

CITY OF MELBOURNE AMENDMENT C387

Hoddle Grid Heritage Review Volume 2b: Post-WW2 Places

STATEMENT OF EXPERT EVIDENCE-IN-REPLY

Prepared for

The City of Melbourne

19 August 2021



HERITAGE PTY LTD
ACN 134 908 115

architectural historians
heritage consultants

TWENTIETH CENTURY SPECIALISTS

PO Box 222 Emerald 3782
phone 8644 5266

www.builtheritage.com.au

A: INTRODUCTION

A1 BACKGROUND & BRIEF

This Statement of Expert Evidence-in-Reply (hereafter referred to as “Evidence-in-Reply”) was commissioned by the City of Melbourne (hereafter abbreviated as “the Council”), for the Independent Panel appointed to consider submissions received in response to the exhibition of *City of Melbourne Planning Scheme Amendment C387* (hereafter referred to as C387).

This amendment proposes to apply heritage overlays to individual places and precincts that were assessed in the *Hoddle Grid Heritage Review*, completed by Context in July 2020 (hereafter referred to as “the Review”). Part of the review concentrated on post-WW2 heritage, with a standalone document (designated as Volume 2b) providing citations for 55 individual places dating from the late 1940s to the mid-1970s, prefaced by a post-WW2 thematic environmental history.

For this evidence-in-reply, I have been briefed to read and respond to matters raised in expert evidence statements submitted for the following eleven properties:

- Reserve Bank of Australia, 56-64 Collins Street
- CML Building, 330 Collins Street
- AMP Square, 527-555 Bourke Street
- Nubrik House, 269-275 William Street
- Prudential Building, 178-188 William Street
- Stella Maris Centre, 588-600 Little Collins Street
- Dalgety House, 457-471 Bourke Street
- Hooker House, 516-520 Collins Street
- Cowan House, 457 Little Collins Street
- RACV Building, 111-129 Queen Street
- MLC Centre, 303-317 Collins Street

A2 STATEMENT OF QUALIFICATIONS AND EXPERIENCE

My qualifications and experience have been outlined in my earlier Statement of Expert Evidence (dated 6 August 2021) and will not be repeated here.

A3 STATEMENT OF AUTHORSHIP

This Evidence-in-Reply, and its component tasks, represents the work of Simon Reeves. There have been no other significant contributors to this statement. With the exception of those whose work or opinion has been quoted and referenced in the text to support my own viewpoint, no other persons have carried out any tests, experiments or investigations upon which I have relied.

A4 DECLARATION

I have made all the inquiries that I believe are desirable and appropriate and no matters of significance which I regard as relevant have to my knowledge been withheld from the Panel.



19 August 2021



B: EVIDENCE-IN-REPLY

B1 GENERAL COMMENTS

B1.1 Application of HV Guidelines

A number of the experts, particularly Bruce Trethowan and Bryce Raworth in separate statements for different buildings, have sought to apply the framework outlined in Heritage Victoria's publication, *Victorian Heritage Register Criteria and Threshold Guidelines* (2012; revised 2020), which is intended to assist in establishing the threshold for significance at the state level. Attempts to apply this framework to places identified of local significance have become increasingly common in recent planning panel hearings. It has often been countered that the document was conceived, and intended, only to provide a methodology for thresholds of significance at the state level and thus should not be invoked when considering places of local significance.

What follows is an excerpt from the panel report for a recent panel hearing (Mornington Peninsula Planning Scheme Amendment C262morn Part 2, report dated (6 April 2021), during which this thorny matter was raised and discussed in reference to several contested properties:

(iii) Discussion

The Panel acknowledges that the VHR guidelines are designed for the assessment of places of state significance. The Panel agrees with the Boroondara C318 Panel that applying them as the basis for the assessment of local significance could lead to a distorted outcome. However, that does not mean they should not be used to assist in assessing significance.

The Panel notes that all planning schemes have a section that contains state policy that is meant to inform local policy. The Panel views the VHR guidelines in much the same light where they can help inform the significant elements in a local assessment. Consequently, the Panel accepts that the VHR guidelines can assist but should be used with caution and should not form the basis of an assessment as Boroondara C318 and Glen Eira C182 concluded.

In addition, the Panel takes the view the PPN01 is not as bereft of guidance as some of the submissions have suggested. Each of the criteria description commences with what, in the Panel's view, is a description of the threshold to be reached for local significance. These thresholds include importance, strong or special association. As is discussed in the following chapters, these threshold words in PPN01 provide this Panel with an appropriate basis for evaluating the significance of a place with respect to the HERCON criteria.

(iv) Conclusion

The Panel concludes:

- that it is appropriate to use the *Victorian Heritage Register Criteria and Threshold Guidelines 2020* (VHR guidelines) as a guide to the application of the HERCON criteria in assessing local significance.

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Several of the statements of evidence tabled for the present hearing have fallen into this trap of applying the HV framework as a strict methodology to codify local significance, rather than just as a broad guideline to assist in clarifying its threshold. While I accept that the guidelines may have some value as a simple reference aid in considering significance at the local level (particularly for those emerging professionals who are new to the heritage industry), I myself do not find it necessary to consult them for that purpose.

In one of the expert evidence statements, prepared by Bryce Raworth for Nubrik House (see section B2.4), an attempt was made to invoke the subset of exclusion guidelines that form part of the methodology for clarifying a basis for state significance.

B1.2 Intactness at street level

Several of the expert evidence statements raise the issue of the building's physical intactness, and particularly in regard to extent of alterations at street level. This is a curious position, as it presupposes that local significance might only be ascribed if the street level is substantially unaltered. It must be accepted that buildings in the Hoddle Grid with commercial or retail premises at street level will necessarily be subject to successive phases of refurbishment, and that the survival of a wholly unaltered street level frontage is an exceptional phenomenon.

This circumstance was recognised in the methodology for the *Hoddle Grid Heritage Review*, which acknowledged that alterations at ground floor level were wholly ubiquitous in city buildings. In the benchmarking table that has been reproduced in several expert evidence statements, it is stated that buildings that have been changed at street level are deemed to be "at benchmark", while those examples that have been changed "but not excessively" are considered to be "above benchmark".

It is worth pointing out that some of the post-WW2 office buildings in the Hoddle Grid for which individual heritage overlays are already in place, including examples also on the *Victorian Heritage Register*, have been altered at street level to an extent that is comparable and consistent with the post-WW2 places being considered for this amendment.

- Total House, at 170-190 Russell Street (Bogle & Banfield, 1964-65) [HO1095; VHR H2329]. The two original carpark entrances on Russell Street remain evident (and still in use), but have been somewhat altered with new boom gates, spandrels and signage. The Little Bourke Street elevation retains some blank walls of dark coloured brickwork, which appear to be original. Otherwise, the ground floor of the building is deemed to have been much altered, with new shopfronts, glazed awnings and signage along both street frontages (see Figure 1, below).
- The former Hoyts Cinema Centre, at 134-144 Bourke Street (Peter Muller 1966-69) [HO1094; VHR 2335], has been heavily modified at street level by rendering of face brick piers, replacement of glazed doors, reconfiguration of entrances (including new steps and disabled access) and new shopfronts. Compare Figures 2 and 3, overleaf.

