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Report Register

This report register documents the development and issue of the report entitled Fawkner Memorial Park Conservation Management Plan undertaken by Context Pty Ltd in accordance with our internal quality management system.

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1.0 INTRODUCTION

1.1 Background
Fawkner Memorial Park is already recognised as a place of significance to Victoria and is on the Victorian Heritage Register. It is recognised for its historic, aesthetic and social values that are illustrated by its layout and plantings, a wide range of monuments and memorials and its archaeological importance. Less well known is its importance to Wurundjeri people and its wider social value. The development of this Conservation Management Plan enables a deeper understanding of the place and its significance gained through historical research, careful analysis of the place and its key elements and consultation with many people. The Conservation Management Plan will inform forward planning in order towards a sustainable and vibrant place that cares for its many heritage assets.

1.2 Objectives
The objectives for this report are to provide The Greater Metropolitan Cemeteries Trust (GMCT) with a sound basis for forward planning and action. When integrated with the anticipated Master Plan, GMCT will be able to move forward with confidence, meeting its obligations to the heritage values of the site while continuing to provide for ongoing burials, cremations and memorialisation.

1.3 Scope and method
The scope of the CMP is to examine the whole areas of FMP bounded by Sydney Road, Box Forest Road, Boundary Road and part of Sussex Street. Whilst reference to the Northern Memorial Park is made within the history, this area is excluded from the CMP. The Upfield Railway line runs through FMP and is referred to as part of the history of FMP, but not included in the physical survey. The CMP undertook to examine a broad range of cultural heritage values and to provide an integrated assessment. Reference to the Flora and Fauna Assessment (Practical Ecology, 2016) has informed discussion on this aspect of significance, and key points from that document have been used to frame policies around natural values. In concert with this CMP is a separate piece of work on due diligence for Aboriginal cultural values. This has been provided as a stand-alone document.

1.5 Naming Conventions
Throughout its history Fawkner Memorial Park has been referred to by a variety of names. A brief outline of names in popular and formal use and research include:

- 1904 Northern Suburbs Cemetery
- 1905 The Municipal Cemetery, Fawkner
- 1905 Fawkner Cemetery
- 1907 The New Melbourne General Cemetery
- 1927- The New Melbourne General Cemetery including The Melbourne Crematorium
- 1927 Fawkner Crematorium (popular use)
- 1950s Fawkner Memorial Park (widely used on letterhead and photographs)
- 2010 Greater Metropolitan Cemeteries Trust, Fawkner Memorial Park

For clarity, this report adopts the title Fawkner Memorial Park (or FMP) as the standard way of referring to the place.
Figure 1 Current aerial view of Fawkner Memorial Park and the Study Area. Source: FMP & Context
2.0 HISTORY

2.1 Overview
This section provides an overview of the documentary history of FMP in two ways. The thematic overview seeks to understand the place from a range of different perspectives; as Wurundjeri Country, through the prism of its administration and chief designer Charles Heath, and importantly, as part of the customs of death and mourning. Secondly it provides, a chronology of development off FMP in terms of the events that have shaped the place and the evolution of its physical form and character.

2.2 Thematic framework

1 Melbourne’s northern plains as Wurundjeri Country
This theme incorporates Indigenous values and the story of the site before European colonisation.

The theme encompasses:
- The pre-contact landscape
- Aboriginal burial remains
- Natural values of the creek and vegetation
- The open space of the cemetery landscape

2 A designed landscape
This theme traces the development of the Fawkner Memorial Park as a designed landscape, from the design by Charles Heath and through the development of the cemetery layout and planting schemes over the 20th and 21st century.

The theme encompasses:
- Charles Heath design and links with cemetery tradition
- Development of layout and planting schemes
- Notable trees and symbolic plantings
- Australian native plants used in landscape design

3 The urban cemetery
This theme traces the development and evolution of Fawkner Memorial Park as a suburban cemetery shaped by its location in northern suburbs, as well as by municipal collaboration by local government areas.

The theme encompasses:
- The suburban location and municipal collaboration by local government areas
- Fawkner Memorial Park designed as a Railway cemetery – the second one in Melbourne after Springvale
- The regular operation of mortuary trains until the 1930s
- The cemetery as place to visit and a part of suburban social life, including mourning practices
4 **Pioneers and pilgrimages**
This theme deals with the development of Fawkner Memorial Park as a place of pilgrimage and a repository of Melbourne’s early history, through the creation of the Old Pioneer’s Section.

The theme encompasses:
- The transfer of burials from the Old Melbourne Cemetery, including John Batman, ‘founder of Melbourne’.
- The cemetery housing the oldest burial artefacts of the state
- Batman’s new memorial in 1924.
- Isaac Selby and the commemoration of the pioneers through pilgrimages in 1920s
- Self-conscious history-making and the veneration of dead ‘pioneers’

5 **A symbolic landscape**
This theme traces the development of various built elements and forms across the landscape in terms of their design and symbolism

The theme encompasses:
- The design, symbolism, inscriptions and traditions of graves and monuments
- The symbolic architecture and decorations of chapels and crematoria
- The symbolism of plantings

6 **War graves**
This theme deals with the association with war graves and memorials of war, and in turn their role in commemorating the sacrifices and losses of war.

The theme encompasses:
- Military graves from the First and Second World War
- War graves from the Vietnam War
- Military monuments
- Military ceremonies and commemorations associated with war graves

7 **Traditions of death and mourning**
This theme deals with diverse approached to funerary traditions including the range of Christian denominations and other religious groups and its reflection of Melbourne’s evolving multicultural character.

The theme encompasses:
- The diverse approaches to funerary traditions
- The practices of Christian, Jewish, Muslim, Hindu and other religious groups.
- Memorials and buildings associated with different faith & cultural groups

8 **Shifts in burial practices and social perception**
This theme deals with changing burial practices and social perception of these.

The theme encompasses:
- The establishment of a ‘Modern Railway Cemetery’ causing initial public scepticism due to traditional funeral procession leaving from the deceased home on foot. Reflective of changing traditions.
• The first modern Crematorium and public scepticism towards cremation up until 1940s due to religious beliefs. Reflective of changing traditions, memorial gardens and rose-urn gardens.

• Introduction of a Lawn Cemetery

• Australia’s first Public Mausoleum

9 Patterns of Migration
This theme deals with the patterns of migration evident in Fawkner Memorial Park, from establishment through to current times.

The theme encompasses:

• The establishment of the cemetery responding to a growing population.

• Sections for religious and community groups representing the cultural diversity of Melbourne’s population.

• The Jewish Chapel, also known as a Metahr House, and Islamic Chapel as evidence of the growth of non-Christian denominations during the twentieth century

• The above ground Mausoleum as reflective of post-war migration from southern Europe.
### Theme Period of Influence

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- **Primary period of influence**
- **Secondary or continuing period of influence**
2.3 Thematic History

1 Melbourne’s northern plains as Wurundjeri Country

The site of Fawkner Memorial Park sits within the traditional lands of the Wurundjeri clan of the Woi wurrung, who are among the Aboriginal peoples of Australia. The Woi wurrung are one of a federation of five groups who form the Kulin people of central Victoria. Clark (1990) relates that the Billibellary (Jika Jika) Mob belonged to the land ‘west of Darebin Creek to east bank of Saltwater (Maribyrnong) River and Jackson’s Creek, north to near Mt. William quarry’ (cited in Terra Culture 2010:17). Woi wurrung are believed to have lived on the land following seasonal patterns of settlement over culturally defined territories, hunting and harvesting on a subsistence basis. Despite their heavy modification since colonisation, creeks and waterways are the most sensitive geomorphological features for Aboriginal archaeological sites (Terra Culture 2010). An archaeological field survey of Fawkner Memorial Park conducted in 2004 by Terra Culture Pty discovered two stone artefacts on the erosion-exposed banks of Merlynston Creek. The 2004 survey noted that some unmodified sections of the Merlynston Creek may have potential for additional sites. (Terra Culture 2010:34). Fawkner Memorial Park supports a range of ecological values including some patches of remnant native vegetation attributable to Plains Grassy Woodland, Grass Woodland and Creekline Grassy Woodland. There are hundreds of old native trees including indigenous remnant trees (mostly River Red gum) and planted Victorian Eucalypts (Practical Ecology, 2016:6)

There is relatively little large open space in the City of Moreland, and that is mainly distributed along the two creeks that form the boundary to the municipality – the eastern bank of the Moonee Ponds Creek and the western bank of the Merri Creek. The largest open spaces to be found include the Northern Golf Club, the Northern Memorial Park and Fawkner Memorial Park. Merlynston Creek rises at Coolaroo flowing south to meet the Campbellfield Creek within FMP. The volcanic plain of FMP is newer volcanics with silty deposits and basalt rocky platforms. The natural values of creeks and indigenous vegetation are integral to the cultural landscape of the Wurundjeri people.

Aboriginal connections within the City of Moreland in general, and Fawkner, can be both tangible (natural features and material traces), and intangible (events, use and association) and places invested with cultural meaning (spiritual/ceremonial places). Wurundjeri connection to the place is not specifically for its use as a cemetery but as open space with the creeks that run through it, and as a place requiring general respect.
A designed landscape

The site

The first official burial ground in Melbourne was opened in 1837, the Old Melbourne Cemetery, under the current Queen Victoria Market. The first European burials in the state occurred shortly after Melbourne was permanently settled in 1835, on the Southern slope of what is now the Flagstaff gardens. From the 1870s the Northern suburbs as well as the City of Melbourne negotiated a suitable site for a proposed municipal cemetery, a discussion which culminated during the 1890s (Chambers 2006: 30-31). In 1902 the Fawkner site, then called Campbellfield, was recommended for purchase by the Northern Suburbs Cemetery Conference, for establishing a new municipal cemetery (The Argus, 18 Jan. 1902:12). A plan of the Cemetery Site and Fawkner Railway station shows two creeks running through and joining within the cemetery site. The annual report from 1913 state that the trees native to the site are red gum, box, golden wattle, black wattle and blackwood. The site itself was described as consisting of nine inches of surface soil, with clay below, and the area being very dry and elevated (New Melbourne General Cemetery, Annual Report of the Board 1913, 1914, Fawkner Memorial Park Archives).

Establishing the Fawkner cemetery

The history of the cemetery’s foundation has been well-documented, not least by Don Chambers’ Fawkner Crematorium and Memorial Park (2006). The demand for a new cemetery in the northern suburbs was longstanding, with northern and western municipal councils arguing for a new cemetery since at least 1879, following the purchase of land for a new southern suburban cemetery at Springvale the previous year (Summerton 2010:12; Chambers 2006:23). The process was nonetheless fraught by rivalry and division, with a series of Northern Suburbs Cemetery Conferences considering a range of sites including that at Fawkner (Chambers 2006:30). The Fawkner site was finally chosen by the conference in 1902 (Argus 18 January 1902:12) and in 1904 the Victorian parliament passed an Act to enable private land such as that at Fawkner to be purchased (Chambers 2006:53). As Fawkner’s cemetery was unique in its ‘municipal’ status, it required such an act. Its governing members were the City of Coburg, City of Brunswick, City of Essendon, City of Broadmeadows, and the City of Melbourne. In July 1905, the Governor in Council officially proclaimed and gazetted the ‘Municipal Cemetery Fawkner’ (Chambers 2006:56).
Figure 2. Plan of Cemetery Site at Fawkner Railway Station, 1902, (Source: Fawkner Memorial Park Archives, MELO2278969 & Context)
Charles Heath design, and links with cemetery tradition

The post of cemetery ‘surveyor’ was advertised in August 1905 by the Board. The surveyor was to be responsible for detailed planning, oversight of infrastructure development, and general day-to-day administration. Twenty-two candidates applied from across Victoria. Charles Heath (1867-1948), then aged 37, was the winning candidate (Chamber 2006: 59-60). Charles Heath was a licensed surveyor and an architect originating in Victoria, born in Bendigo. During the 1890s economic depression, Heath had moved to Western Australia where he designed the Esplanade, Queens Park, the Recreation Ground and Victoria Square (Reps 1997). From his appointment to his death in 1948, Heath maintained his association with Fawkner, at first living on the grounds and later moving to Moreland. At the same time, he maintained a private practice, designing parish halls in Coburg and Brunswick, the Coburg Town Hall and other public and community buildings around the northern suburbs (Reps 1997).

From Necropolis to Garden

Two powerful conceptions of the cemetery have influenced its design – that of a ‘city of the dead’ expressed in the term ‘necropolis’, and that of the cemetery as a garden memorialising the departed. Both express certain religious and cultural attitudes towards death and grieving that were strong coming out of the nineteenth century. Garden cemeteries had their modern origins in Britain in the early nineteenth century, and became increasingly popular for many reasons, not least among which was their nature as a more appealing landscape ‘for remembering the dead and mediating the relationship between the dead and the bereaved’ (Tarlow 2013). Proponents of garden cemeteries were opposed to the ‘superstition and fear’ associated with the traditional church graveyard, and saw their role as places that could ‘improve the morals and the taste’ as well as serve as ‘historical records’ (Loudon [1843] cited in Curl 1983).

The Romantic movement coming out of the nineteenth century also extolled the power of natural landscapes to evoke memory, and celebrated ongoing grief and mourning. This was nowhere more prominent than in the example of Queen Victoria herself, whose mourning for her husband Albert became legendary. In the same way, cemeteries became places of pilgrimage and reflection in a manner once reserved for the grander resting places of saints. An early example was the Pere Lachaise in Paris, which served as a prototype for many a great urban cemetery (Sagazio 1992:7; Goodnoe 2013). In America meanwhile, the rural Picturesque movement of the early nineteenth century gave way to the grander designs of the Beautiful garden, with its emphasis on designed landscape, vistas and monuments (Goodnoe 2013; Sagazio 1992:6; Francis 2003). All these longstanding cultural influences are reflected in the conception and design of Fawkner Park, which was not merely new but also drew on this great wellspring of attitudes towards death, mourning, and the cultural role of the cemetery.

It should not be forgotten either that advances and legislation around urban health played a critical role in the development of cemeteries such as that at Fawkner. It was the Health authorities after all, who enjoyed legislative authority and oversight for the construction and regulation of burial places around the empire since the English Metropolitan Interments Act of 1850 granted Boards of Health power to provide burial grounds (Sagazio 1992:13). In Victoria, the Act for the Establishment and Management of Cemeteries in the Colony of Victoria followed in 1854. Along with local government acts and public health legislation, these laws represented a strong assertion of secular and governmental authority over cemeteries and burial practices, away from the purely religious authority of churches or the whim of individuals. This was part of the recognition that the disposal of human remains was not merely a spiritual but also a public health issue. The regulation of cemeteries thus reflected the expanding role of science and concerns over contamination of water and the spread of diseases. As early as 1849, the Melbourne City Council had raised the alarm over the ‘dangerous proximity’ of the old cemetery ‘to the inhabited portions of the city’ (Sagazio 1992:13).

The original design was laid out in a semicircular concentric design. While it has been described as ‘like a spider’s web’, the design is strongly evocative of planning ideas fashionable
at the time, in particular the City Beautiful movement. This became more pronounced with Heath’s final 1913 design. The City Beautiful philosophy originated in architectural and urban planning circles in North America in the 1890s, in association with the Chicago World Fair, and remained current through the 1890s and early decades of the twentieth century. The square grid layout popular in the nineteenth century and represented in Melbourne’s colonial street pattern and the Old Melbourne Cemetery was out of style. Instead, the early twentieth century was the era of the resurgent curve, the Art Nouveau, and in planning circles designs like those associated with Daniel Burnham of the Chicago School or Howard’s Garden Cities fame were reflected in designs like Walter Burley Griffin’s vision for Canberra in 1913 (Reps 1997:117).

Heath’s own 1912 submission for the competition to design a new Federal Capital for Australia, like Griffin’s 1912 competition entry and final approved design, demonstrated an interest in axial and polycentric design and a ‘fan shape’ layout of streets characteristic of City Beautiful ideals (National Archive of Australia, NAA: A763, 60/6 and NAA: A710, 36).

The design was a contrast to some more traditional cemetery design in other suburban and country sites at the time, which tended to be simple and grid-like in their layout (Sagazio 1992:19). Notable exceptions however include the circular Dromana Cemetery, and the Borroonara Cemetery laid out in 1861 by J.J. Higgins to a sweeping garden layout following natural contours of the landscape (Sagazio 1992:58-59). These differences in design may be in part due to different possible ways of conceiving the cemetery in popular culture – either as a ‘city’ of the dead, or of a ‘garden’ memorialising the departed. The Heath design for Fawkner is important because it represents so strongly both the embrace of new forms by urban designers, and the triumph of the garden conception of the cemetery. In its concern for the experience of the bereaved and memorialisation of the dead within its garden setting, and in its neo classical elements, Heath’s design departs strongly from traditional ecclesiastical and urban forms.

Heath’s combined design and de facto management role also reflected the strong impetus as part of the garden cemetery and ‘City Beautiful’ movements alike for strong control over aesthetics. Thus, a professional superintendent became the overseer and arbiter of the landscape, subsuming individual demands within the overarching vision (Francis 2003:225). This cohesive vision, aided by the longstanding involvement of Charles and then Frank Heath and the insistence by the board of trustees on enforcing their own regulations, gave way later in the twentieth century to a more piecemeal and pragmatic design process.
Figure 3. 1906 Plan of Fawkner Memorial Park, then called the Municipal Cemetery Fawkner. (Source: Fawkner Memorial Park Archives)
FAWKNER MEMORIAL PARK

Figure 4 1913 Plan of Fawkner Memorial Park. (Source: State Library of Victoria, Architectural Drawings Collection, Frank Heath Collection) & Context
Development of layout and planting schemes

The initial plan was conceived around the key feature of the railway line which would not only transport the dead and living to the site, but also extend into the cemetery itself with a station at the end of the Fourth Avenue. This extended internal railway however was never built. Instead, Heath’s final design extended the radial fan of streets and incorporated plantings around the landscape of the creek. The temple-like crematorium was to be built in the northern area which was described as more ‘free’ (1913 Annual Report).

A note thought to be Heath’s own writing (cited in Reps 1997) explains the thinking behind his design:

For a cemetery of this large size it was considered essential to use a geometrical arrangement of plan as there must be order and regularity in the general lay-out, and it must be easy to find any particular allotments, both on the plan and on the ground. For these reasons, the principle of the spider’s web was selected as being that on which to base the main lines of the design [...] Yet a geometrical arrangement rigidly carried out through all its details would lead to monotony and a lack of beauty in the grounds, and so variety has been obtained by the different treatment of the various avenues and by arranging the tree-planting so as to give views of varying character.

This note draws out perfectly the important elements of the original vision, based around the concept of the City Beautiful movement combined with public utility. The final 1913 plan with its combination of axial streets with bold sweeping and various plantings, demonstrated the evolution of the vision from the purely geometric 1906 plan.

The 1913 Annual Report further described the intention of the plantings to give an ‘Australian’ effect, with ‘the sugar, Botryoides, Lehmanni and lemon scented gums, the Cootamundra and Normalis wattles and sheoak’ (Fawkner Memorial Park 1913:3). Heath envisioned ‘tree planting in masses with open glades of the natural grass with single trees and small groups’ (Chambers 2006:89). The northern end of the cemetery in particular was to emphasise a ‘park-like effect’ that would be ‘a relief to the more formal work of the other portions’ (Fawkner Memorial Park Archives 1913:3). Heath also gave increased attention to the treatment of the creek running through the ground, so ‘tortuous in its course and much overgrown with sweet briar’. His suggested interventions to straighten the course of the creek, landscaping it into a ditch with grassed banks. Furthermore, he proposed the creek should be obscured through plantings and to cover its course in open spaces and at crossing points with a concrete drain (Chambers 2006:89). Heath emphasised order over nature, and a vision of the park more in line with the ‘Beautiful garden’ rather than the rustic or picturesque landscape.

The innermost rings of the cemetery were opened for interments first, with a layout illustrated in the cemetery’s 1911 brochure showing ‘lawns and portions reserved for use, roadways and paths’. Larger allotments were provided for family’s who wished to ‘erect a family tomb or mausoleum’, laid out so that each ‘is screened off from other allotments by plantations of trees and shrubs’. While providing for grand memorials, the trustees also boasted that all ‘classes of burials’ would benefit from a ‘more liberal treatment’ with in ‘the most beautifully laid out of all the Melbourne Cemeteries’ (New Melbourne General Cemetery Fawkner 1911).
Figure 5. The inner rings of the cemetery in 1911 showing general layout, denominational sections, plantings and planned buildings. Source: Fawkner Memorial Park Archive.
The slow and piecemeal development of the cemetery, by necessity in stages, opened the way for an evolution of the layout over time. Significant additions to the design included the creation of the Old Pioneer’s Section in 1922 (discussed in Chapter 3) and the delayed development of the Crematorium (discussed in Chapter 7). Bridges across the creek were also constructed as they became necessary, on Sixth Avenue in 1920, at Fourth Avenue in 1927, and at Seventh Avenue c. 1937 (VHD). A Garden of Remembrance was initiated in 1931; a columbarium for funerary urns in 1934, and the Rose Urn Garden in 1938.

Heath designed numerous structures to be part of this memorial landscape. As Butler (1982) remarked, the design of buildings accorded with the theme of a City Beautiful garden landscape, forming the end points of vistas, and combining a few chosen styles evocative of the Arcadian – the miniature villa, the Greek revival colonnade or temple, porches and urns.

By the end of the 1930s, the original vision of the cemetery was in large part realised, creating ‘an oasis of the north’ with ‘a splendidly romantic essence; that of vistas to far-away temples; that of slender trunked gums and bowing palms’ (Butler 1982:31). As a modern garden cemetery, it had turned its back on ‘the neglected graveyards of yesterday, and the marble line cemeteries of today’ (Fawkner Memorial Park cited in Butler 1982:31).

Until his retirement in 1945, the layout remained under Charles Heath’s supervision. His successor, Charles’ son Frank Heath sought to complement the earlier gardens and his father’s design. Frank Heath departed the office of surveyor in 1957. Thereafter the cemetery entered a new development phase, adapting to continually evolving shifts in burial practices and demographics (see Chapters 7 and 9).

Elements that reflect the theme of a designed landscape include:

- The ordered radial ‘web’ of laneways from the original 1913 design by Charles Heath
- Vistas along laneways and through parkland
- Plantings that create variety and seclusion, frame views and contribute to a garden cemetery and ‘City Beautiful’ aesthetic
- Street names that reflect the original design and plantings
- Remnant original buildings that reflect Heath’s original vision, such as the tea rooms and Garden of Remembrance
- Charles Heath Memorial Fountain, as a memorial to the park’s designer.
3 The urban cemetery

A railway cemetery

A vital and distinctive part of Fawkner’s history was its role as an urban cemetery not only interring the remains of Melbourne’s residents, but also shaped by the politics and demands of the northern municipalities. Fawkner was not only notable for its design as a garden cemetery. It was also a railway cemetery, connected to the Melbourne mortuaries through the railway network and mortuary sidings at Flinders Street.

The railway cemetery was a nineteenth century innovation, but given the proximity of older cemeteries to urban settlements, the traditional practices of bearing the dead to burial via cortege or procession of hearses had endured. The connection to the railway attempted to change this practice. Popular culture was often resistant or sceptical of the change. Heath designed the railway station area with its ‘open courtyard’, shady trees and waiting rooms and traditional lych gates. Traditional elements as well as comfort were used in order to increase the appeal of the entry via station (Chambers 2006:89-90).

Figure 6. View of the railway station area showing waiting rooms and booking office. The train is visible in the background. Source: Fawkner Memorial Park Archives.

The creation of a railway cemetery was also connected with the debate over railway services to the northern suburbs, and the eagerness of the councils to pursue the site was in no small way connected to its bolstering of the northern municipalities’ case for resuming and maintaining train services on the Coburg and Somerton line, which had closed in 1903. The line between Coburg and North Campbellfield was reopened on a partial service specifically for the Fawkner cemetery in 1906 with the first mortuary train consisting of a special mortuary carriage and passenger carriages departing Flinders Street on 10 December 1906 (Summerton 2010:40; Chambers 2006:66; Vaughan 1993).

The regular service of mortuary trains was discontinued in 1939, although the mortuary trains ran occasionally on demand before being completely phased out by 1952 (Summerton 2010:128). By then, the increasing use of motorised transport had superseded the train, as a mode of transport more in line both with the traditions of the cortege and the desire of mourners to arrive in their own private transport. The automobile better accommodated both public display and personal grief. Certainly, the increasing affluence of society as well the prevalence of the motorcar made the ‘railway cemetery’ concept redundant.
Figure 7. The mortuary train carriage. Unknown date. Source: Broadmeadows Historical Society (No. 96.21)

Figure 8. Plan from the 1917 brochure emphasising the cemetery’s connection to Melbourne. Source: Fawkner Memorial Park Archives.
A municipal cemetery

The board of trustees at Fawkner consisted at this time of representatives from the involved municipalities. Initially enthusiastic about the potential returns on their investment, the trustees were faced with a slow start and a burgeoning debt. However resistant people were to the challenges of the modern cemetery pioneered by Fawkner, the closure of the Melbourne General Cemetery left Melbourne’s residents with only two main options – that of Fawkner and of its the rival railway cemetery at Springvale. Rapid urban growth in a country already heavily urbanised ensured the long-term growth, if not the short-term profitability of the urban cemetery. The names applied to the cemetery reflected the nature and ambition of the vision. Officially gazetted as the ‘Municipal Cemetery, Fawkner’, the trustees used a de facto name of ‘New Melbourne General Cemetery’ to express a stronger link with the city and compete with its rival at Springvale.

The nearly sixty-year history of management by the municipal board of trustees saw a roll call of local councillors involved with the cemetery. Some, like Alderman Deveny, were remembered for their diligence. Some others barely attended meetings, many of which were held in Melbourne City offices. Because of its relative wealth and population, the City of Melbourne was effectively the cemetery’s corporate guarantor (Chambers 2006:7). Nonetheless, it was Broadmeadows and Coburg who tended to provide the chairmen for the cemetery (Chambers 2006:11). Councillor-managers only turned over gradually, and during Charles and most of Frank Heath’s tenures as surveyors, councils seemed content to leave many management issues to the discretion of the architects. This provided the stable administrative context for a consistent realisation of the original vision for the cemetery during the early period. This changed with the departure of Frank Heath in 1957, when the board became concerned that Fawkner’s administration and operations were falling behind competitors. William MacGill (1958-67) and Col. HJ Crowhurst (1967-71) followed as administrators of the cemetery. Around this time the cemetery came into increasing tension with the surrounding municipality of Broadmeadows over the maintenance of road access to the cemetery and various plans for residential development or commercial leases around Fawkner Park. Fawkner Memorial Park was looking for sources of revenue and nearby residents were also wary of expanding cemetery development.

In 1971 the ownership and management of the park was changed through the Cemeteries (Fawkner Crematorium and Memorial Park) Act 1971, to an independent board of trustees, with the official name change to Fawkner Memorial Park (Chambers 2006:179).

Administering the cemetery

As discussed in the previous section, Fawkner was administered as a joint municipal cemetery from its inception to 1971. First Charles Heath and then his son Frank Heath exercised significant control as the architects and de facto managers. Charles Heath lived on site at the caretaker’s house and offices during the cemetery’s early years. This early building was Edwardian in its design (Butler 1982:32). In 1937, the administration office was built along more Modern lines (Butler 1982:38). However, Charles and later Frank Heath carried out the bulk of their administration from their city offices. Following the parting of ways between the Heath family and the Fawkner board, the new ‘Administrator’ William MacGill shifted administration back on site, with MacGill’s family living in the old cemetery lodge. This period led to significant remodelling and development in the 1960s as Fawkner sought to update its facilities and administration (Chamber 2006:13-14).

