THEME NINE

SHAPING CULTURAL & CREATIVE LIFE



9.1 INTRODUCTION

Cultural and creative life in Greater Geelong has been shaped by a combination of sporting endeavours; public parks and reserves for recreation and cultural pursuits; architectural and interior design, fine arts and performing arts achievements; nationally-recognised exhibitions and promotions; and inventions and innovations, the latter having underpinned the City's recent designation as a UNESCO City of Design.

Popular in Greater Geelong from 1840 was the game of cricket. It led to the formation of the South Geelong and Corio Cricket Clubs, and other clubs, a temporary cricket ground overlooking Corio Bay in 1848 and later the Corio Cricket Ground (now Kardinia Park) in 1851, and Corio Oval at Eastern Park in 1862 following a match from a visiting All-England Eleven team. Asphalt and matting cricket pitches were the order of the day from the 1870s until the formation of the Geelong Cricket Association in 1896 and the installation of turf wickets.

Almost simultaneous to the establishment of cricket in Geelong was the running of horse races from 1841 on a two-mile track at Fyansford. A purpose-built racecourse was surveyed in 1851 at Marshall (now Charlemont) near the Barwon River. This remained the location for horse racing in Geelong until the existing racecourse at Breakwater was laid out in 1907. Another equine sport established in 1888 on Phillip Russell's Osborne Park estate at North Geelong was polo. It only continued until World War One.

Highly significant from 1857 was the annual Highland Games of the Comunn na Feinne Society held at South Geelong. Hundreds of townspeople flocked to the sporting event where the Wadawurrung people were included as equals: in the regular procession and in the sporting events offered. This theme gives an account of the Comunn na Feinne Society and its role in the welfare and respect for the Wadawurrung people.

A most well-known, enduring and consistently well-attended sport in Greater Geelong has been Australian Rules Football. A likely hybrid of the Indigenous game, marngrook, and English rugby, one of its pioneers was a founder of the Geelong Football Club, Thomas Wentworth Wills (1835-1880). The Geelong Football Club – initially nick-named the Pivitonians – was established in 1859 as the country's second-oldest club. The first football match was held near the Corio Cricket ground (then situated at the north east corner of Garden Street and Ormond Road, East Geelong), in July 1859 before a permanent home was established at the Argyle Ground in Geelong West, next to the Argyle (now Murphy's) Hotel in 1860. Between 1878 and 1941, the club's home ground was Corio Oval before Kardinia Park became the home base where the club continues to play to the present day. One of its players and administrators was Charles Brownlow (1861-1924) and the Australian Football League's best and fairest medal, the Brownlow Medal, is named after him.

In addition to these early sports, this theme gives an overview of other sports that have shaped the cultural life of the municipality. They include sailing and rowing (the first regatta involving yachts and row boats being in 1844); cycle racing (from 1869); motorcycle racing (from 1925); golf clubs and courses (from 1864); tennis (from 1865); croquet and bowls (from 1876); athletics (from 1849); greyhound racing (from 1873); skating (from 1886) and basketball and netball (from 1910).

Fundamental to recreational life has been the formation of public parks and reserves. This theme explores the early development of the key public landscapes in the City and suburbs, including Market Square, Geelong (1845); Johnstone Park, Geelong (1848); Geelong Botanic Gardens and Eastern Park, Geelong (1851); Kardinia Park, Geelong (1851-53); Pevensey Gardens, Geelong (1863); Austin Park, Geelong (1885); Harding Park (1885 but sold in 1999 for private development); Richmond Park, Geelong (1878); Public Hall, Free Library and Recreation Reserve, McKillop Street and Bourke Crescent, Geelong (1890); Hopetoun Park, Geelong (1890); Queen's Park, Highton (1857); and other suburban parks.

Underpinning recreational life given the City's natural bay and coastal location has been marine recreation. This theme gives an account of early sea baths on the Geelong foreshore, leading towards a more detailed overview of Eastern Beach that was first improved from 1917 and which was transformed into the 'people's playground' from 1928 and has become one of the most intact, purpose-built interwar Art Deco beach complexes in Australia. In addition to natural sea baths was the construction of numerous public swimming pools. This theme provides a basic overview from the first at Lara -that was opened as the Abe and Jane McClelland Pool in 1963. Fundamental to Geelong's coastal region as a tourist destination has been the establishment of pleasure grounds. One of the earliest was The Dell at Clifton Spring in 1870 when visitors flocked to the mineral springs for health and holiday. Several camping reserves were also set aside and this theme explores their development: Batman Park, Indented Head (1925); Portarlington Caravan Park (1873); St. Leonards Caravan Park (1921); Barwon Heads Park (1889); Ocean Grove reserves and caravan park (c.1890); and the Breamlea Caravan Park (1959).

Fundamental to the creative life of Greater Geelong has been various forms of the arts. It began with the weapons, baskets, objects and stone implements crafted with sophistication by the Wadawurrung peoples and was continued after European colonisation. An emphasis is given to architecture and interior design: the architects and interior and industrial designers that either shaped the City's architectural identity, or were born or trained here and made significant contributions elsewhere. The theme provides an overview of the fine arts in Geelong: the importance and influence of pioneer artists including Edmund Sasse (1819-1904) and J.W. Sayer (1847-1914), the latter playing a key role in the formation of the Geelong Art Gallery in 1896 and whose purpose-built gallery building in Johnstone Park was opened in 1915 as a memorial to G.M. Hitchcock, the 'Grand Old Man of Geelong.' The theme also gives an outline of some of Geelong's local artists whose works feature at the Art Gallery including William Duke (c.1815-1853), Dr Charles Mackin (1814-1884), Helen Peters (1866-1923), and Ludwig Hirschfeld-Mack (1893-1965). The latter was particularly highly accomplished and of international renown, having trained at the Bauhaus in Germany and who provided a radical technique to all forms of art as a teacher at the Geelong Grammar School. Another notable local artist to the present day who is also acknowledged is Robert Ingpen.

Historically, scant exploration and recognition of Geelong's local sculptors and monumental masons and their works has been given, and yet their work is ubiquitous throughout the municipality in the various memorial tablets, monuments and cemetery architecture. A brief biographical overview is given of the key 19th and early 20th century sculptors in Geelong, supplemented with examples of their works. They include Clement Nash (c.1829-1910), Charles Wilcox and Sons, Nathaniel Brown (1815-1906), Benjamin Brain (1816-1877) and Joseph Smith (1861-1915).

The work and artistic contributions of other local art galleries and organisations is also briefly explored. Of note is Wathaurong Glass and Arts, a not for profit business that celebrates Aboriginal art in glass. Numerous forms of more recent public art are also outlined, including the trail of 100 bollards on Geelong's waterfront by the artist Jan Mitchell in 1995, to the painted wall mural of Willem Baa Nip in Dennys Place by Cam Scale in 2015.

Important to Geelong's cultural development has been the performing arts. From Geelong's first theatre that opened in 1843, this theme gives an account of the various theatres, and dramatic societies and companies that have helped to shape the performing arts scene and which has been the springboard for some prominent, internally-recognised artists. Few physical legacies of Geelong's early performing arts years remain, with one particularly notable survivor being the Palais Royal Dance Hall and Theatre at 299 Moorabool Street, Geelong, built in 1926 using the roof structure of the former Joy Ark Theatre that had been built on the foreshore at Eastern Beach in 1912. The Palais witnessed the cultural shift from dances to live bands as the progenitor of Geelong's nightclub scene from the late 1970s and particularly the 1980s, and while still part of the City's nightlife, has been augmented by numerous smaller live music venues and bars. Another form of the performing arts that is also explored is the evolution and development of numerous brass bands in the 19th and early 20th centuries, the remaining bandstands being signposts of a former popular culture. They include the rotundas at Portarlington (1910), Bright and Hitchcock's Department Store, Moorabool Street, Geelong (1913) (Theme 5), and the Hitchcock Memorial Bandstand, Johnstone Park, Geelong (1920).

Another enduring form of local entertainment which continues to the present day has been the picture theatre. The Geelong Theatre at 198-204 Ryrie Street, which opened to a capacity audience in 1913, is the only local purpose-built early 20th century picture theatre that is still in local use. The theme also gives an overview of the evolution of picture theatres in Geelong, and makes mention of the Regent Theatre, Little Malop Street, built in 1922 as an elaborate two storey building and which survives albeit defaced as a retail outlet today that has been altered and is about to be redeveloped.

A further element of Greater Geelong's artistic life has been literature. This theme provides an appreciation of some of Geelong's early European poets and authors, including William Stitt Jenkins (1812-1878) (who frequently contributed his work to the *Geelong Advertiser*) and David Hughes (1821-1885) (who exploited his poetry as a marketing tool for his boot and shoe advertisements). James Hogan (1855-1924) was to become a well-known author and the first former resident of Geelong to be elected into the House of Commons, London. Daniel Bunce (1812-1872), the first curator of the Geelong Botanical Gardens, prepared several horticultural catalogues, although his most important work was his publication of Aboriginal languages, a gesture of his insightful concern for a culture in decline during his years in Geelong from 1857 until his death in 1872. While only briefly a Geelong local but buried with her husband at the Eastern Cemetery was Ellen Davitt (nee Heseltine) (1808-1860). She was Australia's first murder mystery

novelist with her publication, *Force and Fraud* in 1865. The concentration on literature concludes with brief biographies of James Morgan Walsh (1897-1952) (born in Geelong and one of Australia's most prolific 20th century authors, producing at least 65 novels) and Helen Garner (1942-), born in Geelong and award-winning writer from the 1980s to the early 21st century.

Creative life is also explored in this theme through the numerous shows, exhibitions and promotions in Greater Geelong. Its formal, organised beginning was the formation of the Geelong and Western District Agricultural and Horticultural Society in 1855. The Society's annual shows (now the Royal Geelong Show) continues to be a recognised fixture on the Geelong calendar, and the only local 19th century organised show (with exhibits) still in local existence. Objects and other significant items survive of other Geelong exhibitions, its most notable being the Industrial and Juvenile Exhibition of 1879-80. An Exhibition Hall was built for the purpose in Market Square (it later served as a theatre). One rare surviving exhibit from this show is a book of ferns by John Raddenberry, curator of the Geelong Botanical Gardens. Highly significant objects also survive of former museums in Geelong. In particular, The Gordon TAFE holds a collection of Egyptian antiquities dating to 2000BC that formed part of its now defunct museum from 1895. It was also the Gordon Technical College that established a wool museum in 1905 which continued into the mid-20th century. It was surpassed by the National Wool Museum which opened in the former Dennys Lascelles woolstore, 26 Moorabool Street, Geelong, in 1988 (and which had been the location of wool exhibits at the Made in Geelong exhibitions in 1928 and 1938).

Population growth and tourism in Geelong was also influenced by several promotional campaigns. The more successful were organised by community groups first led by the Geelong Progress League in 1895. The illustrated guides of the Geelong Progress Association in 1903 are an enlightening record of Geelong's cultural life in the first years of the 20th century and were impetus for farmers of the Wimmera and Mallee to retire and holiday here. After World War One, the Geelong Publicity Council celebrated all that was good about Geelong, highlighted in the Greater Geelong publicity song by Lance Fallaw, illustrated guidebooks, and promotional artistic posters including a scene of Eastern Beach by James Northfield, a prominent artist and alumni of the Gordon Institute of Technology in the 1930s.

The theme concludes with science, technology and innovation. Geelong's recent designation as a UNESCO City of Design is underpinned by its long and illustrious history of innovation with at least 60 inventions emanating from the municipality. Some of these were world-firsts, including James Harrison's invention of the compression refrigerator in 1851, the Repco self-twist wool spinner in the 1960s, haptic control apparatus in 2007, and the Formflow metal bending innovation in 2016. In addition to these inventions, Geelong has been a leader in wool education, research and technology, beginning at Gordon Technical College in 1891 (it had become the finest education centre for wool in the southern Hemisphere by 1924), and including CSIRO's wool textile research laboratory in Belmont in 1949 (now demolished) and the Australian Future Fibre Research and Innovation Centre as part of the Institute for frontier Materials, Deakin University, established in 2013. Supplementing these scientific advancements has been the Australian Animal Health Laboratory at Newcomb (established in 1985 and where the Equivac HEV: Hendra virus vaccine was invented in 2012), and other research and innovation centres at Waurn Ponds including Carbon Nexus (opened 2014), and Institute for Intelligent Systems Research and Innovation (opened 2000). These cutting-edge centres have contributed to new innovative manufacturing paradigm in the Greater Geelong area that has also included the production of titanium-framed bicycles (Baum Cycles), and light, high-performing ballistic helmets (The Smart Think), further enhancing Geelong's clever and creative culture.

9.2 SPORT

Several of the organised sports in Greater Geelong emanating in the 19th were imported from Britain, including cricket, horse racing, Highland games, horse racing, croquet, golf, cycling and tennis. An important game in which Geelong played a very early role in helping shape was Australian Rules Football. Many other sports formed part of the cultural life of Greater Geelong too numerous to mention.

CRICKET

As early as November 1840, the *Geelong Advertiser* declared that two cricket clubs were in the course of formation 'for the practice of this noble game.'[1] The South Geelong Cricket Club was established at Mr Griffin's, South Geelong, on 7 December 1840 while in 1847 Charles Sladen was influential in the formation of the Corio Cricket Club.[2] This new club played a match against Melbourne 'on the Melbourne ground' in 1848, the same year it applied to Superintendent La Trobe for permission to fence in land used as a cricket ground overlooking Corio Bay between Bellerine and Swanston Streets.[3] The cricketers complained of bullock drivers and carters 'taking their vehicles across this part of the common, and causing the ground to be intersected with deep ruts.'[4] This made the ground unfit for summer practice.[5]

By 1851, the 'temporary' cricket ground was no longer suitable for cricket matches and the Corio Cricket Club petitioned the Geelong Town Council for 'about five acres' of ground at South Geelong 'near Woodstock House' that was 'unfitted for building purposes being a dead flat.'[6] Known as Chilwell Flat, this land was later to become known as Kardinia Park (see later subsection).[7] The land was duly reserved in two large sections between Latrobe Terrace and Moorabool Street, south of Kilgour Street and north of Foster Street[8] (Figure 9.01)

The third move of the Corio Cricket Club came in the late 1850s when a new cricket club reserve was laid out at the north-east corner of Garden Street and Ormond Road (then known as the 'road and telegraph to Queenscliff' – see Figure 1.05), adjoining the Geelong and Western District Agricultural Society's reserve.[9] It seems that 'Chilwell Flat' was no longer considered fit for cricket purposes although it appears to have remained the officially reserved ground for the Corio Cricket Club.

The reserve at the north-east corner of Garden Street and Ormond Road also did not provide a long term home for the Corio Cricket Club as in 1862, 12 acres of land east of the Botanic Gardens and Eastern Park were made available by permissive occupancy, 'in lieu of the old ground on the Chilwell Flat.'[10] A 'temporary' cricket ground had previously been laid out at this location in 1861 given that there was no suitable ground on which to play a match between the players of Geelong and a visiting All-England Eleven.[11] It was from the 1860s when this ground became known as Corio Oval (see later subsection). Other teams also played there, including a match between the Foot and Mounted Rifles in April 1862.[12]

The popularity of cricket led to the formation of other clubs. By 1857 they included the Geelong, Moorabool and Newtown Clubs as well as the Geelong Grammar School Club.[13] One of the earliest outer clubs was the Portarlington Cricket Club which sought a grant of land for a cricket ground in 1859. Others established in subsequent years including those in the Geelong District Church Cricket Association in 1893 (comprising Christ Church, St. Paul's, All Saints, Ceres Church of England, Chilwell, Newtown Wesleyan and Highton Wesleyan churches);[14] Junior Church Hard-wicket Cricket Association in 1895;[15] the Geelong Half-Holiday Cricket Association representing the grocers, drapers, jewellers, ironmongers, booksellers, butchers, hairdressers, and boot dealers of the area.[16]

Cricket pitches were either made of asphalt (as was the case in the early 1890s at Kardinia Park) or matting. The latter grew in popularity in the late 1870s. In 1878, for example, coir matting 'was used between the wickets' for the Bellarine versus Queenscliff match at Queenscliff in 1878, and it was claimed to have 'played as well as the best turf wickets' (being the traditional pitch used in England).[17] Two years later in 1880, the first match of the season between Bellarine and Queenscliff (at the Queenscliff ground) involved a pitch of coconut matting that 'was not at all suitable for Bellarine bowling.'[18] Matting cricket competition continued into the 20th century. In 1933-34 for example, the Geelong Senior Matting Cricket Association team won the premiership, having played the Provincial Cities Matting Cricket Association team at Bendigo (Figure 9.02).

