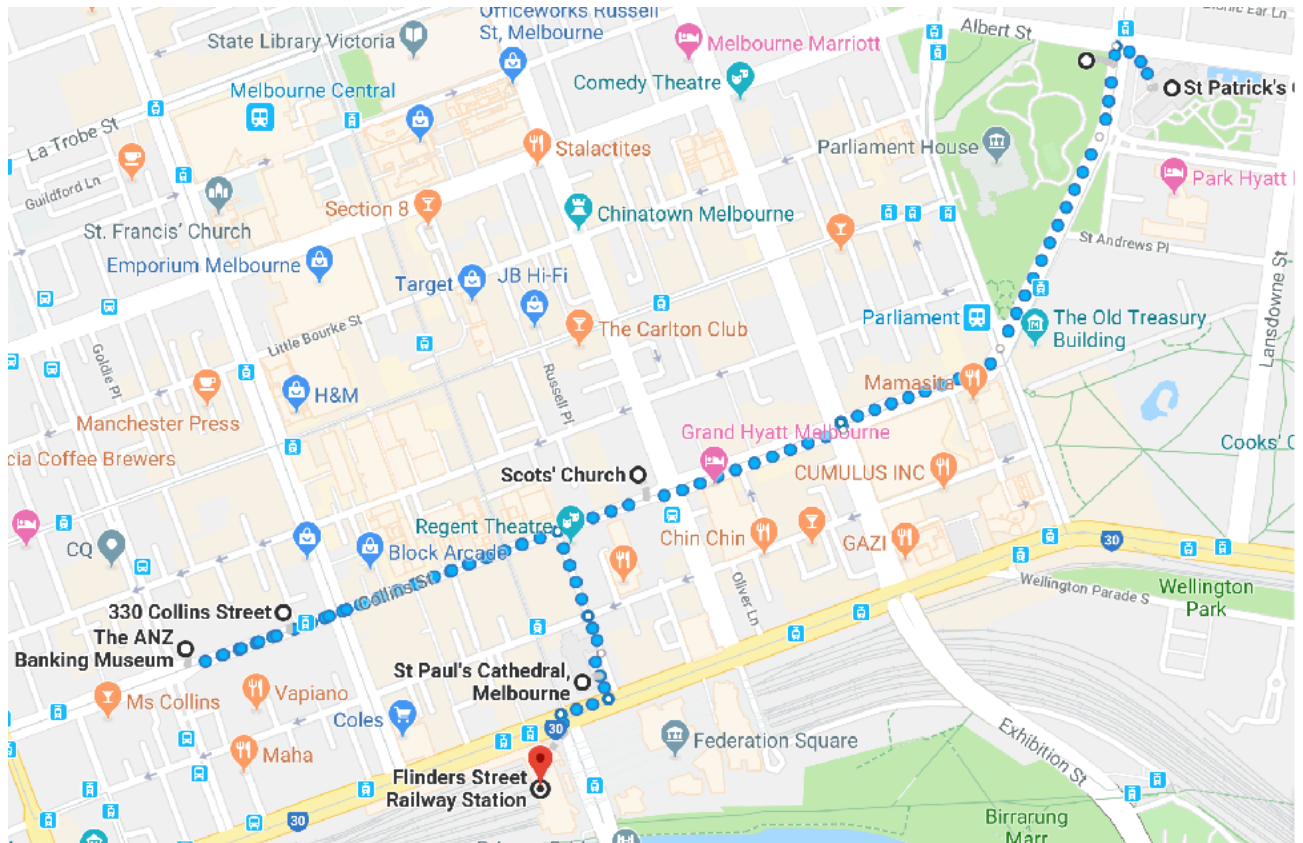


A Wood Carver's Walking Tour of Melbourne City

This article sets out a 2.5 Km walking tour of Melbourne City that can be accomplished comfortably in half a day. Alternatively the route can be taken by tram down Collins St in the free tram zone. The tour can be extended by including The Town Hall (pre-booked Tour), The former Gollin and Co Building in Bourke St and The Royal Arcade.



