#1. South Melbourne Historical Map

A large wavy circle in the centre of this work is surrounded by pitch blackness. The deeply carved white background of the circle gives way to another central circle; a dark rimmed magnifying glass hovering over a historical South Melbourne map. The handle of the magnifying glass is cradled between a forefinger and thumb, which are black but for the wrinkles of the skin rendered with white lines. These fingers are the only human presence in both this work, and the full series of artworks.

In the central wavy circle is a sprawling historical map of the South Melbourne area, being brought into deeply detailed focus beneath the gaze of the magnifying glass. The map background is black, with street and place names, street divisions, and buildings cutting into the darkness in intricate, thin white lines. Notable local landmarks depicted in the map are the Town Hall, the South Melbourne Market, and St. Peter’s and Paul’s Catholic Church, all still standing today. The streets traversing horizontally across the map are Montague Street at the bottom, Cecil Street in the middle, and Clarendon and Moray Street respectively towards the top. From left to right, the intersecting vertical streets are Grant Street, Market Street, York Street, Coventry Street, Dorcas Street, and Bank Street. As with the heritage landmarks, these streets on the map are current. The title of the map, “South Melbourne”, is splashed across the middle in capitalised print. Between the grid of streets are squares of land, each home to finely detailed carvings - some resembling buildings, some abstract lines and dots evoking texture.

Obscuring the map north of the title are two accessories that rest atop the paper. The first, a pair of white framed glasses in the top left, and the second, top right, is a black covered book on the history of the area. The bottom of the book sticks out from the frame of the magnifying glass, and thus is slightly skewed and less enlarged: alluding to the difference in depth. On the spine of the book, the words “SOUTH MELBOURNE” are magnified, and the tail of the spine features a small white label with the numbers ‘01’.

#2. South Melbourne Tram Station

Within a large ripple edged circle and framed by darkness that stretches to the edge of the work, is an image of South Melbourne Tram station. In the bottom half of the circle is an oncoming tram running along diagonal tracks that converge to a vanishing point under the distant archway of a stone bridge. Snaking above the modern, E-Class tram are a network of cables and wires that connect it to an historic footbridge. This is the Coventry street cast-iron footbridge and it runs straight across the topmost curve of the encircled scene. Constructed in 1863, the criss-crossed sides are tell-tale of industrial design, and mounted on the dark underbelly is the fixing point for the modern, electric light rail cables. Below the bridge is deeply carved white sky.

Running along the right of the tram is the South Melbourne Railway Station building that stands upon a bluestone brick platform. The building’s slate roof is made of three triangular tented peaks, and the front of the building has dark windows with white, cage-like frames secured in front. The vertical bars of the frames extend from floor to ceiling, and continue beyond, blocked by the solid shape of the tram. The weathered appearance of both the building’s roof and the bluestone brick of the platform below, is shown through shallow thin uneven textured lines and hatching, creating a greyness and roughness of texture. The tip of a scraggly tree reaches out from behind the historic slate roof in the left of the wavy frame, and opposite, the branches of another tree also reach into the white sky.

#3. South Melbourne Market Logo

Against a backdrop of darkness, in sharp contrast, a white wavy edged large central circle emerges. Within it is the South Melbourne Market Logo; an iconic symbol for a well-known landmark in this area. The title “SOUTH MELBOURNE MARKET”, occupies the top and bottom third of the circle in bold, large, capitalised black lettering. The first two words arch across the top third of the circle, with the remaining words running horizontally across the bottom. Following this is the line “SINCE 1867” in smaller black print: the year the market was established.

Running along the centre of the circle between these words, are icons representing key offerings the market is renowned for – a variety of fresh produce, dining and drinks. Featured from left to right respectively, is the profile of a fish, an expresso glass, a fork, a salad leaf reminiscent of rocket, the profile of a cow, and a full pineapple laying on its side. Not to scale, these icons work together to visually communicate the diversity of stalls and eateries found at the market.

#4. South Melbourne Market

Within a large wavy edged circle bordered by a black darkness, a portion of the Cecil St side of the South Melbourne Market is depicted. The defining saw tooth design of the corrugated market roof spans across the image in a series of 3-dimensional diamonds, their triangular peaks slanting boldly against a white sky. Perceived from below and slightly to the right, these distinct architectural shapes the market is known for grow smaller as they travel further away. At the very bottom of the image, a hint of the original 1867 Market roof is visible.

