

Making their Mark
COLONIAL ARTISTS
OF THE WESTERN
DISTRICT

Geelong Art Gallery

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Foreword

The Centenary of the Geelong Art Gallery is an important celebration for the Western District of Victoria and Geelong. It was 160 years ago that the explorer, Major Thomas Mitchell met the Henty brothers, the first settlers of Portland, and it was also during the late 1830s that Geelong was being settled by enterprising colonists. By 1896, Geelong had become a major town that was ready to promote and further encourage its cultural development by establishing a public art gallery. Over the following 100 years, the Geelong Art Gallery developed into one of the principal regional galleries in Australia.

Making their mark: colonial artists of the Western District traces the progress of settlement throughout Western Victoria. The works of amateur and professional artists alike have been included, resulting in art that explores both the personal and public places, and the events that have formed the Australian ethos.

Over the past ten years the Geelong Art Gallery has presented several exhibitions exploring art production in Geelong during the colonial period. *Making their mark* however, is the first exhibition to explore the wider regional context. The extensive research undertaken by the Geelong Art Gallery's registrar, Veronica Filmer towards this exhibition has brought to light many hitherto unknown artists who resided in the Western District during the colonial period. Veronica must be congratulated on her diligent and thorough research in this area.

The Geelong Art Gallery actively seeks to acquire 19th century images depicting colonial Geelong, and this now strong corps of work may be seen throughout the year in the HF Richardson Gallery. *Making their mark* will significantly contribute to our understanding of this period, and place in a wider context the work of Geelong's colonial artists.

The exhibition has received funding from the Australia Foundation for Culture and the Humanities, and we are most appreciative of the Foundation's support for this project. Indemnification for the exhibition is provided by the Victorian Government through Arts Victoria, Department of Premier and Cabinet.

Susie Shears Director

Making their Mark

COLONIAL ARTISTS OF THE WESTERN DISTRICT

Veronica Filmer

INTRODUCTION

The labours of explorers are too apt to be forgotten when their merits should claim the more attention. When a country thus opened up to the world become settled with a busy people, the romance of its history, so to speak, is lost in the hum of every day life – James Bonwick, *Western Victoria. Its geography, geology and social condition. The narrative of an education tour in 1857*

James Bonwick published *Western Victoria* in 1858 in an effort to ensure that the pioneers and early settlers of the Western District would not be forgotten in the new, urbanised society that was emerging from the gold rush population. This exhibition has been conceived along similar principles. Research into Australia's colonial artists has, in the past, tended to focus on those who resided in the country's major cities, reflecting and continuing the prevalent attitude of the critics of the time. Artists living in regional towns and districts were therefore largely neglected and often dismissed as being provincial amateurs.

Since their inception, regional galleries have maintained an interest in the work of local artists and exhibitions have been organised around their output. State and local historical societies and museums have also acquired colonial art works through donations made by descendents. A large body of work by 19th century regional artists, both professional and amateur, therefore exists, providing a rich heritage and a source of information for following generations. By gathering together a number of these works, *Making their mark: colonial artists of the Western District* is attempting to bring to light the work of several of these artists, thereby demonstrating that the art of

the cities did not develop in isolation, but was very much a part of a larger movement that encompassed the entire colony.

From the first years of settlement, the Western District has taken on a unique social identity, one which encompasses all the towns located within it. Squatters and settlers spread themselves across the area during the 1830s and 40s but, with the onset of the gold rush in the 1850s, the eastern towns of Geelong and Ballarat became leading social and cultural centres. It was in these highly urbanised towns that much of the gold boom wealth had concentrated, and this was made manifest in the increase of classically-ornate public buildings and the growing patronage of the citizens towards the arts.

The works in this exhibition reflect the imbalance in economic fortunes which, combined with the proximity of Geelong and Ballarat to the colony's foremost town, Melbourne, resulted in a lower level of artistic activity in the towns at the western end of the District. Despite this, the works produced in towns such as Warrnambool, Portland and, to an apparently lesser degree, Hamilton, indicated that, although small, the artistic communities here were as active as those in the larger towns.

This exhibition attempts to document the changing nature of Western District art over the 19th century, as it reflected the social circumstances of the artists. It looks at a variety of works, from the intimate sketches of the earliest settlers to the formal portraits and public works of the later professional artists. The Western District can be seen as a microcosm of the colony of Victoria, the art of which, as the exhibition illustrates, was founded on the efforts of amateur artists, and it was these amateur artists, as well as enlightened citizens, who provided the circumstances that fostered the growth of professional art.

ON THE LAND

When George Jackson anchored his brig at Portland Bay in 1835, he pronounced it to be a "very superior anchorage" and noted the presence of huts "about half a mile from shore" (cat no 29). While these huts probably belonged to whalers and sealers who resided there during the whaling season, permanent settlement had commenced the previous year with the arrival of the Henty brothers, Edward, Francis and Stephen. The Hentys, who had come to Van Diemen's Land in 1831 only to find their landowning ambitions frustrated by the scarcity of unoccupied acreage on the island, had made their way to Portland to establish a station which ran livestock and grew garden produce, as well as later operating their own whaling enterprise.¹ Although this move had been made without official approbation, it set a precedent for others who had earlier sought, and been denied, permission from the colonial government to expand into the Port Phillip region.² In June 1835, John Batman, representing the leading graziers in the Port Phillip Association (est 1834), sailed across Bass Strait to 'purchase' land from the local Aboriginals. This was accomplished by the signing of a treaty in which the Aboriginals 'sold' 600,000 acres of land in exchange for an assortment of trinkets.³ While this somewhat cynical contract was soon nullified by the colonial government, it was by then too late to prevent a gradual movement of settlers from Van Diemen's Land to Port Phillip.

Meanwhile, Sydney's Surveyor-Governor, Thomas Mitchell, led an official expedition from the north into the Western District in 1836, and was greatly impressed by the evident fertility of the land. He became convinced that the country through which he was passing was ideally suited to successful settlement:

... The land is, in short, open and available in its present state, for all the purposes of civilised man. We traversed it in two directions with heavy carts, meeting no other obstruction than the softness of rich soil; and, in returning, over flowery plains and green hills, fanned by the breezes of early spring, I named this region Australia Felix, the better to distinguish it from the parched deserts of the interior country...⁴

His observations were later upheld when he unexpectedly came across the Henty brothers' settlement which showed all the signs of flourishing.⁵ Upon his return to Sydney, the publication of Mitchell's experiences in the District inspired others to leave the settled areas in New South Wales and travel overland to the more open pastures of the south.

By the end of the decade, the steady stream of migration from the north and south developed into a rush as immigrants from Great Britain also made their way to the Western District, hoping to make their fortunes on the land. Towns quickly formed as tradesmen arrived to meet the squatters' growing demands for supplies. The government was soon forced to accept the claims of the new colonists and extend its own responsibilities and services to meet the needs of the Port Phillip district. As the principal town, Melbourne was the first to be surveyed, with land blocks being sold in 1837. The increasingly populated settlements of the Western District soon established townships large enough to also receive official recognition: Geelong was proclaimed a town in 1838, with the first crown sale of allotments occurring in February 1839; Portland was officially recognised in 1839 and land sales commenced the following year; Warrnambool was declared a town in 1845; Hamilton (formerly Grange Burn) was gazetted in 1851; and town allotments for Ballarat were being sold from August 1852. Smaller towns also gradually appeared throughout the district from 1839. As with their larger counterparts, they too served as invaluable civic and social centres for the squatters and settlers who otherwise lived largely isolated existences.

The majority of immigrants to the Western District came from Britain's wealthier classes: many were younger sons who were unlikely to inherit their families' wealth.⁶ They came to the colonies in order to create their own fortunes. Life in the unfamiliar, seemingly "frightful piece of country"⁷ was however, harsh, arduous and lonely, with long days spent attending to the endless chores associated with the running of a station. Occasionally, time was found to visit town or distant neighbours. As squatter, Charles Norton, indicated in his diary, leisure hours were generally spent indoors, smoking a pipe, reading a book or magazine or, perhaps, sketching:

After breakfast fetched the horses & read & smoked till lunch. Lunched between one & two & passed the afternoon till quarter to four in reading, smoking etc. Went round the cattle, returned & dined at half to seven. D.C. returned. B.

went to Melbourne. D.C. went home. Drew, read & smoked as usual went to bed at ten.⁸

As indicated, Norton's drawings were executed in a casual and spontaneous manner, designed primarily for his own amusement. This was characteristic of the essentially private and intimate nature of art during the first years: the sketches produced were visual evocations of personal impressions of life by people who were not totally comfortable or familiar in their adopted land. Surveyors such as CJ Tyers and, later, AH Burkitt sketched views around Portland, Geelong and Ballarat in their fieldbooks; diarists such as Annie Baxter and Edward Snell accompanied the written word with sketches of their homes and immediate environment; while other amateur artists, such as Duncan Cooper of Chalicum Station, Charles Norton of Tourelle and later Carlsbadt, and Terrinallum's Alexander Lang, enthusiastically depicted their surroundings and sent some of their drawings to loved ones across the ocean to illustrate their living conditions and the surrounding landscape. Indeed, Lang went so far as to publish his drawings, *Life in the bush: the squatter's first home* (cat no 33, ill p24) and *An exploring party, looking for a sheep run*, as a pair of coloured lithographs bound into a volume titled *Scenes in the bush of Australia. By a squatter, to be sold in aid of the 1847 Famine Relief Fund of the highlands of Scotland*.⁹ It would appear there was enough public interest in the subject to make such a venture commercially viable. There was also some interest within the colony for similar internal perspectives, with the *Illustrated Australian Magazine* welcoming Duncan Cooper's contribution of *Lake Burrumbeet & Hill near Pyrenees, Victoria* in its December 1851 issue and inviting further views from resident squatters.¹⁰ The drawings in the diaries, journals and sketchbooks of these artists provided an invaluable and, more importantly, largely unaffected record of the formative years of settlement.

The process towards a more public art was gradual and depended largely on the changing circumstances of the settlers. Initially, the focus of the pioneers was directed toward their own survival and that of their enterprises. This was reflected in the nature of their dwellings, which were often little more than sparsely-furnished, dirt-floored huts. Alexander Lang's *Life in the bush: the squatters first home* of 1845 captures the primitive and masculine nature of the squatters' abodes in which, as one squatter noted, one could find a "miscellaneous collection of fire-arms, foils, masks, wooden

sabres, fencing gloves, stockwhips, spurs, and other articles."¹¹ Occasionally, however, walls were decorated with easily-obtainable printed matter such as sheet almanacs, pictures from the *London Illustrated News*, or cheap, mass-produced engravings.

In instances where women had joined the household, more attention was placed on alleviating the starkness of a room. Susan Norton's influential presence at Carlsbadt, near Geelong, is evident in Charles Norton's *Interior of Carlsbadt* 1847 (cat no 44, ill p26). Furniture and crockery items are neatly ordered; sofa, trunk and table are covered in floral fabric, while curtains frame the window; books are neatly arranged; and painted or cut-out figures (possibly the work of Charles) decorate the wall. A sense of permanence and pride in place was beginning to appear.

Although a number of squatters were returning to Britain by the end of the decade, having either succeeded or failed in their endeavours to establish and invest in profitable landholdings, many chose to remain in the colonies. Of these, some moved into the townships to gain more secure employment while others continued to work on the land to finally reap the benefits of their efforts. The earliest manifestation of their changing situation lay in the transformation of their huts into more substantial residences. Rooms were added and gardens cultivated, the latter filled with European plant varieties which both provided welcome reminders of home and symbolised the settler's presence and control of a section of land in an otherwise untamed landscape.¹² Increased attention was also being paid to interior furnishings and decoration, with furniture, ornaments and paintings, as yet largely unavailable in the colonies, being imported from Britain.¹³

ON THE DIGGINGS

It was not until the following decade that colonial art began to develop and gain some credibility. This was precipitated by the onset of the Victorian goldrush which had a dramatic impact on the social and economic structure of the colony and led to the fostering of a colonial art community: the combined factors of the arrival of professional artists and

potential patrons, a general increase in economic wealth and, finally, a growing sense of belonging and civic pride, resulted in a proactive interest in encouraging and promoting a strong cultural identity.

It was some time, however, before this 'cultural movement' became apparent. During the first years of the 1850s, all thoughts were centred on the goldfields, which held the promise of instant wealth with supposedly minimal labour. The first frenzied onslaught of gold seekers on Victoria's foremost diggings, established in Buninyong and Ballarat in August 1851¹⁴, came from within the colony:

The inhabitants of Geelong are becoming nomadic – various tribes from Geelong and Chilwell have sent their deputations, and the denizens of the Western District may be described ere long as dwellers in tents, as hewers of wood and drawers of water. Geelong is going out of town and coming to Buninyong.¹⁵

The *Argus*, tongue in cheek, went so far as to state that "the whole town [was] in hysterics. Gentlemen foaming at the mouth, ladies fainting, children throwing somersaults."¹⁶ This pattern of mass exodus was occurring in towns throughout the Western District, while squatters were finding it difficult to retain their labour when their men "got gold mad & bolted" after being engaged in "conversation ... so very auriferous" (sic).¹⁷ By the beginning of 1852, news of the rush had spread overseas, and the forerunners of the goldrush were quickly joined by thousands of immigrants from Britain, Europe, America and Asia, who entered the ports of Geelong and Melbourne in shiploads before heading for the Ballarat goldfields.

The arrival of throngs of newcomers to the diggings signalled the advance of the Western District's second wave of artists. These artists included both amateurs and professionals who made their way to the goldfields to benefit either directly or indirectly from the potential wealth to be drawn from the earth. Whilst many of those who came as prospectors remained only briefly, a significant number retained enough optimism and enthusiasm to continue digging for some considerable time before finally abandoning their claims to return to their professional vocations or seek more secure career prospects. Others opted from the outset to forego the physical hardships of mining to obtain more steady employment. Amongst the latter was Samuel Huyghue, who arrived on the goldfields to speculate on its economic

potential in a more circumspect, career-oriented fashion. Huyghue arrived on the Castlemaine diggings in 1853 and utilised his clerical skills to commence work as Assistant Storekeeper under the Office Commissioner of Gold Fields before moving on to the more lucrative goldfields of Ballarat where, in 1854, he was appointed Storekeeper, then Clerk, for the Civil Commissariat. Similarly, Henry Bowyer Lane, with a public service and clerical background, became Clerk of Works, Colonial Architect's Office in Ballarat in 1853.