The extent of alteration to the ground floor facades of these two VHR-listed buildings underpins the conclusion that compromised physical integrity at street level cannot always be cited as evidence that heritage significance of the entire building has necessarily been diminished, to the extent that a heritage overlay (much less state registration) is not considered appropriate.



Figure 1: Russell Street and Little Bourke Street frontages of Total House, November 2020
Source: Google StreetView



Figure 2: Hoyts Cinema Centre, Bourke Street, as it appeared on opening night, June 1969
Source: *International Age*, April 1973, p 228

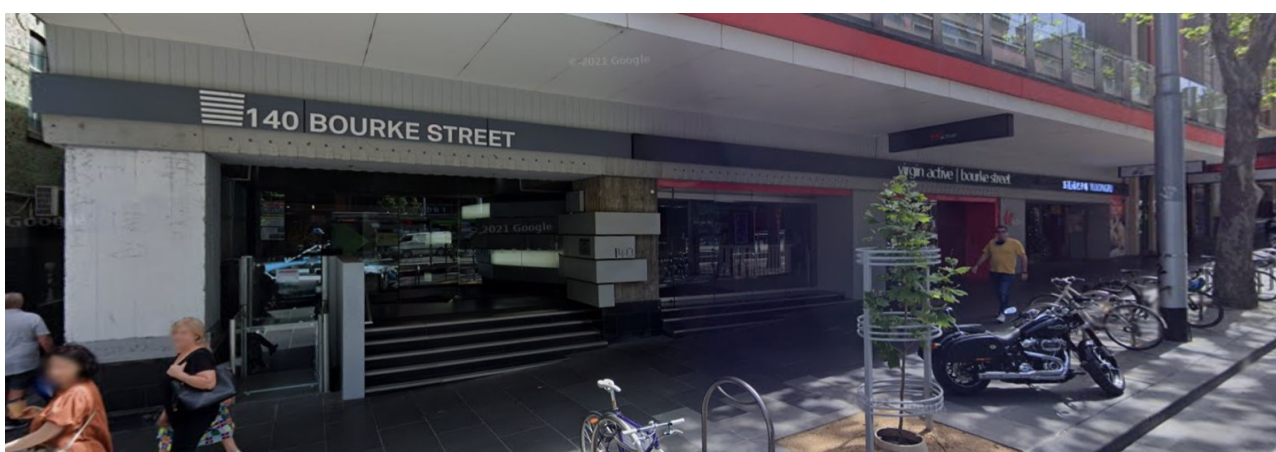


Figure 3: Similar view of Hoyts Cinema Centre, Bourke Street, as it appeared in November 2020
Source: Google StreetView

B1.3 Identification in previous studies

Many of the expert evidence statements draw attention to the extent to which the building in question had been included in earlier heritage reviews of the Hoddle Grid, and the pattern of revised gradings (whether promoted or demoted) that may be discerned.

When identifying places as candidates for application of an individual heritage overlay, the fact that a particular place may have included in an earlier heritage study (whether fully or partially assessed, graded, shortlisted or flagged as potentially significant) is always a helpful barometer. However, it does not follow that that places that have never been identified in earlier heritage studies must necessarily be rejected as candidates for any further consideration.

To illustrate this point, one might draw attention to a number of post-WW2 places that have recently been added to the *Victorian Heritage Register*, but which previously had neither an existing heritage overlay nor been ever identified in a municipal heritage study:

- Robert Cochrane Kindergarten, 2a Minona Street, Hawthorn (Horace Tribe, 1948-50) [VHR H2309]
- Lind House, 450 Dandenong Road, Caulfield North (Anatol Kagan & Associates, 1956) [VHR H2387]
- Footscray Psychiatric Hospital, 160 Gordon Street, Footscray (Public Works Department, 1977) [VHR H2395]

- Brett House, 3 Buddle Drive, Toorak
(Grounds, Romberg & Boyd, 1955) [VHR H22396]
- Shell House, 1 Spring Street, Melbourne
(Harry Seidler & Associates, 1985-89) [VHR 2365]
- Federation Square, 2-20 Swanston Street, Melbourne
(LAB Architecture Studios with Bates Smart, 2002) [VHR 2390]

The last two places on this list are especially pertinent, as both are located in the area under consideration for the present amendment. Construction of *Shell House* had not even commenced when the MCC's *Central Activities District Conservation Study* was undertaken in 1985 and, while completed four years later, the building was not graded in any of the three subsequent Hoddle Grid heritage reviews in 1993, 2002 and 2011. This, however, is hardly a basis for the building to have been dismissed at the outset as being incapable of reaching the threshold for significance at the local level, let alone the state level. The same can be said of Federation Square (located in the study area, but technically just outside the Hoddle Grid), only completed as recently as 2002.

Ultimately, a heritage overlay schedule should never be considered as a closed set, into which no further correspondence dare be entered. New places, whether they were given lowly grading in earlier studies, or had never previously been considered by anyone to be of potential significance, will always continue to emerge.

B2 SITE SPECIFIC COMMENTS

B2.1 Reserve Bank of Australia, 56-64 Collins Street [Bryce Raworth]

Application of HV Guidelines

See Section B1.1

Intactness at street level

See Section B1.2

Historical Significance

Expert's Comment:

While the former Reserve Bank of Australia is an example of a postwar office tower used for Commonwealth mandated financial and office purposes, the citation does not make clear how this building enables a better understanding of Melbourne's postwar multi-storey commercial buildings, operations of the Commonwealth government or business and finance than other similar example

My Response:

While it may be correct to point out that the citation does not clarify the specificity of historical significance, it should be self-evident that the building has unique historical associations as Melbourne's one and only branch of the Reserve Bank of Australia. This surely constitutes what Mr Raworth would consider as a "clear association" that is "understood better than most other places or objects with substantially the same association". Such associations are unique in the Hoddle Grid and also rare on a broader statewide basis, with the only direct comparator being the Reserve Bank of Australia's Note Printing Works at Craigieburn (1981).

B2.2 CML Building, 330 Collins Street [Bryce Raworth / Geoffrey Edwards]

Application of HV Guidelines

See Section B1.1

Extent of contemporary press

Expert's Comment:

No articles on the former CML building could be found in Architecture in Australia (the journal of the Royal Australian Institute of Architects) through the 1960s. The building was featured in a 1963 edition of Cross Section - the influential newsletter published by the department of architecture at the University of Melbourne - but only in the context of a mostly unflattering review. [Mr Raworth]

My Response:

While it is correct that the CML Building was never profiled in *Architecture in Australia*, it was certainly profiled in a number of other contemporary published sources. Chief amongst these was a detailed four-page feature article in the August 1963 issue of highly-regarded Melbourne-based journal, *Architecture & Arts* (reproduced in Appendix 1). The same issue also included several full- and half-page advertisements placed by manufacturers whose products were used in the new building, which drew attention to that connection.

I dispute that the *Cross Section* article constitutes a “generally unflattering review”. To note that the building is “conservatively clad” with “stern black granite” simply acknowledges its starkness and monumentality. The sombre polished stonework evoked tombstones in the reviewer’s mind, prompting those funereal references to autopsy tables and “ghoulish good taste” (the latter phrase, however playful, is more flattering than “ghoulish bad taste”). To me, this does seem to be overtly disparaging. To state that the “currently conventional street-side pedestrian precinct” might be “a dubious asset” at this busy corner is more of a comment on the increasing ubiquity of such plazas, while the observation that the building “fits into place without looking like a rare and independent intrusion” is clearly complimentary. Interestingly, Mr Raworth did not quote that final sentence in its entirety. In the original review, it reads as follows: “On the skyline, the CML Building fits into without looking like a rare and independent intrusion – a habit which seems to be more common amongst Melbourne’s new buildings west of Collins Street than amongst those to the east”.