The Route

Starting at:

1. St Patrick's Cathedral, then cross the road to
2. St Peter's Eastern Hill Anglican Church, then either walk 900M or tram to
3. The Scots Church, 156 Collins St. then walk 550M to
4. Former Commonwealth Bank of Australia 333 Collins St, then 100M
5. The ANZ Gothic Bank 388 Collins St then walk or tram 750M to
6. St Paul's Cathedral and finally cross Swanston St. to
7. Flinders St Railway Station.

Variations

The tour can be lengthened by including:

8. Melbourne Town Hall - booked tours available
9. The former Gollin and Co Building 561 Bourke St. and
10. The Royal Arcade Little Collins St to see Gog and Magog.

1. St Patrick's Cathedral

The interior of the church may be dark, but make sure you cast your eyes to observe the angels on the ceiling and after the internal inspection exit to the western side of the building and look for the gargoyle of Jeff Kennett.

William Wardell was commissioned to prepare plans for a Cathedral, but the project was delayed by severe labour shortages during the Gold Rush of 1851, and the foundation stone was not laid until 1858.

Details of the woodwork:

Henry Bogg - altar and temporary altar platform, episcopal seat 1857

Walter Fortune - gallery and temporary doors, ceiling South Aisle 1857

Bell and Co. - high altar (since transferred to Carlton), throne & sanctuary furnishings. 1868

G. N. Bell - credence tables, stalls & benches, kneeling desk, bishop's chair 1874

N. Bell - foot stool & other furnishings, Blackwood Monstrance Stand, American Walnut Confessionals 1894

N. Bell - throne 1896-97

Henry Wood : Seats and Benches

J Curtain - pulpit, 1890

Prenzel and J. Teede - woodwork in west wing of building, Kauri and Cedar, 1891

J. Moore - seats and fittings 1892

Nunan Brothers - two Bishop's chairs, 1896 and two fold chairs, 1897

J. Moore: Seats and Fittings 1902

George Fincham and Sons Organ Case 1964

The pews are constructed of a combination of oak, oregon and cedar but mainly oregon.

For further information see:

<http://www.cam.org.au/cathedral/History/Article/13333/A-Quest-for-Perfection-William-Wilkinson-Wardell-and-St-Patricks-Cathedral>

<http://www.cam.org.au/cathedral/Features/Article/13320/Jeff-Kennett-Gargoyle>



N. Bell Confessionals 1891 American Walnut



Episcopal Chair Redgum Nunan Bros 1896

The episcopal chairs were carved from the wood of a red gum tree that once stood near Melbourne's first Catholic Church, St Francis' Church in Lonsdale Street. The second chair remains in the Holy Souls Chapel at the Cathedral.

The symbols of the Four Evangelists from the Book of Kells are the main motifs on the restored chair.



Clergy Stalls Bell & Co 1874



Credence Table Bell & Co 1874



George Fincham and Sons Organ Case 1964



Hammerbeam roof of nave. Angels in Ceiling Beams composed of Douglas fir and Kauri



Look for Jeffrey over the Eastern exit.

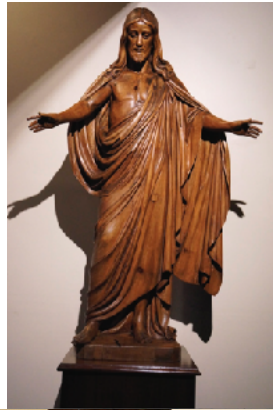
2. St Peters Eastern Hill

The first part of the building was constructed between June 18, 1846, when Charles Joseph La Trobe laid a foundation stone, and February 1848. The second part was completed 1876. The history of the church can be read at: <http://web.stpeters.org.au/history/history.shtml>