On top of the original structure is the second level carpark, built in 1972, and the final addition of the saw tooth roof, was constructed in 2012. In capturing shade, the image depicts the car park as shrouded in darkness. Gaps of bold black sliced by widely spaced thin white vertical metal poles that act as supports to connect the modern market roof to the heritage market base below.

The thin white capitalised letters “SOUTH MELBOURNE MARKET” hang, placed across the front of the facade. The white sky above is made up of long, continuous carvings that sweep vertically up to the edge of the circle. Five clouds float in the sky above the market, with several birds flitting amidst them. The clouds are composed of several abstract lines, suggesting the sun beaming off them in areas of light and shade.

#5. South Melbourne Town Hall

A portion of the South Melbourne Town Hall towers above the viewer; framed on a sharp diagonal which contrasts some intricate, spiralling features of the building. The scene is ensconced in wavy circle and only a small snapshot of the building is depicted, before the wavy circle descends into darkness. On the left side of the scene, furthest away in distance from the perceiver, a commanding multi deck clock tower is rendered in shades of textured greys and black shadows. Standing out in the middle tier of the tower is a white circular Roman numerals clock face, showing the time of 1:40pm. Ornate decorative finishings surround, standing upon platforms supported by cylindrical columns that decorate the lower tier of the tower. These decorative finishings continue above on the upper tower tear, which curves into a peaked roof.

Growing larger as it nears the front right of the frame to create perspective depth, the roof of the building continues diagonally across a white sky. Spanning across the roof overhang are widely spaced ornamental dentil blocks; their front facing edge is illuminated by the sun in solid white, while the underside is shadowed and appears dark. A purposeful use of light and dark is created to show depth and contrast. The front of the building features arched windows and Corinthian columns with curved petal-like embellishments, both carved white, as if reflecting light. In contrast, sitting further back atop the building, the clock tower is almost entirely shrouded in darkness. Though featuring the same decorative features, the windows and columns of the clock tower appear distinctly dark, untouched by the sunlight. Atop the building in the top right hand area of the work is the beginnings of the date “187”, with the final number cut off, alluding to the building's date of construction.

#6. St. Peter’s and Paul’s Catholic Church

Within a large circle framed by a thick black border of darkness is a portion of the famous historic South Melbourne landmark St. Peter’s and Paul’s Catholic Church. The building fills the entire image, but for a small patch of clear white sky; top left of the church’s pointed peak.

The forefront face of the building appears lit up by sun, with the signature bluestone bricks the church is built of rendered entirely white, but for faint darker marks across each showing roughness of texture.

Standing out in the centre is an elaborate circular rose window with a thick black frame around it. The decorative sections of the glass are a clear white, starting with a small centre circle, flowering out into glass petals. Tracing these petals are the straight raised black lines of the stone frame, extended out from the middle like wheel spokes, before curving into four leaf clover shapes.

While flat fronted, the building features layered dimensions. Beneath the central window, the decorative entranceway extends forward. While mostly out of frame, the triangular peaked bluestone roof of the entrance also appears sunlit, while the hint of the archway’s curved peak beneath is shadowed with thick dark grooves growing darker beyond the reach of the sunlight. On the left side of the image, the flat front of the building extends out into a bluestone tower-like cylinder feature followed by a sharp rectangular prism. Here, a strong black and white contrast is used to show depth, dimension, and shade, as the white front facing bluestones of the side extension are met by the black faces of inward curving edges.

#7. Emerald Hill Cafe

Dominant within a large central circle framed by a border of darkness, is a window panelled building with a hanging sign identifying it as the “EMERALD HILL TERRACE EST 1887”. In the rightmost area of the wavy circle is the flat cornered edge of the building, a narrow façade that only slightly wider than the black doorway and window it holds. This window features a black sign identifying it as the entryway to the “Rokk Ebony” salon in thin white lettering, with a corresponding phone number below.

Extending leftwards across the circular frame, the flat front of the building turns into a long street facing façade which gets smaller in perspective as it travels further into the distance. Decorative features and textures of the architecture are accurately carved in meticulous detail: from the trophy like decorations that run, interspersed atop the roof, to the fine dotted dimples of the front edge tiling in contrast to the smoothness of the tiling running along the side. Finally, the street front is inset with a series of black windows across two levels, those on top boldly framed in white, those below crowned with floral semi-circles.

To the left of the building, extending into the frame are a series of thin black signs with capitalised white lettering in a vertical row. Partially cut-off but discernible, from top to bottom they read: “(Oppo)rtunity Shop”; “Bank Street (Hi)storical Shops”; “Library”; “Bank st, 129-239”; “Court House (P)olice Station”.