Significance in architects’ body of works

Expert's Comment:

The building was designed by a known architectural firm, however it is not striking or remarkable example of their work...

I note that Australian Modern: The Architecture of Stephenson and Turner is not listed among the references in the heritage citation for the former CML Building... [Mr Raworth]

My Response:

While Mr Raworth notes that the citation did not refer to this particular source on Stephenson & Turner, he himself has not consulted other available sources, including two earlier monographs: a slender hardcover book, entitled *Stephenson & Turner 1920-1970* (1970), which was self-published to commemorate the firm’s fiftieth anniversary, and John Shaw’s more substantial study, entitled *Sir Arthur Stephenson, Australian Architect* (1987).

Significantly, both books illustrate the CML Building (see Appendix A). The earlier one includes an exterior photograph of the building, with brief caption, as part of an illustrated profile of recent example of the firm’s multi-storey office buildings across Australasia (the same page illustrates the T&G Building in Brisbane and the IBM Building in Sydney). In addition, the rear endpaper of the book includes a small photograph of the *Children’s Tree* sculpture by Tom Bass. John Shaw’s 1987 monograph includes a full-page photograph of the CML Building, described as being “very much in the S&T conservative Melbourne style”. It is not considered that drawing attention to the building’s more conservative style (as also noted by *Cross Section*) provides an adequate basis for it to be immediately dismissed as an unremarkable example of the firm’s work.

Ultimately, the simple fact that the CML Building was illustrated in both of these monographs is sufficient to demonstrate that it was considered, by the architects themselves, to be a noteworthy project for the firm at that time.

I can further attest that, when I was employed by the State Library of Victoria in the late 1990s to curate and catalogue the huge and hitherto unsorted Stephenson & Turner archive, I was briefed to develop policy guidelines to inform which material was most worthy of retention. A triage system was established, identifying the firm's most notable works by reference to published primary and secondary sources (including the two monographs from 1970 and 1987) as well as discussion with Philip Goad. The CML Building was one of the projects identified as being notable, for which the original documentation should be preserved. The working drawings of the building were retained, and remain as part of the library's broader Stephenson & Turner Collection (refer Latrobe Library YLTAD 110).

Connection with former Equitable Building

Expert's Comment:

The former CML Building is arguably better known among the broader community as the site of one of Melbourne's lost nineteenth century architectural treasures (ie the Equitable Life Building), rather than for the architectural merit of its 1960s replacement. [Mr Raworth]

My Response:

No published sources or other documentary evidence has been provided to underpin this assertion that the "broader community" has acknowledged any lingering nostalgia for the long-demolished Equitable Building that formerly occupied this site, much less that these historical associations are more significant than the building that currently occupies the site.

Relationship of sculpture to building

Expert's Comment:

I am not aware of any information to suggest that the Tom Bass sculpture is thematically linked to CML or to this building. [Mr Raworth]

It is unlikely, as is unquestionably the case today, that casual observers would register any meaningful relationship (aside from mere proximity) between the building (330 Collins Street) and the sculpture. [Mr Edwards]

My Response:

It is well documented that the sculpture was commissioned by CML as part of the broader building project, which is sufficient to demonstrate a historical link between the sculpture and its context. This is certainly distinct from a sculpture that might have been installed in a building's plaza some years later, without necessarily having been designed especially for it (eg Fremiet's equestrian statue of St Joan of Arc in the forecourt of the State Library of Victoria).

In Tom Bass's published memoirs, the artist himself confirmed that the theme for the sculpture was specifically requested by the commissioning clients. He recalled:

When they first said they wanted a children's sculpture there, I thought how inappropriate it was to have something for children in such a busy noisy place. But I went along with the idea and the more I worked on it the more I realised how important it was to create this little incident in the heart of a great bustling city that would remind people of their childhood. It would also be a place where children brought into the city could find some little thing that related to them.¹

¹ Tom Bass and Harris Smart, *Tom Bass: Totem Maker* (Burwood: Australian Scholarly Publishing, 1996), pp 108-109.

Certainly, a thematic link between the sculpture's subject and the company's remit was noted at the time it was unveiled, and by no less an authority than the *Age* newspaper's art critic, the erudite and highly-regarded art historian and academic, Bernard Smith. In his weekly column for 17 December 1963 (reproduced in full in Appendix B), Smith wrote:

Bass has provided his patrons with a sculpture successful in several ways. Firstly, he has found a theme congenial to both patron and artist. Childhood is precious enough, the patrons wish to say, to serve financial protection. Childhood's acute and tremulous vision of reality is precious enough to be protected too, says the artist – and says it simply and efficiently.²

This thematic link was subsequently bolstered by the company itself, which used an illustration of the sculpture in a newspaper advertisement titled "The touching story of the shining lizard" (see Appendix B), which drew a folksy analogy between the theme of childhood and the company's role in providing financial security for young families.³

The sculpture's connotations with children and childhood (and the aforementioned quote from Bernard Smith) were re-iterated in a newspaper article published in December 1983 to mark the twentieth anniversary of the *Children's Tree* (see Appendix B), referred to in the opening sentence as "the much-loved sculpture at the corner of Collins Street and Elizabeth Streets".⁴

Expert's comment:

Nor is the sculpture integral to the architectural character of the building beyond being representative of the fairly widespread postwar trend of including artwork in office tower development as an expression of corporate largesse. [Mr Raworth]

My Response:

While I agree that the integration of commissioned artwork (eg, indoor and outdoor sculptures, fountains, murals, foyer screens and the like) into multi-storey office buildings in the Hoddle Grid was a "fairly widespread postwar trend", I counter that this trend is of significance in its own right, particularly in light of the fact that so many examples of integrated artwork have already been removed from their original context. This makes the relatively few intact surviving examples, such as this one, as rare evidence of this theme. I have elaborated on this point in my principal evidence, citing other examples of post-WW2 office buildings in the Hoddle Grid that have been denuded of integrated artwork by leading Australian artists and sculptors.

Expert's Comment:

While perhaps not quite of the same significance (scale and stylistic inventiveness, and integration with architecture) as the artist's works, for example, at the University of Melbourne.... [Mr Edwards]

My Response:

Tom Bass's published memoirs include an appendix entitled 'Major works', in which the artist lists thirty-nine separate commissions, spanning his long career from 1948 to 1995.⁵ Bass included his *Children's Tree* as one of these major works, which should be sufficient to demonstrate that the artist himself considered it to be a significant piece in his broader body of work.

B2.3 AMP Square, 527-555 Bourke Street

[Ratio Consultants]

Alterations at street level

See Section B1.2

² Bernard Smith, "Art Notes", *The Age*, 17 December 1963, p 5. Reproduced in Appendix B.

³ "The touching story of the shining lizard", *The Age*, 16 May 1969, p 13. Reproduced in Appendix B.

⁴ "Bronze tree, china anniversary", *The Age*, 20 December 1983, p 18. Reproduced in Appendix B.