Look for:



a. Lectern Robert Prenzel



b. Christ by Thorvaldson



a. 16 Cent Flemish



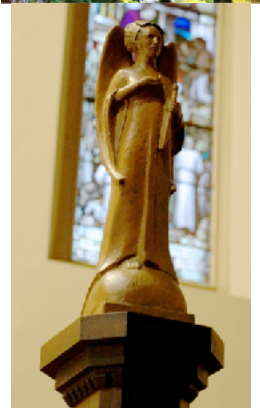
b. Pulpit Australian Cedar 1848



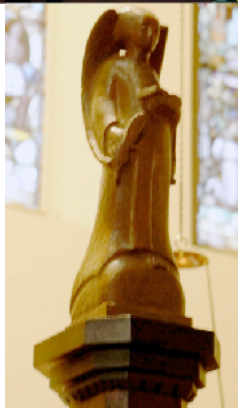
a. St Peter - Leopoldine Mimovitch



b. Carved in Switzland from Lime



a. Archangel Gabriel Ola Cohen



b. Archangel Michael Ola Cohen

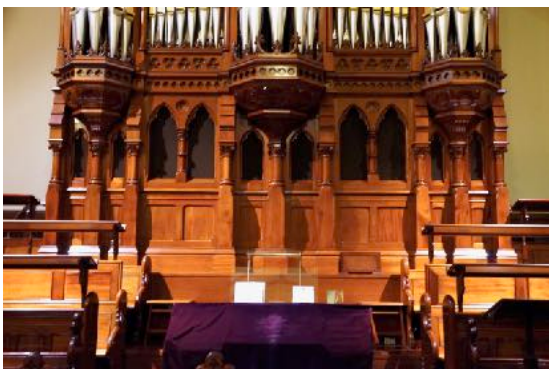
3. SCOTS CHURCH

The wood panelling is Tasmanian blackwood. Some was installed with the initial building of the church in 1874. It has been extended progressively, the last in the early 1950's. At the top of each panel are carved fleur-de-lis. Above the central stall, the minister's seat, is a carved inscription.

The pews are of cedar. Often unnoticed are the carved figures at the end of each pew.



The lectern has carved scroll work supporting the shelf. There are four carved figures at the four corners of the lectern. These represent the four apostles Matthew, Mark, Luke and John.



The organ case work was installed in 1874, and used again with the installation of the new organ in 1999.

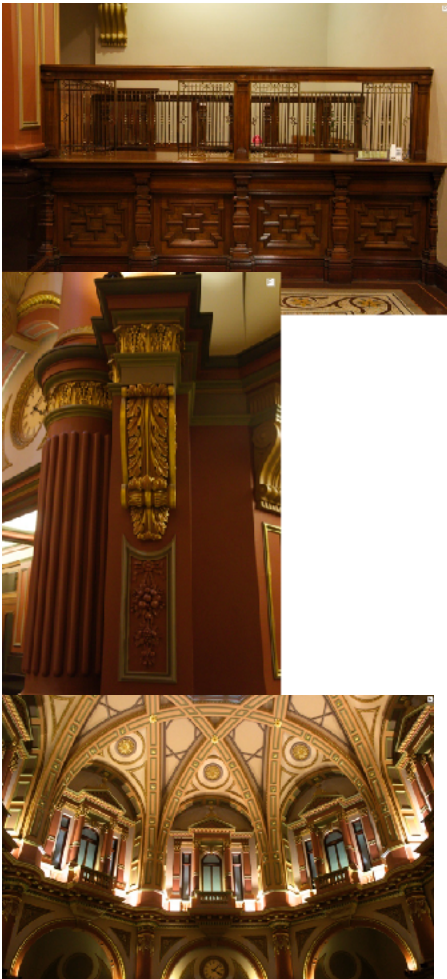


The flag and crest at the west of the apse is that of the Order of the Thistle of Sir Robert Menzies, presented to this church by his wife in 1981. Below that is a carved plaque commemorating the occasion.



Around the base of the pulpit are a number of carvings – all of theological significance. They are, beginning closest to the door, the sign of perpetual sacrifice, the Maltese cross, the dove with the olive leaf; the ship of faith, the Southern Cross, Alpha and Omega, the Celtic cross, St Andrew's cross, and the Bible; in the beginning was the Word, the burning bush, fleur de lis, the symbol of the eternal trinity.

4. Former Commonwealth Bank of Australia. 333 Collins St



5. ANZ Gothic Bank 388 Collins St Melbourne

Built between 1883 and 1887 the 'Gothic Bank', was the Australian head office and residence of the General Manager of the English, Scottish and Australia Chartered Bank (ES&A): the forerunner of today's Australia and New Zealand Banking Group Limited (ANZ).



