

Geelong Art Gallery

PAINTERS OF THE PAST: COLONIAL ART AND GEELONG



**PAINTERS OF THE PAST:
COLONIAL ART AND GEELONG**



October 11 - November 24, 1991

Geelong Art Gallery Inc.

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Front cover:

Augustus B. Pierce
George Synnot & Co. Wool & Grain Warehouse 1886
watercolour
Collection: Geelong Historical Records Centre

Title page:

Alexander Webb
Malop Street from Johnstone Park (1872)
watercolour
Collection: Geelong Art Gallery

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The International Diabetes Institute (IDI) welcomes the opportunity to be associated with *Painters of the Past: colonial art and Geelong* through funding provided by the Victorian Health Promotion Foundation. This support has enabled the promotion of the IDI health message:

BE DIABETES WISE - HEALTHY FOOD & EXERCISE.

The International Diabetes Institute concentrates on the influences of lifestyle factors such as poor diet, lack of exercise, overweight and smoking on people's health and the need to maintain a healthy approach to life in the prevention and treatment of adult onset diabetes.

Sponsorship of *Painters of the past: colonial art and Geelong* has given the International Diabetes Institute an expressive way to inform those attending the exhibition that eating healthy food and gently exercising regularly are very important components in the prevention and treatment of adult onset diabetes.

The Institute encourages people to:

EXERCISE - Take a walk around your neighbourhood
- it's amazing what you'll discover; take up a new sport
- after a while you won't even realize you're exercising.



EAT HEALTHY FOOD - Eat plenty of fresh fruit, vegetables, wholemeal breads, cereals, low-dairy products and lean cuts of meat.

REMEMBER - By exercising regularly and eating healthy tasty food, you'll not only help prevent diabetes but you'll feel great as well!

VicHealth's goal is to promote healthy lifestyles for all Victorians. This is achieved through sports and arts sponsorship, tobacco sponsorship replacement and funding for health promotion and health research projects.

The money for this sponsorship comes from a tax that has been placed on all tobacco products.

Through its Arts Sponsorship Program, the VicHealth Foundation seeks to communicate positive health messages and enables all Victorians access to and expression through arts events.

THE SPONSORSHIP OF PAINTERS OF THE PAST: COLONIAL ART AND GEELONG WILL BRING COLONIAL ART FROM THE PAST AND THE MESSAGE OF GOOD HEALTH TO VISITORS TO THE EXHIBITION.

FOREWORD

The Geelong Art Gallery's extensive research activities continue to traverse media and temporal boundaries, and be reflected by the Gallery's diverse collecting interests. Amongst these concerns are aspects of art production occurring in colonial Geelong, and earlier exhibitions have examined elements of this development: *Geelong's lost images* in 1985; *Geelong on exhibition*: a photographic image in 1987, which concentrated on the photographers working in the town; *Geelong's colonial silversmiths* in the bicentennial year; and *Alexander Webb 1813-1982* in 1989, which re-discovered the work of that noted 19th-century watercolourist.

These antecedents are now further enhanced by *Painters of the past: colonial art and Geelong*, which in many ways provides a broad overview of the artistic evolution of the Geelong community from the 1850s onwards. The research undertaken in the course of preparing the exhibition has, in numerous instances, been based on primary sources. Contemporaneous newspaper reports, exhibition catalogues, trade directories, unpublished letters, and diaries have been utilized extensively by the exhibition curator, Veronica Filmer, in her comprehensive scrutiny of the cultural activities of this region during the second half of the 1800s.

Painters of the past has been a multi-faceted project, involving considerable research, interstate travel to view a number of paintings and watercolours, liaison with descendants of the artists, conservation of many of the works, particularly those in private collections, and the publication of this catalogue. The project has been at the forefront of Veronica Filmer's work for more than twelve months, and represents a considerable accomplishment both for her and for the Gallery.

Images depicting colonial Geelong, and decorative arts with a regional origin form an absorbing display in the F.E. Richardson Gallery, with significant works by Eugene von Guerard, Alexander Webb, William Duke, J.W. Curtis and Edward Fischer providing the backbone of this aspect of the Geelong Art Gallery's collection. It is hoped that paintings by the fourteen artists outlined in *Painters of the past* continue to come to light, and that they, and those by others working in this district, may one day find a new home in the Geelong Art Gallery.

Painters of the past adds considerably to the perception and understanding of art production taking place in Geelong soon after its establishment, up to the founding of this Gallery in the 1890s, and I am especially grateful to the International Diabetes Institute, Melbourne, who have sponsored the exhibition, with funds provided by the Victorian Health Promotion Foundation, for enabling the exhibition to be brought to fruition.

Susie Shears
Director

ACKNOWLEDGEMENTS

I would like to thank the many people who, through their information, support and encouragement, have contributed to the realization of this exhibition. In particular, I am most grateful to the descendants of the artists, Harry Hayward, F.E. Gilbert, Edmund Sasse, and Mary Ellen Thomas, as well as all the private lenders, for their valuable assistance in bringing these paintings to light.

In addition, I am most grateful to my colleagues, Susie Shears and Heather Lord, for their continued enthusiasm and support over the many months during which *Painters of the past* began to take shape.

Veronica Filmer
Registrar

I would also like to thank the following who have assisted me with both the research and the content of the exhibition:

Pam Gullifer, Benalla Art Gallery
David Thomas, Bendigo Art Gallery
Geelong Advertiser
Geelong City Council
Geelong Historical Records Centre
Geelong Racing Club
Darvell Hutchinson
Prue Keys
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Sydney
Queen's College, University of Melbourne
Sacred Heart College, Geelong
Sharon Towns, Victorian Centre for the
Conservation of Cultural Material
Peter Walker.

I would also like to acknowledge the expressions of interest and assistance by members of the Geelong public, who have kindly allowed me into their homes to view their paintings: although some fell outside the parameters of this exhibition, it is extremely rewarding to know that, together with the lenders, their appreciation of and interest in 19th-century paintings will keep the memory of these little-known artists alive. Without this, this exhibition would not have been possible.

Painters of the past is sponsored by the International Diabetes Institute, Melbourne, with funds provided by the Victorian Health Promotion Foundation. It has also received financial assistance from the Victorian Ministry for the Arts and the Australia Council through NETS, Victoria. Indemnification for this exhibition is provided by the Victorian Government through the Ministry for the Arts.

INTRODUCTION

During its first decade of existence, Geelong of the 1840s could boast little art activity. There were very few professional artists in the colony, let alone any who were prepared to attempt to make a living in a small, essentially farming community.

Despite the lack of activity there was, however, some interest in art. Mr. J. Steward, who opened a private school in November 1841, which was to follow the 'intellectual method'¹ of teaching, expressed his intention to include more 'cultural' subjects into his curriculum: '... A LATIN CLASS forming. There will also be instituted a Class for DRAWING should encouragement offer.'² There are no indications as to whether this class was established or not. In its preliminary address in 1843, the newly-released *Port Phillip Magazine* declared its intention to cover subjects that would be of interest to all its readers, noting that, 'by the judicious selection of moral and useful narratives, we hope to gain the attentive perusal of our fairer gender: to the encouragement of our young companions we shall equally direct our efforts, by giving treasures on flower painting, introductory articles on the sciences, and a series of articles on drawing in pencil and watercolours, etc.'³

Advertisements for subscriptions to the *Association for the Promotion of Arts in Scotland* were also appearing from 1845, and reflected not only the strong Scottish presence in the population, but also a desire to retain some involvement in the art world which, for the district's early settlers, was still based across the ocean.

Art, therefore, had not been entirely lost in the struggle of Geelong's pioneers for survival in a still very young, untamed country; it did exist, albeit in a limited capacity. Paintings brought with the emigrants on ships met immediate demands, while additional works could be ordered via relatives and friends if required. Although there probably were practising artists in the community, they worked on a purely amateur level, with very little, if any, public output.

Although probably a slow, lengthy process, Geelong would have eventually developed as a significant art centre. Situated in a fertile, picturesque area, with a strong, thriving wool industry, the town would have attracted an increasing number of people, including artists, to its commercial centre. The natural growth of the town, indeed the colony, was, however, greatly precipitated by the Victorian gold discoveries of 1851. Victoria's ports saw an enormous influx of emigrants to the colony, and the population of coastal shipping towns swelled and subsided in dramatic numbers. Those who joined the gold rush came from a variety of

backgrounds, and inevitably included artists. heralding the increasing number of those artists to arrive in Geelong during this period were William Duke and Amos Downing, who were listed in the Geelong trade directory of 1851 as professional artists. William Duke, who had been working as an artist in Tasmania, left Hobart in 1850 in the hope of finding more lucrative art prospects in Victoria. He initially landed in Geelong, where he remained for less than a year before travelling on to Melbourne. During this year, however, Duke produced a number of significant paintings, including *Geelong from Mr. Hiatt's, Barrabool Hills*.⁴ Amos Downing remained in Geelong until at least 1861, but he did not appear to have a great deal of success as an artist, and established his own grocery store.

During the 1850s several more artists found themselves in Geelong, either passing through or settling down in the town for a period of time. Artists such as Eugene von Guerard and S.T. Gill, who were on route to or from the goldfields, were sufficiently impressed by the landscape and the overt signs of prosperity of the town to produce several works based on the scenery or scenes observed while in the area.

Many of the artists who ultimately chose to settle in Geelong had either already been on the goldfields or had preferred to establish themselves in a town that was exhibiting reflected wealth from the diggings without the attendant hardships and harsh living conditions. This exhibition has located and gathered together the work of fourteen of these artists, a small but representative proportion of the artistic population of 19th-century Geelong, including both amateurs and professionals. Other known artists, of whom no surviving works have been traced or firmly identified, have also been recognized and acknowledged in the catalogue, as their contribution to the development of colonial art in Geelong is no less significant than that of those whose paintings and drawings have been included in the exhibition.

1. *The Geelong Almanac for 1842*, Harrison & Scramble, Corio, [1842]
2. *Geelong Advertiser*, September 9, 1841
3. *Geelong Advertiser*, January 9, 1843
4. Held in the collection of the Geelong Art Gallery

Veronica Filmer
August 1991

PAINTERS OF THE PAST: COLONIAL ART AND GEELONG

During the early days of the gold rush, Geelong, like many previously settled communities, lost the majority of its male population to the goldfields further inland. As a major shipping port, rivalling that of Melbourne, it also saw the arrival of shiploads of many more men and women from Britain and Europe who, impressed by the bustle and signs of prosperity, either remained to settle in Geelong or returned from adventures further afield. Geelong soon became a cosmopolitan centre, where the appearance of 'emigrants from every country in the world in all their varied costume' was 'of every day occurrence [sic]'.¹ With them, the emigrants also brought a variety of professional and trade skills, each contributing to an increase in living standards and to industrial and commercial growth.

Artistic talent was not, however, a particularly practicable nor highly-prized skill, and artists, though surrounded by a general atmosphere of wealth, found it difficult to survive on their art alone. As a result, there were few professional artists listed in the trade directories of the 1850s. In addition to William Duke and Amos Downing, **Edmund Sasse** appeared in 1854 as part of the firm of Winston and Sasse, artists and engravers on wood, and then as Professor of Drawing. In 1858, an artist named Eames is listed, as is John Turner, a professional photographer who considered photography to be a form of art, and thus advertised himself as an artist. Eames swiftly disappears from the directories, while Turner was able to run a successful business and remained in Geelong for several years. **Samuel Knights**, who specialized in animal paintings, was first recorded in Geelong in 1859.

The 1860s saw little improvement in the numbers. William S. Woollett is recorded in 1861, as is Thomas Roberts, who, like Sasse, was employed by the Education Department as a Drawing Master. Frederick Woodhouse, who also specialized in animal painting, moved from Melbourne to Geelong around 1862, and remained for seventeen years, becoming very well known for his animal pictures, before returning to Melbourne.

Despite the low number of professional artists, there was a great deal of artistic activity arising in Geelong during these decades. The majority of practising artists were not professional artists, but were either involved in careers which necessitated or encouraged the ability to draw and paint, or were keen amateurs, who produced a large body of works and eagerly contributed to the various available exhibition venues.

Those who were required to produce drawings in connection with their professions were often also accomplished artists in their own right.

Edward Snell, who established the firms of Snell and Kawerau (1853) and Snell and Prowse (1854), architects and engineers, before continuing on his own, produced several drawings and sketches in connection with his work, including a picturesque plan of the township of Belmont (cat. no.39) and several drawings for the Geelong and Melbourne Railway project (cat. no.38). Between his arrival in Australia in 1849 and his move to Geelong in 1853, Snell had, however, earned his living largely through his art, painting portraits and landscapes on commission or for public sale. While in Geelong, Snell continued to produce paintings that were not associated with his work, but were executed on a private basis.

Francis E. Gilbert (1820-79), a land surveyor who is first recorded in Geelong in 1855, would have had to produce accurate, measured drawings of the land, but he, too, had an artistic background distinct from that of his profession. Gilbert had arrived in Victoria in 1841 and was first employed as tutor to Joseph Docker's family at Wangaratta and then, around 1846, to that of John Cotton of Doogalook, on the Goulburn River. An apparently well-rounded, educated man with an inventive mind and a wide range of interests, including natural history and mechanical construction, Gilbert also, as his employer somewhat disparagingly comments, '*fancies he can draw and paint, but has little taste in this way*'.² This was perhaps harsh criticism of what were probably formative works. As Gilbert continued to develop his style in the less restricted environs of Geelong, his work was to receive more public attention and, by the 1870s, he was recognized as an accomplished artist.

There were others whose profession may have involved an ability to draw, but on a less integral level. As part of his duties in the Harbour Department at Geelong in the mid 1850s, **Arthur Burkitt** may have been required to do some drawings of the area, but the majority of his work was the result of his own interest in recording his surroundings. On the other hand, **Alexander Webb**, a professional painter and glazier who had settled in Geelong in 1853, took a more directed approach, and pursued his artistic interests to a point where his work as an artist held a significance comparable to that of his career as a painter and glazier. Also taking his subject matter largely from the town and the land, Webb eagerly sought and accepted commissions for his work and, although his main source of income was provided by his painting and

glazing business, he was also functioning as a semi-professional artist. Indeed, by the 1880s, he was listed in trade directories as artist as well as painter and glazier.

There were several other amateur artists who had no specific background in art or had little, if any, formal art training, but who also took a serious, if less intense, approach to their art. **Charles Mackin**, a respected medical doctor who arrived in Geelong during the 1850s, produced several watercolours and drawings depicting local sites. Rev. B. Cuzens executed several drawings of a variety of flowers, while Henry Nash, Mrs. Alfred Douglass, and Elijah Walton also had a solid output of work during the fifties. There were undoubtedly more who were painting and drawing at this time, but, with little public reference made to their work, they remained largely anonymous.

Contemporary acknowledgement of the work of all of these artists, professional and amateur alike, depended on the amount of public exposure gained by their pictures. With no existing system for such exposure, the development of the local art scene relied heavily on the enthusiasm and dedication of the pioneering artists. Despite an overriding belief that European art was superior to that of colonial art, a belief that would remain well into the twentieth century, there was an audience for colonial productions. It was up to the artist to draw the attention of the audience to his or her work.

One of the earliest and most direct methods was to display paintings in local shop windows. The stationers Henry Franks and George Mercer made their store windows readily available to artists, while others, such as Thorne & Bradley, painters and glaziers, allowed their colleagues or friends, in this case Alexander Webb, to have an occasional display in their shops. The public could then readily view the painting and, sometimes with a little prompting, the local press was provided with an opportunity to comment on the work. In this manner, the *Geelong Advertiser* came to play a significant role in encouraging the development of local art. Not only did its reporters call attention to the work of particular artists, but they often called upon the town's 'lovers of fine arts' to actively patronize local talent. Reviews in the papers were, therefore, not simply an invaluable means of advertising an artist's work, they also largely contributed to the general awareness of art within the community.

Although assisting in the promotion of colonial art, shop windows and, particularly in the early decades, occasional reviews, had a limited scope. In 1853, the

Fine Arts Exhibition of Melbourne assembled together a large body of works by a variety of artists. This exhibition, together with the *Melbourne Exhibition in connection with the Paris Exhibition* of the following year, and the *Victorian Exhibition of Art* of 1856, allowed participating artists to announce their existence as a group, as well as on an individual basis, and to thereby proclaim that there was a colonial school of art, and that it was not to be lightly dismissed. Inspired by Melbourne's examples, Geelong held its first exhibition in 1857.



Geelong Mechanics' Institute, Ryrie Street

The venue for the exhibition was to be the Geelong Mechanics' Institute. For the Institute, formed in 1847 for the edification and enlightenment of the population, the organization of an exhibition of local art and industry would not only provide an excellent opportunity of demonstrating the young town's cultural and scientific advancements, but would also be the first major cultural event to be held in its newly-erected premises at Ryrie Street. The early preparations for the exhibition were, however, not greeted with overwhelming enthusiasm. On the eve of its opening, the *Advertiser* referred to the '*misgivings...felt as to the complete success of this novel undertaking*'.³ It would appear that there had been little confidence in or awareness of the level of art and sciences achieved within the colonial community. A '*hurried glance*', however, '*sufficed to dispel any misgivings....The number and quality of contributions which have been sent in took us quite by surprise*'.⁴ The exhibition consisted primarily of works of art, which included European paintings in private collections, as well as products of colonial artists. Interestingly, it was the paintings and drawings of the latter which drew the attention of the press: '*...in addition to their pictorial excellence, [they] possess the*

advantage of being representations of colonial scenery in its most attractive developments'.⁵ A great number of the colonial landscapes entered were by Ludwig Becker, whose Tasmanian and Victorian views had become familiar to the public. He was joined by a number of Geelong's own artists including Arthur Burkitt, Edmund Sasse, Edward Snell, Alexander Webb, F.E. Gilbert and, just prior to his arrival, Samuel Knights. There was a natural curiosity on the part of the public regarding the work of the colonial artist, one that drew the critical attention of the viewer which encompassed not only the subject matter but also the degree of talent displayed.

The exhibition appears to have succeeded in its attempts to introduce the public to the talents and achievements of its artists and artisans, and was followed in 1862 with the *Exhibition of Art, Science and Industry*. The 1857 *Mechanics' Institute Exhibition* had been held in a tumultuous decade filled with an uncertainty that is expressed by Sasse in a letter to his family in England:

...to be thankful for my present position though hard pushed for money, as people generally speaking are pushed in a corner and are not able to pay and what with failures, and large numbers of persons unemployed and, what is still worse in a new country, people going about begging. But it is to be hoped that we will not for a short time be so overrun with new arrivals. If once those that are in the colony could get settled, there would be the time to pour in a few more thousand, for it is really distressing to see thousands without work and yet thousands still flocking in from all corners of the Globe'.⁶

By the 1860s, however, the town saw a steady of the population flow, was regaining some of its lost stability, and was beginning to establish itself as a settled, progressive community. Its citizens were becoming more introspective, more aware of what was happening within their own boundaries, and increasingly proud of their own achievements. Although the arts formed a strong visual component of the exhibition, it was 'not alone upon canvas and paper that we have reason to be proud of our advancement in pursuits that exercise a civilising and refining influence upon society. We may find in numberless apparent trifles that hand and head are busy in this new land of ours, in carving out ever fresh channels for the active exercise of human industry; and in all such noble efforts however small they may be, resources are constantly discovered that seem but to increase and

multiply and more eagerly we go on absorbing them and converting them as reproductive elements to our material advantage'.⁷ The exhibition contained far more industrial displays than had its predecessor, while a special section for the rapidly growing field of photography, with examples provided by Thomas Roberts, Edmund de Balk, and John Norton, also marked an increased interest in the sciences which, in the case of the latter, would gradually encroach upon the fine arts.

In its review of what was still a substantial art section, the *Advertiser* noted the work of a number of Melbourne entries, including Henricus van den Houten, as well as the paintings of several of the town's young ladies, introducing that of **Kate Streeter**, then Miss Sheppard, who entered a full-size copy of a Landseer painting. The overall review, however, tended to concentrate largely upon the display of works by European artists held in the collections of some of the town's wealthier and more prominent citizens.

