

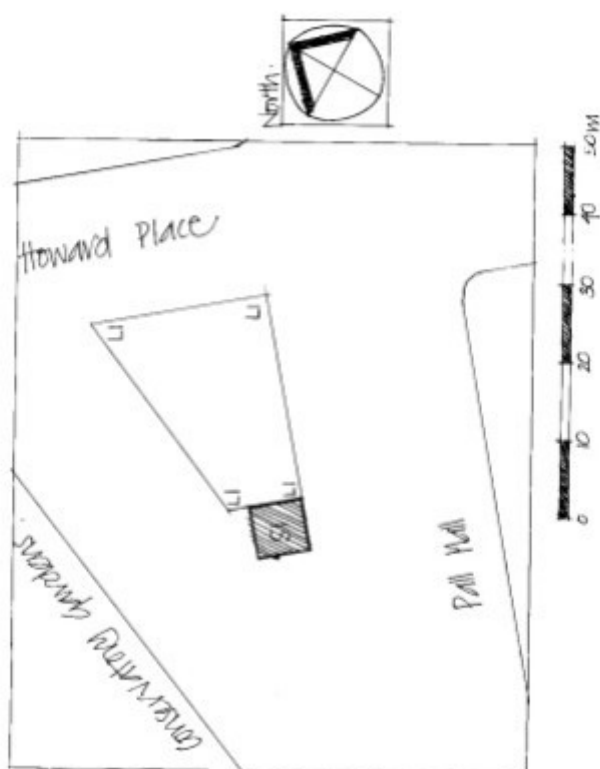
DISCOVERY OF GOLD MONUMENT



DISCOVERY OF GOLD
MONUMENT SOHE 2008



1 gold monument bendigo
side view mar1997



discovery of gold monument bendigo plan

Location

PALL MALL BENDIGO, GREATER BENDIGO CITY

Municipality

GREATER BENDIGO CITY

Level of significance

Registered

Victorian Heritage Register (VHR) Number

H1337

Heritage Overlay Numbers

HO214

VHR Registration

August 14, 1997

Heritage Listing

Victorian Heritage Register

Statement of Significance

Last updated on - January 13, 2000

What is significant?

The Discovery of Gold Monument, Pall Mall, Bendigo, was constructed in 1906 to the design of Australian sculptor Charles Douglas Richardson. The monument was erected with funds raised at a Gold Jubilee Exhibition, held in Bendigo to commemorate the fiftieth anniversary of the discovery of gold in the area. The sculpture was unveiled by the Premier of Victoria, Sir Thomas Bent on 29 June, 1906.

How is it significant?

The Discovery of Gold Monument is of aesthetic and historical importance to the State of Victoria.

Why is it significant?

The Discovery of Gold Monument has aesthetic significance as one of the best known and important public sculptures of prolific Australian artist, C. Douglas Richardson. It is one of the largest marble sculptures in the state and is a well-executed and well-composed figural group featuring the sinuous curves characteristic of the art nouveau movement. The sculpture has historical importance as one of the most renowned memorials in the state to the discovery of gold which is a highly significant aspect of Victorian history.

Permit Exemptions

General Exemptions:

General exemptions apply to all places and objects included in the Victorian Heritage Register (VHR). General exemptions have been designed to allow everyday activities, maintenance and changes to your property, which don't harm its cultural heritage significance, to proceed without the need to obtain approvals under the Heritage Act 2017.

Places of worship: In some circumstances, you can alter a place of worship to accommodate religious practices without a permit, but you must [notify](#) the Executive Director of Heritage Victoria before you start the works or

activities at least 20 business days before the works or activities are to commence.

Subdivision/consolidation: Permit exemptions exist for some subdivisions and consolidations. If the subdivision or consolidation is in accordance with a planning permit granted under Part 4 of the *Planning and Environment Act 1987* and the application for the planning permit was referred to the Executive Director of Heritage Victoria as a determining referral authority, a permit is not required.

Specific exemptions may also apply to your registered place or object. If applicable, these are listed below. Specific exemptions are tailored to the conservation and management needs of an individual registered place or object and set out works and activities that are exempt from the requirements of a permit. Specific exemptions prevail if they conflict with general exemptions.