The last administrator under the municipal management, Col. Crowhurst, was also a prime mover to the independent trustee model, and stayed on as Fawkner Memorial Park’s first ‘Manager’ in the new era. With the new independent trusteeship model post-1971, membership of the board shifted from councillors dominated by the City of Melbourne to being ‘mainly composed of northern suburbs business people’ (Chambers 2006:15). The priority of the board became the expensive ‘reconstruction’ of the crematorium complex and the expansion of the cemetery into Northern Memorial Park. Under these circumstances, budgetary pressures
that the Heaths had thought solved came to bear once more, and contributed towards the more pragmatic focus on meeting new development needs and expanding administration to manage them. The prospect of legalised mausoleums also periodically excited the cemetery’s management and board, with over a decade of research and lobbying dedicated to the cause (Chambers 2006:16-16).

**A place to visit**

Fawkner on various occasions symbolised its relationship to the history of the city. It did this by accepting the bodies of pioneers (See Section 3). It also appropriated the remains of the old Melbourne Fish Market when it was demolished, in the form of the market’s ornate gates. The relocated gates were officially opened in 1958. The ambition of the garden cemetery movement broadly was to create open and green spaces that would not only prove functional but also ‘moral’ and pleasing places to visit in the urban context. This desire coupled with the more utilitarian need to provide space for mourners to gather, to refresh and to commemorate loved ones, saw the construction of tea rooms, flower stalls, and shelters. One of the long running proprietors of the tearooms and flower stall was D. McLeish, a World War One veteran who leased the business throughout the 1940s (Chambers 2006:127). By the 1990s, Fawkner Memorial Park counted around 900,000 visitors a year (Bachelor nd.).

![Figure 9. The tea rooms shortly after completion, the stairs to the railway station seen to the right of the photo. Photo from a 1935 Cemetery Brochure. Source: Fawkner Memorial Park Archives.](image)

![Figure 10. The Fish market gates were officially opened in 1958. Photo from a 1965 Cemetery Brochure. Source: Fawkner Memorial Park Archives.](image)

**Telling the story of Melbourne’s history**

Fawkner cemetery associated itself with Melbourne’s heritage to bolster its claim to be the ‘New General Cemetery’ for the city through conscious appropriation. The tides of history themselves also left their indelible mark simply through the record of the dead interred there. Melbourne’s diverse communities told their stories through their denominational sections and styles. Major historical events cut their swathe through the population and are recorded to some extent through the record of interments. Not least among these was the Spanish Influenza pandemic, which killed 2,391 people in Melbourne’s metropolis (Sagazio 1992:17). This was among the causes of a major increase in annual burials in 1919 (Chambers 2006:98). Babies from the Carlton Refuge were also granted a burial plot and memorial in 1927 (Chambers 2006:103). The Carlton Refuge, established in 1857, was significant in the history of Melbourne as a place of ‘reform’ for female prostitutes that operated through to 1949. From a severe penitentiary-like model, it developed along with evolving social attitudes to more of a refuge model along with the care of ‘neglected’ infants (Swain 2014). Another significant element of the story in the post-war era was that of migration to Australia, particularly from southern Europe (dealt with in Section 9).
Elements that reflect the theme of an urban cemetery include:

- The location of the cemetery by the railway line
- Any remains of the railway sidings/ mortuary carriages
- Burials associated with the urban history of Melbourne, such as the Spanish Influenza outbreak
- Carlton Refuge babies’ memorial
- Tea rooms as a place of refreshment for visitors to the park
- The relationship between the Train Station and the Tea Rooms, as evidenced by the terraced steps at the east side of the sunken garden
- Deveney Memorial Fountain, to long serving board member and alderman of the City of Melbourne
- Historic cemetery gates from old Melbourne Fish Market
4 Pioneers and pilgrimages

Human remains and selected monuments were transferred from the old Melbourne Cemetery to Fawkner in the early 1920s (Chambers 2006: 106). The decision had been made in 1914 to expand the Queen Victoria Market and resume the remaining graves at the adjacent cemetery site to make way for the development. The proposal proved controversial, but the first removal occurred voluntarily. Jemima Brown McLaren, a descendant of the Thomson family interred at the old cemetery in the 1840s had the Thomson monument transferred to Fawkner’s Presbyterian section in July 1920 (Chambers 2006:106). Furious controversy continued throughout the process, and provided impetus for a revival in interest in the pioneer history of Melbourne through the efforts of the Old Cemetery Preservation League.

The transfer of remains and monuments was completed in 1923. Chief among these notable remains was the bones and memorial to one of Melbourne’s famous founders John Batman. His new memorial was dedicated in the specially created Old Pioneers section of the Cemetery on 27 January 1924 (Chambers 2006: 107).

The controversy symbolised not only the belief in the sacrosanct nature of the old cemetery, and resistance to the market forces that threatened it. It could also represent residual resistance to Fawkner as Melbourne’s ‘New General Cemetery’, while at the same time its proponents thus furthered its claim through the embrace, willing or not, of Melbourne’s founding colonists.

This place of exiled remains thus became a place of renewed pilgrimage, as burgeoning interest in pioneering history was combined with the creation of a distinct pioneer section and a new memorial to John Batman. In all, 70 significant memorials from ‘pioneers’ were transferred to Fawkner’s Old Pioneers Section sited around a new Batman memorial. The oldest memorial transferred was of Frederick William Craig, who died in 1837 aged 18 months. He was the second to be buried in Melbourne, the first having been shepherd John Smith who was speared by Aborigines. The most recent memorial transferred was of Jean Hamilton Henderson, 52, who in 1917 was the last person buried at the Old Cemetery (Sagazio 1992:35).

Subsequently the Old Pioneers section was used by the Cemetery to promote cremations. In brochures dating from the 1930s and 1960s the section is described as follows:

A Legacy from the Past… and a message for the future! With the expansion of Melbourne, the graves of the first settlers were transferred from their original resting place and brought to Fawkner several years ago […] the practice of cremation will obviate the need for similar removals in the future. (Fawkner Memorial Park Archives, Cemetery Brochure c1935)
Cremation and attitudes towards this practice is discussed further under the theme ‘Shifts in burial practices and social perception’.

**Elements associated with the theme of pioneers and pilgrimages include:**

- Old Pioneers Section
- New Batman memorial
- Hobsons Memorial
5 A symbolic landscape

The landscape designed by Charles Heath was both utilitarian and symbolic, combining the efficiency of the radial web of roads and the garden cemetery with its symbolic as well as aesthetic elements (See Section 1). Heath had originally conceived of richly symbolic elements such as an elaborate colonnaded gateway reminiscent of entry to a heavenly garden, and a clock tower at the hub of the roads evocative of the triumph of time, a traditional symbol of mortality, fate, as well as order. Besides the symbolism inherent in the overall design of the landscape, its finer grain is also redolent with meaning created through regulation, and through social and individual taste.

Graves and Memorials

As Sagazio (1992:127-8) notes, memorial design ‘can reveal clues about the culture, taste, and social levels of a community’. In this respect, the cemetery is a symbolic landscape, drawing on a repertoire of symbols and variety of representations. More than this, cemeteries are spaces of ‘collective representation’ whereby ‘the social and status structures which organize the living community are reflected and expressed in the forms and arrangement of the cemetery’s cultural landscape’ (Francis2003:223). We can see in the cemetery landscape the expression of social divisions and mores in terms of its arrangements by class, ethnicity, religion or other status. Social mores, shared narratives and collective meanings are also expressed through common aesthetic forms, motifs or objects. At the same time, individuality of the deceased and of personal memory struggles to find varying forms of expression and acceptance within such uniform and normative landscapes.

The traditional forms of the cemetery landscape include grave site ornamentation such as tombstones, altars and ledgers, chest tombs, coped stones, crosses and coffins or body stones (Sagazio 1992:129-130). The repertoire of cemetery decorative symbols ranged through the religious to the national, with different symbols representing various ways of representing the deceased and bereavement such as broken columns for ‘a life left unfinished’, torches for ‘triumphant life’ or national symbols such as the Celtic harp or the Jewish menorah (Sagazio 1992:132-34). In the twentieth century, Australian memorial design tended towards increasing simplicity, due not merely to taste but also technological advances in mechanisation (Sagazio 1992:131). Lawn cemeteries with bronze plaques further limited individualised or cultural expression.

At Fawkner, nineteenth century forms are most evident in the ‘Pioneer Section’ where examples of colonial era memorials can be seen, transferred from their original resting place in Old Melbourne Cemetery in 1922 (Section 3). Most of Fawkner’s graves of course reflect the twentieth century context, and were also shaped by Fawkner Park’s own rules regulating the types of memorials used in specific areas (Bachelor nd.). In a history written for Fawkner Memorial Park, Philip Bachelor (nd. c.1990) identified several eras of memorial design relevant to Fawkner – the Sandstone era (1836-1850s); Marble and Iron Lace (1860s-1920a); Granite and Cremation (1920s-40s); Kerb & Ledger and Rose Garden era (1940s-1960s; and the Lawn and Vault Era (1960s-1990).

Early in Fawkner Memorial Park’s history, the marble headstone, iron bars and rendered concrete surrounds were still in use. The first grave, that of five-year-old Dorothy Gladys Knapp was a marble cross and pedestal on a basalt base. The concrete and granite surround was added later to provide a four-grave family (Bachelor nd.). By the mid-1920s, iron work and marble gave way to rendered brickwork and granite. At Fawkner, the most common granite was cut from Harcourt, Victoria. At the same time, increasing use of cremation at Fawkner saw the development of the columbarium and the garden niche (See Section 7).
Crematorium and chapels

Cemeteries are at once asked to combine functionality demanded for the efficient and sanitary disposal of human remains, with the emotional, cultural and personal demands of individual grief and mourning. The creation of places of beauty and reflection in themselves are deeply symbolic of the human desire to derive meaning from life and death. Besides the creation of chapels for specific denominations, shared sites such as the crematorium and its associated chapels needed to accommodate a variety of meanings. The choice of Greek Revival and later Modern elements reflect this need, given their non-denominational form.

Nonetheless interesting symbolic elements were incorporated into their design. The original chapel included a stained-glass window with an angel pointing heavenwards, incorporating symbols of eternal life. The creation of decorative altars and catafalques were also evocative of religious meaning going back to classical times. In 1937, renowned muralist Christian Waller completed the Art Deco mural hung on the wall in the crematorium chapel. Drawing on Egyptian art and the Gnostic hymn, *The Robe of Glory*, it depicted the son of the King and Queen of Dawn abandoning earthly life and returning to heaven, with the words ‘To the Way That I Came I Betook Me’.

As the original crematorium from 1927 was demolished, new chapels were added in the post-war period. The Joyce, Crick and Cordell Chapels were part of the new crematorium complex developed during the 1970s-80s.

Plantings

Various plantings along with the garden setting can be seen as symbolic, representing the cycle of life, eternity, as well as the beauty, innocence and purity of nature. Exotic trees such as the cypress were representative of funeral traditions dating to classical times. The selection of native trees was on one hand driven by practicality, given their low demands for maintenance in the landscape. Yet Heath also indicated that tree-planting’s ‘first and foremost’ objective was ‘to make the general effect essentially Australian’, giving a national symbolism to the views and groupings (The New Melbourne General Cemetery 1913:3).

Plantings of roses became extraordinarily popular over the twentieth century, as Fawkner’s most loved memorial plant, with around 40,000 by 1991 (Chambers 2006:240). The roses have a special significance as they act as living memorials, symbolising the commemoration of a loved one. The strong connection to roses as living memorials is reflected in the strong emotional distress visitors feel when met by dying and sick roses (P. Bachelor, pers. comm., 18 July 2016).
Elements associated with a symbolic landscape include:

- Graves and memorials with their various symbolic forms and ornamentations
- Christian Waller mural
- Chapels and assorted symbolic elements of the designed landscape
- Remnants from the early Crematorium (now demolished):
  - Stained glass windows
  - Catafalque mechanisms dating from the 1920s-30s
- Plantings as memorials or national sentiments including:
  - The Rose Gardens
6 War graves

First World War casualties were generally buried on or near the battlefields. The Commonwealth War Graves Commission lists 24 memorials to individual ‘war dead’ from 1915-1921. In some cases, soldiers may have died in Australia because of or following injuries. The Second World War saw more instances of returned casualties interred at Fawkner. The Commonwealth War Graves Commission notes 158 ‘war dead’ interred at Fawkner Memorial Park from the Second World War. These graves are scattered throughout the cemetery, but are often distinguished by individual tributes and a uniform repertoire of accepted symbols, not least the official use of Australian army symbols regulated by the War Graves Commission.

Unlike Springvale, Fawkner did not have an official war graves section, but by 1946 some 640 ex-servicemen were interred around the cemetery (Chamber 2006:141). After this date, the growing number of servicemen to be buried had an increasing impact on management due to interventions by the War Graves Commission and the RSL, who sought to enforce different standards for the design and construction of returned soldiers’ graves. Standard concrete curbing and grave covers ran against the park aesthetic of the ground, but the enforcement of the park’s vision ultimately came second to the demands of the public and ex-service representatives (Chambers 2006:141-2). War graves in Fawkner tended to take the form of individual memorials, with strong crossover between war and other communities, such as that of Issy Smith (d.1940), the Jewish Australian recipient of a VC for gallantry in WW1.

In 1975, an ‘Illuminated Cross and Ex-Service Personnel Memorial’ was added to the New Lawn Area. An enclosure here was reserved for ex-military personnel (Chambers 2006:216). An ANZAC commemoration was held at the memorial on 13 April 1975. Vietnam war graves also became the focus of memorialisation, with war graves at Fawkner among those where ‘graveside vigils’ have been held to commemorate the anniversary of the battle of Long Tan.

Figure 15 The grave in Fawkner Cemetery of Henri Heremene 'Digger' Tovell (d.1928) a French orphan and former mascot of No 4 Squadron, Australian Flying Corps, when it was stationed at Cologne, Germany. Source: Australian War Memorial.
Figure 16. 70 Members of the Royal Antediluvian Order of the Buffaloes (RAOB) had been buried at the section in 1941 (The Age 19 Apr 1941:22) Source: Mildura and District Historical Society.
7 Traditions of death and mourning

An important element of the layout was the way in which the seven laneways were used to divide different denominations. Despite its municipal and secular origins, the cemetery’s divisions reflected the enduring strength of religious identity and community. The Christian denominations were arranged around the central round, with sites for Catholic and Anglican chapels; while the Jewish section and chapels were located to the west of the railway platform; and the other faiths further to the east of the ‘web’.

Judaism

A Jewish section was conceived as part of the original layout of the cemetery, to the west of the main radial fan of streets. The Jewish section was consecrated along with the first burial in August 1910 (Jewish Herald 2 September 1910:5). The first Jewish Chapel, also known as a Metahr house, was erected shortly after, in 1910-11, by the Melbourne and East Melbourne congregation. The building was used to prepare the bodies for a Jewish burial. Joseph Kronheimer stood for the entire cost of the building. The architect was I. Beaver and Mr. Noonan was the builder (The Hebrew Standard of Australasia 10 Feb 1911:11). The Chevra Kadisha (Jewish Funeral Society) were not permitted to use the Chapel, and as such erected their own Metahr house in 1918 (Jewish Herald 14 Apr 1919:15). The second Jewish Chapel is located at the southern end of First Avenue, the first one, which exact location is unknown, has since been demolished.

Islam

Melbourne’s Muslim community asked the Minister for Health for a dedicated burial ground in May 1928, and were ultimately accommodated in a section of the Fawkner cemetery. Prior to this, Muslims had had to be buried in the ‘other denominations’ section. Heath designed a simple ‘Mohammedan Sanctuary’ building for this area (Chambers 2006:102-3).

Aboriginal burials

In September 1941, the ‘Aborigines Uplift Society’ requested a burial ground for indigenous people. According to Don Chamber’s research an area was set apart for Aboriginal use in December that year, however this has not been confirmed in archival research (Chambers 2006:127). There were attempts by Gunditjmara Elder, Aunty Edna Brown, to raise sufficient funds to purchase land at FMP in the 1960s, however this never came to realisation. Edna Brown was particularly concerned with the many undignified burials of Aboriginal people in unmarked graves. She set up ‘Aunty Edna’s Funeral Fund’ in the early 1960s to provide funding for Aboriginal burials (Aboriginal Victoria).
Despite not having a dedicated Aboriginal section, Aboriginal people were buried at Fawkner. Two notable burials are that of Anna Euphemia Morgan (1874-1935) and John (Jack) Thomas Patten (1905-1957), both Aboriginal activists. Anna was born at Ebenezer station in north-western Victoria. She was placed in domestic service at age 11 and worked in the Wimmera area. In her early twenties, she moved to New South Wales, near Cumeroogunga (Cummeragunja) Aboriginal reserve (Bach 2005). Anna passed away in August 1935, and was buried at FMP. Her husband, Caleb, was buried with her in 1943 (Bach 2005).

Jack Patten was born in 195 at Moama, New South Wales. He was an Australian Aboriginal leader, professional boxer, journalist and civil rights activist. Jack enlisted in the Australian Imperial Force in December 1939, and served in the Middle East as a private for two years. In 1946, he settled in Melbourne on a war pension, where he worked unpaid for the Australian Aborigines' League. Jack passed away in October 1957, and was buried at FMP (Koori History).

**Changing memorials**

Changing styles of memorials reflect changes in social and religious attitudes. The early twentieth century Edwardian or Federation era when Fawkner was conceived was notable for memorials characterised by prettiness and sentimentality’ (Sagazio 1992:23). After the First World War, differences in class and religious position became less prominent, and the Great Depression along with this social levelling heralded an era of greater simplicity. After the Second World War, migration, particularly from southern Europe, reintroduced more ‘lavish monuments’ notable for ornate religious forms (Sagazio 1992:23).

Sentiment was not the only force in changing funerary and memorial tastes. Commercial and financial interests were at work, both from the perspective of the bereaved, and to those who traditionally served them. The Master Masons Association objected to the growing use of concrete towards the end of the Second World War, as well as to ‘tile, terrazzo and other synthetic materials’ (Chamber 2006:127).
8 Shifts in burial practices and social perception

Cremating the dead

A major theme in the history of Fawkner has been its pioneering role in the business of cremation. In the nineteenth century, cremation was still viewed as ‘eccentric’, and was repellent to traditional Christian norms, particularly among the Roman Catholic and Orthodox churches (Sagazio 1992:15-16; Chambers 2006:108). Cremation had come to be associated with ‘pagan’ and ‘heathen’ forms of burial, but there was also a small but dedicated movement that regarded it as more ‘modern’ and sanitary. Cremation was also, in some ways, ‘the ultimate consequence of functionalism’ in a Modern age where the expense of traditional burial both in terms of money and space made decreasing sense (Michel Ragon 1983:271). The Cremation Society of Victoria was established in 1892 and erected a simple crematorium at Springvale in 1905 but demand was limited, with only 176 cremations there to its closure in 1926 (Victorian Year Book 1938-9:293).

Both Charles and Frank Heath were active members of the Cremation Society of Victoria. Cremation had strong proponents for a variety of reasons. One of these, the Melbourne City Council health officer TW Sinclair was impressed by the ‘sanitary issues’ and was influential on Melbourne’s Health Committee in promoting the crematorium at Fawkner (Chambers 2006:109). A crematorium had been part of the original vision for the cemetery, but it was not until 1926 that funds could be raised for its construction (Victorian Year Book 1938-9:293). It was completed in 1927. The Greek Revival design contrasted to the ‘modern’ technology of the crematorium while at the same time evoking the practice’s ancient antecedents.

Indicative of the controversial nature of the Crematorium project is the fact that it was built without approval from the Department of Health. According to Chambers, it appears neither Treasury nor the Department of Health wanted to deal with the issue of a new crematorium, but the Fawkner Trustees and Heath proceeded with the project regardless resulting in a finished but unusable building. In May 1927, the building was finally approved, largely due to pressure from the Cremation Society, and it officially opened the following month (Chambers 2006:109-113).
A 1934-5 brochure from Fawkner referred to the practice of cremation, ‘while not universally adopted in the community’, as ‘etherealisation’ of the body, or providing ‘immediate purification and an ethereal liberation of the body of the “loved one” to the elements – a finality which all our bodies must reach.’ In the case of cremation however, this would be accomplished ‘in minutes and in a much more humane and sanitary manner’ that ‘that which Mother Nature takes long years to do’ (Fawkner Memorial Park Archives). Associated with the construction and development of the crematorium was the Columbarium for the storage of ashes initiated in 1931 and completed in 1934 (Butler 1982:36). The Rose Urn Garden was complete by 1938, the terra cotta urns and garden seats were designed by Wunderlich Ltd (Decoration and Glass, December 1938 p 25). Fawkner’s advertising stated that for as little as fifteen guineas ashes might be buried beneath ‘the fragrance of the breathing rose’ (Butler 1982:36).

Fawkner’s crematorium struggled through its first few years, but several factors were in its favour. One was economic – the cost of cremation balanced against the cheaper disposal or storage of ashes. The other was social – the relaxing of opposition to cremation in the context of increasingly secular society after the First World War. Demand for cremation rose steadily through the 1930s. As a percentage of cremations to deaths, cremations increased from less than one per cent when Fawkner Crematorium opened to over six per cent in 1938 (Victorian Year Book 1938-9:294). Springvale crematorium opened in 1936 and by 1944, cremation had so gained in social acceptance that other cemeteries around Melbourne were trying to enter the business (Chambers 2006:119-120).

The original crematorium was demolished and a new complex built in 1980, designed by architect Robinson Loo Wyss and Schneider (VHS; Butler 1983).
Lawn cemetery

Somewhere between the traditions of the stone faced grave and the memorial garden or columbarium, the lawn cemetery developed as a sympathetic addition to the garden cemetery design. While the principle was first introduced to Melbourne and Fawkner in the 1930s (Butler 1977), like cremation it too met a slow beginning in conservative funerary practice. Lawn cemeteries, Sagazio suggests (1992:155) testify to ‘the move away from a romantic perception of death towards a more pragmatic position’. Not only did the concept accord with the park concept at Fawkner, but also met with less resistance from nearby residents as the cemetery sought to expand burials into land neighbouring new suburban developments in the post-war period. This was due to the less conspicuous nature of the lawn over the headstone or monumental cemetery landscape.

At this time, the Cemetery began filling up ‘far more rapidly than was ever intended (The Age, 23 September 1949). In 1949 the Board decided on a 150-acre extension of the cemetery. The addition was to be established on the ‘lawn’ system - a report in The Argus (15 September 1949, p.5) explained that ‘tombstones and the sombre formalities of graveyards will be abolished’:

In Europe and the United States in recent years the lawn cemetery has become increasingly popular, and in the famous Forest Lawn Cemetery in Los Angeles, gardens and sculpture are regarded as one of the most beautiful sights in that city.

However, it would be another decade before this approach was finally enacted. A small section of lawn was set aside for burials in the 1950s, and in the 1960s the extensive ‘New Lawn Area’ was developed along the eastern frontage, with a ‘grand opening’ ceremony on 10 September 1969 (Chambers 2006:174).

Vaults and Mausolea

In stark contrast to the simplicity of the lawn movement, vaults and mausoleums made a comeback at Fawkner. In the 1960s the cemetery board refused requests for underground vaults at Fawkner, citing the disapproval of the Health Department for this form of interment (Chambers 2006:169). These were, however, legal – and in 1970 J Gianarelli, who had built vaults at the Melbourne General Cemetery, proposed to construct them at Fawkner. The desire to profit from a potential new product overrode the qualms of precedent, and a compromise was adopted whereby the first vaults would be constructed in the New Lawn area with only...
low memorials above ground – a form said to be invented by Col. Crowhurst and at that time peculiar to Fawkner (Chambers 2006:170).

The storage of deceased in above-ground mausoleums was not made legal until 1994. Once again, Fawkner led the way in pioneering a new trend, albeit of a more ancient custom associated particularly with the demands of immigrants from southern Europe, particularly Italy. This was reflected in the name of the first public mausoleum, Piazza Della Madonna, which had been ready for construction at the starting gun in 1994. This was expanded in three stages, providing 1500 crypts by 1996. Private mausoleum construction also began in 1996 along the Seventh Avenue (Chambers 2006:256). Since then, the Holy Angels Mausoleum, with over 6000 crypts, became one of Australia’s largest (Fawkner Memorial Park).

Elements associated with the theme of shifting burial practices and social perception include:

- The crematorium
- Any remaining elements of the former crematorium and associated sites such as:
  - The columbaria for storing ashes
  - The Rose Urn Garden
  - The stained glass windows
  - Catafalque mechanisms dating from the 1920s-30s
- The Lawn Section
- The Holy Family Mausoleum
- The Holy Angels Mausoleum complex
- Private mausolea
- Private vaults
9 Patterns of Migration

The impact of migration on changing burial practices and social attitudes have been discussed in Sections 6 and 7 in terms of the changing repertoire of cemetery symbols and types of graves. This is particularly the case in the desire for mausoleums, either public or family, from southern Italian migrants. The demographic profile of the northern suburbs, the City of Moreland, were shaped by strong waves of migration (Summerton 2010:24-27).

As also discussed in Section 4 in terms of the symbolic landscape or cultural landscape of the cemetery, its divisions have always reflected the cultural context of the community outside the gates. Thus, the first layout of burial plots along the seven avenues divided the community of the dead into the denominations of its established settler communities, even more starkly than they were divided in life, along lines of sectarian class. The areas given over to each reflected in turn their place in Australian society emerging from the nineteenth century, divided principally between the Roman Catholic and Church of England communions. Smaller protestant denominations, the Methodists, Presbyterians and Baptists lay alongside one another towards the Seventh Avenue. Meanwhile, to the west, the older non-Christian denomination, that of the Jewish or ‘Hebrew’ community had their dedicated zone. Though smaller in number, the Muslim community was not far behind in seeking its own burial ground. Both Jews and Muslims had different traditions to the Christians in terms of the direction and layout of their burials, so cultural diversity manifested not only in intangible rituals, but also in the physical landscape itself.

In the early 1920s, human remains and selected monuments were transferred from the Old Melbourne Cemetery, to make room for the extension of the Queen Victoria Markets. The pioneer section was among them, however it also included nineteenth century Chinese burials, bearing witness to the many Chinese migrants that came to Victoria to work in the Gold Fields. As many of the Chinese migrants arrived without their family, their relatives often requested their remains be sent back to China, however some migrants were buried here. The old Chinese section at FMP represents early Chinese migration and the hardship faced by this group. Although many of the relatives of the buried are unknown, the historical significance of this section has also been recognised by the Victorian Chinese Community, who in recent years have erected a large memorial to their ancestors in the Chinese Ancestral Garden at FMP (S. Duong, pers. comm., 14 June 2017).

In the post-war era, the settled form of ‘White Australia’ established at Federation was gradually dismantled through successive governments’ immigration programs as Australia sought both sources of new labour for its booming economy and proof of its secure tenure on its spacious continent. This culminated in 1975 with the Racial Discrimination Act and the subsequent turn to a policy of Multiculturalism. While the immediate post-war era had seen a trend towards a more Modernist uniformity, the Post-modern age was to be one of renewed diversity. The new cultural landscape of Australian was in turn reflected in the cemetery, which came to host not merely the traditional religious denominational affiliations, but also another layer of ethnic and immigrant identity. For example, Byelorussian, Ukrainian and Greek Orthodox; Ukrainian Catholic; Macedonian; Latvian Catholic to name a few.