As a reaction to hard wicket and matting pitches, the Geelong (turf) Cricket Association was formed in 1896. The reasons for the fledgling association and the inaugural clubs involved was outlined in the *Geelong Advertiser* in October of that year:

> An effort is being made in Geelong to bring cricket to a higher standard this season than has been attained in past years. With that object in view a movement was started for the formation of a new

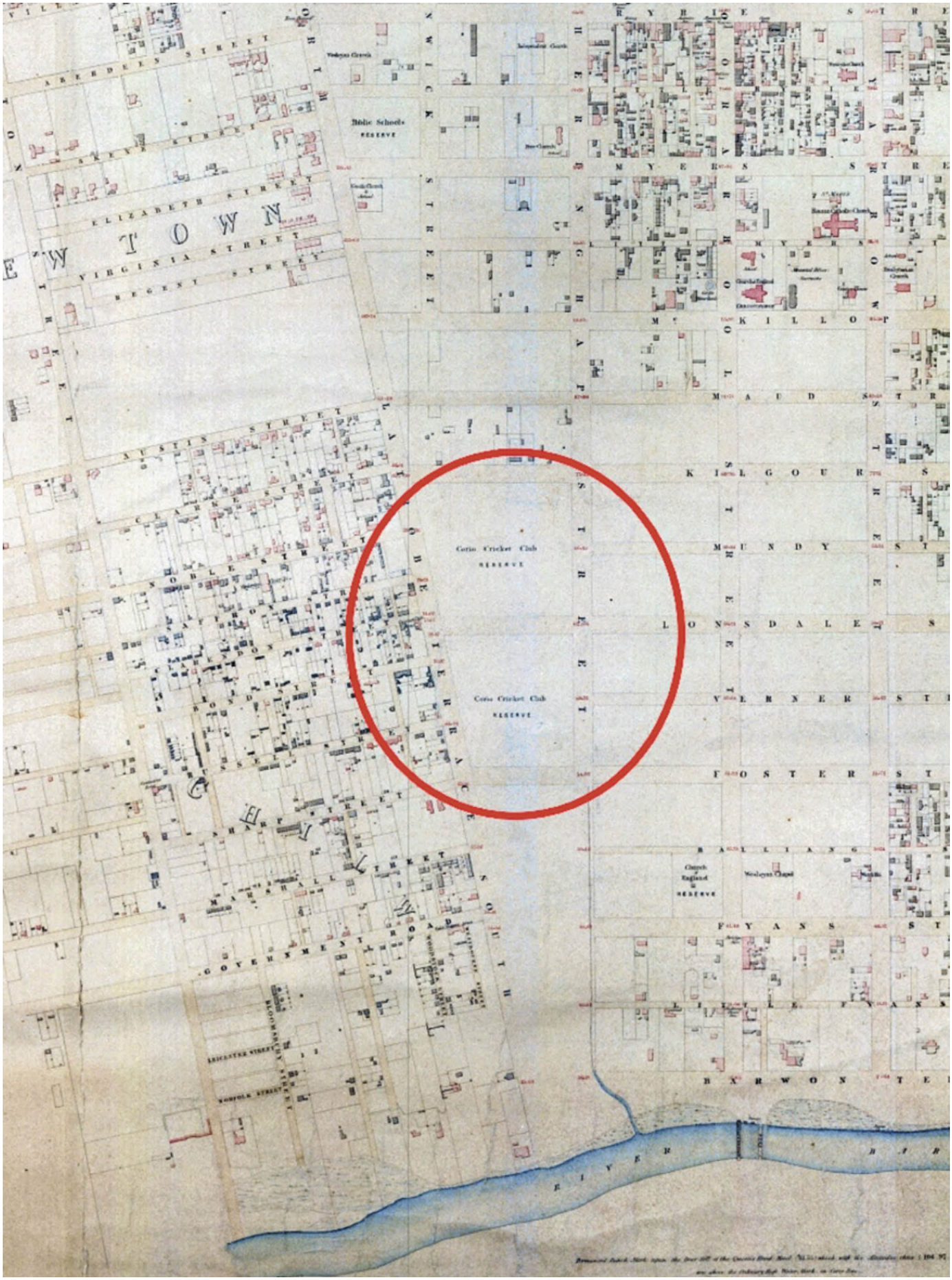


Figure 9.01: J.H. Taylor, Part Map of Geelong showing Corio Cricket Club Reserve (circled), Surveyor-General's Department, Melbourne, 1854. Source: VPRS 8168/P2, Unit 5416, item Roll 39 Geelong, Public Record Office Victoria.



Figure 9.02: Geelong Senior Matting Cricket Association Premiers, 1933-34. Standing (left to right): W.H. Austin (Hon. Sec.), C. Robertson, V. McKeegan, J. O'Toole, H.D. Tomlinson (President), T. McKay, R. Beseler, K. Smith & S. McAdam (Scorer). Sitting (left to right): F. Kelly, M. Kelly, F. Barnett (Vice Captain), H.J. Britter (Captain), N. Tucker, W. Hurley & E. Russell. Sitting on floor: A. Maurer, GRS 2009/01556, Geelong Heritage Centre collection.

cricket association to arrange matches to be played on turf wickets, and though some difficulty was experienced in finding suitable playing grounds, it has been decided by half-a- dozen clubs to fall in with the object of the promoters and the fixtures for the first round of matches … The clubs entered for the competition area: - Capulets, Clarendon, Geelong, Magpies, Nondescripts [Figure 9.03], and Yarra-street, and the playing grounds at present available are Osborne, Geelong and Friendly Societies' Reserve. The Clarendon Club have obtained permission from the Newtown and Chilwell Council to prepare a turf pitch in Kardinia Park, on the west side, and the council has agreed to bear the expense of having the water laid to the locality. The ground has already been ploughed and the asphalt pitch broken up, and it is anticipated that the new pitch will be in playing order by about Christmas time.[19]



Figure 9.03: Non-Descripts Cricket Team, 1897.
Source: E.A. Vidler, *The Book of Geelong: Its People, Places, Industries and Amusements*, p.97.



Figure 9.04: Cricket match in Eastern Park, 1930. Note the Ladies Kiosk in the foreground that was originally situated in Market Square (see later subsection). Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.

The Geelong Turf Cricket Association later disbanded in 1913 but reformed in 1928 with six new clubs: East Geelong, Geelong City Cricket and Football Club, Geelong West, Newtown and Chilwell, North Geelong and South Geelong.[20] Further clubs were established throughout Greater Geelong in subsequent years.

Concrete pitches were also popular in the early 20th century. In 1920, the Naval cadets were given permission to lay down a concrete pitch near the old pond in the southern portion of Eastern Park[21] (Figure 9.04). Cricket matches have been played there ever since.

HORSE RACING

In May 1841, the *Geelong Advertiser* printed a short article on the Geelong horse races, the first in the locality, quipping 'determined not to let the Melbournians have all the fun to themselves, a few of the spirited settlers of this district, having casually met at Corio [Geelong], made up several matches on Saturday last.'[22] The first two-mile race was won by T. Wright's mare, 'Juliet.'[23] This began Geelong's interest and passion for horse racing.

Other races soon followed, including hurdle races and a hack stakes and pony race to mark the opening of John Atkins' Fyansford Inn (Old Swan Inn) at Fyansford in 1843[24] (Themes 4 & 6). Atkins was the treasurer of a committee chaired by George Mercer 'to get up the Geelong Races.'[25] The race was likely to have been at Airey's Flat, north of Atkins' Inn, beside the Moorabool River.[26] James Harrison, editor of the *Geelong Advertiser*, was the first secretary [27] of the Race Committee which held regular races at Airey's Flat for the duration of the 1840s.[28]

In 1851, Alexander Skene surveyed 634 acres at Marshall (now Charlemont) on the west side of the Barwon River as the location for a new race course[29] (Figure 9.05). It was subsequently laid out and races were held there by 1853.[30]

The site of the race course was not officially temporarily reserved until 1 August 1864,[31] following a hiatus of the Geelong Racing Club in the 1850s. The reservation of the new course might have been impetus for the reformation of the Racing Club at the Bridge Hotel in June 1865, when John Haimes was elected president, with G.R. Rippon, secretary and F. Griffith, treasurer.[32] The stewards

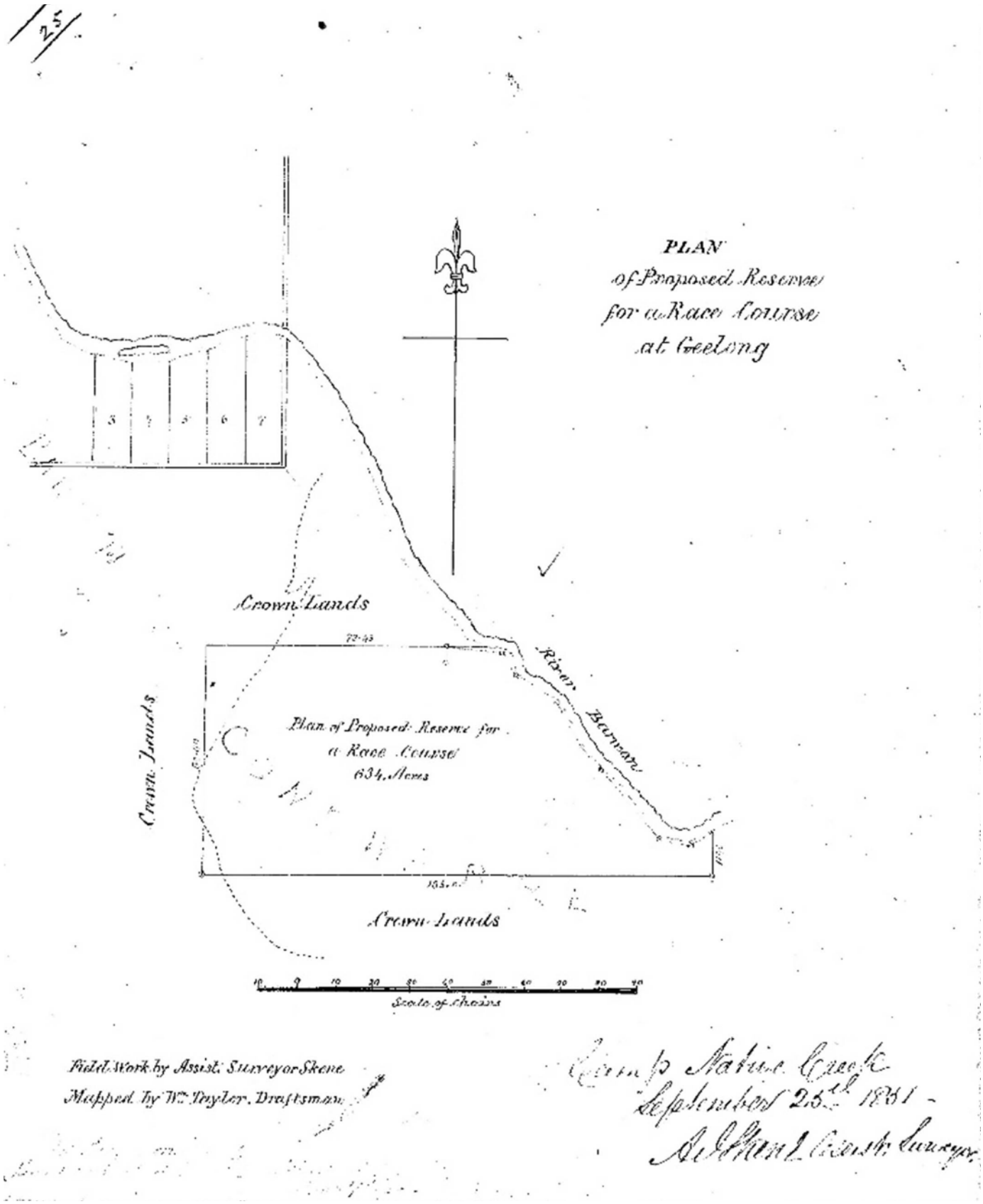


Figure 9.05: A.J. Skene, 'Plan of Proposed Reserve for a Race Course at Geelong', 25 September 1851. Source: Put-away plan, G21/1, Landata, © State of Victoria.



Figure 9.06: E. Fischer, Geelong Gold Cup, 1874. Gold and ebonised wood. Collection Geelong Gallery. Purchased through the Dorothy McAllister Bequest Fund with the assistance of the Geelong Racing Club, 2018, accession no. 2018.52.

included some influential pastoralists: Thomas Austin of Barwon Park, Winchelsea;[33] Andrew Spencer Chirnside of Werribee Park, Werribee;[34] John Dickson Wyselaskie (1818-1883) of Narrapumelap, Wickliffe,[35] John Dickson (1818-1883),[36] Thomas Maidment (1829-1903) of James Austins' Avalon Homestead, Lara,[37] and Charles Samuel Morrow (c.1815-1901) of Kenwith House, Geelong and Bungal Station near Mt Egerton[38] A grandstand was erected in 1872 to a design by Alexander Davidson of Davidson and Henderson architects, with trees planted behind it and flanking the main avenue into the course (with five rows of trees of various kinds).[39] In an effort to attract larger crowds, a branch railway line from the Geelong to Colac line was opened in 1878 (Theme 3).

The first Geelong Cup was run on the second day of the annual two-day carnival on 23 February 1872. A two-mile race, it replaced the Geelong Criterion Handicap previously run over three miles from 1864 until 1871. The inaugural Cup was won by *Flying Scud*, a horse trained by the well-known trainer, James Wilson, at his nearby St. Albans Stud (Themes 4 & 6).[40] Between 1873 and 1890, the Geelong Racing Club commissioned one of Australia's leading silversmiths, Edward Fischer of Moorabool Street, Geelong, to manufacture the first of what has been regarded as 'an outstanding series of gold cups.'[41] The designs differed each year and emphasised Fischer's skills as a master goldsmith. Edward Francis Antoine (Gunter) Fischer (1828-1911) had emigrated from Vienna to Australia in 1853, and established his jewellery and watchmaking business in Geelong.[42] The first gold cup made by Fischer was commissioned in 1873 and it is a physical legacy of his skill and the affluence and status afforded the Geelong Cup race at this time. Now part of the Geelong Gallery collection, it was based on a design by the local artist, Frederick Woodhouse (1829-1909) and was topped with the horse 'rampant' on the lid (Figure 9.06). One of a small number of Victorian artists that specialised in animal painting (and particularly horses), Woodhouse was sought after to paint portraits of horses by their owners.[43] The cup was won by McCallum Mohr and presented to the owner, John Tait in 1874.[44] Fischer's reputation for making the 'handsomest racing trophy given by any racing club in Australia for open competition'[45] was impetus for him to manufacture the first Australian-made trophy for the Melbourne Cup in 1876, won by *Briseis* who also was trained by James Wilson of St. Albans Stud.[46]

Following the establishment of the Geelong Harbor Trust in 1905, the race course reserve was transformed into irrigation paddocks as part of the Trust's Sparrovale Farm (Theme 4). In 1907, the Geelong Racing Club relocated to a new 136 acre reserve at Breakwater, which it shared with the Geelong Agricultural and Pastoral Society (see later subsection). The reserve was managed by six trustees, with three representing the Geelong Racing Club.[47] By July 1907, 'very satisfactory progress' and been made with the completion of the new racecourse, it having taken 'definite form' and was 'very favourably spoken of by racing men.'[48] The new course had been designed by James Wilson junior (Theme 4).[49] The showgrounds grandstand had been relocated to the site (see following subsection) and an embankment formed in front of it for the convenience of spectators.[50] The first race meeting on the new course was held in 1908[51] and the Geelong Racing Club continues to occupy the site and hold race meetings to the present day.

HORSE RACING AT LARA

Horse racing became an important sporting activity in Lara in the 19th century. The earliest reference to horse racing was in 1876, when the *Geelong Advertiser* reported Henry Williams as Honorary Secretary of the Duck Ponds Race Club, the course being 'on Gillott's and Dancy's land.'[52] Yet, a year later in 1877, the *Geelong Advertiser* claimed that a racing club was being formed at Duck Ponds with the first meeting being held on Boxing Day of that year.[53] This Race Club appears to have been short-lived as in 1887 a new Lara Racing Club was formed with F. Austin as President and F. Armytage as Vice President. Land was made available by F. Austin free of charge behind the Lara Railway Station.[54] By the early 20th century, races were held in a paddock on the south-west corner of Forest Road South and Canterbury Road, opposite the Lake Bank Hotel.[55]

GEELONG POLO CLUB

In 1888, the affluent pastoralist who specialised in the breeding of merino sheep, Phillip Russell, acquired the Osborne House estate at North Geelong.[56] In 1891 with the formation of the Geelong Polo Club, Russell offered his land to the north of the mansion house as a polo ground[57] (Figure 9.07). The inaugural president of the new club was S. Austin, M.L.C., with T. Skene and E.H. Lascelles as vice presidents; Phillip Russell as captain; J.S.B. Orr as secretary treasurer; and Drs. Hope and Small, and Mr McArthur as other committee members.[58] Several tournaments were played at the Osborne House ground with clubs from Melbourne, Camperdown, Caramut, Colac, Lismore and Girgaree until the onset of World War One.[59] From 1952, the former Osborne House polo ground was the location of the State Electricity Commission's Geelong 'B' Power Station (Theme 5).

COMUNN NA FEINNE SOCIETY & THE HIGHLAND GAMES

While the early race meetings of the Geelong Racing Committee at Marshall attracted notable crowds, by far the largest attendances were at the annual highland gatherings offered by the Comunn na Feinne Society from 1 January 1857.[60] The Society had begun in 1856 when a meeting was held at the Gaelic School house 'for the purpose of organising a kind of Highland Society'. To be known as the Comunn na Feinne (derived from the Ossianic legends of Finn and his band of warriors all committed to each other as one body),[61] the objects of the society were the culture and preservation of: Gaelic language and Highland nationality; morality, philanthropy;



Figure 9.07: Polo match at the Osborne House grounds, 1910. Source: *News of the Week,* 10 February 1910, p.16, GRS 2121/1, Geelong Heritage Centre collection.

and archaeology.[62] The formation of the Society reflected the comparatively large number of immigrant Scots in Geelong in the 1850s.

The first Highland gathering was held on 'the plain at South Geelong near the Barwon River' and involved field sports (such as tossing the caber, throwing the heavy hammer, putting the heavy stone, running high leap and men's and boys' footraces) and Highland dancing events.[63] The Highland gathering at the Society's grounds (reserved in 1861 at the north-east corner of Fyans and Bellerine Streets, South Geelong)[64] became a major drawcard (Figure 9.08). Hundreds of local townspeople and visitors flocked to the annual sporting event, the 700-seat grandstand being full and other spectators (ranged three and four deep) circled the arena.[65]

Each gathering began with a procession down Gheringhap Street, along Malop street, round the Market Square, up Moorabool Street, continuing to the Society's ground.[66] Highly significant from the second procession and gathering in 1858 was the inclusion of Wadawurrung people as equals, the only public formal event following European colonisation where this occurred in Greater Geelong. As outlined in *Comunn na Feinne 1856-1946: More Than a Pub Name:*

> The Aborigines, from 1858, took their place in the yearly procession to the sports ground at South Geelong. They were identified as a distinct 'national presence, along with the other 'national' group [the Scots] taking part. Aborigines, who had been invited to take part in the Procession and the Games, were appropriately dressed in plaid donated by the Society, and their presence along with the other variously dressed organisations and individuals who took part



Figure 9.08: Meeting of the Highland Society (Comunn na Feinne) at Geelong, Australia, 1863. Source: Rex Nan Kivell collection, NK4182/132, Bib ID 1519347, National Library of Australia.

in the march, duly added to the festival air of the day. They attended not only as spectators and some of them joined in certain of sporting contests held on the day, as well as in competitions involving their own native skills.