Despite the efforts of the colonial artist, and the general interest shown in local art, European art was still considered to be superior. Even though colonial artists themselves were European, the standard of British and Continental art was considered to be so far out of reach as to make comparisons with its colonial counterpart unwarranted. This was unequivocally declared with the opening of the town's third exhibition, the *Geelong Mechanics' Institute Exhibition* of 1869:

'Colonial artists are certainly increasing in number, and most certainly in merit, and, although anything like rivalry with the older countries in the arts is of course out of the question, there is no doubt but that before very many years we shall be enabled as a colony to make a highly respectable appearance in this department'.⁸

With their numbers growing, artists were beginning to show a strength of force which could not, and would not be denied. The 1860s was a period of consolidating that strength, and saw the establishment of the Museum of Art in 1861, the Fine Arts Commission in 1863 as well as the organization of several exhibitions in Melbourne, Geelong, Ballarat and Bendigo, culminating in 1869 with the *Geelong Mechanics' Institute Exhibition*, *Ballarat Mechanics' Institute Exhibition*, the *Fine Arts Exhibition* in Sandhurst, and the *Works of Art Ornamental and Decorative Art* exhibition in Melbourne.

The success of these undertakings to promote the arts was reflected in the greater interest taken in the local content of the 1869 *Geelong Mechanics' Institute Exhibition*. Critical acclaim was accorded to the town's more established artists such as Woodhouse, Webb, and Walton, as well as the 'only lady artist'⁹ in the exhibition, **Kate Streeter**. Although other female artists were represented, Streeter appears to have developed a reputation for her work which, since her first exhibition, had moved beyond the purely amateur level into a semi-professional sphere. From her copy of Landseer of seven years earlier, Streeter had progressed to portraiture, with her exhibit of *Portrait of Dean Hayes* receiving favourable notice. The work of a number of 'new' artists was also introduced in this exhibition, including that of 'our new police magistrate',¹⁰ **Joseph Panton**, who entered seven of his own paintings, as did the younger **Henry S. Pincott**, who was just beginning to embark upon his career as a professional artist.

The exhibition also saw the rise of the work of the town's young students. Numerous watercolours and drawings were submitted, 'many of them worthy of notice'.¹¹ Particular reference was made to *Nelson receiving the swords on board of the San Josef*, a chalk drawing by E.P. Woollard, 'giving promise of much success for the young artist'.¹² Although there had been entries by students in the previous exhibitions, little mention had been made of their efforts. The early attempts at formal art training, however, which had begun in the early fifties with the arrival of Departmental teachers of drawing such as Sasse and Roberts, had gradually established the basis of a firm tradition of art within the town. By the end of the sixties there was a new and large generation of young artists eager to display their recently-acquired skills to the public.

The most significant figure in the history of art education in Geelong was Edmund Sasse. Sasse, who had entered not only Woollard's chalk drawing in the 1869 exhibition, but also works by Miss S.T. Brookes, George Kirkland and W. Bennett, had, from his arrival, thrown himself wholeheartedly into his role as art teacher. He was intensely aware of his responsibilities: 'we go heart and soul in what we have to do, work early and late, and others say they are appointed to work five hours per day and Saturdays free... I hold that if Government give men a high position they are bound to give all their time and energy to fulfil that trust with honor'.¹³ In addition to travelling from school to school through all climates, as was the lot of the early art teacher, Sasse also provided private art lessons which became extremely popular, with his drawing atelier becoming one of the

'institutions of Geelong'.¹⁴ Sasse was an ambitious man, eager to reach the 'top of the tree',¹⁵ but his ambition was turned to the benefit of his students as much as for himself, as their success was a reflection of his own success. He therefore made every possible effort to ensure that the artistic level of his pupils was comparable to, if not surpassing those from other colonial schools. Their works were entered in several exhibitions and achieved notable success in the annual drawing examinations.

Sasse's unceasing efforts towards art education in Geelong culminated in 1869 when, together with William Pye, he established the Geelong School of Art and Design, later the Technological School. Possibly inspired by the Melbourne School of Design, founded in 1861 in conjunction with the opening of the Museum of Art, the Geelong School met with the same early scepticism that had greeted the 'novel' idea of organizing an arts and industry exhibition in 1857: 'Indeed, many thought it would be only 'a nine days' wonder', that the scholars would soon become dilatory, and that the teachers, disheartened, would close the school'.¹⁶ The primarily privately-funded evening school, initially designed to provide a technological grounding for architectural and mechanical trades, became a huge success, and 'young men who, 18 months ago, knew little more about a compass than a compass knew about them, have now become proficient in its use, and some of the architectural and mechanical drawings that have been produced would do credit to any architect's or machinist's office'.¹⁷ In 1873, classes in more decorative forms of drawing and painting were also introduced for girls and ladies, becoming the School of Design, which was run in tandem with the Technological School. Although managed on a private basis, the Technological School was recognized by and received funding, though minimal, from the Technological Commission, and received occasional informal visits from the Inspector of Schools.

By establishing a firm and recognized system of art education, Sasse had helped sow the seeds for a growing art community. The large number of pupils that were attending these classes, ranging from thirty to over seventy in both Sasse's private classes and the Technological School and School of Design, indicated that the interest in and demand for art was taking a firmer hold on the town's sensibilities. A significant number of the students themselves, including George Kirkland, became teachers of art and, though appointed outside Geelong, continued to promote and enhance art education throughout the colony. More art teachers were also coming to Geelong, including **Harry Hayward** in 1873, C.A. van den Houten in 1876,

and Mrs. Margaret Cathcart, who was working in the local schools from the late 1870s as well as holding private classes. Through their work and enthusiasm, they too, contributed to the development of Geelong's artistic heritage.

Through the efforts of the pioneering artists, a highly active local art scene was beginning to emerge. During the next two decades there was an increase in the number of professional artists who made an impact on the town. Amongst these was T. W. McAlpine who, arriving from Melbourne in 1878, set up a studio at the Union Club Hotel where he was 'prepared to execute Portraits in Oil, Crayons, etc., [and] Portraits painted in oil, or crayons from photographs of deceased persons'.¹⁸ He soon received several commissions, including a portrait of Henry Lewis as well as the town clerk, William Weire. Augustus Pierce settled in Geelong in 1879, after years of travelling through goldfields and working on the Murray River steamboats, and became a popular and prolific artist for the following eleven years, until his move to Melbourne in 1890. Amateur artists were also becoming more numerous, with many making immediate impressions on a more art-conscious society. Thomas Morkham, working with a firm of architects and surveyors, painted a number of views on the Rhine which, according to the *Geelong Advertiser*, 'are his first attempts, and whilst reflecting credit on his skill as an artist, give promise of even better things'. The reviewer continues, 'When it is considered that these pictures were done in his leisure hours, after dark, they are all the more commended, as every person must know how much greater care must have been taken with the colouring than if it had been done in broad daylight'.¹⁹ A number of female artists were also beginning to make their presences felt.

Miss M. McVean had established a studio in Powell House, Ryrie Street, from which she provided lessons in drawing, painting and music, as well as producing her own work. Miss M.A. Robertson displayed in the shop of Mr. J. Robertson a painted copy of an English landscape which would 'puzzle an observer to tell which is the copy and which the original'.²⁰ Although 'almost self-taught',²¹ Robertson was one of the many private pupils who had received instruction from Sasse. Emily Park was also working in the seventies, executing several competent paintings, of which a number were exhibited in the Victorian Academy of Arts exhibitions of 1875 and 1876.

Mary Ellen E. Thomas, virtually unknown to the public, was a prolific artist who produced several watercolours and drawings from the late 1860s to the early 1880s.



Frank's Corner, Malop Street

With the arrival and emergence of new artists, and the continuing output of artists such as Webb, Pincott, Woodhouse and Panton, Geelong was becoming an important and energetic art centre. In response to the increasing signs of activity, Henry Franks, who had supported local art from his arrival in the 1850s, established an art gallery for the town's artists in the top room of his premises in Malop Street. Franks' bookselling and printing establishment, at the corner of Malop and Moorabool Street, known as Franks' Corner or Golden Point, was ideally located in a central part of town.²² In the past its windows had been a favourite venue for the display of artists' paintings, while the top rooms had also been let to people such as, in 1870, A.H. Harvey, who intended 'opening them as a PORTRAIT GALLERY, hoping, by constant care and attention to business, to merit a share of public patronage',²³ and Mrs. William Waddelow Browne, who had, 'for the convenience of her pupils, removed her conservatory and studio from 60 Moorabool Street, to large and well-lighted classrooms...where there will be found a large and varied collection of wax, paper, and leather Mouldings; also materials, tools, &c. for the several arts, viz:- Modelling in plaster of Paris, leather, wax, paper, and feather flowers, flower painting, and wood-carving'.²⁴ In June 1872, however, Franks decided to transform the rooms into an art gallery, and called for tenders for the necessary alterations. In August, he was calling for exhibits for the gallery and on September 4, the gallery was opened to the public:

'It is not a large place certainly, but it is tastefully fitted up, well lighted from the roof, and will supply a want long felt by our local artists, whose number is constantly on the increase. Hitherto these have been only too glad if able to procure room for their productions in any of the

shops, where the light has not always been of the best, but now they will have a place where their pictures can be inspected by intending purchasers and where, if the paintings possess merit, they will be more likely to secure a customer'.²⁵

The opening exhibition comprised oleographs, lithographs, and photographs as well as watercolours and oil paintings by both English and colonial artists, the latter including Pincott, Webb, a Miss Steele and a Mr. Cook. Over the following years a number of the town's artists had their works shown or held exhibitions in the gallery. In 1873, Kate Streeter's portrait of Rev. B.H. Power was on display at 'Mr. Franks' Fine Art Gallery' for some time prior to its being disposed of in an art union.²⁶ The following year Pincott showed eight views 'representing the most picturesque and romantic scenery in the colony',²⁷ including scenes of the Grampians and the Bellarine Peninsula. In 1875, F.E. Gilbert displayed eleven paintings executed by members of the Gilbert family and comprising both local and English landscapes.

Despite artists also continuing to use the bookstore's front windows to display their works more openly, Franks' Gallery continued to function until at least 1880, when C.E. Charity organized a large art union 'of over One Hundred genuine Oil Paintings and Watercolor Drawings, by leading artists' whose paintings were 'now on view in the Geelong Exhibition, Franks' Gallery, Geelong, and at the various agents in the country, where tickets can be obtained'.²⁸ C.E. Charity, who came to purchase the framing and gilding department of Franks' business in 1880, moved on to 19 Moorabool Street where, in 1888, he opened C.E. Charity's Fine Art Gallery, which was to replace the hole left by Franks' departure around 1886.

These early art galleries provided more immediate opportunities for the display and exposure of artists' works than did the occasional major exhibition but, due to their rarity and comprehensiveness, the latter were generally regarded with greater esteem. Since the establishment of the Victorian Academy of Arts in 1870, almost every professional artist, and many serious amateurs, submitted pictures to at least one of their annual exhibitions, held until the V.A.A.'s demise in 1888. Although less accessible, international exhibitions were also valuable arenas for colonial artists, and Kate Streeter's *Portrait of Manfred* won an honourable mention in the 1879 *Paris International Exhibition*. Prestige, however, was also gained through the more general industrial and art exhibitions that continued to be held in the colony's towns.

In 1876, the *Geelong Industrial and Fine Arts Exhibition* took place in the Mechanics' Institute. In the intervening years between this exhibition and the *Mechanics' Institute Exhibition* of seven years earlier, Geelong had developed into a progressive industrial town, and the 1876 exhibition reflected this with a greatly increased number of industrial exhibits.

Through contemporary reviews, it is apparent that the exhibition was not simply an opportunity to show the technological and industrial achievements of Geelong, but also provided wonderful advertisement for its traders. Although the art section was considered to be the visual highlight of the exhibition, the *Advertiser* showed less support for its artists than in previous years. More attention was paid to the technological and industrial components and the exhibits of local businesses. While observations of the art section did note the work of local artists such as Webb and Pincott, the emphasis lay on the European paintings on display, particularly those that were in the collections of prominent public figures such as the banker, A.S. Park.

The exhibition was a success amongst the general public. It did, however, tend to concentrate on the work of established professionals, whether in the field of art or industry. Students' work received little mention. Yet, in line with the town's progress, the level of education was also rising, and the work produced by students was generally higher in standard as expectations increased. Inspired by the enthusiasm with which the 1876 exhibition was greeted, and prompted by the forthcoming *Melbourne Juvenile Exhibition*, the students gathered forces and, in June 1879, sent petitions 'bearing 3000 signatures...from the pupils attending various schools, urging the holding of an exhibition'.²⁹ The notion of a juvenile exhibition in Geelong quickly became a public matter, particularly with the proposition that a special building be erected for it. Originally intended as a preliminary exhibition for the *Melbourne Juvenile Exhibition*, it soon gained greater significance and became a rival to its Melbourne counterpart. A suggestion was made that it should both amalgamate with, and be shown in November in conjunction with the Melbourne exhibition, particularly as Geelong would be able to offer suitable premises, low railway fares and such attractions as seaside bathing and gardens. The Melbourne Juvenile Exhibition Commission responded with well wishes but added that the Geelong exhibition could not open in November: Melbourne had been working on their show for nine months, so Geelong should at least work on it for seven months, and it was considered unfair that it should pre-empt the Melbourne show. This brought an angry response from and led to heated debate amongst the locals.

Those against the exhibition were concerned about the costs involved in erecting the building for an exhibition that had already been planned in Melbourne and whose success was not guaranteed. Their concerns were, however, overruled and, in September 1879, the foundation stone for the Exhibition Building, in Jacobs Street, was laid in by the Mayoress, Mrs. J.H. Connor, with a mallet used for the laying of the foundation stone of the Town Hall, 25 years previously, and an inscribed silver trowel made by local silversmith, Edward Fischer. Although the opening of the exhibition was to have been held in October, the Geelong Juvenile Exhibition Commission, including Edmund Sasse, was overwhelmed by entries 'from all parts of the colony',³⁰ and it was decided to build an annexe to cater for all.

The grand opening was held on December 19, 1879. A Government and Bank holiday had been observed for the occasion, and many shops closed their doors for a short while around the time of the opening. Streets were lined with flags and bunting, a brass band played, while the new railway station was opened for the first

time and was thronged with 300 people eager for a glimpse of Governor Berry and the Marquis of Normanby who were to officially open the exhibition. In his opening speech, the Marquis proclaimed the *raison d'être* for the exhibition:

*'...in a time like the present, when inventions are going on so rapidly that one does not know how to follow them, it is absolutely necessary to give encouragement to the youth of the colony to stimulate them to progress in their ingenuity, and to advance in the good work of forwarding the interests of the general community. I think that competition and emulation are the essential necessities to promote industry...'*³¹

The exhibition comprised some 5,300 examples of industrial and artistic achievements, the latter dominated by female students exhibiting mainly watercolours of flowers and shells. Judges were appointed for the various departments, with O.R. Campbell, artist on the *Illustrated Australasian*



Geelong Exhibition Building, Jacobs Street, 1879

Sketcher and E.M. Shew, a Drawing Master, judging the crayon and pencil drawing section.

The exhibition was not, however, comprised only of the work of the town's students. Various tradesmen also submitted exhibits, with some mainly for the advertising opportunity: *'...the dress and millinery departments having produced articles of superior make, which are evidently designed to be turned to profitable account at the termination of the exhibition'*.³² There was also an adult art section in which Charles Mackin received a gold medal for his collection of oil paintings, and H.S. Pincott received the silver medal for that section as well as a silver medal for his oil painting of *View in Geelong District*. Teachers C.A. van den Houten and Mrs. Cathcart also received medals, as did younger artists such as M. McVean, Cara (Chassie) Cole, and Sasse's daughters, Harriet and Sophie. By the end of the exhibition in April 1880, its ultimate aim had been achieved:

'That we have a better knowledge than we previously had of our local industrial resources is beyond a doubt. Friendly competition, under conditions that have combined practical instruction with amusement, have shown us that we have in this town and district all the elements of industrial wealth and prosperity, and that our men and women, and our boys and girls, have learned how to make use of them to the utmost advantage'.³³

The *Geelong Juvenile and Industrial Exhibition* was a clear manifestation of Geelong's progress and prosperity, yet, for the artist, it provided only a brief, if invaluable, moment of glory. At the end of the exhibition the continual search for patronage was once again a major concern, particularly for those working in a professional capacity.

As indicated by the catalogues and the reviews of colonial exhibitions, the subject-matter covered by artists was comprehensive. Landscapes were the most popular, and there was little discrimination between copies and original works. With the prevailing taste for European art, virtually all colonial artists, at some point, produced landscapes depicting familiar scenes of the homeland, either copying prints by well-known artists, or working from their own recollections. One of the most popular British artists was J.M.W. Turner, whose romantic views inspired artists including Alexander Webb, who submitted a painting of *Venice*, after Turner's *The Dogano, San Giorgio, Cistella, from the Steps of the Europa* in the 1856 *Victoria Industrial Exhibition*. This was only one of many copies that

Webb executed, and which were to win both praise and patronage. In 1864, A.S. Robertson commissioned him to paint *The origin of the Harp*, after Maclise, and *Bacchus and Ariadne*, after Turner, and Webb's atmospheric renditions elicited public admiration.³⁴

In his panorama of *A Voyage Around the World* of 1869, Augustus Pierce took the public's propensity for European views to its limit. Comprising twenty-four 6 by 9 feet canvases placed on rollers, the panorama was toured around the colonies, accompanied by Henry Kendall as Pierce's partner, two stage scenes, a singer, and an entertainment program that would both inform and amuse the public. The series began with a copy of Frith's *Paddington Station, London*, and included scenes of Madeira, the Ascension Islands, St. Helena, Cape Town, and, at the end, a view of Melbourne. Although some of these landscapes, if not all, were copies, Pierce was not averse to occasionally 'inventing' views:

*'...a Canadian named William Chisholm... engaged me to paint a picture of the great American falls for his Niagara Hotel. I had not seen the falls, never having been out of Massachusetts before my sailing on the Oriental, and I did not remember ever having seen a picture of them; but as Chisholm's patrons were in the same boat, the view which I managed to produce was very satisfactory, and old Chisholm, when questioned, would lean across the bar and murmur, 'Perfect picture fellows; almost makes me homesick to look at it!''*³⁵

The nostalgic feelings of the colonists can here be seen to transcend their better judgement, but, on a broader level, it also impeded the development of an Australian art. This was further exacerbated by the fact that the artists themselves often viewed European art as superior to anything in Australia. Writing home to England, Sasse asks, *'What is going on in the artists' world?'* and pleads, *'if any little print, however small, even if cut from an advertisement, if good, send it [to] me...and tell [Fred] to send and make me a present of any prints or designs he can, specially working drawings. W.S. might do the same'*.³⁶ The letter was written in 1858, at a time when there were still few established artists, and no predecessors to turn to for inspiration and guidance. Almost thirty years later, H.S. Pincott, who was noted for the Australian quality of his paintings, walked into the National Gallery in London and, on seeing the *'vast collection of superior works'*,³⁷ despaired at the near impossibility of ever reaching the level of the paintings on display. This sense of inferiority, compounded by the public's own preferences, resulted in a high proportion of the

pictures entered by colonial artists in the major exhibitions being drawn from European subjects.

Yet, incongruously, the majority of works issuing from the artists' studios were taken from Australian sources. During the early years of settlement, the strange and exotic qualities of the Australian landscape, its new towns, and its flora and fauna were eagerly recorded by pioneer artists. A.H. Burkitt and Charles Mackin depicted the rugged landscapes and the early signs of settlement and urban growth in their sketches, while Edward Snell, in his diary, and Edmund Sasse, in his letters home, also made quick sketches of various plants and insects that were observed shortly after their arrival in the early 1850s. As the land became more settled, and the towns began to develop into important industrial and commercial centres, curiosity and awe turned into a sense of pride. Artists began to show the various signs of urban and industrial achievements, through general views of the town and its bustling thoroughfares, such as Webb's *Yarra Street* (cat. no.52) and *Malop Street from Johnstone Park* (cat. no.50), as well as the depiction of successful businesses and enterprises, including Pierce's *George Synnot & Co. Wool & Grain Warehouse* (cat. no.25) and Pincott's *Paper Mill on the Barwon* (cat. no.29).

It was not only the town that began to sit back and survey itself with smiles of satisfaction. Landowners, who had struggled to cultivate the land and raise their stock, were also keen to have their vast properties visually recorded as signs of their success. Amongst those who patronized artists on a significant level were A.S. Robertson, whose property, Struan, had been painted by Webb (cat. no.51), J.J. Currie of Larra, Joseph Ware of Yalla-y-Poorra, and the Chirnside family of Werribee, all of whom commissioned various artists to produce views of their estates.



