus (Levels 3 thru 6)
1913	Marble Stairhall, West Link (A2.07-8, 23-24 & 26) (A3.01, 08-10)
1927-28	Bindon Hall (T3.01-3, T3.06-14)
1927-28	Thorpe Hall (T4.01-25)
1927-28	'Pendulum Stair' (W1-4.ST10)
1927-28	South Rotunda (D3.05)
1932	Former McAllan Gallery (G3.01-25)
1941	North Rotunda (D3.07)

Table 8 Table documenting the date of construction and room numbering for spaces in which the decorative scheme was investigated in 1985.

4.3.1 Entrance Foyer (A2.06, A2.20)

The entrance foyer was constructed in 1856, and was the first stage of the present building. It remained intact until c.1913, when four piers in the centre of the space were removed. In 1941 the space was extensively remodelled, with the addition of the present revolving door and addition of reeded pilasters to the wall surfaces. Consequently, little remains of any original colour schemes in this space. Sampling of wall surfaces indicates there have been eight decorative treatments, the first being a simple grey green and grey scheme, followed by a cream and terracotta scheme. Later schemes are in grey or cream tonings.

The first decorative scheme after the 1941 alterations combined rich cream pilasters with grey green wall surfaces.

4.3.2 *Monash Hall (now Keith Murdoch Gallery A2.08-10, A2.12-15)*

Monash Hall was designed to be a unified exhibition space; however, for many years from the late 1850s until the 1930s, temporary offices were accommodated at the north end. Each end of the hall, therefore, has a distinct early decorative schemes. Investigation of the north end of the hall, indicates that there have been six scheme of decoration. The first scheme appears to have combined grey green walls with grey skirting s and pale green grey architraves. The five subsequent schemes were all in cream and grey tonings.

The south end of the hall, originally a Museum of Art, has had more elaborate schemes of decoration. The initial scheme was described in the *Illustrated Melbourne Post* in 1862:

The walls...are painted a light purplish grey, which is found to give a roundness and animation to the casts, and the pillars and walls are decorated with Greek ornament of the leaf and scroll pattern.²³⁴

Investigations confirm this description, with the initial scheme having grey walls and stencilled decoration picked out in green and dark grey. The skirtings were finished in pale brown and pale green brown. In 1877 the Hall was painted with a scheme corresponding to that then existing in Palmer Hall in order to prepare it for the display of marble statues and busts.²³⁵ This combined mauve wall surfaces with dark mauve stencils to the piers and walls in a Greek fret and paterae motif. The skirtings were painted in deep purple red and mauve, with the same colours to the architraves and the pier capitals, ceiling embellishments and ceiling were painted in light mauve with darker mauve to the beads of the cornices and capitals. There were five subsequent schemes, all in cream and green grey tonings.

4.3.3 *Palmer Hall (A2.03-05, A2.18, A2.21)*

Palmer Hall was constructed in 1863-4 as a gallery (Figure 47). On-site investigation indicates that the Hall has had six schemes of decoration, the initial scheme employing mauve to walls and piers, with stencils in a Greek fret and paterae motif. The skirtings were finished in deep purple, red and mauve, with architraves finished in the same colours. The pier capitals were finished in pale mauve with dark highlights to beads and this theme was carried through to the ceilings. This scheme was later duplicated in the south end of Monash Hall.

Subsequent schemes were simpler, and employed tan, cream, grey and pale green tonings. They lacked the stencil work and range of colour variations of the first scheme.



Figure 47 Palmer Hall, c. 1867.

Source: Pictures Collection, State Library of Victoria.

4.3.4 Queen's Hall (A3.04-6) (A4.01)

The Queen's Hall was constructed as a library space in three major stages, the central bay in 1856, the south bay in 1859 and the north bay in 1863.

Documentary evidence suggests that the later bays were painted to correspond with earlier schemes of decoration. The earlier scheme was described in the *Illustrated Melbourne Post* in 1862:

...the general tone of the painting is a light cream colour for the lower portion and a light blue for the ceiling broken up by introduced gilding and ornaments of Etruscan red. The relievo ornaments, such as moulding guilloches, etc., are picked out in gold and various colours.²³⁶

The same journal described the completed Hall in 1864:

The decorations are in the most exquisite and chaste taste. A light cream colour forms the general tone of painting for the lower portion of the columns and a gently blue for the ceiling, relieved by gilding and ornaments of Etruscan red, blue and white. The relievo ornaments are painted with colour and touched with gold.²³⁷



Figure 48 Queen's Hall, column detail, c. 1883-1913.
Source: Pictures Collection, State Library of Victoria.



Figure 49 Queen's Hall, ceiling detail, c.1860-1883.

Pictures Collection, State Library of Victoria.

During 1914 Queen's Hall was turned over for the use of the Industrial and Technological Museum, and various modifications were made including the construction of two flights of stairs leading to the gallery from the main floor at the entrance. At this time, the space was redecorated using what was described as 'a simpler colour scheme'.²³⁸ Queen's Hall was again repainted in 1941, when the space still functioned as a museum space. A dull grey finish was employed.

Paint sampling in the hall tends to confirm these descriptions. The first scheme appears to have been quite restrained, with the use of various tones of cream, white and smoky blue to the lower portion of the hall, with blue to ceiling coves and restricted use of gold leaf. Early photographs of the hall (Figure 48 and Figure 49) indicate stencilling in a dark shade to the pier reveals and stencilling in an anthemion motif to the pulvinated frieze. Subsequent schemes have used creams and greens as theme colours in relatively simple combinations. The current scheme is the most elaborate devised for the Hall, and unrelated to any of the previous schemes.

4.3.5 McArthur Gallery (V2.01, V2.03-04, V2.07, V3.01-08)

McArthur Gallery was constructed in 1874 as a picture gallery. The initial scheme of decoration is referred to in the 1876 report of the trustees, where it is stated that a careful selection of wall colour was made, and that a green grey colour suggested by the architect Joseph Reed was decided upon.²³⁹

A description of the space, published in the *Illustrated Australian News* in 1875 said of the decoration:

The walls are plain, as is befitting, in as much as they will soon be covered in paintings.²⁴⁰

During 1882 the Gallery was redecorated by J Mather, and the new scheme was described in the *Argus*:

The walls have been recoloured in a greenish grey tone, relieved by panels and a border of the Greek meander design in a darker shade. The mouldings of the pilasters, arch and cornice at each end of the gallery have been relieved by the introduction of gold, which has greatly improved the aspect of the room. The dado is painted of a somewhat darker hue, relieved by a line of deep dull red.²⁴¹

An early photograph of the space (Figure 50) illustrates this scheme, and shows that the Greek meander and stencilled panels appeared above the picture rail. The vent openings and paterae in the frieze are also shown picked out in a darker shade. There are several tonings to the ceiling cove, ribs and wall surfaces.

In 1927-28, the floor of the McArthur Gallery was raised by five feet to conform to the level of the newly-constructed Buvelot Gallery wing, and a portion of the western end was truncated to form the new South Rotunda. The skirtings and east and west architraves were then replastered in sanded render up to a level about three metres below the cornice. As a consequence of these alterations, no evidence of the early colour schemes survives to the lower portion of the Gallery. It is expected that further investigation of the upper wall

surfaces and ceiling would yield information about the nature of colour schemes and stencil work employed in these areas.



Figure 50 Interior of the McArthur Gallery, c. 1880.
Source: Pictures Collection, State Library of Victoria.

4.3.6 *Verdon Hall (O2.01)*

Verdon Hall was constructed in 1883-86 as a partitioned picture gallery.

On-site investigation in the hall indicates that it has been painted five times. The initial scheme appears to have been multicoloured, with off white wall surfaces, pale olive green ceiling and pale brown architraves. Skirtings were finished in grey and grey brown. Graded highlights in dark green brown were used to the mouldings and spandrels of the architraves, with a dark cream finish against a dark grey background to the rinceau of the spandrels. Later schemes have also been in light cream tonings, but with a more restricted palette of colours. It is known that the hall was repainted in 1934, however it is not possible to determine which of the later schemes corresponds with this work.

4.3.7 *Stair hall east of Verdon Hall (former Verdon Hall Annexe)*

Investigation of the stair hall east of Verdon Hall confirms that the earliest identifiable scheme matches that of Verdon Hall, of which it was originally a part. Later schemes have been in simple monochromatic pale brown and cream finishes.

4.3.8 *Barry Hall (O3.01) (O4.01)*

Barry Hall was constructed in 1886 as a library space communicating with Queen's Hall. The original design provided for book stacks under the present gallery, however more recently times the piers supporting the gallery were modified and the spaces between them infilled with display cases and settings, as part of the Museum of Victoria's occupation of the space. The gallery level was also modified during the 1960s and works involved the widening of the west end and the installation of the open tread staircase, presently extant with in this space.

A photograph of the hall in its original form indicates that piers supporting the gallery were finished in light tonings with multiple colours to skirtings. The circular surrounds to the skylights were finished in a dark colour. These tonings correspond with initial paint layers found during on site investigations, which indicate a scheme with pale brown walls and orange brown, pale grey brown and pink brown to skirtings and architraves. The ironwork to the gallery seems to have been finished in a deep red, while the cornice and modillions were finished in a fawn cream with tan highlights and a tan frieze. There are seven subsequent schemes using grey green, light brown and cream colours. None of these schemes were as elaborate as the first or employed as wide a range of tints.

4.3.9 *Swinburne Hall (W3.01-12)*

Swinburne Hall was constructed in 1887 as a picture gallery, and was later partitioned to accommodate a variety of functions. On site investigations in Swinburne Hall suggest that there have been five schemes of decoration in the hall. The initial scheme appears to have been dark and multicoloured, with dark brown walls, dark red and dark brown skirtings, dark brown, green and two tones of the grey green to sills, and three grey brown tones to the architraves.

Later schemes also used dark tonings, but a more restricted range of colours, with the most recent schemes being light and largely monochromatic.

4.3.10 *La Trobe Gallery (U3.01-8, U3.10-13)*

La Trobe Gallery was constructed in 1892. In 1893, the *Argus* described the new building, then known as the Northern Gallery, and referred to its 'deep maroon walls'.²⁴³ During 1932 a doorway was added to the space, opening into the newly constructed McAllan Gallery, to its north and subsequently, the doorway and architraves to the west was remodelled in c. 1941 to accord with the scheme of the adjoining North Rotunda and the doorway to the eastern end of the space is thought to have also been modified at this time. It seems that at this time the lower wall surfaces of the gallery were refinished in sanded render and the skirtings renewed. As a result of these changes, no evidence of early schemes of decoration survives to the lower walls of the gallery, though it is expected that further investigation of the upper wall surfaces and ceiling would yield information about the nature of colour schemes and possible stencil work employed in these areas.

The first colour scheme dating from the 1927-28 alterations used grey green wall surfaces with dark grey green architraves. There were four subsequent schemes using cream and terracotta wall finishes in combination with tan architraves.

4.3.11 *Stawell Gallery (now Cowen Gallery)(D3.06)*

Stawell Gallery was constructed together with La Trobe Gallery in 1892. In 1893 an account of the buildings in the *Argus* referred to the walls of the gallery being of a 'dull grey of a true "wrapping paper" tint'.²⁴⁴ In 1927-28 the space was truncated to create a separate rotunda at the north end, and in 1940 an identical rotunda was built as a separate structure adjoining the south end. These alterations resulted in remodelling of architraves, skirtings and sections of the wall surfaces of the Gallery, and consequently there is no evidence of early schemes to the lower walls of the Gallery. The first scheme after the 1927-28 alterations combined tan architraves with dark green tan wall surfaces. This scheme is similar to that used at this time in the adjoining north rotunda. There were four subsequent schemes in dark red and cream finishes.

4.3.12 *Baldwin Spencer Hall (F3.01-17)*

Baldwin Spencer Hall was constructed in 1906 and functioned as an entrance hall for the Museum. It seems that there was consequently some attempt to relate the decorative schemes of the Hall with those of the earlier McCoy Hall. Investigations indicate that the earliest scheme combined dark red column shafts with cream brackets and ceiling. This broadly corresponds with the treatments used in McCoy Hall.

In the area sampled there appear to have been three subsequent schemes, in pale grey, cream and pale yellow respectively.

4.3.13 *Domed Reading Room (now Charles La Trobe Reading Room) (B3.30)*

The central Domed Reading Room was completed in 1913 and the earliest references to this skylit space refer to a monochromatic decorative scheme. The on-site investigation has not identified a white painted scheme, which perhaps suggests that the space was originally left as unpainted plasterwork. It seems, therefore, that the Reading Room may have been painted for the first time in 1934, when the *Decorator and Painter for Australia and New Zealand* refers to the painting of the space in 'three coats in Old Ivory'.²⁴⁵ This corresponds to a pale pink scheme with mouldings and embellishments shaded in a graded dark pink brown. There were three subsequent schemes, all in monochromatic cream colours. A clotted cream scheme dating from the covering of the dome skylights in 1959, with portions of the roof form painted in a powder blue-grey, dated from the covering of the dome skylights and sheathing of the roof in copper, undertaken in 1959.²⁴⁶ Subsequently a cream-white scheme has been adopted as part of the 1999-2003 restoration of the space.

4.3.14 *Dome Annulus (Levels 3 thru 6)*

Investigation of the former book stacks indicate that there have been two schemes of decoration to wall surfaces and to window frames. Given that the main reading room may have originally been unpainted, it is possible that this treatment may have extended to the stacks. In that event, the initial scheme would have comprised unpainted plaster walls with window frames in greenish tan and green grey tones. The two subsequent finishes employed grey and cream wall finishes respectively, with window frames in matching tones.

4.3.15 *Marble Stair hall adjacent to the Entrance Foyer (West Link) (A2.07-8, A2.23-24, A2.26) (A3.01, A3.08-10)*

The marble stair hall adjacent to the Entrance Foyer was constructed at the same time as the central Reading Room, in 1913. The infilling between the piers of the ground floor level – since removed - was added during the 1940s. Investigations in this stair hall indicate that there have been three schemes of decoration to the lower walls and piers, and five to the upper west wall. All of these schemes use monochromatic or dichromatic finishes. The first scheme appears to have used a yellow cream finish, followed by a green scheme.

4.3.16 *Bindon Hall (T3.01-3, T3.06-14)*

Bindon Hall, originally known as the Buvelot Gallery, was built during 1927-28 as an exhibition space linking the east and west halves of the complex. Investigation indicates that there have been three schemes of decoration. The first of these combined grey green with light tan architraves. Subsequent schemes have been in cream and grey finishes.

4.3.17 *Thorpe Hall (T4.01-25)*

Thorpe Hall, sited above Bindon Hall, is notable for its sophisticated natural lighting system, and the decorative treatments complimented this through the use of light colours. It was constructed in 1927-28 as a print gallery, and since then there appear to have been only three decorative treatments, all in cream and off white finishes. The initial scheme employed a greenish cream to piers, architraves and skirtings. The raked ceiling was finished in an off-white.

4.3.18 *'Pendulum Stair', east of Bindon Hall (W1-4.ST-10)*

The Marble stair east of Bindon Hall was constructed as part of the 1927-28 additions, within the shell of a bay of Swinburne hall truncated for this purpose. Investigations in this stair hall indicate that there have been five schemes of decoration, all in simple brown or pale cream tonings. The earliest of these schemes appear to have had light brown walls with cream architraves. The subsequent scheme was an all brown finish, followed by monochrome cream schemes.

4.3.19 *South Rotunda (D3.05)*

This rotunda was built in 1927-28 by truncating the west end of McArthur Gallery, raising the level of its floor and combining the resulting space with a former stair hall – made redundant by the raising of the floor level and the construction of the nearby 'pendulum stair - which led to the adjoining Stawell Gallery. Investigations indicate that the first scheme in the space combined tan architraves and skirtings with dark green tan wall surfaces. There have been four subsequent schemes, ranging from a scheme combining dark green architraves and dark red wall surfaces to later schemes using red brown architraves and skirtings with cream wall surfaces.

4.3.20 *Former McAllan Gallery (G3.01-2, G3.08-24)*

Mc Allan Gallery was constructed during 1932. The first scheme employed in the Gallery used tan architrave finishes in combination with dark grey brown wall surfaces. There have been three subsequent schemes in simple grey green and cream finishes.

4.3.21 *North Rotunda (D3.07)*

This rotunda was constructed during 1940, formed by truncating the northern end of the Stawell Gallery to emulate the earlier South Rotunda, a new space formed in 1927-28. The first scheme of decoration combined a pink terracotta finish to the architraves with cream wall surfaces. Subsequent schemes were in simple grey, cream and pale green finishes.

4.4 The Decorative Schemes

The results of this preliminary investigation of decorative treatments indicates that the colour schemes used have been typical of the periods in which they have been applied. With the exception of Queen's Hall, the majority of schemes have been restrained, and have been limited in their embellishment. This appears to stem largely from the usage of the building as a museum and gallery in which display and gallery areas were painted with relatively neutral colours that did not overwhelm the exhibits.

The earliest mid nineteenth century schemes which occurred in the entrance foyer, and Monash and Palmer Halls utilised single pale wall colours, darker trim colours and simple stencil designs. These schemes were varied slightly in the first repainting in the 1870s, however a consistent treatment appears to have been maintained through this complete area. In Queen's Hall above, the initial decorative treatment utilised multiple colours and gilding, and by description appears to be not unrelated to the schemes utilised in the first stages of Parliament House in the late 1850s. In this area subsequent schemes have been of a more simple nature until the last repainting which has unsuccessfully attempted to recreate a mid-nineteenth century colour scheme.

The evolution of the treatments in the other sections of the building built in the nineteenth century have followed a similar pattern. Verdon, Barry and Swinburne Halls were all initially painted in schemes that have utilised a limited range of rich Victorian colours. These colours were related but each hall appears to have been treated individually. Subsequent colour schemes have been of an increasingly simple nature utilising progressively paler colours.

In the later halls including the La Trobe and Stawell Galleries and McCoy and Baldwin Spencer Halls the original colour schemes still utilised relatively strong colours, but were largely limited to only three colours; walls, ceilings and trims.

Again these schemes were overpainted in increasingly paler colours in subsequent repainting. These later paler colours are also predominant in the last major phase of construction and alteration in the late 1920s when Bindon and Thorpe Halls were constructed.

The critical feature of the progressive decoration of this building is that there was never any attempt to unify spaces through decoration other than in the earliest treatment to Palmer and Monash Halls, and that each area basically existed as an individually decorated unit. None of the original or later decorative treatments can be identified as being of individual significance in isolation, however a number of the schemes are of significance in terms of the significance of the spaces as a whole.

The schemes that fall into this grouping are the original schemes used in Queen's Hall, the Domed Reading Room and Stacks, McCoy Hall, Baldwin Spencer Hall and Thorpe Hall. In these five areas the significance of the space is related to the original architectural design concept and the decorative treatments are an important element within the building.

5.0 FURNITURE SURVEY

5.1 Introduction and Overview

As part of the 1985 Conservation Study a survey was undertaken of all furniture in the then State Library and Museum of Victoria complex to identify and record all items of significant furniture. The objective of the survey was to determine the type and number of early or original items that survived in the complex and to assess their significance both as individual pieces and in terms of their contribution to the complex as a whole, as appropriate. The survey involved limited historical research to establish the origins of the furniture and detailed physical examination and recording of all items that were considered to be of potential significance.

Since 1985, a large proportion of furniture included in the 1985 study has been removed from the building complex. The reasons for the removal of furniture, and in some cases, its disposal, are varied but broadly relate to the reorganisation and expansion of the complex and the organisational changes experienced by the institutions accommodated within it.

The relocation of Museum Victoria from the Swanston Street complex has meant that all of the furniture associated with this institution has been removed from the complex. In the process, Museum Victoria has identified a small number of display cases (around 10) to be included in its collection. A number of other cases and stands remain in storage and are intended for use in future displays. The remaining cases have been donated to local libraries and museums.²⁴⁷

For its part, the State Library has relocated all of its service and storage areas, in some cases, in several separate and distinct stages. Many service and storage areas have been relocated to Buildings P and Q where new storage facilities and furniture have been introduced. Because of this refurbishment and upgrading programme and the general modernisation of the Library's services, much of the library-related furniture which was in use in 1985 has become obsolete in terms of the Library's operational requirements. The end result is that the majority of the furniture identified in 1985 is no longer in use and is either in storage or has been disposed of. Specific comments are included in this chapter on the current situation with regard to the major groups of furniture in the complex.

These changed circumstances have significant implications both in terms of the extent of the collection and its significance and in terms of its future management. These implications are discussed in more detail in the Conservation Policy chapter (Chapter 7 of this document.)

Note that the furniture was not systematically re-surveyed in the course of the reviews of 2000 and 2008.

5.2 Summary of 1985 Survey Results

In terms of the overall collection of furniture, a number of pieces were assessed in 1985 as being of individual significance, mostly for their 'relationship and particular association with the significant areas of the building.' The broad criteria used in assessing the furniture in 1985 were as follows:

Unique:	Whether the item was particularly made for the Library or Museum, and appeared to be a unique design created for that particular institution.
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Quality:	Whether the item was of particularly high quality in terms of design, materials, and condition.
Rarity:	Whether the item was rare in terms of related furniture in Australia, and whether it was locally made.
Representative:	Whether the item was representative of a particular type of furniture or object traditionally used in the building.

In the case of furniture of individual significance, specific recommendations were made in relation to retention and reuse. In many such cases, it was recommended that items be retained and reused within the complex, in some cases in particular locations. To a large extent, these recommendations are now neither appropriate nor feasible.

The significant furniture identified in the 1985 study was broadly divisible into five groups according to their association with a particular location in the building (Queen's Hall, the Domed Reading Room, Tea Rooms, Board Room, Museum). These groups are described in the following section. A general comment on the current situation with regard to the intactness of each group and the current/future use of the areas to which it relates is also included.

5.3 Current Furniture Holdings

5.3.1 *Furniture in or associated with Queen's Hall*

1985 Description

The Queen's Hall furniture that has been identified consists of items that were specifically made for and used in Queen's Hall and illustrate some of the furnishings of a public library of the 1860s and 1870s. This furniture as a group is significant in its association with this space, and as part of the design concept and usage of this space. In terms of integrity the group has been severely compromised by the removal of all the original shelving and the loss of all the major library tables from the centre of the room. Comparatively, the only library of this period is the Parliament House library which has retained a substantial quantity of its fixed and loose furniture intact. This library is not however a public library.

Comment:

A collection of furniture associated with Queen's Hall remains in Queen's Hall itself or is stored elsewhere by the Library. A folio table visible in a c. 1910 view of the room survives as does a nest of drawers shown in another early twentieth century photograph of the space (Misc. 7) is also stored within the complex. Chairs in Queen's Hall are based on the original design, albeit dating from various periods in the library's history. Other pieces, including a series of folio bookshelves, have a particular historical connection with Queen's Hall, being visible in early views located on the gallery. A number of folio shelves were located the Dome annulus and elsewhere and these are thought to have been retained on site. The main reading room tables visible in early photographs of Queen's Hall do not survive, though examples of some of the smaller tables dating from the 1850s or late nineteenth century reproductions of same remain.

Accepting the above it is commented that a substantial number of items identified in the 1985 study as having an association with Queen's Hall do not appear to survive within the complex and their whereabouts is unknown.

Queen's Hall is planned to be used as a celebratory space / reading lounge.

5.3.2 Furniture in or associated with the Domed Reading Room

1985 Description

The furniture in the Domed Reading Room comprises a suite consisting of chairs, three types of table, attendant's platform, and clock. This furniture was designed by Norman Peebles of Bates Peebles and Smart, and was part of the overall design concept for the building. It is substantially intact although recently intruded upon by the construction of new bookshelves requiring the removal of three tables and a number of chairs. This furniture as a suite is of significance in its own right as architect designed furniture of the early twentieth century. It is of significance to the room as a whole as a major element in the architectural design concept.

Comment:

The Domed Reading Room furniture, including all items listed above, as well as the perimeter shelving and shelving to the annulus balconies, all survives in its original location. The space is to continue its original use as a reading room (Charles LaTrobe Reading Room, B3.30).

5.3.3 Furniture associated with the Tea Rooms

1985 Description

The furniture contained in the 1927 tea rooms beneath the former Stawell Gallery consisted of a suite of tables, chairs and coat and hat racks. The furniture was all supplied by Charles E Kennett under the label 'art furniture'. In terms of the significance of these rooms this furniture was an integral element in the 'Hollywood' Spanish Mission interiors. The furniture is not of significance in its own right but contributes to the significance of the tea rooms as a whole.²⁴⁸

Comment:

Though possibly not complete to extent of all items identified in 1985, a large proportion of the tea rooms suite is believed to survive and is in storage in the building complex, however the tea rooms themselves (D2.18-22) have been substantially modified and converted for use as an audio visual centre/arts music scores area.

5.3.4 Board Room furniture

1985 Description

The Board Room furniture presently consists of a suite of chairs, one carver, a board table and one side table. This furniture was made specifically for the Board of Trustees of the Public Library and Museum in the late 1880s and was originally located in the old Trustees' room in the north west corner of the former Monash Hall, now the Keith Murdoch Gallery. This suite of furniture is of significance as the only surviving furniture made specifically for

the Trustees in the late nineteenth century and for its distinctive design and detailing. It is also an example of a complete set of late nineteenth century board room furniture typical of the type that would have been found in better Melbourne offices during this period.²⁴⁹

Comment:

The Board Room suite survives and is in storage.

The specific future use of the former Board Room (S2.01) is not confirmed.

5.3.5 Furniture associated with Museum Victoria

1985 Description

The museum furniture identified as being of significance consists of a variety of different display cases and stands that date from the late nineteenth and early twentieth centuries. These units are individually not of significance but as a group represent the last remnants of a large collection of furniture associated with the museum's operations. As a group they are of significance in illustrating the design approach used to display in the second half of the nineteenth century, and as examples of the Museum carpenters and joiners work.²⁵⁰

Comment:

As noted earlier, Museum Victoria has relocated from the Swanston Street complex and little if any Museum furniture remains in the complex. A small number of display cases (around 10) has been selected to be included in the Museum's collection. A number of other cases and stands remain in storage and are intended for use in future displays. The remaining cases have been donated to local libraries and museums.²⁵¹

6.0 ANALYSIS AND ASSESSMENT OF SIGNIFICANCE

6.1 Introduction and Overview

The following analysis and assessment of significance dates (with very minor modifications) from the 2000 Conservation Analysis review, when the significance of the State Library of Victoria complex was reviewed in some detail.

This chapter begins with the current Statement of Cultural Heritage Significance for the State Library of Victoria complex prepared by Heritage Victoria, and is followed by a more detailed supporting analysis and assessment of significance. This analysis has been prepared and arranged having regard to the five categories of value identified under the definition of cultural significance contained in the Burra Charter, namely; aesthetic, historic, scientific, social and spiritual.²⁵² The analysis has considered the complex as a whole, the individual structures within the complex and also the significance of the major rooms and halls as individual entities.

While the Statement of Cultural Significance was prepared by Heritage Victoria, the analysis and assessment which follows is based on a review of the analysis and assessment contained in the 1985 Conservation Study. The analysis prepared in 1985 reflected conservation philosophy and practice of the day and in particular had a strong emphasis on architectural and stylistic analysis. This analysis was reviewed in 2000 in the light of changes in thinking about conservation, and also incorporated a consideration of the impact of physical changes to the complex and the relocation of the Museum from the site.

Commenting on specific aspects of the 2000 review process, the findings of the 1985 study with respect to the aesthetic (architectural) and stylistic analysis, have been reproduced here with only minor editing and reorganisation and with comments on the effect of the new buildings on the architectural and planning significance of the complex. Similarly, the assessment of scientific (technical) significance also stands essentially as in 1985. In other areas, however, the analysis required review, particularly in light of changes in thinking about historical significance and in particular the incorporation of the notion of social value in conservation philosophy and practice.

6.2 Statement of Cultural Heritage Significance

The current Heritage Victoria Statement of Significance for the State Library of Victoria Complex is as follows:

The trustees for Melbourne's new public library were appointed in July 1853 and on 3 July the following year the foundation stone for the first section of building was laid. Opened in 1856, this building was the first of many constructed on the site to accommodate four institutions over a period of time. These included the Public Library, the National Gallery of Victoria, the Industrial and Technological Museum and the Natural History Museum.

The Chairman of Trustees, lawyer Redmond Barry, was the prime founder of the institution and the aspiration of the trustees was to create one great centre of learning. Initially a competition was held for the design of the library and this was won by Joseph Reed. The first building constructed comprised an entrance hall and upstairs reading room. By

1865 wings had been added to the north and south of the original building, extending the Queen's Hall reading room on the first floor, and in 1870 the portico was added to the front facade.

The National Gallery of Victoria began its association with the site in 1861 when a gallery was opened to display works of art in the south wing of the library. Various buildings and wings were added to display additional artworks in 1874 and again in 1887 and 1892. Despite the continual searching for another site, the National Gallery shared the library site until 1968 when it moved to the new gallery building in St Kilda Road.

The 1866-67 Intercolonial Exhibition, held at the library site led to the opening of the Industrial and Technological Museum on this site in 1870, with many of the exhibits forming the core of the collection. In 1899 the contents of the National Museum, formerly the Natural History Museum, were transferred from the University of Melbourne to the library site. The Museum of Victoria remained at the site until its relocation c2000. At this time the library became the sole occupant of the seven acre site.