Although it is possible to ascribe Comunn na Feinne's willingness to embrace the local Aborigines simply to notions of nineteenth century Victorian paternalism, the length to which the Society went in order to be involved with the Aboriginal peoples seems to suggest that a deeper concern motivated it. As already noted, the Society's membership card displayed on one side a representation of a Highlander and that of an Aborigine [Figure 2.24]. The presence of Gaelic slogans, when translated, denoted that there was a representation of the two peoples' traditional warriors, equally worthy, equally matched and equally respected.[67]

While no evidence of the Comunn na Feinne's Society's grounds at South Geelong survive today, the medal for best runner awarded to Dan Dan Nook (Jerry) in 1860 forms part of the collection of the Geelong Heritage Centre (Theme 2).

Other physical legacies of the Comunn na Feinne Society also exist, including the front two storey pavilion at St. John's Lutheran Church, 165 Yarra Street, Geelong (Figure 9.09). In 1912, the Society acquired the property (then St. Andrew's Presbyterian Church) where it established its headquarters. The Society commissioned the Geelong architects, Laird and Buchan, to design alterations and additions. A new front pavilion (completed 1914) was initially proposed in a Greek Revival design but it was revised into the existing Renaissance Revival styled wing that dominates the front of the site today. Together with the former church, the



Figure 9.09: Former Comunn na Feinne Society pavilion (in front of original St. Andrew's Presbyterian Church), 2011.
Source: David Rowe.

new pavilion was used for meetings and various forms of entertainment, including musical and elocutionary competitions. It was also the location of aspiring singers, one of which becoming internationally renowned:

> Marjorie Lawrence, then a promising young singer and in the years afterwards a world-renowned principal in opera and other musical works, made her first Geelong public appearances on the Comunn na Feinne competition, she won several singing events, including the aria from grand opera.[68]

Between the two world wars, the Society began to struggle in maintaining satisfactory membership levels and public interest in events. Further disinterest brought about the end of the Comunn na Feinne Society after World War Two in 1945.[69]

Today, the name of the Society continues to endure at 209 Bellerine Street (corner Kilgour Street), Geelong, with the Comunn na Fienne Hotel. It was opened in 1860 by Samuel Hubbard, an early member of the Society.[70]

AUSTRALIAN RULES FOOTBALL & THE GEELONG FOOTBALL CLUB

MARNGROOK: INDIGENOUS FOOTBALL

As early as the 1840s, the 'Assistant Protector and Guardian of Aboriginals', William Thomas (1793-1867) noted a ball game known as marngrook played by Indigenous people, this being one of the earliest documented hybrids of football in Australia.[71] Thomas later recalled this game of ball to Robert Brough Smyth who published it in *The Aborigines of Victoria* in 1878:

> The man and boys joyfully assemble when this game is to be played. One makes a ball of opossum skin, or the like, of good size, somewhat elastic, but firm and strong. It is given to the foremost player or to some one of mark who is chosen to commence the game. He does not throw it as a white man might do, but drops it and at the same time kicks it with his foot, using the instep for that purpose. It is thrown high into the air, and there is a rush to secure it – such a rush as it is seen commonly at foot-ball matches amongst our own people. The tallest men, and those who are able to spring to a great height, have the best chances in this game. Some of them will leap as high as five feet or more from the ground to catch the ball. The person who secures the ball kicks it again; and again a scramble ensues. This continues for hours, and the natives never seem to tire of the exercise.[72]

Smyth himself had also watched Indigenous people at Corranderk 'amusing themselves in this manner', noting 'their skill and activity were surprising' and declaring that it was 'truly a native game.'[73]

In the Swan Hill area, Peter Beveridge, pastoralist at Tyntyndyer homestead between 1852 and 1866, and the Honorary Correspondent of the Central Board for the Protection of Aborigines between 1863 and 1867, also gave a description of Indigenous football in this part of Victoria which largely reflected that noted by Thomas:

> Ball playing is another game to which they [the Indigenous people] are exceedingly partial. They make it much more boisterous and noisy than are the wrestling bouts, although it results in much fewer serious mishaps. The women participate in this game as well as the men. We have seen as many as two hundred – including sexes – engaged in it at one time.
>
> The ball is composed of old opossum skins, tightly rolled up, and covered over with a fresh and strong piece of skin, nicely and firmly sewn together with opossum tail sinews. Before they begin to play they arrange sides, each side having a captain, whose place it is to guide his often times unruly squad.
>
> When all is in order, a *Lyoore* (woman) starts off with the ball in her hand. She walks a little way out from her own side, and towards that of her opponents, drops the ball with seeming carelessness, but ere it has time to reach the ground, she gives a dexterous, and by no means gentle kick, which being correctly aimed, sends the ball spinning high into the air. Thereupon the fun begins to downright earnest. Such screaming, jumping, and frothing at the mouth, we are certain was never seen at any other game outside the walls of Bedlam;

> … They have not any goal to which the ball has to be driven the whole of the play is merely to keep the ball in motion, and to prevent its coming to the ground; whilst the struggles of the game consist in trying which side can retain the ball longest in possession. Those holding the ball throw it from one to another, and it is during such flights that the opposing side vigorously run and jump with the view to its capture. As the eyes of the players are never by any chance bent on the ground, tumbles during a game are numerous, and in many cases indecorous enough, more especially when one goes down, and so becoming a stumbling, block, over which a dozen or more come toppling in a heap. These incidents, however, add mirth to the game, without creating the least ill temper.[74]

Possibly the most revealing account of marngrook came from a personal recollection of a Mukjarrawaint man, Johnny Connolly, recalling his experiences at Framlingham:

> In playing a game at ball which they kicked about, the different totems present two different sides and there were men and women in each side …[75]

Connolly also recalled that 'he, his mother, and her mother all played on the same side at ball. His cousin George played with the Wurant in the other side.'[76]

The totemic associations with marngrook were also outlined by the ethnographer, A.W. Howitt, which he called 'mangurt':

> This game of ball-playing was also practised among the Kurnai, the Wolgal, the Wotjoballuk as well as by the Woiworung, and was probably known to most tribes of south eastern Australia. The Kurnai made the ball from the scrotum of an "old man kargaroo" [sic.], the Woiworung made it of tightly rolled up pieces of opossum skin. It was called by them "mangurt." In this tribe the two exogamous divisions, Bunjil and Waa played on opposite sides. The Wotjoballuk also played this game, with Krokitch on one side and Gamutch on the other. The mangurt was sent as a token of friendship from one to another.[77]

AUSTRALIAN RULES FOOTBALL: A HYBRID OF MARNGROOK AND ENGLISH RUGBY

In a letter to the editor of *Bell's Life in Victoria and Sporting Chronicle* on 10 July 1858, Thomas Wentworth Wills (1835-1880), son of Horatio Spencer Wills, M.L.A. and farmer of 'Belle Vue', Point Henry (and previously holder of Lexington (near Mount William), La Rose, Mokepilly and Swanwater South Runs in the Western District and Wimmera),[78] sought the formation of a football club as 'winter practice' for cricketers.[79] Wills had returned from schooling in England in 1856 where he was football captain of Rugby School in addition to being a highly talented cricketer.[80] Wills' letter was a catalyst for the formation of Australian Rules Football as known today.[81]

Wills' intention to establish football in Victoria was not to have been the direct transplantation of English rugby. On the contrary, it seems to have been a hybrid of rugby and marngrook. Although there has been debate whether Australian Rules Football originated from marngrook, Wills' exposure to the Indigenous game, and his close relationship to Mukjarrawaint people in the Grampians region has been analysed by a number of scholars and authors. The connections were first brought to public attention in the 1980s by historian, Jim Poulter,[82] culminating in *Marngrook: our original national football game* in 2009.[83] More recent work by Jenny Hocking and Nell Reidy in 'Marngrook, Tom Wills and the Continuing Denial of Indigenous History' in *Meanjin Quarterly* in 2016 further confirmed and clarified the connection between Wills and marngrook with additional research, declaring that:

> The contestation over marngrook and its relationship with Australian football has crystallised around three key elements: marngrook, Australian football, and between them the figure of Tom Wills, seen as the pivot between two communities, two cultures and two games. Wills was an exceptional athlete, possessed of 'transcendent sporting achievements.' He had excelled at rugby, which he had played as a pupil at Rugby School, and equally at cricket, which he played again at Rugby School and then for Cambridge University, where he enrolled simply in order to play for the university team. Wills had also, most unusually, grown up in the Gariwerd (Grampians) region where the Mukjarrawaint people lived and where marngrook was also played. Wills occupied what Judd terms 'a position of cultural hybridity' between 'settler' and Indigenous peoples in the Western district—a position that, while not uncommon, is rarely acknowledged.' Tom Wills is not only the bridge between two cultures and two games, he is the bridge between the opposing views in this debate. For it is a rare point of agreement that if the argued link between marngrook and Australian football is to be found, it will be found in the story of Tom Wills.[84]

Revealing is that Tom Wills interacted with the Mukjarrawaint, learnt their language and made childhood friendships with Mukjarrawaint children.[85] This was at a time when Johnny Connolly was taking part in marngrook and worked as a stockman on the Ledcourt Run that adjoined the Lexington Run of Tom Wills' father, Horatio.[86]

He described the activities of the Mukarranwaint in his diary, declaring the having been 'for some considerable time back an area of general rendezvous' which Hocking and Reidy described as 'a place where corroborees, games and other entertainments were traditionally held including football.'[87] W.A. Cawthorne, artist and teacher who studied and illustrated the manners, habits and customs of Aboriginal people,[88] had also experienced the game of marngrook, and connected it to the 'koorobery' [corroboree].[89] It seems that 19th century cultural practices were a likely reason for Wills' silence on the origins of Australian rules football and his lack of reference to marngrook.[90]

GEELONG FOOTBALL CLUB

In Geelong, while Wills played a key role in the introduction of the new mode of football, others attempted to establish a club and to organise games. In April 1859, William Stitt Jenkins, a temperance advocate and inaugural member of the Comunn na Feinne Society[91] attempted to establish a club, promoting the new sport of football as 'one of the healthiest and easiest that could be adopted by persons cramped during the week by desk or counter service and standing in need of a little bracing exercise.'[92] This was followed by an advertisement on 16 July 1859 by Alexander McKenzie Mason, a field draftsman of the Public Lands Department, seeking 'admirers' of football to meet at the Victoria Hotel on 18 July in an effort to form a club. [93] Those involved in the first match on 23 July 1859 were the progenitors in the establishment of the Geelong Football Club, the event being lauded by the *Geelong Advertiser*:

> The species of inaugural football match which came off on Saturday afternoon, near the Corio Cricket ground [north-east corner of Ryrie and Garden], was a "great success" – which means there was plenty of fun, with no end of spills, and just enough barking of shins to give an extra twinge of excitement to the day's sport. The sides were chosen by Messrs Mason and Fraser respectively, and the result after a hotly contested match was in favour of the latter. The kicking was no doubt characterised by more energy than skill, but this could hardly help being the case, considering the want of practice. From the style in which many of the players laid their legs to it, there can be no manner of question that they felt themselves considerably out of joint the next day. At all events the excitement and genuine fun of the hour left no room for a doubt that the Geelong Football Club will ripen into an institution, and fully answer the purpose of which it has been formed.[94]

A paddock between the Argyle Hotel and Pakington Street, jointly owned by James Austin and Silas Harding, was the location of the first local Australian Rules Football match between Geelong and Melbourne teams on 1 September 1860.[95] The Argyle Ground became the headquarters of the Geelong Football Club (then nicknamed the Pivotanians) and the ground 'was often the scene of exciting football in the years that followed.' All the leading metropolitan teams played there against Geelong[96] but the games were only once a season as there were no home and away matches until 1878.[97] These early years of football were described in the *Geelong Advertiser* in Victorian Football League Jubilee Year, 1908:

> The principal Melbourne clubs used to come here to play once in the season, and there were two senior teams here – Geelong and Barwon. The matches between them were always close and exciting, usually ending in a draw. The Geelong team were holders of the Western District Challenge Cup, and after one of these desperate struggles George Day, who was then captain, roused the Barwon barrackers to frenzy by waving the Challenge Cup out of the top window of the Argyle Hotel.[98]

A member of the Geelong Football team in 1872 was Albert 'Pompey' Austin (c.1846-1889), the first Indigenous player of Australian Rules Football. He was of the Djarguard wurrung community whose territory at Lake Purrumbete had been taken over by the Manifold brothers in 1836 (Theme 2). Although it has been claimed that 'Austin's initial poor skills as a footballer tended to refute the idea that the game was derived from marn grook',[99] he was highly likely to have been exposed to marngrook at Framlingham Aboriginal Station, Warrnambool, given the first-hand account of Johnny Connolly. Austin was to play only one match for Geelong, which was not his best, and worse still, was the focus of 'amusement to the spectators.'[100] Austin continued to play football from Framlingham and in a match between the Warrnambool club and the Framlingham Station team in 1877 he was reported as being 'very active.'[101]

The use of the Argyle Ground by the Geelong Football Club came to an end in 1878. As W.R. Brownhill in the *History of Geelong and Corio Bay* described:

> A little quarrel, or misunderstanding, between the Geelong Football Club and Silas Harding, over the question of the payment of rates, drove the footballers off their long-established Argyle ground. Portion of the land was owned by Harding, and the other portion was in the estate of James Austin. The Club had been paying the rates, but during the Secretary's absence in England arrears accumulated. Notice was



Figure 9.10: Geelong Football Club team at Corio Oval, 1896 (with portrait of Charles Brownlow in foreground). Source: E.A. Vidler, *The Book of Geelong: Its People, Places, Industries and Amusements*, p.98.

> served on Harding for the payment of the amount overdue. He was furious. He told the Football Club to remove the goal posts, otherwise he would have them cut down! A few days later – on 10th August, 1878 – the area belonging to Harding was ploughed up. This development effectually disposed of the prospect of playing any more football there during that season. The Corio ground was the natural resort for the senior players in the emergency.[102]

From 1878, the Corio Oval east of the Geelong Botanic Gardens and Eastern Park was to be the home of the Geelong Football Club (Figure 9.10) for the next 63 years. In 1885, a grandstand was constructed and fencing around the oval erected to designs by local architect, Albert Derrick.[103]

In July 1903 the structure was described as 'a spacious grandstand' and was crammed with spectators, the *Geelong Advertiser* declaring that 'the ladies reserve and reserve proper were thronged with people.'[104] By 1912, the *News of the Week* claimed that Corio Oval was 'the prettiest football ground in Victoria'[105] (Figure 9.11).

In 1923, the club was nicknamed the Cats following a string of losses. As satirically described under the title 'The Inevitable', the *Geelong Advertiser* declared in September 1923:

> Geelong seems inseparably bound up with black cats. In reality, or in effigy, they meet one everywhere. There is no escaping them. One looked in at the window of a Geelong football man on the morning of a match (which Geelong lost); another was fed



Figure 9.11: Football match at Corio Oval, 1912. Source: *News of the Week*, 5 December 1912, pp.30-31, GRS 2121/3, Geelong Heritage Centre collection.

> with garfish by a supporter of the Blue-and-White Brigade on the morning of the Richmond game in Melbourne (which Geelong won); still another travelled as a passenger on the "Edina" lately (this one had no connection with football, so far as could be ascertained); and even at the fire which broke out in Harvey Dann and Coy's fodder store yesterday the inevitable black tabby had to make its appearance. It was found inside the Corio street wall of the building, about eight feet down in the hay, whence it had wormed its way in its effort to flee from the wrath to come. It is still alive and kicking; in fact, in remarkably good trim, and not at all put out by the stress of the occasion. It was a handsome animal, too; and it had at least one point on all the other black cats – it proved its own best mascot. Having exhibited its mascot qualities so well in an emergency, it might be worth while finding out if it would be any good in relation to the affairs of the Geelong Football Club – although it is perhaps rather late in the day, or rather in the season.[106]

The new mascot worked as the club won its first Victorian Football League premiership in 1925, the year Laird and Buchan architects designed a new grandstand at Corio Oval.[107] It was built as a memorial stand to Henry Young and Charles Brownlow, long-serving players, captains and committeemen, the contribution of the latter to Australian Rules Football being nationally recognised by the league's annual best and fairest award, the Brownlow Medal. Tragically, the memorial stand, together with the club's photographs, trophies and honor boards, were destroyed in a fire in 1928.[108] It was rebuilt a few months later to a new design by Laird and Barlow.