51. Alexander Webb *Struan*

Although landscapes formed the greater portion of most artists' oeuvres, a number of professional artists also chose to specialize in particular areas.

S.S. Knights was one of Victoria's earliest animal painters, and his abilities in capturing the distinctive lines of horses and prize cattle and sheep were greatly sought after by the colony's landowners, including Warrnambool's Francis Tozer, who often commissioned Knights to paint the most successful or favourite horses from his stud, or prize cattle such as his Durham bull, *Tooram* (cat. no.11). His contemporary, Fred Woodhouse, was also a successful animal painter, not only depicting the animals of horse breeders such as the Chirnside family, and the horses owned and trained at James Wilson's St. Albans Stud, but also the winners of the Melbourne Cup for some forty years. Although not as specialized, Augustus Pierce also recognized this ready market, and he, too, painted several horses for Wilson and Chirnside.

A ready market was also found in portraiture, although few artists in Geelong appear to have worked extensively in this area. Edward Snell had been painting portraits to help support himself when he arrived in Adelaide in 1849 and, although on a lesser scale, continued to produce portraits on settling in Geelong. Woodhouse also painted the occasional portrait, such as that of Samuel Brearley, of Brearley's Tannery, in 1870. The most noted portraitists of the town, however, were Kate Streeter, T.W. McAlpine and Augustus Pierce. One of the colony's earliest female portraitists, Streeter produced several paintings of religious personages, from Dean Hayes in 1869 to Rev. William Quick in 1907 (cat. no.41). McAlpine also specialized in portraiture, but remained in Geelong for only a short period. Pierce offered his services as a portraitist in 1880 when, it was noted, he had '*devoted himself to portraiture, and it may be said...that the pictures he has produced in crayon are, in artistic finish, delicate manipulation, and absolute fidelity, equal at least, and sometimes, indeed, superior, to the best efforts made in any studio in this colony....He has at this moment...commissions that will take him two months at least to execute*'.³⁸

Although the growing popularity of photography had an adverse impact on the art of portraiture, artists often utilized the medium, basing their paintings of their subjects, sometimes deceased, on existing photographs or *carte de visites*.

Similarly, although photographers such as John Norton and Fred Kruger were producing a prolific number of photographs of the landscape, artists continued to receive commissions for their painted depictions. Photography may have appealed to

the general public, particularly as a less expensive means of recording subjects, but the wealthier patrons, who had had the means to commission the work of artists from the early years, continued to do so. In order to supplement their income, artists also became involved in more utilitarian areas. From the fifties, Geelong's societies and tradesmen required banners and signs for their associations or businesses. Alexander Webb was painting banners by 1856 and continued to produce many more over the following decades, while Pierce, claiming in 1888 to have '*commenced a new industry*',³⁹ was also commissioned to paint banners such as that for the Melbourne Wharf Labourer's Union and Port Phillip Stevedore Laborer's Eight Hours Association. Theatre productions also required the services of an artist. H.S. Pincott found himself painting stage scenery for the Creswick Town Hall in 1877 and, in that same year, produced a drop scene for the Mechanics' Institute. He was also involved in providing stage scenery and effects for the Exhibition Buildings which, following the *Geelong Juvenile and Industrial Exhibition* of 1879-80, was being transformed into the Exhibition Hall Theatre. Augustus Pierce, who became a lessee of the Theatre by 1882, also painted stage scenery for that institution. The scenery produced by both artists who had, on occasion, performed as entertainers in their own right, were mainly European, as befitted the performances which were primarily European in origin. These artists also painted transparencies for special occasions. Pierce, for example, painted a 12 by 10 feet transparency presenting a large medallion portrait of Queen Victoria, which was to be used at a moonlight concert being held in Johnstone Park in March 1882, to celebrate the failure of an assassination attempt on the Queen. While in San Francisco, Pincott painted transparencies for the Centennial of the Knights Templar festivities.

Another field which was becoming increasingly important to artists was that of publications, from newspapers to books. In 1854, Snell illustrated George Wright's *Wattle Blossoms, some of the Grave and Gay Reminiscences of An Old Colonist*. Sasse contributed a sketch of the 1879-80 *Geelong Juvenile and Industrial Exhibition* to the *Illustrated Australasian Sketcher*, to which Fred Woodhouse also regularly contributed sketches of animals. Woodhouse also produced drawings for the *Australian Town and Country Journal* and various stud books and sales catalogues. In the late 1870s, Pierce was cartoonist for Adelaide's comic weekly, *The Lantern* and, briefly during that period, owned and contributed to the paper *The Figaro*.

In addition to these more established art resources, artists also found it necessary to resort to more individual methods of getting their works into the public arena. Many organized their own art unions which, based on the Art Union of Victoria, functioned as a lottery, whereby subscribers purchased tickets and winners would receive the designated paintings. The Victorian Art Union had been established in 1872 to '*promote the knowledge and love of fine arts throughout Australia by a wider diffusion of the works of resident artists; to elevate art; and to encourage its practice by an increased demand for pictures, and an improved taste on the part of the public*'.⁴⁰ For the individual artist, however, the aim of the art union was not only to '*encourage increased demand*' for his work, but also to gather additional income from his paintings. In 1875, F.E. Gilbert disposed of eleven works by members of his family, while Pincott often held art unions for his landscapes. The drawing of the art union was usually overseen by prominent citizens and sometimes, as in the case of that for Kate Streeter's *Portrait of Rev. B.H. Power*, with a great deal of ceremony. As proceeds from this union, held in 1872, were to go to the building fund for St. Mary's, an evening of entertainment and music by the St. Patrick's brass band was provided for those attending the draw.⁴¹ As a variation of the art union, Pincott also attempted to form a painting club, which would comprise 24 members, each subscribing at £1 per month. A monthly draw would be held, the winner being able to choose a particular subject for a landscape, which would then be painted by Pincott to the value of £12.⁴² It is not known whether this scheme succeeded, or whether there were too few people interested in this method of acquiring paintings.

Although there was some public support for artists, it tended to be sporadic and provided mainly by those who could afford to commission or purchase paintings. In addition, the taste of the art public tended to be, as implied by the roving reporter Julien Thomas, alias *The Vagabond*, somewhat parochial. In an article for *The Age* in 1889, *The Vagabond* refers to his '*old friend Captain 'Gus' Pierce of Massachusetts, American seaman, Murray River pilot and steamboat commander, artist, amateur actor and vocalist, and citizen of the world and genius at large generally*', noting that Pierce has '*of late years applied his intellect and energies to making portraits of noble horses, and few can do it like him. He has put many of the St. Albans' 'cracks' on canvas, besides painting favourite steeds of Messrs. Chirnside, Weir, Walker, and others. This is about the highest form of art Geelong can stand at present*'.⁴³ To further aggravate matters, artists from Melbourne and other parts of the district were brought in to produce views of the area. Admiring a



24. Augustus B. Pierce (Airey's Inlet)

portrait of the tanner, James Munday, and a representation of an Australian hunting scene by Pierce, the *Advertiser* comments, 'It shows that there is no necessity for residents of this town and district to visit Melbourne for artistic displays of the character referred to'.⁴⁴ The Ballarat artist, Ernest D. Stocks, was commissioned in 1876 to paint watercolours by farmers in the Bellarine Shire who were 'anxious to have views of their estates taken'.⁴⁵ After having executed these orders, Stocks painted ten more views of the Bellarine district, which he then disposed of by art union. C.E. Charity, who had established an art gallery for local artists, took his commission even further. In 1882, he forwarded a photograph of a 'scene in the vicinity of the bridge over the Barwon River at Winchelsea', together with instructions, to T.S. Barber, an artist in London.⁴⁶

Despite such obstacles, Geelong's artists not only managed to survive, but were able to ensure the continued growth of local art. Students were honing

their talents at schools and private classes, and professional artists such as Sasse, Pincott and Pierce provided employment and training for their assistants. One of those who achieved notable success was E.T. Luke, who received his basic training as assistant to Pierce. He first obtained public notice in 1883 when the *Advertiser*, upon invitation, viewed and admired a drop scene for the Temperance Hall: 'Mr. Luke is a young man, and is almost wholly self-taught, and we therefore expected to witness a more or less ambitious effort, marred by want of harmony and assembly. It was therefore an agreeable surprise to see a really admirable picture, of perfect yet simple design, excellent coloring, effective treatments of lights and shades, and general completeness of detail'.⁴⁷ Luke continued to produce paintings, including portraits of Mayors J. J. Price (1884) and George Martin (1885), but became increasingly involved in the black and white medium. In 1884, he drew a series of views of Geelong which, lithographed by Franks & Co., were offered as souvenirs for the Firemen's Fancy Fair and,

in 1890, illustrated the Huddart, Parker & Co.'s *Guide to Geelong and district*. From 1893, he was an illustrator for the *Melbourne Leader*, and accompanied the *Vagabond* on his journeys around the colonies, his sketches depicting the various towns and scenes.

Luke, like many young artists of the nineties, left Geelong in order to more fully pursue his artistic career. Others went on to Melbourne which, with the growing popularity of the National Gallery School and the very vocal and highly publicized activities of those who were to form the so-called Heidelberg School, was rapidly becoming the art centre of Victoria. The art scene in Geelong became a little more low-keyed, yet remained active. In 1892, the *Art Exhibition and Music Festival* was held at the Geelong Mechanics' Institute. Although one of the aims of the exhibition was to raise funds for the Mechanics' Institute, it was also seen as a means of forwarding 'the development of the finer instincts of human nature, inherent in which was the love of the beautiful'⁴⁸ and, more explicitly, to instigate the formation of an art gallery.

The need for a public gallery had long been recognized, and was expressed more recently by *The Vagabond*, who wrote, '...and what surprises one at Geelong is that there has been no attempt at forming any Art Gallery. The wealthy citizens have kept their money and set no example as elsewhere'.⁴⁹ The exhibition was to directly address this problem, and suggestions were made as to the formation of the gallery, which would initially consist of loaned works prior to building up its own collection. The collection would consist primarily of European paintings and the decorative arts, which would both inspire and provide examples for young artists as they began to learn how to draw and paint. The ultimate result would be a firm grounding in art and the ability to establish a significant Australian school of art.

Although many of the paintings on display in the exhibition were of European origin, there were a number by established colonial artists as well as young local artists, including Cara (Chassie) Cole and Helen Peters, who were to become well-known artists over the following decades.

The aspirations for a new gallery resulting from the *Art Exhibition and Music Festival* were also recognized when, in 1896, a committee was formed for the establishment of a gallery, which began that year with an exhibition of loaned works. In 1900, the Geelong Art Gallery acquired its first paintings, these being a mixture of donated European paintings and purchased Australian works, including Fred McCubbin's *A bush*

burial, which had been bought with funds raised through public subscriptions. Both the artists and the public of Geelong now had a gallery which could provide them with access to exemplary European art and also foster the growth of Australian art.

By the end of the 19th century, however, few of the pioneering artists were still working in Geelong. Some had moved on to other towns, others had died. Yet, through the following generations of artists, their contribution to the development of art in Geelong is sustained. They had arrived in Geelong at different stages of its growth, from the unstable, frenetic period of the early goldrush to the more steady, calmer pace of the seventies and eighties. They had brought with them a great diversity of backgrounds. But, with their combined efforts, both professional and amateur artists had established a strong artistic tradition which has continued up to the present day. This exhibition is a tribute to those artists, and includes paintings and works on paper that are representative of each artist's oeuvre, comprising not only works executed in Geelong, but also those painted prior to their arrival and after their departure from Geelong. It also honours those whose names have faded into anonymity but who, nevertheless, helped to create a proud heritage for today's artists.

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6. Sasse, op.cit., undated
7. *Geelong Advertiser*, December 23, 1862
8. *Geelong Advertiser*, March 4, 1869
9. ditto
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11. ditto
12. ditto
13. Sasse, op.cit., October 15, 1858
14. *Geelong Advertiser*, October 3, 1864
15. Sasse, op.cit., January 14, 1858
16. *Geelong Advertiser*, December 8, 1870
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19. *Geelong Advertiser*, January 11, 1871
20. *Geelong Advertiser*, January 25, 1879
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24. *Geelong Advertiser*, October 15, 1870
25. *Geelong Advertiser*, September 4, 1872
26. *Geelong Advertiser*, May 16, 1873
27. *Geelong Advertiser*, May 19, 1874
28. *Geelong Advertiser*, February 16, 1880
29. *Geelong Advertiser*, June 11, 1879
30. *Geelong Advertiser*, October 23, 1879
31. *Geelong Advertiser*, December 19, 1879
32. *Geelong Advertiser*, January 13, 1880
33. *Geelong Advertiser*, May 1, 1880
34. *Geelong Advertiser*, January 30, 1864
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40. *Geelong Advertiser*, March 28, 1882
41. *Geelong Advertiser*, May 16, 1873
42. *Geelong Advertiser*, August 1, 1877
43. *The Age*, June 15, 1889
44. *Geelong Advertiser*, November 23, 1881
45. *Geelong Advertiser*, December 15, 1876
46. *Geelong Advertiser*, October 2, 1882
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ARTISTS' BIOGRAPHIES AND CATALOGUE

Arthur Horace Burkitt 1836-?

Arthur Horace Burkitt was born in England on March 2, 1836. Probably attracted by the news of the discovery of gold in Australia, Burkitt left London on the *Arundel* as an unassisted passenger, arriving in Victoria in November 1852. Together with thousands of other hopeful immigrants, Burkitt may have headed straight for the diggings to 'try his luck', but it was not long before he opted to pursue a more stable career with the Harbour Department in Melbourne and Williamstown, where he was stationed for two years before transferring to Geelong in 1856.

Burkitt travelled extensively throughout the district and, through his numerous paintings of the surrounding landscape, provided an invaluable record of the early years of the area.

Horace Burkitt was an observant traveller, fascinated and awed by a land in which cleared settlements and untamed nature existed side by side. His watercolour of *Geelong* (cat. no.3), portrays a young town showing clear signs of rapid urbanization. Within close proximity of this evidence of man's domination over nature, however, one could also encounter scenes such as the rushing falls of the Moorabool River (cat. no.2), the rocky outcrop of Station Peak (cat. no.5), and the timelessness of the You Yangs as it forms a serene background to a tree-dotted plain brought to life by the play of long evening shadows (cat. no.4). Within these settings, Burkitt's figures are dwarfed into insignificance; they are visitors, passing through a largely indomitable land.

Although Burkitt left Geelong to join the Kyneton Telegraph Office in February 1857, he submitted several works to the *Geelong Mechanics' Institute Exhibition*, which opened the following month. Included amongst these were a number of landscapes of the district, as well as historical and genre sketches and photographs of Salisbury Cathedral, the latter being in the collection of and entered by local photographer, R.F. Norton. In the *Victorian Exhibition* of 1861, Burkitt was represented by a painting of Reid's Creek, and the following year, at the *London International Exhibition*, he entered an 'analysis of a shovelful of washdirt, or the goldbearing drift from the Ovens' for which he received a medal.

As his exhibits indicate, Burkitt held, in addition to his work as a public servant, a variety of interests which encompassed not only painting, but also photography and geology. He was, however, a keen and avid artist

whose European eye was continually drawn to such magnificent scenery as that captured in *Dryden's Rock near Mt. Macedon* (cat. no.1).

Burkitt continued to travel throughout the colony, working at Portland and Beechworth, until, as the last known record of his movement shows, he left Victoria to become the First Assistant in the Telegraph Office in Brisbane.



3. Arthur Horace Burkitt *Geelong*

1. **Dryden's Rock near Mt. Macedon 1858**
watercolour
42.3 x 71.9 cm
Signed and dated l.r., white paint, 'A.H. Burkitt 1858'.
Collection: Dixon Galleries, State Library of New South Wales
Gift of Sir William Dixon, 1951
2. **Falls of the Moorabool (c.1856)**
watercolour
21.5 x 18.9 cm
Not signed. Not dated.
Inscribed l.r., brown ink 'Falls of the Moorabool'.
Collection: Geelong Historical Records Centre
Gift of a descendant of the artist
3. **Geelong (c.1856)**
watercolour
17.0 x 29.5 cm
Not signed. Not dated.
Collection: Geelong Historical Records Centre
Gift of a descendant of the artist
4. **Station Peak, You Yangs (c.1856)**
watercolour
11.5 x 18.5 cm
Not signed. Not dated.
Inscribed on mount l.c., pencil 'Station Peak'.
Collection: Geelong Historical Records Centre
Gift of a descendant of the artist

5. **Summit of Station Peak (c.1856)**
watercolour
13.0 x 18.4 cm
Not signed. Not dated.
Inscribed l.r., pencil 'Summit of Station Peak/
Corio Bay'.
Collection: Geelong Historical Records Centre
Gift of a descendant of the artist

Harry Hayward 1847-1939



Harry Hayward was born at Deal in Kent, England, in 1847, the second of eleven children to Jane and Henry Woodland Hayward, stationer and bookseller. Henry Woodland left for Australia in 1864, and was joined two years later by his family, with Jane and the nine youngest arriving in August while the older brothers, Herbert and Harry, worked their passage across in November aboard the *Essex*.

Whilst in England, Harry pursued a career as an architectural draughtsman, joining a firm in London and, on his arrival, working for various architects in the colony, including Melbourne's George Wharton. Amongst the projects Hayward was involved in were the drawing of plans for the Horsham Hospital and, in 1871, the drawing of a perspective for Wharton's Phairs Hotel (William and Queen Streets, Melbourne).

This was to be one of his last projects as a professional draughtsman as, in that year, Hayward joined the Education Department as a certified teacher of drawing and, by 1873, had been appointed Drawing Master to the State Schools in the Geelong district. Together with his daily travelling from school to school in the area, Hayward also provided evening classes in 'Ornamental, Object, Architectural, and other Drawing' in the Free Church Schoolroom, Latrobe Terrace.¹ By the commencement of the 1888 teaching year, Hayward had also begun teaching private pupils in the architectural drawing department at the newly-established Gordon Technical College and, in July, was offering an advanced class in the subject.

Hayward continued to work with the Education Department as Teacher of Drawing until in 1893 when, at the peak of the 1890s depression, he was discharged from the Department. He was reinstated in 1901, and remained for a further two years. After a total of 23 years' service, Hayward retired from teaching and moved to Colac, where he was appointed librarian of the Colac Free Library and, as in Geelong, became involved in public affairs, including the local art scene.

Although he does not appear to have entered many of the art competitions that were open to the colony's artists, Harry Hayward was, nevertheless, highly active as an artist. A prolific painter, Hayward produced numerous landscape paintings covering a large part of the colony, including the detailed and finely drawn watercolours of *Arthur's Creek*, *Hurstbridge* (cat. no. 6) and *Ballarat* (cat. no. 7), as well as the brilliantly-coloured, striking oil of *Eagle Rock, Airey's Inlet* (cat. no. 8). In addition to their technical merits, these paintings also possess a leisurely, unhurried quality, where ordinary every-day activities take place within a calm, peaceful environment. Such views would have been appreciated by the public, and Hayward acquired a solid reputation as an artist in the community, not only in his capacity as a teacher of drawing whilst in Geelong, but also later in Colac, where he was often called to judge local art competitions.



8. **Harry Hayward Eagle Rock, Airey's Inlet**

In 1910, amidst general regret, Hayward resigned from his position as librarian and left for Melbourne. Over the following years he made several excursions throughout Victoria, and continued to paint views of the scenery through which he passed. In 1939, at the age of 92, he died in North Brighton, and was buried in Colac.

6. **Arthur's Creek, Hurstbridge 1879**
watercolour
sight 27.7 x 37.7 cm
Signed and dated l.r., pencil 'H. HAYWARD '879'.
Collection: Descendant of the artist
7. **Ballarat 1881**
watercolour
28.3 x 38.4 cm
Signed and dated l.r., brown paint 'H. HAYWARD 1881'.
Inscribed l.l., black paint 'BALLARAT'.
Private collection

8. **Eagle Rock, Airey's Inlet**
oil on canvas
30.8 x 40.1 cm
Not signed. Not dated.
Private collection

1. *Geelong Advertiser*, December 16, 1873

Samuel S. Knights c.1818-1880

Samuel Salkeld Knights was born in London, England, around 1818, to Harriet and Samuel Knights, a publisher who apparently specialized in sporting prints. Little is known of Knights' formative years in England but, in 1852, he left England for Australia on the barque *Eliza*, landing in Port Phillip Bay on July 10 of that year.