Elements associated with patterns of migration include:

- Mausolea erected by migrant families
- Elaborate and colourful headstones and migrant burials
- Sections of cemetery devoted to ethnic communities
2.4 Timeline

Printed Sources:

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**MS:** Summerton, Michelle, Lovell Chen et al. (2010) *City of Moreland Heritage Study Thematic History*, City of Moreland.


Online Sources:


Archive Material:

**FMP:** Fawkner Memorial Park, Archives *New Melbourne General Cemetery, Fawkner*, Annual Report 1913

**FMP Archives:** various archive material at Fawkner Memorial Park Archives

**GML:** Godden Mackay Logan (2013), ‘Old Melbourne Cemetery: Information collation: Stage 1 research and review’. Prepared for the City of Melbourne.

Newspaper articles, Government Gazettes and other sources listed in full under ‘Source’

The research for this timeline has been assisted by previous research compiled by Rd. Jan Penney, GMCT Trust Member, and kindly provided by GMCT.

### Table 1 Chronology of events

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Source</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1878</td>
<td>Land purchased at Springvale to provide cemetery space for Melbourne’s expanding southern suburbs. Officially opened in 1902.</td>
<td><em>Ballarat Star</em>, 8 Mar., 1902, p4, MS p. 127.</td>
<td></td>
</tr>
<tr>
<td>1879</td>
<td>Northern and western councils were arguing for a new cemetery location, closer to the northern and western suburbs. The Municipal Cemetery Conference was established and held periodically, where councils discussed where Melbourne’s new metropolitan cemetery or cemeteries would be located.</td>
<td>DC, p. 23, MS p. 127</td>
<td></td>
</tr>
<tr>
<td>1899</td>
<td>The northern suburban municipalities held a series of Northern Suburbs Cemetery Conferences. The Fawkner site, then known as Campbellfield, was among the suggested sites.</td>
<td>DC, pp. 30 - 31</td>
<td></td>
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<tr>
<td>Date</td>
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<td>Comments</td>
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<tr>
<td>17 Jan. 1902</td>
<td>The Fawkner site, including Fawkner railway station was recommended for purchase by the Northern Suburbs Cemetery Conference held in Melbourne Town Hall, for the purpose of establishing a new cemetery. The site consisted of 115 hectares (284 acres).</td>
<td><em>The Argus</em>, 18 Jan., 1902, p.12</td>
<td></td>
</tr>
<tr>
<td>1904</td>
<td>Northern Suburbs Cemetery, <em>(Act of Parliament, 1904)</em> enabled private land to be purchased for burials, as opposed to Crown Land being granted.</td>
<td>DC, p.53</td>
<td>As Fawkner’s cemetery was unique in its ‘municipal’ status, it required a special Act. Members were City of Coburg, City of Brunswick, City of Essendon, City of Broadmeadows and City of Melbourne.</td>
</tr>
<tr>
<td>Jul. 1905</td>
<td><em>The Municipal Cemetery Fawkner</em> gazetted and formally declared open by order of Governor in Council.</td>
<td>DC, p. 56</td>
<td></td>
</tr>
<tr>
<td>1906</td>
<td>Charles Heath was appointed the architect, surveyor and secretary to the Board of Management. He designed a cemetery plan based on a series of major and minor axes arranged in a half spider web. The crematorium was originally planned along the beginning of First Avenue. The original plan also included a central clock tower which was never built.</td>
<td>MS, p. 127, GB(b), p. 31</td>
<td>The main avenues radiating from the main entrance are known as First, Second, Third, etc., reckoning from the left. The radiating avenues divided the grounds into religious denominations.</td>
</tr>
<tr>
<td>1906</td>
<td>The then closed railway line between Coburg and Somerton was partially reopened to provide a mortuary service to the Municipal Cemetery, Fawkner.</td>
<td>MS, p. 40</td>
<td></td>
</tr>
<tr>
<td>5 Dec. 1906</td>
<td>A special train carried dignitaries to the Municipal cemetery, Fawkner for official inspection, among them municipal councilors, clergymen and undertakers.</td>
<td>DC, pp. 64-65</td>
<td></td>
</tr>
<tr>
<td>10 Dec. 1906</td>
<td>First regular Mortuary Train ran from Flinders Street Station to Fawkner.</td>
<td>DC, p. 66</td>
<td></td>
</tr>
</tbody>
</table>
| 10 Dec. 1906 | The first burial in the Municipal Cemetery, Fawkner took place and constituted the ‘unofficial opening’ of the cemetery. The only buildings existing at this time were the caretaker’s house and offices. | *The Argus*, 12 Dec., 1906, p.8, GB(b), p. 32 | The burial was that of Dorothy Gladys Knapp, the daughter of A.C. Knapp, assistant stationmaster at Brunswick. The Service was officiated by Father Hayes of Coburg. Four-year-old Dorothy died on the 19 August and her body was embalmed by
### Date | Event | Source | Comments
--- | --- | --- | ---
Jul. 1907 | To encourage wider acceptance and use of the facilities the trustees changed the name ‘Municipal Cemetery, Fawkner’ to ‘New Melbourne General Cemetery’. | DC, p. 69 | John Allison Funeral Directors.
1907 | The cemetery struggled with a slow start, debt, and public skepticism toward railway cemeteries. In 1907-1909 burial fees did not cover salary and wages. | DC, pp. 67, 76-78, 83 | Melbourne was slow to adopt to a railway cemetery. The traditional funeral left from the deceased residence with a horse-drawn hearse followed by mourning coaches and a pedestrian procession. A large procession signalled high social status.
Jan. 1910 | Cemetery Act 1909 was passed, which allowed the State Government to make loans to cemeteries. This relieved some of the financial concern of member municipalities over the increasing levels of debt. | DC, pp. 76-78, 82-83 | 
1911 | A second official gazettal notice was published, a notice of official consent to the councils of City of Melbourne, City of Essendon, City of Brunswick, Borough of Coburg and Shire of Broadmeadows to acquire and jointly hold a piece of land, for the purposes of a Cemetery. | Victoria Government Gazette, 5 July 1911, p 3455 | 
26 Aug. 1910 | The consecration of the Jewish portion of the cemetery took place, as well as the first burial in the Jewish section. | Jewish Herald, 2 Sept. 1910, p. 5 | 
Feb 1911 | The first Jewish Chapel, also known as a Metahr House, was officially opened in February 1911. It was erected in 1910-11 by the Melbourne and East Melbourne Congregations. The building was used to prepare the bodies for a Jewish burial. Joseph Kronheimer stood for the entire cost. Architect was I. Beaver and builder Mr. Noonan. | The Hebrew Standard of Australasia, 10 Feb 1911, p. 11 | 
1913 | The annual report shows changes to the original 1906 plan for the cemetery. Changes include the deletion of an internal railway circuit, the relocation of the proposed crematorium and a grand entrance colonnade (that was never built). | DC, pp. 90-91, FMP, pp. 1-2 | 
1913 | The tree plantings at the cemetery are planned to give an Australian effect, as described in the annual report, with new plantings consisting mainly of ‘the sugar | FMP, p. 3 |
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<th>Comments</th>
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<tbody>
<tr>
<td>1918</td>
<td>Erection of second Jewish Chapel at the southern end of First Avenue, by the Melbourne Chevra Kadisha. Another Jewish chapel was necessary as the first was only open to members of the Melbourne and East Melbourne Congregations. It was the only new building to be erected in the years 1914-1918.</td>
<td><em>Jewish Herald</em>, 14 Apr 1919, p. 15; DC, p. 98</td>
<td></td>
</tr>
<tr>
<td>1920</td>
<td>Bridge erected on Sixth Avenue.</td>
<td>VHD</td>
<td></td>
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<tr>
<td>1920</td>
<td>Electrification of the rail line to Fawkner Memorial Park occurred at the end of 1920, which resulted in increased burials at the cemetery.</td>
<td><em>The Age</em> 25 Nov 1920, p.8</td>
<td></td>
</tr>
<tr>
<td>1920s</td>
<td>The annual number of burials doubled between 1921 (1050) and 1960 (2100), one major cause was the Spanish influenza.</td>
<td>DC, p. 98</td>
<td></td>
</tr>
<tr>
<td>1922</td>
<td>Old Melbourne Cemetery closed with last burial in 1917.</td>
<td>GML, Appendix A, p 16.</td>
<td></td>
</tr>
<tr>
<td>1922</td>
<td>The old Pioneers section was created after the exhumation of bodies held in 525 graves in Old Melbourne cemetery. 220 graves dating from the 1830s were transferred to Fawkner, including John Batman. Jewish and Chinese remains were reinterred in separate sections.</td>
<td>MS, p. 128, <em>The Age</em> 16 Jul 1920, p.8</td>
<td>The exhumation of bodies at the Old Melbourne Cemetery caused outrage among community groups, among them ‘The Old Melbourne Cemetery Preservation League’.</td>
</tr>
<tr>
<td>27 Jan. 1924</td>
<td>Batman’s new memorial was dedicated at a ceremony in the Old Pioneers section.</td>
<td>DC, p. 107</td>
<td>Although cremations increased during the 1930s, public skepticism of cremations continued into the 1940s.</td>
</tr>
<tr>
<td>Jun. 1927</td>
<td>The Fawkner Crematorium opened, designed by Charles Heath in Greek Revival style. Builder was George Reid. Built in 1926 it was the first modern complex in Victoria to include a mortuary chapel for services as well as cremation facilities in the same venue.</td>
<td>VHD, DC pp. 118-119</td>
<td></td>
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<tr>
<td>c1927</td>
<td>The bridge at Fourth Avenue was constructed by 1927.</td>
<td>VHD</td>
<td></td>
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<tr>
<td>1928</td>
<td>Melbourne’s Muslim community seek their own burial area through the Minister for Health. Subsequently an Islamic Chapel was erected.</td>
<td>DC, pp. 102-103</td>
<td></td>
</tr>
<tr>
<td>1931</td>
<td>Construction of Garden of Remembrance was initiated. Architect: Charles Heath.</td>
<td>GB, p. 20</td>
<td></td>
</tr>
<tr>
<td>1934</td>
<td>The tender of W.U. Broderick, builder, was accepted for further work on the Garden and associated building. In the</td>
<td>GB, p. 20</td>
<td></td>
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<tr>
<td>Date</td>
<td>Event</td>
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<tr>
<td></td>
<td>final construction a walled enclosure, the Columbarium, was created to house burial urns.</td>
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<tr>
<td>1934</td>
<td>The Garden of Remembrance, Tea Rooms and Flower Kiosk, were erected. The old Tea Rooms, built in 1920s were demolished. Designed by Charles Heath in the style of an Italian provincial villa.</td>
<td>GB, p. 20</td>
<td></td>
</tr>
<tr>
<td>1937</td>
<td>The southern chapel added to the Crematorium, architect was Frank Heath and builder was Bain and Ferral. New Administrative Offices and a Bus Shelter was also designed by Frank Heath.</td>
<td>GB, p. 21</td>
<td></td>
</tr>
<tr>
<td>1937</td>
<td>Christian Waller was commissioned to paint a mural for the Southern Chapel, ‘Hymn of the Robe of Glory’.</td>
<td>VHD, DC p. 206</td>
<td>As the crematorium was demolished, the mural was restored in the 1980s and moved to the administration offices.</td>
</tr>
<tr>
<td>1938</td>
<td>The Rose Urn Garden was completed. The garden was designed as a miniature version of a 16th century Baroque style garden, with rose bushes planted in concentric flower beds and a central pond.</td>
<td>GB, pp. 20-21</td>
<td></td>
</tr>
<tr>
<td>c. 1939</td>
<td>Seventh Avenue Bridge was constructed.</td>
<td>VHD</td>
<td></td>
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<tr>
<td>1939</td>
<td>Regular daily Mortuary train service was discontinued, although it still ran on demand it was gradually phased out.</td>
<td>MS, p. 128</td>
<td></td>
</tr>
<tr>
<td>1941</td>
<td>An area was set apart for Aboriginal use, after request from the ‘Aborigines Uplift Society’.</td>
<td>DC, p. 127</td>
<td>The section was subsequently not only used for Aboriginal burials.</td>
</tr>
<tr>
<td>1945</td>
<td>Charles Heath Retires. His son, Frank Heath, succeeds him as surveyor and secretary at Fawkner Memorial Park, then called New Melbourne General Cemetery.</td>
<td>DC, p. 134</td>
<td></td>
</tr>
<tr>
<td>1948</td>
<td>Fawkner Memorial Park is in need of more land. The Cemetery Trust begins to lobby to purchase land from the Gowrie Park Estate to the north, which will later become the Northern Memorial Park.</td>
<td>FMP Archives</td>
<td></td>
</tr>
<tr>
<td>1952</td>
<td>Erection of Charles Robert Heath Fountain, where Charles Heath had envisioned a clock in his original plan. Fountain designed by Frank Heath.</td>
<td>MS, p. 128</td>
<td></td>
</tr>
<tr>
<td>1952</td>
<td>A new Garden of Remembrance and Memorial Rose Garden was built, designed by Frank Heath. The second Garden of Remembrance complemented the first designed by Charles Heath.</td>
<td>DC, p. 143</td>
<td></td>
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</tbody>
</table>
## FAWKNER MEMORIAL PARK

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Source</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1952</td>
<td>Mortuary train service discontinued.</td>
<td>MS, p. 128</td>
<td></td>
</tr>
<tr>
<td>1958</td>
<td>Frank Heath left the position as surveyor and secretary at Fawkner Memorial Park, then called New Melbourne General Cemetery.</td>
<td>DC, p. 153</td>
<td></td>
</tr>
<tr>
<td>1958</td>
<td>William MacGill, previous member of Frank Heath’s staff, was appointed administrator and secretary of Fawkner Memorial Park.</td>
<td>DC, p. 156</td>
<td></td>
</tr>
<tr>
<td>1958</td>
<td>Front gates were relocated from the Melbourne Fish market. Gates date from circa 1890.</td>
<td>DC, p. 163, FMP 1965 Cremation Brochure</td>
<td></td>
</tr>
<tr>
<td>1963</td>
<td>The Garden of Remembrance continued to expand, with intensive decorative plantings.</td>
<td>DC, p. 171</td>
<td></td>
</tr>
<tr>
<td>1967</td>
<td>Lieut. Col. H.J. Crowhurst was appointed administrator of Fawkner Memorial Park, replacing William MacGill. Crowhurst brought in the architect Bruce Robinson to provide guidance and assistance with landscape and building designs.</td>
<td>DC, p. 174</td>
<td></td>
</tr>
<tr>
<td>1960s</td>
<td>Alterations and additions to the Crematorium include minor chapels during the 1960s.</td>
<td>GB(b), p.38</td>
<td></td>
</tr>
<tr>
<td>1960s</td>
<td>A small section of lawn was set aside in the 1950s for burials. In the 1960s an extensive ‘New Lawn Area’ was developed along the eastern frontage, where horizontal bronze tablets replaced upright headstones. Architect for the New Lawn Area was cemetery architect B. Robinson.</td>
<td>VHD, DC pp. 155, 172-173, 188.</td>
<td>Lawn cemeteries reflected a current trend in European and American cemetery practice. There was initial public scepticism towards lawn cemeteries in general as well as the New Lawn Area's proximity to the road.</td>
</tr>
<tr>
<td>10 Sept. 1969</td>
<td>The Grand Opening ceremony of the New Lawn Area.</td>
<td>DC, p. 174</td>
<td></td>
</tr>
<tr>
<td>1971</td>
<td>Fawkner Crematorium and Memorial Park (Act of Parliament 1971) changed the municipal ownership and management to independent trusteeship. The name officially changed from New Melbourne General Cemetery to Fawkner Memorial Park.</td>
<td>DC, p. 179</td>
<td></td>
</tr>
<tr>
<td>1975</td>
<td>A sketch plan for a proposed northern extension by B. Robinson was accepted by the trustees. Sketch plan included an entry road, proposed manager’s residence, maintenance buildings and offices.</td>
<td>DC, pp. 175, 206</td>
<td>The northern extension area, part of the Old Gowrie Estate land was purchased in the 1950s.</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
<td>Source</td>
<td>Comments</td>
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<tr>
<td>1978</td>
<td>'The New Lodge' at Northern Memorial park finished. Subsequently the</td>
<td>DC, p. 218</td>
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<tr>
<td></td>
<td>old 'cemetery lodge', Charles Heath's original entry lodge, was</td>
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<tr>
<td></td>
<td>demolished. The area of the old lodge was instead opened for</td>
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<tr>
<td></td>
<td>burials, 'the Fawkner Lawn'.</td>
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<tr>
<td>1976-1980s</td>
<td>The original Crematorium was demolished in sections and replaced with</td>
<td>VHD, GB, pp. 20-21</td>
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<tr>
<td></td>
<td>a new complex, designed by Architect Robinson Loo Wyss and Schneider.</td>
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<tr>
<td></td>
<td>The Joyce, Crick and Cordell Chapels were part of the new</td>
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<tr>
<td></td>
<td>crematorium complex.</td>
<td></td>
<td></td>
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<tr>
<td>1980s</td>
<td>The Chapel of Eternal Memories was designed by Earle and Partners.</td>
<td>FMP Archives</td>
<td>The building was demolished due to structural issues c2010</td>
</tr>
<tr>
<td>1984-87</td>
<td>The Garden of Eternal Memories designed by Earle and Partners were</td>
<td>FMP Archives</td>
<td></td>
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<tr>
<td></td>
<td>completed in stages during 1984-87.</td>
<td></td>
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<tr>
<td>1986</td>
<td>The northern extension, the Northern Memorial Park, was established.</td>
<td><em>The Age</em>, 19 Apr., 1986, p. 19.</td>
<td>It was expected the Northern Memorial Park would provide an additional 60,000 grave sites.</td>
</tr>
<tr>
<td>1994</td>
<td>Government approved construction of above ground mausoleums. Subsequently stage one of Australia’s first public Mausoleum, the Holy Family Mausoleum, was opened at Fawkner, designed and built by Milne Construction.</td>
<td>DC, pp. 234-235</td>
<td>Above ground mausoleums were popular in southern Europe, however these were not legal in Australia until 1994.</td>
</tr>
<tr>
<td>1998</td>
<td>The architectural firm Harmer Architecture was commissioned to design</td>
<td>HA</td>
<td></td>
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<tr>
<td></td>
<td>the three stages of the Holy Angels Mausoleum following to completion of the first above ground mausoleum at Fawkner Memorial Park. The first stage, the Chapel of St Raphael was completed by 1998.</td>
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<tr>
<td>2002</td>
<td>The second stage of the Holy Angels Mausoleum, the Chapel of St Michael was completed by 2002, designed by Harmer Architecture. Builder: Milne Construction Australia with Keith Miller &amp; Sons.</td>
<td>HA</td>
<td></td>
</tr>
<tr>
<td>2006</td>
<td>Harmer Architecture were commissioned to design a new Administrative Building, which was completed by 2006. Builder was Contract Control.</td>
<td>HA</td>
<td></td>
</tr>
<tr>
<td>2006</td>
<td>A section of land at the south end of FMP was excised from cemetery land to accommodate for the new Fawkner Police Station.</td>
<td>FMP Archives</td>
<td></td>
</tr>
<tr>
<td>2007</td>
<td>The third stage of the Holy Angels Mausoleum, the Chapel of St. Raphael,</td>
<td>HA</td>
<td></td>
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<tr>
<td>Date</td>
<td>Event</td>
<td>Source</td>
<td>Comments</td>
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<tr>
<td>2007</td>
<td>The re-landscaping of the Garden of Remembrance was completed by Mark McWha Landscape Architects.</td>
<td>FMP Archives</td>
<td></td>
</tr>
<tr>
<td>2010</td>
<td>A series of reviews during 2004 and 2006 resulted in Cemetery reforms and the dismissal of the Cemetery Trust at Fawkner Memorial Park. Two major metropolitan Trusts were created as a result of the reviews, The Southern and Greater Metropolitan Cemeteries Trusts. The Greater Metropolitan Cemetery Trust was appointed in March 2010 as an independent and remunerated Board.</td>
<td>FMP Archives</td>
<td></td>
</tr>
<tr>
<td>7 April 2017</td>
<td>The fourth stage of the Holy Angels Mausoleum was completed and officially opened, designed by Harmer Architecture, and built by Harris HMC. Blessed by Archbishop Denis Hart.</td>
<td>HA</td>
<td></td>
</tr>
</tbody>
</table>
3 PHYSICAL SURVEY

3.1 Introduction

This section provides many perspectives on the physical landscape of FMP. This includes a physical survey of the landscape and tree taxa, buildings, memorials and monuments. It also included a desktop archaeological review and notes from a site inspection. FMP was surveyed during June and July 2016. Experts included landscape architect, arborist, architect, material conservation specialist and archaeologist. Each section is discussed separately and additional supporting material is provided in the form of a tree list in the Appendix.

A chronology of the key areas by period of development is provided in Table 2 below. This provides an overview of landscape and structures and the period to which they belong.

These include:

- Charles Heath era 1906 – 1945
- Frank Heath 1945 – 1958
- 1958 – 1967
- 1967 – 1980s (Bruce Robinson – Earle & Partners)
- 1980s to present day
Figure 23 1945 Aerial photograph. Source: University of Melbourne Map Collection & Context
Table 2 Chronology of landscape and built elements

<table>
<thead>
<tr>
<th>Year</th>
<th>Landscape features</th>
<th>Built structures</th>
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</thead>
<tbody>
<tr>
<td><strong>Charles Heath 1906 - 1945</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1918</td>
<td></td>
<td>2nd Jewish chapel</td>
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<tr>
<td>1920</td>
<td></td>
<td>Bridge on 6th Avenue</td>
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<tr>
<td>1922</td>
<td>Old Pioneers Enclosure (note remnant Norfolk Island Hibiscus &amp; Italian Cypress hedge)</td>
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<tr>
<td>1922?</td>
<td>Jewish Pioneers Section</td>
<td></td>
</tr>
<tr>
<td>1927</td>
<td></td>
<td>First Crematorium, Bridge on 4th Avenue</td>
</tr>
<tr>
<td>1930</td>
<td></td>
<td>Islamic Chapel</td>
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<tr>
<td>1934</td>
<td>Garden of Remembrance 1 and Tea Rooms forecourt</td>
<td>Tea Rooms</td>
</tr>
<tr>
<td>c1935</td>
<td></td>
<td>Edwardian Shelter</td>
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<tr>
<td>1938</td>
<td></td>
<td>Rose Urn Garden</td>
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<tr>
<td>C1939</td>
<td></td>
<td>Bridge on 7th Avenue</td>
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<tr>
<td>1940</td>
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<td>Second Avenue Fountain</td>
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<tr>
<td><strong>Frank Heath 1945 - 1958</strong></td>
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<td></td>
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<tr>
<td>1952</td>
<td>Garden of Remembrance 2 (modified 1994)</td>
<td></td>
</tr>
<tr>
<td>Early 1950s</td>
<td>Garden of Remembrance 4 (updated 1980s)</td>
<td></td>
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<tr>
<td>Late 1950s</td>
<td>Garden of Remembrance 3</td>
<td></td>
</tr>
<tr>
<td>1958</td>
<td></td>
<td>Front Gates (relocated from Fish Market)</td>
</tr>
<tr>
<td><strong>1958 – 1967</strong></td>
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<tr>
<td>1958&gt;</td>
<td>Various ad-hoc plantings</td>
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<tr>
<td>Late 1950s</td>
<td>Shrub garden on 3rd Crescent off 6th Avenue</td>
<td></td>
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<tr>
<td>1950s&gt;</td>
<td>Memorial rose beds along avenues</td>
<td></td>
</tr>
<tr>
<td>1960s</td>
<td></td>
<td>First 4th Avenue columbarium</td>
</tr>
<tr>
<td>1960s</td>
<td>6th Avenue Cross of Roses</td>
<td></td>
</tr>
<tr>
<td>1960-67</td>
<td>Planning of new Lawn Cemetery</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Suggested in 1960 (Springvale commenced in 1952)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Land dedicated in 1964</td>
<td></td>
</tr>
<tr>
<td></td>
<td>N-S road constructed in 1966</td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>Landscape features</td>
<td>Built structures</td>
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<tr>
<td><strong>1967 – 1980s (Bruce Robinson – Earle &amp; Partners)</strong></td>
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<tr>
<td>1969</td>
<td>New Lawn Cemetery officially opened – garden areas developed as follows</td>
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<td></td>
<td>H. C. Curwen Walker Garden (1971)</td>
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<td></td>
<td>Pool of Peace (1972)</td>
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<td>Carl Verey Cross Memorial Garden (1975)</td>
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<td>R. K. Evans Garden (1977)</td>
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<td>Fawkner Special Lawn following demolition of the old ‘cemetery lodge’ in 1978</td>
<td>Fawkner Special Lawn Shelter</td>
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<td></td>
<td>R. J. Cooper Garden (1980)</td>
<td>Shelter (now toilet block)</td>
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<tr>
<td>1973-76</td>
<td>New crematorium-planning and layout</td>
<td></td>
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<tr>
<td>1976-80</td>
<td>’New’ crematorium complex; Joyce, Crick and Cordell Chapels</td>
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<td><strong>1980s to present day</strong></td>
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<tr>
<td>1984-7</td>
<td>Garden of Eternal Memories (Earle and Partners)</td>
<td>Original chapel (now demolished and replaced 2011-12) and concrete portals</td>
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<tr>
<td>1980s</td>
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<td>Gate house (Earle and Partners)</td>
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<td>1988</td>
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<td>Entrance portal frames (Earle and Partners)</td>
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<tr>
<td>1991</td>
<td>Rosemary Kerr Garden, Northern Lawn Cemetery</td>
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<tr>
<td>1990s</td>
<td>Garden of Angels</td>
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<td>Serenity Close</td>
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<td>Second 4th Avenue Columbarium</td>
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<td>P. J. Rock Gardens</td>
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<td>Tree Garden Pond (off 7th Ave.)</td>
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<td>Pool Garden Pond (off 7th Ave.)</td>
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<td>1994-5</td>
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<td>Holy Family Mausoleum (R. Milne Construction)</td>
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<tr>
<td>1996</td>
<td>Prayer Garden</td>
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<td>1997</td>
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<td>Holy Angels Mausoleum Stage 1 (Harmer Architecture)</td>
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<td>2001</td>
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<td>Holy Angels Mausoleum Stage 2 (Harmer Architecture)</td>
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<td>2002</td>
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<td>New Administration Building (Harmer Architecture)</td>
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<td>2005</td>
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<td>Holy Angels Mausoleum Stage 3 (Harmer Architecture)</td>
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<tr>
<td>2007</td>
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<td>Chinese Ancestral Gateway</td>
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<tr>
<td>2007</td>
<td>Redesigned Garden of Eternal Memories (Mark McWha - FORMium)</td>
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<tr>
<td>2011-12</td>
<td>Chapel of Eternal Memories</td>
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<tr>
<td>2014</td>
<td>Compliance upgrade, landscaping and waiting shelters at Crematorium</td>
<td></td>
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<tr>
<td>2016</td>
<td>Holy Angels Mausoleum Stage 4 (Harmer Architecture)</td>
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Figure 24 Landscape and main features. Source: University of Melbourne Map Collection & Context
Figure 25 Landscape and main features detail of entrance area. Source: University of Melbourne Map Collection & Context
3.2 Landscape

Introduction to area descriptions
Summarised below are broad precincts with which to describe the Memorial Park landscape.