The high esteem given to Henry "Tracker" Young (1873-1923)[109] that resulted in his memory being honoured in the Brownlow-Young grandstand was given in the *Australasian* on his death in 1923. His considerable contribution was recognised in the following obituary:

> The sad news of the death of Henry Young, the Geelong footballer and all-round sportsman, came as a great shock to those who were unaware that he been under special treatment for heart trouble during the last four months. Young, although not a prominent cricketer, was a splendid athlete, one of the greatest and most versatile that this State has ever produced, being prominent in football, cricket, sculling, rowing, boxing, swimming, racing, and coursing circles. He played with the Geelong Football Club for 21 years, and for 12 years of the term was captain and coach. He was a mighty power on the football field. Who that has seen him will ever forget his strength and absolute fairness when in the ruck? He was a man of splendid physique and magnificent proportions, about 6ft. 2in. in height, and built proportionately. Yet, with all his glorious strength and determination, he was never guilty of an act on the field unbecoming of a man. He was literally and figurately head and shoulders over his generation as a player in the Geelong ranks, was a splendid mark and kick, one of the game's champions, especially in the chase work, and was admired and respected by everybody. He was a fine leader, setting his men an example of unselfishness, power, and pluck that made them a terribly hard team to beat when led on by Henry Young. Such a dominating figure and personality was he in the football world that in interstate games he was always chosen

> unanimously as captain by the other members of the team, in recognition of his ability, length of service, and outstanding generalship. He was only 50 years of age, and when one remembers that mighty man of power and physique literally ploughing his way through the ranks of the enemy, it is hard to realise that he did so young, and that the motive power inside that wonderful frame was affected. It was evidently a case of an athlete's heart, from which so many strong men have suffered.[110]

More well known to the present day has been Charles Brownlow (1861-1924) (Figure 9.12). Born in Geelong to Charles and Eliza Brownlow (nee Whitaker), Charles Brownlow junior married Matilda Barber in 1886, five years after he had joined the Geelong Football Club in 1881. In 1884 due to work commitments, he resigned as a player and captain, but he did play occasionally until 1890. Between 1884 and 1887 Brownlow was a Club committeeman. He was appointed Club Secretary in 1885, a role he held for 36 years.[111] Brownlow was also a Geelong Football Club Victorian League delegate for 26 years, serving as acting League President during 1918-19.[112] A skilled watchmaker, jeweller and silversmith, Brownlow was employed by Edward Fischer, the well-known goldsmith, prior to going into business on his own account.[113] Brownlow and family lived at 14 Sydney Avenue, Geelong from 1904 until his death in 1924.[114] It was following his death when the Victorian Football League (and later Australian Football League) recognised his significant contribution to football with a memorial medal in his name awarded to the best and fairest player of the competition adjudicated by the umpires.[115] Fittingly, the first Brownlow medal was awarded to Edward Cargie Greaves of Geelong (who was to have the Geelong Football Club's best and fairest medal named in his honour).[116] In addition to the Brownlow medal, recognition of Brownlow's contribution to football is displayed in a freestanding interpretive plaque in the front garden of his late home, 14 Sydney Avenue.

In 1941, due to military occupation of Corio Oval, the Geelong Football Club relocated to Kardinia Park (see later subsection for further details).[117] In April 1946 following the end of World War Two, the *Sporting Globe* reported that Kardinia Park was to be the permanent home of the football club. It had a number of advantages over the old Corio Oval, including close proximity to the railway to Melbourne, and direct access to the Geelong tram network. Yet, the *Sporting Globe* noted one drawback: the narrowness of the ground but it claimed that this 'could easily be overcome.'[118] Kardinia Park has remained the home of the Geelong Football Club to the present day, the ground and facilities having undergone a vast transformation in the late 20th and early 21st centuries (see later subsection on Kardinia Park).

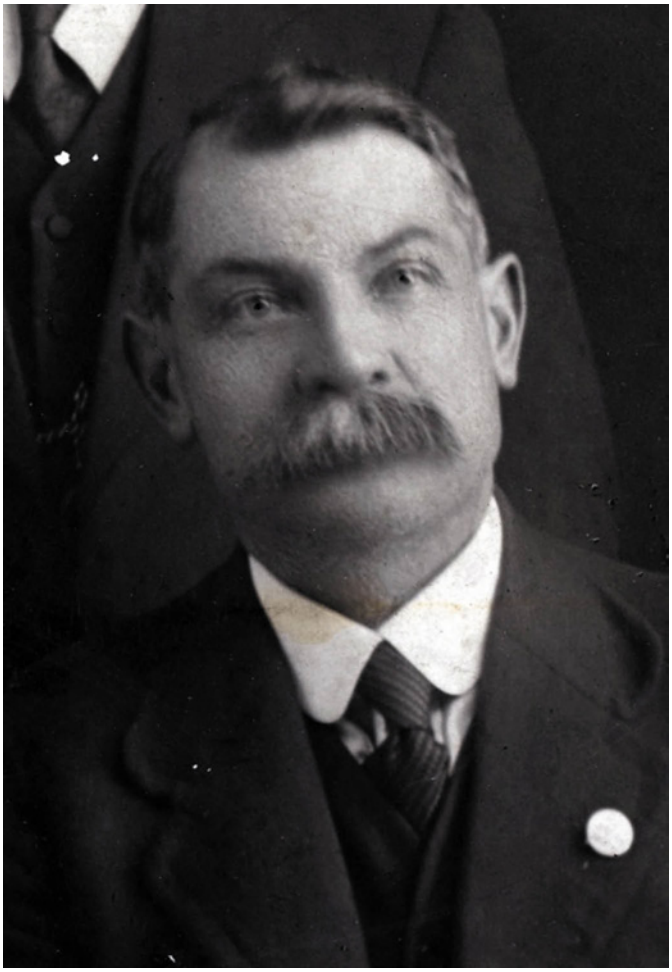


Figure 9.12: Charles Brownlow, 1916.
Source: RS 2009/01237, Geelong Heritage Centre collection.

Although Pompey Austin might have been the first Indigenous player to play Australian Rules Football in 1872, the Geelong Football Club boasted another Indigenous champion in the 20th century whose impact on the game was to be substantial. A Noongar man, Graham Vivian 'Polly' Farmer (1935-2019) was born in Western Australia and taken from his mother and raised in a church orphanage.[119] Having suffered poliomyelitis which left him with one leg shorter than the other,[120] Farmer became 'a trailblazer for Indigenous players in Australian sport', playing 356 games between 1963 and 1971 in the Western Australian Football League (WAFL) and VFL for East Perth, Geelong and West Perth.[121] At Geelong, he revolutionised the game with his 'athleticism, precise ruckwork, booming handballing and unmatched professionalism' which helped guide Geelong to a premiership in 1963.[122] He later coached the Geelong team between 1973 and 1976, the first Indigenous coach of Australian Rules Football.[123]

Farmer was also the first Australian footballer to be named a Member of the British Empire (MBE) and he was one of the original twelve Legends inducted into the Australian Football Hall of Fame in 1996.[124] He died on 14 August 2019.

The second-oldest club in the Australian Football League, the Geelong Football Club has won seven Victorian Football Association premierships (1878, 1879, 1880, 1882, 1883,, 1884 and 1886) and nine Victorian Football League and Australian Rules Football League premierships (1925, 1931, 1937, 1951, 1952, 1963, 2007, 2009 and 2011).[125]

In addition to the Geelong Football Club, local football associations were established and the national game has prospered throughout the municipality to the present day.

J.J. TRAIT, 'THE PRINCE OF UMPIRES'

John Joseph Trait (1859-1906) (Figure 9.13), made a significant contribution to umpiring during the fledgling years of Australian Rules Football. Born in Geelong to Keeran and Mary (nee Nolan) Trait,[126] he was closely associated with the Catholic Church from boyhood, and was later a prominent member of the St. Patrick's Society, manager of bazaars and fetes for the St. Patrick's Day demonstrations, and district president of the Hibernian Order in Victoria.[127] He married Sara Clark in 1888 and they were to live at 10 Bourke Crescent, Geelong.[128] An aerated drinks and cordial manufacturer with his brothers in Malop Street, Trait was for a time president of the Geelong Senior Football Association. Yet it was as an umpire that he was widely known and regarded as 'The Prince of Victorian Umpires.'[129] His umpiring went beyond the Corio Oval to different parts of Victoria and the country. While several players from different clubs 'were very much devoted to him',[130] this, not surprisingly, did not extend to spectators. One incident between Trait and a spectator was reported in *The Herald* in 1892:

> No man was more abused than J.J. Trait, the central umpire. A man – clearly an Essendon supporter – accosted him in the pavilion as he was making his way to the dressing-room, and in a most abusive and insulting manner told him that he had acted unfairly towards the Essendon team. Several bystanders remonstrated with the man, and advised the umpire to take no heed of him. Trait proceeded on his way to the dressing-room of the Essendon players, but had scarcely had time to strip before the excited individual referred to rushed into the room behind him and recommenced his unmanly utterances to the umpire. He was so thoroughly insulting that Trait had to order him away, accompanying it with the hint that if the discontent did not move he would call in a constable and have him ejected from the room and the ground. This had a beneficial effect coupled with the manly interference of Alex. Dick, the Essendon captain, who very plainly told the fellow to hold his tongue. He did, and retired crestfallen. Trait says that it was a great game, but altogether too rough. He cautioned two of the Carlton players frequently, but without effect, and he has resolved to report them to the association for unduly rough play. He thinks Essendon the better team by a little bit.[131]



Figure 9.13: J.J. Trait, 'Prince of Umpires', 1896.
Source: E.A. Vidler, *The Book of Geelong: Its People, Places, Industries and Amusements*, p.98.

On his premature death in 1906, the *Geelong Advertiser* gave the following glowing obituary:

> As a football umpire he stood alone in Victoria, and his services in that capacity were frequently sought after not only in Victoria but in other States. His decisions were always prompt, and he was quick to detect breaches of the rules.[132]

The elevated status afforded Trait lived on many years after his death. In 1925, he was still regarded as 'the fairest umpire that Australian football has known.'[133]

AFLW

In 2019, the Geelong Football Club fielded a team in the Australian Rules Football League's women's competition (known as AFLW) for the first time.[134] The women's competition was inaugurated in 2017 with eight teams.[135] Melissa Hickey was the first Geelong captain.[136] From Red Cliffs, Victoria, her grandfather's cousin was Reg Hickey, a Geelong legend and Australian Hall of Fame Inductee.[137] Vice Captain of the Geelong team was Rebecca Goring who was born in Geelong and who graduated from the Melbourne Conservatorium of Music in 2016.[138]

SAILING

The first Corio Bay Regatta was held on 23 March 1844, the *Geelong Advertiser* declared that 'although it was not anticipated that the display would equal the older established Regattas in the colony, still, from the spirited manner in which the arrangements were planned and executed, the various races went off in a manner which called forth the admiration of the assembled spectators.'[139] Such was the success of the regatta that it was proposed that another be held in twelve months' time.[140] Yet, nothing eventuated and in 1847 the *Geelong Advertiser* lamented that while it only required a few active, leading men to take charge, the Geelong townspeople were 'so modest – so afflicted with *mauvaise honte* – that no one can screw his courage up to call a meeting or take any forward step in the matter.'[141] Three years elapsed before efforts were made in 1852 to provide a prize 'of no less than £100', with a cup to be made of Ballarat and Mount Alexander gold.[142] A Regatta Committee was formed at a meeting at Mr Dutch's in Malop Street, which resolved that John Main was to be appointed paid secretary; the captains of all the vessels off Point Henry or in the harbour be invited to become honorary committee members; that Mr Carver be chair; Captain Addis be appointed judge and Thomas Curle as honorary treasurer (with John Donnelly sub-treasurer); the committee members include Messrs Henry Ryan Gosling, Henry Deering, William Marnell, Mr Patterson, Joseph Lewis, John Donnelly, William Leahy, Henry Elmes, James Brown, John Dutch, Mr Smith, Hobson and Olive; and that any surplus funds at the conclusion of the regatta be handed over to the Friendly Brothers' Society.[143] The regatta was spruiked in the *Geelong Advertiser and Intelligencer* which declared that 'there are more boats in our bay than on any other previous occasion, and it would be indeed a folly if so healthful and beneficial a sport as boat-racing should not have its annual celebration.[144]

While the annual regattas were a success, they involved whaleboat races, rowing matches and dinghy races,[145] in addition to sailing. Of the latter, the Geelong Regatta Committee resolved that:

> The sailing boats should start from the west of the Western Jetty, and proceed along the eastern coast of the Bay to Limeburner's Point, round a buoy moored off that point, returning round the "Gazelle," (Flag Ship) thence proceed round the masts of the "Margaret," and a buoy moored off Cullen and Edols' slaughter-house, and finally repassing the flag-ship as the winning point.[146]

The success of the regattas, and particularly the sailing events, led to the formation of the Geelong Yacht Club in March 1859.[147] A separate organisation to the Geelong Regatta Committee,[148] the rules of the Yacht Club were laid out at a meeting at Mack's Hotel in June of that year. Captain Daniel L. McPherson, harbor master, was the inaugural Commodore.[149] H.C. Campbell was appointed Vice-Commodore; Martin Sholl (secretary of the Geelong and Melbourne Railway Company), treasurer; and Archibald Craig, secretary.[150] While there was anticipation that the Geelong Yacht Club would be successful, it only lasted until 1864 and in 1869 an effort was made for it to be reformed.[151]

In 1880, the yacht club was revived (in part) in the formation of the Geelong Sailing Club at a meeting at the Victoria Hotel. Impetus came from one of Geelong's boat-builders on the Eastern Beach, Clement Blunt, the *Geelong Advertiser* giving the following outline:

> We understand that an effort is about to be made to establish a sailing club in Geelong. The project is in the hands of Mr C. Blunt, who has now four first-class boats, which would afford accommodation for 50 or 60 persons desirous of enjoying the pleasures of a sail. The number of boats would, of course, be increased as occasion required; and it is thought that the establishment of such a club as is suggested would lead ere long to the formation of a more pretentious yacht club. That the town, with its natural advantages for indulging in such a pastime, and whose inhabitants take so great an interest in boating affairs, should have remained for so long without an organisation of this kind is a mystery. Mr Blunt, the projector of the Sailing Club, is one whose energy has done much to forward boating interests, and his success as a builder has been frequently attested, one of his latest works being the turning out of a centreboard canoe for Mr Arthur Speed.[152]

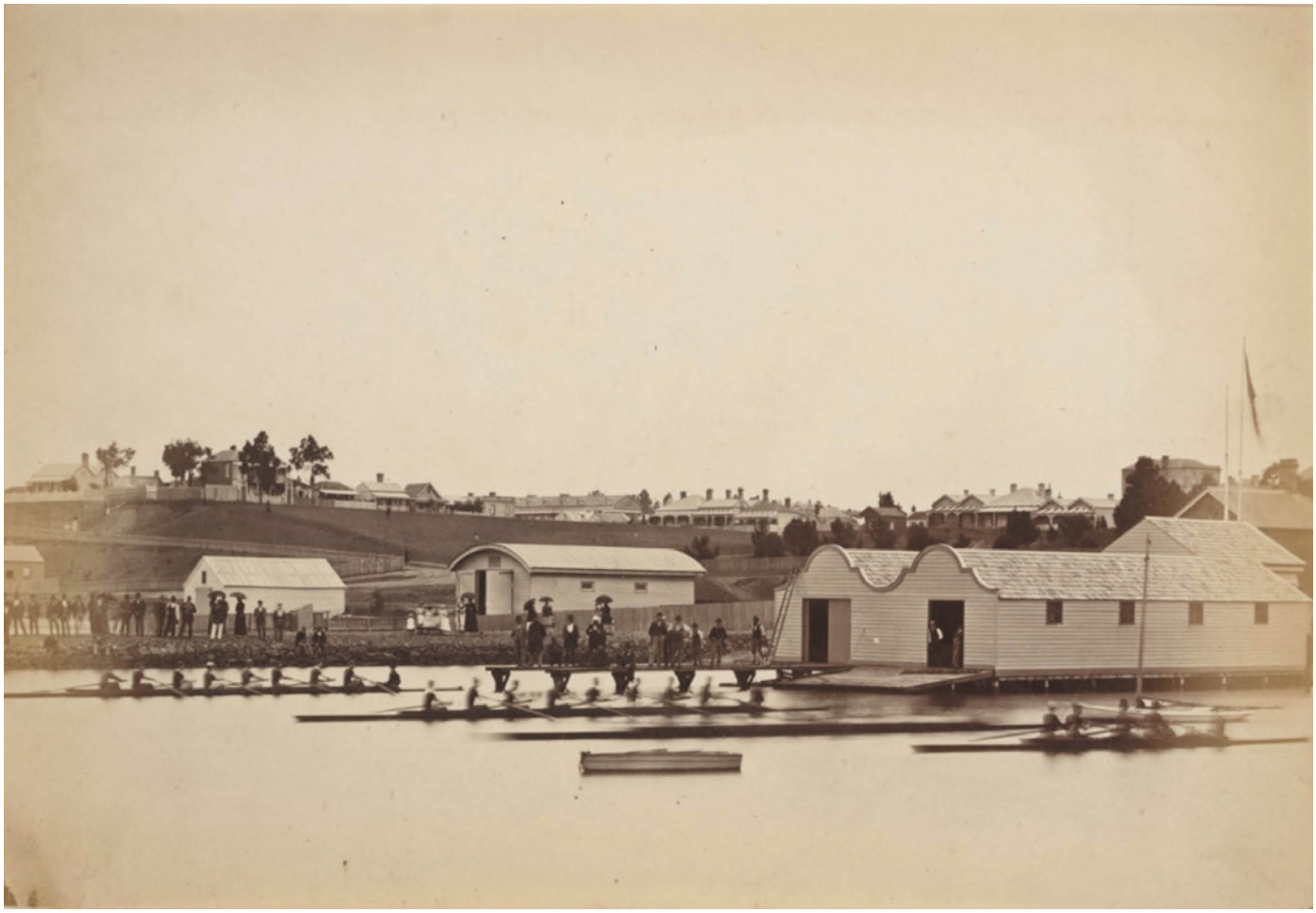


Figure 9.14: F. Kruger, Geelong Yacht Club shed (left), Geelong Harbor Trust workshops (centre) & Corio Bay Rowing Club (right), 1880. Source: accession H33802/10, State Library of Victoria.