Knights' activities during his first years in the colony are not known but, by 1856, he was receiving commissions for animal paintings. One of his earliest known works is a horse painting for Francis Tozer, dated 1856.¹ Tozer, of Wangoom Park, Warrnambool, was a horse racer and breeder, and was one of the founders of the Warrnambool Racing Club. He was a firm and enduring patron of Knights, and it is possible that the artist had been working in the Western District soon after his arrival in Victoria. In 1856, though, he was in Melbourne, where he received a lucrative commission from the Port Phillip Farmers' Society:

'At the suggestion of Mr. Stevenson, the prizes awarded by the Port Phillip Farmers' Society included portraits of the stock exhibited, in lieu of medals for those who preferred the former method of recording their successful competitions. An artist, Mr. Knight [sic], was engaged by the society, and has executed portraits of fifteen animals in a very creditable style, preserving the likeness faithfully'.



10. Samuel S. Knights *Hacks at Wangoom*

The *Argus*' reporter continues, *'it will, perhaps, be an acceptable piece of information to those who possess a favorite animal of any kind that we have an artist in Melbourne who devotes his attention to this branch of the profession'*.² As one of the colony's earliest animal painters, Knights would have received a great deal of patronage from Victorian landowners and, as such, would have had to extend his scope beyond one area to include as many of the wealthy landowners in the Western District as possible. Amongst these was William Robertson of Gringogongula Station, near Balmoral, for whom Knights painted a prize bull, which was subsequently entered in the 1857 *Geelong Mechanics' Institute Exhibition*, together with twelve other horse paintings exhibited by private owners. In addition to the animal paintings, Knights was also represented by a portrait of a white hawk and a painting of *Black Thursday*, depicting the ravaging bushfire of 1851.

In 1859, Knights was recorded as living in Spring Street, Geelong, but by the early 1860s he had left the town. In 1865, he painted the parade of horses before

the start of the Melbourne Cup, and was listed in the Melbourne Directory of 1866 as residing in Carlton, moving to Richmond in the early seventies.

Knights continued practising as a professional artist specializing in animal painting, seeking patronage from a variety of sources. He retained his connection with Tozer, painting his prize Durham bull, *Tooram* (cat. no.11) as well as *Hacks at Wangoom* (cat. no.10) and the *Bay hunter with a bay and grey in the background* (cat. no.9). The paintings show a combination of formality, as seen in the strict, rigid, profile views of the bull and bay, and a more natural livelier approach, as taken in the depiction of *Hacks at Wangoom*. Indeed, the almost anecdotal element of the latter, with the proud, high-stepping stallion being curiously regarded by two bemused mares, is in stark contrast to the structured, documentative quality apparent in the two portraits, which would have been intended as records of these undoubtedly significant animals.

Knights' ability to imbue his paintings with a sense of liveliness was also noted as far as Adelaide. By November 1876, he had travelled to that city on a visit, and took the opportunity of exhibiting a painting of two horses at the Melbourne Photograph Company in Rundle Street of which the *Adelaide Observer* noted, *'the artist has given great life and spirit to the splendidly proportioned horses, both of which look thoroughbred'*.³ A number of Knights' works were also included in a Chamber of Manufacturers exhibition, and these, together with some that had been commissioned, were displayed in an exhibition at the Adelaide Town Hall in December.

Samuel Knights continued to live and work in Melbourne until, as the result of ill-health, his death in 1880.

9. **Bay hunter with a bay and grey in background**
1871

oil on canvas
45.5 x 61.0 cm
Signed and dated l.l., white paint 'S.S. Knights
1871'
Collection: Mr. P. Walker

10. **Hacks at Wangoom**

oil on canvas
59.0 x 87.5 cm
Not signed. Not dated.
Private collection



11. Samuel S. Knights *Tooram, a champion Durham bull*

11. **Tooram, a champion Durham bull 1874**

oil on canvas
44.5 x 59.5 cm
Signed and dated l.r., brown paint 'S.S. Knights
1874'.
Collection: Mr. P. Walker

1. Held in a private collection
2. *The Argus*, February 4, 1856
3. Laverty, Colin - *Pastures and pastimes*, exhibition catalogue, Victorian Ministry for the Arts, 1983, p.39

Charles T. Mackin ?-1884

Little is known of Charles Travers Mackin's early years in Dublin where he was raised, the son of a lawyer, and where he may also have received his qualifications as a medical practitioner. He migrated to Victoria in the early 1850s, arriving in Geelong around 1855, where he first established himself in Myers Street as one of the town's earliest doctors.

During the 1850s, Mackin maintained a high profile as a medical practitioner, contributing a number of articles to the *Australian Medical Journal* from its inception in 1856. These included *'On sunstroke'* (1856) and *'Practical Observations on a form of Nervous Disorder met with in Females'* (1857), whilst a review was also included in 1856 of his *'Report on the Health and Sanitary Conditions of the Town and Suburbs of Geelong'*. Not only were articles such as these the manifest result of Mackin's desire to build a reputation for his practice, but they also provided a glimpse of the life of a pioneering doctor in a new, barely-settled colony. Ailments such as sunstroke, uncommon in England, were fresh sources of interest,

while the harsh realities of a young town, caught in the turmoil of the early gold rush years, were faced by all doctors during the 1850s.

Mackin's report on Geelong in 1856 was a detailed compilation of both medical and social observations. Within the context of the turbulence occasioned by the gold rush, the report addressed the standard of living in the town as well as the physical and spiritual well-being of the population.¹ At the same time it displayed Mackin's keen interest in his surroundings, one which he visually recorded through numerous drawings and watercolours.



15. Charles T. Mackin Industrial School, Geelong

Charles Mackin's known surviving works of art range from the 1850s to the 1860s and concentrate mainly on views of various residential and industrial buildings in the Geelong and Ballarat districts. Working on a generally small scale, Mackin's stylistic approach varies between a carefully controlled use of pencil and paint, as seen in works such as *Ruins of early settler, Miss Drysdale, near Portarlington* (cat. no.16) and *Industrial School, Geelong* (cat. no.15), and a looser, more spontaneous handling of both mediums, as seen in *Digger's hut, Buninyong* (cat. no.13) and *Cutting on the beach near Limeburner's Point* (cat. no.12).

In depicting such specific subjects Mackin showed a strong consciousness of both the history and the rate of progress in the district. Pictures of dilapidated cottages, such as Miss Drysdale's, would not have been intended to show those in the mother country how rapidly the colony was developing, yet, together with the *Industrial School*, provide valuable documentation of the growth of a colonial town.

Despite an intense interest in his surroundings, Mackin did not include many local views in the exhibitions to which he submitted works. In the 1869 *Geelong Mechanics' Institute Exhibition*, he was represented by

eight works. Apart from a sketch of foliage, the majority consisted of foreign subjects, while the ambiguity of titles such as *Evening, A way-side sketch*, and *Old buildings* suggest that these were probably of a general, anonymous character, rather than being recognizably local. In the *Geelong Juvenile and Industrial Exhibition* of 1880, Mackin also entered views of New Zealand's Mt. Dunstan and Leaning Rock. Perhaps Mackin had recognized the public's interest, even preference for foreign, exotic landscapes, or his sketches around the Geelong district were considered by him to be more in the line of personal notations, rather than 'serious' art works.

Although a competent and keen amateur artist, Mackin was also a dedicated doctor, with official qualifications including Medical Doctor, Member of the Royal College of Surgeons, Licentiate of the apothecaries' companies, London and Dublin, and District Medical Officer, Geelong. His practice grew steadily, and he was listed in local trade directories variously as Medical Doctor or Surgeon. By 1866, he was also appointed Government vaccinator as well as becoming the Government Medical Officer for the Gaol. In 1872, he had his own home built at 256 Latrobe Terrace, where he was to remain until his death in 1884.

12. **Cutting on the beach near Limeburner's Point**
watercolour
sheet 25.4 x 34.2 cm; comp. 21.0 x 29.7 cm
Signed l.r., pencil 'Mackin'. Not dated.
Collection: Geelong Art Gallery
Purchase 1940
13. **Digger's hut, Buninyong c.1856**
pencil and watercolour
16.7 x 25.2 cm
Not signed. Dated on mount l.r., pencil 'About 1856'.
Collection: Geelong Art Gallery
Purchase 1940
14. **(Imaginative landscape)**
watercolour
69.0 x 54.1 cm
Not signed. Not dated.
Collection: Geelong Art Gallery
Purchase 1940
15. **Industrial School, Geelong 1867**
watercolour
sheet 21.9 x 33.1 cm; comp. 18.2 x 30.5 cm
Signed l.r., pencil 'C.T. Mackin' and dated l.l., pencil '...1867'.
Collection: Geelong Art Gallery
Purchase 1940



16. Charles T. Mackin Ruins of early settler, Miss Drysdale, near Portarlington

The first Industrial School in Geelong was opened on September 9, 1865 for young neglected children, mainly from Melbourne. It was established in the old Immigration Depot in Ryrie Street east, and, as the number of homeless children increased, more wards were added. By April 1867, there were 288 children; 86 boys and 202 girls, with most being between the ages of three and eight years.

16. **Ruins of early settler, Miss Drysdale, near Portarlington 1857**
pencil
24.3 x 32.0 cm
Not signed. Dated l.r., pencil 'March 17/57'.
Collection: Geelong Art Gallery
Purchase 1940

Anne Drysdale (1792-1853) migrated from Scotland to Victoria in 1839 and, together with Caroline Newcomb, established Boronggoop Station in 1841. They lived in a cottage for a number of years before replacing it with a stone house, *Coryule*, where they remained until Anne Drysdale's death. Newcomb later left the station to marry a Methodist minister.

1. *The Investigator*, Geelong Historical Society, vol.10, No.3, September 1975, pp.77-83

Joseph A. Panton 1831-1913

Joseph Anderson Panton was born in 1831 at Knockiemil, Aberdeenshire, Scotland. He was educated at the Edinburgh University and the Scottish Naval and Military Academy which, however, he left without obtaining a degree. Instead of pursuing a military career, Panton studied field geology under Professor MacGillivray in 1849 and, at the close of the

following year, travelled to Australia aboard the *Thomas Arbuthnot*, which arrived in Sydney in March 1851.

On his arrival, Panton went on to Victoria to work on his uncle's sheep station at Mangalore. With the discovery of gold at Mount Alexander, Panton soon left the sheep station and headed for the diggings. It would appear, however, that, despite some success, Panton was not content with and too ambitious to settle for the harsh, uncertain life of a digger. Instead, he opted to join the gold escort and shortly thereafter, in 1852, was appointed Commissioner of Crowns and Lands and Commissioner of Goldfields to Mt. Alexander and then to Bendigo.

He remained in Bendigo for the following six years and acquired, in his capacity as Commissioner, a reputation for fairness and generosity, one which extended to all diggers, including the much-maligned Chinese diggers, for whom he recommended the establishment of a Chinese Protectorate. Panton was also a talented and enthusiastic amateur artist, who became strongly involved in the development of local art. In 1854, he became a commissioner for the *Melbourne International Exhibition* and, as the chosen President, organized the preliminary *Exhibition of the Industry of Sandhurst*, contributing also to the artwork for the exhibition's certificates (cat. no.18). Such was Panton's interest in art that he took leave without pay to Scotland in 1858, before moving on to Paris with the engraver and landscape painter Charles H. de Castella, to study art under Nazon, a friend of Corot, and generally indulge in the lively art scene in Paris.

Panton returned to Australia in 1861 where, after an unsuccessful attempt at becoming a landowner in New South Wales, he returned to the Victorian public service to act as Police Magistrate in various districts. He was Warden Magistrate at Jamieson, near Wood's Point, before moving on to Anderson's Creek, then to Heidelberg and, in 1869, was appointed Police Magistrate to the Geelong district. Panton's timely arrival in this year allowed him to submit several paintings to the *Geelong Mechanics' Institute Exhibition*. In addition to copies of works by European artists such as his teacher, Nazon, and one of *Head of an Angel*, there were also a number of Western District landscapes, as well as a portrait of *Nannie, lubra Melool tribe, Swan Hill*, one of several aboriginal portraits that Panton painted over the years.¹ The paintings quickly drew the attention of the *Geelong Advertiser's* reviewer:

'In our new police magistrate...it appears we possess quite an artist. He contributes a large number of paintings...of merit, far more than could generally be expected from an amateur, and such as to almost entitle Mr. Panton to be placed on an equal with professionals'.²

Although Panton was in Geelong only three months before being appointed to Melbourne, he returned a year later, and remained for almost eight years.

Panton continued to maintain a high profile in the Victorian art world, becoming a founding member of the Victorian Academy of Art as well as the first President of the Academy's successor, the Victorian Art Society. As well as exhibiting in the V.A.A. annual exhibitions, Panton was also represented in the *Ballarat Mechanics' Institute Fine Arts Exhibition* of 1874, entering a view of Levuka, Fiji, which attracted notice from the Ballarat press.

The local newspaper, the *Geelong Advertiser*, also continued to follow Panton's artistic efforts with interest, noting that *'our police magistrate is a very pretty water-color painter, and that his pictures display both skill and taste'*.³ In referring to a painting of Swampy Creek, on display at Franks' gallery prior to being sent to Melbourne, the admiration flows:

'Yesterday we were shown a very pretty picture in oil by Mr. J.A. Panton, P.M., who appears to have penetrated through the almost impassable undergrowth which is to be found in some places on either side of Swampy Creek in order to enjoy solitude in one lovely and sequestered spot, the beauty of which so took his fancy that he could not resist the temptation of transferring [it] to canvas....[It] is done with an amount of taste and skill of which few artists are capable'.

A second painting of a mountain scene, however, did not leave quite such an impression on the reporter: *'It is indeed a cold looking picture, and a very marked contrast to that cosy little nook [at] Swampy Creek. Still'*, the reporter relents, *'such a style will find admirers, though such sharp peaked mountains are seldom seen except in New Zealand'*.⁴

Panton left Geelong in 1878 to briefly take up a position as Warden of the Dunolly and Ballarat districts. After two months, he was appointed Police Magistrate to Melbourne, where he continued his involvement with the V.A.A., as well as, in his capacity as a prize-winning wine grower, becoming Executive Commissioner in charge of the wine section

of the *Melbourne International Exhibition* of 1881-82. In the *Colonial and Indian Exhibition*, held in Melbourne in 1885-86, Panton exhibited views of the Geelong district, including *Eagle Rock, Angahook, and Lake Corangamite*, as well as *Cadell's 1st steamer passing Priangle Bend on the lower Murray* (cat. no.17).

Through his art, Panton also showed a keen interest in Melbourne's past. In 1880, as part of a general concern for preserving the history of the colony, a movement had been organized to raise money for erecting a monument to replace the existing *'rude sapling'* which marked the grave of John Batman, founder of Melbourne. Panton produced the sketch of the grave site, which was to be engraved and stamped on the subscription lists that were issued to help raise the necessary money. In that same year, Panton also painted the *[First] Government Residence, Melbourne 1837* (cat. no.19).

In 1895, Panton was awarded the C.M.G., after declining a knighthood, in recognition not only of a long and successful career in the public service, but also of his contributions to the development of the colony. From his arrival in Victoria he had, in addition to actively promoting the growth of colonial art, participated in a number of areas including becoming involved in the wine industry; engaged in minor exploration and taken up land leases in the Northern Territory; forecast the discovery of gold in Western Australia; and was a proprietor of the schooners *Black Hawk* and *Northern Light*, which were among the pioneers of the pearling fleet in North West Australia. He also mapped the Yarra Valley whilst at Heidelberg; gave Mount Donna Buang its Aboriginal name; and had his name commemorated at Panton Hill and Panton's Gap. Panton continued to



19. Joseph A. Panton (First) Government Residence, Melbourne 1837

work in the public service for several years, and participated in community affairs until his death in 1913.

17. **Cadell's 1st steamer passing Priangle Bend on the lower Murray (1885)**
oil on canvas
61.0 x 91.5 cm
Not signed. Not dated.
Collection: Bendigo Art Gallery
Gift of the artist, 1890

Captain Francis Cadell was one of the pioneers of the Murray River steam boat transport system. By 1852, the need for regulated river transport for the wool produced by squatters was recognized. After raising the necessary funds, Cadell launched his first steamer, the *Lady Augusta*, named after Governor Young's wife, on March 23, 1853, from which point it was to travel along the Murray for a number of decades.

18. **Class certificate of Honour, Exhibition of the Industry of Sandhurst, Bendigo 1854**
lithograph and pen and ink
sheet 58.0 x 50.3 cm; comp. 55.6 x 47.2 cm
Signed in image l.l., ink 'J.A. PANTON DEL', and dated u.c., ink '1854'. Also signed l.r., ink 'Drawn on stone by James B. Philp'.
Inscribed '1ST EXHIBITION OF THE (1854) INDUSTRY OF SANDHURST/ BENDIGO/ CLASS/ CERTIFICATE OF HONOUR./ Awarded to Rev'd. Dr. Backhouse/ for Specimens of Clay Slate/ J.A. Panton President/ Ea. Garsed Honorary Secretary'.
Collection: Bendigo Art Gallery
Gift of the School of Mines & Industries, Bendigo, 1928



20. Emily P. Park Corio Bay, Geelong

19. **[First] Government Residence, Melbourne 1837 1880**
oil on canvas
sight 59.4 x 89.9 cm
Signed and dated l.l., red-brown paint 'J. Panton '80'.
Collection: La Trobe Collection, State Library of Victoria
Purchase 1985

1. Known examples are held in the picture collection of the State Library of New South Wales
2. *Geelong Advertiser*, May 29, 1871
3. *Geelong Advertiser*, March 10, 1874
4. *Geelong Advertiser*, June 14, 1880

Emily P. Park

Little is known about this early artist. Born in England, the eldest daughter of James Routledge of London, Emily Phoebe immigrated to Australia, and, in 1873, married the widower Adam Steele Park, in St. Kilda, Melbourne. A manager of the Colonial Bank of Australasia in Geelong, Adam Park returned to the town with his new wife, where the couple continued to reside for several years. Due to Adam Park's increasing ill health, the Parks left Australia for England in 1885 on the P. and O. steamer *Shannon*. Intended initially as a temporary, recuperative sojourn, the Parks were to remain in England, although they continued to take a keen interest in Geelong's activities, and, as late as 1890, were contributing occasional donations to institutions such as the Ladies Benevolent Association and the Geelong Hospital.¹

Although her artistic background is unknown, Emily Park was an accomplished watercolourist. Landscapes such as *Corio Bay, Geelong* (cat. no.20) and *Mount Macedon, seen from the Geelong train* (cat. no.22) show a sureness in the handling of the watercolour medium from the atmospheric soft shading of distant hills to the dramatic rolling shadows of cloudy skies. The formal structure that is evident in all her landscapes suggest that Emily Park may have received some form of art training, which she put to further use as a subscriber to the Victorian Academy of Arts, entering a number of works in their annual exhibitions from 1876 to 1878. The paintings consisted primarily of landscapes, but also included works with European subject matter and a nature study of the *eucalypti globuli*. Although she did not renew her subscription after 1878, and does not appear to have exhibited elsewhere, Emily Park would have continued her painting of the local scenery. Many of her Australian views accompanied her on her return to England, where they would not only have remained as nostalgic reminders of her life in Australia, but would also have excited some attention from those interested in the nature and development of the young colony.

20. **Corio Bay, Geelong (1875)**
watercolour
sight 20.0 x 52.7 cm
Not signed. Not dated.
Collection: Darvell Hutchinson
21. **Mount Gellibrand, from Lake Colac (1877)**
watercolour
sight 10.5 x 24.5 cm
Not signed. Not dated.
Collection: Darvell Hutchinson
22. **Mount Macedon, seen from the Geelong train (1875)**
watercolour
sight 21.1 x 41.1 cm
Signed l.r., pencil 'E.P. Park'. Not dated.
Collection: Darvell Hutchinson
23. **Warrion Hills, Lake Colac (1877)**
watercolour
sight 10.8 x 24.6 cm
Not signed. Not dated.
Collection: Darvell Hutchinson

1. *Geelong Advertiser*, July 19, 1890

Augustus B. Pierce 1840-1924

Augustus Baker Pierce (also Peirce) was born in 1840 in West Medford, Massachusetts, the son of George A. Peirce and Jane, née Nye. Pierce gained some experience in photographic work with Lay & Hayward of Boston, before 1859 when, filled with thoughts of romantic adventure in remote, exotic countries, Pierce joined the crew of the *Oriental* in New York Harbor for a three-year trading cruise in the China Seas. After three months sailing however, Pierce had become disillusioned by the harsh realities of ship-board life. As soon as the *Oriental* had anchored in Port Phillip Bay and 'wonder-tales of the great fortunes to be had in the gold fields'¹ reached the sailors, Pierce had little hesitation in joining several of the crew members in deserting the ship to head off to the diggings.