Whilst amateur artists could be readily found amongst those who either obtained paid employment or preferred to take their chances as diggers, the professional artists present on the goldfields tended to go there with prospecting in mind. There was little demand for their artistic services in a place where, in 1853,

there was no town, no township, no village, nor any trading nucleus at any particular spot or locality. Every flat and gully had its sprinkling of stores and butchers' shops, and some few their bakeries... There were no hotels, no publics, no theatres, no places of amusement or public resort.¹⁸

Together with such amateurs as Charles Mackin, a trained medical practitioner, and James Meek, a fisherman by trade, professional artists such as Eugene von Guérard, who had trained at Düsseldorf, and Henry Hainsselin, who had studied at the Amsterdam Academy, shared the same hardships endured by all diggers. They, too, worked in rough, overcrowded conditions, where days were occupied chipping away at the walls of mine shafts, as depicted by von Guérard in *That's the style, Mary!* 1854 (cat no 22, ill p19), or in shovelling and panning through dirt, as illustrated in Samuel Huyghue's *The Gravel Pits, Ballarat* 1854 (cat no 28, ill p22). Leisure hours and nights were spent in make-shift tents or huts, such as that seen in Henry Hainsselin's *Prospector's hut, Ballarat* (cat no 23, ill p20), which also showed the presence of an alert dog lying at the entrance, guarding the hut's contents. Those without dogs would spend the nights resting uneasily, their guns nearby, ever-conscious of the thieves that wandered amongst them.

Dispirited by the harsh conditions and modest returns on the goldfields, von Guérard, Hainsselin and Mackin eventually moved to the more established towns of Melbourne and Geelong to pursue their careers. Although Meek also acknowledged the futility of making a living digging for gold, he was astute and ambitious enough to anticipate the short-term needs of other newcomers to the goldfields and

established a Boarding House, Store and Soda Factory (cat no 39), which may also have operated as one of many sly grog shops on the diggings. It was soon followed by many similar establishments and supply stores catering to the ever increasing demands of the growing population.

Whatever their reasons for making their way to the goldfields, and whatever level of artistic skills they possessed, the artists who arrived during the first years of the goldrush were all equally overwhelmed by the sights and sounds around them, and felt compelled to produce visual accounts of their experiences for their own purposes as well as for the amusement and edification of family, friends and potential emigrants from their homelands. Many of the sketches produced were, by nature, spontaneous and diaristic, rarely intended for more than an immediate and passing interest from the curious observer. Some, however, were given an unexpectedly extended life. Those of Samuel Huyghue, for example, which were generally little more than pictorial notations, were referred to again decades later, together with his diary entries, to recapture the turbulent and violent atmosphere of the 1854 Ballarat miners' riot²⁹ in his *Eureka Stockade* of 1882 (cat no 26). A retrospective account of the riot written by Huyghue about this time indicated that he had experienced the episode from a distance, as well as provided a valuable insight into the sentiments which informed his painting:

... day break rendered far objects partly visible, when, in the quarter indicated, a single shot was heard. This was immediately succeeded by heavy discharges of musketry which rattled with deep reverberations among the ranges, telling us that there was real collision at last, and that the turning point had arrived. Now an outburst of flame could be descried, as if from the base of the mountain itself, while irregular firing continued for a time, then dwindled away and ceased. The first volleys were the only general discharges, and within fifteen minutes of the first shot nothing remained to mark the event, but sheets of smoke and flame. Shortly afterwards an officer galloped back across the valley to say that all was over, and that the carts were wanted to bring in the dead and wounded. The next objects seen in the now bright sunlight of morning were a party of soldiers bearing a stretcher with someone lying thereon, and a crimson mass of emerging troops from the ranges and wending back from the strife.²⁰

IN THE TOWNS

Whilst the events surrounding Huyghue's *Eureka Stockade* encapsulated the unrest and instability that had characterised life on the goldfields and reflected, on a magnified scale, the restlessness of Western District society during the early 1850s, the riot was, in fact, an isolated incident which contradicted the strong signs of a settling population. Influential identities, who had made their living on and from the mines, were now emerging from the amorphous crowd and taking leading roles in the formation of Ballarat's institutions; professional trades and occupations were in greater demand from the town's more permanent residents;²¹ and significantly, artists' studios were being established in the township amongst which were those of Richard Jones, Henry Ray, John Calder, who specialised in landscape and the occasional portrait, and Thomas Flintoff, who offered his services as portraitist through his Tyne-side Photographic Gallery. Other artists were also arriving who provided extended services as an adjunct to their art, such as architecture (James Butler) and general housepainting (John St Quentin, Richard Rishworth, James Hennessy, LE Brunn, John Reisky). By 1860, the *Ballarat Star* could proudly boast:

Not yet thirty years old as a colony, and not ten years old as a goldfields town, the only wonder is the unequalled rapidity of our progress in the arts of civilisation and the unexampled promise we have of a glorious future. But even in this young centre of population we are not without a haunt or two where both pride and pleasure are got out of the devotion paid to the genius of beauty and art. We have located here painters in oil, painters in watercolours, photographers, lithographers, engravers, workers in tapestry, carvers in wood, and have had now and then professors of the plastic art. We have too female professors of beautiful wonders in leather, shells, flowers and embroidery.²²

Geelong, already a well-established town, also saw the arrival of several artists, the earliest being William Duke and Amos Downing in 1851. Although these two remained only briefly, they were soon followed by Edmund Sasse, drawing master (1854), Eames (1858), and Samuel Knights, who specialised in animal portraits (1859). They, too, were joined

by artists who also held other occupations, including Edward Snell, architect and engineer, FE Gilbert, surveyor, and Alexander Webb, housepainter.

In Portland, Hannay was active in 1859, as was John Richardson whose services included: "Drawing classes, portrait paintings, photographic likenesses, &c."²³ There was, however, minimal artistic activity in the towns on the western side of the Western District during this period. Not having received the full and direct impact of the gold boom, they were less populated and still largely reliant on pastoral and agricultural concerns rather than industrial. These small townships tended to attract fewer artists, who saw greater scope for patronage in towns that possessed a larger concentration of people and wealth.

Patronage was, however, difficult to find, whether in the large or small towns. Apart from newspaper advertisements, displays in the windows of obliging storeholders, and their own studios, there were few options for the promotion of the artist's work. Slightly more adventurous and enterprising, Ballarat's John Calder and William Bridges and Portland's John Richardson offered their paintings in the Western District's earliest art unions, in which subscribers purchased tickets which, after a public drawing, could win them specially designated paintings. It was hoped that further interest in their work would subsequently ensue. While the concept of the art union later became more popular, only short-term success could be achieved through this method, and it was therefore not surprising to find many artists throughout the Western District who also practised other, more 'useful', trades. As Geelong's Alexander Webb explained, "I may mention that I came to the Colony in 1852 in the mail steamer 'Australian' and that I got a few commissions for street scenes, but could not make a living by the practise of my art and I had to betake myself to house painting."²⁴

One of the greatest obstacles facing the artist was the general utilitarianism of Western District society which, on the land and in the towns, was still largely concerned with survival and material profit. In 1852, the *Argus* commented, "the inhabitants of the town [Geelong] are solely and entirely bent on money making; they have gone down on their marrow-bones to worship at the shrine of Mammon, and while this giant idol favours them, everything that is really good and ennobling in the human character is forgotten."²⁵ In 1859, Sarah Midgley, a squatter's daughter, wrote, "the

ceaseless toil, the unremitting labour of trying to make a way in the world ... and to build a super-structure upon a very small foundation has left little leisure or opportunity to increase the stock of literary or scientific wealth"²⁶ or, by extension, the arts. Similar sentiments were expressed ten years later in the opening speech to the 1869 *Geelong Mechanics' Institute Exhibition*: "Hitherto circumstances have tended to make the colonists thoroughly practical to the utter disregard of the arts and those sciences not in some way practically useful."²⁷ Whilst this attitude continued to be lamented throughout the following decades, Sarah rightly predicted that "this state of things is improving and will more improve so as to correspond with the progress of cultivation in the face of Nature."²⁸

Indeed, with the growing urbanisation of the Western District, the thoughts of the towns' leading citizens turned towards the encouragement of greater cultural activities within the community, thereby showing the world that the society of this new colony could be as civilised and erudite as that of the Old Country. This attitude reflected both an independence of spirit and an increased level of patriotism and pride in place which had only just begun to emerge during the late 1840s.

One of the most public manifestations of the Western District's growing cultural awareness was the establishment of organisations such as the Mechanics' Institute, which looked toward "the moral and social benefits of knowledge, and its diffusion among the lower orders... [through] lectures, the purchase of instructive books and magazines and... by instructive classes."²⁹ Mechanics' Institutes were established in the Western District's oldest settlements during the 1840s, with that of Geelong founded in 1846 and that of Portland in 1849. Ballarat founded its Institute in 1859, with the purpose of providing classes in various subjects; lectures; a museum of items pertaining to the mining industry; and the formation of a library.³⁰ Warrnambool proposed the establishment of its Institute in 1853 but, whilst a reading room was set up at various sites from 1854, it was not until 1871 that the Mechanics' Institute's own premises were formally opened.³¹ Similarly, Hamilton founded its Institute in 1859, but had to rent spaces for its reading rooms and lectures until erecting its own building in 1865.³²

Whilst the initial objective of the Mechanics' Institute was to provide all classes with access to general knowledge, it was

not long before the larger, more settled population began to seek and demand more sources of entertainment. This was readily accommodated by the Institutes which, as self-professed centres of culture and learning, extended their activities to include various recreational events ranging from concerts to exhibitions. The Geelong Mechanics' Institute led the way with an exhibition in 1857, followed by the 1862 *Exhibition of Art Science and Industry*, the 1869 *Fine Arts Exhibition*, the 1876 *Geelong Industrial & Fine Arts Exhibition*, and the 1879-80 *Geelong Juvenile and Industrial Exhibition*. Ballarat held its first exhibition in 1863, the *Ballarat Mechanics' Institute Exhibition of Science and Art*, after which regular exhibitions were held, including the 1869 *Fine Arts Exhibition*, the 1876 *Ballarat Mechanics' Institute Fine Arts Exhibition*, the 1878 *Australian Juvenile Exhibition* and a fine arts exhibition in 1884. To the west, it was not until 1876 that the Warrnambool Mechanics' Institute initiated the area's first exhibition, with its *Exhibition of Arts & Manufactures*.

The exhibitions show-cased the industrial, technological and artistic achievements of the colony, providing the public with an opportunity to view a wide variety of objects. With each successive exhibition, their entertainment value became increasingly evident, as the organisers sought to attract more people through the doors.³³ The opening ceremonies became more elaborate, with a choir accompanying the opening of the 1869 *Geelong Fine Arts Exhibition* and a half-holiday being declared for the opening day of the 1869 *Ballarat Mechanics' Institute Exhibition*. For its 1876 *Industrial & Fine Arts Exhibition*, Geelong's streets were decorated with bunting, indicating that the town's tradespeople were beginning to take an active interest in the coming event, while, in preparation of its 1879-80 *Juvenile & Industrial Exhibition*, the Geelong Council committed itself to erecting a purpose-built Exhibition Building, which was opened with great fanfare. With each of these exhibitions, arrangements were made with the railways to provide reduced fares to the exhibitions, thereby encouraging more people from all over the Western District to attend the event.

The enthusiasm with which the organisers and contributors approached these exhibitions, and the extent of the displays themselves, led to the exhibitions becoming "popular resort[s] for all classes of people", visited and revisited by those who wished to view the art, listen to the music, or meet acquaintances:

The season has again arrived when the residents of Ballarat and surrounding places will hail with pleasure the opportunity of paying nightly visits to the Mechanics' Institute, when their senses will be delighted with numberless paintings and other works of art upon the walls, statuary, models, curiosity, and articles of vertu in the upper rooms; the music of excellent bands in the large hall; and the performance of amateur and professional vocalists, &c, upon its stage.³⁴

Although the entertainment aspect was of great, if not paramount concern to the organisers and the visitors, the overriding ideal that purported to drive these exhibitions was to educate and disseminate amongst the general public the civilising, refining and moral influences associated with the aesthetic qualities of art: "that such exhibitions are eminently calculated to improve and refine the taste as well as elevate the mind is admitted on all sides."³⁵ Not only would exposure to works of art encourage cultural awareness but, in more pragmatic terms, "general culture has a powerful and highly useful reflex action on the practical business of life.... General culture, again, is invaluable to the manufacturer or merchant who thrives by means of foreign markets."³⁶ It was believed that the appreciation of beauty, and the understanding of the underlying principles that effected aesthetic beauty, would translate itself into improved designs, both industrial and artistic. Such a goal could only be achieved by the provision of opportunities to view a wide range of art works.

For artists, the exhibitions were, in the first instance, wonderful opportunities to display and promote their artistic talents. This was particularly important for the professional artist, for the chances of attracting potential patrons through such a public venue was greater than the usual avenues. With the number of artists in the colony increasing, and many of them contributing their work to the displays, the exhibitions also allowed both exhibiting and non-exhibiting artists to evaluate their own efforts against those of their compatriots, entering into the spirit of competition that was becoming an increasingly important part of these events. This was further encouraged by the establishment of the Victorian Academy of Art in Melbourne in 1872, which enabled artists from all the colonies to become members and include paintings in its annual exhibitions. Numerous artists from the Western District took advantage of the opportunity to display their works in these exhibitions as well as other major intercolonial

and international exhibitions, including the 1872-73 and 1875 *Victorian Intercolonial Exhibition* and the 1880-81 *Melbourne International Exhibition*.

Although it was confidently stated at the 1869 *Geelong Fine Arts Exhibition* that "the wealthier classes are displaying more attention to the arts, and altogether it can be said that there appears now no doubt but that they will receive more support than they have previously done in the colonies,"³⁷ the large number of European works that accompanied the exhibitions indicated that collectors still considered European art to be superior to the colonial production. In 1863, the *Ballarat Star* noted that organisers of the *Exhibition of Science and Art* had borrowed works from collections in Melbourne and Geelong as well as Ballarat, and that:

nearly all the paintings are Melbourne exhibits, and some of them are copies of Rubens, Titian, Vandyck (sic), and others of great masters, while Australian landscape by Guérard and Chevalier appeal more closely to our powers of appreciation... One local production, Flintoff's well-known *Nymphs at the Bath*, is also exhibited, is well placed for light, and will secure the attention of the connoisseur.³⁸

While the works of colonial artists were welcomed for their familiar subject matter, the art of the Old Masters was widely considered to be the epitome of 'great' art. This was an attitude that remained unchanged for several decades, and was even shared by a number of artists such as Henry Pincott who, after a visit to London's National Gallery in 1886, lamented, "It makes one feel inclined to throw away brushes and palette in disgust when one looks at this vast collection of superior works. The distance one has to climb, or probably will never reach to attain anything like success, is appalling."³⁹

With this opinion prevailing amongst the Western District, artists had to work hard to gain respect and attract patrons to their work. In Warrnambool, where the 1876 *Exhibition of Arts & Manufactures* remained open for only a fortnight, Daniel Clarke, the town's leading professional artist, offered a wide range of services: he was photographer, portraitist, copyist of popular British sentimental images, and landscapist. It was in the latter area that he was particularly successful and prolific. He executed several paintings of the area, including a series of views of the popular tourist area, Tower Hill (cat nos 11 and 12), one of which, Clarke informed the Warrnambool Standard, took six months to complete.⁴⁰ His skills as a landscape artist did not go unnoticed, and he

received a number of commissions to paint the properties of various successful squatters, including John Robertson's Wando Dale (cat no 13).