Construction of buildings on the library site was almost continuous from 1854 until the construction of the La Trobe Library in the 1960s. Joseph Reed, or his subsequent firms and their descendents, was responsible for the design of a number of building phases, including the initial building, the international exhibition spaces in 1866, the portico in 1870, the various halls constructed for the museum and gallery from 1874 to 1906 and the domed reading room in 1913. Work undertaken in the 1920s-40s was undertaken by Irwin and Stevenson and later work by the Public Works Department.

The main Swanston Street facade of the library is built of sandstone in an English Palladian manner, with central Corinthian portico and flanking wings which terminate in projecting pavilions. A giant order, supporting an entablature and balustrading, runs across the undulating, two storey facade. The classical character continues in the interior of the Queen's Hall reading room, which was designed with a central space encircled by galleried aisles, delineated by a giant Ionic order colonnade.

The need for additional library space led to the construction of a large domed reading room, completed in 1913, to designs by Bates, Smart and Peebles, descendents of Joseph Reed's architectural firm. This octagonal building was built by J. W. and D. A. Swanson, using the English Truscon company for their structural detail. This included the first major local use of the Kahn Bar system of reinforcing. It resulted in the construction of the largest reinforced concrete dome in the world at the time, spanning 35.5 metres.

Other significant additions on the site include the Baldwin Spencer Hall, Russell Street in 1906 to create additional museum space and designed by Reed, Smart and Tappin in a flat stripped classical style; Bindon Hall, Little Lonsdale Street, designed by Irwin and Stevenson in 1927, and the La Trobe Library designed by the Public Works Department in 1961 and

completed in 1965, in a minimalist manner with direct reference to the original Swanston Street facade in its represented trabeated system.

The first section of the library to be built was set well back from Swanston Street, forming a forecourt at the front of the building. Despite many alterations since the 1850s, particularly in 1939 when the diagonal entrances were added to the central stairs, the formality of the forecourt has been retained. Integral to the design of the forecourt are statues which have been added over time, including Sir Redmond Barry by 1887 (with gasoliers placed either side in 1891), St George and the Dragon, Joan of Arc and Driver and Wipers, which was relocated to the Shrine of Remembrance in 1998.

Two murals by significant Australian artists were acquired by the library in the 1920s. *War*, by H. Septimus Power, was installed over the entrance to Queen's Hall in 1924 and *Peace after Victory*, by renowned artist Napier Waller, was installed over the old entrance to the domed reading room in 1929. Redevelopment of the State Library began in 1990 with the entire site being refurbished for library use.

The State Library of Victoria buildings are of historical, architectural, aesthetic, social and technological importance to the State of Victoria.

The State Library of Victoria is of historical significance as the principal educational and cultural centre for the people of Victoria for more than 150 years. The early buildings are of significance as the first purpose built, free public library in Australia and one of the first in the world. Successive buildings are of importance as the first homes of the National Gallery of Victoria and the Museum of Victoria.

The State Library of Victoria is of historical significance for its associations with its visionary founder, Sir Redmond Barry, who established one of the great library collections of the world before his death in 1880, and its associations with Bernard Hall, the influential Director of the National Gallery of Victoria from 1891-1934, and Sir Baldwin Spencer, the first Director of the Museum of Victoria.

The State Library of Victoria is of architectural significance as the first major building by prolific Melbourne architect Joseph Reed, and as an early example of public architecture in Victoria. Queen's Hall is of particular note for its elaborate interior and as an early example in library design.

The State Library of Victoria is of scientific (technical) significance for the early and innovative use of reinforced concrete construction used in the domed building to create the largest dome in the world at the time of construction.

The State Library of Victoria is of aesthetic significance for its forecourt which provided the public setting to Melbourne's first cultural institution. Despite many alterations since its inception, it retains its formal approach

to the building. The array of sculptures and plantings add to the aesthetic landscape.

The State Library of Victoria is of aesthetic significance for its murals by H. Septimus Power, official war artist with the Australian Imperial Force from 1917, and Napier Waller, a leading neo-classical mural painter of the Inter-War period. The works are two of Melbourne's major murals and key works of Australian art of the 1920s.

6.3 Stylistic and Comparative Analysis

The purpose of the following stylistic and comparative analysis is to contextualise the architectural treatment of various sections of the complex. The sequence of the analysis is based upon the chronological development of the site because of the stylistic diversity of the buildings the site contains. This analysis divides the exteriors of the buildings from their interiors, except where the two are totally interdependent. In the discussion of the building exteriors, five major phases of construction are pertinent to this discussion. These each identify a new direction in the architectural thinking across the site at stages when some architectural pretension was being sought.

6.3.1 The Swanston Street Wing

The Swanston Street Wing as it stands, incorporates six building phases ranging from 1856 to 1961 however its design is that of only two stages (1853 and c. 1862) both by Joseph Reed. The c.1862 design of the facade was executed with the intent of finishing the facade, and is therefore the one dwelt upon below.

The facade is two storeyed and built in ashlar sandstone. It is designed in a nineteenth century English Palladian manner and is dominated by the balance of the central Corinthian portico with projecting pavilions at its outer extent. Between the two are recessed bays, and all are articulated by a giant order that runs across the facade and oscillates in form between the freestanding columns of the portico and bays to the pilasters on the wall masses next to the bays and on the pavilions.

The Swanston Street facade is thus an ensemble of projecting and receding modules which follow in the interior layout of the library. The counterpoint of projection and recession which creates liveliness through the play of light and shadow is disciplined by the strong central focus of the portico, the unifying horizontal of the cornice and entablature, and the pavilions which frame it. Unity is also achieved by the alignment of the plinths of the massive order with the sills of the lower storey windows, by string courses which run across the facade between the two storeys and across the recessed walls at the level where the arches of the lower and upper storey windows spring from their jambs.

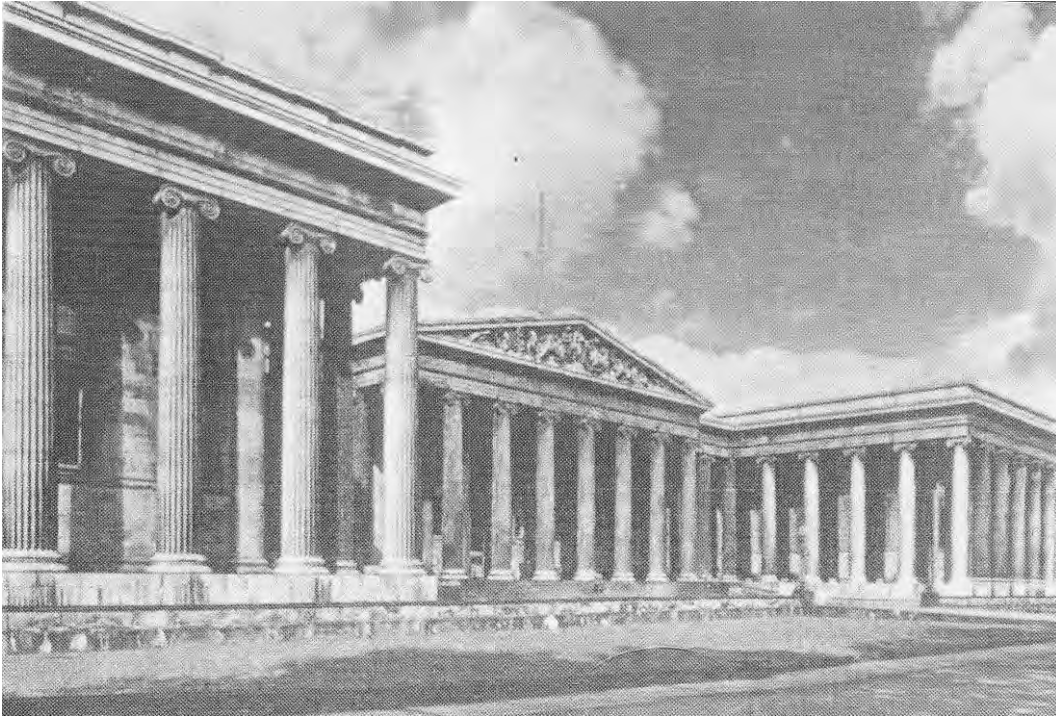


Figure 51 Sir Robert Smirke, British Museum 1823-24.
Source: Nicholas Pevsner, *A History of Building Types*.

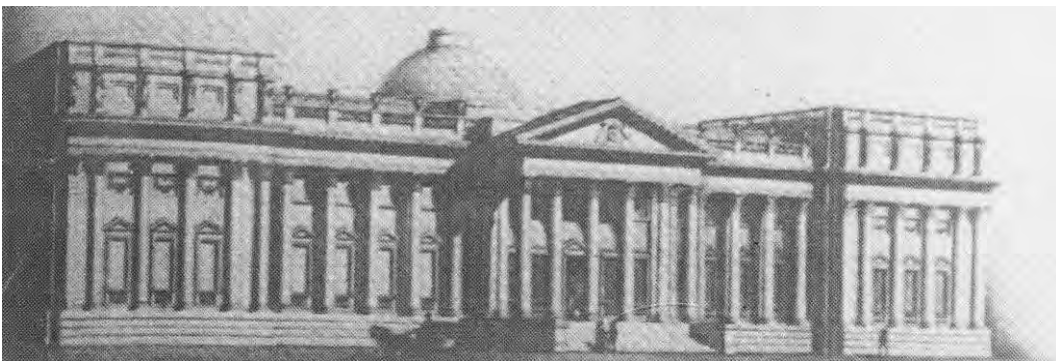


Figure 52 Thomas Cundy. Project for New Grosvenor House, 1827.
Source: *Country Life*, 1973, courtesy Professor Miles Lewis.



Figure 53 Sir Charles Barry, City Art Gallery, Manchester, 1823.
Source: Nicholas Pevsner, *A History of Building Types*.

The latter follows the sweep of these arches, performing the function of hooded moulds. The giant order unites lower and upper storeys and, with the strong horizontals of cornice and pediment, lends grandeur to the facade.

The style of Joseph Reed's original Swanston Street facade, i.e. all bar the end pavilions, was largely a product of the three main design problems set out in the 1853 brief, while the extended facade was a fulfilment of the need for a building capable of extension. The original design was however dictated by the need for:

- A library that provided the public access to shelved books and space to sit and read, and that provided sufficient natural lighting for the room to operate efficiently.
- A building that would allow extension of its facade without a loss of unity and coherence.
- A building with dignity and grandeur that could act as a metaphor for the cultural aspirations of the clients.

Hence, at a time when throughout the world public libraries were a novel institution, a style was chosen that could run between the exterior and interior and fulfil the particular needs of each without losing the integrity of the whole.

The symmetry of Reed's 1853 facade reflected that of his plan. It accommodated a central entrance hall that was square in plan and flanked by long rectangular halls while above, the Queen's Reading Room (now Queen's Hall) was set out in the same three units. The hall was designed with a central nave-like space encircled by galleried aisles to the balcony level and a series of alcoves at the main floor level, and the two were delineated from each other by a giant order colonnade of similar aesthetic to that used on the facade of the building. The natural lighting of the hall was through windows to both the west and east sides of the space and skylights to the aisles and the central spaces. The use of such skylights and the correspondingly high ceiling, may partially account for the large dimensions of the facade entablature which effectively blanketed the skylights from view at ground level.

The perimeter alcoves and its gallery held book stacks, and their virtue was that they allowed access to the books without impinging spatially or stylistically upon the central nave-like space. Not only did the aisles leave the central space free for tables and chairs but, because they ran along behind the colonnades, they did not interrupt the rise of the columns to the ceiling. It is the ranges of high Ionic columns, supporting fine entablatures below the ceiling cove which give the interiors a lightness and studied elegance. Reed allowed the verticals of the Ionic colonnades to dominate the horizontals of the gallery floors in order to create a feeling of airiness born on the illusion of the movement of space around the columns. At the same time, the use of great ranges of columns created a vista down the centre which gave the interiors great grandeur.

The light which flooded through the round headed windows to the east and west not only was essential for reading but also added to the airiness and elegance of the interior. The need for good lighting in turn explains Reed's preference for Renaissance rather than the Greek classicism of such buildings as Sir Robert Smirke's British Museum (1823-4, Figure 51), Leo von Klenz's Glyptotech, Munich (1816-1830), and K F Schinkel's Altes Museum, Berlin (1823-1828). The sublime simplicity of these Greek revival buildings would not allow the superimposition of large windows in their facades.²⁵³



Figure 54 Swanston Street Façade and Forecourt (built 1854-1940). This photograph was taken in c.1915, prior to the construction of the diagonal stairs.
Source: Pictures Collection, State Library of Victoria.



Figure 55 The forecourt today (June 2008).

In commenting upon his use of the Venetian classicism of Sansovino for the facade of the Bank of New South Wales, Collins Street (1856-7), Reed claimed that he had used this style because it was more appropriate to the proportions of the rooms of a commercial building and allowed for a well-lit interior.²⁵⁴ His sensitivity to the proportional relationships between interior and exterior and his concern for lighting in the bank design help to explain why his concern for a well-lit interior for the library should lead him to use a Palladian style for his library.

Not only was Reed particularly concerned with the relationship between interior and exterior in his buildings but even in buildings which did not have a classical vocabulary of detail he preferred symmetrical planning and massing. This may be seen as much in his Gothic house for Clement Hodgkinson, 157 Hotham Street, East Melbourne (1861) and National Museum, University of Melbourne (c.1862), his 'Lombardic' Independent Church, Collins Street (1866-67) and his 'French' Melbourne Town Hall (1867-70).

In the arrangement of facades this symmetry was carried by the use of terminating pavilions which balanced each other across a central element. Pavilions gave unity to a building by framing it. The use of a system of projecting and receding sections across the facade of the Public Library allowed Reed to preserve symmetry whilst assuring that between building programmes there would always be framing elements at the extremities of his facade. This may be demonstrated by the fact that the outer bays of the present building acted as terminating pavilions until the outermost pavilions with their attic storeys were added after 1899, in the case of the south west pavilion and as late as 1961 in terms of the north west pavilion. The use of pavilions also allowed the building to turn the corner without compromising its stylistic integrity.

In speaking of his design for the Bank of New South Wales, Collins Street, Reed stated that he had diverged from his model, Sansovino's Library of St Mark's, Venice, by proportioning the horizontal elements to the whole facade, rather than to the single storeys, to give unity to his design.²⁵⁵ In the Public Library, the proportions of the bays and receding sections set up a modular rhythm across the facade which preserved symmetry. For example, when the north and south wings were completed by 1864, the rhythm involved two bays each with one window flanking each recessed element of three windows.

The classical style of Reed's Public Library acted on two levels. It not only allowed for utility and adaptability but also stood as a metaphor for cultural aspiration. As has been argued previously, the Trustees of the Library, and in particular Judge Redmond Barry, saw their commitment to progress within the framework of the classical ideal. In this they were typical of British cultural evangelists of their age.

With precedents such as the British Museum, the Altes Museum, Berlin, the Glyptothek, Munich, and Sir Charles Barry's Royal Institution (now Art Gallery), Manchester (1824-1835) (Figure 53), it is reasonable that an assessment of the architectural significance of Reed's building should not place too much emphasis upon the use of the classical style per se, but rather should ask how Reed's design evoked a sense of dignity and grandeur.

Although before 1862, many of Reed's buildings such as the Geelong Town Hall (1854), the Bank of New South Wales, Collins Street (1856-7), and front section of the Baptist Church, Collins Street (1860) were in a classical idiom, his choice of style for the Public Library grew logically from a way of thinking about architecture which had its roots in the circle of Sir Charles Barry for whom he and his early employer, Thomas Bellamy, had worked on Westminster Palace.

Reed belonged to a tradition based not upon a blind adherence to a classical vocabulary of detail but upon a mode which has its roots in classical theory. His ability to encase an intelligent interior layout in a unified, symmetrical exterior is in keeping with this theory which was built upon interlinked values of utility, symmetry, unity, variety, dignity and economy. His adherence to this theory possibly explains the similarity between the Swanston Street facade of the Public Library and earlier buildings such as Thomas Cundy's unbuilt Project for a New Grosvenor House (1827, Figure 52) and one of Sir Thomas Smirke's designs for the same building. In the case of the former design it has been suggested that the Swanston Street facade is closely analogous, however Cundy's scheme was neither executed nor published, and was designed many years before Reed's Library. Though possible, it is improbable that Reed had either the opportunity to see or the wish to copy Cundy's design. The suggestion is to undermine the quality of Reed as an architect and scholar. It would appear just as likely that Reed came to his solution independently from Cundy because they were both contributing to the same movement in architecture. Such an opinion is supported by the fact that the first (c.1860) design for the extension of the library excluded attics from the pavilions, and it was only with the modified design of c.1862 that the building closely resembled Cundy's. An evolution of design is evident, and this is not normally a sign of mimicry.

In comparing Reed's design with others in Australia, there was nothing of its type in Melbourne when it was designed. Parliament House by Kerr and Knight is comparable in its use of Roman forms at such a scale, however was not designed in its present form until 1855. Even in an Australia-wide context, no obvious precedent was available, although symmetrical porticoed classical designs had been employed for several museums, libraries and art galleries in Australia since the 1850s.

One building which predates Reed's Library, Mortimer Lewis's Australian Museum building, Sydney (1846-1852) was similar but had none of the architectural pretensions of the Melbourne Public Library.

James Barnet's College Street front of the museum (1861), however, was closer in scale and style to the Victorian building, using the same system of bays and recessed sections (Figure 56). Although also of the Anglo-Palladian type, Barnet's work is coarser in its detailing. Other later buildings in Australia which compare in style to Reed's work include the Art Gallery of South Australia, Adelaide (1898-1936) and Vernon's Art Gallery of New South Wales, Sydney (1906-1941).

These late-nineteenth century buildings belong to a later classical revival and are generally less free in their interpretation of the museum type and more exact quotations of early nineteenth century models than Reed's.



Figure 56 The Australian Museum, College Street Sydney, photographed in 1889.
Source: Pictures Collection, State Library of Victoria.

6.3.2 1880s South Wings

The 1886 and 1887 buildings along Little Lonsdale Street (today Buildings O and W) and the 1890s sections of the East Wing (today Buildings D, E and U) were constructed, like the 1866 exhibition buildings, as utilitarian structures.

In 1886, when the Verdon Gallery and Barry Hall were constructed above the basement of the 1866 South Wing, the aim was to provide the greatest possible accommodation for the least cost. In contrast to the spatial interplay and architectural elaboration of the Swanston Street facade, the 1886 and 1887 additions had plain rendered external walls articulated only by simple pilaster strips. The 1890s sections of the East Wing – The Stawell Gallery, McCoy Hall and La Trobe Gallery - were also nearly all of plain brickwork. They, like the earlier McArthur Gallery of 1874, signified the intention at the time to elaborate this section of the complex from the inside out, completing architecturally detailed facades at a future date when finances permitted.

Of these works, the only two facades with architectural detailing were along Little Lonsdale Street and they had totally abandoned the Trustee's earlier stated aim that the footings of the 1866 buildings would be utilised at a later date for permanent superstructures 'of solid masonry, repeating the architectural forms of the western wing'.²⁵⁶

6.3.3 Russell Street Wing

The Russell Street facade (Figure 57) to Baldwin Spencer Hall was built in celebration of the jubilee of the Swanston Street wing. It was subsequently named after Sir Walter Baldwin Spencer, (1860-1929) long-time honorary Director of the Natural History Museum. It was only the second facade of architectural pretension on the site and was carefully placed on an east-west axis with the original building.

Despite being a product of the descendant of Reed's firm (Reed, Smart and Tappin), however, the facade was remote in its architectural reflection of the earlier building. While classical references were maintained with the pillared entrance porch, the pilasters at first floor level and the classically decorated cornice line, their application was sparse and stylised. The resultant facade is planar, with no suggestion of the liveliness of Reed's facade, and three-dimensionality is only hinted at with the porch and first floor windows.

It is however important to note that the design as built was an evolution from the first design for the Russell Street facade. In the first scheme executed in 1899, the first floor was not dominated by high pilasters over a planar surface. Instead, it was divided by a decorated cornice line and the windows were set above this in the form of an attic. The architectural modelling of this attic was far livelier and more reminiscent of the 1850s structure.

As it stands, the Russell Street facade may not relate to the earlier Swanston Street building, yet it is not weak in itself. The strong rectangular outline has been used as a frame into which are cut openings and onto which is applied ornament. Horizontality dominates with the series of string courses that run across uninterrupted, and the blank expanse of wall between the levels reads as a confident division onto which the words 'National Museum' sat with ceremony.



Figure 57 The Baldwin Spencer Wing to Russell Street, 1950.
Source: University of Melbourne Archives.

Such a use of classical references was developed through the 1920s and 30s, and this facade is an early example of these simplified forms. Interestingly, it is in direct contrast to the opulence of design found in Melbourne before the 1890s depression, and in no way has it adopted the vocabulary of the English Free Style with its red brick and rendered architecture.

6.3.4 *The Dome Building*

The Dome Building was added very soon after the Russell Street wing, and in functional terms it was planned with the intention of easing the Library's critical need for extra space, however in philosophical terms the aim was to create a monumental building comparable to international examples. It has been described many times since its erection, for its feats of engineering and the dramatic structure that resulted. It is notable how rarely the architectural contribution of the structure is mentioned, and when it has been, just how cool the response.

The Dome building was design by N G Peebles of Bates Peebles & Smart, and the building's source is direct, and was given before and during its construction as the Library of Congress in Washington (Figure 58). It its overall form of a domed octagonal space with annular galleries and four (planned) projecting wings of book stacks it directly paralleled the Library of Congress (Figure 59). Such reference even went down to the series of dramatic narrow vertical slits across the exterior that contains the windows to the book stacks, of the octagon and the projecting wings. The essence of the building in its domed centralised form was however a theme with precedent in early Neoclassical museums such as the Altes Museum through to the Reading Room of the British Library/Museum.

However, the Melbourne building was designed with an austerity in its architectural detailing not found in the American library, and in the main, the classically referenced applied ornament is rather weak. The internal decorative treatment of plaster wreathing and mouldings is ineffectual in relation to the scale of the main reading room and the order of the alternate group of three openings to the three upper levels is puzzling – the arched opening by tradition should be the uppermost and yet in the case of the Domed Reading Room it is the middle level. The secondary nature of the architectural decoration to the building has many times been noted, yet has never been considered to detract from the building's architectural and engineering achievement. Even in 1912, the building was discussed thus:

The great structure now approaching completion is designed to provide for the public of Victoria a building which will enable the trustees to thoroughly organise the collection of books in accordance with the best principles of library economy. The building is octagonal in shape, with annexes in the west and north connecting with the old buildings, and is surrounded on the south, east and west by the present galleries, museums and library, and will also be enclosed on the north side when the galleries are extended along the La Trobe street frontage, as provided in the original design. The outer walls of the drum or cylinder are built of brick and cement. They are 112 feet high, and vary in thickness from 4 feet 6 inches at the bottom to 3 feet 9 inches at the top. There are three main floors – that of the basement, to be used for storage, the ground floor, on which the newspaper room is to be located, and the first floor on which will be the great reading room.

The walls of the basement, which is 12 feet under the level of the ground, are surrounded by open spaces to prevent damp and light the interior of

the room. The building belongs to the Italian Renaissance style of architecture, and will eventually be almost entirely enclosed on all sides by galleries or museums. There is no attempt at external ornamentation of any kind, and it may safely be said that no other important public building in Melbourne can lay so little claim to outward architectural beauty or lavish expenditure on decorative design. The Trustees and Librarian had to look far into the future in providing accommodation for the mental nutrition of generations to come, and in a utilitarian age like the present it was their duty to obtain the best possible results at a minimum of cost, especially when architectural engineering, or that the several apartments are altogether lacking in internal ornamentation in keeping with the purposes for which they are intended.²⁵⁷



Figure 58 Reading Room, Library of Congress, Washington, USA.
Source: Library of Congress.

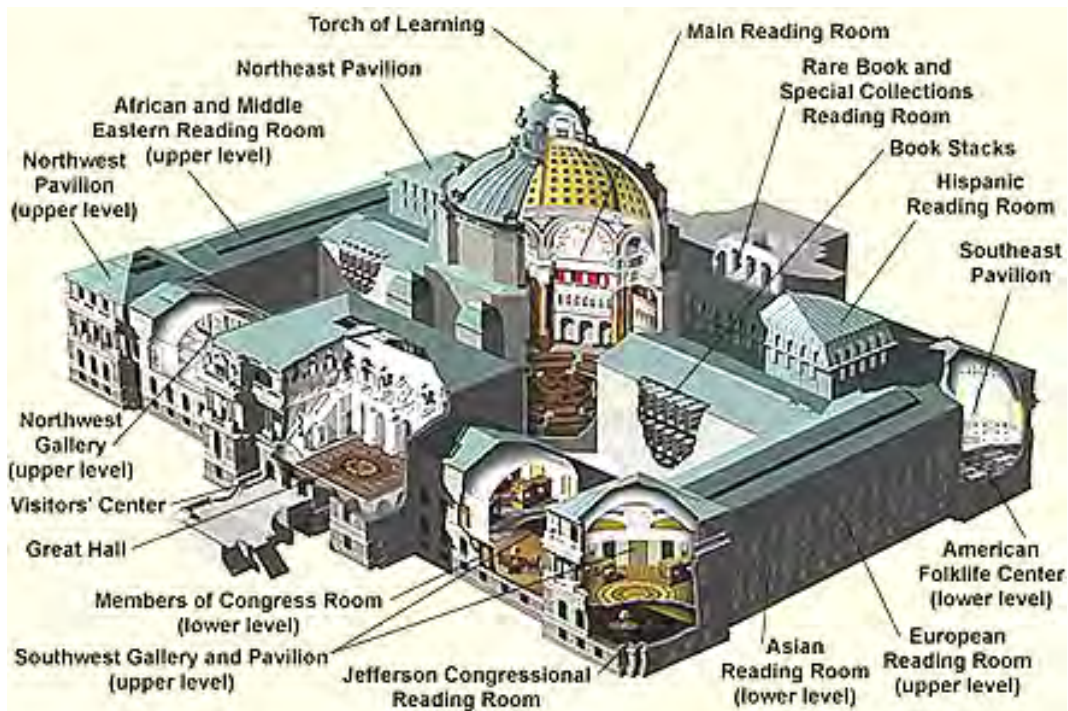


Figure 59 Library of Congress building showing the form and components of the structure. Note the formal similarity to the Swanston Street façade components. Source: Library of Congress.

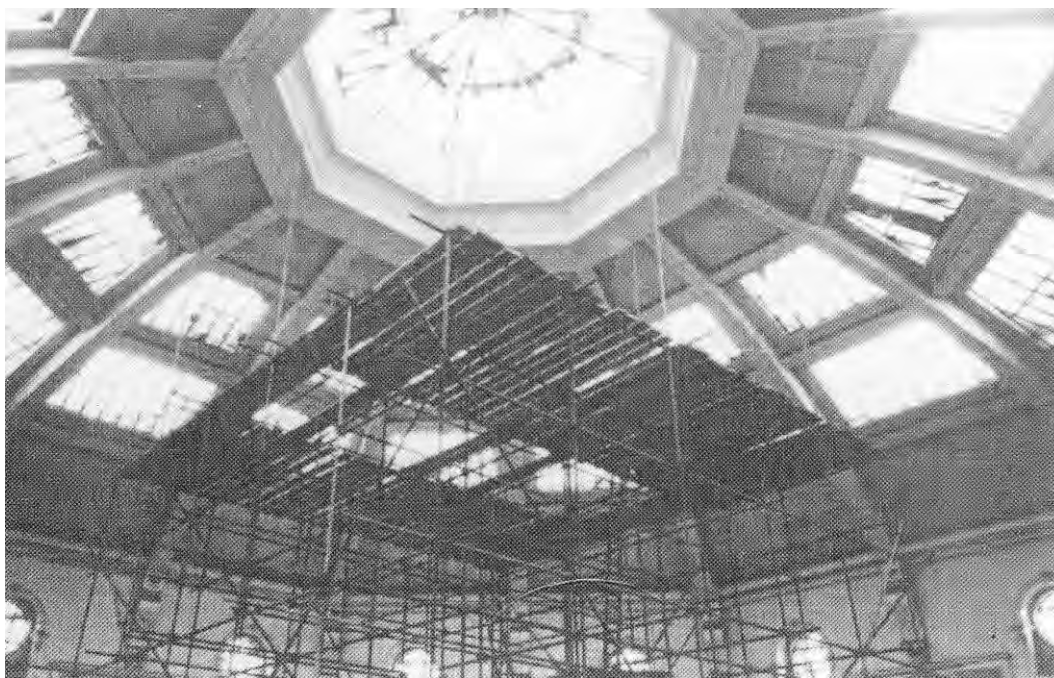


Figure 60 Interior of the Domed Reading Room at the commencement of works to sheath the roof in copper, 1959. Source: Pictures Collection, State Library of Victoria.

