

BUILDING TITLE FINE ART GALLERY
LOCAL GOVERNMENT AREA CITY OF BALLARAT

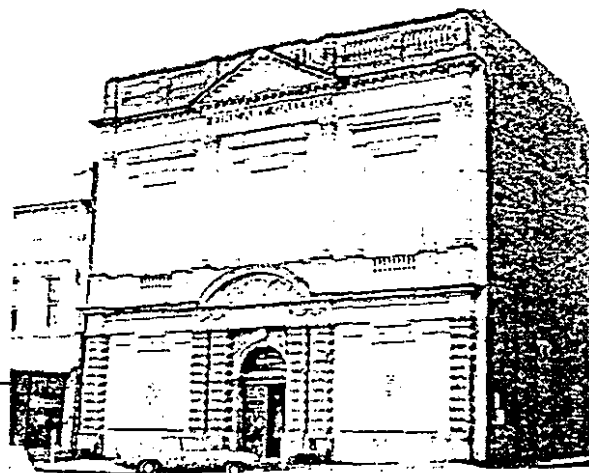
NATIONAL ESTATE PROJECT No.
DOCUMENTATION OF LISTED HISTORIC BUILDINGS IN VICTORIA

DESIGNATION H.B.P.C. REGISTER No. NATIONAL TRUST (R) FILE No.

BUILDING TYPE ART GALLERY
BUILDING NAME BALLARAT FINE ART GALLERY
STATE VICTORIA
LOCAL GOVT AREA CITY OF BALLARAT
STREET LYDIARD ST NTH. No. 40
SUBURB, TOWN BALLARAT CBD
CITY BALLARAT POSTCODE 3350
RURAL
NEAREST CENTRE Km.

TITLE REFERENCE Vol Fol
DIRECTORY
NEGATIVE FILE

PHOTOGRAPHIC ILLUSTRATION
DATE OF SURVEY/INSPECTION JULY 1978



OWNERSHIP ORIGINAL BALLARAT FINE ART PUBLIC GALLERY ASSOCIATION
PRESENT CITY OF BALLARAT
ADDRESS

ARCHITECT/PRACTICE TAPPIN GILBERT AND DENNEHY
BUILDER MR. BARROW, INITIALS; HARVEY AND MORISON, BALLARAT.
ARTISANS/TRADES

TENDERS
DATE OF CONSTRUCTION
ESTIMATE/CONTRACT VALUE
ALTERATIONS/ADDITIONS

REFERENCE ABCN 19.5.1888

BUILDING CITATION

The Fine Arts Gallery, designed by Tappin, Gilbert & Dennehy, is built on a site provided by the government. Tenders were accepted from Harvey and Morison, Ballarat, in May 1888. Additions were undertaken in 1914 by Clegg Miller and Cameron, and in 1927. In 1967 the original, and until then intact, shopfronts and two unusual pyramidal verandahs were removed and replaced with blind windows to provide additional floor space for the Gallery. At ground floor there are heavy rusticated pilasters with a large segmental pediment over the entry. The first floor is divided into three bays by fluted engaged Corinthian columns. The central bay is surmounted by a triangular segmental pediment which forms part of the balustraded parapet. Internally the stone stairs and balustrading and front gallery ceiling are the most intact and interesting elements. This building is of importance historically, being an early provincial art gallery. It is also important as a large public building with its principal rooms upstairs, which is reflected in its external design. Its imposing scale, intact external finishes and impressive stairs combine to make this building one of state importance. It is an extremely important streetscape element.

RECOMMENDATIONS

This building should be added to the Historic Buildings Register, the Register of the National Estate, and remain specified under Clause 8 of the Town and Country Planning Act (Third Schedule).