Clement Blunt (1824-1899) was born in Cambridge, England, and at the age of 14 years he was apprenticed to Thomas Woolf, tailor, but he soon changed trades and joined his brother, George, as an apprentice boat builder. By 1851, Clement Blunt had emigrated to Victoria as it was at this time when he married Sarah Emerson.[153] By 1855, he was resident in Corio Street and working as a carpenter.[154] In 1859, he advertised as a boat builder on the Eastern Beach and it was he developed a solid reputation for his craft.[155] The quality of his work was highlighted in the *Geelong Advertiser* in 1883:

> As a builder of both rowing and sailing boats, Mr C. Blunt, of the eastern beach, has for many years made himself famous. Of late, a number of very fine specimens of the boat builders' art have been constructed at the workshops of the builder named. There is an art in boat-building, just as there is in other kinds of professions, and Mr Blunt possesses it and turns it to good account.[156]

The recreational nature of the Geelong Sailing Club changed in 1881 when members participated in yacht races. It was at this time when the name of the organisation was changed to the Geelong Yacht Club. [157] In 1890, the Yacht Club was successful in obtaining a site on the Corio Bay foreshore from the Lands Department under permissive occupancy.[158]

Blunt initially provided three yachts for use of members and his boat shed on the Eastern Beach (near the end of Bellerine Street) was leased to the club[159] (Figure 9.14). Situated next to Blunt's boat house and workshop just west of the north end of Bellerine Street,[160] there in 1892-93, the Yacht Club erected a purpose-built clubhouse to the design of local architect, George W.E. Broome. A description of the proposed building was given as follows:

> The club intend erecting their house on the Eastern beach foreshore between the Morgue and Messrs McGregor and Buchanan's boathouse. It is to be a two-storied building, consisting of a large storage



Figure 9.15: H. Trigg, Sketch of proposed Geelong Yacht Club house, 1928. Source: *Geelong Advertiser*, 26 November 1928.

> shed and dressing room on the ground floor, whilst the club's meeting room will be situated in the upstairs portion of the house. The structure is to be built of wood with an iron roof, and the ground floor, which is to be 30ft by 30ft in dimensions, is designed to be of octagonal shape, the dressing room and storage shed to be 15ft in the clear, and having what is architectural known as an open roof. … The club house, or meeting room, is to be fitted up after the style of a ship's cabin, the flagstaff passing from the ground floor right through the meeting room and to a certain extent representing the mast of a vessel. The mast is to be 47ft 6in in length and the upstairs room is to be reached by way of a circular iron staircase, springing from the centre of the storage shed beneath. … Outwardly the new building promises to be an ornamental one on the beach, and to give effect to it the top of the roof is to be finished off in small iron balustrading, with the letter "G.Y.C," prominently interwoven.[161]

In 1924, the Geelong Yacht Club was granted an Admiralty warrant to fly the blue ensign and adopted the title, Royal, to its name.[162] Three years later, the club commissioned Harold Trigg, architect, to design a new two storey hipped roofed clubhouse that was opened in February 1928[163] (Figure 9.15).

The next major development came in 1959 when the Yacht Club took out a lease of further Geelong Harbor Trust land immediately west of its existing site. This new site contained a slipway (built in 1937) and Richard Gibson and Alan Taylor of the Yacht Club took charge of designing a new clubhouse to be erected over the slipway.[164] In 1966, club member Tom Hawkes prepared a plan for the reclamation of land in front of the clubhouse (to provide deep water to just outside the clubhouse), as well as reclamation to the east for hard standing some of the yachts and as a rigging area for small craft.[165] Alterations and additions to the clubhouse were carried out in 1971 to a design by honorary architect, Alex. Chomley.[166] Further alterations to the building occurred in 1973 and it was followed by a new jetty in 1977, which formed the basis for the construction of a marina in 1987.[167] The marina concept had featured in the 'City by the Bay' masterplan prepared by the Geelong Regional Commission years earlier (Theme 6). In 2019, a Geelong Water Safe Harbour Precinct masterplan was released to enlarge the marina and improve the facilities of the Geelong Yacht Club and environs.[168]

The annual regattas on Corio Bay since 1844, and subsequently supported by the Geelong Yacht Club, remained well-attended events by locals and visitors who flocked to the foreshore each year since the late 19th century.

In 1997, the Geelong Waterfront Festival merged with the Royal Geelong Yacht Club's annual regatta to form the Festival of Sails, a Victorian Major Event. Staged in late January each year, the Festival of Sails remains the largest annual yachting regatta in the Southern Hemisphere and is the foremost competitive keelboat regatta in Australia.[169]

In 1987, the Victorian Sailing School opened on Eastern Beach, east of the Geelong Yacht Club on land previously known as Hi-Lite Park (see later subsection).[170] The facility was funded by the Geelong Regional Commission, Victoria's 150th Anniversary Committee, Department of Conservation and Natural Resources, Royal Geelong Yacht Club, City of Greater Geelong and the Department of Sport and Recreation. It is a unique aquatic educational resource for schools and the general community across Victoria.[171]

ROWING

The first organised rowing regatta was held on 23 March 1844 as part of the Corio Bay Regatta (see earlier subsection). In 1849, the Geelong Aquatic Club formed following Captain Ogilvie's procurement of a boat from Hobart. With no other club in existence for four-oared crew competitions, a scratch race between whaleboats occurred instead.[172] Ten years later in 1859, Clement Blunt had built three gigs that were regularly seen on Corio Bay.[173] While rowing clubs had been established in Melbourne and Ballarat, it was not until 1862 when the Geelong Rowing Club was formed at the Victoria Hotel under the chairmanship of J.A. Gregory, solicitor.[174] With rules prepared soon after, the inaugural committee included J.A. Gregory (president), Holding (treasurer), Higgott junior (secretary), Haworth (captain) and Holding, Robins, Haworth, Morgan, C. and J. Higgott, F. Ibbotson, Green and Wilson.[175] While Corio Bay formed the initial location for regattas, others looked to the advantages of

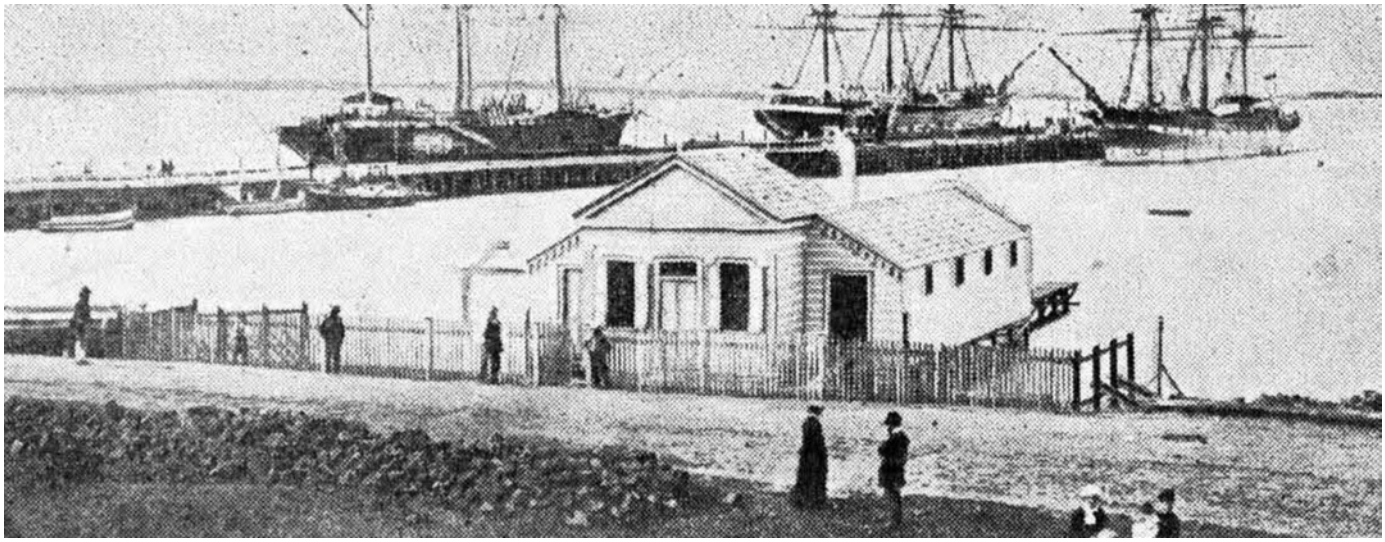


Figure 9.16: Corio Bay Rowing Club house (south elevation), n.d. [c.1880]. Source: J.A. Henry & N.J. Collie (comps.), *Do You Remember? Pictures and Stories of Early Geelong*, vol. 2, Henry Thacker, Geelong, December 1945, p.16.

the Barwon River and Lake Connewarre where meetings were held in 1864 and 1867 respectively.[176] Regattas on the Barwon led to the formation of the Barwon Boating Club in 1864 which proposed the erection of a shed on the Barwon River bank near the bridge.[177] At Eastern Beach in 1865, the Corio Amateur Rowing Club was formed and it continued for three years.[178] Like other clubs before it, the Corio Amateur Club met its demise.[179]

From uncertain beginnings, two rowing clubs that formed in subsequent years still exist to the current day. In 1870, Edward Lascelles, wool broker (Theme 5), called a meeting at Mack's Hotel for the purpose of forming a rowing club on the Barwon River.[180] The outcome was reported in the *Geelong Advertiser* the following day: the club was to be named the "Barwon Rowing Club" with the inaugural committee consisting of E.H. Lascelles (hon. Secretary), C.E. Farrell (treasurer), and Messrs. E.R. Lennon, Charles Shannon, F.R. Pincott, J. Arthur and F.R. Shaw. James Wilson enrolled himself as a life member.[181] Permissive occupancy for a boat shed on the north bank of the Barwon River, east of the Barwon bridge, was granted a few months later and a boatshed was completed by August 1870 to a design by Davidson and Henderson (it was rebuilt a month later following substantial damage caused by a flood).[182] The first race meeting occurred in November 1870 and the event of scratch-fours was won by Charles Shannon (str.), J.E. Pounds, J. Highett and P.W. Rose.[183] It was six years later in April 1876 when the first regatta was held on the Barwon River. Crowds flocked to the banks of the river, the mile and a quarter course finished at the foot of Bellerine Street.[184] This began regular rowing regattas on the Barwon that continue to the present day.

Local competition for the Barwon Rowing Club came in 1873 with the formation of the Corio Bay Rowing Club on Corio Bay. The first committee comprised George Frederick Belcher (president), A.J. Owen (secretary), J. Fare (captain) and Messrs. McNab, Scott, Sommers and Brown.[185] Clement Blunt supplied boats for the club.[186] A site for a boat house was provided at the Eastern Beach near the custom house wharf (Theme 3) by the Lands Department in 1878.[187] By May of that year, the local architect, Joseph Watts, had prepared a design for boat shed on the new foreshore site.[188] Tenders were called a month later.[189] Considered an 'ornament in the vicinity of the Yarra-street pier' nearing its completion,[190] the gabled single storey building with skillion wings to accommodate 80 boats was officially opened on 28 November 1879, and following finishing touches, the Club Captain, G. Upward, proudly declared that the Club 'would have the finest and best house in the colony'[191] (Figure 9.16).

By 1920, race meetings and regattas on the Barwon River had grown in status, the Henley-on-the Barwon carnival (which began in 1910 on the instigation of the Barwon Rowing Club)[192] attracting large crowds, and generating funds sufficient to be equally split between the Barwon and Corio Bay Clubs, and the Geelong Council (for expending on the beautification of the river banks).[193] This gave impetus for the Corio Bay Rowing Club to relocate to the Barwon River. In 1921, the club's boathouse was relocated from the Corio Bay foreshore to the river bank, the 'greater portion being in its new position' by 10 August.[194]



Figure 9.17: Barwon River in flood, 1933, showing Barwon Rowing Club house (right). Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.



Figure 9.18: Corio Bay Rowing Club house/boat shed, Western Beach, 2018. Source: David Rowe.

A gabled two storey addition was constructed. The Club's anticipated success did not materialise and recognising that it had greater value as a rowing club on the bay, it again proposed to relocate its clubhouse to a new site on the Western Beach in 1932.[195] The relocation did not occur immediately as the shed on the Barwon River – with gabled two storey addition – was shown in a photograph by T.T. Holmes in 1933 (Figure 9.17) but was shown in an aerial image by Charles Pratt at Western Beach until November 1938.[196]

By the late 1950s, the Club returned to the Barwon River, leaving behind its boatshed that was taken over the Western Beach Club (a less affluent version of the Geelong Yacht Club, established in 1955).[197] Today, the boatshed (Figure 9.18) is the earliest built legacy of the rowing clubs established in Geelong in the 19th century.



Figure 9.19: Bicycle Club, Geelong Grammar School, Geelong, 1881. Source: Geelong Grammar School Archives, Corio.

CYCLING

BICYCLE CLUBS

In addition to the recreational pursuit of cycling, as early as July 1869, velocipedes were used in sporting races in Melbourne and Geelong.[198] This brought about an entertaining and soon-to-be popular and enduring sport. On 17 July 1869, a velocipede race featured at the Highton mid-winter Athletic Sports carnival.[199] The Melbourne Bicycle Club was established in 1878 and the Geelong Bicycle Club followed in 1881.[200] The inaugural committee comprised James Wilson of St. Albans Stud (President), Messrs. Sharpe Brearley and A. Crook (Vice Presidents), W. Hall (Captain), A. Kirk (Vice Captain), and J.H. Hobday (Secretary and Treasurer). Other original members included C. Garrard, W. Buckland, R. Scott, J. Webb, W. Wilson and W. Thacker. [201]

In 1883, the Geelong Church of England Grammar School had inaugurated a Bicycle Club. A collection of Penny Farthings was acquired for the enjoyment of the pupils (Figure 9.19).

Other community clubs formed in the following years, including the Newtown and Chilwell Bicycle Club in 1884, the Pivot Cycling Club in 1885.[202] These early clubs declined and reformed as merged clubs in following years.[203] In 1892, the Geelong Cycling Club was re-formed before declining in 1893 and was re-established at the peak in local popularity in 1895.[204] Two years later in 1897, The Pivot Cycling Club was re-established.[205]



Figure 9.20: Cycling race meeting, possibly Geelong district, 1906. Source: Item MM3725 Museums Victoria.

The dawn of a new century brought with it the formation of new cycling clubs (Figure 9.20). By 1900, the Portarlington and District Cycling Club had been formed, with F. Rich as the honorary secretary.[206] In 1908, the B.W. and R. Cycling Club was created, probably by Bennett, Wood and Roche of the cycle agency Edward Clarke who operated the biggest agency in Geelong at that time.[207] In 1911, the Geelong West Cycling Club and Chilwell Cycling Clubs were formed.[208] They were followed by the Belmont Cycling and Athletic Club in 1918.[209]

The various cycling clubs that formed throughout Geelong provided organised track, road and touring race events, often involving races with clubs throughout Victoria and further afield.

Two local cyclists have performed on the international stage. The first, Edward "Russell" Mockridge (1928-1958), was born in Melbourne to Robert Glover Mockridge, an engineer and Aileen Claire Mockridge (nee Riley).[210] The Mockridge family relocated from Laverton to Geelong in 1931 where Russell Mockridge attended the Geelong College.[211] After gaining his Leaving Certificate, he joined the *Geelong Advertiser* as a cadet journalist.[212] His first success as a cyclist came in 1946 when he won a 24 mile race as member of the Geelong Amateur Cycling Club.[213] He very quickly became an elite road cyclist, being selected for the Victorian team in the Australian championships in 1947.[214] Competing in the Olympic Games in London in 1948, a tyre puncture thwarted his initial success but by 1950 at the Empire Games in Auckland, New Zealand, Mockridge was Australia's premier cyclist.[215] He then retired from the sport to join the Anglican ministry and after matriculating through Taylor's Coaching College, he commenced an Arts Degree at the University of Melbourne.[216] This was cut short by his return to cycling where he won the Grand Prix de Paris open sprint race in 1952, the same year he won gold at the Helsinki Olympics.[217] His life was tragically cut short when he was killed while riding in a road race in 1958, witnessed by his wife following behind in a car with their two year old daughter.[218] In 2018, the recently-completed Belmont Criterium Cycling Track was named the Russell Mockridge Pavilion, in honour of Geelong's supreme cyclist.[219]

A more recent international cyclist to reside locally is Cadel Evans. Born in Katherine, Northern Territory, in 1977, he began his cycling career as a champion mountain biker, winning the World Cup in 1998 and 1999. A four-time Olympian, Evans focussed on road cycling from 2001, finishing second in the Tours de France in 2007 and 2008 before winning this race in 2011, being one of just two non-Europeans to have officially won the Tour and the only Australian.[220] A resident of Barwon Heads, Evans instigated the Cadel Evans Great Ocean Road Race in 2015 as his farewell race, which has become an annual professional road bicycle race for men and women throughout Geelong and the Surf Coast, finishing in Geelong.[221]

Geelong also has associations with another of Australia's international cyclists, Sir Hubert Opperman (1904-1996).[222] He won the Australian national road race title four times in 1924, 1926, 1927 and 1929, and the Bol d'Or 24-hour classic on a 500m velodrome in Paris in 1928.[223] He had success in the 1166 km Paris-Brest-Paris race in 1931 which he considered to be his greatest win.[224] His connections to Geelong came after his cycling career in 1949 when he was elected the member for the electorate of Corio for the Liberal Party of Australia, a seat he held for 17 years.[225] He was made an Officer of the Order of the British Empire in 1953 and Knighted in 1968 for his services as High Commissioner to Malta, a position he held for five years from 1967.[226] He died in 1996.[227]

MOTORCYCLE, BICYCLE AND FOOT RACES AT KARDINIA PARK

In 1925 Michael Hede and Eugene Cowley formed a partnership to promote cycling races at Kardinia Park during the summer period. In 1926, M.J. Hede sold his cycle shop in Ryrie Street[228] (Theme 3) and established a partnership with Eugene Cowley (1872-1959),[229] cycle agent, as promoters of cycle and foot races during the summer months at Kardinia Park (which was to become known as the Geelong Drome). According to M.J. Hede's son, John, 'Gene Cowley was a more flamboyant type and used to dress in light colored suits, usually with a light hat; this was a complete contrast to the conservative greys and blues of Mick Hede.'[230] The joint venture between Hede and Cowley lasted ten years

The *Geelong Advertiser* gave an insight of the Cowley and Hede venture, and their anticipated aims:

> Kardinia Oval will in future take on an additional title, probably the Geelong Drome. This is because it has been leased by the Kardinia Park Committee to Messrs. E. J. Cowley and M.J. Hede, well known cycle traders of Geelong. The lessees, who have taken the oval for a term of eight years but whose period of occupation will be confined to summer months, intend to promote all kinds of sports and entertainments, not only in the day time, but also at night by the aid of a brilliant lighting system. The promoters are enthusiastic with regard to their project, and state that they hope to place foot-running and cycle-racing on a high plane in Geelong. Their aim is to surpass the great Stawell Easter Gift, and to inaugurate an endurance track cycle race similar to those in England, America, and Sydney, and on the Continent.
>
> It is proposed to remove the arena fence back as far as the embankment so that where the people now stand a bitumen track will be laid down. This will cover a wide area from the football boundary line to the top of the embankment, and will be used for cycle and light motor cycle racing. Inside this hard track two turf cycle tracks are to be specially prepared. Grass tracks are considered to be ideal for cycle racing, and have become popular in recent years. The two tracks, being side by side, will make a double track having a width of 40 feet.
>
> The promoters intend to cater elaborately for all kinds of amateur and professional sport. As far as concerns cycling, it is proposed to conduct endurance road races, Kardinia Oval being the starting point of a 400 miles' distance. It is intended to hold a six days' cycle race on the bitumen track, riders to be called upon to perform for eight hours a day. It is also intended to conduct each year a big cycle race, something like the old Austral Race, in which prizes will aggregate £1000.
>
> Mr. Cowley is the founder of the recently formed Geelong Amateur Cycling Club. It is proposed by the promoters to form a Geelong Professional Cycling Club.
>
> A special sprinting turf track will be installed for foot-runners. Harriers, both amateur and professional, are to be catered for on a large scale. The ambition of the promoters is to conduct a yearly race on the lines of the Stawell Gift. They state that what Stawell can do, Geelong can do. Each Easter between 40,000 and 50,000 people visit Stawell, and there is no reason why large crowds should not be attracted to Geelong. Messrs. Cowley and Hede will try to eclipse the Stawell event.
>
> Wrestling and boxing in the open air is also to be programmed, while in front of the grandstand open air roller skating will be the vogue. Open air picture shows at night are also to be featured.