As Clarke's efforts indicated, it was necessary to appeal to the particular interests of potential patrons. This was the lot of all artists, whatever the extent of the local market. As the selection of works included in exhibitions had indicated, a predilection for European art remained prevalent, while competition from fellow artists provided a further obstacle to success. On occasion, the 'fellow artist' was not even from the same town. Discounting the many occasions on which Melbourne artists were commissioned to paint Western District properties, Henry Pincott, Ernest Stocks, William Tibbits and Alexander Webb were all variously called upon by landowners from distant parts of the Western District to paint their homesteads.

Landowners were, in fact, an important source of business for artists. By the seventies they no longer saw the land as strange unfamiliar territory, but rather as their home, upon which they had built a new world for themselves. A great deal of pride was taken in their accomplishments, and as paintings of their possessions allowed them to vicariously express the sense of satisfaction they felt, the demand for paintings of homesteads grew. John Robertson not only had his Wando Dale property painted by Clarke, but also by William Tibbits in 1876 while AS Robertson, who had become a particular patron of Alexander Webb, commissioned him to paint his property, Struan in 1872 (cat no 67, ill p30). On a more modest scale, JG Noon called upon Tibbits to paint *Tiptree farm near Blampied, Mt Prospect* (cat no 64) while, in the towns, mansions and cottages were also depicted in response to their owners' pride and pleasure in the visible and tangible success that had resulted from their efforts within the young colony. Similarly, business owners and mining companies also commissioned pictorial records of their establishments, with those in Ballarat painted largely by Tibbits or Thomas Moyle and a number by Augustus Pierce in Geelong. As the wide range of clients indicated, there was a degree of egalitarianism in the art scene of the Western District, where both the wealthy and the not-so-wealthy could, and did, take pleasure in having their possessions recorded. They were, furthermore, prepared to approach local and, as was the case with Moyle, talented amateur artists to execute the works.

As an adjunct to having their properties painted, it was

often considered desirable to have a pictorial document of prize-winning animals. Indeed, such was the regard in which these animals were held that, as early as 1856, it was decided that “the prizes awarded by the Port Phillip Farmer’s Society include portraits of the stock exhibited, in lieu of medals for those who preferred the former method of recording their successful competitions.”⁴¹ The commission for these portraits was given to Samuel Knights, one of the Western District’s earliest artists specialising in animal paintings. He was soon joined by Frederick Woodhouse, who was particularly noted for his horse painting, with Augustus Pierce and Thomas Lyttleton also producing animal portraits at a later stage. Another artist who figured in at least one portrait featuring an animal was Thomas Flintoff, better known for his skills as a human portraitist. Whilst somewhat stiff and unnatural in composition, his painting, *Henry F Stone and his Durham ox* 1887 (cat no 16, ill p18), depicting a rigidly-posed squatter in his Sunday best pointing toward his oversized, undoubtedly highly-prized ox, is a prime example of the importance attached by the successful, wealthy classes to the visual recording of their assets, to remind themselves and everyone else of their achievements. These paintings were not simply works of art to be appreciated for their own sake, but were symbols of the status of those who had commissioned them.

Also indicative of a person’s success and social standing was having one’s portrait painted. Here Flintoff was in his element, regarded in 1876 as “the best portrait painter in Ballarat [who had] the happiest art of catching and fixing in vivid colours and naturalness of expression the countenances of those who submit themselves to his mastery.”⁴² Other artists such as Thomas Price, TW McAlpine, Catherine Streeter, Augustus Pierce, James Oldham and, as previously noted, Daniel Clarke, were also amongst the Western District’s most well-known portraitists and were commissioned to paint many leading members of the community. Price produced a series of hand-painted photographs depicting Ballarat’s notables, including *James Oddie* (cat no 53); Streeter specialised in portraits of religious personalities, including that of *Mother Xavier Maguire* (cat no 60); and Flintoff produced not only formal portraits, but also more intimate ones, such as those of Susan Blight and Elizabeth Forsythe (cat nos 17 and 18). While the introduction of photography was often considered to augur the demise of portraiture, many artists, like Price, were quick to incorporate

it into their technical repertoire. Photographs and cartes-de-visite were either directly painted over or enlarged and then painted, the latter technique being described by Clarke as being “oil painting in photographic lines.”⁴³

While the painting of individual properties, people and animals reflected satisfaction in personal achievements, more generalised paintings of townscapes and social activities or events reflected a sense of civic accomplishment as well as managing to capture a moment in history. Town views, such as William Benson’s *Lydiard Street North, Ballarat* 1855 (cat no 5), Moyle’s *Ballarat East from Seymour Street Crescent* (cat no 40), Webb’s *Yarra Street, Geelong* 1872 (cat no 68, ill p31) and Mrs Begg’s *A view of Hamilton* (cat no 4), not only illustrated the extent of the development of each town since the days of huts and tents but were also colourful vignettes of its daily activities: people bustle through Lydiard Street going about a myriad of tasks or pausing in conversation; a cricket game is taking place in Ballarat East; Yarra Street is peppered with shoppers, tradespeople, aboriginals, dogs and goats; while Hamilton, seen from a distance, emerges from a comparatively placid landscape. Paintings such as these depicted the familiar, and stressed the degree to which the colony had been successfully settled.

Occasionally, more sensational events that excited the emotions and imagination of the population would be captured on canvas, such as Thomas Lyttleton’s dramatic fence jump in *Hunting scene at Gonn Station* 1869 (cat no 34) and Frederick Bruford’s ominous *The scene of the wreck of the “Loch Ard”* (cat no 7, ill p17). Bruford depicted the activities of a team of men as they gather together the remnants of the wreck as they float in on the tide, attempting to salvage whatever they can. Emphasising the diminutive figures amongst the imposing cliff faces, the painting is a reminder of the powerful forces of nature which, although no longer as exotic and frightening to the colonists as in the first years of settlement, could still wreak havoc. Seated in their comfortable homes, such topical events appealed to the populace as well as the artist, who was able to infuse the work with his or her own emotional response to the event.

The most popular subject matter for the majority of artists, however, was the landscape. As intimated by the *Ballarat Star* when comparing John Calder’s landscapes to his portraits, “Mr Calder’s forte is landscape, and to this, although we know it does not pay, we feel disposed to ask him

to confine his efforts,”⁴⁴ landscape had less commercial appeal to the public than other subject matters. The genre tended to invoke aesthetic sensibilities and therefore had little direct applicability to the lives of the more pragmatic viewer. The landscape, therefore, continued to be a personal evocation of the artists’ feelings towards the land, just as it had done during the first days of settlement. Two decades later, though, rather than seeing the landscape with an objective, hard-edged approach, where the human figure was almost lost in its immensity, artists such as Alexander Webb, Edmund Stocks and Harry Hayward adopted a more romantic approach. They were evidently more comfortable and familiar within their surroundings, as was reflected in the relationship between the figures and the land in Stocks’ *Nerrina and Mt Warrenheip from Paradise* 1887 (cat no 58) and Hayward’s *Eagle Rock* (cat no 24, ill p21). In *Nerrina* three little girls play unconcernedly in a bush clearing, while fishermen quietly go about their business in *Eagle Rock* as a trio of males look set to climb the Rock. The landscape in these paintings is still immense and overpowering, but the figures within them are no longer awed by it but, instead, are in harmony with it.

Whereas the works produced by the early settlers remained essentially private, the growing popularisation of art from the 1850s led to paintings being entered more often into the public arena, thereby receiving greater public exposure. It would appear, from the preponderance of landscapes in exhibitions during the 1860s and 70s that, although the public was not necessarily buying, they were admiring the visual effects achieved by the different techniques and styles of the artists. With the art world becoming increasingly competitive, the former supremacy of the amateur artists was giving way to period in which a greater level of professionalism was sought and pursued. This became particularly evident with the establishment in 1869 of a commission to promote technological and industrial instruction to the colony’s working classes which recommended the establishment of Schools of Design.⁴⁵ These were initially intended to provide technical instructions to artisans and tradesmen, but it was not long before art classes were also attached to the Schools. Edward Sasse and William Pye established the School of Art and Design in Geelong that same year; the Ballarat Mechanics’ Institute School of Design followed in 1870, where classes were run by James Oldham, LE Brunn and Charles Figgis until Thomas Price was appointed its master from 1878; George Lance was

involved in the opening of Warrnambool’s Artisan’s School of Design in 1873, which lasted only a brief period before being re-established in 1883 as the School of Art and Design.

These schools were producing a new generation of artists who were being encouraged to adopt a more professional approach to their work. At the same time, perhaps as a consequence, the general attitude toward art assumed a more serious and ambitious note. The proposal of a modest exhibition of his student’s work in 1884 by Ballarat art teacher, Thomas Price, swiftly developed into a major exhibition that included works by other students and by artists in general. The scale and success of this exhibition led directly to a meeting of the town’s leading citizens where it was resolved that a permanent fine art gallery should be established. The first floor of the Academy of Music was hired for the purpose, pictures loaned from various collections were hung on the walls and on 11 September, 1884, the Ballarat Fine Art Gallery was formally opened.⁴⁶ By 1887, the Gallery’s association had founded a permanent building for the collection.

Initiated 23 years after the establishment of the National Gallery of Victoria, this was the Western District’s first public art gallery. There had earlier been smaller enterprises undertaken by enthusiastic individuals, including William Bridge’s Temple of Art at Ballarat’s Academy of Music during the 1870s and Henry Franks’ Gallery in Geelong, opened 1872. A suggestion as early as 1876 had been made in Warrnambool by a “well-known public man... that an exhibition be held of pictures, &c. In fact, in a sentence, that an art gallery be opened here.”⁴⁷ The Warrnambool Mechanics’ Institute’s *Exhibition of Arts & Manufactures* took place instead, but positive steps towards the establishment of a gallery finally took place in 1888 when artist, George Lance, travelled to Melbourne to select paintings, with advice from the Director of the National Gallery of Victoria, George Folingsby, for its permanent collection.⁴⁸ It was not until 1896 that Geelong established its own art gallery, while more galleries opened in the Western District during the twentieth century. While these galleries acquired exemplary European works, they also provided a solid foundation for the collection of local talent and continued the task set by the Mechanics’ Institutes’ exhibitions to increase an understanding and appreciation of artistic principles amongst both the public and artists themselves.

By the end of the 19th century few of the Western District's pioneering artists were still working. Some had retired, many had died. While research for this exhibition has uncovered the identities of many of these artists, many have faded into anonymity. Yet the legacy of the combined efforts of all its artists, from the humble amateur to the respected professional, has remained through following generations of the Western District's artists who continue to ensure that its art communities remain active and thriving.

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NOTES

- 1 Kiddle, p31
- 2 Learmonth, p83. Thomas Henty had applied for permission to settle in Portland in 1834 and 1835 but was denied due to the costs that would be incurred by the Sydney-based government.
- 3 Burroughs, p162
- 4 Mitchell, p330
- 5 *ibid*, pp240-41
- 6 Kiddle, p14 noted predominance of Scots
- 7 Annie Maria Baxter, diary entry, 7 September, 1844 in Frost, p63
- 8 Phipps, no page
- 9 Kerr, p447
- 10 *ibid*, p174
- 11 Curr, p163
- 12 see Tanner, pp9-10
- 13 There were only four "artists" listed in the 1847 Victorian directory, all living in Melbourne: William Douglass, Henry Jones, Edward Opie and George A Gilbert.
- 14 Bate, pp7-8; there were some modest diggings established at Clunes and Warrandyte just prior to the major ones.
- 15 Article by Alfred Clark in *Geelong Advertiser*, 20 August, 1851, cited in Bate, pp7-8
- 16 *Argus* 29 September, 1851, cited in Kiddle, p183
- 17 AC Cameron to William Lewis, 11 December, 1851, in Brown, p159
- 18 Kelly, p197
- 19 For a first-hand account, see Raffaello Carboni, *The Eureka Stockade*, facsimile edition, Melbourne University Press, Parkville, 1963 (first published 1855)
- 20 Huyghue, p23. Huyghue initially wrote and dated the manuscript in 1879 but crossed this out and redated it in 1884, when he presumably edited it.
- 21 Bate, p41 notes that "the stability and complexity engendered by widespread deep-sinking stimulated the activity of solicitors, auctioneers, sharebrokers, blacksmiths, builders and men of many occupations not much noticed before".
- 22 *Ballarat Star* supplement, 20 September, 1860

- 23 *Portland Guardian*, 19 September, 1859
- 24 Alexander Webb to Victorian Academy of Arts, 30 October, 1871
- 25 *Argus*, 16 October, 1852, in reference to the struggle of the Geelong Mechanics' Institute to remain open
- 26 Diary entry, 14 May, 1859 in McCorkell, p79
- 27 *Geelong Advertiser*, 4 March, 1869
- 28 Diary entry, 14 May, 1859 in McCorkell, p79
- 29 Nadel, p125
- 30 Spielvogel, p138
- 31 Osburne, p72
- 32 Garden, p63
- 33 Mechanics' Institute exhibitions were occasionally also initiated as fund-raising events to offset building costs.
- 34 *Ballarat Courier*, 15 June, 1876
- 35 *Geelong Advertiser*, 4 March, 1869
- 36 Australian Juvenile Industrial Exhibition, 1878 Official catalogue, p24
- 37 *Geelong Advertiser*, 4 March, 1869
- 38 *Ballarat Star*, 7 August, 1863
- 39 Filmer, *Painters of the past*, p37
- 40 *Warrnambool Standard*, 29 May, 1875; Hansen & Davidson, p46 notes that there are 12 known surviving paintings by Clarke depicting Tower Hill.
- 41 *Argus* 4 February, 1856
- 42 *Ballarat Star*, 20 September, 1876
- 43 *Warrnambool Standard*, 16 August, 1870
- 44 *Ballarat Star*, 20 September 1876
- 45 Sunter, p112
- 46 Powell, no page
- 47 *Warrnambool Standard*, 3 June, 1876
- 48 Hansen, p7