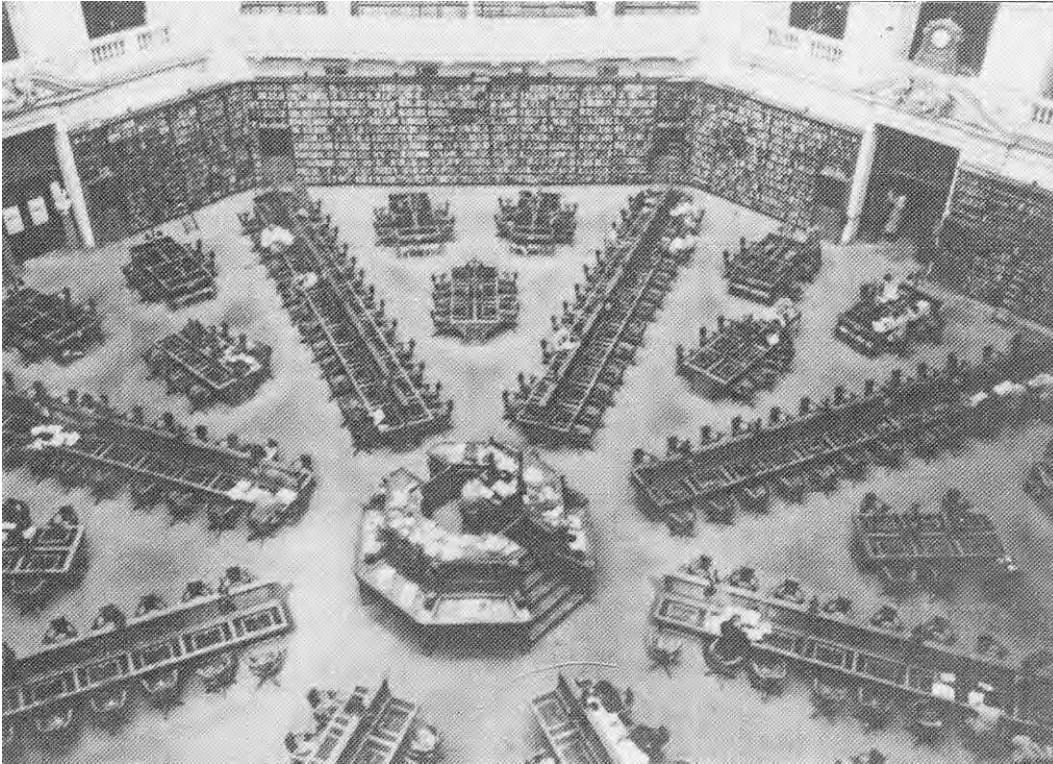


Figure 61 Internal layout, c. 1950.
Source: Pictures Collection, State Library of Victoria.

The engineering of the building is integral to its finished form, and the events and achievements behind it are noteworthy. The building's structural system was initially designed by John Monash of the Reinforced Concrete and Monier Pipe Construction Co., Melbourne. That Monier were to be the designers of the structural system was predetermined by the Trustees of the Library and was to reinforce the monopoly in the field that that firm held at the time.²⁵⁸ Retaliation was inevitable on such a large and prestigious contract and local contractors voiced their opposition to large prime costs in contracts, with success.

In 1909, a new set of specifications were drawn up for the project and tenders called with the result that J W and D A Swanson were given the contract. The importance of such events to the building lies in the fact that the Swansons used the English Truscon company (Trussed Concrete Steel Co., London) for their structural detailing, and that firm determined to apply the Kahn Bar system of reinforcing.²⁵⁹ This was the first major local use of the Kahn Bar.²⁶⁰



Figure 62 Interior of the Charles La Trobe Reading Room today.

6.3.5 *Irwin and Stevenson Buildings*

Ten years after the completion of the Dome Building, a competition was called for designs to complete the whole site. The successful architects were Irwin and Stevenson for the Little Lonsdale Street link between Barry and Swinburne Halls, and part of the La Trobe Street facade. The remainder of the design was awarded to La Gerche and Gower. Of these, only the Irwin and Stevenson buildings were executed and only that to Little Lonsdale Street – the Buvelot Gallery wing - had the opportunity to read as a finished piece of architecture. In its facade, enframed by a planar unadorned wall surface, it provided a suitably individual unit against which to juxtapose the unrelated flanking facades. The facade was given its own architectural scheme within the framework, a device typical of its period. The trabeated decoration with shallow, rather stylised pilasters is a sensitive solution that is also faithful to the desires of its own period. It is unfortunate that this strongly axial facade did not reflect the arrangement of spaces behind it, as in many ways the Buvelot Gallery wing was little more than an embellished, broadened corridor to link - which it did successfully - the two halves of the site and in doing so its role as a conduit to facilitate the east-west movement through the site was all important.



Figure 63 Former Buvelot Gallery wing to Little Lonsdale Street (completed 1928).

6.3.6 *La Trobe Library*

The planning constraints put on the design of the La Trobe Library were great (refer 'Stages of Construction', Section 3.2) and when it was finally designed in 1961, the building was conceived largely as an isolated unit within the complex. Its design is forceful. It was designed within the Public Works Department of Victoria at that time under the direction of Harvey. The building lies directly on the line of the footpath, uses a stark contrast between black and white and has a grand order of columns represented across its façade (Figure 64). The reference to the architectural composition of the Swanston Street facade is direct and strong in the representation of a trabeated scheme across the facade. This was executed in a minimalist way typical of the 1960s: there is no ornament at all; only the forms. Where the facade does not follow the previous architecture, as in the dismissal of any plinth line (except on the downward grade of the building's site), the adaptation of two storeys of small attic-like rows of windows in an unbroken manner across the facade, the reversal of the projecting portico arrangement into a recessed black hollow, and in the absence of three dimensional play across the facade. The last point in particular could be interpreted as the effect of a site constraint and a deferral to 1960s ideas.



Figure 64 The former La Trobe Library, 2011 (completed 1965).

6.3.7 *Ancher Mortlock & Woolley Buildings*

The new buildings on the site, designed by architects Ancher Mortlock and Woolley and constructed over the past decade, have been considered in this review. The buildings are of a very high quality of architectural design and have been designed both to respond to the historic buildings on the site and to sit comfortably in the streetscape of this prominent city block (Figure 65, Figure 66 and Figure 67). While they demonstrate a significant phase in the history and physical development of the State Library of Victoria, and play an important role in the streetscape presentation of the complex, at the present time these buildings are not considered to contribute to the cultural heritage significance of the State Library complex.



Figure 65 Building Q, the South East Wing.



Figure 66 Building P, the North East Wing (MacCallum wing), from Russell Street.



Figure 67 Building R, the Pitt Building, between Building G (former Mc Allan Galleries) and Building H (former La Trobe Library), 2008.

6.4 Architectural and Aesthetic Value

Aesthetic value is defined in the Burra Charter as follows:

A place may have aesthetic value because of the form, scale, colour, texture and material of the fabric; the smell and sounds associated with the place and its use.

The means of assessment applied to the buildings within the Library/Museum complex is as important as the assessment itself. It must overcome the dichotomy that exists between the fragmented nature of the buildings' architecture against their unified purpose of contributing to the complex as a whole. For this reason, the evaluation has been divided into 'Architectural' and 'Planning'. 'Architectural' discusses the relative worth of each main building and room on the site as an individual piece of architecture. By comparison, 'Planning' evaluates the contribution of each structure to the visual coherency of the site be it as part of, or outside, any master plan.

6.4.1 Architectural Significance

In architectural terms, the whole of the original (1854) Swanston Street wing and the facades of the pavilions that flank it and the Dome Building are of national significance.

The Swanston Street building is significant as the first major building by Joseph Reed in Australia and for the elegance and innovation of his solution in response to a difficult brief. It is also significant for containing the first large spaces of a permanent and architecturally distinctive nature in Melbourne that were open to the public for their usage.

Within the Swanston Street building, Queen's Hall is of national significance for the grandeur and architectural success of its design and its ingenuity in library planning, and natural

lighting. It was an early and significant architectural achievement in Australia, however now diminished by the structural alterations to the ceiling, galleries, columns and entrance.

Queen's Hall and the Dome Building physically illustrate the changing concepts of library design between the 19th and early 20th centuries, in displaying the method of the library's supervision, book accessibility and catalogue systems.

The Dome Building was designed by N G Peebles of Bates, Peebles and Smart and contains one of the most impressively proportioned and largest secular spaces ever constructed in Australia. Its design is an important reflection of the size of the collection that it houses. It also reflects the impact of the Dewey system to facilitate book retrieval from relatively remote stacks.

Situated between the Dome Building and Queen's Hall, the marble clad stairhall is of significance because it contains a ceremonially arranged pair of staircases that display fine workmanship in marbles that are a combination of local (Buchan) and Sicilian stone, leadlight windows above designed by the architect (N G Peebles), and decorative wall murals by Harold Septimus Power (1922-24) and M. Napier Waller (1929).

The only other building in the complex that is considered to be of significance both for its internal and external architecture is the Russell Street (Baldwin Spencer) wing. This building is of significance as an important entrance point to the east end of the site. It was designed to give a voluminous and grand entry foyer, that was in keeping with the earlier McCoy Hall, and its street facade is an advanced example of a simply detailed, classically derived architecture more common twenty years later.

Of the other building on the site, none have external facades of any particular merit, except the former La Trobe Library of 1965 and the Irwin and Stevenson infill to Little Lonsdale Street, built in 1927-28 – the former Buvelot Gallery wing. The 1927-28 building was the premiated entry in a design competition that called for designs that would complete this area and the north and east streetscapes. The competition was judged by a group of prominent architects and Irwin and Stevenson were successful in their designs for this building and the executed part of the McAllan Galleries building to the north. The McAllan Galleries was only a minor component of the intended building scheme along La Trobe Street, however the southern building had the opportunity to be totally completed to its plan design and to combine the facades flanking it. The design achieved this successfully. It combined two facades of different alignments and detailing while contributing an individual design that was both typical of its time yet within the previous vocabulary of the complex.

The facade to the La Trobe Library is of significance as a well detailed facade that in its modern mode is successful in its response to the trabeated systems of the earlier facades and in particular to the Swanston Street facade. Accepting the architectural merit of its principal façade, however, the La Trobe Library was somewhat unsympathetic to the planning of the site. (refer 'Planning', below).

In addition to the individual significance of the Swanston Street wing, the Dome Building and the Baldwin Spencer Hall wing, the complex as a whole is architecturally significant in a state context. This significance is derived from its collection of large purpose built halls that have all been built with the consistent aim of providing public education and enjoyment. The complex is also architecturally significant for physically illustrating the evolution of gallery and library design over a span of 150 years.

Within this collectively significant group of halls and rooms, a number have been identified as individually significant within the complex. Each is discussed in detail in the Building Survey (Volume 2) and in most cases their significance is derived from individual merit rather than any relationship to the spaces (or the dates of spaces) around them.

As noted earlier in this document (refer 6.3.7), the Ancher Mortlock & Woolley buildings had not previously been assessed as part of the review process. In assessing the architecture of the complex, however, it is commented that in their architectural treatment these buildings respond in a neutral and respectful, albeit slightly mannerist way to the earlier buildings on the site. While of a high level of architectural design, at the present time, in a heritage sense, they are considered to be of little or no significance to the State Library complex.

6.4.2 *Planning Significance*

Figure 68 describes the merit of the architectural facades of the buildings over the site and identifies those structures that contribute to the planning of the complex. Due to the disjointed manner in which the site has been developed, the contribution to planning is not a matter of whether a building has adhered to a master plan. More than one plan is known to have existed (refer Section 3.2, Stages of Construction) and all have been abandoned, however, there are certain planning principles that most of the buildings follow. These are:

- retention of a central east-west axis;
- retention of a quadrangular arrangement with light courts behind the Swanston Street facade and around the domed building;
- pavilioned planning to the street facades; broadly consistent setbacks along each street facade; and symmetry around McCoy Hall.

All of the structures on the site except the La Trobe Library adhere to these basic principles. However, the Swanston Street wing, the Dome building and McCoy and Baldwin Spencer wing have provided the dominant planning theme around which the adjacent spaces have been built or altered and it is these buildings which are considered to be of particular significance for their contribution to the planning of the site.

In a sense, the addition of the recent Ancher Mortlock & Woolley buildings (Buildings P, Q and R) to the complex represents the 'completion' of the plan, in that these buildings respect and maintain the planning principles identified above and complete the streetscape presentation of the complex.

Conversely, the infilling of the courtyards has to some extent blurred the divisions between the principal building wings. Accepting this, it is commented that this work has not detracted from the significance of the complex as a whole.

The recent works have also resulted in the removal of a number of minor intrusions, both within and around the courtyards and on the eastern side of the complex.

6.5 **Historic Value**

Historic value is defined in the guidelines to the Burra Charter as follows:

Historic value encompasses the history of aesthetics, science and society, and therefore to a large extent underlies aesthetic, social and scientific value. A place may have historic value because it has influenced, or has been influenced by, an historic figure, event, phase or activity. It may

also have historic value as the site of an important event. For any given place the significance will be greater where evidence of the association or event survives in situ, or where the settings are substantially intact, than where it has been changed or evidence does not survive. However, some evidence or associations may be so important that the place retains significance regardless of subsequent treatment.

As a major cultural institution founded in the mid-nineteenth century and still accommodated within its purpose-built complex of library buildings, the State Library of Victoria is considered to be of historical significance at a national and international level. The State Library was one of the first public libraries in Australia and the world. The original collection was based on the private collection of Sir Redmond Barry. Following the construction of the original Swanston Street wing, the collection was built up by Barry and Augustus Tulk, the first Principal Librarian, using as their basis a continuum of Barry's scholarly approach. The magnitude and calibre of the collection and the continued development of the library buildings reflected the aspirations of a small group of prominent citizens of gold-rush Melbourne, and their perception of the cultural needs of the state. The institution is important for its associations with these individuals and the numerous others who have been instrumental in its continuing development through the late nineteenth century and up until the present. From the time of its establishment, the library has been an important resource for the citizens of Victoria for offering access to all, with no charge, and is significant for having continued this for the last 154 years.

The building complex on Swanston Street is inextricably linked with the State Library of Victoria, at the present time, its sole occupant. The purpose-built library halls, in particular Queen's Hall and the Domed Reading Room are of particular significance for their ability to demonstrate aspects of the history and development of the institution and changing approaches to library design.

The other institutions previously accommodated on the site - the Industrial and Technological Museum and the Natural History Museum (now replaced by a single institution, Museum Victoria) and the National Gallery of Victoria are also of great cultural and historical significance as institutions in a state context and in their own right. Both were major features of the cultural life of 19th and 20th century Melbourne, and could be accessed and used by all regardless of position or status. As two of the state's major cultural institutions, they are of historical and cultural significance to the history of Victoria for their ongoing role in providing public education and recreation.

Buildings and spaces within the complex which were purpose-built for the Museums and the Art Gallery are significant both for their historical associations with these institutions and for their ability to demonstrate the original idea of developing a series of inter-linked cultural institutions on a single central site. Such buildings and spaces include, for example, spaces such as McArthur Gallery, Stawell Gallery and Thorpe Hall (in the case of the Gallery) and Baldwin Spencer and McCoy Halls (in the case of the Museum). In their physical layout and design, and as variously altered and adapted over time, such buildings and spaces also reflect changing ideas of museological and art display and the changing demands of the public.

Accepting the above, the relocation of both the Gallery (1968) and the Museum (1999-2000) from this site and the expansion of the Library to take up the whole complex have somewhat diminished the importance of these historical links and reduced the public's understanding of the history of the place as a whole (and the purpose-built museum halls in particular).

The complex as a whole is strongly associated with a series of individuals prominent in the development of arts and culture in the state's history. In the case of the library, the most significant associations are with its visionary founder, Sir Redmond Barry, whose statue occupies a commanding position in the institution's forecourt. In his quest to provide free, rational recreation for the public at large he established before his death in 1880 one of the great library collections in the world, administered upon the most liberal principles. Other identities strongly associated with the complex include L Bernard Hall, Director of the National Gallery of Victoria from 1891-1934, and Sir Walter Baldwin Spencer, honorary Director of the Natural History Museum.

6.6 Social Value

Social value is defined as follows:

Social value embraces the qualities for which a place has become a focus of spiritual, political, national or other cultural sentiment to a majority or minority group.

The State Library building complex is of social value as a major focus for cultural activities for the people of Melbourne and Victoria since the 1850s. While now the permanent home solely of the State Library of Victoria the building complex is also associated for many with visits to the state's Museum, to see exhibits ranging from Phar Lap to the Planetarium. In summary, for countless Victorians the site and its buildings have been a major focus for learning and study and entertainment, and for history, science and art.

The social value of the complex extends beyond the activities and resources provided within the buildings themselves. The Library is a site which functions as a destination and a meeting point; of particular importance is the forecourt itself which has again become a place where people gather, whether it be simply to eat lunch or as part of an organised rally or march. For Melburnians and others, the Swanston Street wing and its associated forecourt (with the Dome behind) also form an important landmark at the northern end of the city.

6.7 Scientific (Technological) Value

Scientific value is defined in the guidelines to the Burra Charter as follows:

The scientific or research value of a place will depend upon the importance of the data involved, on its rarity, quality or representativeness, and on the degree to which the place may contribute to further substantial information.

6.7.1 *The Dome Building*

The Dome building is of international significance for its early and innovative use of reinforced concrete construction. Its significance lies not only in its technical achievement but also in its ability to combine technical, architectural and functional considerations to a coherent successful whole. The engineering is significant for having achieved the largest reinforced concrete dome in the world for its time with a span of 35.5 metres. This was achieved with the Truscon system and it proved to be a most influential forerunner of reinforced concrete design in Australia.

6.7.2 *Services*

As identified in Chapter 3, there is a range of fixtures, fittings and design details in the nineteenth century buildings that relate in particular to (originally) passive systems of ventilation. These systems are substantially inoperative but illustrate the changing approaches to the control of the internal environment of the buildings.

Some features of both the nineteenth and twentieth century servicing are distinctive. Though not of a high level of significance technically, these are considered to be of minor historical and technical interest and to contribute to the significance of individual spaces within the complex.

Dome Building (Building B)

The heating and ventilation system originally designed for this building is still substantially intact. In the Reading Room the system is visible in the form of timber enclosed supply air grilles. These grilles and silky oak casings were included in the original design, and although not built as originally detailed contribute to the significance of the space as a whole. The recent restoration of this space has seen the introduction of additional air supply venting atop these original units which have been maintained within the reading room.

Buvelot Gallery wing (Building T)

The Irwin and Stevenson design for the Buvelot Gallery section of the complex incorporated two lifts. The main lift which services the basement, ground and first floors is a Johns and Waygood thirty person lift, known as the 'elephant' lift. It is intact including bronze doors on each floor and a lift car with a bronze and polished timber interior. This lift car and doors are of primary significance to the space as a whole.

Thorpe Hall (T4.01)

Thorpe Hall, originally the National Gallery of Victoria's print room was also constructed as part of the Irwin and Stevenson works and has been identified as being of primary significance. The section of the building that it is situated in was noted at the time as the centre of the whole services system for the Library and Museum complex. The basement areas contained the heating plant, main switchboard and fuses. Thorpe Hall itself was treated with radiant panel heaters set in two rows which ran the length of the room (now removed).

6.8 Levels of Significance

6.8.1 *Introduction*

In consideration of the preceding analysis and in order to inform the development of the conservation policy (refer Chapter 7), consideration has been given to the levels of significance of the different parts of the complex. Three levels of significance have been assigned to the different elements of the complex to provide specific direction of priorities in relation to active conservation work, and to indicate where there is greater or lesser scope for adaptation and alteration without diminishing the overall significance of the place. The 1985 Conservation Analysis and 2000 Review previously provided a fourth category – intrusive – but these elements – the Planetarium, Childers Room, attic rooms to Building F - have all now been removed during the Redevelopment Project.

The levels of significance have been grouped into three categories:

- primary
- contributory
- little or no significance

Individual external and internal areas of the building have been identified according to their level of significance, and these levels of significance are shown on the accompanying plans (refer Figure 68 through Figure 79).

Figure 68 shows the levels of significance of the external facades of the buildings, while Figure 79 shows the levels of significance of the roofs. The significance of landscaping and perimeter site elements is shown at Figure 69. Figure 70 through Figure 78 depict the levels of significance of the internal spaces within the building.

6.8.2 *Primary Significance*

Elements of primary significance are those which are of individual significance and which contribute in a fundamental way to an understanding of the building complex. They are elements which are predominantly intact and/or are historically important, or are elements of individual distinction. They include some spaces which have been adapted in recent works but still retain a high level of significance.²⁶¹ Generally, elements of primary significance should be retained intact in plan form and fabric, though there is also scope for adaptation.

Elements or areas of primary significance include the following:

Exterior

Facades

- Principal Swanston Street façade (Building A, Building J, part Building O – former 1899 South West Wing component).
- Principal La Trobe Street façade, the former La Trobe Library (Building H), together with the façade returns to the east and west.
- Principal Russell Street façade, the Baldwin Spencer wing (Building F).
- Principal external facades to the Dome Building (Building B), - albeit now enclosed by Building K, L M and N - including the West Link (now considered part of Building A) and the North Link (now considered part of Building H).
- Principal (east) facades to Building A – albeit now enclosed by Building K and N.
- Principal Little Lonsdale Street façade, the Bindon Hall / Thorpe Hall wing (Building T).

Roofs

- Original roof structure and fabric to Buildings A, B, E, F, G, T, U and V.

Site and Landscaping Elements

Swanston Street forecourt in its entirety, with the following elements of particular significance:

- Bluestone stair in south-east corner
- Central stair (albeit rebuilt), upper level of paving with cast iron grates.
- Alignment of diagonal steps and paths (albeit rebuilt)
- Cast bronze standard lamps with granite base
- Statue of Sir Redmond Barry KT
- Statue of St George and the Dragon
- Statue of Jeanne D'Arc

Interior

Building A

- Main entrance foyer (A2.06, A2.20)
- Palmer Hall (A2.02, A2.03, A2.04, A2.05, A2.18, A2.21)
- Keith Murdoch Gallery (Monash Hall), (A2.12, A2.13, A2.14, A2.15)
- West Link (A2.07-8, A2.23-26) (A3.01, A3.08-10)
- Queen's Hall (A3.04-6) (A4.01)

Building B Dome Building

- Trescowthick Reference and Information Centre (B2.2-14, B2.16-18, B2.20-21, B2.23-24)
- West Spiral Stair (B1.57, B2.19, B3.35, B4.18, B5.16, B6.20)
- East Spiral Stair (B1.55, B2.27, B3.34, B4.19, B5.18, B6.21)
- Charles La Trobe Reading Room (Domed Reading Room) (B3.30)
- Domed Reading Room annulus: Level 3 (B3.02-27, B3.29); Level 4 (B4.02-3, B4.08-9, B4.10-11, B4.13-14, B4.15-17, Balconies B4.02A, B4.08B, B4.10A, B4.13A); Level 5 (B5.03-4, B5.07-11, B5.13-15; Balconies B5.03B, B5.07B, B5.10B, B5.13B); Level 6 (B6.01A, B6.07A, B6.08A, B6.16, B6.04A, B6.10A, B6.13A, B6.18A, B6.03, B6.09, B6.14, B6.19, Balconies B6.04B, B6.10B, B6.13B, B6.18B, Spiral stair B6.22)

Building E Redmond Barry wing

- Redmond Barry Reading Room (McCoy Hall) (E3.01, E4.01-21)

Building F Baldwin Spencer / Kershaw wing

- Baldwin Spencer Hall (F3.01-17)

Building G Bride Building (Former McAllan Galleries)

- Former Print Room (G4.01-25)

Building K North West Courtyard

- Original external walls to the Dome Building, Building A, West Link and former North Link – now part of Building H (Buildings A, B and H (west elevation only), refer exterior).

Building L North East Courtyard

- Original external walls to the Dome Building and former North Link – now part of Building H (Buildings B and H (east elevation only), refer exterior).

Building M South East Courtyard

- Original external wall to the Dome Building (Building B, refer exterior).

Building N South West Courtyard

- Original external walls to the Dome Building, Building A and West Link (Buildings A and B, refer exterior).

Building O Verdon Hall / Barry Hall

- Barry Hall (O3.04-06, O3.08-17), Barry Hall Balcony (O4.05, O4.07-09)

Building T Bindon Hall / Thorpe Hall wing

- Thorpe Hall (T4.01-25)
- Elephant lift car interior and doors to each level (T1-4.LF-2)

6.8.3 *Contributory Significance*

Elements and spaces of contributory significance are those which originally were of a secondary nature in the functioning of the building, or which may have been altered in some way. While not of individual distinction, they are important in contributing to the significance of the complex as a whole. Retention of elements of contributory significance is preferred although there may be scope for alteration and adaptation.

Elements of contributory significance include the following:

Exterior

Facades

- Principal Little Lonsdale Street façade to the Barry Hall wing (Building C).
- Principal La Trobe Street façade to the Bride Building (former McAllan Galleries) (Building G).
- Principal Little Lonsdale Street façade to Swinburne Hall wing (Building W).
- Rear (south) elevation to Building H, albeit enclosed by Buildings K and L.

Roofs

- Roofs to Buildings C, J, S and W.

Site and Landscaping Elements

- Wrought iron fence on rendered plinth, Little Lonsdale Street, albeit this is a recent construction.
- Granite and wrought iron fence in front of Buildings F and G

Interior*Building A*

- Cloak Rooms (A2.09, A2.10)
- Former washroom, Office (A3.02, A3.03)

Building B Dome Building

- Dome Basement (B1.04, B1.06, B1.11, B1.14, B1.15A, B1.15B, B1.16A, B1.16B, B1.17-19, B1.22A-H, B1.22K, B1.22M, B1.22N, B1.25-31, B1.31B, B1.32-36, B1.36A, B1.37, B1.38, B1.48, B1.49A-B, B1.50, B1.51, B1.52, B1.54)

Building D Stawell Gallery wing

- Stawell Gallery (Cowen Gallery) (D3.06)
- North Rotunda (Cowen Gallery) (D3.07)
- South Rotunda (Cowen Gallery) (D3.05)
- West wall (Level 4)

Building E Redmond Barry wing

- Equipment and Furniture Storage vaults (Catacombs) (E2.01-9)

Building F Baldwin Spencer / Kershaw wing

- Offices and corridor (F2.01-7)
- Kershaw (Kershaw Hall) (F4.01-14, F4A.01-03)

Building G Bride Building (Former McAllan Galleries)

- Former McAllan Gallery, (G3.08-9, G3.11-24)

Building K North West Courtyard

- The North West courtyard space in its entirety is of contributory significance.

Building L North East Courtyard

- The North East courtyard space (including the mezzanine) in its entirety is of contributory significance.

Building M South East Courtyard

- The South East courtyard space (including the mezzanine) in its entirety is of contributory significance.

Building N South West Courtyard

- N1.07 (South Wall only)
- The South West courtyard space in its entirety is of contributory significance.

Building O Verdon Hall and Barry Hall wing

- Store room (former Strong Room) O1.01
- Vestibule and Stair 1 (O1.02, O2.02, O3.02, O4.03, O5.02, O1-5.ST-01)
- Lobby (O1.07) including the Barry Hall Lift Car (O1SH-01)
- Tearooms (O2.03, O3.03, O4.04, O5.03)
- Murdoch Foyer (O2.04)
- Performance Spaces 1 and 2 (former Verdon Hall) O2.08-09
- Main Entry/Foyer O2.10
- Corridor (former Barry Hall Stair and Lift Vestibule) (O2.11, O3.18, O3.10, O4.10)
- Stair 4, Stair 5 and surrounding Toilets/Service spaces (O1-3.ST-04, O4.ST-05, O2.12-14, O3.19-21, O4.11-13)
- Board Room (O3.01)
- Office (O4.01)
- Office (O5.01)
- Barry Hall Lift Car (O1SH-01)

Building T Bindon Hall / Thorpe Hall wing

- Level 2 Lift Lobby and Former Tea Room Vestibule (T2.03, T2.08)
- Buvelot Gallery Vestibule (T3.04)
- Heritage Collections Reading Room (former Buvelot Gallery) (T3.01-3, T3.06-8, T3.10-14)

Building U La Trobe Gallery

- La Trobe Gallery (U3.01-8, U3.10-13)

Building V McArthur Gallery

- McArthur Gallery (V3.01-08)

Building W Swinburne Hall wing

- 'Pendulum' Stair (W1-4.ST-10)

- Toilets (W1.01, W2.04)
- Swinburne Hall (W3.01-12)
- Upper Swinburne Hall (W4.01-14, W5.02-03)
- Level 4 Landing (W4.15)

6.8.4 *Little or No Significance*

Elements, spaces and areas of little or no significance are those which make only a minor or negligible contribution to the overall significance of the place and are of no individual significance. These include the new buildings and most of the spaces and areas created as part of the recent works as well as some areas which have undergone considerable change.

Elements of little or no significance are as follows:

Exterior

Facades

- Facades to McCallum wing (Building P).
- Facades to Building Q.
- Facades to Pitt building (Building R).
- Facades to East Link (Building B).
- Facades to South Link (Building C).

Roofs

- Roofs to the courtyard infills (Buildings K, L, M, N).
- Roofs to Buildings D, P, Q, R, East Link (Building B) and South Link (Building C).