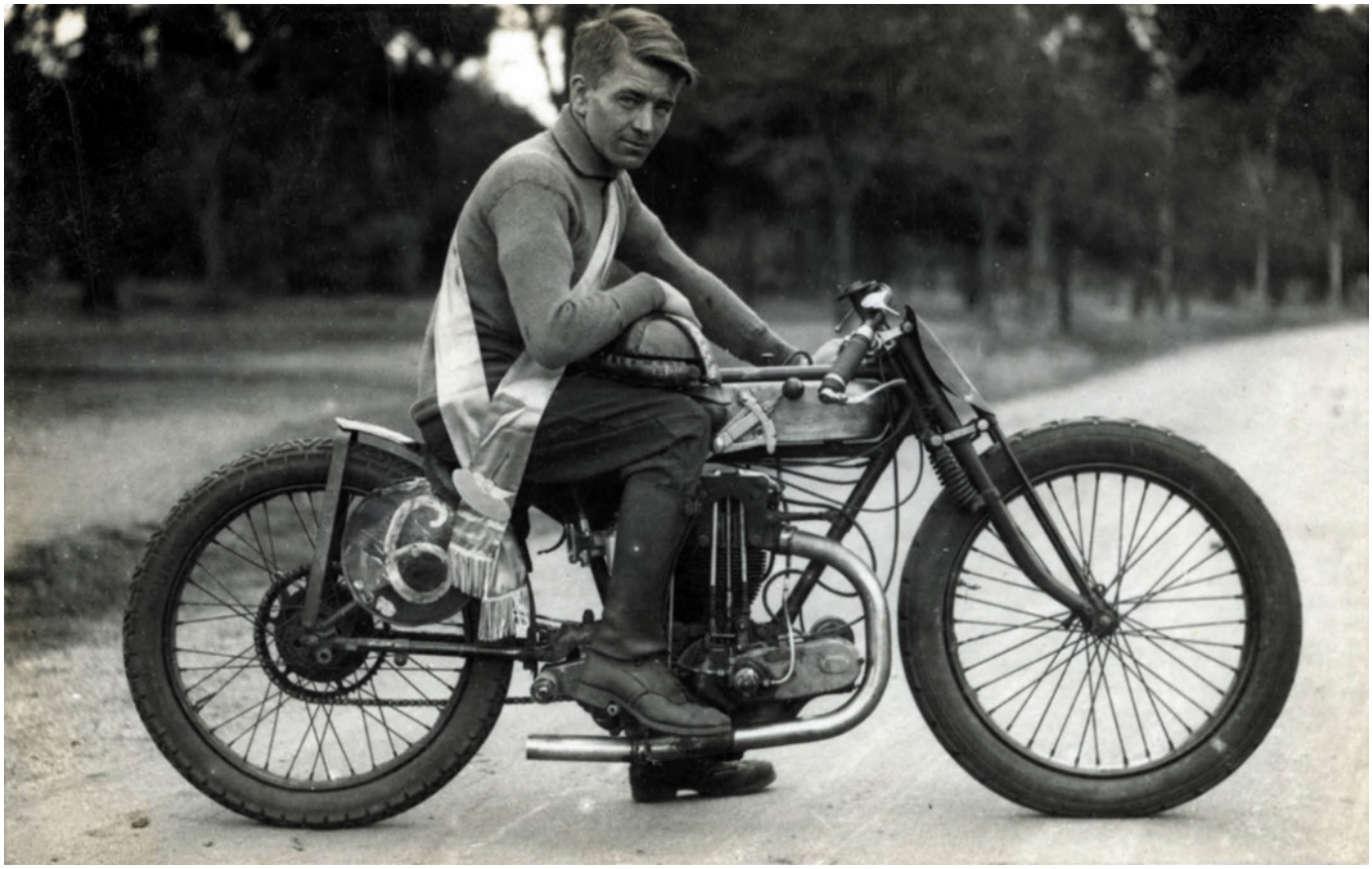


Figure 9.21: C.V. Bland, Billy Pilgrim on his motorcycle, Geelong Drome, Kardinia Park, 1926. Source: GRS 2009/00408, Geelong Heritage Centre collection.

> The lessees will take possession on November 1. and relinquish it on April 30 each year. They state that the whole of their proposals cannot be effected at once. These will have to come gradually. But they expressed the hope that they would be able to make Kardinia Oval an attractive place for the people. They would like to make Geelong the premier cycle and foot-running centre in Australia. The promoters have been promised the patronage of leading Melbourne cycle traders, and hope to attract Continental and interstate competitors. The oval will be prepared for the scheme directly football is finished. From November 1 to April 30 next year, the series of events will be staged.[231]

At the first cycling challenge in December 1926, over 3000 spectators watched Billy Pilgrim (Figure 9.21) win the fifteen-lap solo motorcycle handicap.[232] He was to become 'beyond all doubt' 'the most consistent rider at the Geelong "Drome".'[233]

GEELONG MOTORCYCLE CLUB

The regular motorcycle races at the Geelong Drome, Kardinia Park, from 1926 had their roots in the formation of the first Geelong Motorcycle Club by motorcycle enthusiasts at the Geelong Post Office in Ryrie Street in 1913[234] (Figure 9.22). Its first activities were reliability trials with later events including hill-climbing contests.[235] There was also a Harley Davidson Motorcycle Club active in Geelong in the late 1920s.[236]

The popularity of motorcycle racing at Kardinia Park lead to the formation of a new Geelong Motorcycle Club in 1932.[237] It was formed in the motorcycle shop of L.F. (Frank) Pratt, former aviator, at 245a Moorabool Street (Theme 3).[238] The foundation members were Robert Anderson, Bert Blair, Percy Coleman (President), Bert Dickins, Peter Griffiths, Colin Rankin, Harry Shoebridge, Alick Smith, Dave Walter, Ron Walter, Eric Williams and Frank Pratt (Secretary/Treasurer). An early event was a reliability trial that commenced at Hamlyn Heights, the route taking in Lovely Banks, You Yangs, Anakie, Meredith, Steiglitz, and Darriwell before returning to the service station at Hamlyn Heights.[239]

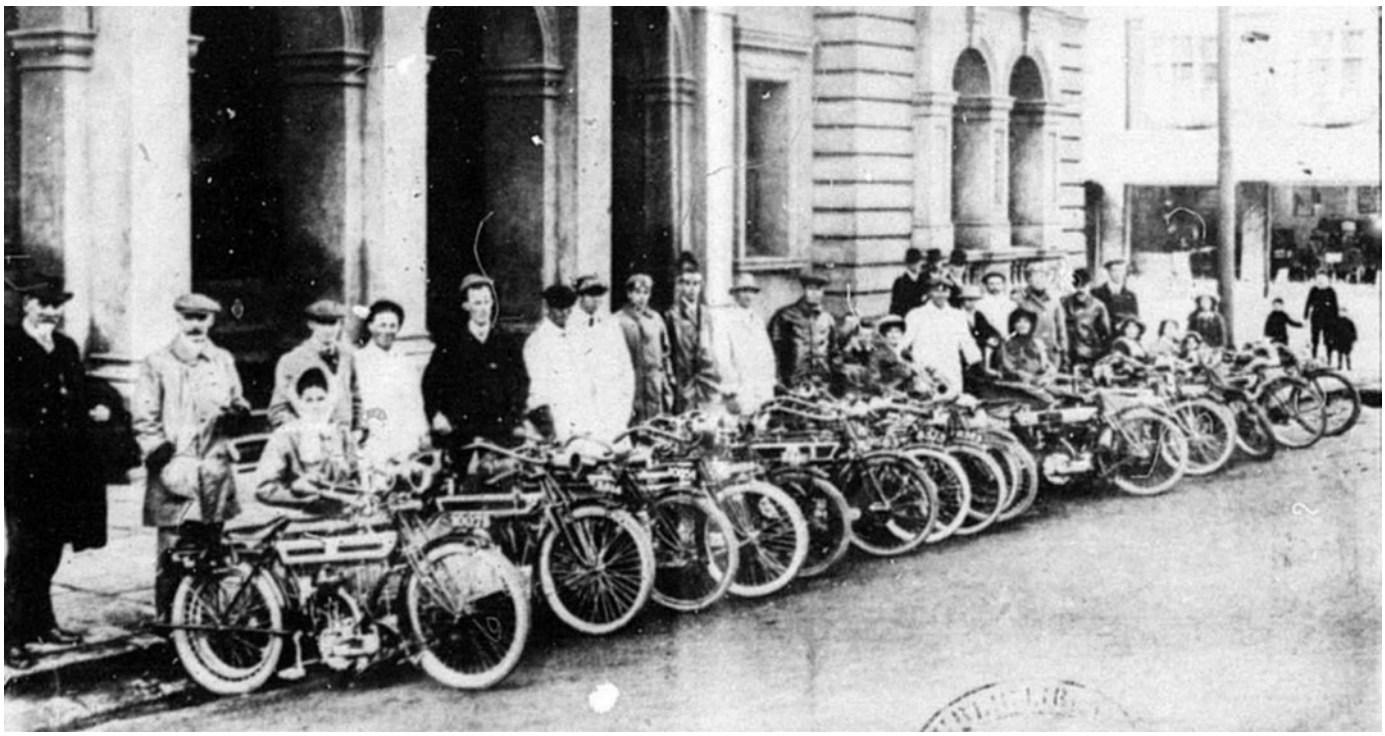


Figure 9.22: Geelong Motorcycle Club gathering outside the Geelong Post Office for a club run to Portarlington, 1918.
Source: *News of the Week*, 3 July 1913, GRS 2297/88, Geelong Heritage Centre collection.

GOLF

In 1864, the Geelong Golf Club was formed at Mack's Hotel, Geelong, at a meeting 'of gentlemen desirous of introducing the old Scotch game' to local residents.[240] The laws of the game as played at St. Andrew's, Scotland, were introduced but with some slight modifications.[241] The inaugural president of the club was Captain John Bell of 'Bell Park', with Mr Miller as captain, Mr Fulton as secretary and treasurer, and Messrs Rennie and Anderson as ordinary members of the committee.[242] The Club initially played on Ormond's paddocks at Geelong West and 'twelve complete sets of clubs' had been imported, with efforts made for having others locally manufactured.[243] Yet, it was not until 1872 when the first club match was played between Geelong and Queenscliff.[244] The club appears not to have endured as a new Geelong Golf Club was established in 1892 with Charles Shannon as president, R.A.A. Balfour, captain; T.A. Whyte as honorary secretary and treasurer, and Messrs. J.M. Dobie, R. Miller, J.S.B. Orr and D. Strachan making up the balance of the committee.[245] Practice matches were held at links formed above the bank of the Barwon River, near Princes Bridge.[246] By 1897, the Club had relocated to new links at Bell Park, outlying land once part of John Bell's estate (Theme 6). A professional match between Scot, of the Royal Sydney Golf Club and Taylor, of the Royal Melbourne Club, was played there in October of that year.[247] The course was also enjoyed by Geelong's Mayor, Thomas Edward Bostock (Figure 9.23). The course at Bell Park remained until 2013 when it was reduced nine holes as part of a residential development known as the Geelong Golf Club Residential Estate, incorporating 350 houses.[248]

A Ladies Golf Club – affiliated to the Geelong Golf Club – was formed in 1893.[249] It produced some outstanding players, with four having won the Australian Ladies' Golf Championship: Miss Eleanor Austin (later Mrs Wright) (1909, 1925, 1928); Mrs Elizabeth Harding Newtown Lees (nee Austin) (1924); Miss Betty Kernot (1937 and 1938) and Miss Joan Lewis (later Mrs Fisher) (1939, 1947 and 1952).[250]

The most elite Club formed in Geelong was at Barwon Heads from 1901 when *the Geelong Advertiser* reported that 'picturesquely situated golf links at Barwon Heads' had been opened with mixed foursomes, the winners being Mr. N. Campbell and Miss K. Hope.[251] The first links were situated on a 58 acre site to the north of the fledgling tourist township, on part of Fred Challis' farm that was initially leased prior to purchase in 1909.[252] In 1920, the Club purchased coastal land to the west of the town previously the farm of the Hopgood family. It acquired the services of Vic East, golf professional at the Royal Melbourne Golf Club, to lay out the course.[253] His concept exploited the natural topography and characteristics of the treeless and barren coastal land



Figure 9.23: Mayor Bostock starting a round at the Geelong Golf Club, 21 August 1906. Source: GRS 0160/2/16, Geelong Heritage Centre collection.

by providing a links course design based on the links by the ocean found in Scotland.[254] By November, 1920, the whole of the links had been hand-planted with couch grass stripped and carted from the Sandringham Golf Course.[255] The extensive planting of cypress trees and marram grass (in 'the rough' areas) had been initiated, and in the autumn of 1921 English grasses were successfully introduced and a game on nine holes was possible by November of that year, when Messrs T.E. Bostock (president), L. Sprague, R. Vincent and J.H. Thornton played the first round.[256] The rapidity of the progress of the new course was in part due to the availability of water from the underground tanks throughout the area.[257] A clubhouse was designed by the prolific architects of Melbourne, Klingender and Hamilton, in 1922.[258] The local architects, Laird and Buchan supervised the work carried out by John Smith and J.C. Taylor and Sons from September 1923.[259] The club and course (Figure 9.24) remain one of the more exclusive in Victoria today.

It was also in 1923 when permissive occupancy of land in Eastern Park was sought by the newly-formed East Geelong Golf Club for the laying out of a golf links.[260] This club continues to the present day.

In 1926, the Clifton Springs Seaside Golf House (Figure 9.25) was erected on the site of the former Clifton Springs Hotel (Theme 6) to a design by Arthur W. Purnell, Melbourne architect and director of Clifton Springs Seaside Golf House Limited.[261] It was built on 116 acres comprising the former 'Clifton Springs on the Bay' Estate that had later been acquired by John Richards.[262] The development also included an 18-hole golf course laid out under the supervision of Dick Banks, well-known golf architect.[263] A putting green, two tennis courts, a croquet lawn and bowling green were also constructed.[264] The promise of the development was revealed in the *Geelong Advertiser*:

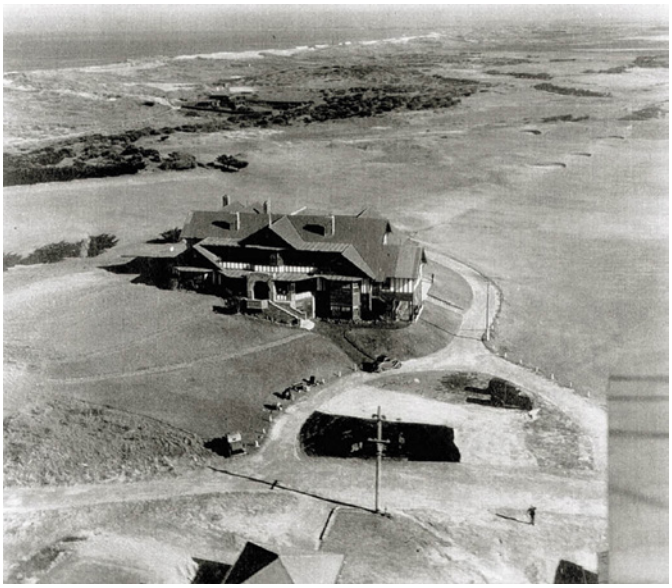


Figure 9.24: Aerial view, Barwon Heads Golf Club house and course, 1937. Source: Barwon Heads Golf Club.

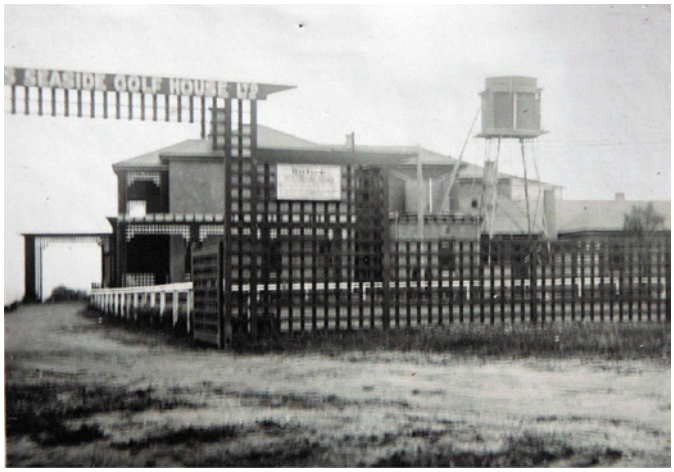


Figure 9.25: Clifton Spring Golf Club house, c.1930. Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.