DOCUMENTATION SOURCES

- 01 GOVERNMENT RECORDS
- 02 LOCAL GOVERNMENT RECORDS
- 03 ARCHIVES/CATALOGUES
- 04 ARCHITECTS INDEX
- 05 ARCHITECTURAL DRAWINGS/ILLUSTRATIONS
- 06 PHOTOGRAPHIC RECORDS
- 07 NATIONAL TRUST FILE/ HISTORIC BUILDINGS PRESERVATION COUNCIL FILE
- 08 PRIVATE RECORDS
- 05 VERSION COLLECTION
NO ARCHITECT NAMED (PRESUMABLY CLEGG MILLER AND CAMERON) ALSO ADDITIONS BY CLEGG MORROW & CAMERON UNDATED
- 06 BALLARAT ILLUSTRATED P.5. FOUR VIEWS OF EXTERIOR AND INTERIOR C.1920
EXISTING CONDITIONS PHOTO 1967 JOHN AND PHYLLIS MURPHY

BIBLIOGRAPHY

1. WITHERS W.B. HISTORY OF BALLARAT P 278 HISTORY AND DESIGN
2. COURIER 21 JUNE 1887 FOUNDATION STONE LAYING, JUBILEE DAY
3. AUSTRALASIAN BUILDERS AND CONTRACTORS NEWS 17.5.1888 TENDERS.
4. M.B. LEWIS 'BALLARAT' LYDIA STREET AREA' UNPUB. REPORT 1976

ASSESSMENT OF LISTING

CONDITION/INTEGRITY OF BUILDING SUBSTANTIALLY INTACT

SIGNIFICANCE OF BUILDING

LANDSCAPE/STREETSCAPE/ENVIRONMENTAL SIGNIFICANCE PART OF RECOMMENDED AREA A1.1

DOCUMENTATION JACOBS LEWIS VINES DATE SEPTEMBER 1978
ARCHITECTS 155

FINE ART GALLERY - 40 LYDIARD STREET NORTH

BUILDING ANALYSIS AND DESCRIPTION

The foundation of the Gallery and construction of this building is well detailed in W.B. Withers *History of Ballarat*.¹

"Ballarat is the first provincial city in Australia to possess an art gallery open free to the public. The gallery is the outcome of an exhibition in June 1884, of local and other pictures in the city hall... In August 1886, the Government sanctioned a vote of £2,000 for the purchase of pictures, and granted a site of 21 perches in Lydiard Street for a gallery, designs for which, by Tappin, Gilbert & Dennehy, were adopted by the gallery committee, who decided to erect the front part of the building. Last May (1887) the patrons of the gallery were incorporated as the Ballarat Fine Art Public Gallery Association.... The architects' description of the building is as follows:

The Art Gallery has a frontage of 58 feet, with a depth of 100 feet. At present it is intended to only build a portion, viz., the facade complete, with a depth of 77 feet. The ground plan is divided into two large shops, placed one on each side of a grand entrance 13 feet wide, which leads to a double flight of stone steps 6'6" wide. Behind the staircase is the secretary's office and students' rooms. The first floor is merely 2 large rooms, lit from the ceilings, the main gallery being 55 feet long, 35 feet wide, and 24 feet high; the back or water colour gallery being 55 x 20 x 20. The whole of the building is fireproof, and ventilated in accordance with the Tobin principle. The front which is 50 feet high, is divided into 3 bays by three-quarters round Corinthian columns, relieved by pediments, and crowned by the figure of Britannia, supported by figures representing arts and sciences. The basement will be in the Doric order, the columns being rusticated. Materials of basement, bluestone; rest of front brick and cement. The shops may at future date be converted into students rooms. Total cost of present portion £500."

The foundation stone was laid on 21st June 1887, Queen Victoria's jubilee day, and similar ceremonies were held for the Old Colonists Hall and Mining Exchange. The contractor is cited as Mr. Barrow.² However, there is nearly a year's interval before the architects accept the tender of Harvey and Morison (sic.) Ballarat for new premises for the Ballarat Fine Art Gallery Public Association.³

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1. Withers W.B. *History of Ballarat*, p.278.
 2. *Courier* 21 June 1887.
 3. ABCN 19.5.1888.