Site and Landscaping Elements

- Charles Joseph La Trobe
- James Joyce Reading Table
- Café Terrace (Building J)
- Lift and Little Lonsdale Street entry approach, ramp and Stair 3 (Building O) (O1-04.LF-01, O2.15, O2.RP-01, O2.ST-02).
- Little Lonsdale Street Loading Dock (O1.15)
- Café/Bar Terrace and undercroft (Building O) (O1.16-17)
- Moat (O1.18-19)

Interior

Building A

- Level 4 and 5 Plant Rooms (A4.02-6, A5.01)

Building B Dome Building

East Link Lobby and Stairs (B1.01A & B, B2.01, B2.25-26, B3.01, B4.01)

Plant Rooms (B1.02-03, B5.01)

Building C South Link

- All spaces

Building D Stawell Gallery wing

- Level 2 spaces (D2.01-25)
- Level 5 Plant Rooms (D5.01-9)

Building F Baldwin Spencer / Kershaw wing

- Level 5 spaces (5.01-09)
- Level 6 Plant Room (F6.01A)

Building G Bride Building (Former McAllan Galleries)

- Level 2 spaces (G2.01-11)
- Toilets (G3.02, G3.05-6)
- Stores (G3.03-4, G3.07)
- Stairs (G3.01)
- Former Vestibule (G3.10)
- Level 3A Plant Room (G3A.01)

Building H Armstrong wing (Former La Trobe Library)

- All spaces.

Building J Tulk Building

- All spaces.

Building L North East Courtyard

- Plant Room (L1.02)
- Access Corridor (L1.01A & B)

Building M South East Courtyard

- Collection Storage (M1.01A-H)
- Plant Room (M1.02)
- Corridor (M1.03)

Building N South West Courtyard

- Collection Storage (N1.01A-H, K)
- Plant Room (N1.02)
- Access Corridors (N1.03A &B, N1.05A, N1.06 -7)
- Male Toilets (N1.04)
- Stair (N1.05B)
- Access Corridor (N1.07) with exception of the south wall which is of contributory significance.

Building O Verdon Hall and Barry Hall wing

- Melbourne Writers Festival (MWF) Reception (O1.03)
- MWF Offices / Café spaces (O1.05-06)
- Toilets (O1.08-10)
- Corridor 2-4 (O1.11-13)
- Lift Lobbies (O1.14, O2.07, O3.07, O4.06)

Building P McCallum wing (North East Wing)

- All spaces.

Building Q South East Wing

- All spaces.

Building R Pitt Building

- All spaces.

Building S South West Wing

- Lavatories and Service Yard (S1.02-03)

Building T Bindon Hall / Thorpe Hall wing

- Level 1 spaces
- Level 2 spaces with the exception of the Lift Lobby and Former Tea Room Vestibule (T2.03, T2.08)
- Former Switch Room (T3.05)
- Thorpe Hall Landing (T4.02)
- Plant Room (T4.03)

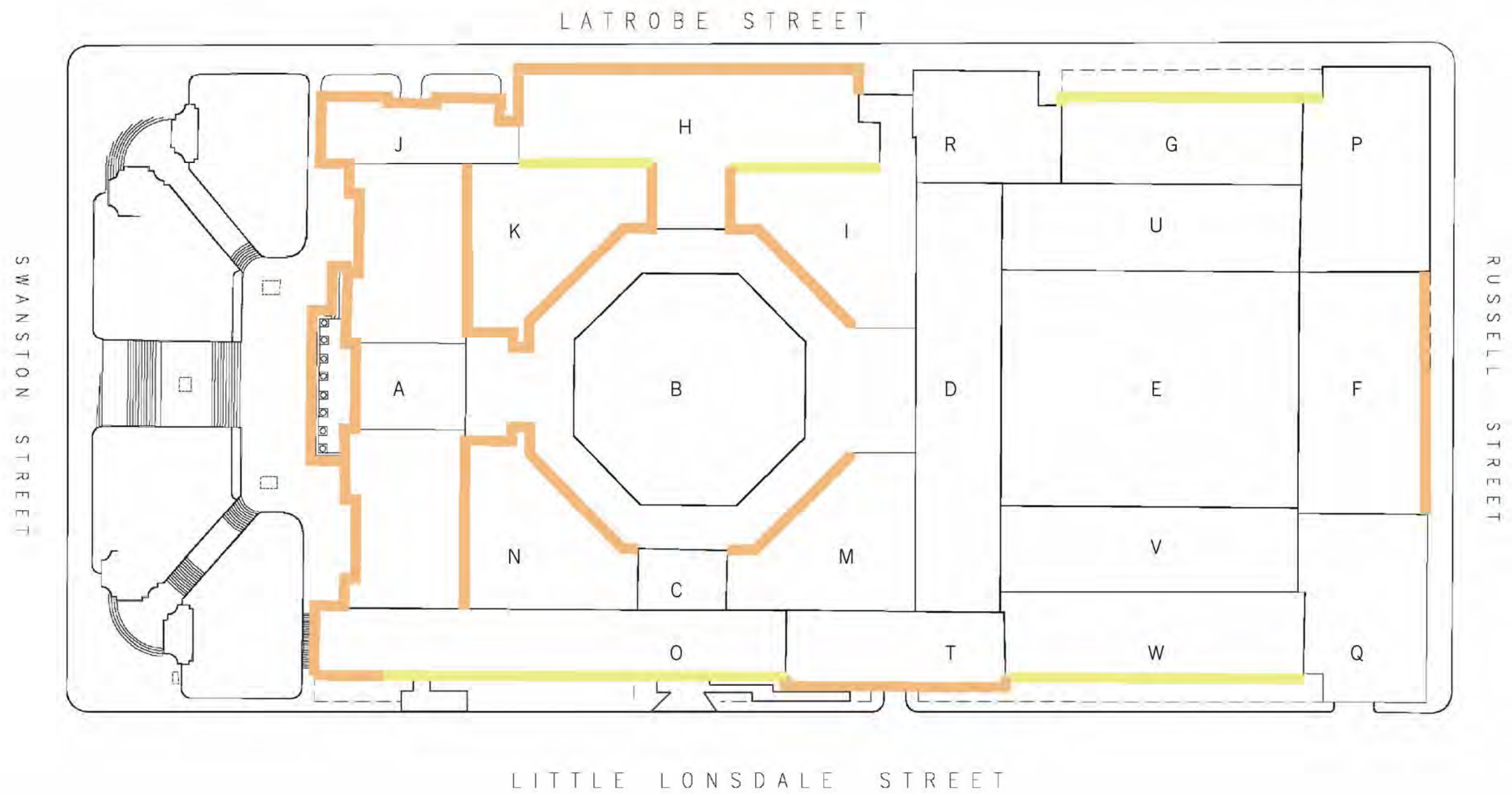
Building V McArthur Gallery

- Collection Storage (V2.01-2)

- Switch Room (V2.03)
- Substation (V2.04)
- Ramped corridor (V2.05-7)

Building W Swinburne Hall wing

- Plant Room (W2.01)
- Storage areas (W2.03, W2.05A & B, W2.06A & B)
- Offices (W2.02)
- Plant Room (W5.01)

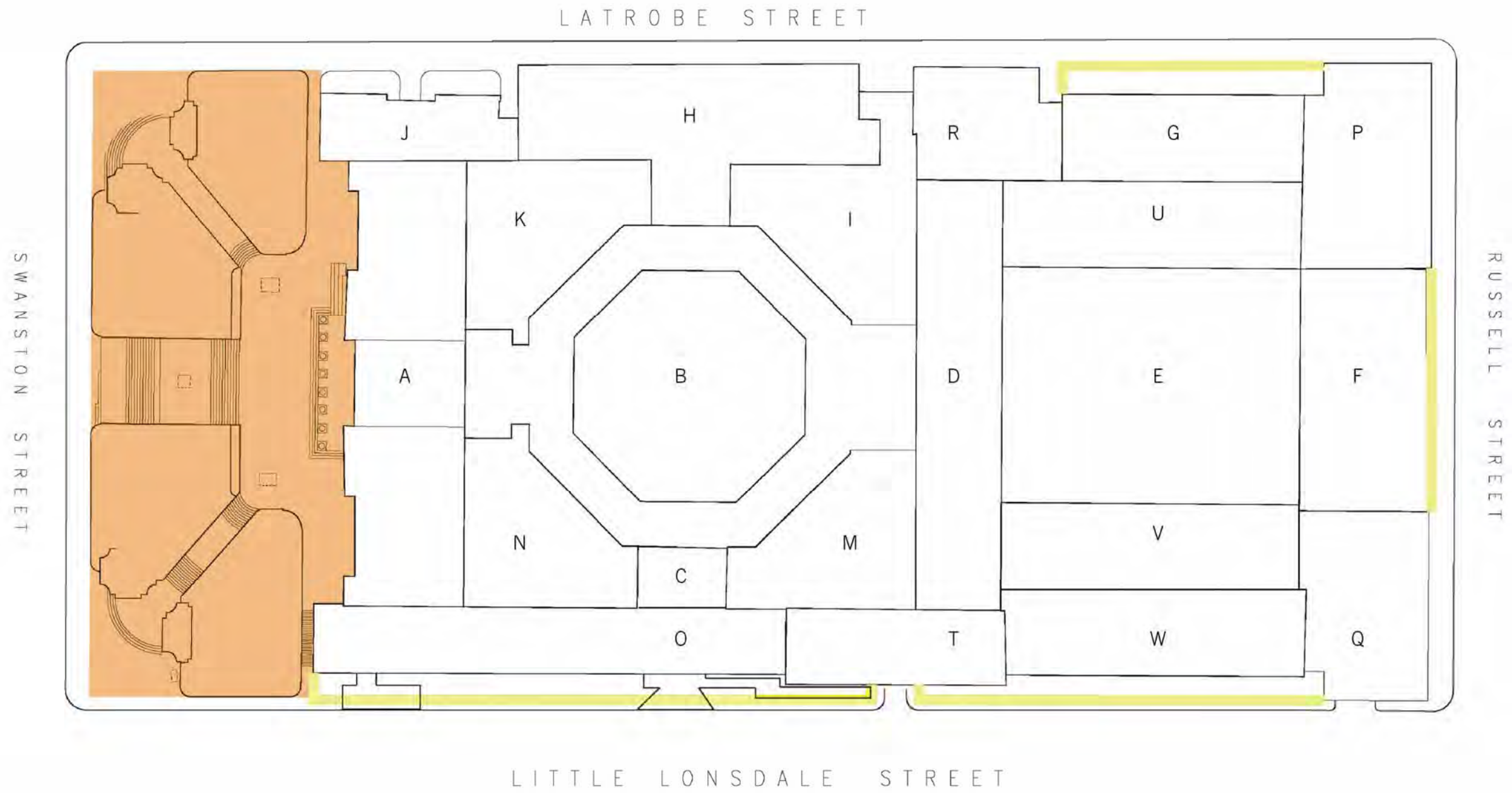


KEY

- Primary Significance
- Contributory Significance
- Little or No Significance
- A, B, C Building Code



Figure 68 External levels of significance – facades.



KEY




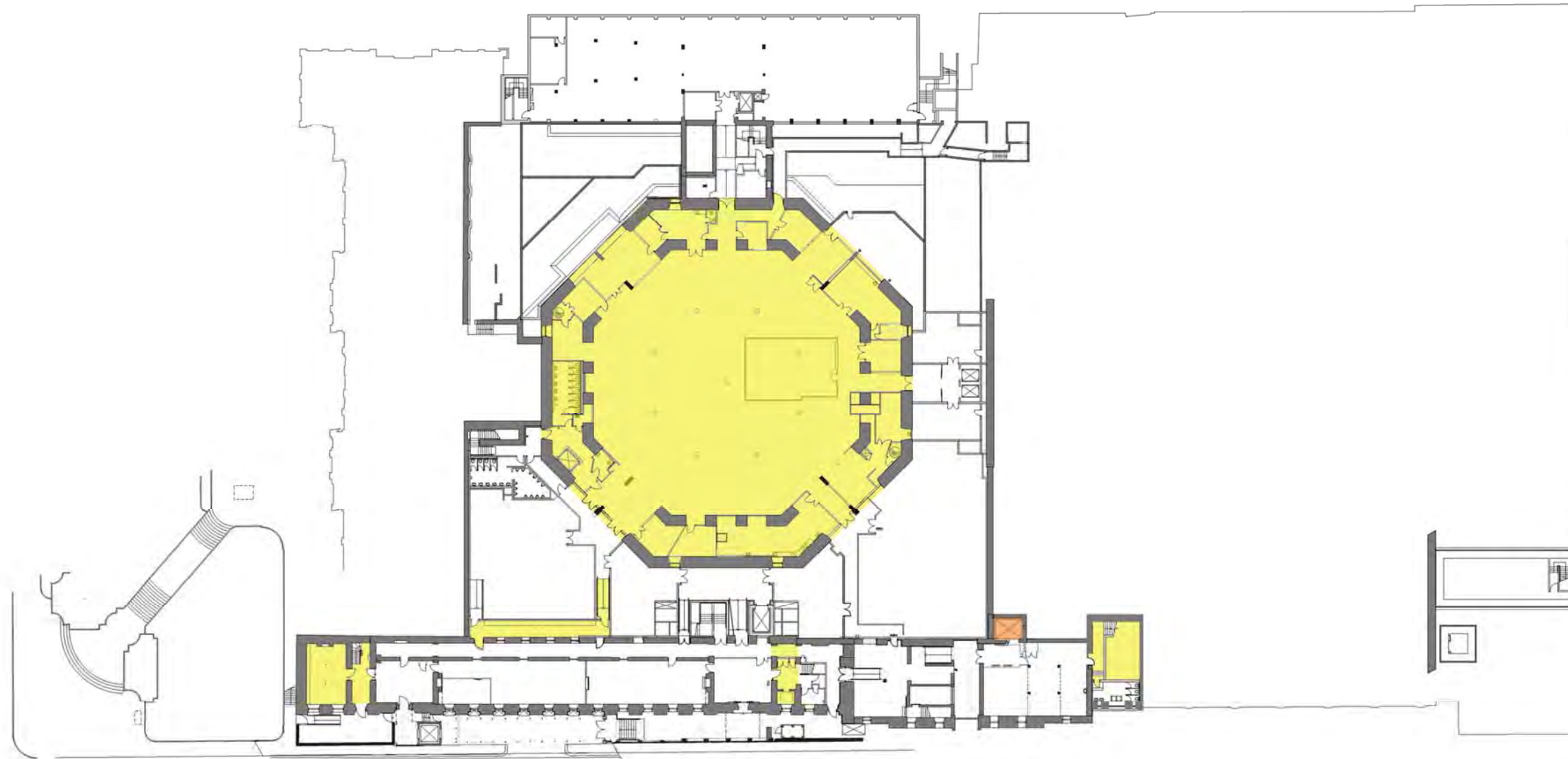
- | | |
|---|---|
|  Primary Significance |  Little or No Significance |
|  Contributory Significance | A, B, C Building Code |

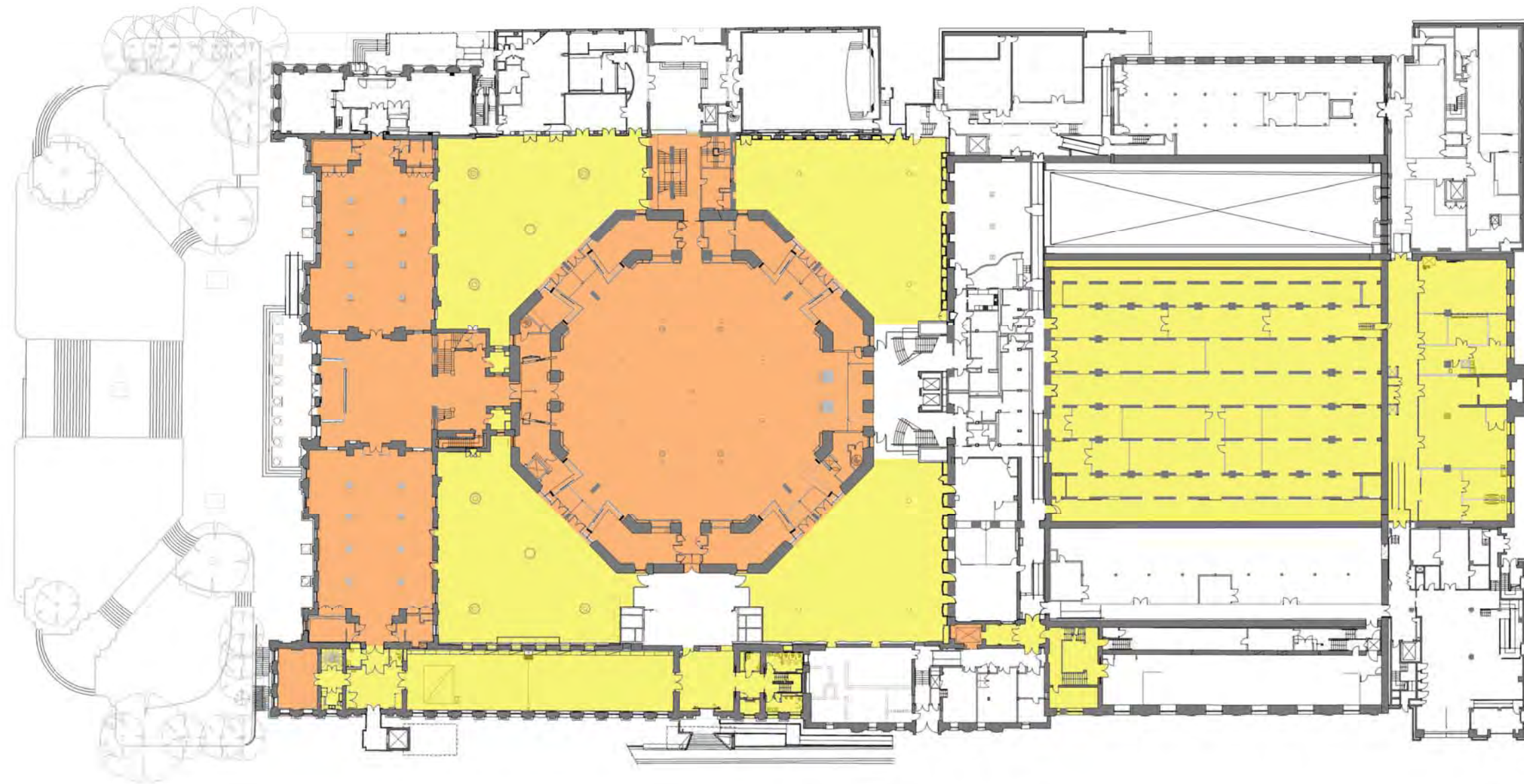
Figure 69 External levels of significance – landscaping.



KEY

- Primary Significance
- Contributory Significance
- Little or No Significance

Figure 70 Levels of significance – Level 1.



KEY


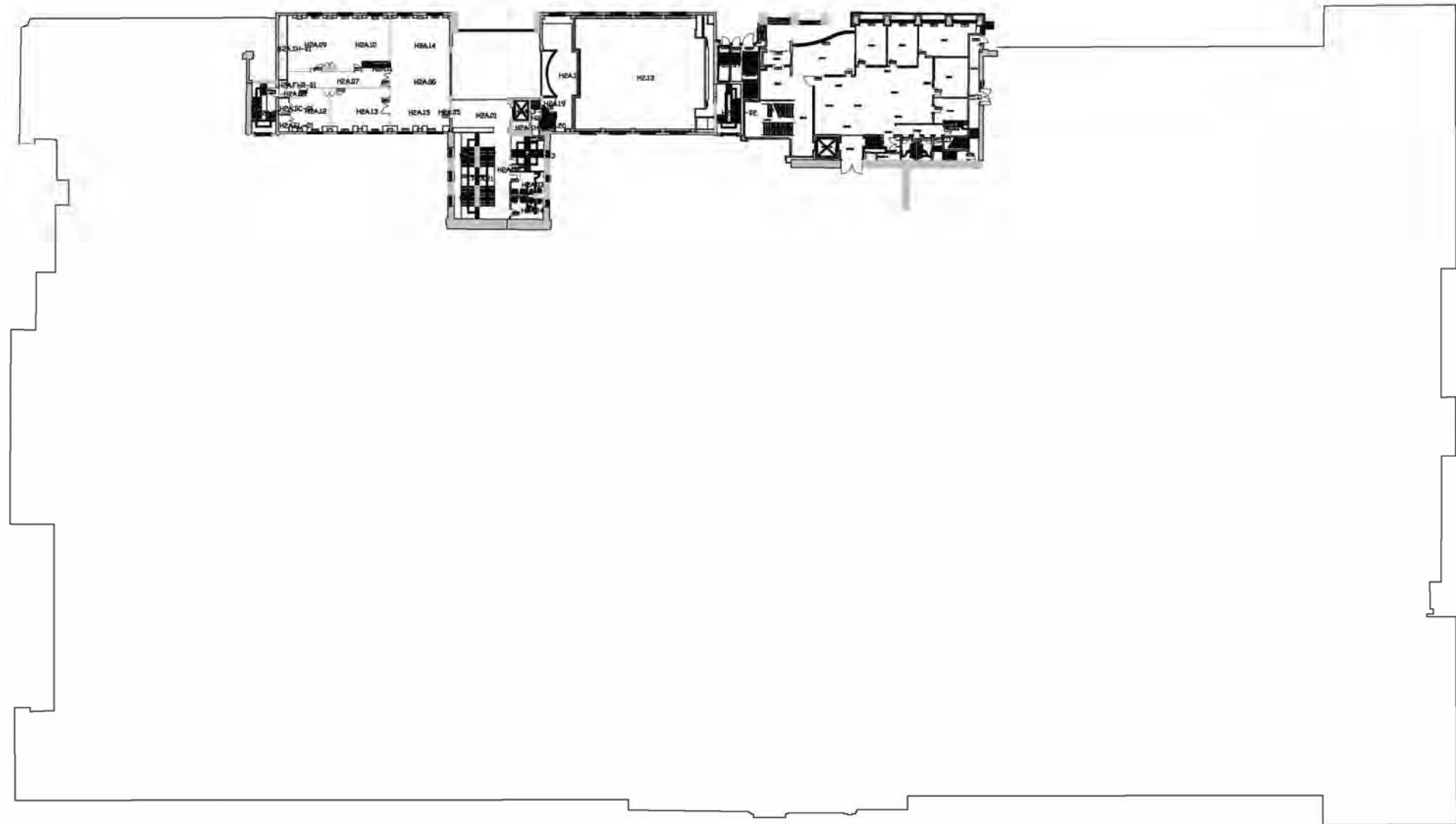
-  Primary Significance
-  Contributory Significance
-  Little or No Significance

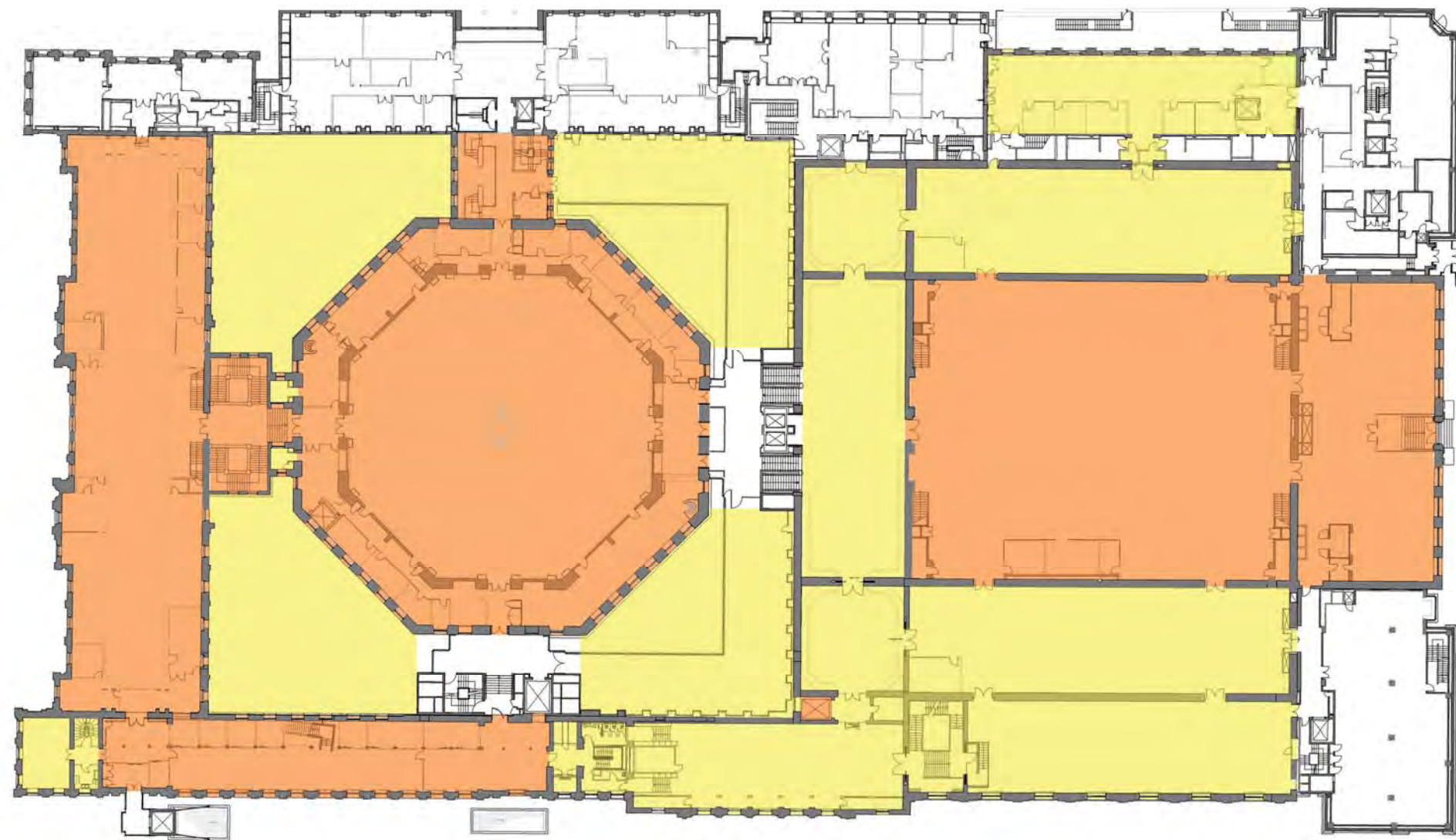
Figure 71 Levels of significance – Level 2.