In 1883, Sir George Verdon, General Manger of the English, Scottish and Australia Chartered Bank commissioned the design of the Bank's Australian headquarters. William Wardell, a leader of the Gothic Revival movement and known for his work on St. Patrick's Cathedral in Melbourne and St. Mary's Cathedral in Sydney, designed the building in sturdy architectural style in keeping with the Bank's protective function.

In 1885 Verdon accepted cabinet-maker Mr

James Bell's tender of 1,961 pounds for carpentry. Verdon's particular interest in timbers expressed itself in the elaborate joinery panelling and furniture in the Gothic Bank. Wardell specified American walnut doors, architraves and panels. Bell designed and built the magnificent linenfold (relief carved) doors in American walnut.



Much of the third floor, however, was completed in deal – a wood from coniferous trees – whilst Verdon's furniture was made from blackwood which was scarce and valuable in Victoria.



6. ST. PAUL'S ANGLICAN CATHEDRAL, MELBOURNE

1880-1884 first phase; 1886-1891 second phase; 1926-1931 spires
Architect: William Butterfield

William Howitt was commissioned to make and carve the Tasmanian blackwood pulpit(designed by Joseph Reed), bishop's throne, reading stand and pew ends. This work was between 1889 and 1894.



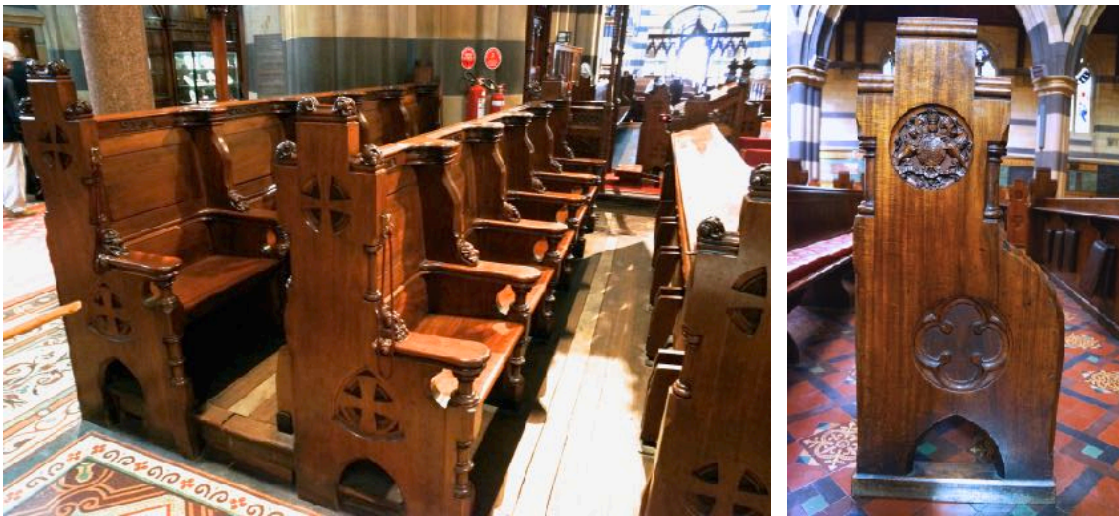
The pulpit was constructed of Tasmanian blackwood, and was carved on the spot by Howitt and his assistants, during seven months. Designed by Joseph Reed in the 14th century Gothic style, it has been artistically decorated with elaborate carvings. These include floral and foliated panels, blind trefoiled arches, tracery, crocketed canopies, buttresses, colonnettes, pierced quatrefoils, fleurs-de-lis, decorated bosses and roundels filled with naturalistic foliage and dog-tooth ornamental mouldings of the Early English Gothic style.

The pulpit is square in shape with splayed corners and stands on a moulded base with a colonnette at each corner, supporting ribbed brackets radiating to the side. It is rich in symbolism with the Lamb and the Pennant, and symbols of the Evangelists, the monogram I.H.S., the chalice, vine leaf and wheat sheaf, and the Trinity represented in different forms, by three interlocking circles, and the interweaving triangles (Star of David) surrounded by a circle. Of particular interest is the carved face of a child on one side of the pulpit, claimed to be that of William Cain's daughter, who had often watched the carvers at work, and who died in infancy. The access stairs which rise from the aisle have solid and richly carved newels and a balustrade decorated with pierced quatrefoils and moulded balusters, the whole adding extra dimension to this exquisitely carved Gothic pulpit.