Figure 9.26: Clifton Springs Golf House, n.d. [c.1950]. Source: Bellarine Shire collection, photo 371, sheet 17, image 29, Bellarine Historical Society.

> Clifton Springs, it is hoped, will become one of the finest holiday resorts in the Commonwealth. It should mean much to the people of Melbourne and Geelong – perhaps more especially the latter – to find so pleasantly accessible a golf house by the sea, with such natural and acquired advantages.[265]

In 1937, the Clifton Springs Golf House (Figure 9.26) was re-registered as the Clifton Springs Hotel and the 18-hole golf course was reopened in September of that year.[266] The newly-formed company for the hotel and golf enterprise also entered into negotiations with an aeroplane company to provide a regular transport service to the course, a 'convenient landing ground' and 'hangars for the use of private planes' was also intended.[267]

Between 1959 and 1977, the developers Willmore and Randall commenced a real estate development around the golf course which they then owned.[268] The course was also redesigned by Sam Berriman, a leading golf course architect.[269] The establishment of houses around the course led to the formation of the Clifton Springs Golf Club in 1964 and the opened on the Clifton Springs Country Club in 1970.[270]

Other golf courses were laid out in the ensuing years, including the links at Queen's Park (1934) and Curlewis (1970).[271] The latter was developed on 60 hectares of land acquired by the East Geelong Golf Club in 1947 but not officially opened as the home of the Curlewis Golf Club until 1970.[272] These were only two of other golf courses laid in the Greater Geelong area. Others included those at Newtown (Barwon Valley and Balyang), Lara (Elcho Park) and Thirteenth Beach.

TENNIS

A 'Tennis Court Club' had been formed in Geelong by early 1865, with the Crown Hotel being central to the administration of the fledgling organisation and for play.[273] As outlined in the *Geelong Advertiser*:

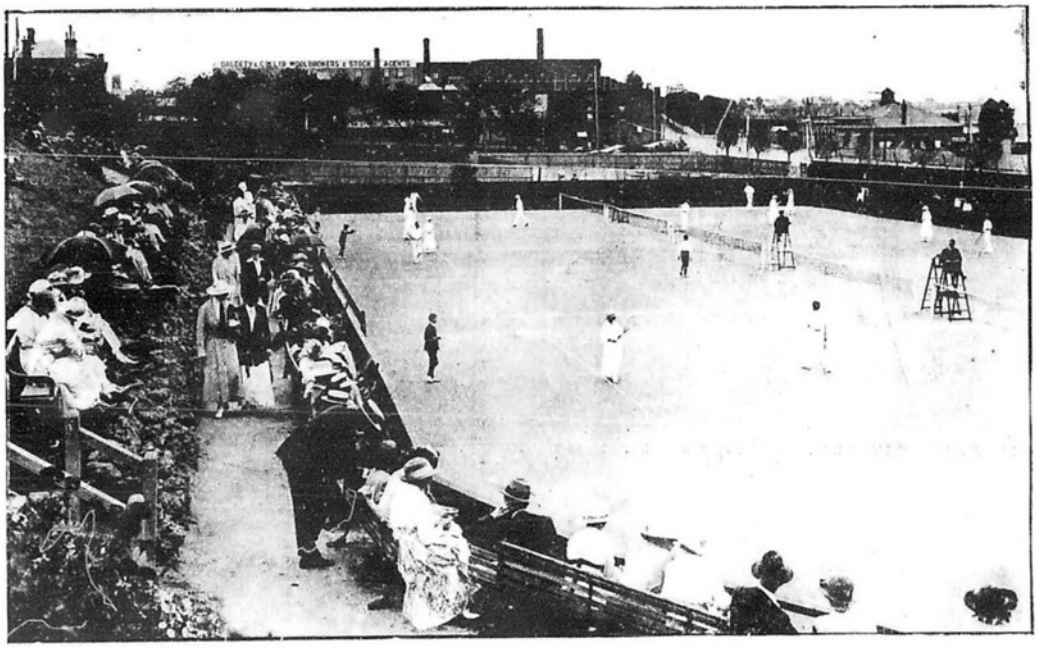
> The tennis court at the Crown Hotel is becoming quite a fashionable place of resort on Saturdays, hardly one passing but that it is crowded with players, good, bad, and indifferent. Is there no club in Melbourne with which a match could be played, as we think that Geelong would be able to make a fair show? [274]

The court at the Crown Hotel was one of five in Geelong, another being at the Phoenix Hotel in Moorabool Street.[275]

It would appear that in competition with the Tennis Court Club was the Geelong Quoit Club, the champions of quoit competition being Messrs McMullen and Hawkes.[276] In relation to tennis at least, the club seems



WATCHING THE PLAY



THE SIX COURTS



ON THE SLOPES.

Figure 9.27: Easter tournament at the Geelong Lawn Tennis courts, 1919.
Source: *News of the Week*, 24 April 1919, GRS 2121, Geelong Heritage Centre collection.

to have dissolved as the *Geelong Advertiser* was quiet in reporting any matches and meetings throughout the 1870s. This might have been due to the formation of the Recreation Club by Sir Charles Sladen, Charles Ibbotson, George Alexander Stephenson, Hugh Murray Strachan and Vincent Vine Buckland in 1876 at the north-west corner of Latrobe Terrace and Aberdeen Street where social tennis was offered.[277]

Impetus for the formation of the Geelong Lawn Tennis Club in 1882 came from the Geelong Club whose presidents and vice presidents throughout these years also took up membership of the Tennis Club.[278] By October 1882, a site in the Custom House reserve on the west side of Yarra Street (between Brougham Street and Eastern Beach Road) had been acquired and a lawn tennis rink, 200 feet square was in process of being formed and fenced, and 'an ornamental pavilion' was about to be built.[279] Soon after the opening of the courts, James Strong and brothers (see Theme 5) began promoting the sale of 'lawn tennis shoes'.[280] The Easter Tournament at the Geelong courts (Figure 9.27) immediately became an important sporting and social event.[281] This was due to leading players from Melbourne and other parts coming to compete against some of Geelong's early fine players, including A.D. Kearney.[282] However, it was another early Geelong player, Jack Bailey Hawkes (Figure 9.28), who became a successful tennis player. He was the son of Tom H.S. Hawkes (who died in an earthquake in Japan in 1923) and grandson of Thomas Southam Hawkes senior, founder of Hawkes Brothers Hardware and Ironmongery business (see Theme 5). J.B. Hawkes won the Australian Open in 1926, reached the Wimbledon doubles in 1928, and played Davis Cup for Australia between 1921 and 1925.[283]

In 1948, the Geelong Lawn Tennis Club relocated to new courts at the Belmont bowling and tennis club grounds near the south bank of the Barwon River.[284] It is one of the pre-eminent lawn tennis court facilities in Victoria, and in 2012 it hosted the Davis Cup tie between Australia and China.[285] The Geelong Lawn Tennis Club remains one of the oldest tennis clubs in Australia.[286]

Other suburban, college and church tennis associations and clubs formed in subsequent years. The earliest appear to have been Yorick, Geelong West (1882), Drysdale (1890), Little River (1895) and Portarlington (1896). There was a surge in new suburban clubs following Federation in the early 20th century including those at Corio (1901), Belmont (1906), Newtown (1906), Mt. Duneed (1906), Barrabool (1907), East Geelong (1907), Fyansford (1907), Lara ()1908), Chilwell (1911), Geelong West (1912),

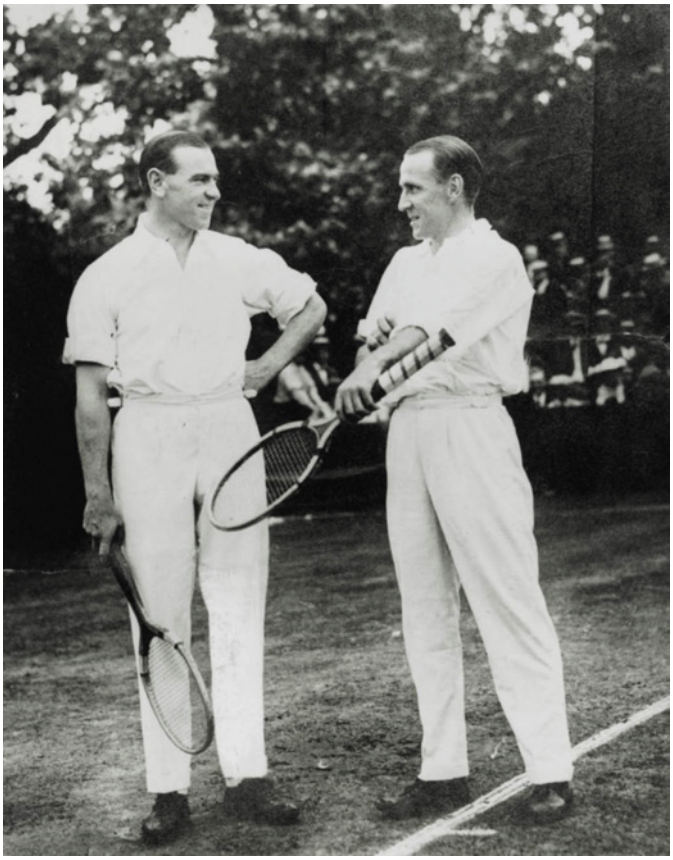


Figure 9.28: Gerald Patterson & J.B. Hawkes, 1925.
Source: accession H2001.70/17, State Library of Victoria.

Ceres (1912), Princess Alice Lodge (1912), Highton (1914), Bareena, Newtown (1914), South Geelong (1915), Batesford (1916), North Geelong (1916) and Leopold (1918).[287]

The Churches association initially seems to have involved St. Matthew's Anglican (1908); Noble Street Methodist (1907); Yarra Street Methodist (1907); All Saints Anglican (1907); St. Andrew's Presbyterian (1908); Christ Church Anglican (1908); St. Cuthbert's Anglican (1908); South Geelong Methodist (1915); Hibernian Society (1916); North Geelong Methodist (1917) and St. Agnes' Catholic (1919).[288]

CROQUET AND BOWLING CLUBS

Croquet and bowls appear to have been informally played on private grounds throughout Geelong since European colonisation. The Yorick Club, established in 1876 at the north-west corner of Latrobe Terrace and Aberdeen Street boasted a croquet ground, skittle alley, bowling green and quoit rink at its inception.[289] In many instances, the Croquet and Bowling Clubs were indelibly associated with each other, or with a tennis club, sharing the costs and management of greens. This was the case at the Yorick Club where branch Croquet Bowling Clubs were formed.

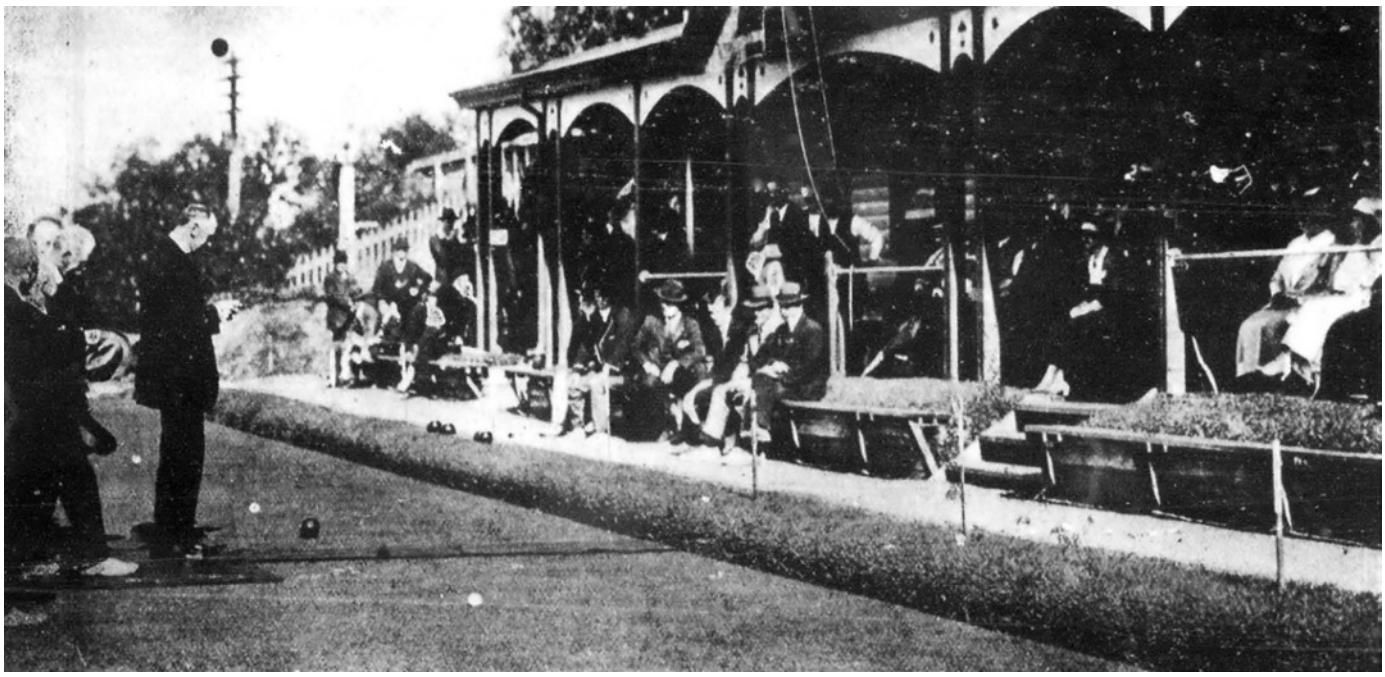


Figure 9.29: Opening of the season of the Corio Club Bowling & Croquet Greens, 1920. Source: *News of the Week*, 14 October 1920, p.13, GRS 2121, Geelong Heritage Centre collection.

The relocation of the Yorick Club (then named the Geelong Recreation Club) in 1890 brought about the laying out of a new bowling green, croquet lawn and tennis court on an L-shaped site on the north side of Little Malop Street and east side of Latrobe Terrace.[290] The local architect, Joseph Watts, had been responsible for the design of the new tennis court and bowling green, and he also supervised the relocation of the old Yorick Club buildings to the new site.[291] This site might have previously been the location of the croquet ground established when part of a larger Johnstone Park area in 1871.[292] The Geelong Recreation Club was renamed the Corio Club in 1901 and its bowling and croquet greens were updated by its curator and opened by the Mayor amid a crowd of 250 spectators.[293] Crowds also flocked to tournaments in subsequent years (Figure 9.29). In 1933, the Corio Club suffered the loss of its pavilion in a fire and again in 1947.[294] In 1957, the Club relocated to a new site in Villamanta Street (on the site of the former Chinese Mission Church – see Theme 2) following the acquisition of its land in Little Malop Street and Latrobe Terrace by the Education Department for expansion of the Gordon Institute of Technology.[295] At its new site, the Corio Club laid out a new bowling green and constructed two squash courts and a clubhouse.[296] It remained there until 1999-2000 when the Villamanta Street site was sold and the Corio Club dissolved.[297] Several of its former members joined the Geelong Bowls Club adjoining the Geelong Lawn Tennis Club at Belmont where the Corio Club Dissolution Trust funded the construction of a synthetic green. It was replaced with a new surface in 2013 and is known as the 'Corio Club Green.'[298]

From the early 20th century, like tennis, there was a rise in the number of croquet and especially bowling clubs in Greater Geelong. It began in 1901, when the Geelong Lawn Tennis Club laid out a croquet lawn which became the scene of several games by tennis club members.[299] In 1951, the former tennis courts and croquet green of the Geelong Lawn Tennis Club formed the basis of the bowling for the newly-created RSL Recreation Club. This club officially opened its bowling green on 3 March 1952, the *Argus* newspaper commenting that 'with tennis- courts and billiard-tables already in use, it may become one of the best recreation clubs in Victoria.'[300] Bowls tournaments and club games were held at the old Geelong Lawn Tennis club greens until the Geelong RSL Bowls Club relocated to 50 Barwon Heads Road, Belmont, in 1990.[301]

Other bowling and tennis clubs were established in suburban Geelong. In 1906, the Belmont Bowling Club proposed to put down a four rink bowling green and croquet lawn adjacent to the tennis court (now the location the Geelong Lawn Tennis Club and Geelong Bowls Club).[302] In early 1912, a tennis court and quoit ground were laid out on land west of the Geelong West Park, corner of Pakington and Autumn Streets. A bowling green was also established at this time for the newly-created Geelong West Bowling Club. A pavilion was built in 1913



Figure 9.30: Eastern Park Croquet Club, 1920. Source: *News of the Week*, 18 March 1920, GRS 2121, Geelong Heritage Centre collection.

to a design by Seeley and King and the green opened in November of that year.[303] In recent times, the bowling green and buildings have been removed in readiness for a major residential development.

It was also in 1912 when bowling and croquet greens were laid out on a portion of Eastern Park (fronting Garden Street, immediately north of the Geelong High School) for the Eastern Park Bowling Club established at this time.[304] A timber bowling pavilion was also erected in 1912[305] It was relocated and remodelled on the site in 1919 to a design by I.G. Anderson, architect.[306]

A new croquet green was laid out next to the bowling greens following the establishment of a croquet section of the club in 1920 (Figure 9.30). Mrs Clarice Ritchie was the first president.[307] A new gabled timber pavilion was erected for the Eastern Park Croquet Club in 1920[308] and it is the earliest surviving croquet clubhouse in Greater Geelong.