1) Central spider web
This includes the main area that extends outwards from the entrance from the rail crossing to Fourth Crescent. This represents the majority of the layout as designed by Charles Heath. From a landscape point of view this can be further divided into two areas:
- Inner circle / early layout (1906-1913) – the semi-circular area consisting of lawns and many other landscape features contained within the First Crescent.
- Outer area - the remainder of the ‘spider-web’ design, as envisaged by Charles Heath, extending out between the First and Fourth Crescents.

2) The outer hemispheres and boundary areas
This area includes the two outer hemispheres from Charles Heath’s plan and the boundary areas in between including the Crematorium complex, the Garden of Eternal Memories and the private mausoleum areas.

3) The northern end
This area was developed/occupied much later as the use of the cemetery expanded outwards from the central spine of the Memorial Park but not as originally envisaged by Charles Heath in his 1913 designed layout. The area is equally divided by the private mausolea along Seventh Avenue and its layout is very much governed by the course of Merlynston Creek and its tributary. This area has a very different character to the rest of the Memorial Park.

4) Lawn section east of railway
Developed as a later burial area based on the introduction of the lawn cemetery concept. The area can be divided into several separate areas either side of the main entrance.

Area 1 Central spider web

Area 1a Inner circle
The semi-circular area between the main entrance and the First Crescent was one of the first areas to be laid out following the opening of the cemetery in 1906. It contains several landscape features including individual garden areas and treed lawns, as well as areas of early burials, and many of the features shown on Charles Heath’s grand vision plan of 1913 can still be detected today. Chief amongst these are:
- The central island from which the seven Avenues radiate, with a fountain feature at its centre, although this was not installed till later to a design by Frank Heath.
- The Canary Island Date Palms (*Phoenix canariensis*) forming an inner planting ring
- Areas set aside for burial plots (forming half of a segment between avenues) and complemented by tree lined lawn areas in between. The two chapels depicted on the 1913 plant were never built.

The main features of this area are briefly described below and include:
- The Charles Heath Memorial Fountain and surrounds
- B. H. Robinson gardens
- Tea Rooms garden
- Garden of Remembrance 1
• Rose Urn Garden
• Prayer Garden
• Garden of Remembrance 2
• Alambie and Garden of Angels
• Serenity Close
• Tree gardens and lawns

The Charles Heath Memorial Fountain

Charles Heath’s plan of 1913 shows this central roundabout with ‘Formal ponds and fountains’ at its centre and a ‘Clock Tower and waiting room on the outer edge facing the main entrance. The clock tower was never built and it is unlikely that a central fountain was ever constructed until 1952 when the Charles Robert Heath Memorial Fountain was erected to a design by his son Frank Heath. The base and paving remain but the fountain was modified in 1994 by the addition of the two inverted metal discs. Early photographs prior to the 1994 addition show the fountain more open and surrounded by four Canary Island Date Palms (*Phoenix canariensis*).

The fountain is approached on four sides by two-metre-wide ‘crazy paving’ which line up with the main entrance and Fourth Avenue. The fountain is surrounded by a mounded rockery with low shrub planting (Correa, Flax, Strelitzia etc) and flanked by two conifer trees, one a Deodar or Himalayan Cedar (*Cedrus deodara*) and the other a Blue Atlas Cedar (*Cedrus atlantica* Glaucagroup which give the whole ensemble an unbalanced aesthetic. The outer ring of mown grass has been planted with rows of Upright Japanese Zelkova (*Zelkova serrata* ‘Green Vase’); four
each flanking the far side of the roundabout and two at the ‘entrance’ from the Gatehouse area.

**B. H. Robinson gardens**

This lawn area next to the rail line includes a series of built-up memorial island beds of two contrasting types. One consists of pyramid shaped concrete podiums planted with an individual small tree on top. The other consists of irregular beds edged with brick, level with the lawn, and with a rock placed centrally together with a small tree and some low planting. Trees include amongst others Cherry Plums (*Prunus cerasifera* cv) and Pear cultivars (*Pyrus calleryana* cv).

![Figure 30. General view of lawn area](image1)

![Figure 31. Contrasting ‘island' memorials within the mown grass.](image2)

**Tea Rooms sunken garden (Station Memorial)**

This area was originally designed as the reception area for the mortuary train arriving at Fawkner Station. The 1913 plan shows a pair of ‘Railway Waiting Rooms’ either side of a gathering space next to the station platform and further into the cemetery, on the site of the present Tea Rooms, a pair of ‘Lych gates and shelters for funerals by train’ giving access into the burial areas. The area was redesigned by Charles Heath in 1934 with a new Tea Room and Flower Shop and a sunken garden, lily pond and terrace between it and the railway station. The layout of the sunken garden and terrace remain today but the lily pond has since become the site of the restored hearse rail car. The approach to the garden from the ‘fountain roundabout’ is shown on the 1934 plan as a pathway with a central spine of lily ponds and flanked by flower beds. Whether this was implemented during the other landscape improvements is not known. Today this is now a wide asphalt road giving access to a car park next to the sunken garden, possibly part of the 1986 refurbishment of the Tea Rooms and adjacent Rose garden.

The raised terrace giving access to the railway station is constructed of brick walls, consistent with those used for the Tea Rooms and Garden of Remembrance walls, topped with decorative iron railings, and accessed by four flights of concrete steps with low brick wall edges. White painted concrete urns and balls are used as details for the corner and end sections of the walls. The rear wall has been finished with a concrete balustrade along its length. The terrace and the forecourt below are surfaced with consolidated gravel. The former gravel paths to the Tea Room terrace have now been resurfaced with coloured concrete to match the surrounding brickwork. On the north (car park) side of the garden the change in level is accommodated by a raised brick bed planted in a formal fashion with clipped Magenta Lilly Pilly (*Syzygium paniculatum*) and a spiral patterned clipped Common Box shrub (*Buxus sempervirens*) at either end. The sunken garden levels out at the southern end to an area of gravel leading to the Prayer Garden and toilets.

The main part of the garden is down to lawn with memorial standard roses laid out in a regular grid. Poor drainage has affected the northern most areas of the lawn where the sunken effect is more pronounced. The ‘formal’ nature of the planting is strengthened with the arrangement of...
rows of clipped Box balls which surround the Hearse Car. The row in front of the car is inter-planted with clipped cypress and at both ends the Box has been clipped to form 'pencil shapes'.

Apart from the line of four mature English Elms (*Ulmus procera*) at the rear of the Hearse Car, another four trees occupy the corners of the garden. These include two Canary Island Date Palms (*Phoenix canariensis*) which appear to be earlier plantings and two Liquidambers (*Liquidambar styraciflua*) either side of the Tea Room, which may be later additions, one being associated with a memorial plaque dating from 1961. A Magenta Lilly Pilly (*Syzygium paniculatum*) has also been planted in the north-east corner of the garden and is associated with a memorial plaque to Gunner George Eric Porter dated 1966.

![Figure 32. Sunken Rose Garden in front of the Tea Room](image)

![Figure 33. Memorial rose and Hearse Car in Background](image)

![Figure 34. Row of four English Elms and canopy over the restored Hearse Rail Car](image)

![Figure 35. Brick and gravel terrace leading up to the station platforms.](image)

**Garden of Remembrance 1**

The Garden of Remembrance at the rear of the Tea Room was first laid out in 1934 and its layout remains unchanged, apart from the interior lawn area, which was originally planted with a number of trees to create an open glade area as shown on early photographs. The garden is now home to rows of standard memorial roses introduced in the 1950 and 60s although several individual trees remain. Plans for a future columbarium on the north side of the Garden of Remembrance, shown on the 1934 plan, never materialised.

The columbarium walls are constructed of the same brick used for the Tea Rooms and Flower Shop which form part of the wall. They are over two metres high and there are several openings including a pedestrian arch at the northern and a double arch at the southern end giving access to the Rose Urn Garden. A break in the wall at the south-eastern end links with the Prayer Garden. There is a narrow pool at the foot of the columbarium wall and a female statue in a shallow niche above, mid-way along the main wall on the western side. Either side of the figure are two quotations on granite tablets as follows:
“...Take my ashes where the sunshine plays, in quiet gardens splashed with cold and white, where stars peep from dark pools at night, there let me rest...”

And,

“...And if perchance you see the red of the western skies, or feel the cool soft rain or smell the flowers, I loved then let your heart beat fast for me, and I shall not be dead...”

At the foot of the columbarium walls there is a narrow concrete flag footpath edged with terracotta urns and Box hedge squares. The central lawn is laid out with rows of memorial roses forming a diagonal pattern and there are a number of individual mature trees associated with memorial plaques, including a fine Lemon-scented Gum (Corymbia citriodora), Northern Red Oak (Quercus rubra) or possibly Scarlet Oak (Quercus coccinea) with 1937 plaque, Deodar or Himalayan Cedar (Cedrus deodara) with 1938 plaque, a Chinese Sweet Gum (Liquidambar formosana) with 1972 plaque, Eucalyptus sp. with 1946 plaque, Brush Box (Lophostemon confertus) with 1934 plaque, Italian Cypress (Cupressus sempervirens) with 1941 plaque, and a Variegated Thorny Elae (Elaeagnus pungens 'Variegata'). At the back of the main wall a line of mature Prickly Paperbark (Melaleuca styphelioides) adds to the enclosure effect of the columbarium.

**Rose Urn Garden**

From the Garden of Remembrance, a double archway leads to the classically symmetrical Rose Urn Garden built in 1938. It has a formal layout with concentric beds of standard roses, pruned over time to form large, knobbly stocks and inter-planted with clipped Common Box. The central part is sunken and surfaced with consolidated gravel, with three steps leading down to the garden on both the eastern and western sides. At its centre there is a rectangular pond.
(with grill for safety) planted with a variety of water plants and populated by gold fish. The pond is defined by a brick edge with a low clipped Common Box hedge surrounding the outside.

A four course, sandy coloured, brick wall retains the outer rose beds alternating with strips of mown grass. The grass areas are largely patchy due to heavy shade. Shade is a problem on the southern boundary of the garden where a row of mature mixed Monterey Cypress cultivars (*Hesperocyparis macrocarpa* cvs) overshadows the rose beds. These trees show an unusual variety of form and colour. Other notable trees surrounding the central garden include a Spotted Gum (*Corymbia maculata*), a Magenta Lilly Pilly (*Syzygium paniculatum*) against the columbarium wall and a fine Snow in Summer (*Melaleuca linariifolia*) next to a more recent bed of roses at the western end.

![Figure 41. Rose Urn Garden looking east.](image1)

![Figure 42. Snow in Summer to left of rose bed.](image2)

**Prayer Garden**

The Prayer Garden, situated to the south of the Tea Room sunken garden, consists of a series of geometric and curved tree and shrub beds separated by mown grass pathways. The raised concrete edges display memorial plaques dating from 1996 possibly dating when the garden was first laid out in its present form. The layout is difficult to comprehend but basically consists of four main segments surrounding a central lawn area, which is defined by narrow semi-circular beds. The beds are mounded, particularly the north-western segment which features an internal gravel path curving through the shrubbery and a small enclave centred on a large rock.

There are several large Canary Island Date Palms (*Phoenix canariensis*), which may pre-date the construction of the beds. Other notable trees include, Dutch Elm (*Ulmus x hollandica*), Golden Scotch or Wych Elms (*Ulmus glabra* ‘Lutescens’), Black Locust (*Robinia pseudoacacia*) and Red Maple (*Acer rubrum* cv.). The shrubbery is mainly ornamental displaying contrasting textures and colours and includes *Acanthus mollis*, *Acuba japonica* ‘Variegata’, *Clivia* sp., and *Euphorbia* sp.
Garden of Remembrance 2
An open lawn separates the Prayer Garden from a second Garden of Remembrance consisting of a columbarium on three sides, which encloses a quiet reflective space planted out with roses and dwarf conifers. The garden is approached along a curving path between a clipped Box hedge, which leads to the centre of the garden which is defined by a double row of clipped Thujas. A Silky Oak (*Grevillea robusta*) has been planted near the entrance (possibly in 1959) and now overshadows the surrounding garden bed.

Garden of Angels and Alambie
These gardens are dedicated to child burials. The Garden of Angels is the larger of the two and consists of regular burial rows with upstanding memorial stones bordered by a rockery bed on the southern side and by the road layout elsewhere. The southern garden bed is planted with a row of River She-oak (*Casuarina cunninghamiana*) and in the centre of the garden a grove of Crab Apple trees (*Malus* cv.) are hung with various tokens and wind-chimes. A circular seat backed by a curved raised bed with bluestone walls has been constructed in the north-western corner.

The Alambie garden, situated opposite the Garden of Angels, is a small lawn area with a surrounding memorial garden bed and several other smaller memorial beds set into the mown lawn.
Serenity Close

This is an interesting feature consisting of a deeply excavated pond on the alignment of Third Avenue at the junction with First Crescent. The pond seems to be an earlier feature than the surrounding garden beds, which from the memorial plaques seems to date from the 1990s, as indicated by the large Weeping Willows (*Salix babylonica*) and Silver Poplars (*Populus alba*) growing out of the top of the bank.

The raised pond and memorial garden surrounding it is reached on two sides by timber steps. Shrubs consist of Correa, Grevillea, Mexican Orange, Lavender and low conifers amongst others and are very much consistent with planting schemes from the 1990s. Notable trees surrounding the close include a Bhutan Cypress (*Cupressus torulosa*) Mahogany Gum (*Eucalyptus botryoides*) Desert Ash (*Fraxinus angustifolia* subsp. *oxycarpa*) Brush Box (*Lophostemon confertus*) and Lemon Scented Gum (*Corymbia citriodora*). Next to the mounded pond is collection of eight granite wall niches arranged around a circular seat and radiating outwards.
Tree gardens and lawns

Running around the inner core are a series of lawns and tree gardens including the Second Avenue Tree Garden, the Lawn of Tranquillity, the Sunset Lawn, Sixth Avenue Tree Garden and the Fountain Lawn adjacent to the rail line.

The Second Avenue Tree Garden has several older trees scattered through the area supplemented by more recent tree planting. Species include River She-oak (*Casuarina cunninghamii*), Desert Ash (*Fraxinus angustifolia subsp. oxycarpa*), Golden Ash (*Fraxinus excelsior ‘Jaspidea’*) and a large Sugar Gum (*Eucalyptus cladocalyx*). The Lawn of Tranquillity is a large open area of level burial plots dating from the early 1980s. The lawn is separated from a smaller lawn, the Sunset Lawn, by a clipped privet hedge dating from the same period and containing children’s graves. A row of Manchurian Cherry (*Pyrus calleryana cv*) runs alongside. Nearby, two mature English Elms (*Ulmus procera*) indicate the ‘missing section’ of Fifth Avenue prior to the development of the lawns. There are several mature conifers amongst the older gravestone between the lawns and Sixth Avenue including both Monterey Cypress (*Hesperocyparis macrocarpa*) and Italian Cypress (*Cupressus sempervirens*).

The Sixth Avenue Tree Garden stretches over both sides of the road, which is planted with an avenue of Brush Box (*Lophostemon confertus*) and includes a great variety of younger and older exotic tree plantings, utilised as memorial sites. Species include Silver Elm (*Ulmus minor ‘Variegata’*), Golden Scotch or Wych Elm (*Ulmus glabra ‘Lutescens’*), English Oak (*Quercus robur*), Northern Red Oak (*Quercus rubra*), Silky Oak (*Grevillea robusta*), Lemon Scented Gum (*Corymbia citriodora*), White Cedar (*Melia azedarach*) and a mature grove of Bhutan Cypress (*Cupressus torulosa*) with one Italian Cypress (*Cupressus sempervirens*) amongst the group. A special feature is the ring of mature Canary Island Date Palms (*Phoenix canariensis*) equally spaced around all the inner lawn areas as shown on Charles Heath’s 1913 plan. In the Fountain Lawn,
there is a Memorial Book consisting of a large granite open book with memorial plaques from 2010.

Figure 53. Lawn of Tranquility

Figure 54. English Elms remaining either side of ‘Fifth Avenue’ which was removed to develop the lawn in the early 1980s

Figure 55. Mature grove of Bhutan Cypress in the Sixth Avenue Tree Garden

Figure 56. The remaining circle of Canary Island Date Palms indicated on the 1913 plan

Figure 57. Memorial Book on Fountain Lawn (2010)
**Area 1b Outer areas of the spider web layout – South of Fourth Avenue**

**General description**

The overall landscape character of the ‘spider web’ layout south of the main Fourth Avenue axis is one of extensive areas of old burial graves and headstones of various religious denominations separated by varied tree planting along the avenues and crescents, mostly native eucalypts including Red Ironbark (*Eucalyptus sideroxylon*), Lemon Scented Gum (*Corymbia citriodora*), Brush Box (*Lophostemon confertus*), Yellow Gum (*Eucalyptus leucoxylon*) and Sugar Gum (*Eucalyptus cladocalyx*) but also a mix of exotic species of varying ages including English Oak (*Quercus robur*), Italian Cypress (*Cupressus sempervirens*), Monterey Cypress (*Hesperocyparis macrocarpa*), Blue Atlantic Cedar (*Cedrus atlantica ‘Glauca’*) and Desert Ash (*Fraxinus angustifolia subsp. oxyacarpa*). Within the burial areas there is a mix of scattered trees, mainly native eucalypts and paperbarks but also Pepper Tree (*Schinus molle*), Norfolk Island Pine (*Araucaria heterophylla*) and groups of mixed ‘upright’ cypress species. There is a belt of Tasmanian Blue Gum (*Eucalyptus globulus subsp. globulus*) separating a Greek from a C of E section between First and Second Avenues that forms a prominent feature and promoting the overall native treed aspect of this older section of the Memorial Park.

**Figure 58. General view**  
**Figure 59. Belt of Tasmanian Blue Gum**

Specific landscape features include:

**Southern Lawn and Jewish Pioneers**

A large open burial area with memorial stones set out in rows flush to the mown lawn. The lawn stretches down to the southern boundary between the rail line and First Avenue. There is a small enclosure half way down on the roadside which contains the gravestones of Jewish Pioneers relocated from Melbourne’s first cemetery on Elizabeth Street. The gravestones are laid flat and surrounded by a chain link fence with a picket fence gate entrance.

**Figure 60. Southern Lawn**  
**Figure 61. Jewish Pioneer enclosure**

**Old Pioneers enclosure**
The Old Pioneer graves were relocated to the Fawkner Memorial Park between 1922 and 1924 and located in the middle of Third Avenue. At some point, it was surrounded by hedge planting, as shown on the 1945 aerial photograph, consisting of alternate Italian Cypress (Cupressus sempervirens) and Norfolk Island Hibiscus (Lagunaria Patersonia subsp. patersonia). This sense of enclosure has since been lost although some to the original enclosure plantings remain. The setting of the grave monuments has also changed over time with the introduction of the memorial rose gardens in the early 1960s. These consist of a central spine of double row of standard roses and several linear rose beds at the southern end. A pair of Desert Ash trees (Fraxinus angustifolia subsp. oxycarpa) also stand at the southern end as part of the original avenue planting which continues along the former Third Avenue as far as Fourth Crescent. At the northern end there is a grove of Yellow Gum (Eucalyptus leucoxylon).

Second Avenue Fountain

This feature at the junction of Second Avenue and First Crescent was officially unveiled on 9 June 1940, as a memorial to R. J. Hardy, a former member of the Memorial Park Board of Management (Argus 10 June 1940:10). The fountain is built of narrow brick tile and softened by a box hedge at the front. It is no longer working as a drinking fountain. The designer is possibly Frank Heath but this has not been confirmed.

Fourth Avenue Walls

There are two wall enclosures alongside the Fourth Avenue approach to the Crematorium of differing age and construction. The 1913 plan shows individual trees, well spaced in a slight curve corresponding with the present columbarium walls. The 1945 aerial photograph indicates what looks like a hedge row or linear planting forming the curving enclosure where the walls are now placed, which may have been a cypress hedge leading up to the original Crematorium opened in 1927.
The smaller wall enclave nearest the Crematorium is the older of the two, built in the 1960s (memorial wall plaques date from mid 1960s to early 1970s) of the same pale sandy brick types used on the Tea Rooms. The walls are built as a series of straight walls with gaps between where individual cypress trees are positioned (some appear much older and may be remnant from the original planting row shown on the 1945 photograph, whereas others have been planted later). The larger enclosure is of a slightly different construction and brick type (see photos) and from the dates on the memorial plaques appear to have been built in the early 1990s. The wall sections are longer and curved but still have a cypress tree planted in line with the gaps between them. A narrow path at the foot of the walls allows access to the niches; concrete slabs in the case of the earlier enclosure and brick for the later one.

The extensive area of memorial rose beds within the lawn enclosure pre-date the niche walls, having been established in the early 1950s.

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**Area 1b Outer areas of the spider web layout – North of Fourth Avenue**

**General description**

The overall character of this area is dominated by mature tree planting both native and exotic. The avenues and crescents, enclose the various burial grounds and memorial rose gardens and there are a fair number of individual trees scattered through the grave sites. In this section the meandering course of the tree lined Merlyneston Creek, which breaks up the regular layout of
the Memorial Park, has a great impact on the nature of the landscape experienced by the visitor.

Specific landscape features within this section of the Memorial Park include:

**Garden of Remembrance No. 4**

This area associated with the crematorium consists of two sets of wall niches both constructed of the same pale sandy brick of a similar colour used for all other columbarium walls in the Memorial Park. The walls have pink granite cappings. A slightly higher set of walls, which combine in an arrow-head shape, date from the early 1950s and are complemented by slightly smaller walls dating from the 1980s; four on the inside of the earlier walls and four on the outside. Between the walls are several rectangular memorial shrub beds planted with a mix of clipped shrubs including dwarf conifers, Rosemary, Common Box, Hebe and Euphorbia amongst others. The whole assemblage is set within mown lawn and completed on the roadside by a linear bed of double row standard roses. A series of close knit triangular beds with the same mainly evergreen shrub planting extends northwards along Third Crescent. The shrub beds and roses date from the 1980s.

**Fifth Avenue pond**

An oval shaped deep pool constructed on the former alignment of Fifth Avenue (similar to Serenity Close pond and Third Avenue) close to Merlynston Creek. It has steep banks lined with large volcanic boulders and reeds and emergent vegetation ring the water’s edge. The top of the bank is sparsely populated with a variety of young native trees and shrubs.

**P. J. Rock Gardens**

The gardens appear to have been laid out in the early 1990s in a very formal layout best captured on plan – basically a series of memorial rose garden within a large rectangular area.
overlooked by the native tree lined creek. In the centre is a raised circular pond and fountain built of bluestone blocks and approximately 1 metre high. This feature is surrounded by five concentric circles of standard rose beds. On either side, a single Japanese Maple (*Acer palmatum*) in a brick circle is surrounded by further rows of memorial roses. The gardens are linked by a central grass path along its length with the three garden enclosures linked by a clipped privet archway. At the southern end the grass path terminates at a carved bench in a Privet (*Ligustrum spp.*) hedge bower.

The garden has a semi-sunken effect being bordered by a low bluestone retaining wall on the east side. This area above is also laid out with regular linear beds of memorial roses.

**Sixth Avenue Cross of Roses**

The theme of memorial rose gardens is continued across Sixth Avenue with the Cross of Roses. The garden is also semi-sunken with a low volcanic rock edging and a well-maintained lawn within. The ‘cross’ in the centre of the lawn is formed by a raised bed, 0.3-metre-high, in the shape of a cross. The rock edge has been mortared and the bed planted with a double row of memorial roses. Memorial plaques date from the 1960s. Either side of the length of the cross is a double row of standard roses within concrete edged circles.

To the north of the Cross of Roses is another area of memorial rose gardens laid out in regular rows as well as in the usual circular concrete bases. There is far more enclosure in this garden formed by denser area of tree and shrub planting and the proximity of the tree lined creek which lends an extra aesthetic dimension and informality to the surrounds. Memorials date from the mid 1970s.

**Seventh Avenue Tree Garden Pond**
A large irregular shaped pond has been excavated in the corner between Seventh Avenue and Merlynston Creek. At present the water level is relatively low, exposing steep banks on all sides. The shape of the pond is such that it forms an internal ‘promontory’ which provides a quiet and reflective seating area. The pond is surrounded by a narrow band of planting, largely native but with large Weeping Willows (*Salix babylonica*) dominating the southern end. The edge of the bed is used for internments dating from the 1990s but it is likely the pond was excavated before then judging by the size of the willows. The pond is fronted by an open lawn area, recently renovated with several individual memorials and tree planting including Lemon Scented Gums (*Corymbia citriodora*).

![Figure 77. Mown lawn frontage to the pond](image1)

![Figure 78. View of pond with Weeping Willows in the background](image2)

**Seventh Avenue Pool of Reflections**

The Pool of Reflections is also ringed with memorial plaques on top of the curving bluestone edging as well as amongst the rockery borders at the rear adjacent to the creek, again dating from the 1990s. At the rear, the pool, now filled with water lilies, is enclosed by a dense planting of Bracelet Honey Myrtle (*Melaleuca armillaris*) along with the occasional Mahogany Gum (*Eucalyptus botryoides*) and River Red Gum (*Eucalyptus camaldulensis*). A more formal shrub bed fronts the roadside with a small sitting enclave. The pool is circumnavigated by a narrow gravel path.

![Figure 79. Pool lined with bluestone edging and filled with water lily (*Nymphaea sp.*)](image3)

![Figure 80. Curving mixed shrub bed on the outside of the pool](image4)

**Sixth Avenue Shrub Garden**

This garden area is formed of a narrow bed of pruned evergreen shrubs on both sides of the Third Crescent as it joins Sixth Avenue. It appears to have been laid out in the late 1950s.
FAWKNER MEMORIAL PARK

Figure 81. Clipped shrubs along Third Crescent near Sixth Avenue

Area 2 Outer hemispheres and boundaries

General description

This section is formed of the two outer hemispheres, north and south, and the boundary areas between them, including the Mausolea and Crematorium along the western boundary and the Garden of Eternal Memories and southern boundary area along Boundary Road.

The layout of the Northern hemisphere largely accords with the vision of the 1913 plan. The radiating avenues and drives are demarcated by their individual tree plantings such as the recently planted Elms along Elm Drive and the Lemon Scented Gums along Holy Angels Drive. The segments of the hemisphere are dense with burial graves with little vegetation cover, the Roman Catholic vaults being a good example. The Fourth Crescent continues along a curving drive, also shown on the 1913 plan, which is planted with a combination of Sugar Gum (*Eucalyptus cladocalyx*) and Kurrajong (*Brachychiton populneus*).

Figure 82. Sugar Gum and Kurrajong avenue  Figure 83. Roman Catholic vaults

The layout of the southern hemisphere is very different to that envisaged on the 1913 plan in that only the southern half remains. The northern half is now taken over by the extensive re-landscaping of the Garden of Eternal Memories, the Garden of Remembrance columbarium and the development of private mausoleums. Interestingly in the southern half one of the old internal boundary divisions can still be detected by remaining mature Prickly Paperbarks (*Melaleuca styphelioides*) but otherwise much of the layout is more obscure. The presence of the creek is felt more strongly in this area whereas for much of the Park the watercourses were secondary to the Heath design.