The archbishop's throne in the same cathedral was designed by Reed and carved by Howitt in situ. Made of Tasmanian blackwood it is of imposing dimensions and is extensively ornamented with Gothic motifs similar to those carved on the pulpit. The foliage is of bulbous character and is wonderfully pierced and undercut, even the veins stand out on the leaves. The canopy, which is approximately square on plan, is supported on slender posts and covers the seat, but not the desk. These posts are carved with a unique decoration of chevron detailing and scales. The canopy top is decorated with crocketed gables, surmounted by crockets, which are at right angles on plan and suggest the form of a cross when seen from below as well as in front. The sides of the canopy have trefoiled arches, finished at the cusps with a ball flower, and

foliated spandrels, while the sides of the chair are adorned with carved Tudor roses inside quatrefoils. This motif is repeated on the sides of the desk. The back of the throne has blind trefoiled panelling decorated with square floral and foliated panels and trefoils, rising to a curved ribbed ceiling. The smoothness of the surface and delicacy of the carving, cut with masterly skill, creates an effect that is rich and impressive. The whole resembles a great canopied chair with a matching desk. The canopy over the throne gives added magnitude to this symbol of episcopal dignity and thus identifies the location of the archbishop in the cathedral, and his role of authority and jurisdiction. Similarly Pugin had placed an ornate canopy over the throne in the House of Lords Westminster, to emphasise the position of the monarch and to symbolise the role of the sovereign. The elegantly proportioned throne dominates the chancel, which contains richly carved blackwood furniture.



This includes the Bishop's stall, those for the Dean and Precentor, as well as twenty capacious stalls for the clergy, and lay canons - each commemorating an illustrious saint - the names of whom are carved on the woodwork. The choir stalls, reading desk and pews complement the other furniture, all of which is designed in the 14th century Gothic style.

Although he was notable as a wood carver, Howitt was a versatile artist who also worked in marble and stone, and was adept at modelling and casting. According to his family he was commissioned to make the moulds for the Coat of arms of the City of Melbourne, which were cast in iron, and decorate the base of each of the standard lamps lighting either side of Princes Bridge. His ability as a stone carver is evident in a picture in his photograph album of a piece of stone chiselled with creatures of fantasy and realism.

Robert Prenzel was responsible for carving the rood screen, designed by Walter Butler.

Made of blackwood and highly polished, it is exquisitely carved and rich in symbolism. A vesica in the centre of a crocketed gable, carries the monogram I.H.S. encircled by a crown of glory, from which emanate streaks of light, the whole is surmounted by a cross and flanked on either side by angel finials.



The Trinity is represented by three carved faces, looking to the front and each side, and very cleverly designed so that they share common eyes. study.

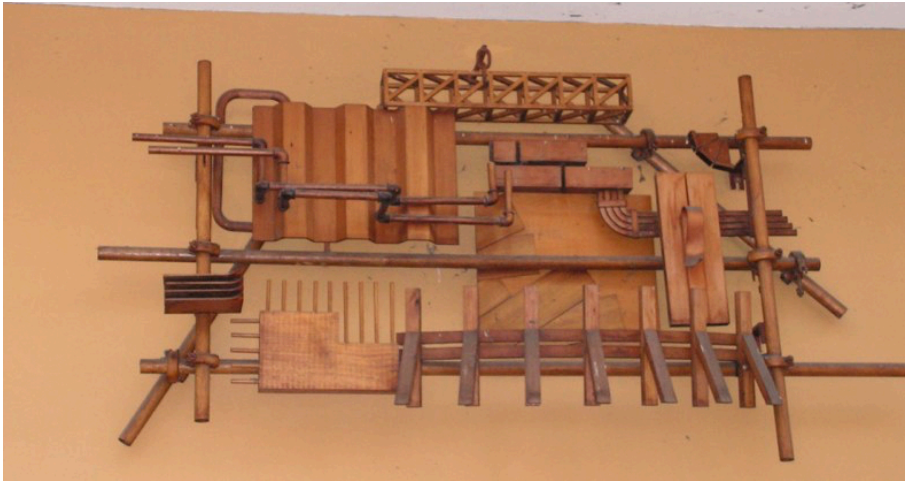
The respective symbols of the four Evangelists - Matthew's angel, Mark's lion, Luke's ox and John's eagle are found one in each extreme corner adjacent to the capitals.