⁵ Tom Bass and Harris Smart, *Tom Bass: Totem Maker* (Burwood: Australian Scholarly Publishing, 1996), pp 146-147.

Urban planning

Expert's Comment:

The plaza was notorious for being an unforgiving environment, mainly due to sudden gusts of wind that were funnelled into the space, but also for being simultaneously uncovered and often without sunlight due to the shadow of the AMP tower to the north, and despite there being a consistent building frontage to the plaza, there was little ground level activity.

My Response:

I do not agree that the extent to which a place might be considered unsuccessful in urban planning terms is an appropriate barometer of its heritage significance.

While the AMP Plaza may not have ultimately lived up to its architects' expectations, in terms of providing a hospitable and human-scaled place for public gathering and circulation, this is not a factor to be taken in account in an assessment of heritage significance. What is important, from a heritage viewpoint, is that the architects were boldly adapting an untested American prototype for the integration of public space in an unprecedentedly large-scale corporate headquarters. This must be seen as a new development in the design of multi-storey buildings in the Hoddle Grid. This significance is inherent, irrespective of the plaza's long-term success (or otherwise) in urban planning terms.

In this regard, one might compare the case of the AMP Plaza to the suburban residential subdivisions of Walter Burley Griffin, such as the *Mount Eagle Estate* (1914) and *Glenard Estate* (1915) at Eaglemont, the *Croydon Hill Estate* (1921) at Croydon, and the *Ranelagh Estate* (1924) at Mount Eliza. All of these estates were designed along progressive Garden City principles, with curving roads that responded to the site contours, and allotments that opened at the rear onto communal internal reserves. The fact that these much-publicised estates failed to develop quickly (typically, with only a relatively small number of houses built prior to WW2), and that the system of internal reserves met with very mixed success (in some cases, being consolidated with contiguous allotments to create larger traditional-style public parks with street frontages) does not then negate their heritage significance as examples of innovative urban planning.

B2.4 Nubrik House, 269-275 William Street

[Bryce Raworth]

Heritage Victoria Guidelines

See Section B1.1

It is in this evidence statement that Mr Raworth proceeds to invoke the set of exclusion guidelines that form part of the HV document.

My Response:

The HV document clearly states (on page 5) that these are guidelines "by which a place/object will generally be disqualified from being able to satisfy the criterion at the state level" (emphasis added). It is neither stated nor inferred that the exclusion guidelines might be appropriately "transposable to the assessment of places of local significance" (as Mr Raworth put it) in order to disqualify the application of a particular criterion to establish a case for local significance.

Published References

Submitter's Comment:

Notably, while Buchan, Laird and Buchan's work throughout the modernist and post-war periods is explored in detail in the Encyclopedia of Australian Architecture, Nubrik House is not one of the numerous buildings discussed in that.

My Response:

The *Encyclopedia of Australian Architecture* was not intended, nor should it be used, as a canon to codify the relative importance of architects or their buildings. The fact that a particular architect does not have an entry in the book does not mean that the architect and his or her work must be summarily dismissed. Similarly, the fact that a particular building might not be included in an architects' list of work does not mean that the building is of no consequence in the architects' body of work or that it must be rejected as a potential candidate for a heritage overlay.

I can make this point with some authority, as I contributed fourteen entries to the *Encyclopedia of Australian Architecture* (including those for post-WW2 architects Garnet Alsop, Sydney Baggs, James Earle, William Gower and Anthony Hayden), and can attest to the methodology of imposed word limits and the number of buildings that might be mentioned. The omission of a particular building from a particular architect's entry should never be considered as a value judgment on the part of the entry's author.

While *Nubrik House* may not have been mentioned in the encyclopedia entry for Buchan, Laird & Buchan, I can only re-iterate that the building has been mentioned in two other key secondary sources, both published in 1990: Michael Page's monograph on Buchan, Laird & Buchan, entitled *An Architectural Apex*, and Don Gardens' monograph on the builders, A V Jennings, entitled *Builders to the Nation*. The pertinent excerpts are both reproduced in my principal evidence (qv).

Loadbearing brickwork

Expert's Comment:

Further the entry for Nubrik House was presented under the misconception that the building was of 'loadbearing brick construction' which has subsequently been discovered to be false further diluting any representative qualities.

My Response:

In the light of the further documentary evidence (both primary and secondary sources) that has been tabled in my principal evidence (qv), my position is that I have demonstrated that it is not a misconception for the building to be described as loadbearing brick construction.

B2.5 Prudential Building, 178-188 William Street

[Bryce Raworth]

Heritage Victoria Guidelines

See Section 1.0

Other

No further comment. Mr Raworth's opinion on this building largely concurs with my own.

B2.6 Stella Maris Centre, 588-600 Little Collins Street

[Bryce Raworth]

Heritage Victoria Guidelines

See Section 1.0

Special associations

Expert's Comment:

The place has had an association with visiting seamen as a community, although the extent and importance of this has not been demonstrated or documented, with seamen having associations with similar places at many ports. Indeed, the Stella Maris website states that there are 11 centres around Australia and more than 350 around the world.

My Response:

In building a case of local significance (whether this might be defined as only the Hoddle Grid proper, the Hoddle Grid and its immediate environs, or the entire municipal extent of the City of Melbourne), one would not be required to take into account any branches of the Stella Maris Centre located further field, elsewhere in Australia or around the world. The salient fact is that there is only one branch of this organisation in Melbourne (just as there is only one Lyceum Club in Melbourne, even though there are counterparts in Sydney, Adelaide, Brisbane and Perth).

Expert's Comment:

The presence of the Centre and its activities within the community are not, in my experience, widely known in Melbourne or considered iconic. Rather, its activities relate to a relatively small number of users and providers within the City of Melbourne.

My Response:

Criterion G is invoked for "Strong or special association with a particular present-day community or cultural group for social, cultural or spiritual reasons". This does not presuppose that the physical size of the group, or the extent to which it is widely known, is a crucial factor in determining that the threshold has been satisfied.

One might cite the example of the former Aboriginal Church of Christ at 258 Gore Street, Fitzroy, which was recently added to the *Victorian Heritage Register* (H2393). While the building itself was purpose-built in the 1860s as a place of worship for the Bible Christian Church, it is considered to be of state significance for its more recent associations with the Aboriginal Church of Christ, which occupied the building from the early 1940s to the 1970s. I would posit that the activities of the Aboriginal Church of Christ were not widely known to the average non-indigenous Melburnian during that period, or certainly more recently. I can cheerfully confess to the fact that I was wholly unaware of the denomination's existence until the building's recent addition to the register.

Expert's Comment

With respect to historic significance, Stella Maris is an organisation of relatively recent origin locally, having only been founded in 1960.

My Response:

I dispute any suggestion that a place can only be considered significant for associations with an organisation if that organisation has been in existence for an especially prolonged period.

One might point again to the example of the Aboriginal Church of Christ in Fitzroy, for which the historical associations are similarly recent, dating back only as far as early post-WW2 era.

Expert's Comment:

The social welfare of seamen from the 1970s-2020s, while certainly of importance and value to the seafaring community, was not a widespread or notable activity in the CBD and inner Melbourne since 1972.