Specific landscape Features include:
New crematorium and surrounds

Extensive areas of red gravel surfaced car parking areas surround the complex which are dominated by stands of planted Sugar Gum (*Eucalyptus cladocalyx*). Apart from the rebuilt road bridge over Merlynston Creek little remains of the original landscaping associated with the original crematorium built in 1925. Other native trees have been incorporated into the landscape including Red Ironbark (*Eucalyptus sideroxylon*), various wattles and a line of Silky Oak (*Grevillea robusta*), in poor condition.

![Figure 84. Sugar Gums surrounding Crematorium complex](image1)

![Figure 85. Parking at front and pedestrian entrance to Chapels](image2)

Garden of Eternal Memories

The Garden of Eternal Memories was designed by Earle and Partners in 1988 and later re-landscaped by Mark McWha Landscape Architects in 2007. The garden forms a major feature within the south west corner of the Memorial Park. It is accessed from Fourth Crescent between Third and Fourth Avenues through a set of arches made up of a series of sand blasted concrete portals. The central one, consisting of six arches tied together by a ring beam is the main pedestrian entrance to the garden. The two side portals were originally designed for vehicular access but are now narrow footpath entrances. Paved areas are set aside for car parking between the portals and the garden is partially screened from the car park by Maidenhair Vine (*Muehlenbeckia complexa* sp.) on a wire mesh frame fence.

The garden is entered through an extensive grove of Claret Ash (*Fraxinus angustifolia* subsp. *oxycarpa* ‘Raywood’) forming a regular grid pattern. To the south the curving walls of the modern chapel was built to house the Memorial Book, which now is kept at the Holy Angels Mausoleum. The main pedestrian entrance leads to a low arched timber bridge over an ‘ornamental lake’ that has since been converted to a dry bed with native grasses. From the bridge, a pergola with narrow stone pillars leads to a sunken water feature and on to a large lawn area with further stone and timber pergolas and a range of tree and shrub planting. The axis continues to a wall mural at the far end dedicated to the “…memory of all who served at home and abroad in times of conflict…” the central features are surrounded by a low grass mound with planting that produces a sense of semi-enclosure and the outer reaches of the garden is enclosed by a perimeter wall with niche alcoves. The layout of the garden creates an overall atmosphere of seclusion and quiet reflection.
Garden of Remembrance No. 3

The entrance to the garden is denoted by two mature Italian Cypresses (Cupressus sempervirens) which are also shown on the 1945 aerial photograph therefore pre-dating the construction of the columbarium in the late 1950s. It consists of ‘back to back’ niche walls over 2 metres high with larger arched end walls forming an ‘I’ plan. The walls are built out of reddish pressed tapestry bricks and dark glazed tiles form an angled top to the walls. There are a series of smaller walls on the northern side and standard roses in small circles are laid out in the mown lawn between the walls.
Chapel Lawn, Western Boundary

This is a new feature established in 2016. A timber pergola leads to an open lawn area adjacent to the western boundary. The entrance is flanked by mounded planting which will eventually give some screen protection for the burial area. The length of the western boundary is largely planted with a belt of mature Sugar Gum (*Eucalyptus cladocalyx*).  

Southern Boundary

This is an area of well-established burial ground with many religious denominations. There are several trees scattered throughout the area the denomination areas are separated by tree planting such as the row of Cypress trees between the Islamic Chapel and C of E, R section.
Area 3 Northern end

General description

The northern area of the Memorial Park was never laid out as shown in Charles Heath’s vision for the cemetery in 1913 which featured sinuous planting radiating out from a formal lily pond and included several reservoirs along the creek line. The area is now completely taken over by burial areas and apart from the avenue planting along Seventh Avenue and along some of the side roads features very few trees compared to the spider web sections.

An unmade road lined with mixed Oak trees is the main access into the area east of Seventh Avenue. The area is divided by a tributary of the Merlynston Creek which creates a strong backbone to the area with its belt of River Red Gums (Eucalyptus camaldulensis). The burial areas east of this creek line are further divided by rows of Prickly Paperbark (Melaleuca styphelioides) either lining the railway easement or dividing religious denominations such as the row of Prickly Paperbarks separating Greek D from Protestant D (which intriguingly includes a clump of cypress trees on the end of the row). The area is quite secluded being enclosed by the mature planting.

Between the Creek and Seventh Avenue the area is more open to the roadside and more varied in layout including lawns and many trees and shrubs scattered throughout. The northern boundary is largely open to Box Forest Road with a small row of Italian Cypress.
The area to the west of Seventh Avenue is also divided by the tree-lined Merlynston Creek which provides a backdrop to the regular laid out burial plots. The area between the Creek and Seventh Avenue is dominated by large open areas of graves with little relief in terms of tree cover. On the other side of the Creek towards the eastern boundary the predominantly Roman Catholic burial grounds are characterised by more trees, mainly native and including a small number of Norfolk Island Pines (*Araucaria heterophylla*) planted at the head of individual grave plots.

### Area 4 Lawn section east of rail line

**General description**

This area is visually and physically cut-off from the main historic cemetery area by the largely tree lined railway line. It developed much later than the main area and can be subdivided into three main areas as follows:

- Main entrance and administration area
- Northern lawn cemetery
- Area south of administration area

**Main entrance and administration area**

This area includes the Gatehouse area and approach to the Memorial Park; the Administration Building and surrounding gardens; and a memorial closure. The memorial closure is a display area for memorial options, all featured memorials are for display purposes and do not represent deceased persons.
The entrance is approached through a set of historic wrought iron entrance gates dating from c1890, which were relocated from the former Melbourne Fish Market in 1959-60. This is followed by a more imposing set of concrete double ‘triangular’ arches covered with Creeping Fig (*Ficus pumila*), their apex approximately 8 metres high. The construction consists of three separate arched beams in close rows and four Golden Italian Cypress (*Cupressus sempervirens* ‘Swane’s Golden’) form sentinels at each corner.

The arched entrances form separate entrance and exit points divided by an elongated lawn edged with low shrubs. The Gate House is in the lawn forming a traffic island together with a ‘Dragonfly’ sculpture. Paving consists of sandy coloured herring-bone brick pavers. Golden Scotch or Wych Elms (*Ulmus glabra* ‘Lutescens’) line the entrance drive and a grove of Silver Birch (*Betula pendula*) masks the side of the Administration Building. A single Chinese Elm (*Ulmus parvifolia*) has been planted in the central grass island.

The entrance road leads to the Administrative block car park which leads to a ramped approach to the main entrance consisting of granite paving flanked on both side by rectangular, shallow pools. The car park bays are edged with granite paving and rectangles of loose stone and a row of Manchurian Pears (*Pyrus ussuriensis*). The car park in turn leads to a gravel and lawn enclosure with memorials options. Memorials are arranged around an English Oak (*Quercus robur*) and the garden is surrounded by modern shrub planting and a further ring of several Manchurian Pears (*Pyrus ussuriensis*).

**Northern Lawn Cemetery**

This area east of the railway line was developed as the New Lawn Cemetery from 1964 and officially opened in 1969. The layout consists of several dedicated areas both for burial plots and for the interment of cremated ashes. There are several individual garden areas proceeding immediately north of the main entrance along the New Lawn Boulevard. These include:

- Fawkner Special Lawn (1980s)
- J. Stansfield-Smith Garden (1969)
- Carl Verey Cross Memorial Garden (1975)
- Rosemary Kerr Garden (1991)
- H. C. Curwen Walker Garden (1971)
- Pool of Peace (1970s)

From the curve in the road the area becomes more uniform a consequence of the burial memorial stones being laid out level with the mown grass. There is a good scatter of individual native trees, some established prior to the development of the area but most planted since between the grave plots. The effect is one beginning to form an open woodland character.

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*Figure 102. Arched entrance and Gate house*
*Figure 103. Fawkner product display*
The individual areas are briefly described below.

**Fawkner Special Lawn**

Judging by the memorial stones the first burials were made in this lawn in the 1980s (to be confirmed). The Fawkner Special Lawn is primarily a dedicated largely enclosed area with its own character in contrast to the main areas of the New Lawn Cemetery. It is bounded on the southern and east sides by fencing and by a line of maturing Cypress along the northern boundary separating the lawn from the rose gardens to the north. A wide block paving path gives access from the car parking bays, adjacent to the road, to a central pergola / open shelter sitting area as a central feature. A single English Oak (*Quercus robur*) forms a focal point within the paving area, which is edged with low brick walls, and a deep rectangular pond, enlivened by a water fountain, forms another feature opposite the shelter. Evidence for its design has not been found but could be either by Earle and Partners or Robinson.

Within the main lawn area, graves are organised into small irregular shaped islands consisting of several burial plots with a mix of well-maintained shrub planting. There is a good scatter of mature individual trees throughout the area both Australian native species and exotics providing height, shade and a pleasing contrast to sinuous lawns and memorial beds. Trees that largely pre-date the development of the lawn include a large Pepper Tree (*Schinus molle*), Canary Island Date Palms (*Phoenix canariensis*), Monterey Cypress (*Hesperocyparis macrocarpa*) amongst others, and a very large Sugar Gum (*Eucalyptus cladocalyx*) in the south-east corner.

**J. Stansfield-Smith Gardens**

The J. Stansfield-Smith Gardens commemorate a former Trustee of Fawkner Memorial Park, who served at the trust from 1965 to 1973. The garden is dominated by individual standard roses set in discrete circles formed of concrete edging within an expanse of mown lawn. There are several maturing native trees in the centre of the roses including River Red Gum (*Eucalyptus camaldulensis*), Narrow-leaved Black Peppermint (*Eucalyptus nicholii*), Red Flowering Gum (*Corymbia ficifolia*), and Silky Oak (*Grevillea robusta*).

In the south-east corner of the garden a paved seating area and water feature commemorates the opening of the New Lawn Cemetery on the 10th September 1969. It consists of a concrete paving centre circle surrounded by a semi-circular raised brick water feature on one side and a curved plant bed on the northern side. This is edged by memorial plaques and a clipped Common Box hedge. Surrounding planting is mainly coniferous including clipped Cypress and prostrate juniper.

On the Sydney road side of the garden the roses are laid out differently in narrow linear beds forming a chevron pattern, and nearby there are several free-standing niche walls formed of sandy coloured brick.
Carl Verey Cross Memorial Garden

This feature was dedicated on the 9th of November 1975 to the war veteran and former treasurer of the Memorial Park Carl Verey and contains many memorial plaques to former servicemen. The garden is triangular and consists of a raised grass platform enclosed by a white painted concrete balustrade planted on the outside by a border of clipped Rosemary (*Rosmarinus officinalis*). The enclosure is accessed by a set of steps flanked by clipped Cypress. The large memorial cross is formed of a simple cylindrical construction painted white and accompanied by a single Liquidambers (*Liquidambar styraciflua*) forming the central feature.

Adjacent to the Carl Verey Cross and forming an extension to the J. Stansfield-Smith Gardens is another extensive area of standard roses in both rows and in circles within the mown lawn. Dedicated to H. C. Curwen-Walker, a Trustee since 1971, the area displays several individual plantings including, Red Flowering Gum (*Corymbia ficifolia*), Blue Atlas Cedar (*Cedrus atlantica* ‘Glauca’), Narrow-leaved Palm Lily (*Cordyline stricta*), Wallangara White Gum (*Eucalyptus scoparia*), Swamp Mallet (*Eucalyptus spathulata*) and Japanese Zelkova (*Zelkova serrata*).

Rosemary Kerr Garden

A narrow bed between the road and rail line consisting of individual memorial beds and individual trees dedicated to Rosemary Kerr a past Trustee. This short section is screened from the rail line by a wooden paling fence (prior to this the grass strip is bordered by an open wire fence, with recent planting aiming eventually to provide some screening). At the far end, it broadens into a well-developed garden area that contains an attractive pond area known as the ‘Pool of Peace’. This is a curved shaped shallow pool surrounded by a garden bed with memorial sites dating from 1972. Spoil from excavating the pool has been used to form an adjacent mound with a narrow gravel access path.
The pool and mound are planted with shrubs and trees including Narrow-leafed Palm Lily (*Cordyline stricta*), Deodar or Himalayan Cedar (*Cedrus deodara*), Carob Tree (*Ceratonia silqua*), River She-oak (*Casuarina cunninghamiana*), Italian Cypress (*Cupressus sempervirens*) and Bhutan Cypress (*Cupressus torulosa*). The pool is backed by a line of cypress trees planted along the boundary of the rail line and fronted by a mown lawn with individual memorial islands consisting of a large rock surrounded by a garden bed with low shrub planting and edged with concrete pavers. Notable trees in the lawn include Lemon Scented Gum (*Corymbia citriodora*) and a fine Spotted Gum (*Corymbia maculata*).

![Figure 110. The start of the Rosemary Kerr Garden border](image)

![Figure 111. Pool of Peace](image)

![Figure 112. Landscaping and memorials around the pool](image)

![Figure 113. Individual memorial beds within the lawn](image)

**R. K. Evans Garden**

As the New Lawn Boulevard straightens out from the curve and heads northwards to Box Forest Road a more open lawned and treed landscape develops, although another extensive area of standard roses has been laid out on the eastern side. This is the R. K. Evans Gardens a former Trustee. It is dominated by regular rows of roses arranged either in line beds or individual circle beds. The area leads northwards to a mounded garden adjacent to the road, with a spine of planting consisting of Blue Atlas Cedar (*Cedrus atlantica* Glauca Group) and Italian Cypress (*Cupressus sempervirens*). Memorials are arranged in rows in front of the mounded planting interspersed either with dwarf conifers or bush roses. From here the boundary along Sydney Road consists of a black painted wire fence giving open views into the lawn cemetery.
On the western side of the boulevard a much broader open lawn area has developed with a very different character to the individual gardens before it; the latter being dominated by individual shrub beds and expansive areas of standard roses. The well-maintained lawn is laid out with lines of back to back burial plots perpendicular to the road. The memorial plaques are laid on ‘desk-top’ concrete bases, low to the ground, allowing uninterrupted views across the lawn area. These lawn areas are further characterised by a scattered collection of individual Australian native trees some pre-dating the layout of the lawn including some fine River Red Gums (*Eucalyptus camaldulensis*) and a range of planted *Eucalyptus* spp. exactly equidistant between the burial plots. In contrast, the old River Red Gums do not conform to the regular layout, often breaking up the strict alignments as shown in the photographs below.
Avenues and Crescent Plantings

The tree plantings associated with the avenues and crescents are many and varied, both in type and age. Below is a quick summary of the tree species which have been planted along each avenue or crescent plus, where appropriate, comment on other nearby plantings of historic note. This will be explored further in the next section including an assessment of the various eras of planting. Tree species are listed for each Avenue in the table below:

**Table 3 Avenue plantings**

<table>
<thead>
<tr>
<th>Avenue</th>
<th>1st to 4th Crescent</th>
<th>4th Crescent to Boundary</th>
<th>Eastern parallel drive</th>
<th>3rd to 4th Crescent and continuing along Holy Family Drive</th>
<th>Curved row between 2nd and 3rd Crescents</th>
<th>1st to 2nd Crescent</th>
<th>3rd to 4th Crescent</th>
<th>To Holy Family Drive</th>
<th>1st to 4th Crescent</th>
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<tbody>
<tr>
<td>First Avenue</td>
<td>Red Ironbark</td>
<td>Monterey Cypress</td>
<td>Yellow Gum</td>
<td>English Oak</td>
<td>Prickly-leaved Paperbark</td>
<td>Silver Poplar</td>
<td>Desert Ash</td>
<td>European Olive</td>
<td>Dutch Elm</td>
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<tr>
<td></td>
<td>Eucalyptus sideroxylon</td>
<td>Hesperocyparis macrocarpa</td>
<td>Eucalyptus leucoxylon</td>
<td>Quercus robur</td>
<td>Melaleuca styphelioides</td>
<td>Populus alba</td>
<td>Fraxinus angustifolia var. oxyacarpa</td>
<td>Olea europaea subsp. europaea</td>
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<td></td>
<td>1980s</td>
<td>Mature</td>
<td>1980s</td>
<td>1990s</td>
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<td>1990s</td>
<td>1950s</td>
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<td>1930s</td>
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<td>Set-back row between 1st and 2nd Crescents</td>
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<td>Fifth Avenue</td>
<td>1st to 2nd Crescent</td>
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<td>Ulmus x hollandica</td>
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<td>3rd to 4th Crescent</td>
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<td></td>
<td></td>
<td>Spotted Gum</td>
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<td>Sixth Avenue</td>
<td>Fountain to Creek</td>
<td>Brush Box</td>
<td>Lophostemon confertus</td>
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<td></td>
<td>Creek to Central Island</td>
<td>Sweet Gum/Liquidamber</td>
<td>Liquidambar styraciflua</td>
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<td></td>
<td>Outer rows 1st to Creek</td>
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<td>Melaleuca styphelioides</td>
<td>1920s</td>
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<tr>
<td></td>
<td>Outer rows private mausolea drive</td>
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<td>Hesperocyparis macrocarpa</td>
<td>1950s</td>
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<td>Norfolk Island Hibiscus</td>
<td>Lagunaria patersonii</td>
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**First Avenue**

This avenue was never developed as a main axial drive unlike Second or Fourth Avenue due to its proximity to the railway station and the development of the forecourt and tea rooms which interrupted the full alignment. Avenue planting from the first crescent outwards consists mainly of Red Ironbark (*Eucalyptus sideroxylon*) and is likely to have been planted in the 1980s. It appears these replaced an established planting of what may have been native eucalypts which seem to have been a common occurrence around this section of the cemetery grounds as depicted on the 1945 aerial photograph. The First Avenue is the only avenue not to be asphalted.

To the east and parallel to First Avenue, a recently planted Yellow Gum (*Eucalyptus leucoxylon*) avenue lines the asphalt drive alongside the Southern Lawn. This drive has largely superseded First Avenue in importance, providing access to the Jewish pioneers' enclosure and the Jewish chapel and graves beyond. At the far end the road, linking the Fourth Crescent with South Lawn, an avenue of mature Monterey Cypress (*Hesperocyparis macrocarpa*) forms a continuation of First Crescent linking First and Second Avenues and provides a formal approach to the Jewish Mortuary Chapel.
Second Avenue

This is one of the main axial drives that retains in large part the vision of Charles Heath’s plan of 1913. The avenue is lined with mature Oak, mostly English Oak (*Quercus robur*) but also Algerian Oak (*Quercus canariensis*) and includes recent replacement planting of Oaks. There are several sections where the Oaks are inter-planted with mature Italian Cypress (*Cupressus sempervirens*) indicating the original planting design intent for this avenue. A central spine of roses was introduced between First and Third Crescents in later years (1950s).

One outstanding feature of the avenue is a row of mature Prickly-leaved Paperbark (*Melaleuca styphelioides*), the remnant of an original design feature set back from more recent avenue planting and relating to the design feature shown on the 1913 plan (although not as ‘curved’ as on the semi-circular feature shown on plan).

Third Avenue

The Third Avenue was designed to be a major axis running all the way from the entrance to the far south west corner of the Memorial Park. Along it, the initial avenue planting was to give way to a tree row along a central spine between Second and Fourth Crescents and culminating in an island feature with further radiating axis’s leading to the outer semi-circular boundary drive. This was initially laid out, as shown on the 1945 aerial photograph, including the tablet shaped enclosure of the Pioneers’ Section which was opened in 1922.

Today few of these features remain with certain sections of the avenue being removed from vehicular traffic including the section between the entrance and First Crescent, and the section between Second Crescent and Fourth Crescent. Trees planted along these various sections form different species groups adding to its discontinuous nature of the avenue. Species
include: Silver Poplar (*Populus alba*) between First and Second Crescent; Desert Ash (*Fraxinus oxycarpa*) between Third and Fourth Crescent; and European Olive (*Olea europaea* ssp *europaea*) beyond Fourth Crescent. The Desert Ash trees are the most established and the Olives and Poplars the more recent plantings.

**Fourth Avenue**

The Fourth Avenue is the main drive within the Memorial Park aligning the main entrance directly with the crematorium complex. Mature Dutch Elm (*Ulmus x hollandica*) create a formal avenue approach to the crematorium from First Crescent onwards and are depicted as recently established on the 1945 aerial photograph. This stretch of drive was originally envisioned as being divided by a central spine of tree planting (as shown on the 1913 Plan) and the 1945 aerial photograph shows a narrow central reservation. The memorial roses, which have since been introduced, date from the early 1950s. The 1945 aerial photograph also show curved hedgerows now replaced by the brick columbarium features between Second and Fourth Crescents. The first section of the Avenue from the fountain feature to First Crescent may have been a previous avenue of Elms or Oaks as detected on the 1945 aerial photograph, but there are no trees lining the Avenue at present.

One feature that survives from the 1913 layout is a row of mature Prickly-leaved Paperbarks (*Melaleuca styphelioides*) that depicts one of the ‘funnel shaped’ linear beds that separated the grand approach to the Chapels and the outer sections reserved for burials. These trees and several other mature Paperbarks remain behind the formal Elm Avenue.
**Fifth Avenue**

Like Third Avenue this alignment only partially remains as envisaged on the 1913 plan. The main reason is due to the presence of a large stretch of Merlynston Creek which could not be re-directed (or by the time the burial areas were filling up and expanding outwards, the logistics, will or finance were not sufficient to extend the Avenue as originally intended). The Fifth Avenue does however radiate out from the main entrance as far as the Second Crescent and was originally planted with Elm trees as indicated on the 1913 plan and recorded by the 1945 aerial photograph. Only a few mature trees now remain, including a mixed Elm row between First and Second Crescent and two opposing Elms indicating the route of the former Avenue and now part of a group of trees at the eastern end of the Lawn of Tranquillity. West of the creek the corresponding section of the Avenue is planted with a mix of Lemon Scented Gums and Spotted Gums dating from more recent times.

![Figure 128. Elms on Fifth Avenue](image1)
![Figure 129. Remnant Elm planting on missing section of Fifth Avenue](image2)

**Sixth Avenue**

Sixth Avenue remains as another important axis, along with Fourth Avenue, giving access to the centre of the concentric circle of drives that lead to the Holy Angel Mausoleum complex. It remains faithful to the 1913 plan as far as the central island at Fourth Crescent, enabled by the construction of the bridge over Merlynston Creek in 1920, the first to be constructed in the cemetery. Brush Box (*Lophostemon confertus*) line the Avenue as far as the creek, possibly planted in the late 1930s and as denoted on the 1945 aerial photograph. Beyond the creek, more recent planting of Liquidambar or Sweet Gum (*Liquidamber styraciflua*) lines the avenue as far as the central island.

An important early feature of the layout of this outer area is the early construction of the drive now known as Elm Grove which radiated off from the central island feature into the northern area of the cemetery as designed on the 1913 plan. The plan also depicts a central spine of planting along this alignment as well as along Sixth Avenue from the creek to the central island. The 1945 aerial photograph indicates that these central strips were planted with trees, probably Elms but possibly other trees, such as native Eucalypts. The central planting on Sixth Avenue has now been removed and replaced by the avenue of the Liquidamber. Elm Grove has also been replanted with young Elm trees. These plantings are very recent and may respond to the increased use of Sixth Avenue following the development of the Holy Angel Mausoleum complex.
**Seventh Avenue**

This final avenue of the spider-web layout extends from the main entrance to the northern boundary and was largely in place by 1945 as recorded by the aerial photograph. (The avenue was developed beyond the creek line to access the burial plots being established for both Roman Catholic and Church of England denominations on either side of the Avenue.)

The actual alignment is different to that envisaged where the avenue curved to meet the junctions with the adjacent crescents. Instead a much straighter alignment was laid out, including the island feature beyond the outer spider web as shown on the 1913 plan and with a further island feature beyond that now dominated by a private mausoleum. Mature plantings including rows of English and Algerian Oak, Paperbarks and Norfolk Island Hibiscus, remain today from this early development. More recent planting at the edge of the avenue has included native trees including Lemon Scented Gums (*Corymbia citriodora*) and Red Ironbark (*Eucalyptus sideroxylon*) extending as far as the northern boundary on Box Forest Road.