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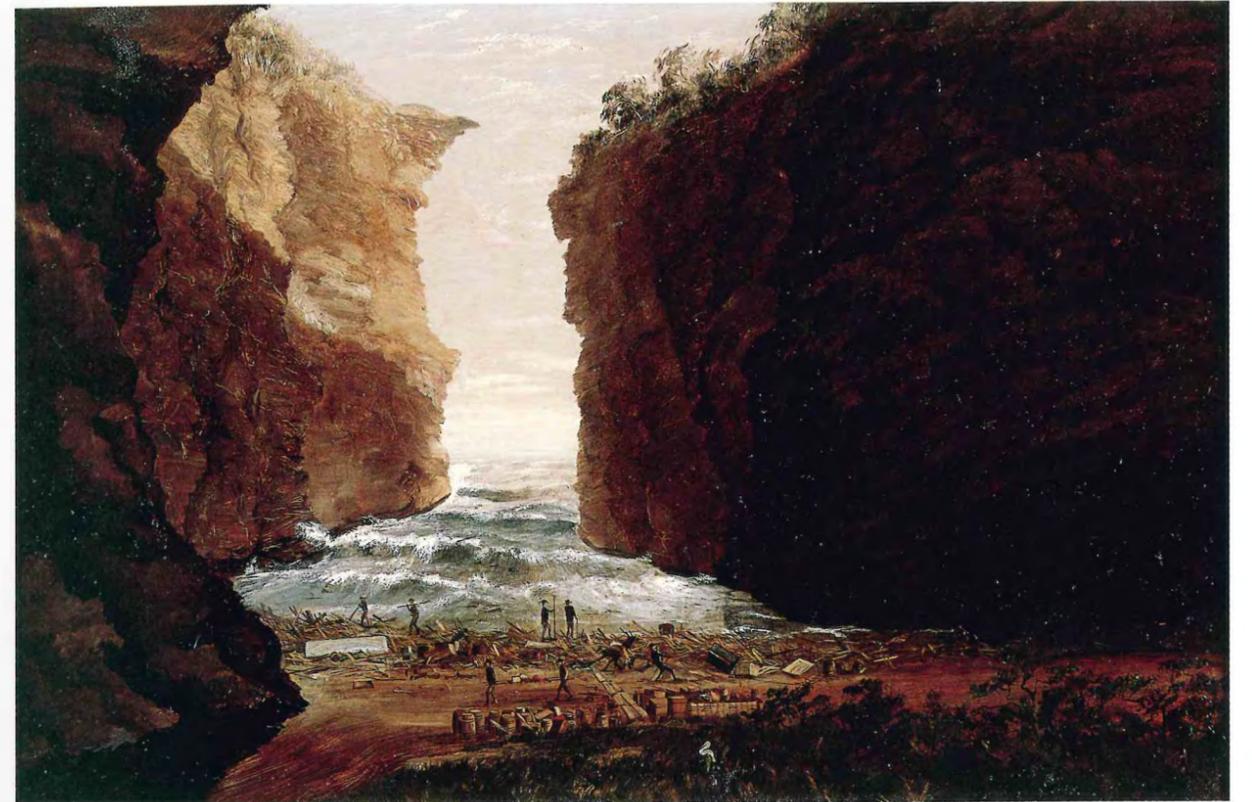
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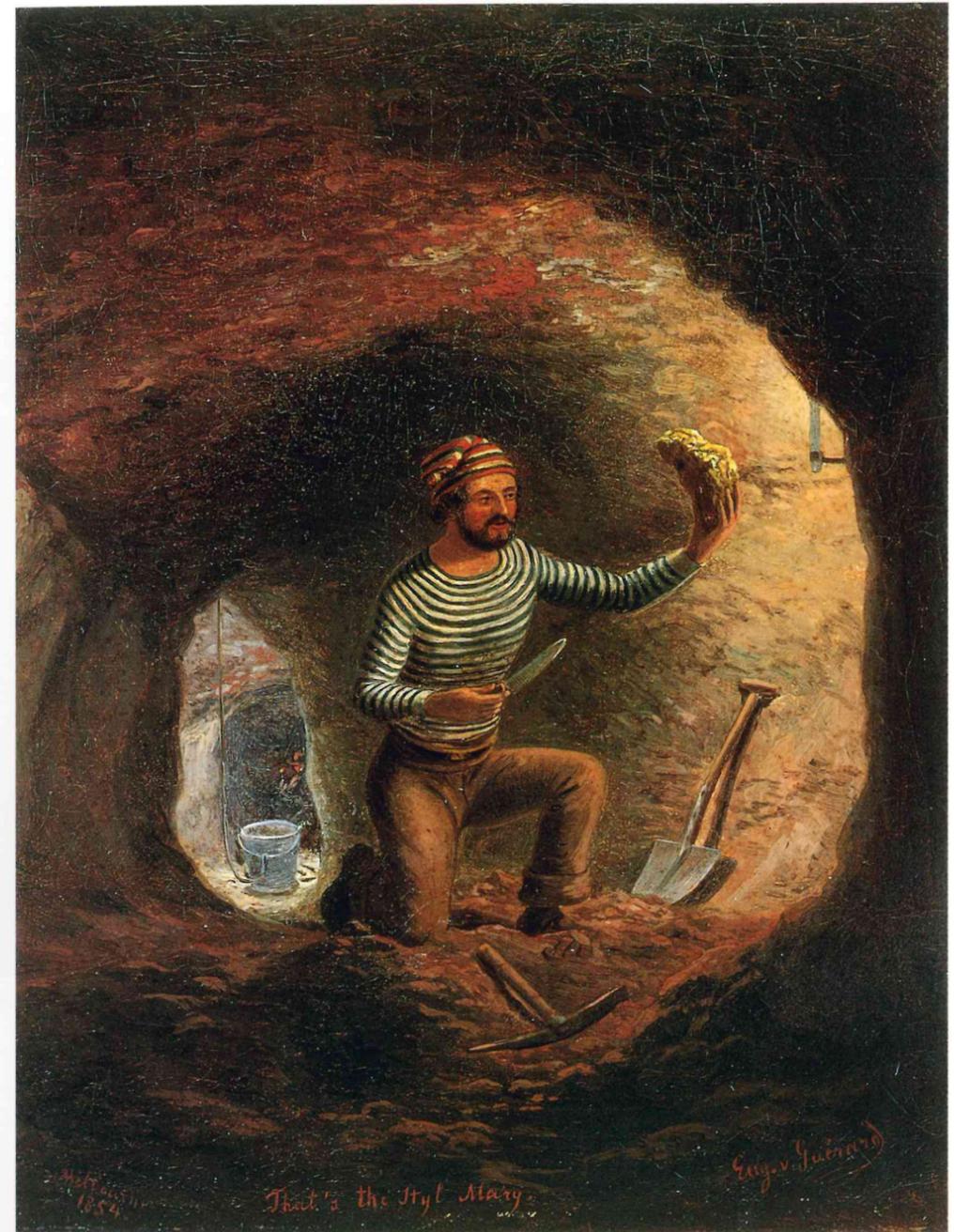
Reproductions



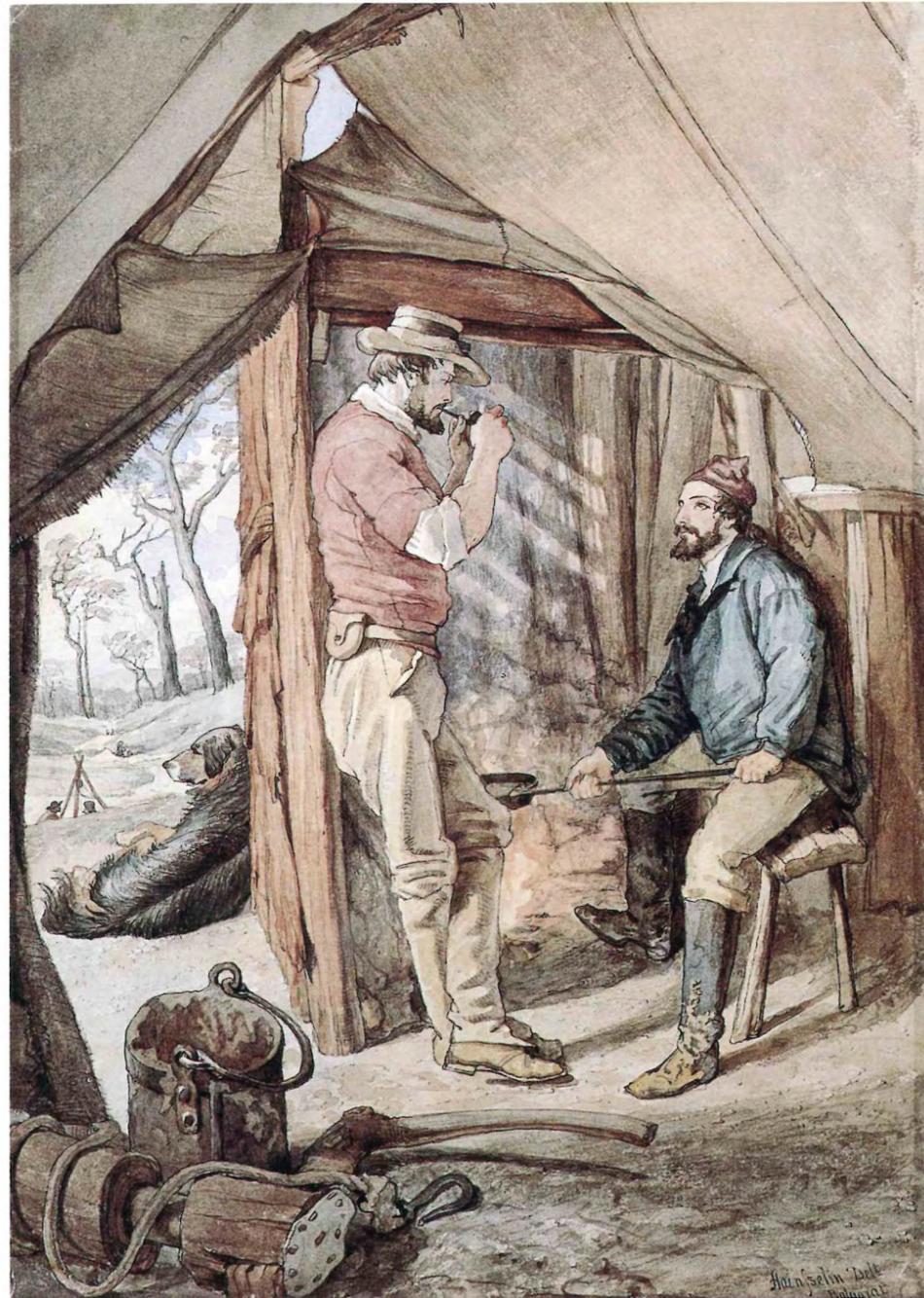
Cat no 7 Frederick Bruford The scene of the wreck of the "Loch Ard"



Cat no 16 Thomas Flintoff Henry F Stone and his Durham ox



Cat no 22 Eugene von Guérard "That's the style Mary!"



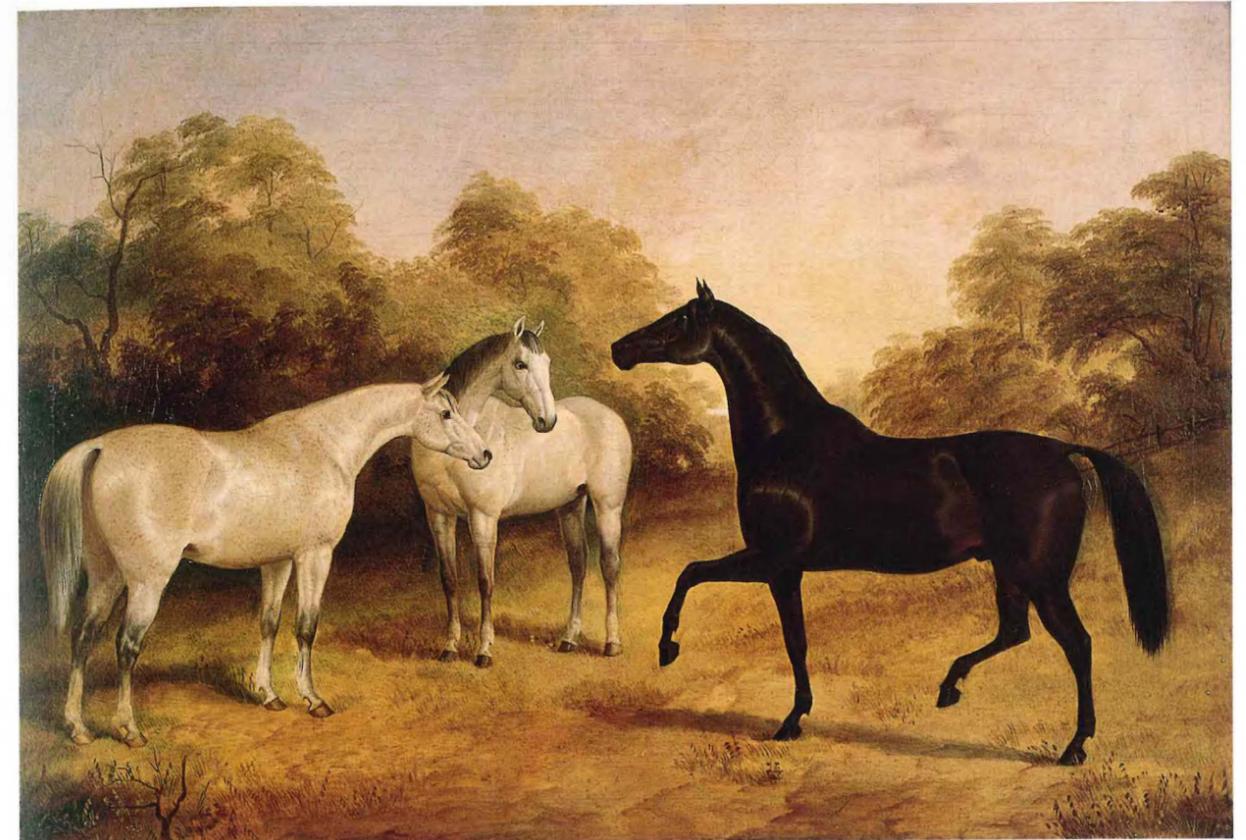
Cat no 23 Henry Hainsselin Prospector's hut, Ballarat