My Response:

I dispute that the welfare of seamen and maritime-related workers has not been a notable activity in this part of the Hoddle Grid (and environs) since 1972. My principal evidence cites numerous examples of post-WW2 buildings in the docklands area which provided for the welfare of such workers, including new amenities blocks, medical centres, union facilities and employment bureaux, most of which remained in use during the 1970s, '80 and '90s (but have since gradually disappeared as the Docklands redevelopment unfolded in the early 2000s).

Maritime-related activities, businesses and organisations maintained a long and notable presence in the south-western corner of the Hoddle Grid during the nineteenth and twentieth centuries. However, little evidence now remains of purpose-built infrastructure from the post-WW2 period. Aside from the Stella Maris Centre, the only other example I have identified is the New Customs House at 11 William Street (1962-66), substantially altered when converted into apartments in the 1990s and not included as part of the current amendment.

Form and Expression

Expert's Comment:

There is nothing in the external fabric which identifies the subject building as being associated with Stella Maris, the Catholic Church or the social welfare of seamen.

My Response:

I do not consider that the function of a building has to be explicitly expressed in its built fabric, and capable of being readily interpreted as such, in order for it to be considered of heritage significance. There are many examples where this is not the case, such the Footscray Psychiatric Hospital recently added to the *Victorian Heritage Register* (VHR H2395), which is a particularly stark concrete building in the Brutalist mode that makes no attempt whatsoever to articulate the functions contained within.

Expert's Comment:

The design is not considered unusual or unique.

My Response:

I dispute that any building that combines such peculiarly diverse range of functions, including accommodation, dining room, games room and chapel, could be considered anything other than unusual. As an architectural typology, it is demonstrably uncommon in the Hoddle Grid. While broadly comparable to the relatively small number of other purpose-built private club premises (eg Lyceum Club, RACV), the denominational aspect (ie, incorporation of a chapel) renders it absolutely unique amongst the buildings under consideration for this amendment.

B2.7 Dalgety House, 457-471 Bourke Street

[Bruce Trethowan]

Heritage Victoria Guidelines

See Section B1.1

Alterations at street level

See Section B1.2

Architectural expression

Expert's Comment:

The curtain wall detailing adopted in the design of Dalgety House is directly related to the design of the curtain walling at the AMP Building at Circular Quay, Sydney designed Peddle Thorp and Walker, 1959.

My Response:

I would consider that drawing attention to such a "direct relationship" between these two multi-storey curtain-walled buildings by Peddle Thorp & Walker serves only to point up the significance of Melbourne example, rather than to downplay or diminish it. This is particular relevant in light of the fact that the subject building is one of only two such projects that this eminent Sydney-based firm undertook in Melbourne during the 1960s.

Expert's Comment:

The former CRA Building in Collins Street (Bernard Evans, 1962) used a similar design.

My Response:

As the CRA Building has been demolished, it is unclear why it has been cited as a comparator. Regardless of any similarity in design, the fact that the building is no longer standing only serves to underscore the significance of the surviving example that is Dalgety House.

B2.8 Hooker House, 516-520 Collins Street

[Kate Gray of Lovell Chen]

Other

No further comment. Ms Gray's opinion on this building largely concurs with my own.

B2.9 Cowan House, 457 Little Collins Street

[Bruce Trethowan]

Heritage Victoria Guidelines

See Section B1.1

Alterations at street level

See Section B1.2

Erik and Grethe Kolle

Expert's Comment:

The HGHR briefly summarises the history of the office of Erik and Grethe Kolle. A Danish émigré couple, their practice served as a 'one stop shop' to developers as they provided structural as well as architectural services.

My Response:

I wish to draw attention to the fact that, although Erik and Grethe Kolle have been described as "a Danish émigré couple", they were in fact brother and sister. Each of them was married to another, with Grethe (aka Mrs William Schulz) retaining her maiden name in her professional life.

It is worth further clarifying that, while it is correct to state that the partnership offered both architectural and structural engineering services, it was Grethe Kolle who was the architect, while her brother Erik was the engineer. This tends to put a different slant on the significance of the work of E & G Kolle, given that the work of female architects in private practice tends to be underrepresented in the 1950s and '60s, and especially within the Hoddle Grid.

Expert's Comment:

The practice appears to have been quite prolific during the 1960s and 1970s and was commissioned to design four office complexes within the Hoddle Grid as follows....

- 1964-65, Former Houston Building (Aviation House) 184-192 Queen Street
- 1967, Communications House, 199 William Street
- 1969, Cowan House, 457-469 Little Collins Street
- 1972, Marland House, 570 Bourke Street
- c1972, Extensions to Communications House, Little Bourke Street

My Response:

In considering broader context of E & G Kolle's work in the Hoddle Grid, Mr Trethowan states that two examples, Marland House in Bourke Street and Communications House, in William Street (including its later addition along Little Bourke Street) have been "significantly altered to the point that they are unrecognisable".

As such, it is unclear why the aesthetic qualities of Cowan House, a substantially intact surviving example of the firm's work, might be judged against two other examples that, in their currently altered form, are now unrecognisable. The observation that Communications House is a "more satisfactory design" than Cowan House is ultimately meaningless, now that the form, fabric and detailing of the former has been obliterated in its conversion to apartments in the early 2010s.

Mr Trethowan's comparative analysis otherwise begs the conclusion that, as Marland House and Communications House have both been altered beyond recognition, Cowan House must be considered one of only two substantially intact surviving examples of the work of E & G Kolle in the Hoddle Grid. As such, it remains a worthy candidate for heritage overlay. While he deems Aviation House, at 184-192 Queen Street, as the "best example" of the work of E & G Kolle in the Hoddle Grid, he does not indicate why it might only be appropriate to recommend heritage protection for just one example of the firm's work, rather than two.

I am not aware of any such directive that heritage protection should only be afforded to the "best" single specimen of particular architect or firm's work, and there are certainly precedents (not least of all amongst the present set of buildings in this amendment) for applying a heritage overlay to multiple examples of a particular firm's work that may demonstrate their contrasting or evolving approaches to design. In my own involvement with suburban heritage studies focusing on post-WW2 places, I have often recommended heritage protection for more than one example of a particular architect's work (eg the *Frankston City Post-War Modernist Heritage Study*, which included six buildings by Chancellor & Patrick, three by Ian Banner and two by Daryl Jackson)

B2.10 RACV Building, 111-129 Queen Street

[Peter Barrett]

Revises to citation

Mr Barrett has not challenged the significance that has been ascribed to the place, but has merely suggested a number of revisions to the citation and its Statement of Significance. These changes (some of which Mr Barrett concedes to be "relatively inconsequential") are summarised thus:

- Correction of minor factual errors in historical and descriptive text;
- Footnoting of specific quotations and statements that remain unreferenced;
- Revision of comparative analysis to omit comparators that are not especially relevant (eg places on the VHR) and discuss some more pertinent counterparts
- Clarification of the physical integrity and/or extent of alterations to the lower levels of the building, and particularly its street level and podium balcony;
- Review the application of Criterion H, and perhaps consolidate with Criterion G

My Response:

I support some but not all of Mr Barrett's suggested revisions. I concur that it is desirable for any factual and descriptive errors to be corrected, and that it is useful for unreferenced material to be footnoted. I agree with Mr Barrett that reference to state-listed comparators is not particularly relevant in this case. I also agree that clarifying the extent of intactness and alteration at the lower levels of the building would be beneficial for future management of the significance of the place.