KEY

- Primary Significance
- Contributory Significance
- Little or No Significance

Figure 72 Levels of significance – Level 2A



KEY




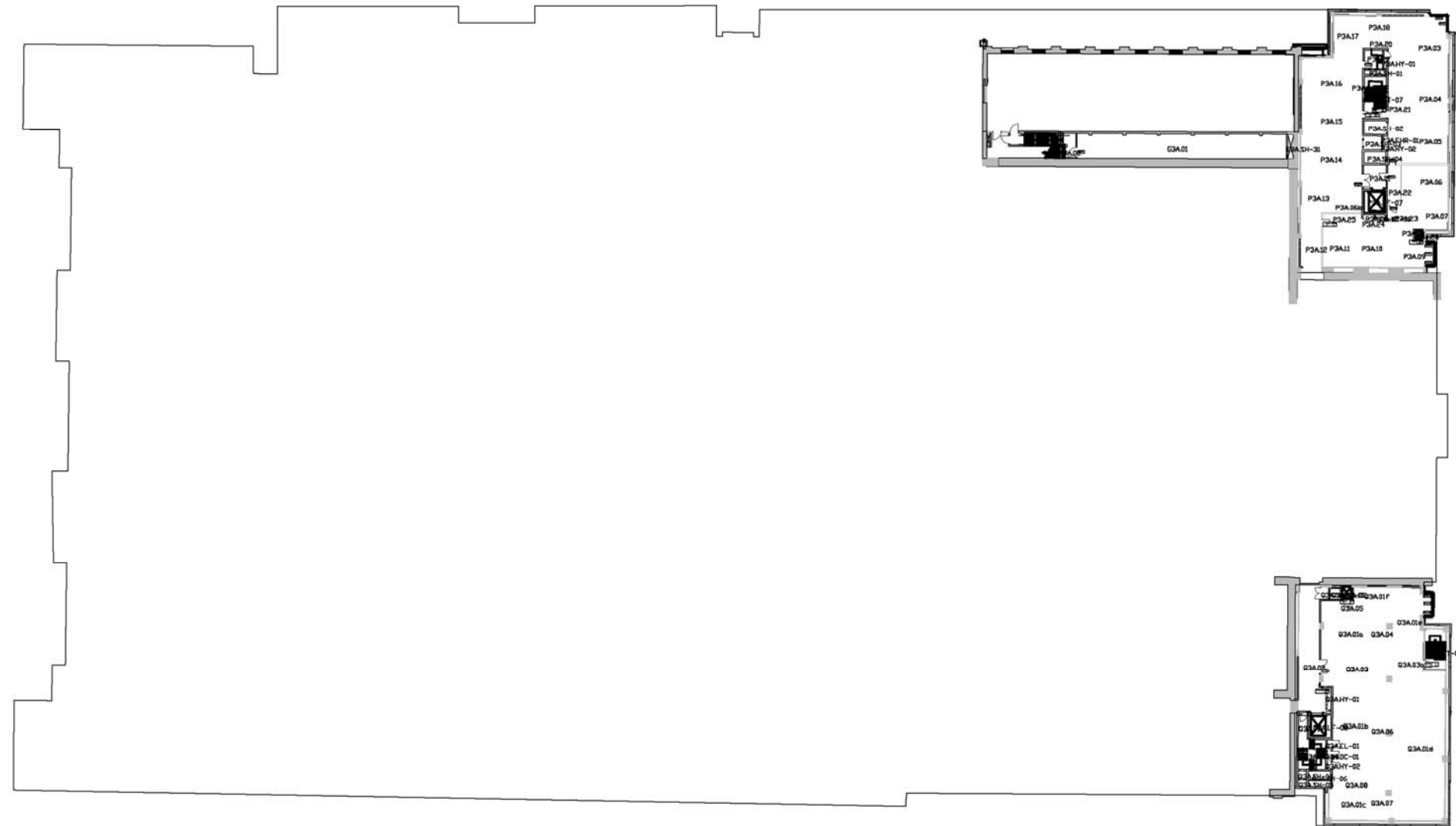
- | | | | |
|---|---------------------------|---|---------------------------|
|  | Primary Significance |  | Little or No Significance |
|  | Contributory Significance | | |

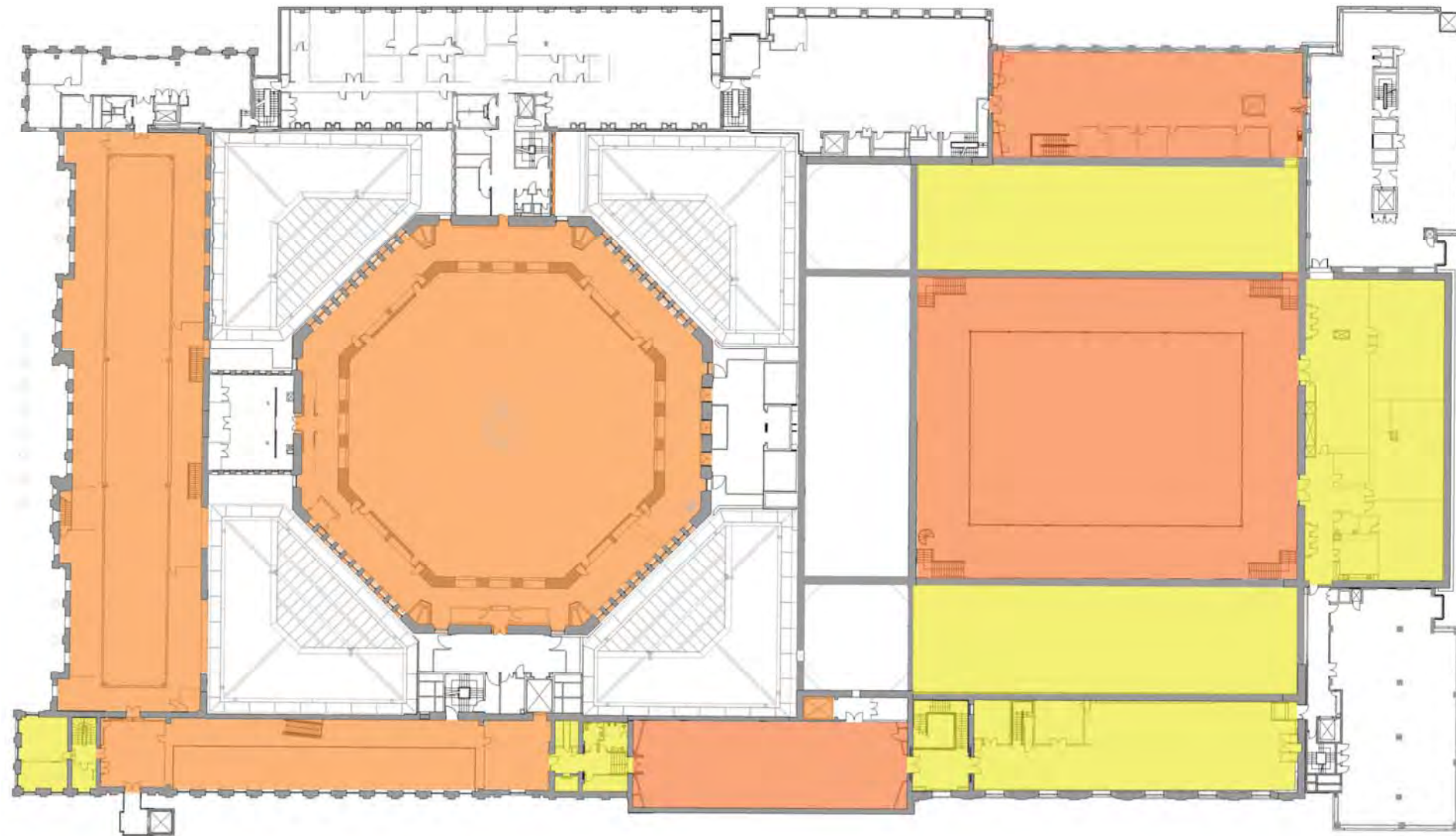
Figure 73 Levels of significance – Level 3



KEY

- Primary Significance
- Contributory Significance
- Little or No Significance

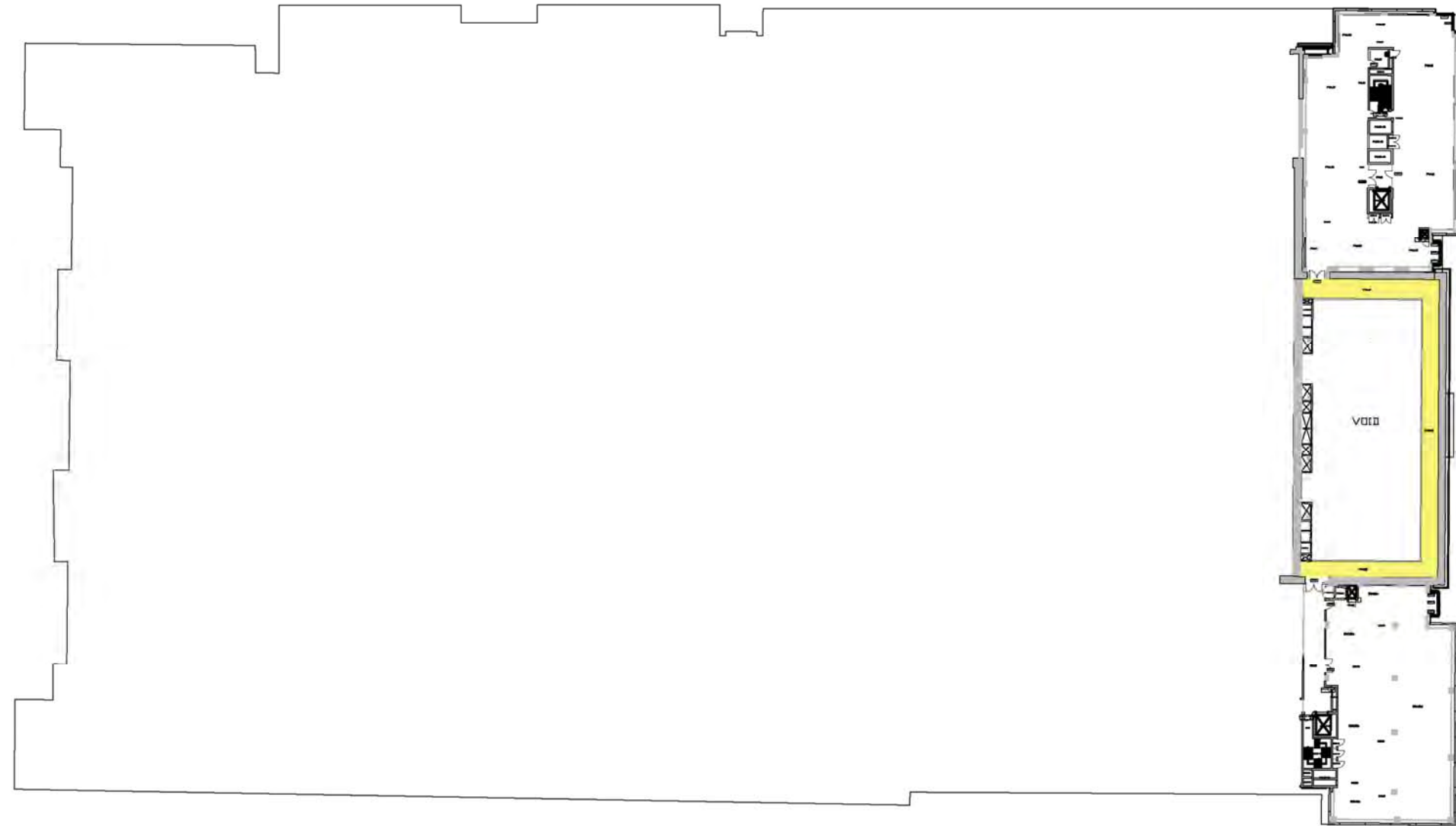
Figure 74 Levels of significance – Level 3A



KEY

-  Primary Significance
-  Contributory Significance
-  Little or No Significance

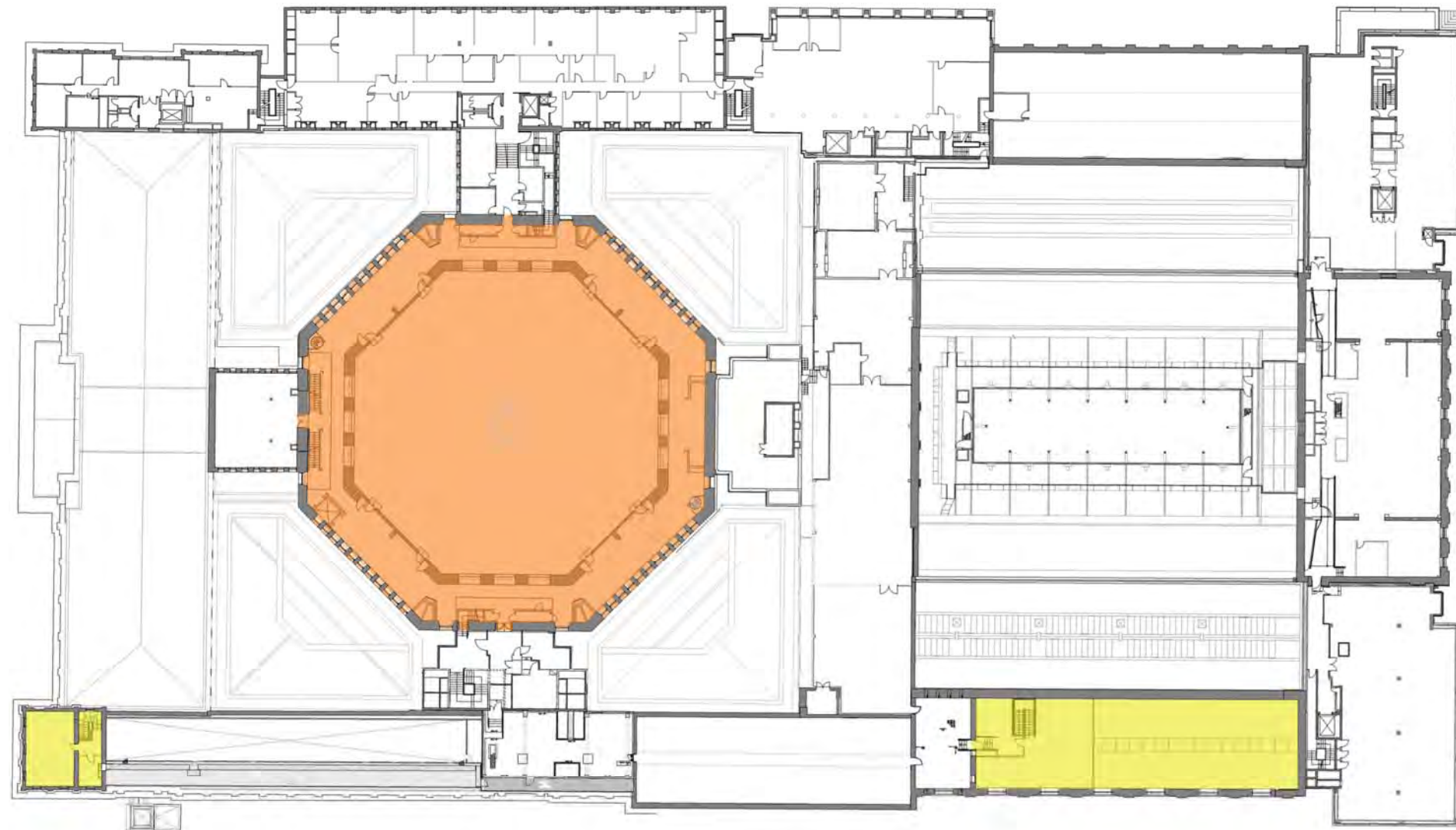
Figure 75 Levels of significance – Level 4



KEY

-  Primary Significance
-  Contributory Significance
-  Little or No Significance

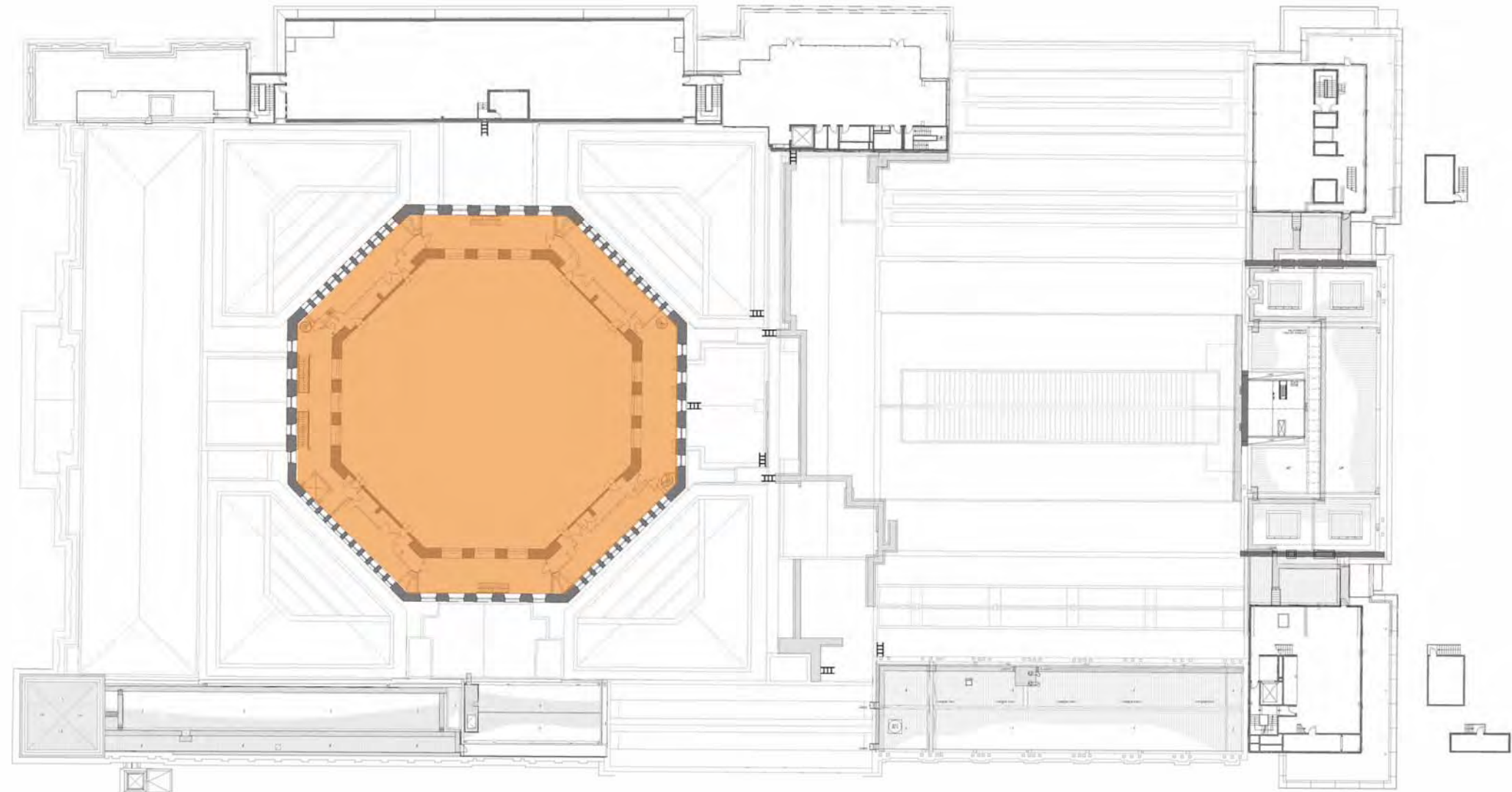
Figure 76 Levels of significance – Level 4A



KEY

-  Primary Significance
-  Contributory Significance
-  Little or No Significance

Figure 77 Levels of significance – Level 5



KEY




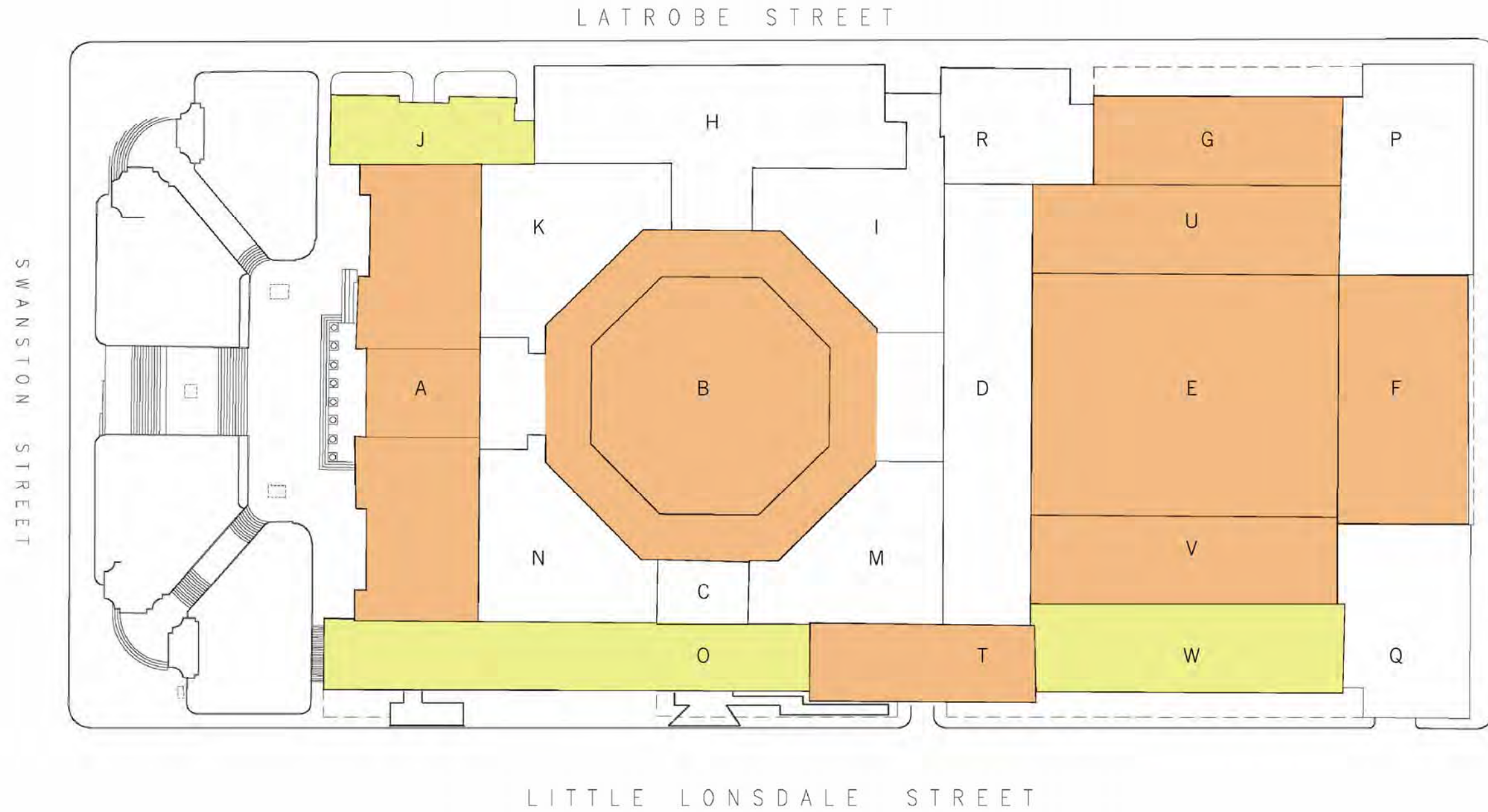



- | | | | |
|---|---------------------------|---|---------------------------|
|  | Primary Significance |  | Little or No Significance |
|  | Contributory Significance | | |

Figure 78 Levels of significance – Level 6



KEY

- | | |
|---|---|
|  Primary Significance |  Little or No Significance |
|  Contributory Significance | A, B, C Building Code |

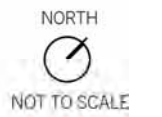


Figure 79 External levels of significance- Roof level

7.0 CONSERVATION POLICY AND MANAGEMENT PLAN

7.1 Purpose of the Policy

The following conservation policy was developed in 2000 and has been further reviewed and refined in the course of the current review.

The policy has been developed on the basis of the preceding assessment of the cultural significance of the State Library of Victoria complex. It is based on the model for conservation policies established by James Semple Kerr in the most recent edition of *The Conservation Plan*.

The intention of the conservation policy is to provide direction and guidelines for the future use, conservation and adaptation of the buildings. It should form the basis of consideration of future uses and any adaptation or alteration works that may be proposed.

Reference is made in the policy to the levels of significance (Primary Significance, Contributory Significance, Little or No Significance) identified in the preceding chapter.

7.2 Basis of approach

The conservation policy includes policies applying generally to the buildings and the site and to significant external and internal spaces and elements. The policies are framed to:

- retain the significant external fabric and setting of the State Library complex
- maintain the city landmark qualities of the Dome Building and the Swanston Street façade;
- maintain the significant planning principles on which the layout of the complex is based;
- retain the significant interiors of the complex, notably the major public spaces, principal circulation areas and original courtyards (albeit now infilled);
- maintain a sense of the history of the complex as a site of culture, learning and recreation for the people of Victoria;
- provide for adaptation and new works which are compatible with the above and which will assist in the effective long-term use of the complex by the State Library of Victoria;
- outline procedures by which the above objectives may be achieved.

More specific policies relating to individual spaces within the complex are provided in the data sheets in Volume 2 of this document. The specific policies identify conservation actions as well as identifying the extent to which adaptation for new uses could occur in each area.

7.3 Use and Public Access

Future use of the place should have regard for those factors which have been identified in the statement of significance as contributing to its significance and should not detract from the identified cultural significance of the place. Following the relocation of the other institutions which have been accommodated on the site, the complex should continue to be used by its original occupant, the State Library of Victoria. Public access to the principal halls, library reading rooms and circulation spaces should be maintained as far as possible.

While the Museum and National Gallery are also inextricably linked with the history of the site and building complex, of the three main institutions, the State Library of Victoria has the longest association with the site, having been accommodated on this site since its establishment in the 1850s.

In recent years, the specific use of the building complex has undergone significant change with the relocation of the Museum from this site. Part of the site was in recent years also occupied on a temporary basis by the National Gallery of Victoria but this use has ceased, and the Library has now gradually expanded to take up the entire complex. As a result of these changes, the public's perception of the identity of the complex has undergone a fundamental shift and the State Library of Victoria has now become synonymous with the place. It is highly desirable that this association continue into the future.

More specifically, it is desirable that public access be maintained to as many areas of the complex as possible and practical and in particular that the tradition of public access to the principal hall spaces continue. It is commented that the approach taken in the recent refurbishment works appears to be broadly in accordance with this policy and furthermore, is an approach which provides access to areas which were previously inaccessible but which are of great interest, such as the Dome annulus, now refitted to form exhibition galleries and a public observation area. Beyond this general principle of allowing as much public access to significant spaces as possible, the issue of the exact nature of the use of particular areas of the complex is not of great concern from a conservation perspective.

The two main exceptions to this would be the ground and first floors (levels 2 and 3) of the Dome Building. Since its construction in 1913, the ground floor has historically been the main reference area for the library and this use should continue. The Domed Reading Room above on Level 3, is one of the most significant spaces within the complex and retains all its original reading room furniture. In 2003 the space reopened after extensive refurbishment and was renamed the Charles La Trobe Reading Room. The space should continue to be used as a public reading room in the future.

7.4 Care of the Fabric

All future repairs and maintenance to the buildings should be carried out within the principles established in the Burra Charter and in a manner consistent with the assessed significance of the place and individual elements and the conservation policy.

The approach should first be to maintain and ensure that the significant fabric does not deteriorate and secondly to conserve significant existing fabric. To achieve the first objective, a cyclical inspection and maintenance programme should be instigated to ensure that the building is kept in good physical condition and the fabric is not jeopardised.

Where existing fabric needs to be renewed for maintenance reasons, the replacement generally should match the original in design, materials and/or construction.

A cyclical maintenance program and budget should be established to facilitate ongoing care and maintenance of the fabric and to retard deterioration.

Extensive conservation and maintenance works have been undertaken to the buildings as part of the recent works program. A cyclical maintenance program should now be developed to maintain the fabric of the building complex and to prevent or retard deterioration. As a principle, the primary cause of the fault should be addressed rather than just the symptom.

7.5 Managing Change

7.5.1 Significant Fabric

The ongoing functional requirements of the Library need to be balanced against the need to retain significant fabric. There may be instances where the functional requirements are in conflict with the conservation policies for the retention of such fabric. In such cases, the approach should be in the first instance to aim to conserve fabric of primary or contributory significance.

The State Library complex has undergone major changes and redevelopment works in the past two decades. All these changes have been aimed at the adaptation and development of the building complex in order to provide enhanced library services and to ensure that the State Library of Victoria as an institution keeps abreast of technological and other changes in the provision of library services.

As identified above, the ongoing occupation and use of the building complex by the State Library of Victoria is fundamental to the significance of the place and significant adaptation and alteration works have been undertaken and accepted in order to make practical the continuation of this significant use. Accepting this, the Library is accommodated in a nineteenth and twentieth century building complex of considerable cultural significance, and care should be taken to prioritise the conservation of significant fabric in planning for adaptation works. As a general principle, the approach should be in the first instance to aim to conserve fabric of primary or contributory significance. Major works to areas of primary significance should be undertaken only as a last resort.

Adaptive reuse should involve minimal physical alteration to significant fabric, should not substantially affect significant exterior fabric of the building complex, or the interior spatial quality or decoration and should be sympathetic to the building complex and its setting and surrounds.

Changes which might be required should be made so as to avoid permanent intervention into areas and elements of primary significance and all changes and installations in these areas should be reversible when no longer required. Works in areas of contributory and little or no significance could be more extensive without substantial loss to the overall significance of the building complex (refer specific policies in Volume 2).

The following policies apply to elements and areas designated as of primary significance, contributory significance, and little or no significance.

Primary Significance: *Elements and internal spaces of primary significance should be preserved and restored or reconstructed. Adaptation and alteration of these areas and rooms should be undertaken so as to minimise loss of original or significant fabric and must be easily reversible. Refer to the individual data sheets in Volume 2.*

In most cases the principal concern in spaces of primary significance will be to maintain the plan form and spatial qualities of such spaces and to ensure that works of intervention respect the original formal architectural qualities. The introduction of new openings to link spaces or partitions and the like may be acceptable, providing that such works can be achieved without destroying or unacceptably diminishing the significance of such spaces. In all cases original openings to external walls should be maintained and conserved, including the joinery.

Contributory Significance: *While there is greater scope for adaptation and alteration in the case of elements and internal spaces of contributory significance, these should as far as possible be conserved to the extent of all original or significant fabric. Adaptation and alteration works should preferably be reversible. In the case of internal spaces, particular reference should be made to the individual data sheets in Volume 2.*

Spaces of contributory significance within the complex are in many cases the spaces which link those of primary significance. They are spaces which play an important role in understanding the complex as a whole, but which may not contain fabric or plan qualities of particular individual significance. Importantly any works within such spaces should recognise this linking role and should not distort or diminish that function. As with spaces of primary significance original openings to external walls should be maintained and conserved, including the joinery.

Little or No Significance: *Generally, such elements or spaces could be altered or adapted as required. In a number of these rooms, however, a quality or element has been identified as being of particular note and in these cases the policy is that the retention of these would be preferred. Refer to the individual data sheets in Volume 2.*

In general there is scope with spaces of little or no significance to undertake works as required. The important issue is that such works have regard to the implications of the significance of adjacent spaces where the interconnection or linking of spaces is to occur. As with spaces of primary and contributory significance, original openings to external walls should be maintained and conserved, including the joinery.

7.5.2 Approach to Works

While the conservation policy allows for adaptation and alteration to areas and elements of primary and contributory significance, in adapting these spaces and elements care should be taken that significant fabric is not unnecessarily compromised in either the planning or the execution of works. New work should be clearly identifiable as such.

Works which are undertaken to fit out or alter spaces of primary and contributory significance should be planned and undertaken with consideration of the degree to which they may compromise the fabric. No damage should occur to retained fabric of significance in the course of undertaking works. The current approach of introducing new fabric and finishes in a way that enables them to be clearly read as recent work is recommended to guide future alterations and uses of significant and contributory spaces.

7.5.3 Setting

The immediate setting of the complex (Swanston Street forecourt and hard landscaping elements to La Trobe, Russell and Little Lonsdale Streets) should be maintained.