Cat no 24 Harry Hayward Eagle Rock



Cat no 28 Samuel Douglas Smith Huyghue The Gravel Pits, Ballarat



Cat no 30 Samuel S Knights Hacks at Wangoom



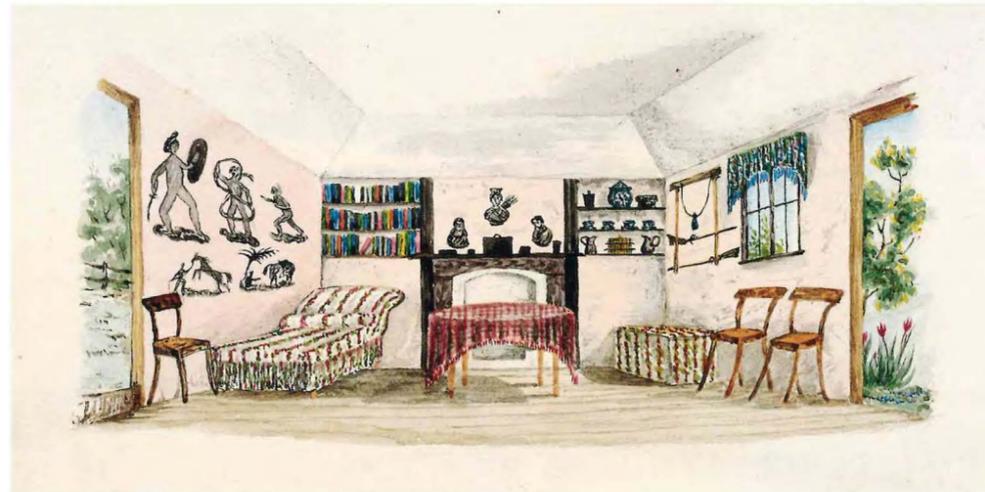
Cat no 33 Alexander Denistoun Lang Life in the bush: the squatter's first home



Cat no 35 J Mackie Ballarat miners



Cat no 43 Thomas G Moyle A View of Sergeants Hicks', William's, Smith's, Wilson's, and the Washington Quartz Gold Mining Company's Claims at Redan, Skipton Street, Ballarat



Cat no 44 Charles Norton Interior of Carlsbadt homestead in 1847



Cat no 48 Emily P Park Corio Bay, Geelong



Cat no 50 Augustus Baker Pierce George Synnot & Co Wool & Grain Warehouse



Cat no 61 Mary Ellen E Thomas Lighthouse at Queenscliff



Cat no 63 William Tibbits Coronal, Geelong



Cat no 67 Alexander Webb Struan



Cat no 68 Alexander Webb Yarra Street, Geelong

Catalogue



Cat no 69 Fred Woodhouse Briseis with rider Tom Hales and Peter St Albans

CHARLES A ABBOTT

- 1 **Eureka Monument** (1879)
watercolour
20.0 x 38.0 cm
Not signed
Collection: Gold Museum, Ballarat
- 2 **Tombstones of Eureka soldiers** 1879
watercolour
19.0 x 38.5 cm
Signed and dated l.r., "C Abbott 1879"
Collection: Gold Museum, Ballarat

WILLIAM ARIS ALEN

- 3 **Pioneer's last news** 1890
oil on board
28.0 x 38.0 cm
Signed and dated reverse, "WA Alen Mortlake. Vic. 1890"
Inscribed reverse, "Pioneer's last news"
Collection: Hamilton Art Gallery

MRS BEGG

- 4 **A view of Hamilton** 1895
oil on board
13.6 x 18.0 cm
Not signed
Collection: Hamilton History Centre

WILLIAM BENSON

- 5 **Lydiard Street North, Ballarat** 1855
watercolour
49.9 x 83.9 cm
Signed and dated reverse l.l., "W. Benson June 1855"
Collection: Ballarat Fine Art Gallery
Purchased with the assistance of an anonymous donor, the LJ Wilson Bequest Fund and the Caltex-Victorian Government Art Fund, 1985

JAMES BIRRILL

- 6 **The Waterloo Mining Co, Golden Point Head, Ballarat** 1854
watercolour
31.9 x 50.3 cm
Not signed
Inscribed on reverse, "The Waterloo Mining Co, Golden Point Head, Ballarat"
Collection: Mitchell Library, State Library of New South Wales

FREDERICK BRUFORD

- 7 **The scene of the wreck of the "Loch Ard"** (c1878-79)
oil on canvas
49.0 x 73.0 cm
Not signed
Collection: Warrnambool Art Gallery

ARTHUR HORACE BURKITT

- 8 **Geelong** (c1856)
watercolour
17.0 x 29.5 cm
Not signed
Collection: Geelong Historical Records Centre
Gift of a descendent of the artist

JAMES BUTLER

- 9 **View of Ballarat** 1856
pen and ink
28.0 x 38.5 cm
Signed and dated l.r., "JE Butler Del. 1856"
Inscribed below image l.l., "Ballarat"
Collection: Mitchell Library, State Library of New South Wales

DANIEL CLARKE

- 10 **The Hopkins River** 1880
oil on canvas
52.7 x 89.0 cm
Signed and dated l.r., "D. Clarke 1880"
Collection: Hamilton Art Gallery
Gift of Mr and Mrs F St K Uren

11 **Tower Hill** 1873
oil on canvas
55.7 x 91.5 cm
Signed l.r., "D. Clarke" and signed and dated
on reverse l.r., "D. Clarke/ Wbool/ May (illeg) 1873"
Collection: Warrnambool and District Historical Society

12 **Tower Hill, Victoria** 1867
oil on academy board
47.1 x 62.0 cm
Signed l.r., "D. Clarke/ 1867"
Collection: La Trobe Picture Collection, State Library of Victoria
Purchased with the assistance of the Council of the
State Library of Victoria, 1989

13 **Wando Dale**
oil on canvas
33.5 x 51.8 cm
Not signed
Collection: Hamilton Art Gallery

DUNCAN ELPHINSTONE COOPER

14 **Mt Emu, Victoria** 1850
watercolour
14.9 x 24.3 cm
Signed and dated l.l., "D.E. COOPER 1850"
Inscribed on reverse, "Mt Emu Victoria 1850"
Collection: Geelong Art Gallery
Acquired

15 **Mt William and Grampians from the south** 1850
sepia wash
16.5 x 26.5 cm
Signed and dated l.c., "DE/ Cooper. 1850"
Inscribed on reverse, "22 Mt William"
Collection: The University of Melbourne Museum of Art
Sir Russell and Lady Grimwade Bequest, 1973

THOMAS FLINTOFF

16 **Henry F Stone and his Durham ox** 1887
oil on canvas
82.5 x 122.9 cm
Signed and dated l.l., "Flintoff 1887"
Collection: Ballarat Fine Art Gallery
Purchased 1979

17 **Portrait of Susan Blight** 1860
pastel
58.0 x 44.0 cm
Signed l.r., "T Flintoff"
Collection: Gold Museum, Ballarat

18 **Portrait of Elizabeth Forsythe** 1859
pastel on brown paper mounted on cotton
61.4 x 46.5 cm
Signed and dated l.r., "T. Flintoff. Ballarat 1859"
Collection: Ballarat Fine Art Gallery
Gift of the niece of Robert and Elizabeth Forsythe

ALEX GAUL

19 **Volum's Brewery** (1861)
oil on paper
20.1 x 25.4 cm
Not signed
Collection: Geelong Art Gallery
Gift of Mrs Alexa Snellgrove, 1976

C GRANT

20 **Speedwell Gold Mining Company**
oil on canvas
sight 26.0 x 18.0 cm
Signed l.l., "C Grant"
Collection: Gold Museum, Ballarat

EUGENE VON GUÉRARD

21 **The Barwon, Geelong** 1854
oil on canvas
46.0 x 75.5 cm
Signed and dated l.r., "Eugene von Guerard/ Melbourne 1854"
Collection: Geelong Art Gallery
Gift of W Max Bell and Norman Belcher, 1923

22 **"That's the style Mary!"** 1854
oil on canvas
24.2 x 19.4 cm
Signed l.r., "Eug. v. Guerard" and l.l., red paint "...1854"
Inscribed l.l., "Melbourne 1854"; l.c., "That's the Style Mary"
Collection: Ballarat Fine Art Gallery
Purchased with the Cecil and Kathleen Toy Fund and the Ferry
Foundation, 1989

HENRY HAINSSSELIN

23 **Prospector's hut, Ballarat** (c1853-54)
watercolour
36.0 x 25.0 cm
Signed l.r., "Hainsselin del. Balaarat"
Inscribed on reverse, "A representation of a part of Harry's 'party'.
On the right you will perceive a digger a frying of sausages with
evident satisfaction. His companion standing is supposed to be in
the act of lighting his baccy and gazing on the scene with tranquil
serenity of mind. In the left corner you will see the implements
with which the precious metal is taken out from its native clay.
Observe the countenance of the noble animal at the door who

seems to be fully aware of the importance of his position"
Collection: La Trobe Picture Collection, State Library of Victoria
Purchased 1983

HARRY HAYWARD

24 **Eagle Rock**
oil on canvas
30.8 x 40.1 cm
Not signed
Private collection

SAMUEL DOUGLAS SMITH HUYGHUE

25 **The Black Hill, Ballarat** 1857
pen and ink and pencil
9.5 x 15.8 cm
Not signed. Dated l.r., "... Sept 1857"
Inscribed l.r., "The Black Hill Ballarat Sept 1857"; on reverse,
"The storm of tonight has passed off to the eastward, and
again everything is calm and still almost preternaturally so
after the recent uproar. Still the sky is clouded and the thunder
growls occasionally in the distance and every minute a flash
illuminates the landscape with blue or vermilion light like that
of a theatre. How pure and rarefied and exhilarating is the air.
I never breathed such out of Australia, nor do I think after
having breathed it I could live on other air. This is a matter for
regret for I cannot love this uncongenial air"
Collection: La Trobe Picture Collection, State Library of Victoria
Purchased 1962

26 **Eureka Stockade** 1882
watercolour and pencil on paper on card on canvas
56.8 x 78.4 cm
Signed and dated l.r., "S.D.S. HUYGHUE 1882"
Collection: Ballarat Fine Art Gallery
Gift of Miss ES Huyghue, the artist's sister

27 **Gold workings, Ballarat** (c1854-57)
pen and ink and pencil
17.7 x 25.8 cm
Not signed
Inscribed below image, "Gold Workings Ballarat"
Collection: La Trobe Picture Collection, State Library of Victoria
Purchased 1962

28 **The Gravel Pits, Ballarat** 1854
pen and ink and pencil
17.6 x 25.8 cm
Not signed. Dated below image l.r. and on reverse, "Sept 1854"
Inscribed below image, "The Gravel Pits, Ballarat"; on reverse,
"The Gravel Pits, Ballarat Sept 1854"
Collection: La Trobe Picture Collection, State Library of Victoria
Purchased 1962

GEORGE JACKSON

29 **View of Portland Bay** (1835-36)
watercolour
a) 11.5 x 92.5 cm; b-d) each 11.1 x 92.5 cm
a-d) each signed and dated (?) on reverse, "Geo. W. Jackson (illeg)"
Inscribed on reverse, "View of Portland bay shewing (sic) the
anchorage bring the Huts to bear about S.W. & about half a mile
from shore will give you one five & a half fathom of water of a good
holding ground Commencing from the Lawrence Island to the
Eastward and ending at the Westward at about the head of the Bay.
Portland Bay is about 19 miles across affording a bold show on the
other side - The 'Socraty' brig rode out an Easterly Gale for seven
days during which time she was riding by one anchor. My opinion
of Portland Bay is that it is a very superior anchorage. George
Jackson Master Brig Socraty"
Collection: La Trobe Picture Collection,
State Library of Victoria
Gift of Mrs HG Lamb-Smith, 1958

SAMUEL SALKELD KNIGHTS

30 **Hacks at Wangoom**
oil on canvas
59.0 x 87.5 cm
Not signed
Private collection

GEORGE LANCE

31 **Warrnambool Harbour in the 1860s** (1885)
watercolour
38.9 x 96.3 cm
Signed l.r., "G. Lance"
Collection: Warrnambool Art Gallery
Acquired

HENRY BOWYER LANE

32 **The Buckland near the camp** 1862
watercolour and pen and ink
17.5 x 25.3 cm
Signed and dated on original mount l.l., "H.B. Lane del 1862"
Inscribed on original mount, "The Buckland near the camp"
Collection: La Trobe Picture Collection, State Library of Victoria
Purchased 1977

ALEXANDER DENISTOUN LANG

33 **Life in the bush: the squatter's first home** (c1845)
colour lithograph
15.5 x 26.1 cm
Signed l.r., "A.D.L."
Collection: La Trobe Picture Collection, State Library of Victoria
Purchased 1967

THOMAS HAMILTON LYTTLETON

- 34 **Hunting scene, Gonn Station** (1869)
oil on board
26.8 x 36.7 cm
Signed l.l., "T.H. Lyttleton"
Collection: Warrnambool Art Gallery

J MACKIE

- 35 **Ballarat miners** 1858
oil on canvas
sight 27.3 x 36.2 cm
Signed and dated l.l., "J Mackie, July 1858"
Collection: Mitchell Library, State Library of New South Wales

CHARLES TRAVIS MACKIN

- 36 **Benevolent homes for aged females, Geelong** (1860s)
watercolour
sight 16.0 x 10.4 cm
Not signed
Collection: Geelong Art Gallery
Purchased 1940

- 37 **Industrial School, Geelong** 1867
watercolour
18.2 x 30.5 cm
Signed l.r., "CTM" and dated l.l., "...1867". Inscribed on original mount l.l., "Industrial School. Geelong 1867"; on reverse original mount "Industrial School/ Geelong 1867/ C.T. Mackin/ 7"
Collection: Geelong Art Gallery
Purchased 1940

TW McALPINE

- 38 **Portrait of William Weire** (1878-79)
oil on canvas
67.0 x 57.0 cm
Not signed
Collection: City of Greater Geelong

JAMES McKAIN MEEK

- 39 **Meek's store, Ballarat** (1851)
pencil
22.0 x 13.8 cm
Not signed
Collection: Royal Historical Society of Victoria

- 40 **(Police camp and stables, Ballarat)** (c1851)
pencil
13.0 x 20.0 cm
Not signed
Collection: Royal Historical Society of Victoria

THOMAS G MOYLE

- 41 **Ballarat East from Seymour Street Crescent** 1881
watercolour
62.0 x 95.0 cm
Signed l.r., "T.G. Moyle" and dated below image, "...1881"
Inscribed below image, "BALLARAT EAST FROM SEYMOUR STREET CRESCENT 1881"
Private collection

- 42 **North Britain Hotel** 1882
watercolour
34.5 x 48.0 cm
Signed l.r., "MOYLE" and dated l.l., "20/4/82" and below image, "...20 April 1882". Inscribed below image, "A view of Mr EF Mingst's North Britain Hotel Corner of Doveton St North & McArthur St East 20 April 1882"
Collection: Gold Museum, Ballarat

- 43 **A view of Sergeants Hicks', William's, Smith's, Wilson's and the Washington Quartz Gold Mining Company's Claims at Redan, Skipton Street, Ballarat** 1881
watercolour and pencil on card
40.3 x 62.0 cm
Signed l.r., "T.G. Moyle" and dated l.c., "...Jan.y 1881"
Inscribed below image, "A view of Sergeants Hicks', William's, Smith's, Wilson's and the Washington Quartz Gold Mining Company's Claims at Redan, Skipton Street, Ballarat Jan.y 1881"
Collection: Ballarat Fine Art Gallery
Acquired