![Figure 130. Prickly Paperbark on Seventh Avenue](image1)

![Figure 131. Lemon-scented Gums on Seventh Avenue](image2)

**The Crescents and other drives**

The Crescents and other drives within the spider-web layout vary greatly in terms of tree species planted to mark them and in terms of road surface, not all of which are asphalted. Tree species, mainly of more recent origin, are listed for each Crescent section in the table below:
### Table 4 Crescent plantings

#### First Crescent

<table>
<thead>
<tr>
<th>Avenue Range</th>
<th>Tree Species</th>
<th>Species Name</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt; Ave to 2&lt;sup&gt;nd&lt;/sup&gt; Ave.</td>
<td>Monterey Cypress</td>
<td>Hesperocyparis macrocarpa</td>
<td>Mature</td>
</tr>
<tr>
<td>2&lt;sup&gt;nd&lt;/sup&gt; Ave to 7&lt;sup&gt;th&lt;/sup&gt; Ave.</td>
<td>London Plane</td>
<td>Platanus x acerifolia</td>
<td>1980s?</td>
</tr>
</tbody>
</table>

#### Second Crescent

<table>
<thead>
<tr>
<th>Avenue Range</th>
<th>Tree Species</th>
<th>Species Name</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt; Ave to 4&lt;sup&gt;th&lt;/sup&gt; Ave.</td>
<td>Atlas Cedar</td>
<td>Cedrus atlantica</td>
<td>2000s</td>
</tr>
<tr>
<td>4&lt;sup&gt;th&lt;/sup&gt; Ave to 5&lt;sup&gt;th&lt;/sup&gt; Ave.</td>
<td>Monterey Cypress</td>
<td>Hesperocyparis macrocarpa</td>
<td>Mature</td>
</tr>
<tr>
<td></td>
<td>Lawson Cypress</td>
<td>Chamaecyparis lawsoniana</td>
<td>Mature</td>
</tr>
</tbody>
</table>

#### Third Crescent

<table>
<thead>
<tr>
<th>Avenue Range</th>
<th>Tree Species</th>
<th>Species Name</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt; Ave to 2&lt;sup&gt;nd&lt;/sup&gt; Ave.</td>
<td>Red Ironbark</td>
<td>Eucalyptus sideroxylon</td>
<td>1980s</td>
</tr>
<tr>
<td>2&lt;sup&gt;nd&lt;/sup&gt; Ave to 4&lt;sup&gt;th&lt;/sup&gt; Ave.</td>
<td>Combination of:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lemon Scented Gum</td>
<td>Eucalyptus citriodora</td>
<td>1980s</td>
</tr>
<tr>
<td></td>
<td>Brush Box</td>
<td>Lophostemon confertus</td>
<td>1980s</td>
</tr>
<tr>
<td>5&lt;sup&gt;th&lt;/sup&gt; Ave to 7&lt;sup&gt;th&lt;/sup&gt; Ave.</td>
<td>Combination of:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lemon Scented Gum</td>
<td>Eucalyptus citriodora</td>
<td>1980s</td>
</tr>
<tr>
<td></td>
<td>Spotted Gum</td>
<td>Corymbia maculata</td>
<td>1980s</td>
</tr>
</tbody>
</table>

#### Fourth Crescent

<table>
<thead>
<tr>
<th>Avenue Range</th>
<th>Tree Species</th>
<th>Species Name</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Southern Lawn link road</td>
<td>Monterey Cypress</td>
<td>Hesperocyparis macrocarpa</td>
<td>Mature</td>
</tr>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt; Ave to 2&lt;sup&gt;nd&lt;/sup&gt; Ave.</td>
<td>Red Ironbark</td>
<td>Eucalyptus sideroxylon</td>
<td>1980s</td>
</tr>
<tr>
<td>2&lt;sup&gt;nd&lt;/sup&gt; Ave to 3&lt;sup&gt;rd&lt;/sup&gt; Ave.</td>
<td>Combination of:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lemon Scented Gum</td>
<td>Eucalyptus citriodora</td>
<td>1980s</td>
</tr>
<tr>
<td></td>
<td>Spotted Gum</td>
<td>Corymbia maculata</td>
<td>1980s</td>
</tr>
<tr>
<td>3&lt;sup&gt;rd&lt;/sup&gt; Ave to 4&lt;sup&gt;th&lt;/sup&gt; Ave.</td>
<td>Chinese Elm</td>
<td>Ulmus parvifolia</td>
<td>2000s</td>
</tr>
<tr>
<td>5&lt;sup&gt;th&lt;/sup&gt; Ave to 6&lt;sup&gt;th&lt;/sup&gt; Ave.</td>
<td>Lemon Scented Gum</td>
<td>Eucalyptus citriodora</td>
<td>1980s</td>
</tr>
<tr>
<td>6&lt;sup&gt;th&lt;/sup&gt; Ave to 7&lt;sup&gt;th&lt;/sup&gt; Ave.</td>
<td>Mostly Red Ironbark</td>
<td>Eucalyptus sideroxylon</td>
<td>1980s</td>
</tr>
<tr>
<td></td>
<td>Some Spotted Gum</td>
<td>Corymbia maculata</td>
<td>1980s</td>
</tr>
</tbody>
</table>

#### Drives within southern semi-circle

<table>
<thead>
<tr>
<th>Drive</th>
<th>Tree Species</th>
<th>Species Name</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holy Family Drive</td>
<td>English Oak</td>
<td>Quercus robur</td>
<td>Semi-mature</td>
</tr>
<tr>
<td>Central Island to Boundary Road</td>
<td>Chinese Elm</td>
<td>Ulmus parvifolia</td>
<td></td>
</tr>
</tbody>
</table>
### Drives within northern semi-circle

<table>
<thead>
<tr>
<th>Drive Description</th>
<th>Tree Species</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holy Angels Drive</td>
<td>Lemon Scented Gum <em>Eucalyptus citriodora</em></td>
<td>2000s</td>
</tr>
<tr>
<td>Drive to Chapel of Raphael</td>
<td>Pencil Pine <em>Cupressus sempervirens</em></td>
<td></td>
</tr>
<tr>
<td>Drive between Chapel of Raphael &amp; 4th Crescent</td>
<td>Silver Poplar <em>Populus alba</em></td>
<td></td>
</tr>
<tr>
<td>4th Crescent to Crematorium</td>
<td>Combination of Sugar Gum <em>Eucalyptus cladocalyx</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kurrajong <em>Brachychiton populneus</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>River She-Oak <em>Casuarina cunninghamiana</em></td>
<td></td>
</tr>
<tr>
<td>3rd Crescent to Crematorium</td>
<td>Prickly-leaved Paperbark (set back) <em>Melaleuca styphelioides</em></td>
<td>Mature</td>
</tr>
</tbody>
</table>

#### Northern drives and boundaries

The area north of the spider web layout and either side of Seventh Avenue is dominated by scattered plantings of mainly native trees as described in **Area 3 Northern end**, with denser plantings along the course of the creeks dominating the landscape. The one main drive off Seventh Avenue leading to the Latvian Evangelical Lutheran section includes mature plantings of Algerian Oak (*Quercus canariensis*) and Dutch Elm (*Ulmus x hollandica*) signifying the early
layout of this area. The short drive running west from the private mausoleum dominating the island on Seventh Avenue is planted with semi-mature English Oak (*Quercus robur*). The ‘back’ road running parallel to the railway line and giving access to the Greek, Protestant and Islamic sections is dominated by a dense row of mature Paperbarks (*Melaleuca styphelioides*).

The main boundary plantings are summarised below.

**Northern boundary (Box Forest Rd):** mix of native semi-mature and mature Eucalypts including Sugar Gum, River Red Gum, Lemon Scented Gum and Yellow Gum. Mature Weeping Willows (*Salix babylonica*) self-sown or planted in the creeks make distinctive features overlooking the boundary road.

**Eastern boundary:** dominated by a plantation belt of Sugar Gum (*Eucalyptus cladocalyx*).

**Southern boundary (Boundary Road):** the western section is dominated by an early row of Monterey Cypress (*Hesperocyparis macrocarpa*) with more recent ‘replacement’ planting on the road side of the mature cypress trees consisting of a mix of Tasmanian or Southern Blue Gum (*Eucalyptus globulus*) Yellow Box (*Eucalyptus melliodora*) and Lemon Scented Gum (*Corymbia citriodora*). In the middle section there is a stand of 8 mature Sugar Gums (*Eucalyptus cladocalyx*). The eastern section towards Sydney Road is characterised by a mix of old (Italian Cypress) and more recent planting including Monterey Cypress and open areas. A line of bamboo screens the Chinese Section from the road.

**Eastern boundary (railway line):** a dense row of mainly Italian Cypress (*Cupressus sempervirens*) dominates the section north of the Gatehouse and a boundary planting of Sugar Gum (*Eucalyptus cladocalyx*) to the south.

**Sydney Road:** there are no specific plantings along the boundary fencing.

This character continues all the way along the western side of the boulevard apart from several individual areas which have been developed within the broader lawn landscape, including the R. J. Cooper Gardens. This formally laid out garden feature consists of memorial roses and a series of wall niches (columbaria) around a formal pond with bird sculpture with mown lawns and garden beds edged by clipped Common Box (*Buxus sempervirens*). The entrance to the garden is flanked by two mature Desert Ash trees (*Fraxinus angustifolia* subsp. *oxycarpa*). A toilet block fronted by a shelter canopy encloses the rear of the garden.

Other distinctive features include a large irregular mounded shrub bed edged with bluestone (New Lawn Garden Niches) and a further planted mound to its rear against the rail line. The bluestone edge of the former is topped with memorial plaques dating from the 1970s. Plantings include Pepper Tree (*Schinus molle*), Bald Island Marlock (*Eucalyptus conferruminata*), Sugar Gum (*Eucalyptus cladocalyx*), Brush Box (*Lophostemon confertus*), Swamp Paperbark (*Melaleuca ericifolia*) and Willow Myrtle (*Agonis flexuosa*).
There is also a grassed area with no burial plots with three isolated rock features, perhaps waiting future memorials to be placed. Burial plots are laid out on both sides of the boulevard from this point on (Areas C, D, E, F, and G) and native trees have been planted along the far end of the boulevard to form a loose avenue effect. Species include River Red Gum (*Eucalyptus camaldulensis*), Yellow Gum (*Eucalyptus leucoxylon*), Spotted Gum (*Corymbia maculata*), Lemon-Scented Gum (*Corymbia citriodora*) and Narrow-leaved Black Peppermint (*Eucalyptus nicholii*).

**Area south of main office**

This area has been set aside for future cemetery development and is characterised by native trees, the majority of which are River Red Gum (*Eucalyptus camaldulensis*), set in a large grassed area with Sugar Gums (*Eucalyptus cladocalyx*) lining the railway boundary. Occasional species include Spotted Gum (*Corymbia maculata*), Lemon-Scented Gum (*Corymbia citriodora*) and Yellow Box (*Eucalyptus melliodora*).
Merlynston creek

Figure 140. Weeping willow one of many throughout the length of the creek.

Figure 141. Narrow creek channel by Crematorium

Figure 142. Sixth Avenue Bridge

Figure 143. Rustic Bridge - approach to Crematorium

The course of Merlynston Creek predates the first layout of the cemetery grounds in the early 1900s and now forms a major feature of the Memorial Park. For the purposes of describing this feature the Creek can be divided into three main sections as follows:

- Fourth Avenue to the South West corner.
- Fourth Avenue to the Pool of Reflections on Seventh Avenue.
- Pool of Reflections to northern boundary

**Fourth Avenue to the South West corner**

The creek south of the main bridge on Fourth Avenue in front of the Crematorium complex is narrow, deep and largely enclosed by dense bank-side vegetation. A pedestrian bridge giving direct access to Joyce Chapel is also enclosed by high vegetation, screening views of the creek. The creek continues under a second bridge to the south of the back entrance to the Crematorium and flows towards a culvert under Sussex Street. The original bed of the creek, now an open channel, remains as it makes its way south to the reservoir area in the south west corner.

The red gravel parking area provides open access to the course of the creek in front of the Crematorium complex. However, the creek itself does not engage with the setting of the Crematorium, at present being hidden from view. At the southern end an un-made, sandy vehicle track follows the creek as far as Holy Family Drive (and once considered as the route for a carriage drive and promenade designed to follow the course of the creek to the northern boundary). The character of this stretch is one of natural glades within the native tree canopy.
Fourth Avenue to the Pool of Reflections on Seventh Avenue

This section is dominated by tall eucalypts, a combination of Sugar Gums and River Red Gums plus an understory of Wattles as well as various invasive species. The bank of mature trees provides a major landscape feature creating a backdrop to the adjacent burial sections and especially to the various memorial garden enclosures on the south-eastern side. The section alongside the Cross of Roses and Tree Garden Pond is also lined with occasional Weeping Willows. A gravel path gives continuous access along the southern bank all the way from Fourth to Seventh Avenues.

Pool of Reflections to northern boundary

The creek is lined with a mix of native and exotic vegetation and is heavily enclosed as far as the junction with its smaller tributary. The main creek crosses Seventh Avenue again and becomes dominated by exotic species such as Willow. An open lawn character engages with both sides of the creek immediately to the west of the bridge over Seventh Avenue. Further upstream, more native species are present but still with invasive species such as Ash and Mirror-bush. The overall character of this stretch differs from the taller, more substantial middle section between Fourth and Seventh Avenues, but nevertheless provides a welcome ‘natural’ landscape feature in contrast to the largely open areas of the adjacent burial grounds.

The smaller tributary opens out to form another ‘natural’ informal space alongside the various burial areas. A short meandering stretch is particularly attractive with its mix of River Red Gums, Wattles and occasional Paperbarks.

Pedestrian access along the creek is intermittent, part gravel path, part stretches of roadway as well as areas of mown grass.

Remnant and native vegetation

The Flora and Fauna Assessment of Fawkner Memorial Park (Practical Ecology 2017) has documented flora and fauna species and habitats of the site, and provided information on their conservation significance.

A total of 27 sites were mapped and described under the Habitat Assessment method. These sites span 19.9 hectares including 2 sites considered very high habitat quality, 16 sites rated high, 5 rated moderate and 4 rated low. The remaining 98 hectares is considered low or minimal habitat value. Refer to the full report for a detailed definition of the categories of habitat quality and mapped sites.

Based on the August 2016 assessment, conducted as part of the report, and previous information, matters of State and National conservation significance apply to:

- Three endangered Ecological Vegetation Classes of State significance across 8.4 hectares (where native vegetation meet remnant patch criteria).
- A small population of Arching Flax-lily *Dianella sp. aff. longifolia* (Benambra) (State Significance)
- The presence of the EPBC-listed community *Grassy Eucalypt Woodland of the Victorian Volcanic Plain*
- A small population of Matted Flax-lily *Dianella amoena* listed as a Flora Species of National and State Significance under the EPBC Act and FFG Act respectively
- Possible sites of the EPBC-listed community *Grassy Eucalypt Woodland of the Victorian Volcanic Plain* (subject to further seasonal surveys)

Refer to the full report for location details and maps.
Landscape Design Analysis

Introduction

Fawkner Memorial Park remains today as a fine testament to its original layout as a railway cemetery from 1906 and for the grand vision of Charles Heath, the first architect, surveyor and secretary to the Board of Management, whose influence continued until 1945. He was responsible for the ‘half spiders-web’ layout and many other features that survive today. Other features have since been introduced, first by his son Frank Heath (1945-1958) and then several both small and larger scale developments continuing to the present day. Notable amongst these are the development of the new lawn cemetery east of the railway easement from the 1960s onwards; the new Crematorium complex (1976-80); and the various Mausolea since 1994. Smaller incursions have included various garden enclosures and pools.

The landscape pre-cemetery layout

Early accounts of the Cemetery Trustees refer to the ground conditions of the Crown Allotment being in its original state primarily a ‘red gum and box forest’ dissected by north-south watercourse – a storm water channel, only running after a fall of rain. The 1902 survey plan accurately plots these ground conditions, particularly for burial purposes, and shows the full extent of the cemetery grounds and its boundaries including the Coburg and Somerton Railway easement. It also shows, the watercourses and a drainage ditch that runs across the south east corner.

Charles Heath’s grand vision of 1913 largely discounts these topographic features in the design layout apart from the northern section of the cemetery grounds where the Merlynston Creek was to be directed into a few water features acting as reservoirs within a more informal, ‘parkland style’ layout. However, it was also intended to turn the course of Merlynston Creek into a north-south carriage drive, possibly burying the creek in a stormwater pipe as part of the construction, but this was never fully conceived (see below).

One aspect of the site prior to the cemetery layout is the alignment of a further ‘drainage ditch’ in the south-east corner, which can still be traced today as plantation belt orientated against the grain of the half spider web layout.

The 1913 design vision

General Layout

The principal planning aim was to create a landscape setting for the arrangement of the burial grounds with a desire to use mainly Australian species with a modicum of exotic trees considered appropriate for the local conditions. A geometrical arrangement was considered essential for ease of orientation and access and the ‘half spider’s web’ was chosen for the main design. To overcome any monotony in the layout the idea was to enhance the landscape by using different treatments for the various avenues and to arrange tree groups to help create a varying character. This has largely been achieved with much of the layout in place today.

One design feature of the plan that never materialised was the “...driveway and promenade along which vehicles may drive slowly right through the cemetery...” This drive, which can be highlighted on the 1913 plan, was to follow the line of the watercourse considered useless for burials and at the time only carrying water after rain. It was to take a circuitous route from the entrance at the south west corner to the northern entrance and was to be, “...a picturesque drive and promenade of about a mile and a half in length, and from it very little of the ordinary burial ground of the cemetery will be visible, and vehicular access from the drive to the avenues crossing it will be blocked by posts and chains...”

Notable features and vistas

One of the main features of the layout is the relationship to the railway station, where a terraced courtyard garden and reception rooms (Tearooms) are retained today, as originally envisaged.
A clock tower was to provide the focal point at the centre of the web, now the location of the Charles Heath Fountain. The main avenue vistas from this point were to be down the central 4th Avenue to the Crematorium; down 5th avenue to a waiting shelter with pergola surrounded by formal flower beds (never instigated presumably due to complications or financial issues over the alignment of the creek); and vistas down to the two ‘subsidiary centres’ along 3rd and 6th Avenues respectively to waiting shelters with pergolas of ‘substantial construction and good design’, these being at the junction of a number of principal avenues. Again, it appears the waiting room structures were never realised.

The northern ‘park-like‘ section
The northern end was to be treated in a ‘more natural style’ giving a ‘park-like effect’ in contrast to the formal arrangement in the main body of the cemetery. It was to consist of tree-planting in masses with open glades of the natural grass with single trees and small groups. The central feature was to be columbarium for ashes built on a terrace and surrounded by formal water-lily ponds with vistas to and from this feature. Being further away from the main part of the cemetery and therefore not required for burials this was never laid out at the time. An exception are the early C of E and Roman Catholic burial sections along the axis formed by Seventh Avenue.

Water features
In terms of water provision for the various ponds envisaged, the Yan Yean reservoir system was to supply water to the formal ponds at the clock tower and at the Crematorium and two reservoirs formed by dams in the northern end of the cemetery was to supply the ponds in this area. Of course, this northern end (which was acknowledged as not being required for burials for “many years to come”) was never laid out according to Charles Heath’s plan.

Tree planting
The three main principles for tree-planting at Fawkner were as follows:

- To make the general effect essentially Australian.
- To break up large areas of headstones and at the same time provide advantageous settings to single or groups of monuments.
- To make the views from various points as picturesque as possible and to have some object as a terminal to the view.

In summary, the trees recommended for planting in the early Cemetery Board brochures included:

- Varieties of Oak and Elm
- Imported evergreens including Monterey Cypress. Interestingly Italian Cypress and Bhutan Cypress were considered by Charles Heath to “have too much of the old graveyard effect, which is being avoided” Obviously, he was overruled as many of these trees are now found in the Memorial Park. In addition, it was underlined that the exotic trees would not be planted in sufficient numbers to take away the ‘Australian effect’ in the general view, and this has been achieved to some extent. Specimen trees in sheltered spots to be the exception.
- Indigenous trees to be used included River Red Gum, Box, Golden Wattle, Black Wattle and Blackwood.
- New native planting to include Sugar Gum, Mahogany Gum, Lemon Scented Gum, Bushy Yate, Sheoak, Cootamundra Wattle, and Normalis Wattle.
- Other natives to include; hakeas, banksias, red-flowering gums, native cherry, flame tree, grevilleas, agonis, and ti-tree.
- Intention to make use of palms and dracaenae, especially Australian species.
The 1913 plan and today's landscape

General layout

The seven radiating avenues remain as the prime design motif of the layout with Avenues 1, 2, 4, 6 & 7 being fully intact. Avenues 3 and 5 have missing sections due to the Pioneers Section and later incursions on Third Avenue and due to creek and drainage issues on Fifth Avenue. A brief commentary on each avenue is given below.

First Avenue

This avenue was never developed as a main axial drive unlike Second or Fourth Avenue due to its proximity to the railway station and the development of the forecourt and tea rooms which interrupted the full alignment.

Second Avenue

This is one of the main axial drives that retain in large part the vision of Charles Heath's plan of 1913. One outstanding feature of the avenue is a row of mature Prickly-leaved Paperbark (Melaleuca styphelioides), the remnant of an original design feature set back from more recent avenue planting and relating to the design feature shown on the 1913 plan (although not as 'curved' as on the semi-circular feature shown on plan).

Third Avenue

The Third Avenue was designed to be a major axis running all the way from the entrance to the far south west corner of the Memorial Park. Along it, the initial avenue planting was to give way to a tree row along a central spine between Second and Fourth Crescents and culminating in an island feature with further radiating axes leading to the outer semi-circular boundary drive. This was initially laid out, as shown on the 1945 aerial photograph, including the tablet shaped enclosure of the Pioneers’ Section which was opened in 1922.

Today few of these features remain with certain sections of the avenue being removed from vehicular traffic including the section between the entrance and First Crescent, and the section between Second Crescent and Fourth Crescent.

Fourth Avenue

The Fourth Avenue is the main drive within the Memorial Park aligning the main entrance directly with the crematorium complex.

Fifth Avenue

Like Third Avenue this alignment only partially remains as envisaged on the 1913 plan. The main reason is due to the presence of a large stretch of Merlynston Creek which could not be re-directed (or by the time the burial areas were filling up and expanding outwards, the logistics, will or finance were not sufficient to extend the Avenue as originally intended).

Sixth Avenue

Sixth Avenue remains as another important axis, along with Fourth Avenue, giving access to the centre of the concentric circle of drives that lead to the Holy Angel Mausoleum complex. It remains faithful to the 1913 plan as far as the central island at Fourth Crescent, enabled by the construction of the bridge over Merlynston Creek in 1920, the first to be constructed in the cemetery.

Seventh Avenue

This final avenue of the spider-web layout extends from the main entrance to the northern boundary and was largely in place by 1945 as recorded by the aerial photograph. (The avenue was developed beyond the creek line to access the burial plots being established for both Roman Catholic and Church of England denominations on either side of the Avenue.)
**Notable features and vistas**

The most notable surviving features within the general layout include the tea room courtyard and terraces leading to the station (1934) the first Garden of Remembrance with its columbarium, decorative urns, water feature and mature trees (1934) and the formal layout of the Rose Urn Garden with central water feature (1938). Developments of the later columbaria associated with the various Gardens of Remembrance and along Fourth Avenue also contribute to the layout of the cemetery ground.

The main avenues still retain significant vistas, even though some of the original built structures terminating the views have been altered or have disappeared. The course of Merlynston Creek, which was to be the main carriage drive and promenade linking the southern and northern boundaries, never materialised but it remains as a significant landscape feature that visually still links the whole site.

**Northern End**

The design of the northern section as a more informal parkland never materialised apart from the extension of Elm Grove into that area and for a few features along Seventh Avenue. This ‘northern end’ is now characterised by expansive areas of graves with little vegetation amongst the rows to provide shade, unlike the earlier southern end of the Memorial Park. As mentioned above one major landscape feature which adds the intended informal ‘park-like’ character to the northern end is the tree-lined Merlynston Creek and its smaller tributary.

**Tree Planting**

The main groups of significant trees that remain today from the original vision for the Memorial Park include:

- Formal avenue planting (usually single species) to reinforce and enhance the formal layout.
- Mature tree rows used to define boundaries between burial areas and along the perimeter areas.
- Informal single specimen plantings within various denominational sections, and often associated with gravesites.

These early plantings include:

- River Red Gums / Sugar Gums, both along the creek lines and as boundary plantings as well as individual specimens.
- Paperbarks, mostly Prickly-leaved Paperbarks.
- Exotics including, Cypresses (Monterey, Italian, Bhutan) Oaks and Elms (mixed) and Canary Island Date Palms.
- Individual trees associated with the early garden enclosures such as the fine Lemon Scented Gum in the Garden of Remembrance 1.

The main groups of significant trees identified in the VHR Citation include:

- Fourth Avenue – 18 pairs of English Elm (*Ulmus procera*)
- Second Avenue – Oaks and between 1st and 2nd Crescents alternating with Cypress sp.
- Fifth Avenue – Elms, including ‘remnant elms on lawn of tranquillity.
- Second Crescent – Monterey Cypress between 4th and 5th Avenues.
- Fourth Crescent – Monterey Cypress east of Jewish Chapel.
- Garden of Remembrance 1 – Pin Oak, Cedar sp and Lemon Scented Gum.
• Tearooms formal garden – Canary Island Date Palms, English Elms, Liquidambar (see also description)
• Rose Urn Garden – row of Monterey Cypress.
• Southern Boundary – Monterey Cypress.
• Various specimens of Italian Cypress and Bhutan Cypress throughout.
• Canary Island Date Palms surrounding the central roundabout / fountain feature. Shown on 1930s photograph in Don Chambers book so may have been relocated from that time?
• Grove of Sugar Gums in front of the original Crematorium and dating from the 1920s

Later Developments (1958 onwards)
Since 1958 there have been a series of developments, some major and some minor, which have added to the character of the historic landscape, and some which have detracted from it. The columbaria, echoing the original design intentions, together with the memorial garden enclosures, memorial rose beds and some of the new planting have largely fitted into the overall character of the Memorial Park. However, there seems to have been a loss of impetus during the period 1958 to around 1967, once Frank Heath had left and before the appointment of Bruce Robinson to help develop new architectural and landscape projects.

Foremost amongst the more recent landscape projects has been the development of the New Lawn Cemetery, officially opened in 1969. Its various monuments and memorial gardens and especially its grove of native Eucalypt species, including remnant, indigenous River Red Gums has formed a significant addition to the cemetery grounds transforming the linear paddock once zoned for industrial use between the railway line and Sydney Road into a generous, well treed memorial lawn area.

Other major developments have included the laying out of the extensive Garden of Eternal Memories in the 1980s which has since been re-worked in 2007. Located in one of the segments in the outer hemisphere of the southern portion of the half spider web it forms a major intrusion into the historic design layout. Other recent developments include the construction of a few memorial pools in the 1990s along the course of Merlynston Creek, which although are not significant in themselves nevertheless complement the creek-side character of this major landscape feature. An exception has been the construction of the pool at Serenity Close on the alignment of a former section of Third Avenue thus intruding on the historic layout of the inner area of the spider’s web.

Initial tree assessment
The total number of individual tree taxa represented at Fawkner Memorial Park is approximately 180 (out of a total of 7368 individually listed trees) which is made up of plantings of 200 ashes, 850 conifers, 340 elms, 3740 eucalypts, 440 melaleucas, 130 oaks & 40 palms which are spread throughout the park. The conifers are represented by the genera Abies, Araucaria, Cedrus, Chamaecyparis, Cupressus, Hesperocyparis, Picea, Pinus, Sequoia & Thuja and only two genera of palms, Phoenix & Syagrus. With just over half of all the trees being eucalypts (Corymbia & Eucalyptus spp.) and a relative smattering of deciduous species (including Fraxinus, Quercus & Ulmus spp.), the slightly sombre nature of the evergreen conifers is quite evident – these conifers do peter out towards the northern section of the park. Interestingly there appears to a lot of variation in habit / form of many of the Cupressus & Hesperocyparis taxa, in particular the yellow foliage of Hesperocyparis macrocarpa ‘Horizontalis Aurea’ (“Golden Cypress”) as can be seen along the edge of the Rose Urn Garden. There are also many unidentified eucalypts (approximately 90) that may include rare species such as a purported Eucalyptus prava in the New Lawn area, section D / Row P or R.

A list of Taxa and their attributes is included in Appendix 1.
3.3 Buildings

Overview

The section below outlines the main architects and landscape architects that have influenced the built environment of Fawkner Memorial Park since its establishment. Under the details for each architect or landscape designer is are a list of works including those structures that no longer exist.

Charles Heath era 1906-1945

Charles Heath became an associate member of the Royal Victorian Institute of Architects in 1890. In 1895, he worked for the Melbourne firm of Blackbourne and Heath before moving to Western Australia to work on the construction of Geraldton Harbour. He worked as a town surveyor in Geraldton for seven years where he gained experience in road making, drainage and water supply works. His landscaping skills were developed in laying out Queen's Park, the Recreation Ground and the town esplanade of Geraldton.

When Charles Heath was appointed to design the Fawkner Cemetery in the early 1900s, he was an architect and licensed surveyor with seven years’ experience as a municipal engineer. At Fawkner he designed the innovative 'half spiders' web' layout, and his vision by 1914 included a crematorium. Heath was commissioned to design the first Brisbane crematorium and his skills were also recognised in South Australia, where his design won a competition for new Adelaide Showgrounds.

In 1912 Heath entered the competition to design the new capital city of Canberra and was shortlisted. He designed the Coburg Town Hall (1922) and other major architectural works for the Coburg Council and collaborated with Sydney H. Wilson on the later part of the Brunswick Town Hall (1926). An illustration of his garden columbarium at Fawkner was included in the RVIA Journal in January 1934.

Charles Heath died in 1948. His contribution to the development of the cemetery is honoured by a memorial fountain placed just inside the cemetery entry c.1952. For many years Charles had mentored his son, Frank Heath, to succeed him as surveyor/secretary at Fawkner. In the post-war years, Frank was an active architect and town planner with a special interest in public housing projects and hospitals. In 1949 he was asked to design a new Garden of Remembrance and Memorial Rose Garden at Fawkner. In 1952 he won a public competition for a design for Melbourne's proposed grand Olympic stadium which was never built. Frank was also heavily involved in preliminary planning for the modernisation of the Fawkner crematorium, additional large chapel and associated facilities (HERMES 13403).

Charles Heath’s legacy is evidenced by a strong design aesthetic that arose from his planned layout and included the location of buildings and a strong desire to make beautiful and well-designed buildings according to the fashions and styles of the time. His influence is today felt most strongly by the Tea Rooms, Garden of Remembrance and the Rose Urn Garden. The three bridges at Fourth, Sixth and Seventh Avenues are also strong reminders of the Heath legacy in built form and the only classical revival structures of his to remain. The open sided shelter and the Mohammedan Chapel are also part of the Heath legacy.