I do not agree with Mr Barrett that it is necessary to omit Criterion H, as I share the opinion of the citation's author that the building has important historical associations with the RACV that can be appropriately referenced by invoking Criterion H.

I do not agree that there is any real advantage in re-phrasing contextual statements that do not directly inform an argument for local significance, such as Mr Barrett's assertion that it is somehow inaccurate or misleading to refer to post-WW2 Melbourne as either a "bustling international centre of commerce" or an "international tourist destination". I consider both statements to be quite reasonable.

B2.11 MLC Centre, 303-317 Collins Street

[Bryce Raworth]

Heritage Victoria Guidelines

See Section B1.1

Alterations at street level

See Section B1.2

Comparators

Expert's Comment:

Despite its location outside the City of Melbourne, the former BP House is a relevant comparator for the subject building as an example of Melbourne's post war boom in office development.

My Response:

While I concur that BP House is a relevant comparator to the unusual curved form of the subject building, the fact that it is located outside the City of Melbourne means that it cannot be considered a pertinent comparator in establishing a comparative framework at the local level (ie, within the Hoddle Grid or within the broader City of Melbourne). Mr Raworth has not referenced any comparators actually located within the Hoddle Grid, of which there are very few (as noted in my principal evidence), informing the conclusion that multi-storey buildings of curved form are rare in the Hoddle Grid, and that this particular example was evidently the first.

Omission in Melbourne's Marvellous Modernism

Expert's Comment:

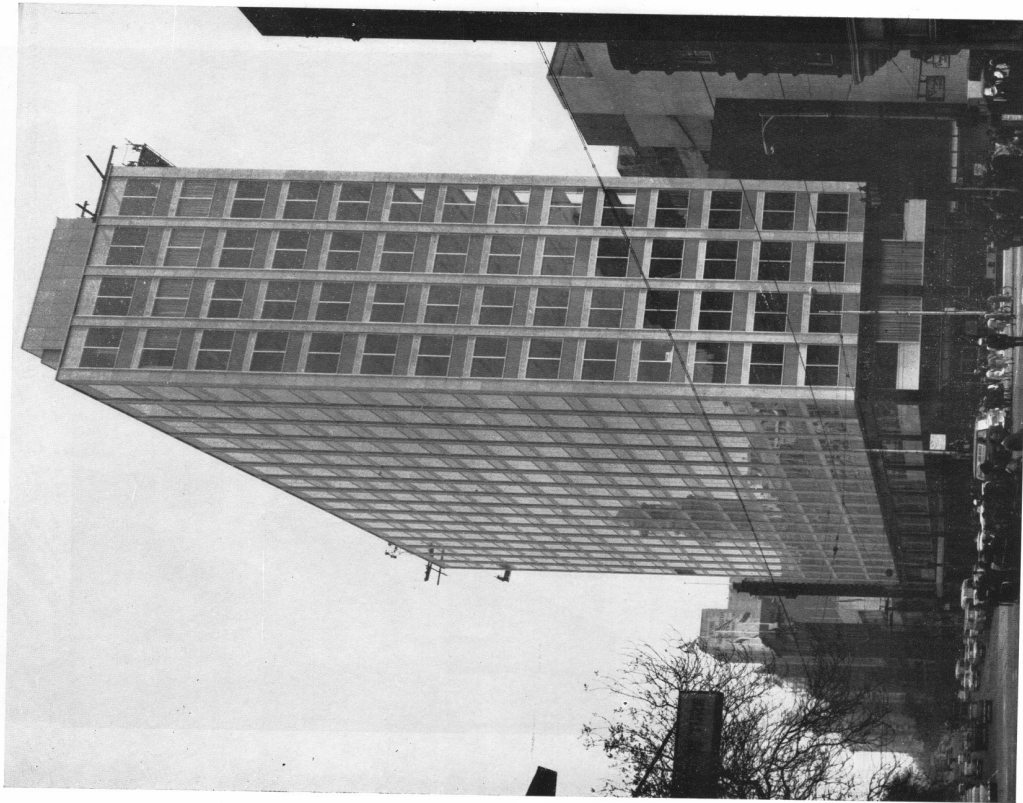
It can reasonably be assumed that the omission of the building from the latter study was deliberate given that the adjoining building at 319-325 Collins Street was included, along with the former MLC Building on the opposite side of the street.

My Response:

I dispute that just because a place is not mentioned in a particular published secondary source, this must be considered indicative of "deliberate omission". As the author of a monograph on a post-WW2 Melbourne architect, I can attest that there are many, many reasons why a particular place may not be mentioned in a published source, and it is misleading to assert that deliberate omission is the only "reasonable assumption".

APPENDIX A: CML BUILDING

"New office building in Melbourne", *Architecture & Arts*, August 1963, pp 28-29



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ARCHITECTURE AND ARTS — AUGUST, 1963.

New Office Building in Melbourne

Architects: Stephenson and Turner
Builders: Lewis Construction Co. Pty., Ltd.

The Colonial Mutual Life Assurance Society Limited opened its new Principal Office on 27th May, 1963, after three basements, sixteen floors of offices above ground level and a tower of 270 ft. above street level. The old building which took 10 months to demolish was replaced by the new building which took 10 months to build.

The building occupies a site area of 1 acre being bounded by Elizabeth and Collins Streets. There are three basements, sixteen floors of offices above ground level and a tower of 270 ft. above street level. The building is a fine example of modern architecture and is a landmark in the Melbourne skyline.

The building is constructed with a fully rigid steel frame in which 3,200 tons of steel was used. The floor construction to the office floors is of precast concrete units on which is laid a 3" thick reinforced screed to take underfloor ducting for telephones and power.

Each office floor consists of a central corridor, a lift shaft and a horizontal band of offices. The offices are arranged in a grid pattern and are separated by soundproof partitions. The building is a fine example of modern architecture and is a landmark in the Melbourne skyline.

Natural anodised aluminium (Alloy 5083) sub-frames are used throughout for the windows. The windows are fixed windows glazed in 5/16" thick glass. The sub-frame section serves as a guide for the travelling window cleaning cage.

Shopfronts and screens are also natural anodised aluminium of special extrusion and sun hoods to the minimum. The facade is fabricated from natural anodised aluminium. The building is a fine example of modern architecture and is a landmark in the Melbourne skyline.

Lift lobbies to the ground, first and fourteenth floors are faced with vinyl fabric. Lavatories, tea pantries and cleaners' rooms have tiled walls with terrazzo and/or vinyl tiles for flooring. Stairs are finished with terrazzo and/or vinyl tiles for flooring.

Stairs to plant rooms which are gridded. Vinyl asbestos tiles are used throughout office floors and to lift lobbies. Five basic colours have been used. A specially designed plaster acoustic tile has been used throughout all office areas to provide a satisfactory sound level in conjunction with special acoustic modular partitioning, particulate attention being given to noise transference across the top of partitioning through false ceilings.

The cafeteria floor has a patterned plaster acoustic ceiling, and the ground floor cashiers' office, entrance hall and arcades have a baked enamel finished aluminium panelling. The building is a fine example of modern architecture and is a landmark in the Melbourne skyline.

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ARCHITECTURE AND ARTS — AUGUST, 1963.

ductwork reduce vibration and noise transmission to adjoining areas in the building. Special paneling in Black Beam has been used to the ground floor cashiers' office. The building is a fine example of modern architecture and is a landmark in the Melbourne skyline.