Pierce gradually made his way toward the Bendigo gold fields, working variously in the towns along the way as hostler, clerk, laborer, time-keeper, shepherd and, on reaching Bendigo, as an employee at John Ely's bowling and shooting gallery. On discovering that all the mining ground at Bendigo had been claimed, Pierce moved on to the new fields at New Inglewood, where he obtained employment at Cobb & Co., under the management of Frank Mansfield, in order to earn enough money to be able to work a claim. Whilst at Cobb & Co., Pierce began his first employed work as an artist:

'One day at Mansfield's request, being clever at lettering, I painted for the stable a small sign prohibiting smoking. It was hardly dry before the colored proprietor of the Dunolly Hotel saw it and asked me to make a large canvas sign for his house. I set to work with hammer, nails, paint, and brush, producing a twenty-six foot creation three feet high, bearing 'Dunolly Hotel' in two-foot black letters. More orders resulted; and the new sign-painter was in such demand that he found no time to devote to harness cleaning. So...I left the stable and gave myself to supplying New Inglewood with various styles of signs'.²

The market for sign-painting was, however, soon exhausted, and Pierce found himself working for a butcher where he was able to save enough money to join in a partnership to take up a mining claim. The venture proved unsuccessful and, having lost his money, Pierce again began to move from town to town. The nature of his employment had, however, changed. He became involved in theatrical work, both as a performer and as general props man. The latter

involved a good deal of scene painting, for which he took lessons from John Frye, apparently a noted scenic artist. Pierce also returned to photography, working for Batchelder & O'Neil before joining amateur photographer, Joseph Creelman, in 1863, on an expedition to photograph aboriginal life in the native communities between Bendigo and Swan Hill.

During the journey, Pierce developed an interest in the steamboats that had begun to travel along the Murray River between Wentworth and Port Goolwa. In August 1864, he was listed as passenger on Murray and Jackson's *Lady Daly*, although on the trip to Goolwa he began charting the river for the company. This marked a fourteen year association with steamboating which, from at least 1867, included skippering the boats in the qualified rank of Captain. During this period, however, particularly at the end of the steamboating season, Pierce returned sporadically to photographic and theatrical work. In 1869, at the instigation of Henry Kendall, he painted the panorama *A Voyage Around the World*:

'The work consisted of twenty-four six-by-nine-foot canvases.... When completed the canvas was about two hundred and twelve feet long. It was placed on rollers. Two stage scenes were painted; and, provided with a remodelled old fish wagon and a pair of horses, Peirce & Kendall's panorama was prepared to start on its tour of the colonies'.³

The series depicted British scenes and events as well as those of British colonies, including Australia. Joined for a time by a Mr. Evereste, the two toured the panorama for two years, with the audience as enthralled by Pierce's descriptive accompaniment as by the paintings themselves:

'Of one thing we are certain that if they [the spectators] are not enchanted with the pictures they will be delighted with the Captain's peculiar style of describing their merits. As a showman he is unrivalled, [with] his quaint amusing remarks interspersed with anecdotes 'original and select''.⁴

The panorama ended in Beechworth in the middle of 1871. Encouraged by the success of *A Voyage Around the World*, Pierce continued to produce paintings for touring, both as panoramas and as exhibitions. These he took through the goldfields, with a brief interlude at Hill End, where he surveyed and draughted other miners' claims as well as working his own, with moderate success.

Following this, Pierce formed a partnership to establish a bakery at new diggings at Jaw Bone which, at the end of the boom only three months later, was dissolved. From 1873 to 1876, he commanded the Wagga Wagga Steam Navigation Company's steamboat the *Victoria*. This was followed by a year in the *Riverina*, at the end of which Pierce left steamboating. He went to Adelaide, where he joined fellow American Frank Ellwood Jackson in a travelling advertising business. Whilst in the city, he also drew cartoons for the comic weekly *The Lantern* and, for two months, owned the paper *The Figaro* with Jackson. The pair then took their business to Melbourne and other Victorian towns, as well as Sydney, Perth and Fremantle. In Perth, the two parted company; Jackson left for India and Pierce made his way to Geelong where, in 1879, he settled with his family.

Pierce promptly brought his art to the public's attention through the panorama *Mirror of Australia*. The idea of the panorama was instigated and supported by George Bignell who, inspired by a trip to England, hoped to create greater awareness of the colonies in the motherland. Over thirty paintings were executed, comprising Australian landscapes and townscapes, particularly of Geelong; significant events, such as the 1876 Melbourne Cup, and the Sydney Exhibition; and aboriginal scenes, including a corroboree and a 'blackfellows' camp'. After a private showing under the gaslight in his Malop Street studio, the moving panorama opened in November in the Geelong Mechanics' Institute for evening showings. By March 1880, Bignell had taken it to England, where it proved quite successful.

Through the *Mirror*, Pierce not only introduced his art to Geelong, but also his exuberant, energetic personality. Known variously as 'Gus' or 'Captain Gus' Pierce or Pearce, it was not long before he became involved with the Exhibition Hall theatre, initially as scenic painter and then, by 1882, also as lessee. Pierce also made a brief, but unsuccessful venture into the hotel business. On December 18, 1882, he was granted a licence for the Black Bull Hotel and, with characteristic enthusiasm, set about 'making the bar of that hostelry rather novel in appearance'.⁵ By March the following year, he had painted two 5 by 6 feet paintings of Swiss scenery and was planning another three: views of Corio Bay, the Barwon River, and a 5 by 16 feet painting of a football match on the Corio cricket ground, to be placed over the entrance. By April 12, 1883, Pierce had left the Black Bull and was faced with a fraud summons, not the first, for failure to pay debts. In his response Pierce stated 'that he had received up to February 24th £100 for painting

at Emerald Hill, and about £30 for odd work. He had paid away out of that the following sums:- To Grist, assistance in painting £30, for assisting him in painting scenery, £9 to another assistant.... He had done nothing since March 1st, and the £130 mentioned was all he had received for the previous six months.... He reckoned that he could on an average earn £2 to £3 per week. He had a wife and two children. He had promised to pay Walker and Keon when he painted Mr. Munday's horse. He had not painted the horse yet. He left the hotel with 8s.' ⁶ With this business failure behind him, Pierce devoted himself to his career as a professional artist.

From his arrival in Geelong, Pierce systematically sought to tap into the various aspects of a limited art market. Although he painted several landscapes of the district, such as *(Airey's Inlet)* (cat. no.24), and produced views of well-known local establishments including that of the *George Synnot & Co. Wool & Grain Warehouse* (cat. no.25), Pierce began to specialize in portraiture and animal painting. In the closing days of the 1879-80 *Geelong Juvenile and Industrial Exhibition*, Pierce hastily submitted a number of crayon portraits of local identities. This advertising ploy succeeded, gaining a good deal of public interest and prompting one reporter to claim them to be 'executed with a fidelity and finish that would win for the artist, Capt. Pierce, high credit in any old world centre where artistic excellence is more liberally appreciated than in this country'. ⁷ Encouraged by this success, Pierce swiftly produced more portraits of well-known citizens and again received, if not actively sought, the attention of the *Geelong Advertiser's* reporter to this 'altogether new school of art':

'By nature an artist, and possessing at the same time a technical acquaintance with art in all its charming varieties, he recently devoted himself to portraiture, and it may be said, without exaggeration, that the pictures he has produced in crayon are, in artistic finish, delicate manipulation, and absolute fidelity, equal at least, and sometimes, indeed, superior, to the best efforts made in any studio in this colony. We refer to his work, not because his excellence needs to be made known, for he has at this moment, by the vouchers we have seen, commissions that will take him two months at least to execute; but the exceptional ability he displays deserves, we think, special mention... and (although, as we have said, he is in no want of commissions) an inspection of the work he is doing will charmingly repay the trouble of a brief visit'.⁸

Pierce received several commissions for his portraits and produced a number of uncommissioned works, with a view to general advertising as well as attracting a buyer. He worked in oils and watercolours as well as crayons and, although many were executed from life, often based his portraits on photographs and *cartes de visites*.

In addition to portraiture, Pierce also specialized in animal paintings, and received the patronage of several landowners of the district. His first such painting was that of *Robert the Devil*, a famous English racehorse which, taken from an engraving, had been commissioned by a 'sportsman in the district'. ⁹ The work was seen and admired by St. Albans' James Wilson, race horse owner and trainer, who promptly ordered a painting of his celebrated race horse *First King*. Pierce subsequently painted several works for Wilson, including cup winner *King of the Ring*, as well as for Andrew Chirnside (Werribee), George Russell (Barunah Plains), and Joseph Ware (Yalla-y-Poora). In order to increase interest in his horse painting, Pierce also instituted special offers including one in which he was prepared to 'paint twenty portraits or pictures of horse stock for a club numbering twenty subscribers at £6-10s each, the works to be paid for at the rate of 6s per week'. ¹⁰

When Pierce had fully settled and established himself in the town, he encapsulated his services in a large bill which he had painted. Advertising himself as a portrait, animal and landscape painter, scene artist and decorator, the bill contained a self-portrait, the heads of two racehorses and, in the centre, 'samples of his artistic abilities as a landscape and scenic painter'. ¹¹ Yet the demand for such paintings was, as indicated in

his statement against the fraud charge in court, usually quite slow. Pierce therefore supplemented his income by executing illuminated addresses and painting banners which, in reference to one painted for the Geelong branches of the Melbourne Wharf Laborers' Union and Port Phillip Stevedore Laborers' Eight Hours Association, was somewhat erroneously noted as 'a new industry in Geelong'. ¹²

During the 1880s, there was a great land boom in Victoria and businesses prospered. Attracted by the seemingly healthy prospects in commerce, Pierce left Geelong in 1890 to purchase the hotel, *Rose of Australia*, situated near the Melbourne Meat Market. This venture too, however, was doomed to failure: 'after six months of the most profitable business the great boom burst, followed by the depression, with its accompanying strikes and riots, which usually succeeds an unnatural prosperity. The great market and the foundry of Yard & Crystal near by both closed their doors, and I again went out of business'. ¹³ Pierce

returned to professional painting. One of his major sources of patronage was the Melbourne Meat Market, for which he not only painted a view of the Market, but also of the personalities that were associated with it. He produced portraits, many of them as caricatures, of both the workers (cat. no.27) and the celebrities (cat. no.26).

Pierce remained in Melbourne for several years. His wife Agnes (née Carney) died in 1892 and, after 1894, he apparently headed for the goldfields of Western Australia. After receiving some correspondence from relatives in America, however, Pierce travelled to Sydney via Melbourne, where he sailed to Vancouver aboard the *Wyomora*. Upon his return, Pierce continued to paint and entertain friends and family until his death in 1924.

24. **(Airey's Inlet) 1888**
watercolour
51.7 x 69.3 cm
Signed and dated l.r., brown paint 'Gus Pierce/ Geelong/ 1888'.
Collection: Geelong Art Gallery
Gift of the Friends of the Geelong Art Gallery, 1990

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

In 1858, a wool sale was held at George Synnot's, Clare Street. In 1861, Synnot went into partnership with Thomas Guthrie to form the firm of Synnot and Guthrie. With George Synnot's death in 1871, his son, also George, became manager. In 1874, the business opened in a new building in Moorabool Street, where it remained until its closure in 1887. The property was purchased by Hawkes Bros. in 1889 for their wholesale hardware business.

26. **A Metropolitan Meat Market Celebrity 1894**
watercolour
37.5 x 30.0 cm
Signed and dated l.r., ink 'ABP/ 1894'.
Inscribed l.l., ink 'A Metropolitan Meat Market Celebrity'.
Collection: La Trobe Collection, State Library of Victoria
Accessioned 1966



25. Augustus B. Pierce George Synnot & Co. Wool & Grain Warehouse



27. Augustus B. Pierce (Two Meat Market workers)

27. **(Two Meat Market workers) 1893**
 watercolour
 37.5 x 30.0 cm
 Signed and dated l.r., ink 'ABP/ 1893'.
 Collection: La Trobe Collection, State Library of
 Victoria
 Accessioned 1966

1. Pierce, op.cit., p.3
2. *ibid*, p.16
3. *ibid*, p.113
4. Beechworth, *Ovens and Murray Advertiser*, March 28, 1871
5. *Geelong Advertiser*, March 17, 1883
6. *Geelong Advertiser*, April 12, 1883
7. *Geelong Advertiser*, May 1, 1880
8. *Geelong Advertiser*, May 31, 1880
9. *Geelong Advertiser*, June 3, 1881
10. *Geelong Advertiser*, February 14, 1885
11. *Geelong Advertiser*, September 8, 1883
12. *Geelong Advertiser*, April 10, 1888
13. Pierce, op.cit., p.175

Henry S. Pincott 1848-1893

Henry Stow Pincott was born in England on January 14, 1848, the son of Dr. Rupert and Anne (née Stow) Pincott. In 1853, the family migrated to Australia aboard the *Eliza*, landing at Portland. Four months later, they boarded the *Francis Henty* for Geelong, where Henry Stow was educated and spent most of his life working as a professional artist.

Not a great deal is known of Henry Pincott's early years. He attended Geelong Grammar School, from which it was apparently intended that he follow a career in banking. Pincott realized, however, that he was not suited to a banker's lifestyle, 'being chained to a bank ledger, and encased in a stand up collar and fashionable suit, and having to keep up the habits of society, upon a pittance, and talk idiotic nothings at a fashionable evening party'.¹ Instead, he chose to follow a more bohemian way of life; as an artist, he could move freely and unconditionally, and could also learn more about his 'fellow creature rather than their banking account'.²

It is not known whether Pincott received any formal art lessons or was self-taught but, by the end of the sixties, he was producing enough work to be able to include seven pictures in the *Geelong Mechanics' Institute Exhibition* in 1869. All were local landscapes, and included views from Drysdale, Queenscliff, Swan Bay, Corio Bay, and the Barwon River. In 1871, his work was beginning to receive increasing public attention. Writing on the painting *Buckley's Falls*,

Fyansford, on display at George Mercer's stationery store, the *Geelong Advertiser* critically commented: 'The only fault that can be found with it by connoisseurs [sic] is that the sky is rather too highly 'toned'. Those, however, who have seen a 'brilliant Australian sky' will recognise its approach to nature. The foreground is a correct representation, the perspective is good, and so must be the chances to fame of the artist, Mr. Harry Pincott'.³

Pincott, however, left little to chance. He made use of the various available opportunities to exhibit and advertise his work as a professional artist. In addition to being represented in the 1869 *Mechanics' Institute Exhibition*, Pincott's paintings were also included in the opening exhibition of Frank's Gallery in 1872, which in 1874, was also the venue for an exhibition comprising eight of his landscape paintings. Hoping for wider exposure, as well as consolidating his reputation as an artist, Pincott became a member of the Victorian Academy of Art in 1875, submitting a number of paintings in the Academy's annual exhibition for that year as well as the following one. On a less formal basis, Pincott frequently displayed his work in the shop windows of George Mercer's and Henry Frank's stationery stores, thereby providing greater public accessibility for the viewing of his work.

Although exhibiting his work in various places was vital in gaining exposure for his art, Pincott also placed a good deal of emphasis on the work being done in his studio. He initially established his art studio over a warehouse in Victoria Building, Moorabool Street, to which the public were invited and encouraged to view his paintings. In February 1875, he also commenced his first art classes which, however, were transferred three months later to his new premises in the Chamber of Commerce Building, Moorabool Street. Unlike his previous studio, which was poorly lit and too confined for the proper display of and access to his paintings, as well as for 'ladies not caring about endangering their dresses by rubbing against palettes or paints, or having to go up a dark narrow staircase',⁴ the new 'den' consisted of two rooms, one of which was used as a painting studio, and the other as an exhibition room.

Pincott's art classes became increasingly popular, with lessons in painting and drawing and, proposed at the end of 1875 for the summer months, 'a class specially for the purpose of sketching from nature, the pupils of which will have the advantage of receiving instruction of a most valuable character'.⁵ Such was the growing number of pupils in his classes that, little more than a year after being in the Victoria Building, the studio had become too small for Pincott's needs. He therefore moved into a large well-lit room under

the Masonic Lodge-room at 32 Malop Street, where he could comfortably hold his classes as well as display his own work.

These studio displays consisted not only works for general viewing, but also exhibitions of paintings that Pincott intended to offer to the public through art unions. Pincott frequently used this popular method for the dispersal of art works. By 1873, he had held his fourth art union, and he continued to hold several more during the seventies. On a tangent to the art union was the proposed creation of a 'Painting Club' in 1877:

'Mr. H.S. Pincott has much pleasure in announcing to his patrons that he intends forming 'A Painting Club', similar to those now in vogue in Europe. The Club will be composed of 24 members, whose subscription will be £12, payable by 12 monthly instalments of £1 each. Upon the first of each month a drawing will

take place amongst the members, in Mr. Pincott's studio, to decide which member is to have his painting executed first. It will be seen that the first drawer receives a painting upon paying one subscription, he [then] has, therefore, to continue his payments for the following 11 months; or pay the balance, less 15 per cent discount. The subjects of the landscapes are to be chosen by the subscribers, so that every member will obtain a painting congenial to his taste'.⁶

It is, unfortunately, not known how successful the club was, but his attempt to establish it is indicative of the business acumen of Pincott, who maintained an awareness of the developments in the European art world, and was certainly not averse to employing any scheme whereby he could enlarge his clientele.

Pincott specialized in landscapes and, in addition to views around the Geelong district, he frequently travelled further afield in his search for subjects and



30. Henry S. Pincott (*You Yangs from the Portarlington area*)

potential patrons. His work became well-known in the Ballarat district while, at the end of 1875, Pincott found himself in such demand in and around Horsham, that he was forced to postpone his art classes until March of the following year.⁷

Amongst Pincott's most lucrative clients were the Western District landowners who not only bought paintings whose subjects appealed to them, but were also keen to have their own properties depicted in a picturesque manner. Amongst those who sought paintings of their lands were Charles Ayrey, of Warran Hope Station in the Wimmera District, William Robertson, of Gringogongula Station, near Balmoral, and J. Rout Hopkins, of Wormbete Station, near Winchelsea, while Pincott was also commissioned to paint the Ballark property for each of its successive owners, Wallace and Frearson.

Although commissioned paintings of specific areas were often impelled by the desire to obtain pictorial records of one's property, Pincott's views tended to be more concerned with aesthetic effects than with accuracy. Many of his paintings were, like the view of the *You Yangs* (cat. no.30), composed of dense, almost gloomy bush land, set against contrasting, brilliantly-coloured sunrises or sunsets. Within this setting could be found topographical elements, including lakes or homesteads, or Pincott, 'taking advantage of the artist's license', would also add his own features, such as an ancient bush hut in the painting of Hopkins' Wormbete Station which, with 'the curling wreath of smoke from the chimney of the old bushman's domicile, gives a realistic appearance to the scene'.⁸

Although Pincott's works were occasionally criticized as having a too-pervasive 'cold, greyish color'⁹ or, as noted earlier, a 'too highly toned sky', he also received praise for his brilliancy of colour which, in *Sunset on the Grey River, New Zealand*, gave it an appearance 'more like a splendid enchantment scene than anything else'.¹⁰ Of more significance was the repeated observance of the Australian quality of many of Pincott's paintings. Of his view of sunset at Hall's Gap, in the Grampians, for example, the *Geelong Advertiser* art reviewer notes: '...all combine to render the painting described one of a decidedly Australian character, and to stamp it as a work of an artist who has wandered from the conventional rules of imitative art, in search of bold rugged outlines of nature itself'.¹¹ Although undoubtedly influenced by British art, which he would have had both direct and indirect access to through paintings held in various collections, through prints, and through the work of predominantly European-trained contemporary

artists, Pincott was virtually raised in Australia, and would have viewed his surroundings through Australian eyes. This was reflected in a number of his local landscapes, and the diversion, however slight, was perceived by those accustomed to viewing the prevalent British overtones in art.

To supplement his work as an artist, Pincott also became involved in scenery painting for theatre productions, producing drop scenes in locations such as the stage in the Creswick Town Hall in 1877, the Mechanics' Institute in 1878, and the newly-converted theatre in the Exhibition Building in 1881. Pincott's involvement with the theatre also extended into the entertainment area. In February 1882, a complimentary benefit concert was accorded to Pincott in the Exhibition Theatre. Not only did Pincott actually organize the arrangements for the concert, he also participated in two comedy sketches, including *That Dreadful Dog*, which consisted of singing, short sketches and farces.