Several buildings relating to the early Heath era are now demolished but were according to plans and photographs accomplished and decorative buildings. The stained-glass windows from the original crematorium survive and are stored at Northern Memorial Park.
**Built structures**

- Tea Rooms
- Garden of Remembrance and Rose Urn Garden Columbarium
- Bridges at Fourth, Sixth and Seventh Avenues
- Mohammedan Chapel
- Edwardian shelter

**Demolished structures**

- Lodge and surveyor’s residence
- Funeral waiting rooms
- Crematorium
- Funeral Waiting Rooms
- Shelter Sheds
- Administrative offices

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*Figure 144. The Crematorium c1935 designed by Charles Heath. Source: FMP Archives.*

*Figure 145. The Administrative offices c1935. Source: FMP Archives.*

*Figure 146. The Funeral Waiting Rooms, originally designed to provide shelter for visitors arriving by train. Photo c1911. Source: FMP Archives.*

*Figure 147. Surveyor’s Residence at Fawkner. Originally situated by the main entrance. Source: FMP Archives (collection of Blyth Johnson)*
Frank Heath era 1945 - 1958

Frank Heath was appointed surveyor and secretary in 1945. F. Heath’s early association with Fawkner Memorial Park seems to have greatly influenced him as he proceeded to design several works for other cemeteries throughout his career. He retained a lifelong interest in cemetery design and modes of disposal of the dead. F. Heath was a graduate of the School of Architecture at the University of Melbourne, where he studied during the 1920s. He was a member of the Royal Institute of British Architects and the Royal Australian Institute of Architects, a member of the Town Planning Institute of London, and was elected a member of the American Society of Landscape Architects. In the late 1930s F. Heath began to gain a profile in Melbourne for his advocacy of town planning. In 1939 he was awarded fourth prize for housing design in a competition held by the Housing Commission of Victoria (HCV), which resulted in a position at the Architects’ Panel of the HCV. The position resulted in several designs for economical homes in the 1960s (Nichols et.al. 2014:125-128).

F. Heath’s career in town planning continued to rise during the 1940s, where projects include Swan Hill (1941), Wangaratta (c1944), Horsham (c1944), Ballarat (1945), Maffra (1945) and Seymour (1946). Heath also gained a reputation as a respectable planning advocate during this time (Nichols et.al. 2014:128-1933).

Although Frank Heath did not formally assume the role of surveyor and secretary at Fawkner Memorial Park until after Charles Heath’s retirement in 1945, it is believed he assisted his father with many of his later designs, such as the Tea Rooms and Columbarium. In 1937 Frank designed the south chapel of the crematorium, for which the Christian Waller Mural was commissioned.

F. Heath’s interest in cemetery design is seen in public comments and statements made at the time. In 1934, while involved with Charles Heath’s designs at Fawkner Memorial, F. Heath spoke about what he believed were ‘heterogeneous masses of hideous and glaring white marble monstrosities’ at Melbourne cemeteries, and called for stricter censorship over the design of monuments (The Newcastle Sun 1934 29 August 1934:9). In 1947 F. Heath embarked on a study tour of Europe and the USA, during which he also studied crematorium and cemetery development. Upon his return he compiled a series of notes on his findings, where he states the most beautiful cemeteries and crematoria are to be found in Switzerland and Scandinavia (FMP Archives).

During the early 1950s a new Garden of Remembrance and Rose Garden were designed by Frank Heath to complement the 1930s gardens by his father. During the 1950s he also prepared plans for the modernisation of the crematorium designed by his father, although these plans were never realised. Frank Heath also appears to be associated with the layout of areas adjacent to Fourth Avenue.
He is remembered as the designer of the fountain as a memorial to his father and several sketches survive showing the development of different designs.

**Built structures**

- Charles Heath Memorial Fountain
- Garden of Remembrance 2

**Demolished structures**

- The South Chapel of the Crematorium

*Figure 149. Exterior of the South Chapel of the Crematorium designed by Frank Heath. Christian Waller’s mural on the wall. Source: FMP Archives*

*Figure 150. The South Chapel is seen to the left of the photo. Source: FMP Archives*

**Bruce Robinson (Robinson Loo Wyss & Schneider) 1967 – 2000s**

When Col. Crowhurst was appointed administrator of FMP in 1967 he brought on the architect Bruce Robinson as Cemetery Architect (Chambers 2006:174). At FMP Bruce Robinson provided input to the landscape and building design. Robinson and his architectural firm Robinson Loo Wyss & Schneider, designed several buildings at the site during the decades leading up to the end of the nineteenth-century.

Robinson’s involvement at FMP culminated in the redevelopment of the crematorium by 1980, designed by Robinson Loo Wyss & Schneider. This period sets a new aesthetic in place that departs from the classicism of the Heath era and moves more into an Australian era with buildings and landscape derived from a desire to integrate with landscape in a more subdued manner.

Other notable works by Robinson Loo Wyss & Schneider include the Bendigo Library, built in 1982-84 to accommodate the library and the Senior Citizens Club. The Bendigo Library was work of municipal postmodernism. It is the only building in the civic centre set diagonal to the city grid. The building was redeveloped in 2014 by MGS Architects (Clark, accessed 5 July 2016).

Robinson later assumed the role of a trustee of the Cemetery Trust (Chambers 2006:251).

**Built structures**

- New Crematorium
- The Joyce, Crick and Cordell Chapels
- R.J. Cooper Garden and adjoining Chapel housing the Book of Remembrance
**Earle and Partners 1980s**

Earle and Partners were involved in several projects at Fawkner Memorial Park during the 1980s.

Earle & Partners was the Hawthorn-based architectural firm of James Earle, who was best known for his Methodist churches of the 1950s and 60s. Earle had travelled widely. His all-inclusive approach to design was influenced by a period of study at the Swedish Institute in 1951, followed by a visit to the Festival of Britain held in London in 1951, which celebrated the best in British art, design and industry. He later visited the USA to study church design in that country. James Earle's contribution to ecclesiastical work has been significant and influential, being involved with over 200 church and ancillary buildings, predominantly for the Methodist Church and subsequently the Uniting Church, as well as the Anglican, Greek Orthodox, Baptist, Catholic and Salvation Army Churches. James Earle was awarded an Order of Australia for services to architecture and has been involved with the RAIA, RAPI and AILA. Earle & Bunbury, the architectural practice Earle had partnered with Arthur Bunbury during the 1950s and 60s, was responsible for the design of the Kent Road Uniting Church in Pascoe Vale. (Context 2011:207)

Earle and Partners have also completed works for the Anglican, Greek Orthodox (St Nektarios Fawkner)- also assessed for this study), Baptist, Catholic and Salvation Army Churches as well as a large body of work for the Methodist Church. Kent Road Uniting is representative of Earle's work which tends toward the design solution of an elegantly constructed functional hall. There is a good example of a similar rectilinear church by James Earle at the corner of Cumberland Road and Westgarth Street, Pascoe Vale (Pascoe Vale Uniting Church), built in 1959. Kent Road Uniting Church is unusual for the way in which the vestry is separate from, but attached to, the church (Context, 2011:207).

**Built structures**
- First design of the Garden of Eternal Memories
- Gatehouse
- Entrance Portal Frames
- Two-storey ‘Amenities’ Room

**Demolished structures**
- Chapel of Eternal Memories.

**Milne Constructions 1990s - current**

With the involvement of Milne Construction during the 1990s a new era of above ground Mausoleums begin, which highly influences the built environment of FMP. As well as their own design of the Holy Family Mausoleum, the company has also built the later designs by Harmer Architecture. Milne are a global design and construction firm specialising in the construction of mausolea, cemetery master planning and development. They have offices in William Street Melbourne.

**Built structures**
- Holy Family Mausoleum

**Harmer Architecture 1990s - current**

The late modern era is under the dominance of architect Philip Harmer whose responsibility for the largest developments at FMP is still taking shape with the development of the fourth stage of the Holy Angels Mausoleum. The administration building sets the scene for a completely new and modern era, one that is carried on through the building of the three stages of the large public Holy Angels Mausoleum.
Harmer Architecture is a Melbourne based architectural design practice. Architect Philip Harmer is the director of the firm. Harmer graduated from Melbourne with a bachelor’s degree in Architecture in 1976, and became a Fellow of the Royal Australian Institute of Architects. The primary interest of the practice is designing public spaces. The firm has designed a wide range of public facilities including churches, theatres, workplace environments, education and teaching environments, as well as spaces for arts and culture. Notable works include Altona Uniting Church (1993), Wedge House (1999) and Darebin Arts & Entertainment Centre (1995). The firm has received several Australian Institute of Architects awards for architectural excellence. In 2002 The Chapel of St Michael received a Commendation, in 2005 the Fawkner Administration Building received the Architecture awards (Harmer Architecture, accessed 27 July 2016).

**Built structures**

- Administration Building
- Holy Angels Mausoleum complex
- Refurbishment of the Joyce, Crick and Cordell Chapels

**McCabe Architects (2010-)**

Alongside the larger contributions by Harmer Architecture, there have been less substantial additions to the FMP built environment during the 2000's. McCabe Architects designed a chapel housing the Book of Eternal Memories in 2010-11. This replaced an earlier chapel, the ‘Chapel of Eternal Memories’ designed by Earle and Partners. The original sign remains. McCabe Architects was established in 2002 by director Michael McCabe. Prior to founding McCabe Architects, McCabe was director of Peddle Thorp Architects. McCabe Architects are in Kew, Melbourne. The firm has been involved in several commercial, public and residential projects, among them the Commemoration Centre at Café at Fawkner Northern Memorial Park (2010) (McCabe, accessed 26 July 2016).

**Built Structures**

- Chapel for the Book of Remembrance

**Mark McWha Landscape Architects (now FORMium) (2000-)**

Mark McWha Landscape Architects designed the re-landscaping of the Garden of Eternal Memories in 2007. Since 2008 the firm has operated under the name FORMium. The firm is led by directors Mark McWha and Suresh Shiva. They have been involved in several domestic and international projects involving site planning, landscape design, open space design and urban design. Projects include Arden Street Development, North Melbourne (2016), Ripponlea Mansion Playground, Ripponlea (2010), and Hays Paddock Masterplan, Kew (2011) (FORMium, accessed 26 July 2016).

**Built Structures**

- Garden of Eternal Memories

**Public Art**

There are several notable works of public art at Fawkner Memorial Park.

**Christian Waller – ‘The Robe of Glory’ 1937**

Christian Waller was born in 1894 at Castlemaine Victoria. In 1905, Waller began her art studies under Carl Steiner at the Castlemaine School of Mines and was later taught by Hugh Fegan at the Bendigo School of Mines. In 1909 she exhibited her early work at the Bendigo Art Gallery and the local Masonic Hall, and the following year in Melbourne. In 1910 the family relocated to Melbourne where Waller attended the National Gallery schools, studying under Frederick McCubbin and Bernard Hall. She was a recognised student, winning several prizes and exhibiting her work with the Victorian Artists Society (Thomas 2002).
During the 1920s Waller became a leading book illustrator. From 1928 she started to design stained-glass windows, and visited London on a study trip together with her husband, Mervyn Napier Waller. The trip also included a visit to Italy, where Waller studied mosaics at Ravenna and Venice. Upon her return to Australia and during the decade to come, Waller produced some of her finest works including prints, book designs and stained glass (Thomas 2002).

In 1937 Waller was commissioned to paint a mural for the newly completed Southern Chapel. The mural is named ‘Hymn of the Robe of Glory’ and originally hanged at the end wall over a marble catafalque. The Art Deco influences are highly visible in the mural, as are the references to Egyptian art. The oil painting of the mural has been applied in short strokes, creating the illusion of a mosaic. The subject is taken from the hymn or poem attributed to Bardesanes, generally referred to as the ‘Hymn of the Soul’.

In 1939 Waller travelled to New York to study the teachings of American religious leader Father Divine. While there she completed several murals. Waller returned to Australia in 1940 and in 1942 she was commissioned to pain a large mural at Christ Church, Geelong. The mural, ‘Adoration’, was completed to mark the centenary of Christ Church. During the 1940s and 50s Waller continued her prolific career, and designed many stained-glass windows. Waller died on 25 May 1954 at the age of 59, and was cremated at the Fawkner Crematorium the following day (Thomas 2002).

**Helen Bodycomb – Wall Mosaic Garden of Eternal Memories 2004-05**

Helen Bodycomb is a mosaic artist from Castlemaine, Victoria. Originally from Adelaide Bodycomb studied art in Melbourne and completed a BA in Fine Art at Victoria College, Prahran and a Post-Graduate Diploma at Monash University. Bodycomb works predominantly with glass and stone, and her career is distinguished by her many public art commissions. Bodycomb’s arts residencies have included Dunmoochin, Vic, Australia (1992-93); La Scuola di Mosaicisti del Friuli Spilimbergo, Italy (2001 – funded by The Australia Council for the Arts and Arts Victoria); Rimbun Dahan, Kuala Lumpur (2006) and Hotel Penaga, Penang (2010), Malaysia (Bodycomb, accessed 12 July 2016).

The wall mosaic at the Garden of Eternal Memories is twenty-one square meters in size, made of ceramic, marble, glass and stone. The work commemorates to contribution of military and non-military personnel during the twentieth Century conflicts with Australian involvement.

**Jos Van Hulsen – ‘Chrysalis’ 2015**

Jos Van Hulsen is an artist, sculptor and furniture maker from West Footscray. Van Hulsen works with found and reclaimed objects and materials. Van Hulsen is a partner in Post Industrial Design, operating out of West Footscray. Notable works include ‘Reverent Numbers’ along the Eastlink freeway. The sculpture Chrysalis was part of the Montalto Sculpture Prize and was purchased by The Greater Metropolitan Cemeteries Trust in 2015. The work is constructed from reclaimed steel and stone. The sculpture is anticipated to rust over time, imbuing an organic tone to the work. The work is intended to reflect the transformations of the past and the continuing evolution of the present, and hence the balance between old and new (Post Industrial Design, accessed 26 July 2016).

**Metal birds in pond close to New Lawn Area- unknown artist**

The sculpture in the pond at the Cooper Garden is a replica following the theft of the original sculpture.

**Introduction to area descriptions**

Summarised below are broad precincts describing the Fawkner Memorial Park landscape. These are discussed according to the spatial organisation used to discuss the landscape.
1) **Central spider web**

This includes the main area that extends outwards from the entrance from the rail crossing to Fourth Crescent. This represents most of the layout as designed by Charles Heath and comprises:

- Inner circle / early layout (1906 -1913) – the semi-circular area consisting of lawns and many other landscape features contained within the First Crescent.
  - Fawkner Railway Station
  - Tea Rooms
  - Garden of Remembrance 1 (Columbarium)
  - Charles Heath memorial fountain
  - Hearse car and shelter
- Outer area - the remainder of the ‘spider-web’ design, as envisaged by Charles Heath, extending out between the First and Fourth Crescents.
  - Jewish Chapel
  - Garden of Remembrance 2
  - Garden of Remembrance 4
  - Fourth, Sixth and Seventh Avenue Bridges

2) **The outer hemispheres and boundary areas**

This area includes the two outer hemispheres from Charles Heath’s plan and the boundary areas in between including the Crematorium complex, the Garden of Eternal Memories and the private mausolea areas.

- Islamic Chapel
- Crematorium
- Holy Family Mausoleum
- Private mausolea adjacent to Holy Family Mausoleum
- Chapel of Eternal Memories
- Pergola and bridge associated with the Garden of Eternal Memories
- Chapel of Raphael, Chapel of Michael and Chapel of Raphael (collectively known as the Holy Angels Mausoleum)
- Garden of Remembrance 3
- Caretakers residence

3) **The northern end**

This area was developed / occupied much later as the use of the cemetery expanded outwards from the central spine of the Memorial Park but not as originally envisaged by Charles Heath in his 1913 designed layout. The area is equally divided by the private mausolea along Seventh Avenue and its layout is very much governed by the course of Merlynston Creek and its tributary. This area has a completely different character to the rest of the Memorial Park.

- Seventh Avenue private mausolea
- Edwardian shelter
- Seventh Avenue depot
4) New Lawn Area
Developed as a later burial area based on the introduction of the lawn cemetery concept. The area can be divided into several separate areas either side of the main entrance. The buildings in this area include:

- Administration building
- Public toilet block
- Depot and amenities
- Gatehouse
- Entrance gates
- Fawkner Special Lawn shelter
- New Lawn Area Walls and toilet block

Other structures
Many ancillary structures are located throughout FMP. These include toilet blocks built in the mid 1980s–90s and ‘off the shelf’ contemporary shelters.

1 - Central spider web
- Fawkner Railway Station
- Tea Rooms
- Garden of Remembrance 1 (Columbarium)
- Hearse car and shelter

1a Inner circle
Tea Rooms and flower stall buildings
The Tea Rooms have a formal entrance accessed from the Railway Station, one of two cemeteries with Springvale Memorial Park that have direct railway connections, although the railway connection with Springvale is no longer in evidence. An open terrace with wrought iron balustrade and brick pillars is raised above the level of the garden and a set of steps define the entry to the Tea Rooms precinct.

The Tea Rooms replaced a kiosk that was situated near the railway station near the existing Tea Rooms and are somewhat awkwardly situated in relation to the ‘spider web plan’ as it involves the interruption of First Avenue.

The current Tea Rooms (and the surrounding landscaping) was designed by Charles Heath in 1934 whilst the old kiosk built in the 1920s was demolished. The style of the Tea Rooms is described as resembling that of an Italian provincial villa. Following the major construction of the crematorium in 1927 the Tea Rooms and the Garden of Remembrance followed in 1934. (Butler, 1982).

The Tea Rooms were designed as a miniature Italian provincial villa and included full-height arched openings, formed in moulded and glazed yellow faience. The building and the walled enclosure or columbarium were constructed of a textured tapestry brick in shades of cream and tan. The ‘sunken garden’ adjacent to the Tea Rooms is intricately laid out in a watercolour plan. Although there is no name of the designer on the plan, the similarity of colouring suggest that it was also by Charles Heath. This design is partly in evidence, although some changes to the layout and individual elements also exist. The cream bricks, glazed yellow terra cotta roof tiles and window surrounds are unusual and are likely to have been purpose made for FMP by local Moreland firm Wunderlich who specialised in decorative terracotta.
The existing condition of the Tea Rooms is as shown on the water colour sketch and very few external alterations have taken place. Internally much of the original timber wall panelling, plaster ceiling, wall vents and tiled surfaces remains. There have been alterations to the layout of the interior to accommodate a commercial kitchen but elements of the original interior design are evident. The exterior of the Tea Rooms was restored in the late 1980s at which time it is likely that the interior was also refurbished. Fawkner Archive contain a series of photographs of the refurbishment.

A photograph in the Blyth and Josephine Johnson photograph album (SLV, MS 13214) shows a classical pergola and part of a concrete balustrade resembling one of the bridges. This pergola is no longer in evidence and the location of this photograph is unclear. The Columbarium and Garden of Remembrance 1 are an integral part of the Tea rooms precinct. Established in 1933 and designed by Charles Heath.

The walls of the Garden of Remembrance are of narrow textured cream bricks that are unusual in design and may have been purpose-made for FMP. Ashes are stored in the wall niches that are marked with standard design bronze plaques. A series of terra-cotta urns designed to take six caskets are placed within the Garden.

*Further research on the origin of terra cotta urns to be completed.*
The Jewish mortuary chapel or Metahr House sits in a small plot of land surrounded by roadways will kerbing. Historic photos show that the setting has changed quite dramatically, however this is also true for much of FMP. At one time, the setting was a grassy part of the cemetery with unmade path and a variety of pine trees (Blyth and Josephine Johnson collection c.1960s). It is described as near an entrance gate which was marked as ‘Jews Entrance’ on the layout plan.

The building is used for laying out a body. A door at each end is set within an overhanging porch surmounted with a Star of David (Mogen David). Circular windows are fitted with leaded glass also in the Mogen David pattern. The doors have a cast iron pattern in
interlocking semi-circles. The small chapel is dominated by massive corner piers with domed tops and a surface of white painted rough cast render. The chapel has been re-roofed with a green Colorbond and folded metal fascias have been used. An internal plaque records the presenting of the chapel by Maurice Goldstein of the Melbourne Chevra Kadisha, on 23 March 1920 and its consecration, a year previously in April 1919 (Jewish Herald 14 Apr 1919:15). The chapel was the second Jewish Metahr House to be built at Fawkner Memorial Park.

Figure 155 Jewish mortuary chapel. Figure 156. The Jewish Chapel, photo date unknown. Source: FMP Archives

**Fourth Avenue bridge**

Constructed in 1927 as part of the approach to the former crematorium complex this bridge is one of three designed by Charles Heath to cross the Merlynston Creek. The design of the bridge makes a consistent statement with the neo-Classical design of the first crematorium. The Fourth Avenue bridge has been wholly reconstructed in 2014. During reconstruction, the roadway width was widened and a footpath added. The footings of the original reinforced concrete bridge remain to mark the location of the original bridge and the decorative concrete panels have been reinstated in the balustrades.

Figure 157 Reconstructed Fourth Avenue bridge leading to the crematorium and chapels. Figure 158 Sixth Avenue bridge.

The bridge over Seventh Avenue was based on the earlier models of 1927 and 1929 and comprises a concrete structure with decorative spandrel panels and a central roadway with seats on both sides. Concrete urns decorate the four pillars. The Sixth Avenue bridge is similar in design although does not include the seating areas to each side. It has been recently repaired.
Holy Angels Mausoleum

The Holy Angels Mausoleum was built as a response to the changes to the *Cemeteries Act* in 1994 to allow above ground burials. This large complex comprises three stages including the Chapel of St Raphael (1997), the Chapel of the St Michael (2001) and the Chapel of St Gabriel (2005). The mausoleum was master planned and designed by Harmer Architecture. The Charles Heath layout influenced the design of the Holy Angels Mausoleum as the building curves along the outer avenue of the ‘spider web’. The Harmer Architecture Masterplan proposed three circular chapel spaces as centrepoints of each stage, each being named after one of three archangels mentioned in the Bible.

Learning a new design typology Philip Harmer studied mausoleums in the US, and from American builders in Melbourne, J. Milne. A change in mausoleum architecture had started to emerge during the 1960s and 70s, moving away from stark and monolithic architecture, and creating more comfortable spaces for reflection and honouring loved ones. The design influences include the ‘architecture of shadows’, E. Boulle. and the Igualada Mausoleum, completed in 1994 by architect Enric Miralles.

The mausoleum is designed for the Italian community. The design philosophy is that mausoleums are active public spaces that commemorate the dead but are also spaces for the living. An interment usually attracts large numbers of people for the event which is a very emotional final gesture. After the interment, many Italian families will frequently visit the mausoleum to change flowers, clean the memorialisation or simply stand or sit nearby to remember the relative that they have lost. The design intent is therefore to provide a rich palette of colour, materials and detail to inspire and comfort those who visit.

*Figure 159 Plans for the Avenue Bridges by Charles Heath. Source: FMP Archives*
Chapel of St Gabriel

The Chapel of St. Gabriel is the third and final stage of the Holy Angels Mausoleum development at Fawkner Crematorium and Memorial Park. The mausoleum compromises 2286 crypt spaces for the Italian Community. The mausoleum commenced in 1997 and three stages of the complex to are master planned by Harmer Architecture. The Chapel of St. Gabriel is designed to fit into the site fronting the radial avenue of Holy Angels Drive.

This wide section of site allowed the Chapel of St. Gabriel to float free of the main gallery and be surrounded by landscaped space. The chapel has an enclosed central space open to the sky over which an image of St Gabriel constructed of metal mesh and made by sculptor Charles Rocco, is suspended in mid air by cables. Spaces between crypt blocks are animated by timber framed ‘tree’s that are fitted with coloured glass panels designed by Stephen Hennessey and that create dappled patterns like those formed by sunlight penetrating the leaf canopy of a tree.

Glass screens provide wind protection to the central courtyard space and these are printed with morse code which represents the text. The outer skin of ribbed stainless steel continues down below ceiling level as a perforated veil to shield the outer ring of crypts from the elements. The main gallery and street front colonnade are a total of 230 metres long. Each crypt is provided with a gold anodised vase vigil lamp designed by Harmer Architecture. The chapel was built by Milne Construction who are global mausoleum construction specialists.

2- Outer hemispheres and boundary areas –

- Islamic Chapel
- Chinese ancestral gateway
- Estonian Latvian War Memorial
- Crematorium
- Holy Family Mausoleum
- Private mausolea adjacent to Holy Family Mausoleum
- Pergola and bridge and chapel associated with the Garden of Eternal Memories
- Chapel of Raphael, Chapel of Michael and Chapel of Raphael (collectively known as the Holy Angels Mausoleum)
- Garden of Remembrance 3
- Caretakers residence
Islamic Chapel

A small Islamic chapel of red brick with cement render detailing to the entrance stands in amongst the grave sections. The small one room building brick building designed by Charles Heath was designed following an earlier design of galvanised iron which was considered unsuitable. The population of Moslems in Melbourne at the time was estimated to be around 200, necessitating a heavy investment by all to raise the capital required to build it. (Weekly Times, 19 April 1930:15)

The chapel is a modest building with some masonry corbelling under the eaves and brick detailing forming fascias. It has small windows with concrete lintels. A faded sign is fixed above the rendered surround to the doorway, giving the chapel an air of abandonment. Sitting on a brick plinth, this element has been damaged through settlement of the building. This is particularly evident at the corners and has caused cracking at high levels to each corner. The ledged timber doors need maintenance and painting.

Figure 162. Mohammedan Sanctuary.

Figure 163. Mohammedan Chapel surrounded by vegetation. Photo undated. Source: FMP Archives

Figure 164. Mohammedan Sanctuary, 1928 plan by Charles Heath. Source: FMP Archives
Chinese Ancestral Garden gateway

The gateway to the Chinese Ancestral Garden is noted as having been constructed in 2007. The piers are concrete filled fibre cement pipes and the remainder of the structure has incised stone facing over a framed and lightweight clad structure. The gateway leads to many Chinese graves.

Figure 165 Chinese ancestral gateway, 2007.

Figure 166 Estonian and Latvian war memorial.

Estonian/Latvian War Memorial

The Estonian Latvian War Memorial comprises an encircling wall with centrally located cross. Many plaques record the dates and rank of ex-service people from Latvia and Estonia. It is reached via a small avenue of conifers and poplars and an informal pathway through a gateway with ‘God is my Shepherd’ in wrought iron linking a pair of brick pillars. The gateway was built to remember those whose lives were cut short by the Second World War and contains many plaques of individuals and organisations.

Caretaker’s house

Located in the south-west corner of FMP the caretaker’s house occupies a large fenced area. The house is of late modern construction and is of dark brown brick with a tiled roof. This building is scheduled for demolition in 2016.

Holy Family Mausoleum

The Holy Family Mausoleum is the first to be built at FMP following the change in Cemeteries Act to allow above ground burials. Examination by the Trustees of mausolea at Rookwood and Botany Bay cemeteries in NSW had previously concluded that architectural and landscape treatments were of vital importance to the overall appearance of these new building typologies. (Chambers, 2006:233). Of all the changes to FMP since 1917, the building of public and later private mausolea has had the most profound impact on the landscape.

Milne Construction of Portland, Oregon were engaged by the Trustees of FMP to prepare a three-stage design. The first stage was completed in 1994 with preliminary planning for Stage 2 following soon after. Plans showing Stage 3 construction are dated 1995 (Fawkner Archives).