Sixty cars can be parked in Basement No. 2 Car Park. A Theatre and Meeting Room on the fifteenth floor can accommodate 170 people. Adjacent to the Theatre is the Staff Cafeteria which can serve 200 persons per sitting.

The Lift installation comprises 6 fully automatic 700 lb. lifts and 10 fully automatic passenger goods lifts. All lifts operate to traffic schedule programmes. Three of the passenger lifts serve Basement No. 2 and all passenger lifts serve from Basement No. 1 to the fourteenth floor.

The passenger goods lift serves between Basement No. 2 and the fourteenth floor. Fully air-conditioned range 70 deg. F. to 75 deg. F. summer and winter temperature with individual temperature control for each room or area. Ten air-conditioning units capable of handling 250,000 c.f.m. are located throughout the building. There are two oil fired boilers for B.T.U.'s per hour rating, and two oil fired boilers for domestic hot water each of 511,000 B.T.U.'s per hour.

Fuel oil tanks located in Basement No. 3 include two 3,000 gallon storage tanks for boilers and one 500 gallon tank for the stand-by generator set. For the generator set, there is a 500 gallon tank. The building is a fine example of modern architecture and is a landmark in the Melbourne skyline.

Twelve separate exhaust systems for the car park, toilets, kitchen, etc., have a capacity of 115,000 c.f.m. Stand-by Generator No. 1 has one 800hp, 6 cylinder turbo diesel engine with a capacity of 1,200 K.W. located in Basement No. 2. Sufficient oil supply for 17 hours' operation has been provided.

The floor duct system allows for telephone and power cables to be provided in open office areas on a 6'4" x 22" section. The building is a fine example of modern architecture and is a landmark in the Melbourne skyline.

The building is sprinklered throughout. Specially designed general purpose clerk, typist and checking tables have been provided to all C.M.L. general office areas, and executives. Brownbuilt steel furniture and Risom Black Bean furniture respectively has been used.

Cafeteria furniture has metal framed chairs and tables with formica tops to the tables and vinyl fabric furniture. Waiting area furniture to the ground and first floor is metal framed upholstered furniture and stainless steel plant boxes by Herman Miller.

A Gold carpet has been used in the Senior Executives' Office Offices on the fourteenth floor. Hand woven woolen curtains have been provided to the Executive floor.

Ventilation fans have been provided to all office floors and the building is a fine example of modern architecture and is a landmark in the Melbourne skyline.

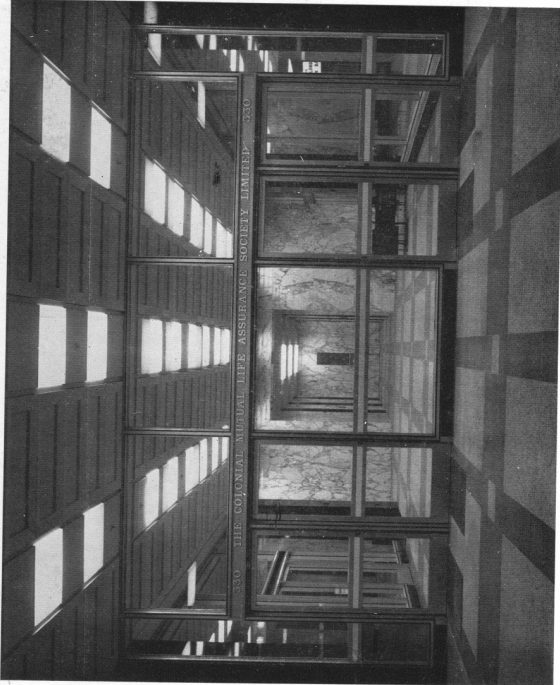
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ARCHITECTURE AND ARTS — AUGUST, 1963.

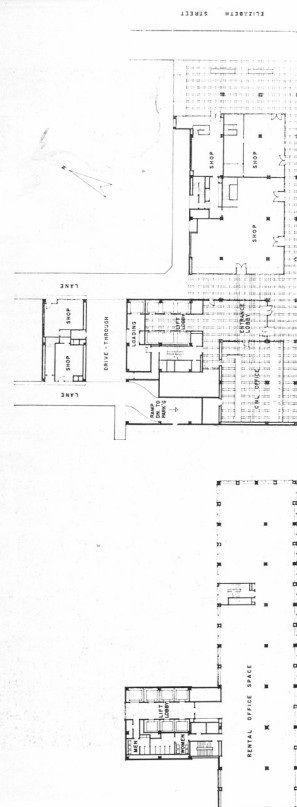
"New office building in Melbourne", *Architecture & Arts*, August 1963, pp 30-31



Board Room.



New Office Building in Melbourne (continued)



ARCHITECTURE AND ARTS — AUGUST, 1963.

Stephenson & Turner, 1920-1970 (1970), unpaginated



CML, MELBOURNE

The Colonial Mutual Life Assurance Society Limited's principal office in Melbourne was completed in May, 1963, on a site which occupies half an acre on the corner of Collins Street and Elizabeth Street. The building was opened by the then Governor General of Australia Lord De L'Isle.

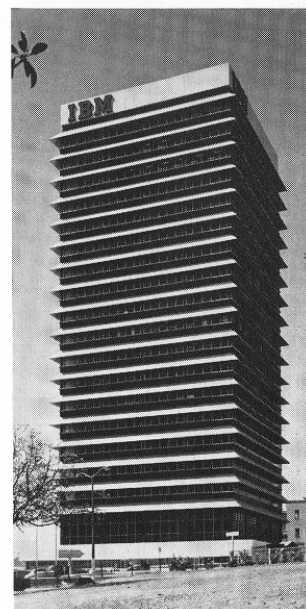


T & G BUILDING, BRISBANE

Opened in December, 1969, the 24-storey T & G building is an architectural milestone in Brisbane. Column-free floor space has been achieved by the design technique of pre-cast post tensioned concrete. The continuous sun hoods are part of the structural element of the building.

IBM AUSTRALIA LIMITED, SYDNEY

The IBM Centre erected on Sydney's Flagstaff Hill, in 1965, was the first high-rise building specifically designed to meet the challenge of the Sydney climate. Sun hoods project five feet from each face of the building providing unique protection from sun and glare. It was in this building that lightweight concrete was first used as a structural material.



Stephenson & Turner, 1920-1970 (1970), rear endpaper



Sculpture CML Melbourne.

John Shaw, Sir Arthur Stephenson, Australian Architect (1987), p 135



**CML BUILDING,
MELBOURNE, 1963**

Very much the S&T conservative Melbourne style, the principal office for the Colonial Mutual Life Assurance Society on the corner of Collins and Elizabeth streets.

APPENDIX B: TOM BASS' CHILDREN'S TREE

Bernard Smith, "Art Notes", *The Age*, 17 December 1963, p5

ART NOTES

Sculpture Beginning to Gain Some Respect

DURING the past week, Melbourne has acquired two handsome pieces of free-standing bronze sculpture each erected upon excellent sites. It is a welcome sign that sculpture is beginning to gain some respect in our community.

I refer, of course, to Tom Bass's sculpture *The Children's Tree*, executed for the Colonial Mutual Life Assurance Society and beautifully sited at the corner of Elizabeth and Collins streets, and Pino Conti's *Miraggio*, on the green lawn before the Myer Music Bowl.