CHARLES NORTON

- 44 **Interior of Carlsbadt homestead in 1847** 1847
watercolour
18.0 x 22.8 cm
Not signed, Dated below image, "...1847"
Inscribed below image, "Interior of Carlsbadt Homestead in - 1847"
Collection: La Trobe Picture Collection, State Library of Victoria
Gift of Mr Bruce Gadsden and the Gadsden family, 1988

- 45 **River Barwon**
watercolour
15.5 x 23.8 cm
Signed l.l., "(illeg)" and dated l.c., "(illeg)"
Inscribed l.c., "River Barwon/ (illeg); l.l., "(illeg)/ 870"
Collection: Geelong Art Gallery
Sybil Craig Bequest Fund, 1996

JAMES OLDHAM

- 46 **Christ Church and Wesleyan School, Ballarat** 1875
drypoint etching, 13.2 x 21.5 cm
Signed and dated l.r., "James Oldham 1875"
Collection: Ballarat Fine Art Gallery. Acquired

- 47 **Portrait of seated man reading**
pastel
85.0 x 71.5 cm
Signed l.c., "J Oldham"
Collection: Gold Museum, Ballarat

EMILY PHOEBE PARK

- 48 **Corio Bay, Geelong** (1875)
watercolour
sight 20.0 x 52.7 cm
Not signed
Collection: Darvell Hutchison

- 49 **Mount Macedon, seen from the Geelong train** (1875)
watercolour
sight 21.1 x 41.1cm
Not signed
Collection: Darvell Hutchison

AUGUSTUS BAKER PIERCE

- 50 **George Synnot & Co Wool & Grain Warehouse** 1885
watercolour
42.0 x 64.5 cm
Signed and dated l.r., "GUS B. PIERCE/ ARTIST/ GEELONG/ 1885"
Collection: Geelong Historical Records Centre
Acquired through Melcann Ltd

HENRY STOW PINCOTT

- 51 **Blue Lake, Mount Gambier** (1870s)
oil on canvas
67.0 x 122.0 cm
Not signed
Private collection

- 52 **(Mountain landscape with lake)** 1879
oil on canvas
71.6 x 108.2 cm
Signed and dated l.l., "H.S. PINCOTT/ 1879"
Collection: Geelong Art Gallery
Purchased 1992

THOMAS PRICE

- 53 **Portrait of James Oddie, JP, Chairman of the first Municipal Council**
oil on photograph
28.1 x 21.2 cm
Not signed
Collection: Ballarat Fine Art Gallery
Gift of James Oddie, 1887

EDMUND SASSE

- 54 **Banquet to mark the turning of the first sod for the Geelong and Melbourne Railway in 1853** (1853)
pen and ink and wash
sight 16.1 x 21.5 cm
Signed l.l., ink "Edmund Sasse"
Collection: Geelong Art Gallery
Gift of Miss Sasse, 1905

GEORGE SMITH

- 55 **Primitive Methodist Parsonage** (c1874)
watercolour
29.5 x 22.0 cm
Not signed
Collection: Hamilton Art Gallery
Gift of Mrs D Little, 1985

EDWARD SNELL

- 56 **Geelong** (c1853)
watercolour
sight 35.9 x 53.7 cm
Signed l.r., ink "TD Snell". Not dated
Collection: City of Greater Geelong
Gift of Mrs GE Williams, 1941

- 57 **Geelong and Melbourne Railway. View of the terminus, pier and warehouses of the Geelong and Melbourne Railway Company in course of erection at Geelong, 1854** 1854
coloured lithograph
14.5 x 53.5 cm
Signed l.r., "...EDWARD SNELL". Also signed and dated l.l., "QUARRIL & CO. LITHOGRAPHERS AUGUST 1854"
Inscribed l.r., "FROM A SKETCH BY EDWARD SNELL, ESQRE., ENGINEER TO THE COMPANY; l.c., "GEELONG AND MELBOURNE RAILWAY/ This view of the Terminus Pier, and Warehouses of the Geelong and Melbourne Railway Company, in course of erection at Geelong. / Is most respectfully Dedicated, by Permission, / to His Excellency, Sir Charles Hotham, K.C.B. / Lieutenant Governor of the Colony of Victoria"
Collection: City of Greater Geelong
Gift of the Dan Taylor family, 1982

ERNEST DECIMUS STOCKS

- 58 **Nerrina and Mt Warrenheip from Paradise** 1887
watercolour
25.0 x 35.0 cm
Signed and dated l.r., "Ernest D Stocks 1887"
Inscribed on reverse, "Nerrina + Mt Warrenheip from Paradise"
Private collection

- 59 **Rapids on the Moorabool** 1882
watercolour
33.5 x 48.0 cm
Signed and dated l.c., "Ernest D Stocks 1882"
Inscribed on reverse, "Rapids on the Moorabool,
Milbrook/ 1882/ 4th"
Collection: Shepparton Art Gallery
Purchased 1971

CATHERINE STREETER

- 60 **Portrait of Mother Xavier Maguire** (1870s)
oil on canvas
64.6 x 52.7 cm
Not signed
Collection: Sacred Heart College, Geelong

MARY ELLEN EMILY THOMAS

- 61 **Lighthouse at Queenscliff** 1869
watercolour
17.5 x 23.5 cm (oval)
Signed and dated reverse l.r., "MEET/ 12th Feb. 1869"
Collection: La Trobe Picture Collection, State Library of Victoria
Purchased 1974

WILLIAM TIBBITS

- 62 **Bonshaw FGM Company, Sebastopol** (1866-69)
watercolour
27.0 x 46.0 cm
Signed and dated l.c., "Drawn by W. Tibbits of Newington,
Ballarat, 1855 (sic)"
Inscribed l.c., "Bonshaw F.G.M. Co. Sebastopol"
Collection: Gold Museum, Ballarat
- 63 **Coronal, Geelong** 1892
watercolour and pencil
30.1 x 60.2 cm
Signed and dated l.r., "W. Tibbits 92"
Collection: Geelong Art Gallery
Purchased 1992
- 64 **Tiptree Farm near Blampied, Mt Prospect** (c1870-75)
watercolour
36.0 x 56.5 cm
Not signed
Inscribed below image, "TIPTREE FARM/ The property of JG Noon
Esq/ MT PROSPECT"
Collection: Gold Museum, Ballarat

CHARLES JAMES TYERS

- 65 **Portland Bay from the Observatory** (1839-40)
pencil and watercolour
18.0 x 27.0 cm
Not signed
Inscribed below image, "Portland Bay from the Observatory"
Collection: Mitchell Library, State Library of New South Wales

ALEXANDER WEBB

- 66 **Barwon River from the Bridge**
watercolour
sight 41.5 x 69.5 cm
Not signed. Not dated
Private collection
- 67 **Struan** (1872)
watercolour
52.6 x 77.0 cm
Not signed
Collection: Geelong Art Gallery
Gift of the estate of Helena Catherine Marfell, OBE, 1995
- 68 **Yarra Street, Geelong** 1872
watercolour, ink and pencil
48.9 x 73.0 cm
Signed and dated l.l., "...1872/ Alex Webb" (twice)
Inscribed l.l., "Yarra St/ Geelong 1872" (twice)
Collection: Geelong Art Gallery
Gift of the artist's grandchildren, 1932

FREDERICK WOODHOUSE

- 69 **Briseis with rider Tom Hales and Peter St Albans** (1876)
oil on canvas
sight 50.0 x 67.0 cm
Not signed
Collection: Geelong Racing Club

The Artists

CHARLES A ABBOTT

Owner and major artist of the weekly magazine *Ballarat Punch*, founded in 1857. After producing little more than five issues the magazine folded, but was reinstated in 1867, and continued its run until 9 January 1870. As well as being an illustrator, Abbott may also have been its chief writer during its second run.

WILLIAM ARIS ALEN

Professional artist living in Mortlake. He advertised himself as Artist, Signwriter, Interior Decorator, Taxidermist, Stained Glass Worker. He specialised in landscapes, animal and bird paintings.

MRS BEGG

Probably wife of teacher James Begg (1842-1911), a Scotsman who opened the Hamilton Academy in January 1870 and continued as its principal until 1882.

WILLIAM BENSON (1812-1882)

Arrived in South Australia during the gold rush of the early 1850s and was employed as a government escort trooper. He moved to Ballarat and worked at Hilfling & Greig's store in 1853. He later became a reporter for the *Ballarat Times* before working as a mining surveyor. Benson may also have operated as an architectural draughtsman, as he has been credited with the design of the 1864 Primitive Methodist brick Church in Burnbank Street, Ballarat. By 1875 he was listed as a surveyor in the Ballarat trade directory. Benson continued to live and work in Ballarat until his death in 1882.

J BIRRILL

Resided in Ballarat during the 1850s and sketched the Eureka Stockade riot of 1854 as well as other mining scenes.

FREDERICK HORATIO BRUFORD (1846-1920)

Born in Hobart on 28 January, 1846. By the 1860s he was in Victoria where, from around 1864-94, he commenced a long career as a customs official. He was stationed at a variety of towns including Warrnambool in the late 1870s. From about 1895-1911 he was appointed Deputy Commissioner of Taxation. He was actively

involved in the art world from the 1870s, being a member of the Victorian Academy of Art and contributing works to its annual exhibitions. He was later a member of the Victorian Artists' Society, becoming its president from 1910-11.

ARTHUR HORACE BURKITT (1836-?)

Born in England on March 2, 1836. Left London on the *Arundel* on 14 July, 1852 arriving in Victoria in November. Burkitt was employed at the Harbour Department in Melbourne and Williamstown before transferring to Geelong in 1856, where he made numerous sketches of the area. He joined the Kyneton Telegraph Office in February 1857, from where he submitted several works in the 1857 *Geelong Mechanics' Institute Exhibition*. He also exhibited in 1861 *Victoria Exhibition* and the 1862 *London International Exhibition*. Burkitt continued to work throughout Victoria, including at Portland and Beechworth, before moving to Brisbane where he became the First Assistant in the Telegraph Office.

JAMES EDWARD BUTLER

Arrived in Victoria during the 1850s and, by 1856, was working as an architect in Drummond Street, Ballarat. Butler produced a number of works, many depicting various buildings around the town, some of which were exhibited in the 1869 *Ballarat Mechanics' Institute Exhibition*. By 1866, he had moved to Woods Point, where he worked as mining agent, surveyor and general mining manager. Two years later he was in Melbourne. At a later date Butler was in New South Wales, where he painted a number of works of the scenes he encountered.

DANIEL CLARKE (?1837-1928)

In Victoria by 1864. It is possible that he was initially in Melbourne, where a 'D Clarke' is listed in the directory as an artist and a 'Professor Clarke' as a photographer. In that year he went to the Warrnambool District, having been appointed superintendent of the Church of England Mission's Framlingham Aboriginal Reserve. Two years later Clarke reluctantly resigned and moved into Warrnambool. He established himself as an artist and photographer, specialising in portraiture and landscapes, with his

oil paintings often being taken from photographs. In 1870, Clarke's studio was located in Koroit Street, but by 1875 he had found it necessary to move to larger premises in Timor Street. Four years later, the premises were destroyed by fire and Clarke was forced to build a new shop in Liebig Street. While pursuing a successful career as an artist, Clarke maintained a strong interest in the Framlingham Aboriginal Reserve. With the threat of closure by the Central Board for the Protection of Aborigines in 1893, Clarke offered to work as an honorary superintendent, but was rejected. In 1897, the Aborigines signed a petition requesting that Clarke be reinstated as manager of Framlingham. The Board, however, appointed DJ Slattery as honorary manager.

DUNCAN ELPHINSTONE COOPER (c1813–1904)

Son of Major-General George Cooper and Jane, née Munn. Cooper headed for Australia aboard the barque, *Diamond*, which left Cork on 23 July, 1841. Upon reaching Victoria in November, Cooper joined two fellow passengers, brothers George and Harry Thomson, to form a squatting partnership which acquired the Challicum Station at Fiery Creek in 1842. By 1848, Cooper held a separate license for the southern third of Challicum, although he did not actually reside there. This was the beginning of Cooper's modest activities in land speculation, with three additional properties purchased in Geelong and Portarlington by 1854. Whilst Cooper's chief pursuit lay in working the station, he spent a great deal of his leisure hours sketching the surrounding district, one of which, *Lake Burambeet & Hill near Pyrenees, Victoria*, was reproduced in *Ham's Illustrated Australian Magazine* of 1851. Cooper returned to Britain in 1854 to live from the capital he had made and the money he continued to receive from his squatting and land interests. He maintained contact with his Western District friends, and continued to produce sketches for several years. He died of bronchitis in London on 22 November, 1904.

THOMAS FLINTOFF (c1809–1891)

Born in Newcastle-upon-Tyne, England and studied art in both England and Munich. He emigrated to Texas in 1851, where he established himself as a portraitist in Galveston, then Austin. In 1852 he and his son left for the Californian gold fields. The following year they left San Francisco for Victoria, arriving in Melbourne on 19 June and heading straight to the gold fields. By 1856 Flintoff had settled in Ballarat and opened his Tyne-side Photographic Gallery. Here he used the latest methods in taking and developing photographs, painted portraits (sometimes from photographs) and, occasionally, landscapes. He also established a Portrait Club, a regularly-held members' lottery in which winners had their photographs taken. Flintoff took up premises in Sturt

Street in 1860, which was destroyed by fire in 1868, forcing a move to Bridge Street. He continued to work in Ballarat until 1872, when he moved to Melbourne with his family. He exhibited in the 1872 and 1873 Victorian Academy of Art exhibitions and his work was included in the 1872 Victorian Intercolonial Exhibition, the 1873 London International Exhibition and the 1875 Victorian Intercolonial Exhibition. He died in Carlton on 5 October, 1891, after accidentally drinking ammonia linament instead of cough mixture.

ALEXANDER GAUL

Born in Banffshire, Scotland and arrived in Victoria in April 1861 aboard the *Milltides*. He spent some time in Geelong, recuperating from a leg injury, staying with the owners of Volum's Brewery, Mr and Mrs Robert Booth. He then made his way to Warrnambool, where he established a general produce farm.