The immediate setting and curtilage of the State Library of Victoria complex comprises the entire city block bounded by La Trobe, Little Lonsdale, Swanston and Russell Streets. Critical to this setting is the forecourt on Swanston Street, which is of primary significance both in terms of the complex and in its own right as one of the principal public spaces in the central city.

While the majority of the fabric is of recent origins, the current form and layout of the forecourt is based on the nineteenth century layout as altered in 1939 and should be

maintained. The 1920s wrought iron fences to La Trobe Street and Russell Street are also important in providing a setting for the buildings and should be retained. The 1990s replica fencing to Little Lonsdale Street plays a similar role in a visual sense but is a relatively recent element (replacing earlier corrugated iron fencing). It could be altered or removed if required.

The relative simplicity, formality and axially of the forecourt are key contributors to its significance and presentation and these should be maintained as far as is possible recognising the need to manage a range of operational issues. The placement of additional artworks in the forecourt is considered to have the potential to compromise the presentation of the forecourt and to undermine the setting of the building and preferably should be avoided in the future.

If required, the placement and design of any permanent signage proposed for the forecourt should be carefully considered in terms of its impact on the presentation of this space and the building. Refer also to the signage policy at 7.6.

Temporary installations associated with exhibitions and events at the State Library could occur in the forecourt if required.

The current approach to soft landscaping comprises a combination of areas of lawn with simple massed low-impact (foliage-dominated) plantings (currently of Euphorbia and Echium) and Angophora Costata flanking the diagonal stairs, and eucalypts to the perimeters to Little Lonsdale and La Trobe Streets. This approach is both in keeping with the formal qualities of the forecourt and allows an appreciation of the principal façade of the building and should be continued. There is no requirement to specify particular plantings.

Critical city views to the site should be maintained.

The siting, form and strong architectural presentation of the State Library buildings assures their visual prominence in a city context. Unlike some other buildings and complexes, the significance and visual prominence of the place does not depend on the retention of a broader urban setting or on its relationships with other individual buildings or groups of buildings in the vicinity. The most significant views to the complex are considered to be those from Swanston Street, taking in the forecourt, the principal western façade designed by Joseph Reed, and the Dome Building. These views vary slightly depending on the approach to the site; in approaching from the north, the complex is discovered as the viewer draws close to the intersection of Swanston and La Trobe Streets, while the approach sequence from the south is now enclosed by the recent QV redevelopment on the block to the south, with the new buildings generally set to the street line).

Other views of the principal buildings in the complex are available from the surrounding streets, with an interesting vista of the Dome Building rising behind the former La Trobe Library also available from Bowen Street (RMIT) to the north. From the west approaching along La Trobe Street, the corner of Building J is initially apparent as the viewer ascends the hill from Elizabeth Street, particularly from the north side of the street. From the south side of La Trobe Street there is no visibility until the corner of Swanston Street is reached.



Figure 80 Development of the Swanston Street façade and forecourt 1876-1940:
Melbourne Public Library, c. 1940.
Source: Pictures Collection, State Library of Victoria.

7.5.4 Site Development

There is limited scope for further development on the site.

Following on from the preceding policies, the State Library site is severely constrained in terms of future development. The entire block occupied by this complex is taken up by buildings, with the exception of the Swanston Street forecourt. As identified, the forecourt is of primary significance in its own right and as part of the setting of the place, and further development should not occur on this side of the complex. Similarly, the retention of elements of primary or contributory significance on the other street frontages would preclude further development.

Should the addition of extra levels on the existing heritage buildings or recent buildings on the site be contemplated such additions should preferably be confined to buildings with external facades and roof structures of either little or no, or contributory, significance. Such additions should preferably be of limited visibility and be recessive in their design and presentation. These would include Buildings P and Q, to Russell Street, Buildings O and W to Little Lonsdale Street and building R to La Trobe Street.

Should the redevelopment of any of the existing buildings be contemplated in the future, any replacement building should have regard for the planning, form, architecture and materials of the existing buildings.

7.5.5 Site Planning

The planning principles identified in the analysis and assessment as contributing to the significance of the complex should be observed in any future works.

The significant planning principles are as follows:

- retention of a central east-west axis;
- retention of a quadrangular arrangement with light courts behind the Swanston Street facade and around the domed building;
- pavilioned planning to the street facades; consistent setbacks along each street facade; and symmetry around McCoy Hall.

7.5.6 Specific Elements -Exterior

Facades

Refer here to Figure 68

Principal facades, Swanston Street wing, Baldwin Spencer Hall and the Dome

The principal facades of the Swanston Street wing, Baldwin Spencer Hall and the Dome Building, including the enclosed courtyard walls should be retained and conserved.

The policy for the external facades contained in the 1985 study was that the three major facades identified as of 'individual significance' (the Swanston Street wing, Baldwin Spencer Hall and the Dome Building) should be retained, restored and reconstructed as specifically required. This policy is confirmed in this review. In addition, internal works which affect the external appearance of these facades should not be undertaken.

While the process of enclosing the courtyards around the Domed Building has changed the perception of the external facades of the building, these facades have been retained and generally have been restored as part of the building programme.

La Trobe Library, Irwin and Stevenson Wing (Buvelot Gallery Wing), Tulk Building.

Facades to the former La Trobe Library (Building H), the Irwin and Stevenson wing on Little Lonsdale Street (Bindon Hall / Thorpe Hall wing Building T) and the Tulk Building (Building J) should be retained and conserved.

The facades to the former La Trobe Library and the Irwin and Stevenson wing to Little Lonsdale Street were also identified as being of individual architectural significance in the 1985 study. However, in the case of the La Trobe Library, it was noted that while the façade was of significance, the impact of the building as a whole on the planning of the complex was a negative one. The implication in this case was that the retention of the La Trobe Library was not considered essential. In the case of the Irwin and Stevenson façade on Little Lonsdale Street, the significance of the façade was considered - at that time - to be weakened by the lack of significant spaces and planning behind it. Conversely, the façade was considered to make a strong contribution to the streetscape and to have an important role in linking the undistinguished facades to either side. For these reasons the retention of this façade was considered desirable.

In both cases the 1985 policies are confirmed and both facades are considered to be of primary significance to the State Library complex. As in the case of the other facades of primary significance, internal works which affect the external appearance of these facades should not be undertaken.

While the façades to Building J are in part of a relatively recent construction, they continue the façade treatment of the north-west pavilion and should be retained and conserved.

Secondary Facades (Part Building O - Barry and Verdon Hall Wing), (Building W - Swinburne Hall), (Building G - McAllan Galleries), Building J - Tulk Building, part north elevation)

The principal facades to Building O, W, and G should preferably be retained and conserved.

The 1985 study described these external facades as 'neither intrusive nor of individual significance' By comparison with the principal facades discussed above, the Little Lonsdale Street facades either side of the Irwin and Stevenson pavilion of 1927 are relatively austere and undistinguished. Though more handsome, the façade to the McAllan Galleries on LaTrobe Street is also relatively understated and gives the appearance of being part of an unfinished scheme. The 1985 study noted that the approach to the future management of these facades was dependent to a large degree on the significance of the internal spaces behind. Building O and Building G each contain major hall and gallery spaces of primary significance, while Building W contains spaces accorded as being of contributory significance to the State Library complex. The requirement to retain original window openings to significant spaces within these buildings, in particular, would limit the extent to which the exteriors could be altered and adapted. The 1985 study commented that in such cases the exteriors could be remodelled or reclad if required, but that retention of existing surface treatments and finishes was considered the more desirable action.

Accepting the basis for the 1985 approach, the conclusion of this review is that these secondary facades are of contributory significance to the complex as a whole in that they provide support to the more significant and architecturally significant facades and demonstrate particular phases in the history of the complex. On this basis and in consideration of the significance of the interiors to Building O (Barry and Verdon Halls), Building G (McAllan Galleries) and Building W (Swinburne Hall) generally the policy is that these facades be retained and conserved to their original or early appearance. As in the case of the facades of primary significance, internal works which affect the external appearance of these facades should preferably not be undertaken.

Ancher Mortlock & Woolley Buildings (Building P, Q and R)

Any proposal to alter or make additions to the exterior of the Ancher, Mortlock and Woolley buildings should consider the impact of such works on the presentation of the historic facades of the earlier buildings on the site and of the complex as a whole.

Similarly, any proposal to demolish any of the AMW buildings and to redevelop these parts of the site should be developed in consideration of the impact on the significance and presentation of any adjacent historic buildings and the complex as a whole.

While they demonstrate a significant phase in the history and physical development of the State Library of Victoria, and play an important role in the streetscape presentation of the complex, these buildings are of recent origins and at the present time are not considered to contribute to the cultural heritage significance of the State Library complex. On this basis

there would be no reason from a heritage perspective that they could not be modified or demolished and replaced if required. Accepting this it is commented that the buildings have been carefully designed as infill buildings in this highly significant complex and any proposal to alter or replace the buildings would need to adopt a similar approach and be of a comparably high level of design.

Roofs

Alterations to the existing roof structure and cladding should be undertaken having regard to the significance, visibility and function of the roof structure. Alterations and additions to roofs of primary or contributory significance should minimise the removal or alteration of original or early fabric and should not impact on the external presentation of the building complex.

With the major exception of the Dome Building, the roof structures to the Ancher Mortlock & Woolley buildings and the new roof on the former La Trobe Library, most of the roofs of the State Library buildings are not visible in views to the buildings from the surrounding streets.

Accepting this, roofs of primary significance should be retained to the extent of all original or early fabric and repairs and maintenance works should be undertaken with materials and detailing to match this fabric. Roofs of primary significance include those that retain original roof structure and form, albeit in some cases modified, reclad or covered over. In the case of Building A, the original roof forms survive beneath a later roof structure. Where skylights exist these should be retained or reinstated (the skylights to the Domed Building have recently been reinstated). The placement of additional plant or other structures on these roofs should be avoided where possible and where necessary, should involve as little intervention as possible. Any new structures should not be visible in views to the buildings.

In the case of roofs designated of contributory significance, there is more scope to alter and adapt and for the construction of new plant and like structures if required. The preference is, however, for the retention of as much original or early fabric as possible. As in the case of roofs of primary significance, any new structures should not be visible in views to the buildings.

The roofs to the Ancher Mortlock & Woolley buildings could be altered and adapted as required, with the usual consideration that visible additions should not detract from the presentation of the place or dominate or overwhelm the historic buildings on the site.

Landscaping

The current form and layout of the forecourt should be maintained, as should the significant hard landscaping elements and statuary identified in this study.

The principal landscaping feature on the site is the Swanston Street forecourt. As noted above, while much of the fabric of the forecourt is of recent origins, it is based on the nineteenth century layout as altered in 1939 and should be maintained, as should the significant hard landscaping elements and statuary.

- Bluestone stair in south-east corner
- Central stair (albeit rebuilt), upper level of paving with cast iron grates.
- Alignment of diagonal steps and paths (albeit rebuilt)

- Cast bronze standard lamps with granite base
- Statue of Sir Redmond Barry KT
- Statue of St George and the Dragon
- Statue of Jeanne D'Arc

The current planting is of recent origins and could be retained or altered as required. It is noted, however, that the current combination of lawn and low-scale planting is an appropriate one in terms of contributing to the setting of the building and is an approach which should preferably be continued. Modern elements such as the seating, lamps and bins are of simple contemporary design and are also considered appropriate.

The 1920s wrought iron fences to La Trobe and Russell Streets and the replica fencing to Little Lonsdale Street are also important in providing a setting for the buildings and should be retained. This is less critical to Little Lonsdale Street where the fence is a relatively recent introduction, replacing the earlier corrugated iron fencing. As such, this can be altered or removed as required.

7.5.7 Interiors

The following policies relate to specific elements of the complex. Reference should also be made to the policies for the individual internal spaces contained in Volume 2.

Original Window Openings and Joinery

Original window openings should be retained including all joinery.

No works should be undertaken that have the potential to compromise the external presentation of the complex. This includes building across existing window openings or removing joinery. There are many examples of interior spaces which are of little or no significance but which incorporate window openings. In such cases the openings themselves and the joinery should be maintained, both externally and internally. The same approach should be applied in the case of window openings which were originally external but which are now internal (see, for example, windows onto the former courtyards).

Decoration

Decorative work to all spaces of primary and contributory significance should be undertaken in a manner which retains evidence of original and earlier decorative systems. Accepting the changed use of many spaces within the building, it would be preferable that the original decoration of Queens Hall be reconstructed.

With regard to the decoration, the analysis undertaken in 1985 identified five areas where the decoration contributed to the significance of the space as a whole. These were Queen's Hall, the Domed Reading Room and Stacks, McCoy Hall, Baldwin Spencer Hall and Thorpe Hall. In these five areas the significance of the space is related to the original architectural design concept of which the decorative treatments form a part. Accepting that it would be desirable to reinstate the original decorative schemes within these areas it is not considered to be essential given the changed use and presentation of these spaces as part of the library. It is, however, considered to be preferable that the original schemes be reinstated in Queens Hall as an original library space. It is noted that the Domed Reading Room decorative scheme has recently been reinstated as part of the 2000-03 works.

It is also considered to be desirable that future decoration maintain the individuality of the key public hall spaces, and avoid producing a feeling of uniformity and anonymity.

This material (over time) puts in place a comprehensive visual archive of the changes that have occurred to the fabric of the place and as such is a valuable and worthwhile undertaking.

Significant Furniture

Significant furniture relating to the Dome Building should be retained in the Reading Room and Annulus. The Board Room furniture should be retained by the State Library of Victoria. A collection of furniture relating to Queen's Hall should be identified and retained by the State Library.

The following recommendation was made in the 1985 study in relation to the management of furniture relating to the complex:

The Library and Museum complex contains relatively little furniture that is of significance. Those items that have been identified as such either in their own right or as contributory items should be retained within the complex. Where feasible they should be located within the spaces for which they were originally intended. Groups and suites of furniture should be re-combined where specifically recommended. In particular the original furniture to the Domed Reading Room should be retained in that room and the intact furniture from Queen's Hall retained in the Hall.

Repair and restoration of all significant furniture in the building should be carried out by tradesmen and craftsmen skilled in the area. Polishing and upholstery should be executed in accordance with the original detailing and using materials that match the original. Uniformity in the treatment of suites of furniture should be maintained. In relation to storage, procedures should be established for the storage of all significant furniture to minimise the risk of damage.

The extent of change which has occurred in recent years both in terms of the removal/disposal of significant quantities of furniture and the adaptation and alteration of various areas of the complex for new uses is such that this recommendation requires review.

As noted in Chapter 5 of this review, much of the furniture associated with the complex, and in particular with the Museum, has been removed from the complex and disposed of. Conversely, in some cases, the spaces with which furniture has been associated have themselves undergone considerable change. These include, for example, the Tea Rooms (now the Arts Library's Agnes Robertson Music Scores Room and the audio-visual centre) and the upper levels of the annulus to the La Trobe Reading Room (now reconfigured as exhibition galleries). Other areas are proposed for new uses which are in conflict with the retention of large quantities of furniture, including Queen's Hall.

Accepting the above and in consideration of the new uses which have been or are to be introduced into various areas of the building complex, the following recommendations are made in relation to the principal groups of furniture which remain:

Domed Reading Room furniture

It is highly desirable that the entire suite of original furniture be retained *in situ* in this space.

Queen's Hall furniture

While the broader collection of furniture associated with Queen's Hall furniture does not form a complete or particularly cohesive group, it is recommended that a series of reading tables and folio tables associated with the space be identified by the State Library of Victoria for retention. This collection would have the potential to assist in the interpretation of Queen's Hall and could be re-introduced into the space should its function alter in the future. The retained furniture could be securely stored off-site until it is required.

Tea Rooms Suite

The significance of this furniture was as a contributory element to the former tearoom complex. The former tea room spaces no longer exist, and the retention of this furniture is not considered essential.

Board Room furniture

This furniture should be retained by the State Library.

Its reinstatement in the former Board Room (S2.01) is not feasible at present as this space now forms part of the Centre for Books, Writing and Ideas. Should the opportunity arise in the future the possibility of returning the furniture to this space could be investigated.

7.6 Signage

Wherever possible, surviving original and early signage should be retained and conserved.

New signage within the complex should not impact physically or visually on significant fabric or spaces.

A signage policy should be developed and implemented for the library complex which provides visitors, users and staff with readily recognisable and legible signage which conforms to a standard scheme.

Original and early extant signage

The State Library interiors retain significant early or original signage in relation to the former functions and designations of some of its public and back-of-house spaces. This is particularly evident in Building B in the La Trobe Reading Room (B3.30) and its annulus. This is generally in the form of painted gilt lettering applied to the paired polished timber and glass doors from the reading room to the annulus, in the toplights above these doors and to the single leaf polished timber doors with the acid-etched glazing doors between these two spaces. It includes the gilt numbering of the spaces and the lettering 'Reference Library' in the toplights, the 'Exit Door' gilt lettering applied to the reading room side of the doors to the annulus (B3.21) and the numbering and text 'Enter Without Knocking' applied to the single leaf doors leading to the La Trobe Information Centre (B3.05, 3.12A-C).

In other spaces of the building, including the former exhibition galleries and display spaces formerly occupied by the National Gallery and Museum, this generally takes the form of

incised plaster lettering in the entablature above doorways, sometimes infilled with gilt, or gilt lettering applied to the surface of polished timber doors.

These elements should be retained and new signage introduced to these spaces should read as a clearly new element. Where new signage is proposed to be positioned in a way that obscures original signage, the approach should be to ensure that the works are reversible, and the original signage not damaged in the process.

Elements of original or early signage which are demountable, such as the polished timber and gilt signage relating to the former Museum spaces, desirably should be retained in a secure store within the library building and a list or inventory compiled of such elements.

Original and early external signage should also be retained and conserved.

New signage

Directional, destination or promotional signage (both outside and within the buildings) is an important consideration in a complex building such as the State Library, where public spaces are variously located throughout a city block. Clear, legible and well-located signage elements are an appropriate and necessary tool to facilitate visitor movements throughout the complex. In addition to directional and destination signage there is also signage which promotes or publicises an event or exhibition and which is, by its nature of temporary duration.

The location, format and method of installation of signage are all important considerations when the signage functions as an applied layer to buildings and fabric of significance.

External signage should not involve impact on the physical fabric of the buildings, nor should it detract from the presentation of the place. A balance needs to be struck between the Library's requirements in terms of the delivery of information (including both directional information and promotion of exhibitions and events) and the presentation of the place as a heritage building complex.

An external signage policy is in preparation by the State Library of Victoria. This policy is being prepared having regard for a range of issues including heritage. Heritage Victoria is being consulted on the final form of the signage.

Internally, signage generally should not be fixed to or involve the penetration of wall, floor or ceiling fabric or finishes which are of primary or contributory significance. This includes the fixing of signage to polished timber joinery and doors in particular. Preferably the signage to the walls of the marble stair hall should be removed and any damage repaired. The use of freestanding signage in its place should be investigated.

Compliance signage such as locating fire escapes, hydrants, toilets and the like should be positioned as required, but as far as possible should not be fixed to original fabric, particularly stone work, timber or moulded surfaces. In the case of compliance signage specific formats may be required and the consideration will be the fixing and consequent damage caused to significant fabric rather than the visual appearance of the sign itself.

7.7 Management Strategy

This conservation management plan should be adopted by the State Library of Victoria.

It is highly desirable that the State Library of Victoria, as responsible for the management of the library and its building complex, formally endorses the policies contained in this document.

A strategy for the management of major works and maintenance works should be developed which ensures that reference is made to the conservation management plan in the planning and execution of such works.

Reference to the policies, including the room by room data sheets, contained in the conservation management plan should be made in the maintenance manual for the building. More significant works should be assessed against the general policies for the building and site.

An awareness of the classes of works which require permits from Heritage Victoria in particular areas of the building should be ensured through reference in the works management strategy to the document and plans outlining permits exemption.

[Subject to the Executive Director making a declaration in this regard] the works management strategy should also incorporate reference to the Heritage Victoria Permit Exemptions schedule and plans. These identify various categories of works which are exempt from the requirement for a permit in various areas of the building.

Generally, day-to-day maintenance work can be carried out in accordance with the conservation policies without particular reference to a conservation specialist. However, major maintenance works, particularly those which relate to the introduction or renewal of electrical, communication or hydraulic services should be undertaken under the direction of an appropriately qualified conservation practitioner.

The policies contained in the conservation management plan should be reviewed periodically, at intervals of no more than seven years. Should the circumstances affecting the building complex or its management undergo significant change, the policies contained in this document should also be reviewed.

7.8 Recording

A record should be kept of all major works undertaken to the place.

An archival quality photographic survey in accord with Heritage Victoria's standard procedures should be undertaken before any substantial alterations take place. It should include a photographic record of rooms which are to be altered and should be kept with the room by room data sheets as well as a copy lodged with Heritage Victoria and another in the Library's Pictures Collection.

7.9 Interpretation

An interpretation plan should be developed and implemented for the library complex which provides visitors, users and staff with easily accessible information about the history and development of the place.

Interpretation of any historic place is linked with tourism and the provision of information for the visitor and user. It is also about revealing the place and enabling the community at large to understand the place at differing levels, and fundamentally, to understand why the place is regarded as a place of cultural significance. While the overall purpose of the Library

and its history is to a degree known by the public, equally the wholesale nature of the physical changes that have occurred over the past 20 years is such that the planning and layout of the complex is not as legible in a physical sense as it was before the redevelopment. In addition the opportunity exists to provide interpretive material for some of the key public spaces within the complex. There are many options that this could take, including, for example, the development of a suite of interpretive signage or the preparation of a brochure.

8.0 PROPOSED EXTENT OF REGISTRATION AND PERMIT EXEMPTIONS

8.1 Proposed Extent of Registration

8.1.1 *Land, buildings and structures*

The extent of registration proposed is shown on the attached plan (refer Figure 81). The proposed area to be registered includes the subject land and buildings in their entirety (L1 on the plan).

All the buildings and forecourt known as the State Library of Victoria Complex being the building complex, B1, in its entirety (including the enclosed courtyard areas and new buildings), and significant structures as follows:

- S1 Bluestone stair to Little Lonsdale Street
- S2 Central stair and paving, cast iron grates
- S3 2 cast bronze standard lamps with granite bases (Swanston Street forecourt)
- S4 Statue of Sir Redmond Barry (Swanston Street forecourt)
- S5 Statue of St George and the Dragon (Swanston Street forecourt)
- S6 Statue of Jeanne D'Arc (Swanston Street forecourt)
- S7 Granite and wrought iron fence (La Trobe Street)
- S8 Wrought iron and bluestone fence (Russell Street)

Again, refer to the attached plan shown at Figure 81.

8.1.2 *Heritage Objects*

It is also proposed that a number of pieces of furniture should be identified as registered heritage objects in association with the registration of the place. These should be identified by the Executive Director in a list or inventory as part of the registration documentation and are as follows:

- Swivel Chairs to Reading Room, C.1. (239 chairs)
- Perimeter Shelving to Reading Room, S.1. (27 units)
- Long tables to Reading Room, T.5. (8 tables)
- Short tables to Reading Room, T.6. (8 tables)
- Folio tables to Reading Room, T.7. (16 tables)
- Attendant's Platform to Reading Room, Misc. 1. (1 unit)
- Clock to Reading Room, Misc. 4. (1 clock)
- Bookshelves to balconies, Bs.5 (In no: 36)

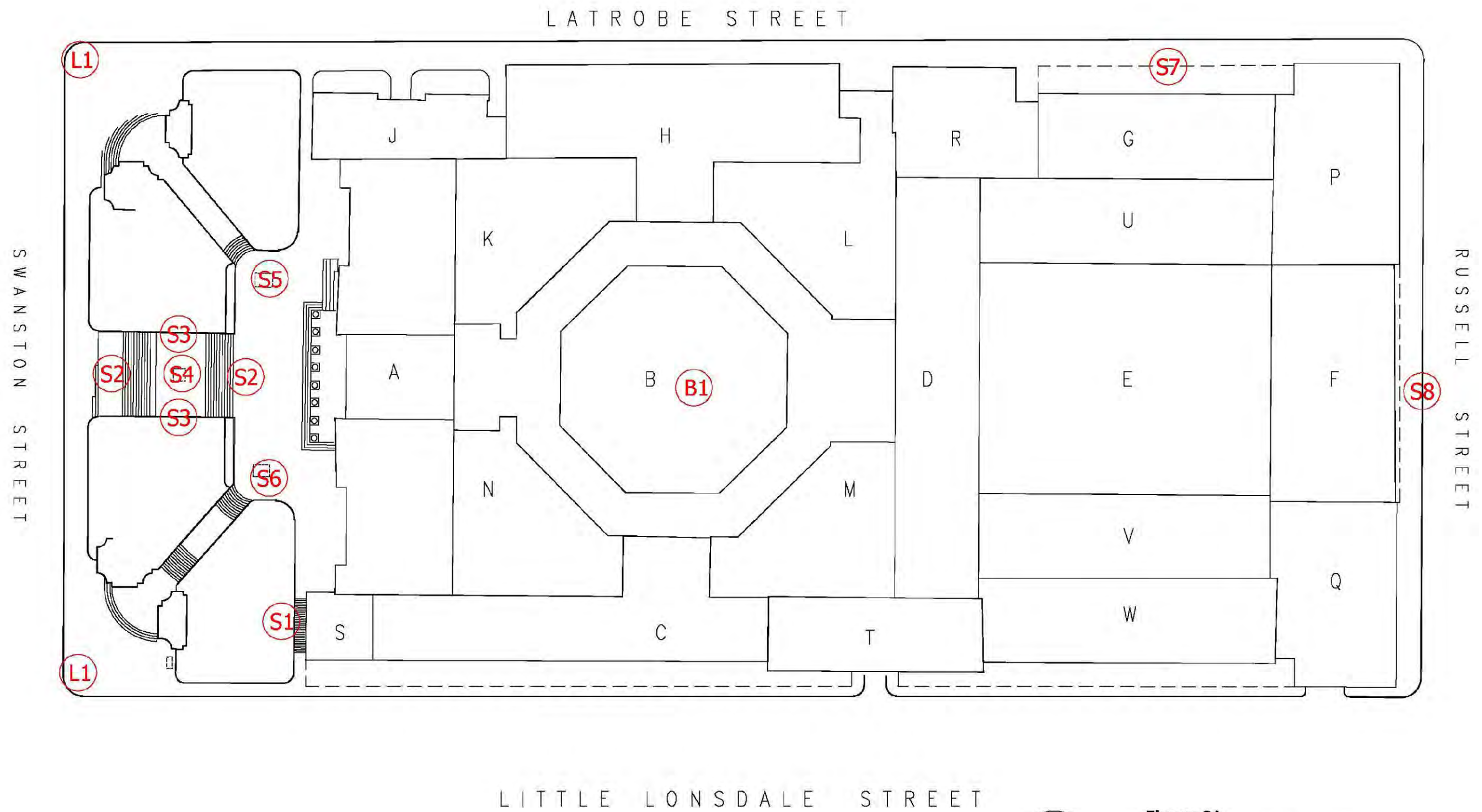


Figure 81 Proposed Extent of Registration.

8.2 Permit Exemptions

8.2.1 Introduction

To assist in the ongoing management of the complex it is recommended that certain exemptions from permits be sought under the provisions of Section 66 (1) of the Heritage Act. In addition a list of past works which have been approved under Section 66 (3) of the *Heritage Act* has also been included to provide guidance in determining whether or not future minor works may be eligible for one-off exemptions.

Heritage Act Section 66 (1) Exemptions

A series of relatively broad classes of permit exemptions has been endorsed by Heritage Victoria in order to assist in the ongoing management of the building complex.

There are two types of exemptions: general and area based.

The general exemptions are identified by category (1 to 6) and apply to the complex as a whole. The intention in these general exemptions is to specify works that are likely to be required across the complex and (which within any constraints noted in the exemptions) could be undertaken without adversely impacting on the significance of the place as a whole or significant spaces or fabric within it.

The area based exemptions are also broad in nature and provide further specific exemptions for particular areas of the building, having regard for the nature and level of their significance and the nature of their fabric (Areas 1-6). They apply in addition to the general exemptions; that is, in any one location within the complex, both area-based and general exemptions will apply. In addition, there is a suite of area-based exemptions which apply to the repair and maintenance of external hard and soft landscaping (Area 7).

Permit exemptions were prepared by Lovell Chen on behalf of the State Library of Victoria and were subsequently endorsed by Heritage Victoria on 4 February 2010. The endorsed permit exemptions are contained within Appendix D.

Heritage Act Section 66 (3) Exempt Works

Under the provisions of the Heritage Act the Heritage Council may determine that a permit is not required in respect of particular works and activities. Such project based exemptions can be sought in writing to the Executive Director of Heritage Victoria. Past exemptions have been listed to provide guidance in the consideration of the eligibility of future works (refer below).