In addition to providing entertainment, the concert was also Pincott's farewell to the citizens of Geelong, in which he thanked them for their patronage and support prior to his departure for America. Bringing his references with him, Pincott sailed for America on the *City of New York*, arriving in San Francisco around the middle of the year. By October, he had established himself in a studio at 317 Stockton Street and was receiving a number orders for his work as well as advertising lessons for oil and watercolour painting. He was also beginning to gain the attention of the local press. The *San Francisco News Letter* noted the arrival of the 'Australian artist...[who] brings with him an excellent reputation from Australia' and commented favourably on his painting of *Mount Cook, New Zealand*, which was on display in the window of Messrs. Schafer & Co., and which, the reporter remarked, was 'feelingly portrayed'.¹²

It was not long, however, before Pincott's early enthusiasm abated. Coming from the comparatively smaller, quieter town of Geelong, Pincott was soon both overwhelmed by the frenetic pace of life, the 'Hustle and bustle, get a job done 'right away''¹³ mentality, as well as disillusioned by the competitive commercialism of the San Franciscans: 'I found the Yankees altogether too sharp and they got the best of me in every transaction - 'Cutting my eye teeth', as they called it. They are no respecters of persons, 'the almighty dollar' is the only thing they care for',¹⁴ and '...did you ever know a Yankee who couldn't advertise? I never did, and I had the pleasure of living amongst them for three years'.¹⁵

Pincott's stay in San Francisco was often filled with periods of despair, where 'business kept on fluctuating. Sometimes I was rich, sometimes poor'.¹⁶ Unable to survive on his landscapes alone, Pincott sought further employment. Observing that the city's coffee shops were decorated with posters illustrating coffee culture, he ventured into one shop and offered to decorate the store with oil paintings for \$200. His offer was accepted for \$15 plus materials. Pincott was also engaged to paint scenery for the Market Street Theatre (for which, however, he and his fellow artists were not fully paid), and for the convent at Bernicia. He also painted a tableaux for a 'maitre gras' (mardi gras?), or fancy dress ball, which depicted a number of subjects including *Elaine* and *Antony and Cleopatra's barge California*, and produced transparencies and decorations for the Centennial of the Knight of Templars festivities.

Having intended to remain in America for only one year, Pincott spent over three years in San Francisco, broken only by a short, unsuccessful stay in Los Angeles. At the end of this period, virtually penniless, Pincott sought to leave the country and head for England, 'the land of my birth'.¹⁷ Gaining an interview with the captain of the clipper *British General*, it was agreed that Pincott would work his passage as painter and ordinary seaman. On his arrival in London, he was faced with ambivalent emotions: sheer pride as he watched the Channel Squadron steam past and observed the ceremony of the Horse Guards, and nostalgia and longing for Australia as he was struck by an overwhelming sense of solitude in the gigantic, crowded, polluted city.

Once in London, however, Pincott quickly entered into the art scene. A visit to the National Gallery left him with wonder and dismay: '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'.¹⁸ Despite this sentiment, Pincott painted several colonial landscapes during his few weeks in London, and sold these to a picture dealer in the Strand 'at satisfactory prices'.¹⁹

Pincott travelled to relatives in Surrey, where he painted a number of paintings before returning to London to dispose of them. He then gained employment as scenic painter at the Lyceum Theatre, Crewe, which, after the departure of the manager, was purchased by the theatrical company, including Pincott, and travelled around England, with Pincott participating as both actor and painter.

After remaining with the company for some time, Pincott left to journey through Cheshire and Staffordshire as an itinerant artist, painting the changing scenery. In Biddulph, he found his work was met with great demand, and he established a studio, taking his own pupils, producing signs for the district's inns and painting landscapes for local patrons as well as china plaques and oils for the Manchester and London markets. He was also commissioned by the Lancaster Lunatic Asylum to paint scenery and stage fittings, which led to a similar commission from the Whittingham Lunatic Asylum. He then continued his travels through England until notice from the captain of the *British General* of that clipper's pending passage to Sydney prompted him to make his way back to Australia.

By 1888, Pincott had returned to Geelong, and settled at Anglesea. He painted several views of the landscape in the area, including *Anglesea landscape* (cat. no.28), many of which were sent to C.E. Charity's art gallery in Malop Street for display. In 1889, Pincott, in conjunction with Alex Russell, a portrait painter, opened a studio in Corio Terrace, and the two advertised their willingness to paint portraits, enlarged photographs, views, scene painting, and banners. Pincott does not appear to have remained long in this studio, for seven months later, in May 1890, he was reported as having a studio in the Water Supply Office in Malop Street west, where he continued to paint landscapes.

Pincott died in Perth in 1893 at the age of 45 years.



29. Henry S. Pincott Paper mill on the Barwon

28. *Anglesea landscape*
oil on board
sight 22.3 x 29.3 cm
Signed l.r., red paint 'HSP'. Not dated.
Private collection

29. **Paper mill on the Barwon 1889**
watercolour
25.5 x 35.7 cm
Signed and dated l.r., brown paint 'H.S. Pincott/
Mar 89'.
Collection: Geelong Art Gallery
Gift of F.E. Richardson, 1938

30. **(You Yangs from the Portarlington area) 1877**
oil on canvas
61.2 x 91.8 cm
Signed and dated l.l., brown paint 'H.S. Pincott/
1877'.
Private collection

1. Pincott, op.cit., p.90
2. ditto
3. *Geelong Advertiser*, June 17, 1871
4. *Geelong Advertiser*, May 5, 1875
5. *Geelong Advertiser*, September 20, 1875
6. *Geelong Advertiser*, August 1, 1877
7. *Geelong Advertiser*, February 7, 1876
8. *Geelong Advertiser*, May 16, 1890
9. *Geelong Advertiser*, July 2, 1881
10. *Geelong Advertiser*, June 28, 1875
11. *Geelong Advertiser*, May 19, 1874
12. *Geelong Advertiser*, October 7, 1882
13. Pincott, op.cit., p.24
14. *ibid*, p.23
15. *ibid*, p.26
16. *ibid*, p.24
17. *ibid*, p.32
18. *ibid*, p.45
19. *ibid*, p.49

Edmund Sasse 1819-1904

Edmund Sasse was born in Brussels in 1819, the third son of four surviving children to Richard Sasse, a professional artist who had founded Sasse's Academy in South Kensington, and his wife Harriet Blake Boys. The family moved to Paris, where the children were raised and educated. After 27 years on the Continent Edmund Sasse, together with his family, moved to England where he remained for seven years. During this period he experienced the Chartist riots, and was one of the special constables on the same beat with Louis Napoleon, who was then in exile. He was, by this time, well involved in the art world and, during the 1851-52 London exhibition, he received a special permit from the Prince Consort to enter the exhibit at any time, and was generally chosen by the Prince Consort to act as cicerone to himself.



32. Edmund Sasse Goldfields sketches, Pennyweight Flats, Castlemaine

At the end of 1852, Edmund and his brother Harry migrated to Australia, landing at Sandridge Pier in the early months of 1853. It would appear that the pair were initially attracted by the gold discoveries in the colony, and 'tried [their] hands at Diggin'¹ at the gold fields of Pennyweight Flats, Castlemaine. Although their stay was short, and apparently unsuccessful, Edmund produced sketches of the area and its flora and fauna (cat. no.32), which were sent back as items of curiosity to his family in England. By May of that year, Edmund had moved to Melbourne, where he advertised his services in *The Argus*, offering lessons in drawing, watercolour, perspective and ornamental design, held both at his studio or at schools. He was also producing works such as *Banquet to mark the turning of the first sod for the Geelong and Melbourne Railway in 1853* (cat. no.31), a detailed, lively watercolour sketch which demonstrated his skill as a draughtsman. Through the friendship of Governor La Trobe, Sasse apparently also worked for a short period in the Treasury. He was, however, living a 'hand to mouth' existence, and it would have been with relief that he was accepted and appointed by the Denominational School Board in April 1854, as Drawing Master to the Geelong district. He moved into Virginia Street, Geelong, from which he travelled to

the district's schools and from which he provided private lessons. In this year he also went into partnership with a Mr. Winston, to form the firm of Winston and Sasse, artists and engravers on wood, working from Bellarine Street. The partnership does not seem to have endured for more than a year, with Sasse leaving to concentrate on his own work.

Sasse appears to have been an enthusiastic and tireless teacher, encouraging and inspiring his students' work. Not only was he expected to report to the School Board on a quarterly basis, but the increasing number of competitions and exhibitions available to the colony's artists, particularly young artists, was providing both himself and his students an ultimate, tangible goal.

At the end of 1856, Sasse was fully occupied preparing his pupils' works for a coming exhibition:

'...I am at a stand still, being so much engaged for the forthcoming exhibition of the children's drawings which is to take place on 20 ultimo, all pupils coming by turns at my house to finish their drawings, a number of which, 'the best', I am framing. Those that are not framed I mount and draw a dark line round them as a set off.... You have no idea the constant work I have in composing and drawing out models, it being such a difficult thing getting good ones in the colony...'.²

At the beginning of the following year, Sasse was also drawn to an inter-school drawing competition to be held in Melbourne in February 1857. Geelong's schools were invited to submit their pupils' works, and Sasse quickly set about 'working them up for the tug of war'.³ The competition appears to have been a resounding success and was held again in 1858, and again, Geelong's aspiring young artists were included.

At the same time as his involvement with his pupils' activities, Sasse was assisting in the organization of the *Geelong Mechanics' Institute Exhibition*, to be held in March 1857. As the district's drawing master, Sasse became a member of the exhibition committee and would have contributed to the selecting and hanging of the exhibition. He also contributed one of his own paintings, *Landscape*, to the exhibition, as well as a number of items from his collection, including a Baxter print, a plated vase, a watercolour study and a drawing, *Flowers*, by a Miss Cooper, who was possibly one of his students.

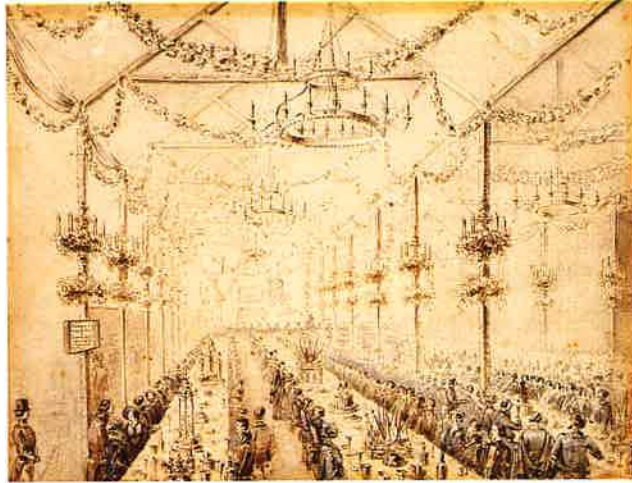
In that year, Sasse also moved from Virginia Street into Plym House, a two-storeyed home that was 'not quite finished',⁴ and located in Myers Street, West

Geelong. With several rooms, Plym House had accommodation for another family, which was to be that of Thomas W. I'Erson, a Singing Master and amateur artist, and two additional rooms for each man's private classes. The two became good friends and, sharing similar interests, they combined their particular strengths to organize a *Singing and Drawing Demonstration* for the end of the year. An accompanying publication, *School songs to be sung by children at the Demonstration to be held under the direction of T. W. I'Erson and E. Sasse*, was produced, and prizes were distributed to the successful pupils in the drawing and singing classes. The Demonstration was a success and became an annual event, with Sasse's brother, Harry, conducting it in November of the following year.

Although it had been achieved over a longer period of time and with greater hardship and effort than had been envisaged when he blithely headed for the gold fields, Sasse had by now become a successful man. This was unequivocally expressed in a letter to his mother:

'58 and we left in 52. How years roll on. Events of every sort, kind and description have taken place and we are all growing older. In fifty-two I was a Bachelor; now have a family growing up. Fifty-two with difficulty that I managed from hand to mouth; now have and can provide for my Household. Then had to compete with double dealing and selfishness; now am at the top of the tree in my own branch'.⁵

Indeed, 1858 was a productive year for Sasse. He was elected a member of the Philosophical Institute of Victoria, named on the committee of the Choral Society, was listed as member of the Committee of Management of the Geelong Teachers' Association, and appointed on a committee to 'forward an exhibition of Arts Manufactory and different natural productions of the colony'.⁶ He also attended the opening of the new Geelong Grammar School building in McKillop Street as one of the few Masters who had remained attached to the school since its early days, when it was conducted in a house in Villamanta Street and then in Knowle House, Skene Street. By June, Sasse had moved his family across the road to larger premises: 'The last was growing too small for two families... and... both W. I'Erson and myself required either accommodation for our classes'.⁷ The new home was a good deal larger, with room not only for his 4.30 gentlemen's and 6.30 ladies' classes, but also boasted three spare rooms for boarders.



31. Edmund Sasse Banquet to mark the turning of the first sod for the Geelong and Melbourne Railway in 1853

His classes were progressing at a healthy rate. Sasse added modelling to his drawing and painting lessons at both the school and private levels, the results of which were to be exhibited for the first time at the end of 1858. Although Sasse apparently executed work on commission, once having to 'refuse another engagement'⁸ owing to the amount of work he already had, his pupils took pride of place. It was with great satisfaction that he was able to write that the Board 'were all delighted with the progress of my pupils. I wish you could see some of their specimens. I think without boast that they would at the very least be on a footing with any of the Public Schools at home'.⁹ In order to meet demand, Sasse was continually starting new classes in the afternoons or evenings, including lessons for boys and ladies, that were taken outdoors 'to sketch from nature'.¹⁰ By 1864, 'Mr. Sasse's drawing atelier' was providing over 60 pupils with 'instructions in one of the most important branches of art'.¹¹

In August 1862, the Denominational School Board was replaced with the Board of Education. Sasse continued under the new Board until the end of the year and, for reasons unknown, did not return until 1864, when he was again appointed Drawing Master to the Geelong District. His work with his students remained as enthusiastic as ever and, in the *Geelong Mechanics' Institute Exhibition* of 1869, he entered seven works by his pupils in addition to two of his own, the latter being *Near Roslyn Castle, Scotland* and *View in Wales*. In the 1869 *Ballarat Mechanics' Institute Exhibition*, Sasse also exhibited a drawing entitled *Back of Old Leith Pier*.

The year 1869, however, marked Sasse's most notable contribution to art and education in Geelong. Together with William Pye, Sasse established the Geelong School of Art and Design at Christ Church Common School in Moorabool Street. With the exception of a minimal contribution by the Technological Commission, the school was privately funded, primarily by Pye and Sasse, as well as by the members of a small Committee of Management. Commencing in April with a class of ten, the school could, by the end of 1870, boast a number of 75 students, with ages ranging from nine to twenty, attending two weekly evening classes. These classes concentrated solely on technical education: 'There is no landscape or fancy drawing - they are simply taught the class of drawing that will be useful to them, either as architects or mechanics'.¹² Also referred to as the Geelong Technical School, the establishment received additional standing when, in 1871, the architect, John Young offered his professional services on a voluntary basis. He was shortly joined by George Kirkland, a former student of Sasse. Kirkland assisted the junior classes, while Young supervised the classes for architectural drawing. Sasse controlled the remaining departments, most notably the advanced classes for ornamental design, and Pye acted as the school's superintendent. The school grew from strength to strength, as was reflected in the 1877 end-of-year examinations in Melbourne. The Geelong Technical School, comprising one fifteenth of the total number of entries, managed to come away with nearly one fifth of the prizes.¹³

Despite its primary emphasis on technical instruction, the School of Art and Design expanded its parameters when it became more familiarly known as the Technological School and introduced, in 1873, the School of Design in 1873. The School of Design was established for girls and young women, and provided drawing lessons as well as tuition in painting objects, such as flowers and foliage, from nature. These lessons were connected to and held as much credibility as those of the technical classes on the part of the pupils and the teacher, Sasse. Indeed, in the 1877 examination, judged by Eugene von Guerard and William Ford, particular reference was made to Miss Kate Earle, of the Geelong Girls' School, whose work, winning first prize in the Senior Division, was seen as 'showing strong evidence of the training proper to a School of Design, and this in preference to a more picturesque style of work'.¹⁴

Upon William Pye's transferral to the Swanston Street State School, the Technological School and School of Design were moved to Sasse's studio, where he continued to provide lessons in architecture and

mechanical drawing, free hand drawing, harmony of colour, design and object drawing. With Young having left the School some time previously, Sasse was now the sole Master of the school, but received assistance from past students. Sasse's pupils achieved a high rate of success, many passing the required examinations to become certified teachers of drawing and obtaining positions throughout the colony.

By the 1880s, Geelong was becoming a highly developed industrial town, and the need for a larger, more comprehensive technical institution was recognized. With the death of General Charles George Gordon in 1884, killed by Muslim rebels in Khartoum, the idea of establishing the Gordon Technical College in his memory germinated, finally coming to fruition four years later. The Technological School was closely involved with the formation of the college. Two members of its Committee of Management became foundation members of the Council, while Sasse attended the early meetings in an advisory capacity. When classes commenced in 1888, the Technical School was absorbed into the system, and Sasse became one of the college's early instructors, remaining until his retirement through illness in 1872.

Whilst teaching at and after his retirement from the Gordon Technical College, Sasse maintained his private classes and remained involved in various exhibitions, both school-related as well as the 1879-80 *Geelong Juvenile and Industrial Exhibition*, becoming a member of the Exhibition Committee. Not only was he concerned with the selection and installation of the works in the exhibition, but also contributed to its publicity, providing a sketch of it to the *Illustrated Australasian Sketcher*.

When Sasse died in 1904, he left behind a young generation of artists who had been instructed and inspired by his skills and enthusiasm. Many remained amateur artists, not developing their skills beyond that of a hobby. Others were able to put their refined skills to good use in their architectural and mechanical careers, while a number became drawing teachers themselves, either privately, as did his daughter, Harriet, or under the Education Department, as did George Kirkland. Together, however, they formed the basis of a strong and lasting artistic tradition in the town of Geelong.

31. **Banquet to mark the turning of the first sod for the Geelong and Melbourne Railway in 1853**
pen and ink and wash
sight 16.1 x 21.5 cm
Signed l.l., ink 'Edmund Sasse'. Not dated.
Collection: Geelong Art Gallery
Gift of Miss Sasse, 1905

'A great flare up in Geelong to day on the occasion of the laying of the foundation stone of the Geelong Railway Terminus and the cutting of the first turf. The Directors had determined to invite the Governor to do it and also the corporations of Geelong and Melbourne and to give a luncheon on the occasion and a ball in the evening - in order to do this properly we constructed one of our carriage sheds 110 ft x 70 and lined it inside with white and blue drapery, festoons of flowers etc, and the tables were spread in first rate style by Hooper of the Royal Mail Hotel....[At the Banquet there was] grub galore, champagne to the mast head, lots of speech making, drinking toasts, and no end of music...and the ball...was kept up in great style all night'.¹⁵

32. **Goldfields sketches, Pennyweight Flats, Castlemaine (1853)**
pen and ink
23.0 x 18.5 cm
Not signed. Not dated.
Private collection

33. **(attributed to Sasse) (Landscape with house and cow)**
watercolour
10.5 x 13.5 cm
Not signed. Not dated.
Private collection

34. **(attributed to Sasse) (Landscape with river and boat)**
watercolour
11.5 x 16.2 cm
Not signed. Not dated.
Private collection

1. Sasse, op.cit., January 14, 1858
2. *ibid*, November 1856
3. *ibid*, January 14, 1857
4. *ibid*, April 13, 1857
5. *ibid*, January 14, 1858
6. *ibid*, undated
7. *ibid*, June 12, 1858
8. *ibid*, May 14, 1858
9. *ibid*, July 13, 1858
10. *ibid*, February 22, 1861
11. *Geelong Advertiser*, October 3, 1864
12. *Geelong Advertiser*, December 8, 1870
13. *Geelong Advertiser*, August 16, 1877
14. ditto
15. Snell, Edward - *The life and adventures of Edward Snell*, Angus and Robertson Publishers, North Ryde, N.S.W., 1988, pp.342-3, September 20, 1853

Edward Snell 1820-1880

Edward Snell was born on November 27, 1820 at Barnstaple, Devon, the eldest of four children to Edward, clockmaker, jeweller and silversmith, and Elizabeth Snell. At the age of 14 Edward, also known as 'Ned' or 'Ted', was apprenticed at Henry Stothart's (Elizabeth's cousin) Newark Foundry in Bath until 1842. From then he held a number of jobs, including working at the Swindon works of Daniel Gooch's Great Western Railway Company. During the general financial crisis of 1848-49, Snell's wages were severely cut and, lured both by circulating reports of the opportunities for wealth in the new colonies as well as the thought of great adventures, he decided to emigrate to Australia.