JOHANN JOSEPH EUGEN(E) VON GUÉRARD (1811–1901)

Born in Vienna on 7 November, 1811, son of miniaturist, Bernhard, and Josepha. Father and son travelled to Italy in 1826, where Bernhard died in 1836. Eugene moved to Düsseldorf, where he studied art at the *Kunstakademie*. In 1852 joined a group of Frenchman heading for the Victorian goldfields, arriving at Geelong aboard the *Windermere* on 24 December. He spent an unsuccessful sixteen months digging for gold at Ballarat before moving to Melbourne in April 1854, where he established himself as an artist. He married Louise Arnz the same year. In 1855, he held a lottery of his paintings at the Melbourne Mechanics' Institute. Over the following years von Guérard undertook numerous sketching tours, travelling through the Western District as well as into New South Wales, Tasmania and New Zealand. His work was included in the majority of Melbourne and Sydney's major exhibitions from 1856, including those of the Victorian Society of Arts and the Victorian Academy of Arts. Paintings were also included in exhibitions in London, Düsseldorf, Vienna and Philadelphia. In 1870 he was appointed Master of the Painting School and Curator of the National Gallery of Victoria, became a charter member of the Victorian Academy of Arts, and was awarded Austria's Cross of the Order of Franz Josef. In 1881 he resigned from his position at the National Gallery of Victoria, leaving the following year for Düsseldorf. He continued to send works to Victoria on a commercial basis. In 1891 the family moved to London, where he died at Chelsea on 17 April, 1901.

HENRY HAINSSSELIN (1820–?)

Baptised at Devonport, England, 20 April, 1820, the son of auctioneer, Dennis Hainsselin, and Diana Lark, née Cummings.

Studied at the Amsterdam Academy under Jan Willem Pieneman before returning to England where he exhibited at the Royal Academy between 1843–53. In 1853 he left for Melbourne aboard the *Emma Godwin* and, on his arrival on 11 September, headed for the Ballarat goldfields. He spent over a year on the diggings, searching for gold and sketching the surroundings, before briefly returning to Melbourne in January 1855 to establish himself as a draughtsman on wood and stone. In 1856, he joined the goldrush to Beechworth, where he worked initially as a 'miner', then as an 'artist'. In 1860 he made his way to Rutherglen, where another gold discovery had been made. In 1878 he moved back to Melbourne and worked as an art teacher for the next eight years. In 1886 he returned to England.

HENRY (HARRY) HAYWARD (1847–1939)

Born at Deal, Kent, England, son of eleven children to Jane and Henry Woodland Hayward, stationer and bookseller. Harry trained as an architectural draughtsman, joining a London firm. In 1866, together with his brother, Herbert, he arrived in Melbourne in November to rejoin his parents and other siblings, who had arrived earlier. He worked for a number of architects in Melbourne until 1871, when he joined the Education Department as a certified teacher of drawing. By 1873, he had been appointed Drawing Master to the State Schools in the Geelong district, and was providing evening classes in the Free Church Schoolroom. By 1888 he was also providing private lessons in the architectural drawing department at the Gordon Technical College. In 1893, Hayward was discharged from the Education Department, but reinstated in 1901. In 1903 he retired and moved to Colac, where he was appointed librarian of the Colac Free Library. He resigned from this position in 1910 and left for Melbourne. He continued to make several painting excursions throughout Victoria and died in North Brighton in 1939.

SAMUEL DOUGLAS SMITH HUYGHUE (1813–1891)

Born on Prince Edward Island, Canada, in 1813, son of Samuel Huyghue. Raised in Canada, he may have spent some time in England before migrating to Victoria aboard the *Lady Peel*, arriving on 4 February, 1852. In April the following year he was appointed Assistant Storekeeper at Castlemaine under the Office of the Chief Commissioner of Gold Fields. By May 1854 he was in Ballarat, working as Storekeeper for the Civil Commissariat. He was then appointed Clerk in December and, in 1862, became collector of imposts. He provided Ballarat historian, W Withers, with information and sketches of the diggings, executed during the fifties, for Withers' *History of Ballarat* published in 1870. By 1872

Huyghue had left Ballarat to become Clerk of Petty Sessions at Graytown. In 1874, he retired to Melbourne where he later relived his days on the Ballarat goldfields, focussing particularly on the 1854 Eureka Stockade miners' rebellion, painting a watercolour of the event in 1882 and writing an unpublished manuscript of his recollections, which he completed in 1884. He died in Melbourne on 24 July, 1891.

SAMUEL SALKELD KNIGHTS (c1818–1880)

Born in London, England, around 1818 to Harriet and Samuel Knights, a publisher who specialised in sporting prints. He left England aboard the barque *Eliza*, landing in Port Phillip Bay in July 1852. In 1856 he received several commissions for animal portraits, a major one coming from the Port Phillip Farmers' Society which wished to offer portraits of the prize-winning animals in its competition rather than medals. In 1859, Knights was recorded as living in Geelong, but by 1866 had returned to Melbourne, where he died of ill-health in 1880.

GEORGE LANCE (1833–1901)

Born in England in 1833, George Lance, 'mechanic', and his family boarded *Lochiel* at Liverpool and sailed to Melbourne, arriving on 16 May, 1857. By 1860 he was in Warrnambool. He soon became involved in community affairs. During the 1860s was a member of the Warrnambool Lodge and in 1876 was on the original Board of Advice of the Warrnambool primary school. One of his greatest contributions was toward the establishment of a cultural and artistic establishment in the town. In 1873 helped establish the short-lived Artisan's School of Design and, in 1881, was a founder committee member of the Mutual Improvement and Debating Club. Two years later he contributed to the opening of the School of Art and Design while, by 1887, he was on the committee of the Mechanics' Institute. In 1889, as Vice-President of the Mechanics' Institute, Lance viewed and helped select paintings from Melbourne galleries for Warrnambool's new art gallery and, between 1892–1901, was full-time Secretary of the Mechanics' Institute and Free Library, Secretary-Director of the Art Gallery and the Gallery School of Art and Design. He was also appointed Director of the Court of Art at the 1896 Warrnambool Industrial and Art Exhibition. With the Art Gallery struggling to maintain funding, Lance donated several of his own works from 1890 as well as encouraged other local artists to do so. He died in Warrnambool in 1901.

HENRY BOWYER LANE

Prior to arriving in Australia in 1852, Lane had worked in the Public Works Department in Canada and as an architect in England. On 8

August, 1852, he was appointed to the newly-created Victorian Government's Colonial Architect's Department in Melbourne. In 1853 he worked as a sub-warden on the Victorian goldfields, then rejoined the Colonial Architect's Office as Clerk of Works in Ballarat. In 1856 he was working as sub-warden and miner on the Mt Egerton diggings. In 1857 he was sub-warden, Chinese protector and chairman of the local court at Yackandandah, near Beechworth, where he remained, becoming warden from 1858-67 and police magistrate from 1867-76.

ALEXANDER DENISTOUN LANG (?1814-1872)

Born in Scotland, Lang's family resided at "Overton", Dumbarton, in the Scottish lowlands. He sailed from Greenock on the barque, *Renown*, on 8 June 1838. When it arrived in Melbourne, Lang walked with fellow passengers, brothers James and Robert Hamilton, to Geelong. He then left the brothers and headed towards Mt Emu Creek where, with George Elms, he established the sheep station, Terrinallum, of which he made numerous sketches. While Elms undertook the larger part of running the station, Lang made several trips to England. When Elms sold Terrinallum and its stock (over 16,000 sheep) in 1846, Lang took up the neighbouring station Lyne, but later sold it and took his family to Fiji, where he died in 1872.

THOMAS HAMILTON LYTTLETON (1826-1876)

Born in Van Diemen's Land on 10 June 1826, the third son of William Thomas Lyttleton and Ann, née Hortle. He grew up on the family property, Hagley, Longford, then moved to Victoria in 1851. On 9 January, 1852, he joined the Victorian Police Force, serving in various country districts before being appointed superintendent of the Melbourne Metropolitan Police Force in the early 1860s. During this time he had joined the Melbourne Club (1853) and was elected to the committee of the newly-formed Castlemaine Turf Club. By 1856 he was already producing horse paintings on commission and, in 1866, contributed four watercolours of horses to the Melbourne Intercolonial Exhibition. In 1870 he was a foundation member of the Victorian Academy of Arts and exhibited in its 1870 and 1872 exhibitions. Due to poor health, Lyttleton retired from the Police Force in 1874 and moved with his family to Drysdale, near Geelong, where he continued to paint horse and cattle portraits. A number were exhibited in Geelong. An exhibition of his paintings was also held at Joseph Clarke's Print Shop in George Street, Sydney. Although he died of heart disease at Drysdale on 22 January, 1876, his work continued to be displayed for some months later by his family.

J MACKIE

The firm of Mackie & McDonald produced a lithograph, around 1840, of a view of Melbourne which also depicted four vignettes of bush life. Mackie appears to have been in Ballarat around 1858 when he produced paintings of people he came into contact with.

CHARLES TRAVIS MACKIN (c1818-1884)

The son of lawyer, James Mackin and Jane, née Turton, Mackin was raised and educated in Dublin, graduating in medicine from Trinity College before migrating to Victoria during the early 1850s. After some time spent on the Ballarat goldfields, Mackin had moved to Geelong by 1855, where he established a private medical practice and was appointed Government Medical Officer for the Gaol and Government Vaccinator. In addition to writing medical treatises, including *On sunstroke* (1855), *Report on the health and sanitary conditions of the town and suburbs of Geelong* (1856) and *Practical observations on a form of nervous disorder met with in females* (1857), Mackin also painted numerous sketches of the buildings in and around Geelong, as well as European and New Zealand subjects. These were exhibited variously at the 1869 Geelong Mechanics' Institute Exhibition, the 1869 Ballarat Mechanics' Exhibition and the 1880 Geelong Juvenile and Industrial Exhibition. Mackin died on 6 July 1884.

TW McALPINE

McAlpine moved from Melbourne to Geelong in 1878 to establish a portrait studio in rooms at the Great Union Hotel in Geelong, which was opened in January 1879. He received a number of commissions, including that of town clerk William Weire and of Henry Lewis.

JAMES MCKAIN ARCHIBALD JOB MEEK (1815-1899)

Born at Great Yarmouth, Norfolk, England, on 15 June, 1815, the son of sawyer, Job, and Marianne Meek. He migrated to Australia aboard the barge, *Clayton*, arriving in Sydney in January 1838. He obtained employment as assistant secretary to Attorney-General, Judge John McKinsley. He married Julia Ann Craig in 1843 and, with his young family, left for Port Phillip in 1847. After a six-month stay at Woori Yallock, in the Western District, he moved to Geelong where he worked as a fisherman as well as clerk to the local magistrates. In 1849 he was also involved with the Victorian Fire and Marine Insurance Company. With the discovery of gold, Meek moved to Ballarat in 1851. The family resided in a tent for several months before Meek built one of the first permanent residences on the township in October 1852, and established a Boarding House, Store and Soda. Meek left for Melbourne a year or two later, where he set up a fishing business and cafe near Sandridge. With the

destruction of his boats in a storm and the burning down of his cafe, Meek moved to Warrnambool in 1855 and established a fish curing business. In 1856, Meek undertook one of a number of prospecting journeys to the Otway Ranges, searching for minerals. He gave several lectures and contributed articles to the newspaper describing his experiences on these journeys. In 1858 he established the Western Coast Fishing Company, which folded the following year. Skilled in the art of penmanship, Meek also produced several pen and ink sketches of his surroundings, as well as more ambitious compositions that depicted the development of Victoria; the "Christian character"; family trees; historical events such as the separation of Victoria from New South Wales; and maps, one of which was included in the 1861 Victoria Exhibition and a number of which were exhibited in Sydney during a visit there in 1863. He also wrote several books and poems. In 1874 the family moved to New Zealand aboard the SS *Hero*, settling in Auckland. After his wife's death, Meek returned to Victoria in 1890, living with his daughter at Lake Gilleard, near Warrnambool. Around two years later, Meek was resident at the Ballarat Benevolent Asylum, and occupying himself as Assistant Bookkeeper. He appears to have written copiously while at the Asylum until his health declined. In 1898 he returned to live with his daughter, where he died the following year.

THOMAS G MOYLE

Listed as 'miner' in Ballarat in 1868 and then as 'publican' in 1875. His earliest known watercolours date from 1866 and his latest Australian work is from 1881. Watercolours of views in Cornwall in 1882 suggest that he left Australia for England in this year. His paintings concentrate mainly on building works, from open-cut quartz-crushing mines to domestic cottages.

CHARLES NORTON (1826-1872)

Born at Castle Carey, Somerset, England, on 26 February, 1826, the son of retired army officer, Captain Frederick Norton, and Hannah, née Birch. From 1839, after Hannah's death, father and son lived in London until boarding the barque, *Glenswilly*, to arrive in Melbourne on 13 December, 1842. After spending time on the Cardinia Creek run (near Cranbourne), Norton took out his own depasturing licence on Tourelle, near Clunes. After three years as a squatter, Norton moved to Carlsbadt on the Barwon River near Geelong. In 1848 he married Susan Meade, and the two remained at Carlsbadt until 1850, when they moved to Melbourne. He gained employment as a clerk in the Treasury and, from 1854-71, was listed variously as 'architect' and 'draughtsman'. He also described himself as 'artist' in the 1857 Victorian Society of Fine Arts Exhibition. Norton continued to exhibit his works in exhibitions such as the

1862 Melbourne Exhibition of Fine Arts and the 1866 Melbourne Intercolonial Exhibition. He died in Melbourne on 27 March, 1872.

JAMES OLDHAM

Employed as a master at the Wesleyan School, Ballarat, in 1862. In 1869 he exhibited at the Ballarat Mechanics' Institute Exhibition. Oldham was also principal of the Mechanics' Institute School of Design (Ballarat West School of Art) from 1870-85. Oldham was adept with a variety of artistic media, including watercolour, crayon and, in particular, etching. He was still listed as 'teacher' in the 1888 directory and was contributing to the Victorian Academy of Arts from at least 1891-94.

EMILY PHOEBE PARK

Born in England, the eldest daughter of James Routledge of London, Emily migrated to Australia and, in 1873, married widower Adam Steele Park, manager of the Colonial Bank of Australasia in Geelong. She was a subscriber to the Victorian Academy of Arts and contributed landscape paintings in the annual exhibitions from 1876-78. In 1885, due to Adam Park's ill-health, the couple returned to London.