All Events

Sort Order:

Restricted On:



Source Data: Reporting on event search results

Event Type	App No	HERMES / VHR No	Place	Applicant	Works Proposed	Assessor/ File Number	Date Received
Permit	P10315	812 H1497	STATE LIBRARY OF VICTORIA 304-328 SWANSTON STREET and 179-181 LATROBE STREET MELBOURNE, Melbourne City	Mr Matt Row	Installation of optic fibre cabling	Jenny Climas PL-HE/03/0584 [part 1]	
Status: Pre-application discussion - Resolved- sec 66(3) permit exemption (6-Feb-06)							
Permit	P11084	812 H1497	STATE LIBRARY OF VICTORIA 304-328 SWANSTON STREET and 179-181 LATROBE STREET MELBOURNE, Melbourne City	Mr Andrew Huber	Paint safety strip on steps	Janet Sullivan PL-HE/03/0584 [part 1]	
Status: Pre-application discussion - Resolved- sec 66(3) permit exemption (18-Sep-06)							
Permit	P11550	812 H1497	STATE LIBRARY OF VICTORIA 304-328 SWANSTON STREET and 179-181 LATROBE STREET MELBOURNE, Melbourne City		Minor works to a meeting room within dome annulus level 3	David Wixted PL-HE/03/0584 [part 1]	
Status: Pre-application discussion - Resolved- sec 66(3) permit exemption (5-Mar-07)							

All Events

Event Type	App No	HERMES / VHR No	Place	Applicant	Works Proposed	Assessor/ File Number	Date Received
Permit	P12897	812 H1497	STATE LIBRARY OF VICTORIA 304-328 SWANSTON STREET and 179-181 LATROBE STREET MELBOURNE, Melbourne City	Ms Margaret Ford	Installation of plasma screen in the foyer adjacent to the customer service desk.	Janet Sullivan PL-HE/03/0584 (part 2)	
Status: Pre-application discussion - Resolved- sec 66(3) permit exemption (19-Mar-08)							
Permit	P13050	812 H1497	STATE LIBRARY OF VICTORIA 304-328 SWANSTON STREET and 179-181 LATROBE STREET MELBOURNE, Melbourne City	Mr Anthony English - Project Officer	Internal works - the Dome Building, Level 2 South Annulus space.	Sheree Morrison PL-HE/03/0584 (part 2)	
Status: Pre-application discussion - Resolved- sec 66(3) permit exemption (23-May-08)							
Permit	P13313	812 H1497	STATE LIBRARY OF VICTORIA 304-328 SWANSTON STREET and 179-181 LATROBE STREET MELBOURNE, Melbourne City	Mr Dan Blake	Blue Rotunda Hanging System Installation	Janet Sullivan pl-he/03/0584 [PART 3]	
Status: Pre-application discussion - Resolved- sec 66(3) permit exemption (18-Jul-08)							

All Events

Event Type	App No	HERMES / VHR No	Place	Applicant	Works Proposed	Assessor/ File Number	Date Received
Permit	P13352	812 H1497	STATE LIBRARY OF VICTORIA 304-328 SWANSTON STREET and 179-181 LATROBE STREET MELBOURNE, Melbourne City		External window treatment and painting, installation of additional security cameras, glazing protection to roof lights, signs for fire stair doors, tap testing of Armstrong building facade and introduction of graphics to two spaces within level 2 of the southern annulus.	Janet Sullivan pl-he/03/0584 [PART 3]	
Status: Pre-application discussion - Resolved- sec 66(3) permit exemption (28-Jul-08)							
Permit	P13713	812 H1497	STATE LIBRARY OF VICTORIA 304-328 SWANSTON STREET and 179-181 LATROBE STREET MELBOURNE, Melbourne City	Mr Anthony English - Project Officer	Installation of graphics to the annulus spaces within the Dome level 2.	Janet Sullivan pl-he/03/0584 [PART 3]	
Status: Pre-application discussion - Resolved- sec 66(3) permit exemption (3-Oct-08)							
Permit	P13993	812 H1497	STATE LIBRARY OF VICTORIA 304-328 SWANSTON STREET and 179-181 LATROBE STREET MELBOURNE, Melbourne City		Installation of vinyl signs to columns within the Dome level 2.	Janet Sullivan PL-HE/09/0017 - Appeals and Hearings	
Status: Pre-application discussion - Resolved- sec 66(3) permit exemption (9-Jan-09)							

All Events

Event Type	App No	HERMES / VHR No	Place	Applicant	Works Proposed	Assessor/ File Number	Date Received
Permit	P14383	812 H1497	STATE LIBRARY OF VICTORIA 304-328 SWANSTON STREET and 179-181 LATROBE STREET MELBOURNE, Melbourne City	Mr Anthony English - Project Officer	Enlarge an existing sign in the foyer.	Janet Sullivan PL-HE/09/0017 - Appeals and Hearings	
Status: Pre-application discussion - Resolved- sec 66(3) permit exemption (8-May-09)							
Permit	P14652	812 H1497	STATE LIBRARY OF VICTORIA 304-328 SWANSTON STREET and 179-181 LATROBE STREET MELBOURNE, Melbourne City	Mr Fraser Brown	Stone facade rectification works	Joanne Day PL-HE/09/0017 - Appeals and Hearings	
Status: Pre-application discussion - Resolved- sec 66(3) permit exemption (21-Jul-09)							
Permit	P14653	812 H1497	STATE LIBRARY OF VICTORIA 304-328 SWANSTON STREET and 179-181 LATROBE STREET MELBOURNE, Melbourne City	Mr Fraser Brown	Maintenance works on elevations	Joanne Day PL-HE/09/0017 - Appeals and Hearings	
Status: Pre-application discussion - Resolved- sec 66(3) permit exemption (21-Jul-09)							

BIBLIOGRAPHY

Primary sources

Architectural Drawings

The following is a listing of all available drawings of the State Library of Victoria buildings held at the State Library (SLV), and a select listing of drawings held in the Bates, Smart and McCutcheon Collection of the University of Melbourne Archives (BSMC). The drawings are listed under their authors. All available drawings of the State Library and Museum of Victoria Buildings held at the State Library have been viewed and are listed below, under their authors.

Bates, Peebles and Smart

'Public Library, Annexes to New Reading Room, Reinforced Concrete Floors etc.', 22 September 1908, 1/8" to 1', BSMC.

'Detail of Reinforcement to New Reading Rooms and Stack Rooms', 17 March 1909, n.s. Contract Drawing.

'Details. Stanchion in New Reading Room and Stack - Rooms', 17th May 1909, 1" to 2', Contract Drawing.

'The Public Library Museums and National Galleries of Victoria, New Reading Room Stack Room etc. Detail of Windows to Stack Galleries', 17 May 1909, 1" to 1', Contract Drawing No. 16, witness H. Dumsday, contractors Donald and J.W. Swanson. BSMC.

'New Reading Room, Stack Rooms etc., Diagrams of Ventilation System', 17 May 1909, 8' to 1", Contract Drawing No. 20, witness H. Dumsday, contractors Donald and J.W. Swanson. BSMC.

'Proposed Roof covering to S.W. Comer', 8 June 1909, 4' to 1", Contract Drawing. BSMC.

'Melbourne Public Library. New Reading Room. Detail of Reinforced Concrete Beams, Ground Floor Galleries', 7 September 1909, 1" to 1'. BSMC.

'Proposed New Tea Rooms Ramp etc.' 17 November 1909, 8' to 1", Contract Drawing, witness H. Dumsday, contractors Swanson Brothers. BSMC.

'Section and Details through Dome Building. New Reading Room and Stack Rooms', 1909, 1" to 8'.

'Central Column Connections', 16 March 1910, n.s. BSMC.

'The Public Library, Museums and National Galleries of Victoria. New Reading Room and Stack Rooms etc.', 6.4.1910, 1" to 8' (Sketch Section).

'M.P.L. New Reading Room. Detail of Main Cornice and Continuous Lintel at Roof Level & c.', 5 May 1910, 1/2" to 1'. BSMC.

'Alteration to Walls at Roof Level', 25th May, 1910, n.s.

'The Melbourne Public Library, Alterations to North West Wing', 7 October 1913, 4' to 1", Contract Drawing, witnessed H. Dumsday, Contractor J. R. Taylor. BSMC (Shows abolition of partitions to Monash Hall, and removal of staircase in Queen's Hall Reading Room).

- 'Proposed Arrangement of Scaffolding for Lining Dome', 4th March 1918, 1" to 8'.
- 'Clockcase in Reading Room', n.d., 3" to 1'.
- 'Details of Reinforcement of Concrete Beams. North Annexe New Reading Room', Drawing No. 2, n.d., 1" to 1'.
- 'Dome Centering. New Reading Room', n.d., 1" to 8'.
- Melbourne Public Library. Fittings to Coin Room, First Floor South West Corner', n.d., 1-1/2" to 1'.
- Plan of Temporary Quarters for Lending Library', n.d., 1" to 8'.
- 'Proposed Windows in Japanese Gallery', n.d., 1" to 8'.
- 'Section through North Annexe, showing column reinforcement', Drawing No. 1, n.d., n.s.
- 'Structural Drawing Roof over Annulus', n.d., 1" to 4'.
- 'The Public Library, Museums and National Galleries of Victoria, Temporary Lending Library, Plan', n.d., 1" to 8'.
- 'New Reading Rooms & c: ', n.d., 8' to 1". BSMC (Roof Plan).
- 'New Reading Room and Stack Rooms etc.', n.d., 8' to 1". BSMC (Reflected Ceiling Plan).
- 'New Reading Room and Stack Rooms etc. Detail of Reinforced Concrete Beams to Ground and First Floors', n.d., 1" to 1'. B SMC.
- 'New Reading Room and Stack Rooms etc. Detail of reinforcement', n.d., 1-1/2" to 1', Contract Drawing No. 11. BSMC.
- 'Reinforced Beams and Columns on Third and Second Floors of Western Annex', n.d., 8' to 1". BSMC.
- 'Type Plan Intermediate Columns', n.d., 3" to 1'. BSMC
- 'Central Column Connection', n.d., 3" to 1'. BSMC
- 'Type Details Reinforced Concrete Girders and Columns', n.d., 1/8" full size. BSMC
- 'Detail of Junction of Main octagon Beams and Columns', n.d., 1" to 1". BSMC
- 'New Reading Room M.P.L. Detail of Junction of Main Octagon Beams and Columns', n.d., 1" to 1'. BSMC.
- 'The Public Library Museums and National Galleries of Victoria. New Reading Room and Stack Rooms etc.', n.d., 2' to 1", Drawing No. 12. BSMC.
- 'New Reading Room Melbourne Public Library, Dome Centering', n.d., 8' to 1". BSMC.
- 'Type Section AB for Top of Cols on Ground Floor', n.d., 3" to 1'. BSMC.
- 'New Reading Room M.P.L., Detail of Steel Cages for Central Column., n.d., half full scale. BSMC.
- 'New Reading Room, M.P.L., Annulus Roof (Portion)', n.d., n.s. BSMC.
- 'Sketch for Scaffolding to give access to underside of dome', n.d., 1" to 1'. BSMC.

- 'New Reading Room M.P.L. Detail of Support for Ventilating Pipes', n.d., 1-1/2" to 1' and half full scale. BSMC.
- 'New Reading Room, Melbourne Public Library, Detail of Rib of Dome', n.d., 1/2" to 1'. BSMC.
- 'Type Section AB for top of Cols, on Ground Floor Level & Col. bars run through', n.d., n.s. BSMC.
- 'New Reading Rm. M.P.L.. Bearing of Ground floor Col. Rods on 3/4" plate of Cage', n.d., half full scale. BSMC.
- 'Plan of Reading Room', 8' to 1". BSMC (Showing alternative layout of fittings to New Reading Room).
- 'New Reading Room and Stack Rooms etc, n.d., 8' to 1". BSMC (Half elevation for the Reading Room and Western Elevation with section through Stairhall)
- 'New Reading Room, Stack Room & c. The Melbourne Public Library. Detail of Cantilever Balconies', n.d., 1" to 1'. BSMC.
- Untitled. Plan of Reading Room showing proposed layout of bookshelves and allocation of spaces, n.d., n.s. BSMC.
- 'New Reading Room, M.P.L., Alterations to Entrance Vestibule', n.d., n.s. BSMC (Shows structural details for circular opening between the Entrance Hall and Queen's Hall)
- 'New Reading Room, Detail of large windows in Basement, n.d., 1/2" to 1' BSMC (Dome building, basement).
- 'Alterations to front entrance', n.d., 4' to 1", Contract Drawing No. 13. BSMC (Entrance Hall)
- 'Public Library Melbourne, Additions to steel shelving in Reading Room', n.d., 4' to 1" BSMC.
- 'Public Library Melbourne, Additions to fittings in Reading Room', n.d., 1" to 1'. BSMC (Attendants platform).

Burgoyne

- 'Design for Proposed New Library, Longitudinal Section', November 1853, 1" to 6.
- 'Design for Proposed New Library, Front Elevation', n.d., 1" to 6'.
- 'Design for Proposed New Library Plan', n.d. 1" to 6.
- 'Design for Proposed New Library, Side Elevation'. n.d., 1" to 6.
- 'Block Plan of Ground and Buildings', n.d., 1" to 16 (only western half of site shown).

Demaine, C S

- 'Plan of Public Library etc., showing position of telephonettes', n.d., 1" to 32', Contract Drawing. (Contract Signed 29.9.1913).
- 'Details of Standards and brackets to Public Library and Reading Rooms', n.d., n.s.
- 'Public Library and Readingrooms (sic), Melbourne, Showing Lighting and Switch Points', n.d., n.s., drawings for contract No. 1; Drawing No. 5, Sheet Nos. I and 2; Drawing No. 20, Sheet No. 3; Drawing No. 21, Sheet No. 4; Drawing No. 23, Sheet No. 5;

Drawing No. 31, Sheet No. 6; Drawing No. 32, Sheet No. 7. BSMC (Show designs for lamp standards, brackets to the desks of the Central Domed Reading room, diagrams of switchboards, plans and elevations of Reading Room showing location of standards and lamps).

Fongner, N.K.

Dome of Public Library, Kahn System of Reinforced Concrete, Working Drawing 522/1, June 1910, n.s.

Irwin and Stevenson

'The Public Library and National Gallery of Victoria, Fellow Gallery Level Plans', Feb. 1926, 1/8" to 1'.

'The Public Library and National Gallery of Victoria, Plan of Foundations', Feb. 1926, 1/8" to 1'.

'The Public Library and National Gallery of Victoria, Receiving room level and Main Cross Section', Feb. 1926, 1/8" to 1'.

'The Public Library and National Gallery of Victoria, Stawell Gallery Floor Level Plan, and Sections', Feb. 1926, 1/8" to 1'.

'The Public Library and National Gallery of Victoria, West elevation and Cross Section C-C', Feb. 1926, 1/8" to 1'.

'Felton Gallery Truss', n.d., 1/2" to 1', 1" to 1'. BSMC.

'Rotunda Truss, National Gallery', n.d., 1/8" to 1', 1/2" to 1', 1" to 1'. BSMC.

No title, n.d., 1-1/2" to 1'. BSMC (Truss detail)

Johns Hydraulic and General Engineering Company Limited

Untitled, n.d., 1-1/2" to 1'. BSMC (Truss detail)

O'Conner, B.

Untitled Perspective view of Forecourt, 1950.

Proposed New Piazza - Swanston Street, Plan, 31 May 1956, 1/16" to 1'.

Perspective of Proposed Piazza - National Gallery, n.d.

Public Works Department

'Proposed Re-arrangement of Northern Annexe. New Reading Room', 4 April 1910, 1" to 8'.

Melbourne National Art Gallery, Suggested Layout of Paths and Railings to front lawns, Plan Elevations and Sketch, 5.11.1937, 1/2" to 1'.

'Suggested Layout of Paths and Lawns to Front Lawns, Swanston Street, 5 November 1937, 1/8" to 1'.

'Conversion of Spear Museum into Gallery of Art', Six proposals and Six drawings, 3 January 1940, 1" to 4'.

'Latrobe Galleries, New Embayments', April 1940, 1" to 8'.

- 'Conversion of Spear Museum into Gallery of Furniture', 14 October 1942, 1/4" to 1'.
- 'Proposed Club Rooms and Printing Room for Students at the National Gallery Melbourne, Plan', 24.3.1944, 1/8" to 1'.
- 'The Public Library of Victoria, Melbourne, ARP, Public Shelter on Landing, Library Store, Plan, Details and Sections', 20.2.1944, 1" to 8'.
- Preliminary Sketch for the Latrobe Library and Completion of the National Gallery Group, Layout Plan', May 1950, 1" to 40'.
- The Latrobe Library, 4 July 1950, various scales. (Bound set of presentation drawings including plans, elevations, perspective sketch and full size drawing of the inscription for the foundation stone.)
- Entrance Foyer, Public Library. Plan, North Elevation, West Elevation', 19th August 1954, n.s. (Scheme for placing a statue centrally under the dome.)
- 'Latrobe Library, Sketch Design Scheme Two', Drawings 1-5 inc., July 1959, n.s.
- 'Latrobe Library, Basement Plan', February 1961, 1" to 8'.
- 'Latrobe Library, First Floor Plan', February 1961, 1" to 8'.
- 'Latrobe Library, Ground Floor', 15 February 1961, 1" to 8'.
- 'Latrobe Library Melbourne, Sketch Plan', 15 February 1961, n.s.
- 'Latrobe Library, Mezzanine Floor Plan', February 1961, 1" to 8'.
- 'Latrobe Library, Block Plan, December 1961, 1" to 40'.
- 'Latrobe Library, Main Elevation', December 1961, 1" to 8'.
- 'Latrobe Library Melbourne, Block Plan', December 1961, 1" to 40'.
- 'Latrobe Library Melbourne, Working Drawings', December 1961, 1" to 8'. (Thirteen drawings thus: 1, Block plan 1" to 40'; 2, Footing plan; 3, Basement floor; 4, Ground Floor; 5, Mezzanine Floor; 6, First Floor; 7, Roof Plan; 8, Sections A-A, A-B, B-B; 9, Sections C-C, C-C ; 10, Sections D-D, E-E; 11, Sections F-F, G-G; 12, Rear Elevation and Section H-H; 13, Main Elevation).
- 'Latrobe Library, Rear Elevation and Section', December 1961, 1" to 8'.
- 'Latrobe Library, Main Elevation', 16 January 1962, 1" to 8'.
- 'Latrobe Library, Rear Elevation', 16 January 1962, 1" to 8'.
- 'Stairway to Barry Gallery', 4 April 1968, n.s.
- Provision of Floor between Ground and First Floor over the existing Central Administration Offices'. Working Drawing, Plan No. D1893, 30 July 1968, n.s.
- 'State Library. Provision of Mezzanine Floor Over Existing Central Admin. Offices. Sketch Plan, 30.7.1968, 1/8" to 1'.
- 'State Library, Main Entrance Foyer - Renovations. Sketch Plan; 1/8" to 1', 7.10.1969.
- 'State Library. Exterior Renovations to Main Portico', 21.11.1969, 1/4" to 1'.
- 'Conversion of Painting School to Preparation Area', 13 October 1970, n.s. (Two drawings 1/1 and 1/2).
Preparations Area', 1970, n.s.

- Widening of South Entrance', Working Drawing No. C3283, 11 July 1972, n.s.
- 'Building Alteration for New Access Stair, Queen's Hall', Drawing No. C3487 AI/ 1, 19 December 1972, n.s.
- 'New Access Stair, Queens Hall', 19 December 1972, n.s.
- 'State Library. Alterations and Renovations to Queens Hall' Various Scales. (Set of seven working drawings AI-A7).
- Display Building for Cable Car', Sketch Plan No. B3654 1/1, 30 May 1973, 1/8" to 1'.
- 'State Library Conversion of North West for Library Use', August 1973, Various Scales. (Set of ten working drawings.)
- 'State Library of Victoria, Installation of PABX and Telephone Extensions, 10.4.1978, 1/8" to 1'. (Set of eleven drawings covering Sub Basement, Basement, Ground and First Floors.)
- Plan and Details of State Library Communication Control Room and Guard Room, Drawing No. 1040-AI, 24 October 1980, n.s.
- 'Proposed new Fence to Delivery Area, 5 March 1981, n.s.
- 'Alterations to the West Corner of the Science Museum of Victoria', n.d., n.s.
- 'Latrobe Library, Basement', n.d. 1" to 8'.
- 'Latrobe Library First Floor Plan', n.d., 1" to 8'.
- 'Latrobe Library, Mezzanine Floor', n.d., 1" to 8'.
- 'Latrobe Library, Sketch Design Scheme Three', Drawings 1-5 inc., n.d., n.s.
- Main Entrance Alterations, Sketch Plan', n.d., n.s.
- National Library Victoria. Main Entrance Alteration, Sketch Plan', n.d, n.s.
- Preliminary Sketch for Queen's Hall, Scheme Two', n.d., 1/8" to 1'.
- 'Preliminary Sketch for the Latrobe Library and completion of the National Gallery', n.d., 1" to 16'.
- 'Preliminary Sketch Plans. Layouts for Art and Music Collection. Music and Performing Arts to Rare Book Collection', n.d., 1/8" to 1'.
- 'Preparations Area, National Museum, Sketch Plan, n.d., 1:100.
- 'Proposed Ramp, National Gallery, Plan No.,. 69/5684, 1" to 10', n.d.
- 'Public Library and National Gallery. Double Sided Seats for Picture Galleries, Elevations', n.d., 1" to 1'.
- 'Public Library and National Gallery. Double Sided Seats for Picture Galleries, Elevations and Plan', n.d., 1" to 1'.
- 'Sketch Plan, Main Entrance Alterations. State Library and Science Museum of Victoria', n.d., 1/8" to 1'.
- 'State Library of Victoria', n.d. 1/8" to 1'. (Thirteen sheets of plans for the whole complex at Sub Basement, Basement, Ground Plan and First Floor levels.)
- 'The Latrobe Library and Completion of the National Gallery Group, Preliminary Sketch', n.d., n.s.

'Treatment of the Latrobe Gallery in the Embayment Manner, Employing three bays', n.d., 1/4" to 1'.

'Ramp to Courtyard, Public Library', n.d., 1" to 10'.

Public Library of Victoria Ground Floor Plan', n.d., 1/16" to 1'. BSMC.

Reed and Barnes

'Melbourne Public Library, Proposed Additions, Foundation Plan', n.d., 1" to 4', Contract Drawing No. 1. (Signed 22.6.1858, Includes sectional details).

'Melbourne Public Library, Proposed Additions', 22 June 1858, 4' to 1", Contract Drawing, witness Frederick Barnes, contractors Abraham Linacre, James Linacre, Henry Groom BSMC (Elevation of Queen's Hall and Monash Hall to Swanston Street).

'Melbourne Public Library, Proposed Additions', 22 June 1858, 4' to 1", Contract Drawing, witness Frederick Barnes, contractors Abraham Linacre, James Linacre, Henry Groom. BSMC (Plan of Queen's Hall, south wing).

'Melbourne Public Library, Proposed Additions', 22 June, 1858, 4' to 1", Contract Drawing No 4, witness Frederick Barnes, contractors Abraham Linacre, James Linacre, Henry Groom BSMC (Plan of gallery level, Queen's Hall).

'No. 6 Melbourne Public Library. Proposed North Wing, Elevation next Swanston Street', 18.3.1863, n.s., Contract drawing.

'Melbourne Public Library, Proposed North Wing', 18 March 1863, n.s., Contract Drawing, witness Frederick Barnes, contractors A. Linacre, J. Linacre, William Beardall. BSMC (Foundation plan, Palmer Hall).

'Melbourne Public Library, Proposed North Wing', 18 March 1863, 4' to 1";. Contract Drawing, witnessed Frederick Barnes, contractors A. Linacre, James Linacre, William Beardall. BSMC (Ceiling plan, Queen's Hall).

'Melbourne Public Library, Proposed North Wing', 18 March 1863, 8' to 1", Contract Drawing No 12., witness Frederick Barnes, contractors A. Linacre, James Linacre, William Beardall. BSMC (Plan of ground floor of Entrance Hall Monash Hall and Palmer Hall).

'Melbourne Public Library, Proposed North Wing', 18 March 1863, n.s., Contract Drawing, witness Frederick Barnes, contractors A. Linacre, James Linacre, William Beardall BSMC (Palmer Hall).

'Proposed Extension for Intercolonial Exhibition, Elevation of North Wing, Elevation of South Wing', 1st May 1866, n.s., Contract Drawing.

'Public Library, Proposed extensions for Intercolonial Exhibition, Half foundation plan', n.d., 1" to 8', Contract drawings (Signed 1.5.1866. Shows Drainage Pipes).

'Public Library, Proposed extension for Intercolonial Exhibition, Half Roof Plan, n.d., 1" to 8', Contract drawings (Signed 1.5.1866).

'Public Library, Proposed extension for Intercolonial Exhibition, South Wing', n.d., 1" to 8', Contract drawings (Signed 1.5.1866).

'Melbourne Public Library Portico', 29 December 1869, 4' to 1", Contract Drawing No 2., initialled F.B. and A.G.. BSMC.

'Melbourne Public Library, Portico', 29 December 1869, 4' to 1", Contract Drawing No 3, witness F.B., contractor A.G.. BSMC.

'Melbourne Public Library, Portico', 29 December 1869, 4' to 1", Contract Drawing No. 4, witnessed F.B., contractor A.G. BSMC.

'Melbourne Public Library, Plan of Proposed Additions, South Wing of Library', n.d., n.s.

'Melbourne Public Library Proposed Additions, Grand Plan', n.d., 1" to 4' (South portion of west wing).

'Melbourne Public Library, Proposed Addition, Plans of Gallery, floor Showing Gas Pipes and Furniture, n.d., 1" to 4', Contract Drawing (Signed 14.1.1859).

'Melbourne Public Library, Proposed Additions', n.d., 8' to 1", Contract Drawing No 12, witnessed Frederick Barnes, contractors Abraham Linacre, James Linacre, Henry (?) BSMC (Section through Queen's and Monash Halls and proposed South Pavilion).

Reed Henderson and Smart

'Melbourne Public Library, Proposed Additions South Wing', 14 November 1883, 8' to 1", Contract Drawing No 1, witness Alfred C. Smart, Contractor James Treeby. BSMC (Barry Hall)

'Melbourne Public Library, Proposed Additions to South Wing', 14 November 1883, 8' to 1", Contract Drawing No 5, witness Alfred C. Smart, contractor James Treeby. BSMC (Barry Hall)

'Melbourne Public Library, Proposed Additions South Wing', 14 November 1883, 8' to 1" witness Alfred C. Smart, contractor James Treeby. BSMC (Barry Hall)

'Proposed Additions. South Wing Transverse Section', 1885, 1/2" to 1'.

'Melbourne Public Library, Fittings to Basement', 23 June 1886, 1/4" to 1', 1/8" to 1', Contract Drawing, witness T.J. Evans, contractor W.J. Powlett jnr. BSMC (Barry Hall basement)

'Public Library Museums and National Galleries of Victoria. Museums Galleries and c.; 18 April 1890, 8' to 1", Contract Drawing No. 3, witness T.J. Evans, contractor Harry Lockington. BSMC (McCoy Hall)

'Proposed Additions. South Wing Basement Plan, West Elevation and Sections', n.d., 1" to 8'.

'Proposed Additions. South Wing of Melbourne Public Library', n.d., 1" to 8'.

'Proposed Additions. South Wing Sections', n.d., 1" to 8'.

'Proposed Additions. South Wing South Elevation and Section', n.d., 1" to 8'.

'Public Library and National Galleries of Victoria. Museums Galleries and c.; n.d. 2" to 1'. BSMC (McCoy Hall)

Reed Smart and Tappin

'Completion of South West Corner', 30 May 1899, 8' to 1", Contract Drawing No. 1, witness H. Dumsday, contractor Robert Gamlin. BSMC (South Pavilion)

'Completion of South West Corner;', 30 May 1899, 8' to 1", Contract Drawing No. 11, witness H. Dumsday, contractor Robert Gamlin. BSMC (South Pavilion)

'Melbourne Public Library. Completion of South West Comer', 30 May 1899, 8' to 1", Contract Drawing No. 111, witness H. Dumsday, contractor Robert Gamlin. BSMC (South Pavilion)

- 'Fly to Section AB Showing Alterations', 30 May 1899, n.s., witness H. Dumsday, contractor Robert Gamlin. BSMC (South Pavilion)
- 'Fly to Section CD Showing Alterations', 30 May 1899, n.s., Contract Drawing, witness H. Dumsday, contractor Robert Gamlin. BSMC (South Pavilion)
- 'National History Museum' 2 October 1899, 8' to 1", Contract Drawing No. 1, witness H. Dumsday, contractors Christopherson and Brown. BSMC (Russell Street block, basement and ground floor plans)
- 'Public Library Museum and National Gallery of Victoria, Natural History Museum', 2 October 1899, 8' to 1", Contract Drawing No. 2, witness H. Dumsday, contractors Christopherson and Brown. BSMC (Russell Street block, first and second floor plans).
- 'Natural History Museum,' 2 October 1899, 8' to 1", Contract Drawing No. 3, witness H. Dumsday, contractors Christopherson and Brown. BSMC (Elevation to Russell Street).
- 'Public Library, Museums and National Galleries Victoria. Natural History Museum', 2 October 1899, 8' to 1", Contract Drawing No. 4, witnessed H. Dumsday, contractors Christopherson and Brown. BSMC (Elevation to Russell Street, with new upper facade design pasted over original design)
- 'Public Library, Museums and National Galleries of Victoria. Natural History Museum', 2 October, 1899, 1/2" details, Contract Drawing No. 6, drawing stamped and prepared for signing but not signed. BSMC (Elevation to Russell Street of wing south of central Museum Block, not constructed)
- 'Melbourne Public Library Closets and Urinals', 17 March 1902, 4' to 1", Contract Drawing No. 1, witnessed H. Dumsday, contractors Christopherson and Brown. BSMC (Toilets south of south west pavilion)
- 'Melbourne Public Library Closets and Lavatory', 17 March 1902, 4' to 1", Contract Drawing No. 2, witnessed H. Dumsday, contractors Christopherson and Brown. BSMC (location of works not known)
- 'Public Library and National Galleries of Victoria. Natural History Museum', 8 July 1904, 8' to 1", Contract Drawing No. 1, witnessed H. Dumsday, contractor W.P. Christopherson. BSMC (Plan of basement to Baldwin Spencer Hall)
- Natural History Museum', 8 July 1904, 8' to 1", Contract Drawing No. 2, witness H. Dumsday, contractor W.P. Christopherson. BSMC (First floor, Gallery and Second floor plans of Russell Street block)
- 'Public Library, Museums and National Galleries of Victoria. Natural History Museum', 8 July 1904, 8' to 1", Contract Drawing No. 4, witnessed H. Dumsday, contractor W.P. Christopherson. BSMC (Elevation to Russell Street. Notes on the drawing indicate that the National Museum facade was complete up to the attic storey by 1904)
- 'Public Library Museums and National Galleries of Victoria, Natural History Museum, Detail of Gallery', 8 July 19094, 1" to 1', Contract Drawing No. 6, witness H. Dumsday, contractor W.P. Christopherson. BSMC.
- `Public Library Museums and National Galleries of Victoria, Natural History Museum', 8 July 1904, 1/8" to 1', Contract Drawing No. 10, witnessed H. Dumsday, contractor W.P. Christopherson BSMC (Second floor plan).
- 'Public Library Museums and National Galleries of Victoria. Natural History Museum', 8 July 1904, n.s., Contract Drawing No. 11, witness H. Dumsday, contractor W.P. Christopherson BSMC (Kershaw roof).