In August 1849, Snell became a steerage passenger aboard the *Bolton*, heading for Adelaide. During the voyage, Snell passed the time painting and sketching the surrounding sights and events as well as portraits, which were produced upon commission or in exchange for menial tasks, such as the washing of his clothes. He also launched a paper, the *Illustrated Bolton News*. The first issue contained many of his sketches and the hope that other passengers would contribute articles for the following issues. An opposition paper, the *Bolton Herald*, was also started, but does not appear to have had a long life. Snell's *News* also died a 'natural death',¹ owing to the general lethargy and disinterest of his fellow passengers.

When the *Bolton* anchored off Adelaide in November, Snell spent the last day on board painting sketches of the aborigines present at the Port, which were eagerly purchased by the passengers. Once in Adelaide, he commenced producing portraits of and for the local residents, portraits of the natives, mythical subjects, and general views including one of Port Adelaide, which he painted shortly after his arrival. The art profession was, however, not particularly lucrative. Despite being on display and up for raffle, his *View of Port Adelaide*, for example, was not sold until November 1851. It became necessary to supplement his income with a variety of odd jobs, including that of hawker, unofficial assistant surveyor to a Mr. Hastings, repairing a cylinder for igniting German timber by compressed air, and supervising both the unloading of an engine as well as, at a later date, gangs working to clear the land near the Montacute Copper Mine. Snell also dabbled in land speculation and travelled away from Adelaide, either into the bush, where he had frequent contact with the aborigines, around the York Peninsula for his surveying trip, or along the Murray for a month's excursion.

These activities did not, however, provide Snell with the wealth envisaged on his departure from England. When news of the discovery of gold in Victoria reached South Australia, Snell joined the general exodus from Adelaide. Leaving a town that was 'looking quite deserted',² he forwarded his belongings to Geelong and, by March, had made his way to the Mt. Alexander diggings. Despite a slow start, Snell and his partners, Bob Stirling, Conrad Wornum and Dick Wilcox, achieved moderate success and, with the news of the rich goldfields at Bendigo, travelled to that area, again having some success. After a total of four months of digging for gold at the two sites, Snell was able to comment, 'On the whole gold digging, though a dirty business, pays better than engineering'.³ When Snell left the diggings in July 1852, he had spent 'rather more than £100 out of my pocket and the gold I have obtained would realize I dare say £400 in England'.⁴

Snell travelled to Melbourne, where he boarded the *Aphrasia* in August, landing at Geelong. He resumed painting a variety of subjects upon commission and in the hope of selling the paintings. Snell also undertook a variety of jobs until, on September 9, 1852, he was appointed engineer *pro tem* to the Railway Company, with orders to 'walk to Melbourne and report on the capabilities of the country, after which I shall have to prepare plans and sections of the line'.⁵ The following month he proffered a tender for the line, which was accepted by the committee of the Railway Company. Snell set about surveying and working on the drawings for the railway and, by September 1853, the ceremonial laying of the foundation stone and the turning of the first turf took place (with a trowel designed by Snell).⁶ It was another three years before the railway was completed, the opening taking place on June 25, 1857. Overdue, exceeding initial cost estimates, and found generally unsafe, the railway was not a complete success, and the Government took it over in 1860, at a cost of £800,000 with a further estimated £250,000 required for necessary repairs. In 1857, however, Snell still held a strong reputation as an engineer, and was involved in the initial work on projected extensions of the Geelong railway line to Ballarat and Queenscliff and the St. Kilda and Brighton Railway, to which he received, and shortly afterwards declined, an appointment as engineer.

In addition to his work for the Railway Company, Snell, in January 1853, went into partnership with Frederick Kawerau, a German surveyor and architect, to establish an architectural and surveying business. The partnership received a great deal of work, and was involved with the planning of Belmont (cat. no.38) as well as the design for the Great Western Hotel, the gothic villa, Hawthorne, and Snell's own home in

Skene Street, next to Kawerau's residence (cat. no.36). In May 1854, the partnership was dissolved, owing to Kawerau's ill-health and intention to return to Europe. Snell called for Edward Prowse, an architect and engineer with whom he had migrated to Australia, who promptly moved from Adelaide to purchase Kawerau's share of the business and join Snell as a partner. The firm continued to receive a fair amount of work, producing drawings for a quartz crushing machine for a Geelong company and an 'ice-making machine'⁷ for James Harrison, as well as working on a patent gold extracting machine, and surveying for the Geelong branch of the Victorian Provident Loan Society. Snell also gave occasional lectures on drawing for organizations such as the Mechanics' Institute. After only one year, however, the firm of Snell and Prowse was dissolved, and Snell continued the business on his own.

Despite the work he was receiving through his business, Snell continued to paint on a prolific scale. In the 1857 *Geelong Mechanics' Institute Exhibition*, Snell was not only represented by his model of the Railway Bridge over the Little River and the wheelbarrow that he made and which 'carried the first Turf of the Railway',⁸ but also exhibited a painting of *Geelong in 1853*. He also provided illustrations for alderman George Wright's book of stories and poems, *Wattle Blossoms, some of the Grave and Gay Reminiscences of An Old Colonist*. As part of his profession, Snell did a great deal of travelling and, as he had from his arrival in Adelaide, also produced numerous sketches of his surroundings. An eight-day trip to Tasmania saw him enthralled by the wild,

untamed landscape. Returning to Geelong he notes, 'the scenery of Victoria looked so tame after Tasmania that I determined to clear out for England as soon as possible'.⁹ Whether he was prompted by the prospect of continuing to live in such a 'tame' landscape, affected by the reflected damage to his reputation as an engineer after the completion of the Geelong-Melbourne Railway, or had simply decided his Australian adventure had run its course, Snell sold his home and contents and returned, with his young family, to England on the *Norfolk*, in March 1858.

The family settled at Saltash, where Snell died in 1880 as the result of heart disease. He left behind seven sons and a daughter, a number of whom followed in their father's footsteps, becoming artists, electricians and engineers. Three sons were sent to the United States during the 1870s, where one, Henry Bayley Snell, became a noted marine artist.

35. **First Geelong Railway Terminus**
pencil with ink on paper
sight 17.5 x 26.0 cm
Not signed. Not dated.
Collection: La Trobe Library, State Library of Victoria
Acquired 1937

36. **Geelong (c.1853)**
watercolour
sight 35.9 x 53.7 cm
Signed l.r., ink 'TD Snell'. Not dated.
Collection: Geelong City Council
Gift of Mrs. G.E. Williams, 1941



37. **Edward Snell** *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*



36. Edward Snell Geelong

37. **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**

coloured lithograph
sheet 20.0 x 56.7 cm (irreg.); comp. 14.5 x 53.5 cm

Signed l.r., printed '...EDWARD SNELL'. Also signed and dated l.l., printed 'QUARRIL & CO. LITHOGRAPHERS AUGUST 1854'. Inscribed l.r., printed 'FROM A SKETCH BY EDWARD SNELL, ESQRE., ENGINEER TO THE COMPANY' and l.c., printed '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: Geelong City Council Gift of the Dan Taylor family, 1982

38. **Plan of the Township of Belmont 1854**

watercolour
68.0 x 117.6 cm

Signed and dated l.r., ink 'Snell & Kawerau/ Mar 1854'.

Inscribed across image, coloured ink 'PLAN OF THE TOWNSHIP OF BELMONT/ BEING SECTION 24 BARRABOOL/ THE PROPERTY OF/ A Thomson Esq.'. Collection: Geelong Historical Records Centre Gift of the Geelong Historical Society

39. **after Snell**

Geelong and Melbourne Railway 1855

coloured engraving
sight 18.2 x 25.0 cm; comp. 12.2 x 22.9 cm

Signed and dated across top, printed 'The Illustrated London News April 14, 1855'. Private collection

1. Snell, op.cit., p.15, September 6, 1849
2. ibid, p.264, January 9, 1852
3. ibid, p.311, July 5, 1852
4. ibid, p.314, July 27, 1852
5. ibid, p.327, September 9, 1852
6. ibid, p.343, September 20, 1853. 'A procession was formed of all the public bodies in Geelong which extended more than a mile in length... When [it] arrived on the ground the crush was fearful and Kawerau and myself being presented to his Excellency by Dr. Thomson, the ceremony of laying the stone was commenced... [When it ended] a lane was then made through the mob by Dr. Baylie [the mayor] and I wheeled the barrow with the shovel in it down to the place where the first Turf was to be cut. The Governor followed me and I presented him with the shovel, and he dug a barrow full of earth, wheeled it to the end of the plank which was covered with a carpet, and capsized it [process repeated by Thomson, Baylie and Mrs. Childers].'
7. ibid, p.357, October 21, 1855
8. *Geelong Mechanics Institute Exhibition*, exhibition catalogue, Heath & Cordell, Geelong, 1857, cat. no.169
9. Snell, op.cit., p.378, January 14, 1858

Catherine (Kate) E. Streeter 1842-1930

Catherine Elizabeth Streeter was born in Cork, Ireland, in 1842, the daughter of Ambrose Jennings Sheppard. The family emigrated to Victoria during the 1850s, and by 1858 had settled in Geelong.

It was in 1858 that Streeter first appears in the records of the Education Department as an assistant. In 1860, she was working as a pupil teacher at Ashby, passing her examinations for the position in March of that year. She continued as assistant from 1861, at both Ashby and then at St. Mary's, Geelong, although by 1867 she had sat for and passed the drawing examinations, and was registered as a licensed teacher of drawing.

Streeter remained some years at St. Mary's, during which time she also executed several paintings. Her most acclaimed work was a portrait of the late Dean Hayes, painted in the early months of 1869. The life-size portrait was to be exhibited at the *Geelong Mechanics' Institute Exhibition*, together with two drawings *On guard* and *A study*, before being permanently displayed in the refectory of St. Augustine's orphanage, of which the Dean was the founder and patron. The *Geelong Advertiser* noted that, although '*Miss Sheppard's drawings and oil paintings have been greatly admired... this latest effort of this talented young lady entitles her to rank high among our colonial artists*'.¹ For several years the



42. Catherine (Kate) E. Streeter Self portrait

portrait of Dean Hayes was synonymous with Streeter's name, and was continuing to attract attention as late as 1885, when the painting was removed from St. Augustine's to be retouched at C.E. Charity's art gallery. By this time, Streeter had been away from Geelong for little more than ten years, but local history now had Streeter painting the portrait at the great age of 16. It was still, however, '*pronounced by connoisseurs to be of a high order*'.²

Although Streeter would appear to have depicted a variety of subjects for her drawings and paintings, including local landscapes, she achieved greater notoriety for her portraits and religious scenes. Other early portraits included *Portrait of Mother Xavier Maguire* (cat. no.40) and *Rev. B.H. Power*. The former was commissioned by the Sisters of Mercy, shortly before Mother Maguire's death in 1869. The portrait of the late Rev. Power was offered in 1872 to the St. Patrick's Society, founded by Power. The Society considered, however, that '*as he is represented in his canonicals as a Catholic priest... it would be somewhat out of place in their room as they admit all*

Irishmen, Catholic or Protestants, into the Order'.³ The painting would therefore be disposed of by art union, with the proceeds to '*go toward the building fund of St. Mary's, in which the reverend gentleman always took a very active interest*'. Conducted eight months later by the Committee of the Geelong and Western District St. Patrick's Society, the art union was held in an atmosphere of festivity, with the St. Patrick's Society brass band playing during the evening. The painting was eventually won by George Walker, carrier of Hamilton.⁴

In addition to her portraits, Streeter also painted religious scenes, including *The Sacred Heart*, a 9 by 5 feet altar piece commissioned in 1870 by the Roman Catholic Church in Gawler Town, South Australia, and the *Assumption of the Virgin*, a 6 by 4 feet painting, which was executed in Ballarat in 1877, and purchased by Mr. Bridges, to be exhibited in his gallery.⁵

Streeter had left for Ballarat in 1874, when she was appointed first assistant to the Redan State School. She remained in the Ballarat district for several years, and was made head teacher of the Scarsdale State School in 1878. In this year she also married Dr. J. Streeter. Her artistic activities appear to have continued much as they had in Geelong, with a portrait of Bishop O'Connor receiving as much sustained acclaim as had her portrait of Dean Hayes. She also submitted a painting entitled *Portrait of Manfred* in the 1879 *Paris International Exhibition*, gaining an honorable mention.

In 1883, Streeter was transferred as first assistant to the Camp Hill State School, Bendigo, where she remained little more than 10 months before being transferred to Melbourne, first at Faraday Street, and then at Dorcas Street. She continued teaching in Melbourne until her retirement in 1894.

Streeter soon became involved in the active art scene in Melbourne, and was exhibiting at the *International Colonial Exhibition* in 1888, receiving lessons from Goodwin Lewis and studying at the National Gallery School from 1890-91, as well as continuing to paint portraits of noted contemporaries. A number of these were of people connected with the University of Melbourne, including its Chancellor, Dr. Brownless, Mrs. Tucker, wife of the University's Professor Tucker, and Rev. William Quick (cat. no.41), who was a great force in the founding of Queen's College, a Wesleyan college that was designed to be affiliated with the University of Melbourne in order to encourage a more educated ministry. In 1891, Streeter was also producing portraits of her late

husband and her son, as well as landscapes, such as 'an out-of-doors sketch of the You Yangs, seen across the broad green plain, [and which] shows how much of the picturesque there is in Australian scenery for those who 'bring with them eyes for seeing''.⁶

Upon her retirement from the Education Department, Streeter, despite poor eyesight, devoted her time to painting, providing art classes and producing her own work. In 1921, 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.

Although Streeter's portraits retain a conservative approach that, apart from a greater sense of assurance over time, alters little from her early efforts, her paintings remain a legacy of one of the few dedicated, female pioneer portrait artists of Victoria who, despite having a separate full-time profession, had attracted both the attention, admiration and respect of, as well as commissions from, her contemporaries.



40. Catherine (Kate) E. Streeter Portrait of Mother Xavier Maguire

40. **Portrait of Mother Xavier Maguire**
oil on canvas
64.6 x 52.7 cm
Not signed. Not dated.
Collection: Sacred Heart College, Geelong

The Rev. Mother Mary Xavier Maguire was born in County Meath, Ireland, around 1819. Together with five other nuns from Dublin, she arrived in Geelong in 1859 and established the Convent of Our Lady of Mercy on Newtown Hill. Streeter was commissioned by the nuns of the convent to paint Mother Maguire's portrait, which was executed not long before her death in 1879.

41. **Portrait of Rev. William Quick (1907)**
oil on canvas
111.8 x 83.8 cm
Not signed. Not dated.
Collection: Queen's College
Commissioned by subscriptions raised by J.A. Arthur, 1907

William Abraham Quick was born in Exeter, England, in 1820. He was first employed as a solicitor's clerk before becoming a Wesleyan local preacher. In 1842, he was ordained a Minister, and migrated to Australia in 1855. He held a number of appointments in New South Wales and Tasmania until his arrival in Melbourne in 1872. From 1879, he became involved in the establishment of Queen's College, which was affiliated with the University of Melbourne. He died in Brighton in 1915.

42. **Self portrait**
oil on canvas
70.5 x 49.0 cm
Signed l.r., yellow paint 'C. Streeter'. Not dated.
Collection: Dixon Galleries, State Library of New South Wales
Purchase 1971

1. *Geelong Advertiser*, February 26, 1869
2. *Geelong Advertiser*, April 27, 1885
3. *Geelong Advertiser*, September 4, 1872
4. *Geelong Advertiser*, May 16, 1873
5. *Geelong Advertiser*, September 7, 1877
6. *Table Talk*, April 24, 1891

Mary Ellen E. Thomas 1850-1887

Mary Ellen Emily Thomas was born on 24 August, 1850, in Geelong, the second daughter of Sarah and William J. Thomas. The family lived at *Wenvoe*, at the corner of Skene and George Streets. Little is known of Mary Thomas, other than that she taught at the Chilwell Ragged School, and had applied to become a licensed teacher shortly before her early death from pneumonia in 1887, four days before her 27th birthday.

Thomas' surviving watercolours and drawings are from an early period and are primarily of local scenery as well as some European views, probably taken from a number of reproductions freely circulating in the form of prints or books. Although possessing an amateur quality, the subjects of her watercolours and drawings display an enthusiastic approach. In *(Indented Heads)* (cat. no.44), for example, Thomas attempts to capture the atmosphere of a stormy, turbulent sea in which a sailing vessel finds itself tossed about. This was a contrast to the more simple, linear approach of *Lighthouse at Queenscliff* (cat. no.46), which depicts the lighthouse on a calm, clear day. She appears to have been a prolific artist, whose work, however, was executed on a personal level, and does not ever appear to have been publicly exhibited.



46. Mary Ellen E. Thomas Lighthouse at Queenscliff

43. **(Beach and cliff) 1868**
watercolour
14.8 x 25.7 cm
Not signed. Dated reverse l.r., pencil 'Dec. 24th 1868/ Pnt (illeg.)'.
Collection: La Trobe Collection, State Library of Victoria
Gift of a descendant of the artist

44. **(Indented Heads) 1869**
watercolour
18.8 x 33.8 cm
Not signed. Dated reverse l.r., pencil 'April 28th 69'.
Collection: La Trobe Collection, State Library of Victoria
Gift of a descendant of the artist
45. **(Landscape) 1869**
ink and wash
27.0 x 19.4 cm
Not signed. Dated reverse l.r., pencil '10th March 1869'.
Private collection
46. **Lighthouse at Queenscliff 1869**
watercolour
17.5 x 23.5 cm (oval)
Signed and dated reverse l.r., pencil 'MEET/ 12th Feb. 1869'.
Collection: La Trobe Collection, State Library of Victoria
Gift of a descendant of the artist
47. **(Village scene) 1874**
ink, wash and highlight
15.0 x 22.8 cm
Not signed. Dated l.l., ink '1874'.
Private collection
48. **(You Yangs)**
watercolour
9.0 x 20.8 cm
Not signed. Not dated.
Collection: La Trobe Collection, State Library of Victoria
Gift of a descendant of the artist

Alexander Webb 1813-1892

Alexander James Webb was born on October 8, 1813, at Inverugie, Morayshire, Scotland, the second of nine children to James, a veterinary surgeon, and Mary (née Renfold) Webb. Although Webb received art training at the Royal Academy of Edinburgh, he did not fully pursue a career as an artist, turning instead to the profession of painter and glazier. In 1837, Webb is recorded as going into partnership with Alexander Asher to form the firm of Webb & Asher, Housepainters, Paperhangers and Glaziers in High Street, Forres. In 1842, the business moved to 21 Batchen Street, where it remained for the next ten years. When Asher left the partnership in 1846, Webb was joined by his brother, George, and the business became that of A. & G. Webb.



52. Alexander Webb *Yarra Street, Geelong*

Despite not being a professional artist, Webb's artistic output was considerable, and he developed a solid reputation for his paintings in the town of Forres. By 1852, however, the country's general economic difficulties were beginning to affect the business and livelihood of Webb, and the firm of A. & G. Webb was closed. Leaving behind a young family, Webb sailed for Australia, probably together with his brother. By 1853, he was in Geelong, living in Foster Place, off Little Ryrie Street. The following year, the firm of A. & G. Webb was again in business, and Webb was rejoined by his family. During the 1860s, George left the firm, and Webb continued on his own.