Neither commission leaves one with quite that sense of inevitability between form, material and theme, which is the glory of the true masterpiece in sculpture as in all art. But to say this is to say no more than that masterpieces are rare.

The Children's Tree is a charming and disarming sculptural conception. It captures the innocence of childhood without sentimentality. It is mature and personal in style.

Congenial Theme

Bass has provided his patrons with a sculpture successful in several ways. Firstly, he has found a theme congenial to both patron and artist. Childhood is precious enough, the patrons wish to say, to deserve financial protection.

Childhood's acute and tremulous vision of reality is precious enough to be protected, too, says the artist—and says it simply and effectively.

Three-dimensional sculpture should compose well from several points of view. Here, too, Bass has achieved a considerable measure of success. The girl with her doll, the boy watching the lizard, the owl in the sheltering tree compose well from many positions.

Spritley Charm

Some formal relations (as of girl to tree, and hand to branch) seem less fully realised than others. But smoother transitions would have robbed the group of much of its spritley charm.

It is successful in yet another way. It draws upon tradition and adds something to it, draws upon late Gothic and late archaic Greek sculpture and may

owe something also to the engaging folk art realism of Tomaso Sani's relief sculpture for the Pitt Street facade of the Sydney G.P.O. completed almost 100 years ago.

Points Way

If Bass has looked at Sani with new eyes he points one way forward from provincial sophistication. Australian sculpture will find its present when it finds its past.

Meanwhile, it is pleasing to have with us permanently the work of a sculptor who can infuse a measure of human feeling into his work and safeguard the independence of his art.

Far too much sculpture in Australia is designed only to be a foil or embellishment to architecture. The sculptor is becoming the man who wants to put the icing on the architect's cake.

Notable Addition

There is little future in this.

Pino Conti's sculpture *Miraggio* is the other notable addition to the city scene and provides us with a good, though not masterly, example of contemporary Italian figurative sculpture.

In Italy, the figurative tradition has survived with vigor into the present century through the work of Medardo Rosso, Giacomo Manzù, Marino Marini and Emilio Greco.

Flowing Forms

Conti models in slim, flowing forms, melting the hands and limbs away into the body in the manner of Greco. It is a style which can create a lithe and supple unity.

Unfortunately, in this case the graceful figure, despite the poise and rapt concentration with which the sculptor has endowed it, becomes faintly ludicrous when seen posed in such an elevated and precarious position.

The name *Miraggio*, too, is to be regretted. It is the first time that I have seen a female mirage on the top of a pole.

Neither young women listening to music nor pieces of sculpture are surely, either literally or metaphorically, in any way like mirages.

'Ware Mowers

They are what you might call substantial existences.

But no doubt Conti's appealing little work will, in the course of time, acquire other names. She will have to be protected, however, from those enormous lawn mowers which sweep around her like leviathans or they will quickly cut her down.—

BERNARD SMITH.
(Art Notes will be published again tomorrow.)

Milking With The Moderns

AUCKLAND, Monday.—Cows in the Province of Northland are perturbed because there is no early morning music from the local radio station on Sundays—and their milk does not flow with week-day freedom. On week days the music begins at 6 a.m., on Sunday 8 a.m.

Farmers have asked the station to start Sunday transmission at 6 a.m.

Mr. J. Wright told a farmers' conference that the only alternative on Sunday mornings was to stay in bed and start milking late and so miss the cream truck.

Another farmer suggested a farmers' request session between 6 a.m. and 8 a.m. on Sunday morning.—A.A.P.

"The touching story of the shining lizard", The Age, 16 May 1969, p 13.

The touching story of the shining lizard



This sculpture stands outside
the Principal Office of
The Colonial Mutual Life
Assurance Society Limited.

Cast in bronze, it has weathered
to a soft, verdigris green.

Except for the head of the lizard,
which is shining brightly.

We wondered why.

Then we realised.

The lizard is kid-high.

Its head is touched and rubbed
affectionately by passing children.

A small thing, but it
brought home to us how important
little things are to people.

Like this little boy. And his parents.
And many thousands of others
all over Australia.

In big city buildings,
in small country offices,
CML is people helping people.
Right at this moment, your
CML Adviser may be able to help you.

Help you achieve financial security.

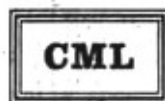
Help you invest your savings safely.

Help you provide for
your children's education.

Help you preserve
your estate intact for them.

Call him. He's trained to know
how important these big things are.

And the little things.



The Colonial Mutual

LIFE ASSURANCE SOCIETY LIMITED

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CML1768/76

"Bronze tree, china anniversary", *The Age*, 20 December 1983, p 18.

MELBOURNE LIVING 2

Bronze tree, china anniversary

The Children's Tree, the much loved sculpture at the intersection of Collins Street and Elizabeth Street celebrated its 20th birthday last week. The children who saw it installed are bringing their children to see it now. EDEL WIGNELL reports.

CHILDREN climb up on the base of The Children's Tree and walk around it. They grab the girl's plaits to steady themselves. They pat the boy's head and peer at the lizard. Around they go, and around again.

"I like the doll."

"I'd like to make some clothes for her. She's just got vest and pants."

"I like the lizard coming out of the hollow."

"I didn't see the owl the first time. Then I saw it — it's a bit spooky."

"The leaves are good, and the trunk. All the patterns."

For 20 years The Children's Tree has delighted children and adults in the city. Its seats provide rest for weary shoppers and a place from which to watch the world go by.

Its textures give sensory pleasure to all ages. Fingers trace the patterns of the trunk and stroke the lizard and the children. Some areas of bronze shine.

The design invites the viewer to walk around — and around again.

The Children's Tree was sculpted by Tom Bass and cast in bronze by F. J. Lemon at Moorabbin. It is nearly two metres tall and is mounted on a base of grey Harcourt granite.

The sculpture was commissioned by Colonial Mutual Life Assurance Society for the forecourt of its new building at 330 Collins Street, on the corner of Elizabeth Street.

While some people regret the demolition of the old building, most agree that the courtyard with its sculpture, plants and seats has eased the congestion of one of Melbourne's busiest intersections.

The new building was opened by the Governor-General His Excellency Viscount De L'Isle VC, on 27 May 1963, and the sculpture was unveiled by the Lord Mayor, Alderman Leo Curtis, on 15 December 1963.

Tom Bass's words are recorded in a booklet (now out of print) prepared by the CML.

"My wish for this sculpture of little children is that in the roar and surge of the life of the great city it may lead us to rediscover for a moment our lost childhood:

To dream the doll-world dreams of little girls;

To know again the small boy's fearful delight in dragons, monsters and lizards;

To stand awhile in the shelter and wisdom of the faithful tree and see again with the fresh vision of a child.

Art reviewers of the daily newspapers welcomed the addition of the sculpture to the public spaces of the city. All agreed that it was well-sited and well-composed.

In his "Art Notes" in *The Age*, Bernard Smith called it "a charming and disarming sculptural conception". "It captures the innocence of childhood without sentimentality," he said.

"Bass has provided his patrons with a sculpture successful in several ways. Firstly he has found a theme congenial to both patron and artist. Childhood is precious enough, the patrons wish to say, to deserve financial protection.



Flashback to 15 December 1963, when Belinda Bass, then 11, stood with her sculptor-father after the statue's unveiling.