AUGUSTUS BAKER PIERCE (1840-1924)

Born in West Medford, Massachusetts in 1840, the son of George A Peirce (Augustus used "Pierce" when signing his works) and Jane, née Nye. He worked with Boston photographers, Lay & Hayward until joining the *Oriental* in 1859 as a crew member. When the *Oriental* anchored in Port Phillip Bay three months later, Pierce jumped ship to head off to the goldfields. He made his way to Bendigo, then moved onto New Inglewood, initially working at Cobb & Co to earn enough capital to commence a mining claim. Unsuccessful, Pierce moved on, working at various jobs including with the Murray River steamboats, where he eventually attained the rank of Captain. In 1869, he painted his first panorama, *A voyage around the world*, which depicted major events in British and Australian history and toured for two years. He returned to steamboating until 1877, when he went to Adelaide and worked as a travelling advertising salesman as well as drawing cartoons for local papers. By 1879 Pierce had moved with his family to Geelong where he established himself as an artist. He produced another panorama, *Mirror of Australia*, which depicted various scenes of Australia. It was first exhibited from November to March 1880 at the Geelong Mechanics' Institute before commencing its tour around England with Pierce's partner, George Bignell. After a brief, unsuccessful stint as the licensee of the Black Bull Hotel, Pierce returned to his art, and continued to produce portraits, animal

paintings and landscapes as well as working as scene painter at the Exhibition Hall theatre. In 1890, Pierce left Geelong for Melbourne, where he purchased the hotel, *Rose of Australia*, near the Melbourne Meat Market. This venture also failed, and Pierce again returned to professional art. Pierce's wife, Agnes, died in 1892, and Pierce apparently left for Western Australia in 1894. He eventually left Australia from Sydney aboard the *Wyomora*, arriving at Vancouver. He died in America in 1924.

HENRY STOW PINCOTT (1848-1893)

Born in England on January 14, 1848, the son of Dr Rupert Pincott and Anne, née Stow. The family migrated to Australia aboard the *Eliza*, landing at Portland in 1853 before boarding the *Francis Henty* for Geelong, where Henry was raised and educated. Pincott chose to forego a career in banking for one as an artist, and exhibited several landscapes in the 1869 *Geelong Mechanics' Institute* Exhibition. He also exhibited at the privately-run Franks' Gallery as well as at the 1875 and 1876 Victorian Academy of Arts exhibitions. Pincott held several art unions of his paintings as well as forming a 'Painting Club', which was essentially based on art union principles. He commenced providing art classes in his studio from 1875 and was also receiving commissions for his work as scene painter from clients at Ballarat and Horsham. In 1882, Pincott sailed for San Francisco aboard the *City of New York* and immediately established himself as an artist but, disillusioned after three years, travelled to Britain, staying with relatives and briefly working as a peripatetic artist before returning to Geelong by 1888. Pincott settled in Anglesea, but opened a studio in partnership with Alex Russell, portrait painter, in Corio Street, Geelong in 1889. In 1890 he had his own studio in Malop Street where he remained for some time. He died in Perth in 1893.

THOMAS PRICE

Born the son of Welsh parents, Price practised as a miniaturist for some years in London before ill health compelled him to leave England. The inclusion of miniatures of members of the royal family in the 1862 *International Exhibition* at London suggests that he did not leave until after this date. He apparently travelled with his family to New Zealand, but was practising as a photographic artist, miniaturist and portraitist in Sydney by 1866. He remained there for some years, providing art lessons as well as exhibiting his works in exhibitions such as the 1866 *Melbourne Intercolonial Exhibition* and the 1870 *Sydney Intercolonial Exhibition*. Price remained in Sydney until 1877, after which he made his way to Ballarat where he commenced teaching at the *Mechanics' Institute* from 1878 as well as continuing his work as portraitist. With the support of local

art patron, James Oddie, Price organised an exhibition of his students' works in 1884 which extended its parameters to include the work of other artists. This major exhibition led directly to the establishment of the *Ballarat Fine Art Gallery* in 1887. Price remained for several years in Ballarat but, upon his retirement, moved to his daughter's home in Melbourne.

EDMUND SASSE (1819-1904)

Born in Brussels in 1819, the third son of artist, Richard Sasse, and Harriet Blake, née Boys. The family moved to Paris during Sasse's childhood and spent 27 years on the continent before moving to England in 1845. During the 1851-52 *Great Exhibition* in London, Sasse was chosen by the Prince Consort to act as his personal guide through the exhibition. At the end of 1852 Edmund and his brother, Harry, travelled to Victoria, heading for the Castlemaine goldfields. After a brief stay, Edmund moved to Melbourne where he offered art lessons to schools and on a private basis. In April 1854 he was appointed Drawing Master to the Geelong District through the Denominational School Board. Sasse continued to provide private lessons and, for little more than a year, was also a partner in the firm of Winston and Sasse, artists and engravers on wood. In 1857, Sasse was on the *Geelong Mechanics' Institute* Exhibition committee and, with Thomas l'Erson, organised a *Singing and drawing demonstration*. In 1858 he was elected a member of the Philosophical Institute of Victoria, named on the committee of the Choral Society, and was listed as member of the Committee of Management of the Geelong Teachers' Association. In 1869, in addition to displaying his own and his pupils' works in the Geelong and Ballarat *Mechanics' Institutes'* exhibitions, Sasse, together with William Pye, established the Geelong School of Art and Design, also referred to as the Geelong Technical School. By 1873, it was known as the Technological School, focussing on technical instructions, but during that year it introduced a School of Design for girls and young women, providing drawing and painting lessons. In 1880, Sasse contributed to the formation of the Gordon Technical College and, when lessons commenced in 1888, the Technical School was absorbed into the system. Sasse was a member of the 1879-80 *Geelong Juvenile and Industrial Exhibition* committee. He continued to teach in Geelong for several years, and died in 1904.

EDWARD SNELL (1820-1880)

Born at Barnstaple, Devon, on 27 November, 1820, the eldest child of Edward and Elizabeth Snell. From 1834-42 he was apprenticed at Henry Stothart's Newark Foundry in Bath before moving on to various jobs, including at the Swindon Works of Daniel Gooch's Great Western Railway Company. In August 1849, Snell sailed for

Adelaide aboard the *Bolton* and, upon his arrival, established himself as an artist, supplementing his income with various odd jobs. With the discovery of gold, Snell travelled to the Mt Alexander diggings and then to the Bendigo diggings. By 1852, he had moved to Geelong, where, after attempting to establish himself as an artist, was appointed engineer *pro tem* to the Geelong Railway Company. His tender for the Geelong-Melbourne railway was accepted in October that year and work commenced on its design and construction. The foundation stone was laid in 1853, but it was not until June 1857 that the railway was finally completed and opened. From 1853-58, Snell established a successful architectural and surveying business, initially in partnership with Frederick Kawerau and then with Edward Prowse. In 1857, Snell exhibited a model of the Railway Bridge over the Little River as well as a painting. He continued to produce paintings, even undertaking sketching trips through the district and in Tasmania. In 1858, Snell and his young family returned to England on the *Norfolk*, where he died of heart disease in 1880.

ERNEST DECIMUS STOCKS (1840-1921)

Born in Manchester, England, in March 1840, one of eleven children to manufacturer and commission agent, Benjamin Stocks and Maryanne, née Dutton. Maryanne and her children migrated to Victoria, arriving in Melbourne on 13 January, 1854. Ernest and his brother Fred headed for the diggings shortly afterwards, spending several months searching unsuccessfully for gold before abandoning the attempt. Stocks then pursued a teaching career and, from 1864-71, was teacher at Ballarat's Green Hills School. He married Isabella Webb in 1870, and, whilst he continued to teach after 1871 (he is noted as being at the Mt Pleasant School in 1876) he became increasingly active as an artist. He exhibited works at a number of exhibitions, including the 1875 *Melbourne Intercolonial Exhibition* and the 1876 *Ballarat Mechanics' Institute Exhibition*, as well as instigating an art union for his watercolours in 1878. He also contributed several sketches as illustrations for *A Sutherland's Victoria and its metropolis, past and present*, published in 1888. Stocks travelled extensively over the following years, sketching scenes throughout Victoria, South Australia, New South Wales, Queensland, and Tasmania as well as New Zealand. He continued to do so after leaving Ballarat around 1894 to establish an orchard in Drouin, where he died of heart disease on 12 February, 1921.

CATHERINE ELIZABETH STREETER (1842-1930)

Born in Cork, Ireland, in 1842, the daughter of Ambrose Jennings Sheppard. The family migrated to Victoria during the 1850s and, by

1858, had settled in Geelong. Streeter commenced her teaching career as an assistant teacher in Geelong during that year, then as a pupil teacher at Ashby in 1860 and later, at St Mary's, Geelong. By 1867 she was registered as a licensed teacher of drawing. In 1874, Streeter was appointed first assistant at the Redan State School, Ballarat, in 1874 and was made head teacher at the Scarsdale State School in 1878, during which year she also married Dr J Streeter. In 1883, she spent ten months as first assistant at the Camp Hill State School, Bendigo, before being transferred to Melbourne where she continued to teach at various schools until her retirement in 1894. Streeter specialised in portraits and scenes, many of these of a religious nature. She gained an honourable mention for her *Portrait of Manfred* in the 1879 *Paris International Exhibition* and exhibited in the 1888 *Melbourne International Colonial Exhibition*. She also received art lessons from Goodwin Lewis and studied at the National Gallery School from 1890-91, as well as providing private art classes of her own. In 1921, with her eyesight failing, she moved to Brisbane, where she continued to paint, holding a solo exhibition there in 1923, at the age of 81. She died in Brisbane in January 1930.

MARY ELLEN EMILY THOMAS (1850-1887)

Born in Geelong on 24 August, 1850, the second daughter of Sarah and William J Thomas. She taught at the Chilwell Ragged School, and had applied to become a licensed teacher shortly before her death from pneumonia in 1887. Surviving works show her interest in landscape painting.

WILLIAM TAYLOR SMITH TIBBITS (1837-1906)

Born at Flecknoe, Warwickshire, England and baptised at nearby Wolfhampton on 5 September, 1837, son of grazier and miner, Smith, and Elizabeth Tibbits. Smith Tibbits apparently migrated to Victoria in 1858. William followed in 1866, settling in Ballarat and establishing himself as an artist, earning his living by painting commissioned views of cottages, shopfronts and homesteads in and around Ballarat and Geelong as well as further into the Western District. He also painted the occasional landscape. He married Rose Fulton in 1871, moved house several times in Ballarat, then left for Melbourne in 1875. In Melbourne his commercial sense was sharpened, and he produced personalised labels, cards and letterheads advertising his professional services. The majority of his commissions now came from the landed gentry and those who had built mansions in Melbourne and its suburbs. A failed project in 1888, in which photographs of prominent citizens were published in a portrait compilation, *Centennial Era Australia/ 1888/ A Cloud of Witnesses/ Melbourne, Victoria./ Distinguished Visitors, Prominent Settlers, Leading Citizens, Manufacturers*, had a damaging

effect on his business. Between 1891–94 he tried to supplement his income by re-opening a shaft sunk by his father years earlier at Wolfram. This venture proved unsuccessful and he concentrated once again on reviving his artistic reputation. Achieving only limited success, he left for Adelaide in 1897 and then moved with his family to Sydney around 1898. He died there of bronchial asthma and cardiac failure in December 1906.

CHARLES JAMES TYERS (1806–1870)

Born in London in 1806, son of linen merchant, John Tyers, and Elizabeth, née Theobald. In 1828 he entered the Royal Navy, where he developed a reputation as a skilled marine surveyor. In 1839, Tyers left the navy and joined the New South Wales colonial service as surveyor, with one of his earliest tasks being the surveying of Portland and the bay. During this time he travelled extensively throughout the Western District and sketched landscapes and views of the Portland, Hamilton and Geelong districts in his field book. He remained at Portland, first as surveyor and then Commissioner of Crown Lands until 1842, having also completed the task of fixing the 141st meridian which defined the boundary between Port Phillip and South Australia. In 1842, he was appointed the first Commissioner of Crown Lands at Gippsland and settled at Bairnsdale, marrying Georgina Scott in 1849. In 1867, he retired from public service and died three years later in Melbourne.

ALEXANDER JAMES WEBB (1813–1892)

Born at Inverugie, Morayshire, Scotland on 8 October, 1813, the second of nine children to veterinary surgeon, James Webb, and Mary, née Renfold. In 1837, Webb went into partnership with Alexander Asher to form the firm of Webb & Asher, Housepainters, Paperhangers and Glaziers, Forres. Webb's brother, George, replaced Asher as partner in 1846. In 1852, Webb migrated to Victoria aboard the *Australian*, and was living in Geelong the following year. The brothers' firm of A & G Webb was reestablished in 1854, and Webb's family sailed out from Scotland to join him. George Webb left the partnership around 1866 and Webb continued to run the painters and glaziers business on his own until his retirement. A keen artist, Webb also produced a prolific amount of work and exhibited in the 1857 and 1869 Geelong Mechanics' Institute Exhibitions, at Franks' Gallery, Geelong in 1872, the Victorian Academy of Arts exhibitions between 1872–82, the 1873 Sydney Intercolonial Exhibition and the 1879–80 Geelong Juvenile and Industrial Exhibition. The majority of his works were town and rural landscapes, executed in a Turneresque style, which he continued to produce until his death in 1892.

FREDERICK WILLIAM WOODHOUSE (1820–1909)

Born in Barnet, near London, England, in 1820, the son of an artist and musician. Initially a member of the Essex Yeomanry Cavalry, Woodhouse chose to follow a different career path and began to study art at the Fitzwilliam Museum, Cambridge, and at the Royal Academy and Richard Sasse's School in London, with additional lessons in animal painting from John Frederick Herring, snr. Woodhouse migrated with his young family to Melbourne aboard the *Parsee* in 1858, where he established a 'sporting repository'. From 1861–78 Woodhouse lived in Geelong, firmly establishing himself as an animal painter. He also became closely associated with Geelong's premier gold and silversmith, Edward Fischer, collaborating on decorative animal designs for Fischer's sporting trophies. This association continued despite Woodhouse's move to Melbourne in 1878. In Melbourne, Woodhouse continued to produce animal portraits, particularly those of the winning horses, and was asked to produce lithographs and drawings for publications such as the 1870–71 *Australian Town and Country*, Sydney, the 1871 *Victorian Stud Book* and the 1873–74 *Illustrated Australasian Sketcher* as well as various sale catalogues. In 1884, he collaborated with his sons, Frederick jnr, Edwin, Clarence and Herbert to produce *Woodhouse's Australasian Winners*, a series of chromolithographs of well-known horses from 1875, to which Woodhouse's sons collaborated. Whilst specialising in animal painting, Woodhouse also produced landscapes and portraits, and contributed works to a number of exhibitions, including the 1860 Victorian Exhibition of Fine Arts, the 1866 Melbourne Intercolonial Exhibition, the 1869 Geelong Mechanics' Institute Exhibition, the 1870 Sydney Intercolonial Exhibition, the Victorian Academy of Arts exhibitions from 1870–73, the 1886 London Colonial and Indian Exhibition and with the Yarra Sculptors' Society from 1904–08. He died in Melbourne in 1909.

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colonial artists of the Western District**

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Cover Image Fred Woodhouse, Briseis with rider Tom Hales and Peter St Albans (detail), cat no 69

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Veronica Filmer Curator



Geelong Art Gallery

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