BUILDING ANALYSIS AND DESCRIPTION

It would appear that the building was not built exactly as described. It shows no signs of having had more than one central pediment, and the sculptural figures do not exist although there is an appropriate space provided in the parapet.

In 1920 it is shown basically as it is today⁴ at first floor level, although there are glazed sashes fitted in the three upstairs window openings behind which are light coloured screens or blinds, possibly even painted glass.

The ground floor however comprises two steps in each side bay; in front of each were separate unusual verandahs with pyramidal roofs with a central pyramidal closed vent or lantern, similar to that extant at the entrance to Craigs Hotel except for the lantern detail.

The interior view of the gallery at the same time gives no indication of window openings internally, and the architects describe only the skylit ceiling. Additions to the rear were undertaken in 1914 by Clegg, Miller and Cameron.⁵ Further additions at the rear took place in 1927.⁶ These may be the work of Clegg, Morrow and Cameron.⁷

John and Phyllis Murphy undertook alterations to the front section in July 1967. By this stage the window sashes had been removed from the upper windows and converted to blind windows and the verandahs mutilated by the removal of the central lanterns and decorative iron work of the right hand side verandah.⁸

4. Ballarat Illustrated, p.5, four views of Art Gallery.

5. Dr.M.B.Lewis 'Ballarat, Lydiard Street Area' unpublished Report 1976.

6. Foundation Stone.

7. Vernon Collection drawings.

8. Existing condition photograph in the possession of John and Phyllis Murphy.

FINE ART GALLERY - 40 LYDIARD STREET NORTH (contd.)

BUILDING ANALYSIS AND DESCRIPTION

However the original shop fittings appeared to be totally intact, including a clerestory strip above the verandah.

The work undertaken by them entailed opening up the ground floor of the gallery, particularly the section occupied by the shops. Council by-laws required the removal of the verandahs, and the shopfronts were removed and replaced by rendered panels with blind windows, with architraves matching those above and a simple rendered sill detail. The building is perhaps one of Ballarat's most stately monuments. This is in spite of the overbearing and even clumsy design. However this was greatly accentuated by the removal of the verandahs and shopfronts.

At the ground floor the rusticated pilasters (not columns as described by the architects) are doubled at the entrance giving it excessive weight. This was originally balanced by the flanking shopfronts and verandahs. The replacement has been described above. Above the entrance is a large segmental decorated pediment. It rises above a dentillated string course and is also finished with a dentillated cornice. The front is divided into three bays by fluted engaged Corinthian columns. The surrounds of the three blind windows are treated in a slightly unconventional manner with an inverted scroll hanging down into the lintel moulding, and with small blocks placed between the window entablature and main entablature. There is a large decorative triangular pediment rising from the central columns above a wide dentillated and bracketed projecting cornice and flanked by a balustraded parapet. The interior has retained many original elements, in particular the stairwell.

The entrance lobby has a plaster or pressed metal ceiling of a late character, possibly the work of Clegg, Miller and Cameron. This continues in the opening of the stairwell area in square panels with a vaguely art nouveau surround; there is a flat strip around the perimeter in shallow relief pattern decoration in this area.

BUILDING ANALYSIS AND DESCRIPTION

A broad stair with stone treads rises straight ahead. The newell posts are rather coarse cast iron with figures holding lamps and the balustrade is a rather elegant one with a vertical bar alternating with an S shaped panel. The balustrade bars are fixed side on into the ends of the treads. After the stair breaks to the left and the right the basalt treads (which are about 2 metres wide) are cantilevered from the back wall.

The decoration of the upper stair hall is largely plain and the ceiling is of a later date than that of the original construction with very low relief pressed metal ceiling and cornice.