Among the naturalistic foliage are realistically carved ring-tail possums, lizards, goannas and other animals.



7. Flinders Street Station



If you glance high up on the wall inside the main gates, you will observe a sculpture. "Trades" (1984) by artist Barry Mills, it is a construction of carved wooden scaffolding, plumbing, supports, bricks and bus cables. It is a fun take on building materials and construction all cleverly carved entirely from wood.

The sculpture was commissioned, by the Building Workers Industrial Union to celebrate the work of its members. It was installed after the redevelopment of the station's Swanston Street concourse in the 1980's.

8. Melbourne Town Hall

Before planning your walk it would be worth while investigating access to the Building. Free tours are available.

The first town hall building was completed in 1854 and demolished in the mid 1860s. A new building was completed in 1870. The decorative design is in the Italian and English Renaissance style of the period 1500 to 1800, overladen with Federation-era carvings and mouldings of Australian flora.



All dadoes, doors, architraves and the gallery are constructed of solid Tasmanian blackwood, embellished with fiddleback panels and elaborate carving.



The semi-circular tiered seating and chairs also are made of Australian blackwood.



The council's former coat of arms with the motto 'Vires Acquirit Eundo' (we gather strength as we go), is carved on each balcony and also forms the decorative feature of the leaded glass, dome and windows. This coat of arms is slightly different from the latest version.



The mallet displayed in a glass case at the rear of the lord mayor's chair was used by the Duke of Edinburgh to lay the town hall's foundation stone at a ceremony on 29 November 1867.



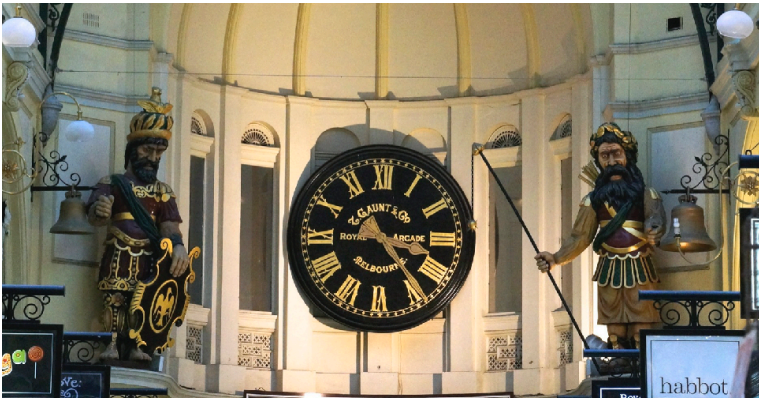
The lord mayor's chair, kidney-shaped tables, long tables and stools are of crafted from moulded and carved cedar.

9. Former Gollin and Co Building in Queen Anne style 1901-1902

Photos taken in the ground floor entrance. Note this is an operating business. Staff were helpful and provided a leaflet.



10. Royal Arcade Little Collins St Gog and Magog



As you walk through the Royal Arcade in Melbourne's Central Business District (the CBD), if you arrive at the top of the hour you'll hear Gaunt's Clock alerting you to the time. Follow the chimes and look up and you'll see two statues flanking the clock dial, imaginings of mythical giants named Gog and Magog.

Since 1892, these two medieval warriors have watched over the southern side of the arcade, striking the chimes with their mechanical arms. Each is about seven feet tall, and carved from pine by a man named Mortimer Godfrey. He modelled the two on similar figures that watch over Guildhall London where the same characters have been the guardians of the city since the 15th century.

Prepared by Bob Edwards based on a number of excursions by woodcarvers from Woodcraft Manningham. Photos Bob Edwards.

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