Although Webb's main source of income remained through his work as a painter and glazier, he continued to pursue his artistic interests. By 1856, his 'attention to his profession and to the advancement of art in Geelong' had been recognized and acknowledged. In the *Victoria Industrial Exhibition* of 1856, he was represented not only by prize-winning marble and wood graining specimens, but also a highly-commended painting of Venice,¹ while in the 1857 *Geelong Mechanics' Institute Exhibition*,

specimens of graining and gilding on glass were accompanied by five paintings depicting a variety of subjects: *Lake of Como, Venice (after Turner), Holy family, Innocence (after J. Reynolds), and View in Bellarine, Cape Otway in the distance.*

The paintings included in these exhibitions constituted only a small part of Webb's prolific output. On a more practical level, he was offering his services as a banner-painter, producing banners for the Ancient Order of Foresters during the early 1850s, and, later, for the St. Mary's Total Abstinence Society (1873), the Geelong and Western District St. Patrick's Society (1874), and the Cadets of Temperance (1874). During the fifties he was also executing paintings on commission, one of his earliest patrons being the wealthy landowner, A.S. Robertson. In 1864, Robertson commissioned Webb to paint watercolour copies of Maclise's *The origin of the Harp* and Turner's *Bacchus and Ariadne*. Although probably taken from available prints, the atmospheric quality of the watercolours, displayed in George Mercer's shop window prior to the owner's collection, attracted the notice of the *Geelong Advertiser*. Remarking that they

'deserve more than a passing notice', the paper's reviewer also observed that the 'imparting [of] an aerial softness to sky and distance seems to have been mastered by Webb'.² Robertson was to continue his patronage of Webb, commissioning him in 1872 to paint watercolours depicting his properties, including that of *Struan* (cat. no.51). Also painted during the 1860s was J.J. Currie's 'Larra' station. The paintings, *Larra in 1844, Larra in 1868, and Larra looking towards Camperdown* were entered in the 1869 *Geelong Mechanics' Institute Exhibition*, and, although not documented, these paintings were probably executed on commission from Currie.

Despite having used all available means and opportunities for displaying his work, including the shop windows of stationers George Mercer and Henry Franks, and painters and glaziers Thorne & Bradley as well as the early exhibitions, Webb was still, according to the 1869 *Geelong Mechanics' Institute Exhibition* reviewer with the *Advertiser*,

'an artist who is not so well known in Geelong as his undoubted merit entitles him to be[;] whether it is that he has hitherto hidden his light under a bushel or what, we are not in a position to say, [but] it must be observed in passing that there are comparatively few who knew that Mr. Webb had the ability he shows in these pictures'.³

With this exhibition, however, his artistic talents were brought to the fore and his paintings were highly praised.

Webb continued to seek public exposure for his work through their display in the shop windows as well as entering them in further exhibitions such as the opening exhibition of Franks' Art Gallery in 1872, the 1873 *Sydney Intercolonial Exhibition*, in which his *View from the ranges near Ararat, Victoria* won a bronze medal, several Victorian Academy of Arts exhibitions between 1872 and 1882, and the 1879-80 *Geelong Industrial and Juvenile Exhibition*. As in the first *Geelong Mechanics' Institute Exhibition*, the subjects of the paintings included in these exhibitions varied from European scenery, particularly Scottish, copies of works by popular artists, religious paintings, and colonial landscapes, mainly of Geelong and the Western District. The latter included views ranging from the Bellarine Peninsula to as far as Ararat and the Grampians. Closer to home, Webb painted scenes from the Barwon River area, including *Barwon River from the Bridge*, and *Kardinia and flour mill* (cat. no.49), and of the town, with views of main

thoroughfares such as *Yarra Street, Geelong* (cat. no.52) and *Malop Street from Johnstone Park* (cat. no.50), and of the bay in *Geelong Harbour, West and Geelong Harbour, East*. These particular town and bay views were exhibited in both the Victorian Academy of Art exhibition of 1872 and the 1879-80 *Geelong Industrial and Juvenile Exhibition*, with either the same paintings being exhibited twice or duplicate copies of the image being entered in the later exhibition.

By 1872, Webb was no longer 'an artist not so well known' but had become a 'name familiar in this neighbourhood'.⁴ He continued to paint a prolific number of oil paintings and watercolours until his death in 1892 at the age of 79.



49. Alexander Webb *Kardinia and flour mill*

- 49. **Kardinia and flour mill**
watercolour
38.6 x 56.2 cm (oval)
Signed l.l., ink 'A. Webb'. Not dated.
Private collection
- 50. **Malop Street, from Johnstone Park (1872)**
watercolour and pencil
sight 46.0 x 66.2 cm (oval)
Signed reverse u.r., red pencil 'Painted by/
Alexander Webb/ Geelong'. Not dated.
Inscribed reverse u.r., red pencil 'No. 6
Malop Street, Geelong, Johnstone Park'.
Collection: Geelong Art Gallery
Purchase 1976
- 51. **Struan (1872)**
watercolour
52.6 x 77.0 cm
Not signed. Not dated.
Private collection

52. **Yarra Street, Geelong 1872**
 watercolour, ink and pencil
 48.9 x 73.0 cm
 Signed and dated l.l., pencil '... 1872/ Alex Webb' (twice).
 Inscribed l.l., pencil 'Yarra St/ Geelong 1872' (twice).
 Collection: Geelong Art Gallery
 Gift of the artist's grandchildren, 1932

1. *Geelong Advertiser*, December 12, 1856
2. *Geelong Advertiser*, January 30, 1864
3. *Geelong Advertiser*, March 4, 1869
4. *Geelong Advertiser*, February 29, 1872

Frederick Woodhouse 1820-1909

Frederick William Woodhouse was born in Barnet, near London, in 1820, the son of artist and musician, Samuel Woodhouse. Fred Woodhouse was a member of the Essex Yeomanry Cavalry before he chose to pursue a career in art. He studied at the Fitzwilliam Museum, Cambridge, and at the Royal Academy and Sasse's School in London, as well as learning animal painting from John Frederick Herring, snr.

Woodhouse migrated with his young family to Melbourne in 1858 on the *Parsee*. He established a 'sport repository'¹ in Melbourne, but left the city in 1861 to move to Geelong. He remained in Geelong for the following seventeen years before returning to Melbourne, where he continued to paint until his death in 1909.

Woodhouse firmly established himself as an animal painter, both in Melbourne and Geelong. With very few artists specializing in animal painting, he received several commissions from racehorse owners and other wealthy landowners who had prize stock that they were keen to have visually recorded for posterity. One of his earliest paintings was that of the race horse *Flying Buck*, which won the first Champion Stakes, run in 1859. As horseracing was becoming increasingly popular among the wealthy, most of the commissions received by Woodhouse were for the depiction of successful racehorses. It was not long before he became involved with the Melbourne Cup, painting its winners from the first meet in 1861 until into the twentieth century. Amongst his earliest patrons were Thomas Austin of Barwon Park, near Winchelsea, who owned a number of notable racehorses, and for whom Woodhouse also painted several broodmares, and the Chirnside family of Werribee, who had a large stable of racehorses and who provided Woodhouse with numerous commissions over a long period of time.

With his horses achieving a great deal of success during the seventies, James Wilson became an important client for Woodhouse. Wilson, owner and trainer of racehorses at St. Albans Stud, had trained several horses who won the Melbourne Cup, including *Don Juan*, owned by J. Thompson, in 1873, and *Briseis*, owned and trained by Wilson, in 1876 (cat. no. 53) while *Savanaka* (cat. no. 57), owned by Herbert Power, came second in the 1877 Cup, going on to win the Sydney Cup in 1879. Included with the winning horses were portraits of their jockeys, in the distinctive black and white St. Albans' colours, sometimes accompanied by the owners and trainers. Writing on *Don Juan*, the *Geelong Advertiser* notes, 'The portrait of the horse is life-like, a better portrait of Mr. J. Thompson, its owner, could not be painted; whilst those of Mr. Wilson and his sons clearly shew [sic] Mr. Woodhouse to be possessed of versatility. He can transfer to canvas a man's portrait as faithfully as he can the likeness of a horse'.² In his painting of *Briseis*, Woodhouse included portraits of the horse's jockeys, Tom Hales (seated) and Peter Bowden, better known as Peter St. Albans. Hales was *Briseis*' usual jockey but, on being placed on *Feu d'Artifice* in the Cup, was replaced by St. Albans, who rode *Briseis* to victory with Hales coming in second.

Woodhouse's scope as an artist extended beyond oil paintings into printing and, on an indirect level, to metalwork. He produced several lithographs and drawings of horses, to be sold separately or for inclusion in publications such as the *Australian Town and Country Journal*, Sydney (1870-71), the *Victorian Stud Book* (1871), and the *Illustrated Australasian Sketcher* (1873-74) as well as various sale catalogues, including that for the Robertson Bros. Annual FF Sale of 1876 and Samuel Gardiner's dispersal sale of 'Two year old trotting stallions, fillies, thoroughbred yearlings and broodmares' in 1878. These sketches and prints culminated in the 1884 *Woodhouse's Australasian Winners*, a series of chromolithographs depicting well-known horses from 1875, and the result of a collaboration between Woodhouse and his sons Frederick jnr., Edwin, Clarence and Herbert, all of whom contributed to each stage of production from the initial drawings to the printing and the selling of the prints.

While in Geelong, Woodhouse also became closely associated with the town's noted silversmith, Edward Fischer. As the town's leading silversmith and the foremost manufacturer of sporting trophies, it was almost inevitable that Fischer should join forces with Woodhouse, the town's principal animal painter. Just as Woodhouse had with the Melbourne Cup, so too, did Fischer have a long association with the Geelong



53. **Fred Woodhouse** *Briseis with rider Tom Hales and Peter St. Albans*

Cup. As the first colonial silversmith to produce the winner's cup for the Melbourne Cup in 1865, Fischer was commissioned by the Geelong Racing Club, in 1873, to design and manufacture the Gold Cup for the race winner of that year. This was one of Fischer's most important commissions and, significantly, he turned to Woodhouse to design the horse rampant that was to surmount the lid of the oval-shaped cup. The cup was a great success and Fischer continued to receive commissions from the Club for their gold cups for over a decade. Woodhouse continued to collaborate with Fischer on several horseracing trophies, including an undated silver trophy, marked Fischer, which contained an engraving similar in style and content to Woodhouse's chromolithograph of *The Finish for the Melbourne Cup, 1884* from the *Woodhouse's Australasian Winners* series.³

As well as horseracing subjects, Woodhouse was also involved in other animal sports, including coursing. Amongst his earliest paintings was one of Harry Howell, master of the hounds, with his brother and a couple of greyhounds, commissioned by the Geelong Hunt Club in 1864. He also produced several prints, including those of *Dauntless*, winner of the Grant and Polwarth Coursing Club's President's Cup, and *Miss Heller*, winner of the Waterloo Cup, which were 'sketched, lithographed and colored by Mr. Fred Woodhouse' in 1873.⁴ In addition, he collaborated on Fischer's 1873 Grant and Polwarth Coursing Club trophy:

'The top of the cup is surmounted by a beautifully shaped solid silver greyhound panting and looking down at a dead hare... The greyhound... is after a design furnished by Mr. F. Woodhouse'.⁵

Woodhouse's interest in coursing extended into active participation in the sport, mainly during his years in Geelong. From 1874 he bred, coursed and sold greyhounds, owning up to 150 greyhounds at any one time, and he also played a part in coursing administration. When he returned to Melbourne his involvement diminished and, after 1884, seems to have ceased.

As part of his work as an animal painter, Woodhouse also received commissions to paint prize cattle, carriage horses, stable scenes and hunting scenes. Most of these paintings involved the incorporation of landscapes and portraits at which Woodhouse was proficient, occasionally moving beyond the focus on animals and producing historical paintings, portraits, and landscapes. One of the earliest of his historical works was the highly successful *The first settlers discover Buckley* of 1861 (cat. no.55), depicting the encounter in 1835 between William Buckley, an escaped convict who lived for over 30 years with Victorian aborigines, and colonists attached to John Batman's settlement party. The painting was considered by the Art Union of Victoria to be the best historical painting on offer, and lithographs of the image were made and distributed to subscribers to the Art Union for one guinea. Over the following decades, Woodhouse painted a number of works with subjects reflecting on Australia's past, including that of *Early settlers at work* (cat. no.54).

Although not as numerous, Woodhouse also produced portraits, including an 1870 portrait of S. Brearley, of Geelong's Brearley's Tannery, and a lithographic portrait of Isaac Hind, a weigher for the Victoria Race Club in the 1860s and early 1870s.

With landscapes being a popular subject with the public, Woodhouse painted a number of these and, as with the majority of landscape painters, included both European views and colonial scenes such as *Fyans Ford* and *Valley of the Moorabool*, as well as those with an anecdotal quality including the much later *Fishing in a stream* of 1894 (cat. no.56). Woodhouse exhibited many of these paintings in the exhibitions that were taking place from the 1860s, with the earliest being the 1860 *Victorian Exhibition of Fine Arts*, in which he included horse portraits and a work entitled *How happy I could be with either*, depicting a fox undecided as to which of two hares it would choose to entrap. This painting, having meanwhile been acquired by a J. Quiney, was again displayed in the *Geelong Mechanics' Institute Exhibition* of 1869 and, together with four other paintings, elicited the reviewer's admiration:

'Our old friend Fred Woodhouse, is hardly so well represented as might be anticipated, but as usual, what pictures there are of his are almost unimpeachable in any respect....The old familiar true-to-life style of the artist is prominent in them all, and [they] are painted with care'.⁶



55. Fred Woodhouse *The first settlers discover Buckley*

In the 1866 *Intercolonial Exhibition* of Melbourne, Woodhouse exhibited two paintings on the theme of Buckley's first encounter with settlers, these being *Batman's first meeting with Buckley and Natives*, exhibited by R. McDougall, and *Batman's first meeting with Buckley, in 1835, in the neighbourhood of what is now Spencer Street Railway station*. One of these may have been his 1861 painting, but it would seem that the subject was a popular one, both for Woodhouse and the public of the 1860s.

Woodhouse continued to exhibit his paintings in the *Sydney Intercolonial Exhibition* of 1870, the V. A. A. exhibitions from 1870 to 1873, and the 1886 *Colonial and Indian Exhibition* in London, as well as organizing his own exhibition in 1892 at Scott's Hotel, Collins Street. The exhibition consisted of 26 works in total, with 10 being by his son Frederick jnr., and the remainder by himself. It was deemed that *'although the artist is close upon his 72nd year, his work shows no diminution of power'*. These comprised horse paintings that were considered *'perhaps superior in drawing and painting to his highest achievements in bygone years'*, landscapes, including *The early settler's home*, and several dead birds which brought out *'the artist's qualities as a limner of still life'*.⁷

He continued to paint into the twentieth century, exhibiting with the Yarra Sculptors' Society between 1904 and 1908. By his death at the age of 89,

Woodhouse had produced an enormous amount of paintings which not only reflected public taste, but also provided valuable pictorial records of the men and animals that contributed to the development of Australian sport, particularly horseracing and coursing. He had also raised a family of skilled artists, who were to continue his lead for several more years.

53. **Briseis with rider Tom Hales and Peter St.**

Albans (1876)
oil on canvas
sight 50.0 x 67.0 cm
Not signed. Not dated.
Collection: Geelong Racing Club

54. **Early settlers at work**

watercolour
24.8 x 35.3 cm
Signed l.r., brown paint 'F.W. Woodhouse'.
Not dated.
Collection: Benalla Art Gallery
Ledger Collection

55. **The first settlers discover Buckley 1861**

oil on canvas
sight 61.3 x 92.5 cm
Signed and dated l.l., paint 'Fred Woodhouse 1861'.
Collection: Latrobe Library, State Library of Victoria
Accessioned 1934

In this painting Woodhouse used his family as models, including his son, Frederick and his wife, holding the baby Edwin. The white horse represents his part-Arab horse, *New Chum*.

56. **Fishing in a stream 1894**

oil on board
37.5 x 47.5 cm
Signed and dated l.r., brown paint 'Fred Woodhouse Sen./ 1894'.
Collection: Benalla Art Gallery
Ledger Collection

57. **Savanaka with jockey 1880**

oil on canvas
42.0 x 62.0 cm
Signed and dated l.r., brown paint 'Fred Woodhouse Sen./ 1880'.
Collection: Geelong Racing Club

1. Lavery, Colin - *Australian colonial sporting painters, Frederick Woodhouse and sons*, The David Ell Press, Sydney, 1980, p.21
2. *Geelong Advertiser*, February 5, 1874
3. Reproduced in Lavery, *Australian colonial sporting painters*, p.41. The trophy is held in the collection of the Geelong Art Gallery
4. *Geelong Advertiser*, November 25, 1873
5. *Geelong Advertiser*, July 30, 1873
6. *Geelong Advertiser*, March 4, 1869
7. *Table Talk*, December 23, 1892

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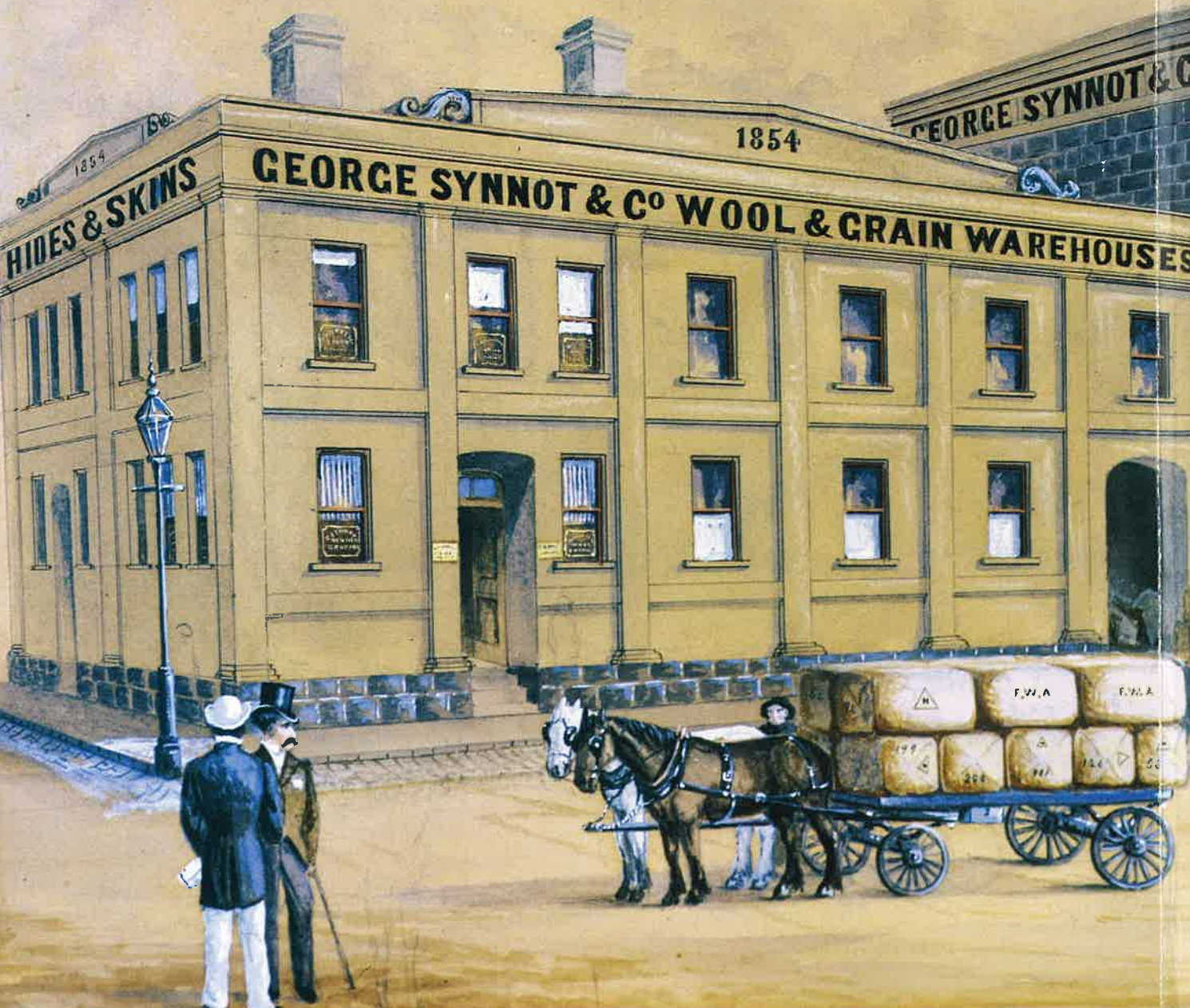
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HIDES & SKINS

1854
GEORGE SYNNOT & CO WOOL & GRAIN WAREHOUSES

GEORGE SYNNOT & CO

Two men in 19th-century attire, one wearing a top hat and a dark jacket, the other in a brown coat and a white hat, standing on the sidewalk.

A horse-drawn cart loaded with large bales of wool or grain. The bales are stacked and labeled with "F.W.A." and other markings. A driver is visible on the cart.

A tall, ornate street lamp stands on the sidewalk.