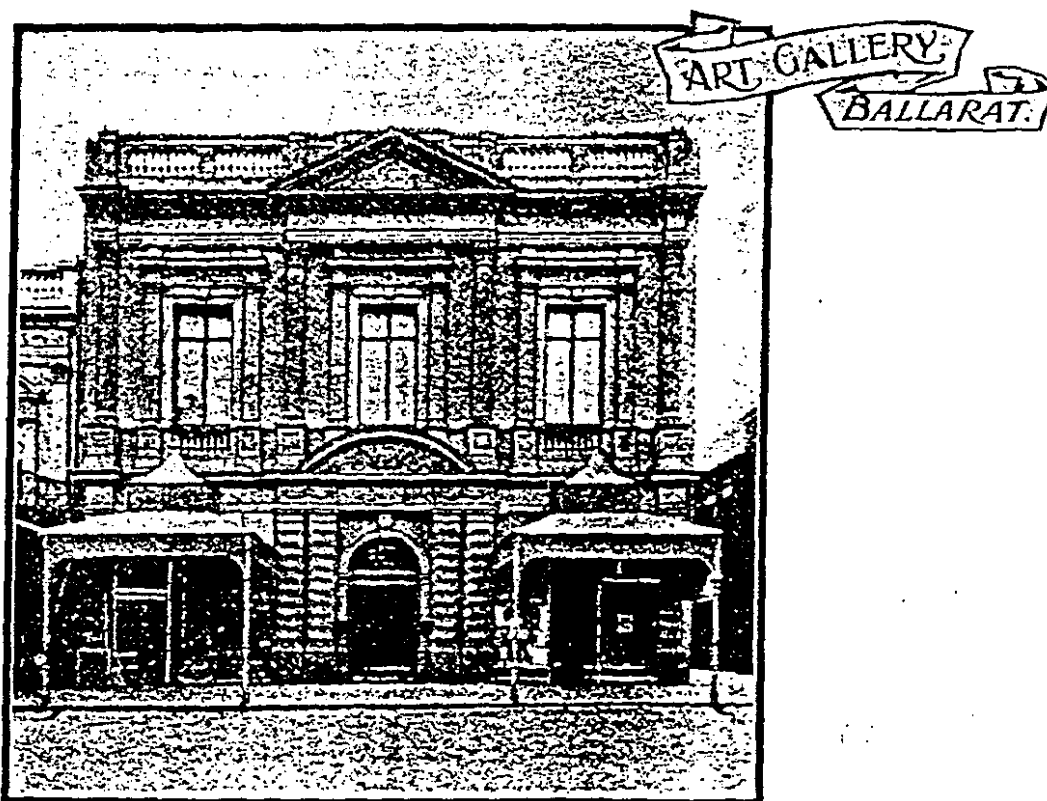
The four doors opening off the landing would appear to be contemporary with the original construction (one set perhaps designed to match in 1914 when the rear was extended). They are double doors with big architraves breaking out sideways slightly at the top in a Greek revival lintel motif. There is a name plate below and a separate hood over the door itself. Whilst the doors have been painted, they have retained the original brass plates and turned timber strips. The upper landing floor comprises a diagonal pattern of basalt 1 foot square with 3 inch square marble inserts. The front gallery has been restyled at various times, but the ceiling appears more or less intact with quite interesting consoles which spring out from the walls with a garland of fruit, foliage and an acanthus leaf. These carry beams which divide the ceiling into six by three bays with three central skylit panels. There is an interesting ventilation in each bay at frieze level with a circular rinceau pattern. There are the remains of gas pendant lamps around the skylight.

A second but smaller main gallery runs transversely behind the stairs. There are two further galleries which have door joinery that matches the original two.

FINE ART GALLERY - 40 LYDIARD STREET NORTH (contd.)

BUILDING ANALYSIS AND DESCRIPTION

This building is of significance as a large and generally intact public building that has been designed principally around the first floor, which is reflected in its external design. The intactness of the external finishes, combined with its imposing scale and impressive stairs internally, make this building one of State importance. Its role as an early provincial art gallery (claimed to be the first in Australia), and its association with the Lindsay family are also important.



c.1920 *Ballarat Illustrated*