Find out more about heritage permit exemptions [here](#).

Specific Exemptions:

Nil

Construction dates	1906,
Architect/Designer	Richardson, Charles Douglas,
Heritage Act Categories	Registered place,
Hermes Number	5148
Property Number	

History

Contextual History:History of Place:

The Discovery of Gold Monument was erected in 1906 to celebrate the 50th anniversary of the discovery of gold in Bendigo. The sculpture was designed by Australian artist Charles Douglas Richardson and is considered one of his best known works.

The construction of the monument celebrated the successful Gold Jubilee Exhibition, held in Bendigo in November 1901 to commemorate the 50th anniversary of the discovery of gold in Bendigo. The exhibition was opened by the Governor General, the Earl of Hopetoun and Prime Minister was the patron and was the largest of the many exhibits the city had staged. The town hall was converted to an art gallery and music salon, and exhibits from all over Australia were housed in four acres in Market Square. The exhibition ran for six months and with the proceeds the exhibition committee commissioned C. Douglas Richardson to execute a memorial to the discovery of gold and the gold pioneers . The resultant memorial is a group featuring a figural Victoria resting her left hand on a rock of quartz and extending in her right hand a gold nugget to the gold seeker crouching below her.

In an interview, Richardson described the design of the memorial describing the process

Having got your idea...you make a rough sketch-model in wax for the proposed group, giving arrangements if composition and grouping. Then follows a 'clay sketch' model, giving all the details if outline required for the statue, and for this a suitable pedestal is drawn or modelled...you proceed to build a strong framework to support the mass of clay used in modelling the work...Now we come to the supreme work, modelling the statue in clay. This is the actual sculpturing itself...The principal tools of the sculptor ..are his hands, by the sensitive touch of which an artist's ideas are brought into tangible form, through the medium of clay. The carving of marble, which comes later, is more a less a mechanical process, which can be mainly carried out by artisans specially trained

for the work.

Following the design phase of the construction of the monument, a plaster mould was constructed by Messrs CI Wardrop and WC Scurry, architectural modellers of Melbourne. Mr Charles F Summers was commissioned to secure and cut the marble, the unwrought piece of which was the largest ever imported to Victoria. The marble was imported from the renowned Carrara quarries in Italy and was purchased for £272.

After being carved in Melbourne, the Discovery of Gold Monument was delivered to Bendigo and unveiled by the Premier of Victoria, Sir Thomas Bent on 29 June 1906.

Charles Douglas Richardson

Richardson, a prominent Australian sculpture was born in 1853 in Islington, Great Britain and arrived in Portland, Australia in 1858. On leaving school Richardson was apprenticed to a firm of lithographic printers, De Gruchy and Leigh, following which he attended the Artisans School of Design and then the National Gallery School in the 1870s. He continued studies at the Royal Academy in England during the 1880s after which he returned to Melbourne and continued his career as a professional painter; teaching classes and exhibiting works.

Richardson completed many public sculpture works including war memorials at Strathalbyn, South Australia (1920-1); for the Commercial Travellers Association in Melbourne (1922); for All Saints Church of England, East St Kilda (1922) and the Darnley Memorial at the Flinders Naval Base (1927).

A report of a memorial exhibition of C. Douglas Richardson held after his death summarises the artist's career.

The exhibits show the versatility of their author. Sculpture in the round and in bas relief, oil colour portraits, figure subjects and landscapes, and water colour landscapes testify to the artist's wide interest. His long life is suggested also. Many of the exhibits represent an attitude of many years ago and these do not suffer by the fact of their age...Sculpture was the artist's main preoccupation, and some of the smaller works are on view.

Extent of Registration

1. All the structure known as the Discovery of Gold Monument and marked S1 on Diagram 607783.
2. All the land marked L1 on Diagram 607783 held by the Executive Director being part of a road reserve.

This place/object may be included in the Victorian Heritage Register pursuant to the Heritage Act 2017. Check the Victorian Heritage Database, selecting 'Heritage Victoria' as the place source.

For further details about Heritage Overlay places, contact the relevant local council or go to Planning Schemes Online <http://planningschemes.dpcd.vic.gov.au/>