The layout provides for three buildings with public foyer/reflection areas, family chapels and individual crypts. The building presents as a walled compound with steel gated openings to the interior. The complex is a linear progression of interconnected buildings with indoor/outdoor spaces between. The architectural character is of block forms with flat roofs contrasted with gables defining the entrances to each section.
Private mausolea

Adjacent to Holy Family Mausoleum is a small ‘street’ of private mausolea, understood to be the first private mausolea built at FMP following the 1994 change to the Cemeteries Act that permitted above ground burials. These buildings occupy a footprint of approximately 10 metre x 10 metres and are built to either side of a short access road. Each is flat roofed and utilises the language of symmetry, with columns and decorative elements derived loosely from classical architecture. The materials include limited use of cut and polished stone as decoration, but otherwise are standard construction framed wall claddings with cladding and rendered finishes. One open sided mausoleum is distinguished by its of-off form concrete design and finish.

Crematorium and chapels

The current crematorium and chapels are built on the same site as the earlier crematorium built in 1927 and demolished in the 1970s. The crematorium is located on Fourth Avenue, the main axis of FMP. It was originally designed to be the focal at the end of the axis and adopted a pavilion design in the way this is used in the great English gardens of the eighteenth and early nineteenth century. The 1927 building was white, neo-Classical and designed to be seen at the end of a long green vista. The design was a first in Victoria to include a crematorium and chapels in the same building. A southern chapel was added to the crematorium in 1937, designed by Frank Heath. Extensive alterations and extensions were envisaged in 1954 when Frank Heath prepared plans for a larger chapel to be added to the 1927 building. These were not carried out and redevelopment eventually was the preferred option.
The Christian Waller mural associated with the south chapel and based on the parable the ‘Hymn of the Robe of Glory’. Its considerable value as an art work was appreciated by the then Trustees of FMP.

The first crematorium and chapels were replaced by the current building, built in stages from 1976. The ‘new’ crematorium and three chapels (Joyce, Crick and Cordell) were years in the planning under the direction of cemetery architect Bruce H Robinson (Chambers, 2006:201) who produced a master plan of the layout and roads in 1973. Preliminary studies for the crematorium took place around Australia, with Robinson looking at latest developments interstate. The selection, design and fuel selection for the furnaces was a complex affair and involved interstate and international comparisons. The plans were prepared and construction supervised by Bruce Robinson’s architectural practice of Robinson Loos Weiss and Schneider.

The large crematorium and chapel complex building has been designed to be a recessive element in the landscape and adopts muted colours and textures using plain brick and timber. The relationship between the indoor and outdoor spaces is designed to be seamless with large windows and a three-sided courtyard between the Joyce and Cordell Chapels that is a calm and reflective place. The massing of the building is higher towards the middle, accommodating the technical requirements. It opens on three sides to the public where entrances to each of the chapels are located. The most dominant features of the design are the large overhanging gable roofs forming sheltered porches to the chapels. The complex is quietly domestic in its character despite its large size. The interiors of the chapels have been refurbished by Harmer Architecture and feature variations on a theme of textiles and light-coloured hardwood furniture with marble catafalques as the centrepieces and foci to each chapel.

The crematorium catafalque mechanisms are early designs, dating from the 1920s-30s, and are remnants from the first crematorium built at the site. Three of them exist, one for each chapel, and are still in use today. They are driven by compressed air over hydraulic oil and are technically interesting and possibly rare. They are like the design of ones that are still in use today at Springvale (George 2017).
Garden of Eternal Memories

The Garden of Eternal Memories was first planned and implemented in the late 1980s to a plan prepared by Earle and Partners. In 2007 Mark McWha landscape design (now FORMium) undertook the present landscape design. Although predominantly garden, several built structures form part of its design. Reinforced concrete portal frames are placed at the entrance and these remain from the first design by Earle and Partners.

A large pergola forming a walkway comprises piers of stacked stone veneer and laminated timber beams. This appears to have been reconstructed in the same location as an earlier and narrower pergola walk. This axial pathway focuses the view on a walled area that marks the boundary of the garden and has a mosaic mural with a Second World War theme ‘In memory of all who served at home and abroad in times of conflict’.

The Garden of Eternal Memories provides a different setting for the columbaria that surround its central loop walk. These areas are generous in space and less formal in layout. A steel and timber bridge has been constructed over the watercourse. The Garden of Eternal Memories is an elaborate design incorporating both hard and soft landscaping and incorporating several structures of which the bridge, pergola, mural wall and Chapel are the most prominent.
Chapel of Eternal memories

The present Chapel of Eternal Memories is the third structure designed to hold the Book of Remembrance, a record of cremations at FMP. This building has replaced an earlier one in a similar location designed in the 1980s by Earle and Partners and since demolished. The current building is an eye-shaped shelter with curved walls and timber post and beam structure. The pupil of the ‘eye’ contains a pedestal and glass case for a book of remembrance, however this has been removed to avoid damage through dampness and condensation. The current Chapel was built in 2011-12 and designed by McCabe Architects.
Figure 177 Pergola walk in the Garden of Eternal Memories designed by Earle and Partners.

Figure 178 Pergola designed by Mark McWha landscape architect for the Garden of Eternal Memories, 2007, a reworking of the 1980s pergola.

Figure 179 Chapel of Eternal Memories built as part of the redesigned garden in 2011-12.

Figure 180 Chapel of Eternal Memories, c1980s by Earle and Partners (demolished). Source: FMP Archives

Figure 181 Mosaic mural in the Garden of Eternal Memories by artist Helen Bodyscoth.
3- Northern end

Edwardian shelter

This small open sided structure dates from the Heath era and was possibly designed in the 1930s, although the plan is undated. It would be expected that this design may have been repeated at different locations throughout FMP, however only one building remains. Designed by Charles Heath, it is a rectangular structure with triple posts to each corner and a terra cotta shingle roof. The floor is concrete with basalt edging and the roof structure appears to have been replaced although the roofing shingles appear to be original. The plans and photo show that one wall was designed to be of vertical timber cladding that returned around the corners. Other modern shelters scattered throughout FMP are ‘off the shelf’ prefabricated steel structures and this is the only one that is associated with the Heath era.

Figure 182 Shelter at the corner of Seventh Avenue and Third Crescent.

Figure 183. Shelter, unknown location, and of the same design or possibly the same shelter, here seen with the timber wall design, c1935. Source: FMP Archives

Figure 184 Plans prepared by Charles Heath for the shelter. One side was designed to be a timber wall. Source: FMP Archives
**Private mausolea**

In the northern end of Seventh Avenue where there is less designed layout area has been developed with private mausolea. The structures line both sides of Seventh Avenue for several hundred metres with a central road crossing and traffic island. A church like mausoleum occupies the traffic island and several individually designed classically derived forms have been constructed. These range from an elaborate domed structure with sculpture to more pedestrian structures featuring sawn and polished stone to the entrances. They vary in so much as some are designed to be seen from all four elevations, particularly those adjacent to the traffic island, whilst any are designed with decorative fronts but plain sides and back. It is understood that after purchase of the land in either single or double lots, families provide the design and construction of these mausolea with little input from FMP. The building of public and private mausolea has been carried out on land that is largely unsuitable for burial due to basalt close to the surface.

![Figure 185 Seventh Avenue private mausolea.](image1)

![Figure 186 One of the more elaborate private mausolea.](image2)

**Seventh Avenue depot**

To be provided.

**4 - Lawn section east of railway**

- Administration building
- Public toilet block
- Depot and amenities
- Gatehouse
- Entrance gates
- Fawkner Special Lawn shelter
- N.L.A. Walls and toilet block

The Lawn Section of the FMP developed in the 1960s incorporating the design of Bruce Robinson is located between the railway line and Sydney Road and extends for the entire length of the cemetery along Sydney Road.

**Toilet block and RJ Cooper Garden**

This building was designed by Bruce Robinson and built to house the Book of Remembrance, a record of cremations at FMP. The shelter was later converted to a toilet block. The building is set back from New Lawn Boulevard behind a rectangular pool featuring a metal bird.
sculpture. The current sculpture is a replica; the original having been stolen. Widely spaced short lengths of brick wall form a columbarium around the pool.

Figure 187 Building housing the Book of Remembrance in the shelter designed by Bruce Robinson c. 1980s prior to being converted to a toilet block. Source: FMP Archives

Figure 188 NLA reflecting pool and converted shelter.

Figure 189 Sculpture in the pool associated with the NLA. One of relatively few pieces of public sculpture in FMP, though a replica of an earlier piece.

**Fawkner Special Lawn shelter**

The Fawkner Special Lawn and Stansfield Smith Garden have been created in the area once occupied by the Surveyor’s residence and occupied by the Heath family.

The shelter in the Stansfield Smith Garden is associated with paving and a linear pool, drawings which have been found in the FMP archives. In a departure from the common use of light coloured yellow, terra cotta and beige brickwork used extensively throughout FMP, this comprises a red brick wall and timber pergola. A brush fence separates the adjacent special lawn form the main entrance and gatehouse area.
Administration building, toilets/information shelter

The current administration office is the third one to have been built at FMP. Administration of the Cemetery was undertaken from various locations in the City, not always at FMP. The first one was built in 1935 and designed by Frank Heath. This building housed reception and a surveyor’s office and was located near the site of the current administration building. This appears to have been replaced by a second administration building built in the 1960s, renovated and extended. Following the Trustees visit to the Springvale Cemetery new administration centre, a new one was planned for Fawkner and subsequently completed in 2002. Located beside the main Sydney Road cemetery entrance, the new building was constructed alongside the previous administration complex (now demolished).

The architect engaged to undertake the Administration building was Philip Harmer of Harmer Architecture. The building is partially elevated above ground over a basement car park. The building responds to the two long east/west frontages, by contrasting a wall of polished white concrete panels to Sydney Road, with a large perforated stainless-steel roof overhanging a glass curtain wall facing the cemetery landscape to the west. The Admin building was designed with the site in mind, with the building facing away from the busy Sydney Road and instead opening towards the cemetery landscape. Structural engineering was undertaken by Perrett Simpson and the builder was Contract Control. The Administration Building won the Australian Institute of Architects Award in the Commercial New category in 2005 (Philip Harmer, pers.comm.8 July 2016)

Entrance gates

The entrance to FMP has been the subject of several different designs, beginning with a grand entrance colonnade designed by Charles Heath. This undated plan was never executed (Fawkner Cemetery Brochure). A more modest brick fence with scalloped profile and gates was proposed in 1924 and designed by Heath (SLV, Johnson collection). It is not clear if this was built and subsequently demolished, or not ever built. The current entrance is a combination of the former Melbourne Fish market cast iron gates manufactured c1890 and reinforced concrete portal frames designed by Earle and Partners in 1988 (Chambers, 2006:163). These portals are repeated at the entrance of the Garden of Eternal Memories.
Figure 192 First design for the entrance colonnade by Charles Heath, undated. Source: FMP Archives

Figure 193 A later and simplified design for fencing and entrance gates by Charles Heath, 1924. Source: FMP archives

Figure 194 Entrance gates relocated from the Melbourne Fish market.

Figure 195 Gate house by Earle and partners, 1980s.
**Gate house**

The Gate House is located on the traffic island at the entrance to Fawkner Memorial Park appears to have been built the 1980s by Earle and Partners as part of a decade of ancillary building construction. The masonry used is Clifton Grey bricks which were widely used during this decade. It has standard masonry detailing common at the time.

The Gate House is located adjacent to the large metal ‘Chrysalis’ sculpture by Jos van Hulsen purchased in 2015.

**Depot and amenities**

The depot adjacent to the Administration building comprises an industrial steel shed, a first-floor amenities area and a small brick (c1940s) outbuilding. This area is adjacent to the railway line and the Administration building at the entrance to FMP.

![Figure 196 Amenities shed near entrance, c1940s.](image1)

![Figure 197 Staff amenities building at the depot.](image2)
3.4 Memorials

This section provides an outline of the cemetery monuments, covering, in broad terms, their forms and the materials of their construction. Some types and groups of monuments are also identified.

Monument forms and materials

The range of monuments at Fawkner Memorial Park reflects its twentieth century origins; monuments typical of the nineteenth century are rare and the diversity of monuments and materials is more limited than at older cemeteries. Changes in the form of the monuments are described using three broad time periods which are further discussed below:

- early twentieth century
- mid twentieth century
- late twentieth century.

Early twentieth century

This is the period of greatest diversity in monumental form. The diversity is seen in the earlier parts of the cemetery, i.e. in the central spider web, particularly within the areas bounded by Second Crescent. The more elaborate monuments (e.g. Presbyterian A) include taller headstones (stelae), obelisks, columns and draped urns on substantial pedestals. These provide a three-dimensional aspect to parts of the central spider web that is not seen again until the late twentieth century monuments in the newer parts of the cemetery. Most of these early graves are fully monumented, meaning that there are kerbs defining the grave site, sometimes with cast iron fences, and either ledger slabs of granite or grave ‘floors’ covered with coloured aggregates, particularly white quartz and grey granite. Monumental materials include grey Carrara marble stelae and scrolls (with incised lead inscriptions), and imported pink and grey granites as pedestals, obelisks and urns, generally set upon plinths and bases of grey Harcourt granite and Melbourne bluestone.

In contrast, in what may be described as areas of ‘poorer’ monuments (Church of England D, and Roman Catholic D), the monuments are very low, producing a flat landscape of short headstones or simple sloping tablets of marble set into a kerbing of rendered concrete or grey granite. Ledgers are uncommon and while many floors may have coloured aggregates, these are partly obscured by accumulated tree leaves. These areas also tend to have fewer monuments, with many unmarked graves, which are now so old that there is little discernible trace of the individual plots.

Though not early, diversity in the monuments of the central spider web is rounded out with modern lawn markers (Lawn of Tranquility) and the small plaques associated with garden and columbarium internments of ashes (Second Avenue).
Mid-twentieth century

Monuments of the mid-twentieth century are typically low in height, and are either short stelae or ‘desks’ (short steeply sloping monuments) commonly with marble tablets or open books which carry leaded incised inscriptions. Occasional crosses (plain and Celtic), short columns, and angels on pedestals provide vertical elements. These monuments typically cover the whole grave, having kerbs with coloured aggregate toppings and occasional granite ledger slabs. Materials include the ubiquitous Carrara marble; however, granites predominate, with an increasing proportion of the grey Harcourt granite. Apparent differences between grey granites are commonly the result of different surface finishes being applied to the same (Harcourt) granite. Areas of mid-twentieth century monuments tend to have few un-monumented plots. Mid-twentieth century monuments are the most consistent in the cemetery.

Mid-twentieth century monuments are seen in the outer parts of the central spider web, in both semi-circles (most of the southern and the inner part of the northern semi-circle) and in much of the northern end.

Late twentieth century

The late twentieth century sees a return to diversity, though only between broad types of monuments: the simple, moderately complex, and complex. Within each type there is some consistency.

Simple monuments include the lawn burials, which can be further subdivided into three groups which are broadly chronological. All are characterised by lawn covering the burials with only small headstones or plaques at the head of the grave (or locating the placement of ashes).
The first of these are standardised bronze plaques set on low sloping concrete plinths, which are in turn mounted on continuous concrete strips set in the lawn. In some areas (RC B, RC R ext.) plaques and plinths have been replaced with squat black and grey granite stele (sometimes shouldered) and the intended uniformity of the area has been lost.

The next group is similar, but has bronze plaques, mostly lying flat on continuous concrete strips, with little or no subsequent elaboration of the monuments. It is the most uniform type of monument in the cemetery.

Finally, there are the more ‘naturalistic’ burials and ashes internments in garden beds, often associated with roses and other shrubs (Special Lawn, and other parts of the lawn section). Columbaria are often interspersed with the garden beds. Monuments associated with these sites are mostly bronze plaques, though the burials have squat granite stelae.

The *moderately complex monuments* of the late twentieth century are, in a sense, a further development of the full site monuments of the mid-twentieth century. They have coloured aggregate floors or granite ledger slabs and low to medium height headstones which, in more developed forms, begin to enclose space with small temple-like tops. Their materials are almost entirely grey, black and red granites (mostly Australian) with highly polished surfaces and prominent gilded (or gold painted) inscriptions (northern section, and some parts of the older areas including the central spider web). Stylistic variations can be seen among different countries of origin with some quite distinctive forms (Latvian).

The most *complex* and elaborate (and most recent) monuments are those principally associated with southern European communities. They begin as an extension of the moderately complex monuments just mentioned, becoming taller, with higher than normal kerbs and ledgers, and progressively enclosing more space as the temple form is brought forward over the whole grave. Many have multiple accessories such as small statues and vases, and some have metal gates and grilles enclosing front and side walls. Many of these more complex monuments are constructed over vaults, rather than over traditional burials. Materials used include black, grey and red Australian granites with increasing amounts of imported materials including ‘swirly’ patterned and multi-coloured granites.

Then there are the mausolea; the individual monuments in the large communal mausolea are relatively standard rectangles of polished granite, whereas the private mausolea on Seventh Avenue are elaborate buildings in their own right, often in temple form, and clad in polished granite, though some have painted rendered finishes, particularly to side and rear walls.

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**Relocated monuments, including the Old Pioneers**

The Old Pioneers section in the central spider web is unusual in that contains burials and monuments relocated from the Old Melbourne cemetery in 1922. The monuments are thus
FAWKNER MEMORIAL PARK

older than the rest of those in Fawkner Memorial Park and this is apparent in their form and particularly their materials. Most are stelae of sandstone, with occasional marble and bluestone and some rare limestone and hardwood ‘headstones’. There are some more complex monuments including some elaborately carved in sandstone, and several granite obelisks. The monuments are set back-to-back which is not typical of the rest of the cemetery and presents an unusual appearance. This is heightened by the lack of any kerbs, fencing or footstones that would have been part of the monuments in their original setting.

Another group of relocated monuments is the Jewish Pioneers also from the Old Melbourne cemetery. They were relocated to a separate area at Fawkner, with all monuments being ledger slabs of sandstone, now laid on the ground surface.

The early Chinese burial section, known as Chinese Section A, also contain relocated monuments from the Old Melbourne Cemetery. Today, many of these early marble monuments are broken and snapped in half. The area also appears to be frequent to flooding. Recognising their historical significance, the Victorian Chinese community has attempted to restore these monuments, although according to Chinese community member Sunny Duong, this has been difficult as many of the graves do not have a known ancestor, preventing them from carrying out restoration works. In the early 2000s, a new Chinese section was established (Chinese Section B), which contains a monument to the old Chinese ancestors (S. Duong, pers. comm., 14 June 2017).

There may be other monuments that have been relocated to Fawkner, perhaps by individual families, rather than as a group. At least one monument appears older than the age of the cemetery would suggest.

Other groups and distinct types of monuments

Two other groups or types of monuments warrant mention. One type includes monuments of religious orders, such as Catholic sisters (Roman Catholic H), where the uniformity and simplicity of form and materials is a striking and immediately apparent feature.

In a similar way, there are the military graves: these are not located together, but are distributed through the cemetery. Two things set them apart from other monuments; one is their standard forms of short (and relatively narrow) marble (and occasional bluestone) stelae, or more recently, bronze plaques on simple desks of rendered concrete. The other is their regular maintenance on behalf of the Office of Australian War Graves, which ensures that they are among the cleanest monuments in the cemetery.

Figure 204. Monuments of Catholic Sisters, a uniform and striking feature.
3.5 Archaeology

Environment
The study area is in the Melbourne suburb of Hadfield approximately 1.2km south of the Western Ring Road and adjacent to Sydney Road. The study area is bisected by Merlynston Creek, a registered area of cultural sensitivity, while Merri Creek is located less than 1.5km to the east. The local area consists of ancient volcanic lava flows that have formed a gently undulating topographic landscape bisected by deeply incised creeks such as Merri and Merlynston Creeks flowing in a generally southerly direction towards Port Philip Bay. Decomposed volcanic material has resulted in the formation of generally shallow clay and clay-loam deposits across the region. Potentially deep alluvial silt deposits can be found along creek flats, floodplains and terraces. Native vegetation was largely removed firstly during European development of agricultural land and later for residential subdivision. Radical changes to the creeks and rivers in the area have resulted in the potential loss and disturbance of Aboriginal sites, as well as a landscape heavily modified from its original state.

VAHR Database Search
A search of the Victorian Aboriginal Heritage Register (VAHR) undertaken on the 22nd of June 2016 found two Aboriginal places located within the boundaries of the study area. These places are VAHR 7822-1654 (Fawkner Cemetery 1) and 7822-1655 (Fawkner Cemetery 2). VAHR 7822-1654 comprised two silcrete proximal flakes and 7822-1655 comprised a single silcrete split flake. Both places consisted of low density surface artefacts located on exposed areas of the eroding eastern bank of Merlynston Creek in highly disturbed locations. Both were located during archaeological investigation programme undertaken by Terraculture in 2010 (see below). An additional single surface stone artefact (VAHR 7822-0462 – Hadfield 1) was identified during site clearance on a residential block located 200m to the west of the current study area.

A search of the wider area indicated that there are 48 registered Aboriginal places within a 3km radius of the study area, comprising artefact scatters (n=26), Object Collections (n=7), Scarred Trees (n=5), Low Density Artefact Distributions (n=9) and Shell middens (n=1). These Aboriginal places are situated almost exclusively along the banks of Merlynston Creek, Merri Creek and Campbellfield Creek; a landscape patterning trait that is discussed in more detail below.

Aboriginal Place Patterns
Brown and Lane (1997) have emphasised that Aboriginal places are likely to be found in the region across all landform types, albeit in different densities. Brown and Lane produced the following site prediction model for the broader metropolitan region:

- Aboriginal stone artefacts occur in all parts of the landscape - they represent over 30,000 years of stone artefact manufacture, use and discard. The density of Aboriginal stone artefacts varies considerably.

- In the incised valleys of the major rivers and creeks (including escarpment edges), surface and subsurface artefact scatters and isolated artefacts can occur on all landscape features. Artefact scatters may also be associated with organic remains (bone and shell). Burials and stratified archaeological deposits can occur in any of the many surviving river/stream terraces.

- Along the minor drainage lines, surface and subsurface artefact scatters and isolated artefacts can occur, potentially associated with organic remains (bone and shell). Stratified archaeological deposits may possibly survive. Scarred trees, quarries and burials are unlikely to occur.
On the volcanic plains, surface and subsurface artefact scatters and isolated artefacts can occur, potentially associated with organic remains (bone and shell). Other site types (deeply stratified deposits with cultural remains, scarred trees, quarries and burials) are unlikely to occur on the plains, partly because of extensive urban/industrial development.

In short, Brown & Lane's regional study indicates the distribution and integrity of Aboriginal cultural deposits is determined in part by the geomorphology of a particular area, and in part by historical ground-disturbing activities. The review of local studies outlined above indicates that this broader pattern is also coherent within the region surrounding the current study area. Regional studies have found that proximity to water is an important factor in archaeological site patterning. This patterning across the Melbourne metropolitan region suggests that sites are more numerous, and more likely to be located near permanent or semi-permanent water sources (such as the Merri and Merlynston Creeks). These studies confirm this patterning, noting that the more substantial the water body, the higher the likelihood of larger and/or more numerous sites (Brown and Lane, 1997:42, Presland, 1983:15).

Archaeological investigations along higher-order watercourses indicate that artefact scatters and deposits are likely to be found on relatively flat land surfaces near the creek, including creek flats, terraces and crest and spur landforms. Artefact scatters are less likely to be found on steep eroded slopes; however the valley slopes have potential to contain silcrete outcrops (including quarry sites) and rock overhangs.

Local investigations in the Moreland area corroborate the patterns outlined above, with virtually all identified archaeological sites identified along the flanks of creek lines such as Merri, Merlynston, Moonee Ponds and Edgars Creeks. However, they also indicate a relative paucity of cultural material along these creek lines; a pattern generally attributed to the high level of development and subsequent ground disturbance along the watercourses. A significantly higher density of archaeological sites has been identified along the same creek lines further to the north, where development has been less intensive (Terraculture 2010:32). The identification of cultural material within the Fawkner Cemetery (i.e. VAHR 7822-1654 & 7822-1655) and within the Fawkner Memorial Park to the north indicates that archaeological deposits, albeit disturbed, do exist within highly modified landscapes.

Although the stratigraphic integrity (and therefore scientific significance) of such deposits is typically low as they are within disturbed contexts, they still retain a level of cultural significance to Woi wurrung people. This significance category concerns the relationship and importance of sites to the Aboriginal community. Aspects of cultural significance include both people's traditional and contemporary links with a given site or landscape as well as an overall concern by Aboriginal people for sites and their continued protection. Unmodified natural features in the landscape can signify sacred sites/places of significance. As such they are archaeologically invisible and can only be identified with the aid of Aboriginal interpretation. If such sites are known they may hold particular cultural significance to contemporary Aboriginal communities.

Furthermore, sites of significance are not restricted to the period prior to contact with Europeans. Often events related to the contact-period may be so important to local Aboriginal communities that they have become significant. If these events relate to a specific place in the landscape, then that place may become sacred or highly significant to the local Aboriginal communities. The cultural (Aboriginal) significance is a matter for the local Aboriginal community, represented by the Wurundjeri Tribe Land & Compensation Cultural Heritage Council (WTL&CCHC)

**Site visit**

A site visit to the Memorial Park was carried out in September 2016. The purpose of this visit was to inspect areas, specifically along creek lines, where there appeared to be minimal ground surface modification and so higher potential for subsurface archaeological deposits to survive.
This would then assist in identifying management zones or areas that may require the development of a CHMP as part of any works.

Much of the Memorial Park area has been developed; along with burial plots there are crematorium, mausolea, vaults, chapels, car parks, memorial gardens, ponds and pathways. There are very few areas of natural or unmodified ground surface within the Park, with this appearing to be limited to areas along sections of the creeks. Examination of areas along the creeks however does indicate that in places these have also been modified to a large extent, through channelling in places and the construction of bridges, earth banks, drainage and water pumping installations, footpaths and ponds. In many places examined burials and memorial plaques have been installed within 2 – 5m of the creek edge.

There are areas along both creeks where the original or natural bank appears to remain intact, with minimal ground disturbance as a result of the establishment and management of the Memorial Park. These areas are largely in the northern area of the park, (to the north of Holy Angels Drive / Fourth Crescent / Seventh Avenue intersection), along both the Merlynston and Campbellfield Creeks (though predominantly along the Campbellfield Creek). From this point heading south, to the point that the creek exits the Memorial Park at Sussex Street, it appears that a large amount of the creek line has been modified, with several sections appearing to have been straightened. While there are many large trees along this section of the creek (below the junction of the Merlynston and Campbellfield creeks) none of these appear to be large or old enough to be scar trees, and no evidence of scar trees was seen during the site visit.

Paths alongside the creeks appear to be a combination of boxed gravel level with the surrounding ground surface, or raised, boxed gravel. At several locations, there are water pipes draining into the creek, or feeding the made ponds in the Park. There are three ponds adjacent to the creeks within the Memorial Park, and an additional three reflection ponds or pools within the wider Park area. The construction of these features, in addition to roads, tracks, memorial gardens, mausolea and chapels, will have had a significant impact on the original ground surfaces in the park, and any Aboriginal cultural heritage that may have been located there.

The area near the two registered Aboriginal places was examined during the site visit, however no evidence of the recorded artefact scatters was visible. The area was in low grass cover at the time, and, while bare areas were examined, there was no evidence of surface scatter archaeological material. It is though still possible that subsurface archaeological material remains at these locations.
Figure 205 Area of archaeological sensitivity and location of two artefact scatters. Source: VAHR & Extent