'Melbourne Public Library: Pedestal of Statue of Joanne D; Arc', 2 October 1906, 1" to 1', witness H. Dumsday, contractor Geo. Gibbs. BSMC.

'Natural History Museum, Melbourne. Iron Fence to Russel (sic) Street Frontage, 11 March 1907, 8' to 1" and 1" to 1', witnessed H. Dumsday, contractor Charles E. Eldridge. BSMC

'Natural History Museum', n.d., 8' to 1", Drawing No. 2. BSMC (Russell Street block, including south extension).

Natural History Museum', n.d.,. 8' to 1" Drawing No. 4. BSMC (Elevation to Russell Street).

'National History Museum', n.d., 1/2" to 1', Drawing No. 5. BSMC (Elevation to Russell Street).

'Museums Galleries & c.', n.d., 8' to 1". BSMC (Basement plan, McCoy Hall, Latrobe Gallery, McAllan Gallery).

'Public Library Museums and National Galleries of Victoria', n.d., 32' to 1". BSMC (showing means of completing complex including domed reading room, lending library etc.).

'Block plan of proposed building;', n.d., n.s.. BSMC (National Museum, Russell Street block).

Skerrett and Partners Pty Ltd

Layout of Air Distribution Equipment, Basement, 9 July 1981, n.s.

Layout of Air Distribution Equipment, First Floor, 9 July 1981, n.s.

Layout of Air Distribution Equipment, Ground Floor, 9 July 1981, n.s.

Untitled, n.d., n.s. (Air Handling Layout Preliminary Plans).

Stephenson and Turner

'New Attendant Booth', Preliminary Sketch No. VI 32706, 1956, n.s.

The Trussed Concrete Steel Co. Ltd

'Melbourne Dome', 1 July 1910, n.s., BSMC (Details of reinforcing to base of ribs and central skylight.)

'Proposed arrangement of centering for Dome of Melbourne Public Library', 4 November 1910, 1" to 2', 3/4" to 1' and 1" to 8'. BSMC.

'The Public Library Museums and National Galleries of Victoria, New Reading Room Stack Rooms etc. Detail of Reinforced Concrete Beams Lintels etc. to Ground Floor', n.d., 1" to 1'. BSMC.

Unattributed

'Public Library, Proposed Extension for Intercolonial Exhibition, Longitudinal Section - Great Hall, Elevation Great Hall', n.d., 1" to 8', Contract Drawing. (Signed 1.5.1866).
'Public Library, Proposed Extension For Intercolonial Exhibition, Transverse Section', n.d., 1" to 8' Contract Drawing. (Signed 1.5.1866).

'Plan of Public Library Museums and National Gallery of Victoria. Buildings to be used for Intercolonial Exhibition and Proposed New Building', 1875, 1" to 16.

- 'Public Library Museums and National Galleries of Victoria, Museums Galleries etc., Basement Plan'. n.d., to 1" to 8', Contract Drawings. (Contract Signed 18.4.1890).
- 'Public Library Museums and National Galleries of Victoria, Museums Galleries etc., Roof Plan', n.d., 1" to 8', Contract Drawing (Signed 18.4.1890).
- 'Museums, Galleries & c.', 18 April 1890, 8' to 1", Contract Drawing No. 5, witness T.J. Evans, contractor Harry Lockington. BSMC (Section through McCoy Hall, Latrobe Gallery, McAllan [i.e. McArthur] Gallery).
- 'Public Library Museums and National Galleries of Victoria, Museums Galleries etc., 18 April 1890, 4' to 1", Contract Drawing No. 11, witness T.J. Evans, contractor Harry Lockington. BSMC (Roof structure, McCoy Hall).
- 'Museums, Galleries & c. Diagram of girders', 18 April 1890, 4' to 1" Contract Drawing No. 12, witness T. J. Evans, contractor Harry Lockington. BSMC.
- 'Proposed Paving', 10 June 1907, 16' to 1", Contract Drawing, witness H. Dumsday, contractor Charles E. Eldridge BSMC (Forecourt)
- 'West Elevation (Swanston Street). New Reading Room and Stack Rooms', 17th May 1909, 1" to 8', Contract Drawing.
- 'Alteration to Walls at Roof Level', Drawing No. 1, 25 May 1910, n.s.
- 'Construction Drawings. Intermediate Rib of Dome', 30th June 1910, n.s.
- 'Proposed Arrangement of Desk Lighting with Adjustable Desks', 25th March 1912, 1" to 4'.
Proposed General Lighting for Reading Room', n.s.
- 'Proposed Arrangement of Scaffolding for Lining Dome', 4 March 1913, n.s.
- 'Royal Visit Route; Institute of Applied Science', Plan No. 10-154, 19 February 1920, 1/16" to 1'.
- 'Alterations to the Western Wing', 22 May 1937, n.s.
- 'Additions to South Wing, Details of Screens to Stone Staircases', n.d., 1/2" to 1'.
- 'Classification of Books in the PL of Victoria, Queens Reading room, Barry Hall', n.d., n.s. (Plans showing location of books/topics).
- 'Detail of Cantilever Balconies. New Reading Room', n.d., 1" to 1'.
- 'Detail of Columns. Main Octagon Floors, New Reading Room', n.d., 1/2" to 1'.
- 'Detail of Main Octagon Beams and Columns', n.d., 1" to 1'.
- 'Detail of Reinforced Concrete beams and slabs. Western Annexe of Reading Room and First floor Gallery', n.d., n.s.
- 'Details of Beams, New Reading Room', n.d., 1" to 1'.
- 'Details of Reinforcement to Concrete Beams. North Annexe', Drawing No. 2, n.d., 1" to 1'.
- 'Elevation to Latrobe, Russell and Little Lonsdale Street', n.d., n.s. (Proposed additions to existing Museum Buildings).
- 'Elevations to Swanston Street and Part Elevations to Little Lonsdale Street. Existing Buildings of Public Library Museums and National Gallery of Victoria', n.d., 1" to 16'.

- 'Exhibition Hall, Proposed Orchestra', n.d., 1" to 8'.
- 'Existing Buildings of Public Library, Museums and National Gallery of Victoria', Drawing No. 1, n.d., 1" to 32'.
- 'Ground Plan of Part, South Wing', n.d., 1" to 8'.
- 'Melbourne Public Library, Additions to South Wing, Cross Section, Longt. Section', n.d., 1" to 8'.
- Melbourne Public Library etc. Ground Plan', n.d., 1" to 16. (Shows proposal for large development of Museum and Galleries of Fine Art).
- 'Melbourne Public Library. Proposed Additions, South Elevation', n.d., 1" to 4'.
- 'Melbourne Public Library. Proposed Addition to South Wing, Basement Plan', n.d., 1" to 8'.
- 'Melbourne Public Library. Proposed Additions to South Wing, First Floor Plan', n.d., 1" to 8'.
- 'Melbourne Public Library. Proposed Additions to South Wing, Ground Plan', n.d., 1" to 8'.
- 'Melbourne Public Library. Proposed Additions to South Wing, Sections A-B, C-D and E-F, n.d., 1" to 8'.
- 'Melbourne Public Library. Proposed Additions to South Wing, South Elevation, East Elevation and Section G-H, n.d., 1" to 8'.
- 'Melbourne Public Library. Staircase Hall, Section A-A and Plan', n.d., 1" to 8'.
- 'New Reading Room, Dome Centering Structural Drawing', n.d., n.s.
- 'Plan of Closets, North Wing', n.d., 1" to 8'.
- 'Plan of First Block of Library', n.d., n.s.
- 'Plans Sections and Elevations. Existing Buildings of Public Library Museums and National Gallery of Victoria, n.d., 1" to 16' and 1" to 32'.
- 'Proposed New Reading Room First Floor Plan', n.d., n.s.
- 'Public Library Etc. Melbourne, Plan of Closets etc., North Wing, n.d., 1" to 8'.
- 'Public Library Museums and National Galleries of Victoria, First Floor Plan', n.d., 1" to 16'. (Proposed extension to east and north of Museum)
- 'Public Library Museum and National Galleries of Victoria, First Floor Plan', n.d., 1" to 32'.
- 'Public Library. Museums and National Galleries of Victoria, Ground Plan', n.d., 1" to 32'. (Shows Electrical Mains Supply Line).
- 'Public Library, Museums and National Galleries of Victoria, Ground Plan', n.d., 1" to 32'. (Show Stacks room below early proposal for Reading Room).
- 'Public Library Museums and National Galleries of Victoria, Section Thru' Library', n.d., 1" to 16'. (Shows earlier Reading Room & Stacks).
- 'Roof Over Annulus, Structural Drawing', Drawing No. 2, n.d., n.s.

'Scheme for New City Hall and Civic Theatre for the City of Melbourne', n.d., 1" to 100'. (Block Scheme for the development of the Library with a Civic Square on the Hospital Site, Civic Theatre opposite the Library on Swanston Street and City Hall on the North corner of Victoria and Swanston Streets).

'Sketch of Escalators', n.d., n.s.

'Stair Sketch Design', n.d., n.s.

Untitled, n.d., n.s. (As above but sites opposite each other over La Trobe St.)

Untitled, n.d., n.s. (Shows scheme for development of Library 'Site with City Baths, Public Library, Civic Theatre, Museum Square, Technological Museum and Natural History all on two adjacent sites over Swanston Street and showing the New Art Gallery.)

Untitled, n.d., 1" to 16'. (General Plan showing Proposal for new North Wing along all of La Trobe Street and other small extensions. Post 1913.)

Untitled Plan of Queens Hall, n.d., 1/8" to 1'. (Rough plan of the layout of furniture in Queens Hall and Mezzanine.)

'Melbourne Public Library, Proposed Additions, South Wing', n.d., 8' to 1". BSMC (Swinburne Hall).

'Proposed rearrangement of Northern Annex', n.d., 8' to 1". BSMC (Plans of northern annex, Dome Building).

'Museums Galleries and c.', n.d., 8' to 1". BSMC Drawing No. 2 (Ground plan of McCoy Hall, Stawell Gallery, La Trobe Gallery and McAllan [i.e. McArthur] Gallery. Shows temporary entrance to McCoy Hall prior to Baldwin Spencer Hall)

'Public Library etc. Junction Little Lonsdale Street', n.d., 8' to 1". BSMC.

Public Library Museums and National Galleries of Victoria', n.d., 1" to 32'. BSMC (Scheme for completion of complex, post 1900).

Photographs

All known photographs of the State Library and Museum of Victoria Buildings held at the La Trobe Library have been viewed. Those used in this report are listed below, together with a selection from the Public Works Department files and the Bates Smart and McCutcheon Collection at the Melbourne University Archives.

La Trobe Library Small Picture Collection

- Exterior. Central Portion, Swanston Street, c. 1856. (1138453 MFN 308)
- Interior. Queen's Hall Reading Room, c. 1859. (1117861 MFN 863))
- Interior. Queen's Hall Reading Room, c. 1859. (113680 MFN 304)
- Interior. Queen's Hall Reading Room, c. 1860. (1134899 MFN 304)
- Exterior. Swanston Street facade, c. 1864. (* SPF 1111786 MFN 211)
- Interior. Queen's Hall Reading Room, c. 1870 (114572 MFN 362)
- Exterior. Swanston Street facade, c. 1871. (*SPF 1183312/14 MFN 211)
- Interior. Reading Alcoves. Queen's Hall Reading Room, c. 1871. (114726)
- Interior. Queen's Hall Reading Room, c.1871: (113974 MFN 304)
- Interior. National Museum, McCoy Hall, c. 1893. (*SPF 1112939)
- Interior. National Gallery, La Trobe Gallery, c. 1893. (*SPF 1111787)
- Interior. National Gallery, La Trobe Gallery, c. 1893. (*SPF 12948)
- Interior. National Gallery, La Trobe Gallery, c. 1893. (*SPF 1111817)
- Interior. National Museum, Baldwin Spencer Hall, c.1906. (*SPF 1112943)
- Interior. Dome Building, Reading Room, c. 1913. (*SPF 119218)

- Interior. Dome Building, Basement, c. 1913. (*SPF 119206)
- Interior. Dome Building, Ground Floor, Newspaper Room, c. 1913. (*SPF 119217)
- Interior. Dome Building. Windows in Basement, c. 1913. (*SPF 119216)
- Interior. Dome Building. Reading Room Annulus, c. 1913. (Sears *SPF 11345 45)
- Interior. Dome Building, Reading Room, Annulus, c. 1913. (Sears *SPF 119214)
- Exterior. Aerial View, Swanston Street facade, c. 1915-1934. (*SPF 113959)
- Interior. The Lending Library, c. 1920. (* SPF 114665)
- Exterior. 'Lending Library Entrance Immediately after Remodelling', April 1939. (SPF 119912)
- Interior. Reading Room, Dome Building, c. 1951. (1140308)
- Interior. Scaffolding in Reading Room, Dome Building, c. 1958. (1140298)
- Interior. National Gallery, North Wing of Buildings for Intercolonial Exhibition., n.d. (Post 1870. *SPF 1111789)
- Interior. National Gallery. North Wing of Building for Intercolonial Exhibition, n.d. (Post 1870. *SPF 1111790)
- Exterior. LaTrobe Street elevation, North West Corner Construction, n.d. (SPF 1135286)

La Trobe Library General Picture Collection

- Exterior. Swanston Street facade, c.1860. (113952 Mc5 Dr8 EnV10)
- Interior. Picture Gallery, South Wing of Intercolonial Exhibition Buildings, 1867-1885. (Copyright Collection Env28 No33)
- Interior. Picture Exhibition, Great Hall, c. 1869. (Nettleton LTaef 3f11112962)
- Interior. Queen's Hall Reading Room, 1871-1890. (Sears 117537 Mc5/7)
- Interior. Queen's Hall Reading Room, 1871-1890. (Harvey and Sutcliffe 1110543 Mc5/7)
- Interior. Queen's Hall Reading Room, 1871-1890. (Harvey and Sutcliffe 113970 Mc5/7)
- Interior. Technological Museum, Great Hall, c. 1875. (114577 Mc5/7)
- Interior. Technological Museum, Great Hall, c. 1875. (Nettleton 112147 Mc5/7 Env4)
- Exterior. Swanston Street facade, 1875-1885. (W.H. Copper 114573 Mc5/7)
- Interior. Statuary Gallery, Palmer Hall, c. 1880. (C. Rudd LTA B/1 1139357-106)
- Exterior. Swanston Street facade, c.1880. (F. Kruger LTA 154)
- Exterior. Swanston Street facade, c.1880. (NJ. Caire LTA 142)
- Interior. 'Statuary in the "Marble Hall"', Rotunda, 1884-1898. (C. Rudd H-39357-116 LTA 14/1)
- Interior. Queen's Hall Reading Room, 1886-1890. (Nettleton 115318 Mc5/7)
- Exterior. Swanston Street facade, 1895. (1182.246 LTA 582 p.2)
- Interior. National Museum, (McCoy Hall), c. 1900. (Harvey and Sutcliffe Mc5 Dr7)
- Interior. The Stawell Gallery, c.1900. (Harvey and Sutcliffe 1110551 Mc5 Dr7)
- Interior. The Stawell Gallery, c. 1900. (Harvey and Sutcliffe 1110554 Mc5/7)
- Exterior. Swanston Street facade, draped in black and purple, for the funeral of Queen Victoria, 2.2.1901. (Mc5 Dr8 Env13)
- Interior. Reference Library, c. 1912. (114722 Mc5/7)
- Interior. Lending Library, (Buvelot Gallery), c.1920. (114713 Mc5 Dr8)
- •Planting of first tree, Lilli-pilli, by Government architect, Mr P Everett, 4.7.1939. (R.H. Fowler LTA 92 f1)
- • Planting of second tree, Lilli-pilli, by Government architect, Mr P Everett, 4.7.1939. (R.H. Fowler LTA92 f2)
- View of front approach, immediately prior to planting of first tree, 4.7.1939. (R.H. Fowler LTA92 f3)
- Gate post in course of removal, 11.10.1939. (R.H. Fowler LTA 92 f4)
- New Frontage. Swanston Street facade, 22.11.1939. (R.H. Fowler LTA92 f5)
- New Frontage. Swanston Street facade, 22.11.1939. (R.H. Fowler LTA92 f6)
- View of North Lawn and West side of Swanston Street, 29.9.1939. (R.H. Fowler LTA92 f7)
- View of North Lawn and Old Drawing School, 29.9.1939. (R.H. Fowler LTA 92 f8)
- •One of the pair of large double gates being lowered onto a tipping truck, 9.10.1939. (R.H. Fowler LTA 92 f9)
- Interior. Queen's Hall Reading Room, n.d. (Pre 1900 113970 Mc5 Dr7)
- Interior. Queen's Hall Reading Room, n.d. (Pre 1900 114741 Mc9 Df1)

- Interior. Queen's Hall Reading Room, n.d. (Pre 1900 113971 Mc5 Dr7)
- Interior. Queen's Hall Reading Room, n.d. (114752 Mc5 Dr7)
- Interior. Queen's Hall Reading Room, n.d. (11141411 Mc5 Dr8)

Public Works Department

- Interior. Queen's Hall Reading Room, c. 1859. (B. Johnston)
- Interior. Great Hall, National Museum, c. 1880. (C. Nettleton)
- Interior. Queen's Hall prior to reversion to Library Use, n.d. (c. 1940, shows partitioning for Museum and Location of Dome Skylight to Foyer)
- Work in Progress, Dome Skylight to Foyer, opening formed, 1941.
- Work in Progress, Dome Skylight to Foyer, Fitting new roof girder, 1941.
- Work in Progress, Dome Skylight to Foyer, fixing dome steelwork, 1941. (Dated on rear 24 November 1941)
- Work in Progress, Dome Skylight to Foyer, hoisting new steel girder, 1941.

Melbourne University Archives - Bates, Smart and McCutcheon Collection

- Dome Building under construction, set of 20 photographs, 1909 to 1912, Group 3, Item 9.

Illustrations La Trobe Library - General Picture Collection

- The Public Library, Melbourne, 1860. (N. Chevalier Water colour LT973)
- Forecourt Designs of Melbourne Public Library, 1875. (H5474 Mc5/8)
- Exterior. Swanston Street, Melbourne Public Library, n.d. (B. Calvert H4640)
- Exterior. 'The Public Library, Melbourne', n.d. (c. 1854, Joseph Reed, Architect H3948 M65/8)

La Trobe Library - Small Picture Collection

- Interior. The Reading Room', Queen's Hall, 1857. (H38454 MFN 308)
- Interior. Queen's Hall Reading Room, 1857. (Wrongly dated, actually c.1859. An etching from a photograph by C. Nettleton H38456)
- Exterior. Perspective view of Swanston and Little Lonsdale Streets, c. 1865. (H38771 MFN 362)

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Australian Builder and Land Advertiser (Abbr. AB&LA)

Australasian Sketcher. Melbourne (Abbr. AS)

Builder. London

Building. Sydney

Decorator and Painter for Australia and New Zealand (Abbr. DPANZ)

Glasgow Daily Herald. Glasgow (Abbr. GDH)

Illustrated Australian News. Melbourne (Abbr. IAN)

Illustrated Melbourne Post (Abbr. IMP)

La Trobe Library Journal. Melbourne (Abbr. LLJ)

Leader. Melbourne

Royal Victoria Institute of Architects' Journal. Melbourne (Abbr. RVIAJ)

Sun News-Pictorial. Melbourne

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ENDNOTES

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- 1 J S Kerr. *The Conservation Plan*. Sydney, 1996. passim.

Chapter 2

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- 3 *Annual Report of the Trustees*, 1870-1, p. 12
- 4 Edmund La Touche Armstrong, *The Book of the Public Library, Museums and National Gallery of Victoria 1856-1906*, Melbourne 1906, pp. 17 & 25.
- 5 M Askew, 'The Diffusion of Useful Knowledge: Mechanics' Institutes in Nineteenth Century Victoria', MA Thesis, Monash University, 1982, p. 30.
- 6 J W Hudson, *The History of Adult Education*, London, 1851, p. vi.
- 7 Askew, p. 31.
- 8 Askew, p. 60.
- 9 Askew, p. 74.
- 10 Askew, p. 164.
- 11 Askew, pp165-168.
- 12 *Rules, Orders and By-Laws of the Victorian Subscription Library*, Melbourne, 1851, p. 6.
- 13 *Rules, Orders and By-Laws*, p. 6.
- 14 Victoria. Government Gazette, 20 July, 1853.
- 15 *Annual Report of the Trustees*, 1870-1.
- 16 *Annual Report of the Trustees*, 1870-1.
- 17 *Illustrated Melbourne Post*, 22 March 1862.
- 18 *Illustrated Melbourne Post*, 22 March 1862.
- 19 *Annual Report of the Trustees*, 1870-1.
- 20 *Annual Report of the Trustees*, 1870-1.
- 21 *Annual Report of the Trustees*, 1870-1.
- 22 *Annual Report of the Trustees*, 1870-1.
- 23 *Annual Report of the Trustees*, 1870-1.
- 24 *Annual Report of the Trustees*, 1870-1.
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- 26 *Annual Report of the Trustees*, 1875, p. 5.
- 27 *Annual Report of the Trustees*, 1876, p. 4.
- 28 *Annual Report of the Trustees*, 1870-71, p. 10.
- 29 *The Builder*, XI, 549, 13 August 1853, p. 513.

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- 30 *Argus*, 20 February 1856.
- 31 Minutes of the Trustees, 24 May, 1858, p. 40.
- 32 *Illustrated Australian News*, 25 May 1865.
- 33 *Illustrated Australian News*, 20 July 1850, p. 345.
- 34 *Illustrated Australian News*, 23 June 1855.
- 35 *Builder*, 19 October 1850, p. 502.
- 36 *Builder*, 10 November 1855, p. 545.
- 37 Papworth, p.18.
- 38 *Annual Report of the Trustees*, 1870-71.
- 39 *Annual Report of the Trustees*, 1870-71, pp.12-13.
- 40 Minutes of the Trustees, April 1859.
- 41 Papworth, p. 19.
- 42 *Annual Report of the Trustees*, 1870-71, p. 11.
- 43 Papworth, p. 20.
- 44 Papworth, p. 20.
- 45 For example *The Weekly Times* in State Library Press Cuttings, Vol.3, 1871-4, pp. 96-97.
- 46 State Library Press Cuttings, Vol. 1, 1859-70, p. 20.
- 47 Papworth, pp. 20-21.
- 48 Papworth, pp. 20-21.
- 49 Papworth, pp. 20 and 22.
- 50 *Argus*, 31 December 1859.
- 51 Papworth, p. 23.
- 52 Papworth, p. 25.
- 53 *Herald*, 17 January 1862.
- 54 *Herald*, 17 January 1862.
- 55 C H M Clark, *A History of Australia*, Vol 4, Melbourne, 1978, pp. 224-5.
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- 57 La Touche Armstrong, p. 64.
- 58 La Touche Armstrong, p. 64.
- 59 *Annual Report of the Trustees*, 1892, p. 3.
- 60 *Annual Report of the Trustees*, 1892, p. 3.
- 61 *Annual Report of the Trustees*, 1892, p. 3.
- 62 La Touche Armstrong, p. 68
- 63 La Touche Armstrong, p. 68.

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- 64 La Touche Armstrong, pp. 70 and 74.
- 65 La Touche Armstrong, pp. 78-9.
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- 69 La Touche Armstrong and Boys, p. 44
- 70 La Touche Armstrong and Boys, p. 95.
- 71 Papworth, pp. 33-39.
- 72 Minutes of the Trustees, 5 May 1856.
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- 74 Minutes of the Trustees, March 8, 1861.
- 75 La Touche Armstrong, p.109
- 76 L B Cox, *The National Gallery of Victoria 1861-1968*, p. 16-18.
- 77 La Touche Armstrong, p.113.
- 78 Papworth, pp. 33-39.
- 79 La Touche Armstrong, p. 65.
- 80 La Touche Armstrong, p. 65.
- 81 Papworth, p. 38.
- 82 La Touche Armstrong, p. 38.
- 83 La Touche Armstrong , p. 42.
- 84 State Library Press Cuttings, Vol. 1, 1859-70, p. 58.
- 85 State Library Press Cuttings, Vol. 1, 1859-70, p. 58.
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- 87 *Argus*, 1 December 1859.
- 88 La Touche Armstrong, p. 42.
- 89 State Library Press Cuttings, Vol. 6, pp. 18, 19, 26, 36.
- 90 *Argus*, 23 June 1906, p. 6.
- 91 *Argus*, 23 June 1906, p. 6.
- 92 *Argus*, 23 June 1906, p. 6.
- 93 *Age*, 15 April 1905.
- 94 *Age*, 15 April 1905.
- 95 *Builder*, 12 June 1911, p. 52.
- 96 The Lending Library would remain in the Buvelot Gallery space until the late 1930s before it was relocated to La Trobe Street.

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- 97 La Touche Armstrong and Boys, p. 22.
- 98 *Illustrated Australian News*, 27 October 1866, p.1 0.
- 99 *Illustrated Melbourne Post*, February 1862, p. 10.
- 100 Minutes of Commissioners of the Intercolonial Exhibition , 26 January 1866, p. 181.
- 101 Minutes of Commissioners of the Intercolonial Exhibition, 2 February 1866.
- 102 *Report of the Trustees of the Public Committees*, 1870-1871, p. 10.
- 103 Minutes of Commissioners of the Intercolonial Exhibition, 7 May 1866, p.196.
- 104 Minutes of Commissioners of the Intercolonial Exhibition, 7 May 1866, p.196.
- 105 *Illustrated Australian News*, 10 October 1866.
- 106 *Illustrated Australian News*, 8 August 1866, p. 11.; *Australian Dictionary of Biography*, Vol. 3, p. 163.
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- 108 Minutes of the Commissioners of the Intercolonial Exhibition, 22 January 1866, p. 178.
- 109 Minutes of the Commissioners of the Intercolonial Exhibition, 22 January 1866.
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- 111 Minutes of the Commissioners of the Intercolonial Exhibition, 7 May 1866, p. 196.
- 112 Minutes of the Commissioners of the Intercolonial Exhibition, 4 May 1866.
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- 115 *Illustrated Australian News*, 10 October 1866, p. 10.
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- 132 *Annual Report of the Trustees*, 1871, p. 10.
- 133 *Annual Report of the Trustees*, 1871, p. 166.
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- 136 *Annual Report of the Trustees*, 1871, p. 68.
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- 139 *Annual Report of the Trustees*, 1871, p. 90.
- 140 *Annual Report of the Trustees*, 1871, p. 90.
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- 152 *Annual Report of the Trustees*, 1885, p. 40.
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Chapter 6

- 252 These definitions are taken from the Guidelines for the Burra Charter, which accompanied the earlier version of the Burra Charter. Though a revised version of the Burra Charter was adopted by Australia ICOMOS in late 1999, new Guidelines are yet to be drafted. In using these categories, they are taken in their broadest sense and it is recognised that there are inevitable areas of overlap. This is particularly the case with regard to historic and social value where the distinction between the two is often blurred.
- 253 G Bazin, *The Museum Age*, London, 1967, p. 198.
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- 257 'Our new public library', *Leader*, 30 November 1912, p.30.
- 258 M Lewis, 'Early reinforced concrete and structural expression in Australia', in D Saunders (ed.), *Architectural history papers Australia and New Zealand*, Adelaide, 1985, p. 148.
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- 260 Lewis, p. 149.
- 261 A small number of spaces of primary significance have been adapted as part of the recent redevelopment works (including, for example, Palmer Hall and the annular spaces to the Trescowthick Reference and Information Centre), however the spaces and areas are still considered to be of primary significance notwithstanding these works.