The oldest existing bowling club pavilion in Greater Geelong was erected at 89 Noble Street in 1913 on greens established by the newly-formed Bareena Recreation Club. This club was created at a public meeting under the leadership of the Mayor, Colonel G.M. Strong.[309] Initially to be known as the Newtown and Chilwell Recreation Club, the name was changed to Bareena at the instigation of Cr. W. Francis.[310] Trustees were appointed by the Bareena Recreation Club and were charged with the purchase of a portion of land known as Opie's paddock on the south side of Noble Street on which to lay out a six-rink bowling green.[311] The trustees were a combination of local councillors and prominent citizens and comprised Mayor G.M. Strong, Cr. W. Francis, Cr. A. Purnell and R. Collins Hocking, and J. McLeod. It was also the intention of the Recreation Club to construct tennis courts and a croquet lawn.[312] In November 1913 the Bareena Recreation Club committee held a fundraising fair. The *Geelong Advertiser* gave the following insight into the works completed:

> Considerable liability has already been incurred in procuring the ground, erecting a pavilion, laying out the bowling green, and so on, and there is ample room for tennis also. With the funds raised by the fair, it will be possible to make a start with this section. In a very short time there will be serviceable and attractive recreation grounds, the bowling green should be ready for play early in the new year.[313]

The architectural firm of Laird and Buchan had been commissioned to design the layout of the bowling green, as well as the design of the pavilion and billiard room.[314] The modest timber pavilion featured a hipped roof with a gabled ventilation dormer, and post-supported verandah and a frontage to the bowling green. The pavilion and green (Figure 9.31) were officially opened

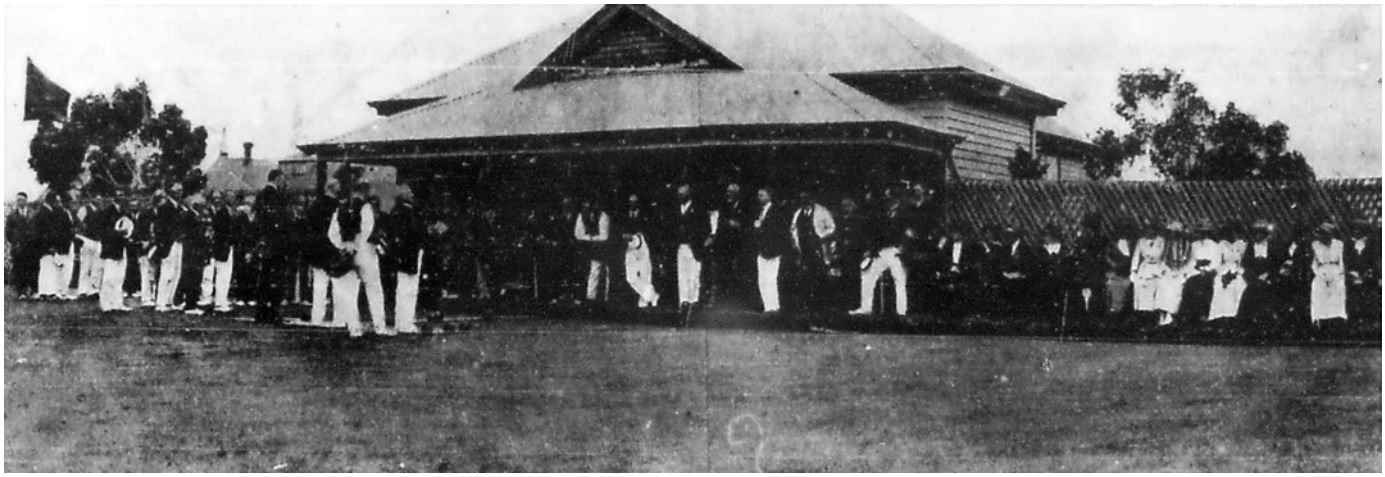


Figure 9.31: Bareena Bowling Club, 1919, showing original wing of club house. Source: *News of the Week*, 16 October 1919, GRS 2121, Geelong Heritage Centre collection.

on 21 February 1914. The inaugural president was the Mayor of the Newtown and Chilwell Council, G.M. Strong with W.E. Turner as secretary.[315]

Notwithstanding World War One, membership of the Bareena Recreation Club steadily increased to a point where additions were needed to the pavilion. In 1919, the *Geelong Advertiser* gave a detailed description of the improvements (Figure 9.32):

> Bareena is a sturdy and prosperous youngster amongst the bowling and social clubs of Geelong. After a very few years it has a membership of well over a hundred, with new members being enrolled every week; it has transformed vacant land in Noble-street into a very attractive recreational area, improving the locality considerably; and last Saturday the members showed their faith in the future of the club by accepting tenders for extensive building improvements, the first stages of which will cost £821. The money is not in hand, but Bareena from its inception has had good friends to meet difficulties, and on this occasion also the scheme is being financed by a few of the enthusiasts. It was the opening day of the season on Saturday, and members, visitors and lady friends assembled in large force to take part. The grounds are in excellent order, the green true and ready for the coming tournaments, and the borders of flowers set it off well. On the Noble-street front the slope leading down to the green has been squared off; here the word Bareena is to be worked in large letters of buffalo, and begonias and other flowers. The tennis section of the club also is prospering … The extension to which it [the Recreation Club] is proposed to carry out, and for which tenders were accepted by the architect (Mr. W.H. Cleverdon) on behalf of the club, include a new billiard room, 45 x 25 feet; canteen, 30 x 17 feet; locker rooms, 25ft 6in. x 13 feet. There will be a veranda along the front of the buildings, which will cover a frontage of 100 feet. A new full-sized billiard table was purchased recently; two more are to be obtained. The old building will be renovated throughout. In the new billiard room there will be kauri dado, four feet high, and the filling will be of plasteroid, panelled out. A cove ceiling is to be lined diagonally with kauri. Mr. D. Pescott's tender for the building was accepted, and Mr. A.C. Herd has the painting contract. The work is to be completed by December 20th, so that the buildings will be ready for the Christmas carnival of three days' bowling tournaments.[316]

In 1922, local residents of Drumcondra led by Oswald Hearne of 'Montana' (Theme 6) sought to establish a bowling club with bowling greens, tennis courts and a croquet lawn.[317] Nothing eventuated until 1948 when a club was formed and greens laid out in Glenleith Court, Drumcondra.[318] The Drumcondra site was sold in 2014 and the club amalgamated with the Geelong West Bowling Club on a new site as the City of Geelong Bowls Club at 7 Ballarat Road, North Geelong, in 2017.[319]

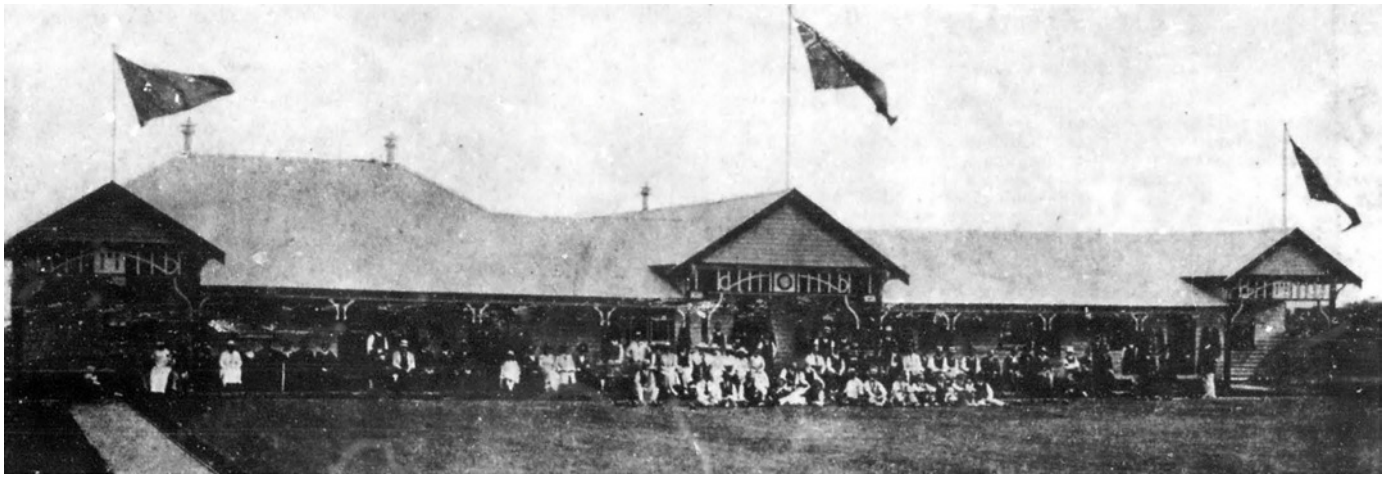


Figure 9.32: Bareena Bowling Club, 1920, following additions to the club house. Source: *News of the Week*, 12 February 1920, GRS 2121, Geelong Heritage Centre collection.

ATHLETICS

The earliest form of organised athletics was a private affair when Monsieur E.C. Greene, 'a gentleman of colour' and member of the L'Ecole Polytechnique, Paris, opened a Dancing, Fencing, Calisthenic and Gymnastic Academy in Corio Street in 1849.[320] Emanuel Charles Greene had been born at Bordeaux, France, and had been educated in a military college before serving in the Chasseurs au Cheval during the time of Napoleon Buonaparte in the battles of Leipzig and Waterloo.[321] In London in 1828, Greene was convicted for defrauding a Mr Thompson in relation to the procurement of bedheads.[322] He was sentenced to transportation to Tasmania and granted a ticket of leave in 1831 from which time he became a dancing master of noted celebrity.[323] He relocated to Sydney in 1839 and then to Melbourne[324] prior to his arrival in Geelong.

As part of the celebrations for the separation of Victoria from the Colony of N.S.W., gymnastics games were held in Melbourne in 1850 and again in 1851.[325] Yet, it was not until the formation of the Comunn na Feinne Society in Geelong on 1 January 1857 when the first local annual athletics carnival was held (see earlier subsection). Although a specific society 'for the cultivation of gymnastics and of athletics generally' was proposed in Geelong in 1860, these activities appear to have been largely confined to the gymnasium as part of the Volunteer Rifle Corps in Ryrie and Fenwick Streets that had been established by 1856 (Theme 7). Similar clubs associated with volunteer military life continued throughout the 19th century, such as the Geelong Battery Social and Athletic Club which was devoted to military sports in 1895.[326]

Encouragement for engaging young boys up to ten years of age and youths up to 15 years was made by Joseph Carr of the Cricket Club Hotel, Chilwell, in 1861. He offered 'a handsome silver cup' to the value of eight guineas for the youths and a silver watch for the boys.[327] This appears to have been impetus for the formation of an annual Geelong Amateur Athletics Sports carnival at Corio Oval from 1864 which embraced football, flat and hurdle racing and other athletic sports under amateur competition.[328]

In 1866, the Corio Gymnastics Club was established by a Mr Sidders.[329] A private concern known as the Geelong Athletic Club was established by Messrs. English and Price in 1889 for gymnastic instruction, an exhibition at the Exhibition Hall in Market Square attracted 250 spectators.[330]

More organised amateur clubs began in the 1890s. The first was the Geelong Harriers' Club formed in 1892 under the rules of the Victorian Amateur Athletic Association. A male institution, the object of the club was to 'provide health recreation and encourage honest and straight running, the feature of amateur athletics.'[331] The inaugural president was J.R. Hopkins, M.L.A., with Messrs. P. Russell, F. Hodges and W. Abraham as vice-presidents; Messrs. Henry Sargeant, W.R. Wilson and J. Sommers, patrons, Mr O'Dwyer, treasurer; J.C. Warner, secretary, C. Young, captain, H. Young, vice-captain and Messrs. W. Warner, J. Mills and W. Morris comprising the balance of the committee.[332] Other clubs that formed in subsequent years included the Geelong Grammar School Harriers (1894); Christ Church Harriers (1900, as a revival of the earlier Christ Church Union); Presbyterian Guild Harriers (St. Gile's, 1908).[333]

On 13 July 1908, the Geelong Guild Amateur Athletic Club was formed.[334] This club boasted some notable members in the 1950s, six of which competed in the 1956 Melbourne Olympics: Ron Blackney, John Chittick, Robert James 'Bob' Joyce, Don MacMillan, John Vernon and John Landy. The latter had joined the Geelong Guild Athletic Club in 1949 while a student at the Geelong Grammar School. He was the second man to break the four-minute mile barrier in the mile run and held the world records for the 1500 metre run and the mile race.[335] Impetus for a dedicated athletics facility in Geelong came from a speech Landy gave at a dinner given in his honour by members of the Geelong Guild Athletic Club in 1954. He pleaded for improved facilities for Australian athletes, 'particularly for cinder tracks similar to those overseas' given that at the Vancouver Empire Games earlier that year 'Australians had gone direct from the grass tracks – often waterlogged football ovals – to run on the hardest cinder track he had experienced.[336] In 1961, land set aside from development on the north bank of the Barwon River opposite what is now the Godfrey Hirst Pty Ltd carpet factory was transformed into the John Landy Athletics Field, named in honour of Landy.[337]

In 1965, children who sought to participate in an athletics meeting in Geelong were excluded from competing as their age prevented them under the Victorian Amateur Athletics Association. Led by Trevor Billingham, a meeting was subsequently held and a Saturday morning competition for boys and girls, to be known as Little Athletics, began at Landy Field. This led to the establishment of the Victorian Little Athletics Association on 10 March 1967.[338]

The Corio Athletic Club formed in 1969.[339] A new facility, known as the Corio Athletics Stadium (and the Corio Leisuretime Centre today), was opened by the Olympian, Ron Clarke, in 1970,[340] being the home of the fledgling Corio Athletic Club.

GREYHOUND RACING & HORSE HARNESS RACING

Greyhound racing began in Geelong as the Grant and Polwarth Coursing Club in 1873 at a meeting at Mack's Hotel, Geelong, at the behest of G.E. Green.[341] He was elected honorary treasurer with John Bell as president; A.J. Robertson and J. Middlemiss as vice presidents, G.R. Rippon as honorary secretary with the other committee members being A. Douglass, J.D. Robinson, B. Hepburn, W. McMullen, Robert Miller, J.V. Buckland and T. Ashe.[342] The first meeting being held at Mr Brown's station at Anakie. Only 24 dogs formed the initial competition.[343] The club disbanded in 1880.[344] A revival came in 1889 and its first meeting was held at Avalon Homestead, Avalon, the property of its inaugural president, Frank Austin.[345] From 1909, coursing continued under the name of the Geelong Coursing Club but meetings were postponed during World War One.[346] It was revived soon after War's end.

A club specific to the racing of greyhounds and horse harness racing was established in Geelong in 1936 with meetings at Nelson Park, North Geelong.[347] With the formation of the Victorian Trotting Club Control Board in 1956, Hugh Emmerson, greyhound breeder and trainer, was a progenitor in the establishment of the Geelong Trotting Club, with a track laid out at Corio Oval, Eastern Park, the former home of the Geelong Football Club.[348] The inaugural president was Fulton Knowles. In August 1956, the Geelong Trotting Club held its first night meeting, the trotting track (Figure 9.33) having been the first 'in the southern hemisphere to use an underground lighting cable.'[349] Costing £100,000, the renovated track included a white shadow-board fence 'on the back stretch, so people in the stands' could 'easily follow the horses.'[350] The lack of overhead wires also provided higher quality viewing:

> A row of lights in front of the stands will illuminate the home straight, and another row of lights, in the paddock, will be focused on the white shadow-board fence, directly opposite the stand on the other side.[351]

Club officials boasted that the new track would 'challenge the Showground as Victoria's trotting centre.'[352]

In 1976, 13 hectares of land at Corio was purchased for the Trotting Club under the guidance of Club president, Ray Beckley, in 1976.[353] This $650,000 facility was subsequently named Beckley Park, its opening night being on 7 March 1980.[354] Grandstand facilities were upgraded in 1997 and in March 2008 a new kennel and administrative facility was constructed by the Geelong Greyhound Racing Club (the present name of the former Geelong Trotting Club).[355] Beckley Park is also the home of harness racing in Geelong.

SKATING

The popularity of the Corio Gymnastics Club in July 1886 was greatly enhanced a month later when a roller skating rink was installed.[356] This was to be the first of several skating rinks in Geelong that endured into the early 20th century. Others included those at the Artillery Orderly Rooms in Little Malop Street (1875); Geelong Recreation Club, corner Latrobe Terrace and Aberdeen Street (1876 – see earlier subsection for this club); Lawton's Links, Moorabool Street (1876); Columbia Elite



Figure 9.33: R. Pockley, Aerial view Geelong Trotting Track at Corio Oval, c.1956. Note the Friendly Societies' Reserve in the background. Source: accession H2007.25/29, State Library of Victoria.

Skating Rink, Ryrie Street (1887); "Princess" Skating Rink, corner Malop and Bellerine Streets (1909); and the Joy Ark rink (later Imperial Rink), Eastern Beach (1918, 1923).[357]

BASKETBALL AND NETBALL

Basketball was founded in America in 1891 by James Naismith, a school teacher, to condition young athletes in the cooler months.[358] Consisting of peach baskets and a soccer style ball, Naismith published 13 rules for the game, his class of 18 male students being divided into two teams of nine players.[359] The objective of the game was to throw the basketball into the fruit baskets nailed to the lower railing of the gym balcony. The first game was played in Massachusetts on 11 March 1892.[360] The popularity of the sport soon spread throughout the world. In Geelong, one of the earliest basketball teams was formed by the



Figure 9.34: Gordon Technical College Basketball Team, 1920. Source: *News of the Week*, 2 December 1920, GRS 2121, Geelong Heritage Centre collection.



Figure 9.35: Valley Worsted Mills team, 1925. Source: Liz Coles, Secretary, Geelong Central Netball Association.

Presbyterian Guild in 1910 by Messrs. J. Downie, H. Dunt and W. Brownhill.[361] Matches were played 'at night' on land at the side of the Guild Hall in Myers Street.[362]

While first played by males, it soon became a sport for females. The first reference to women's basketball in the *Geelong Advertiser* was in 1898 when an article examined the physical condition of thirty girls in a 'well-known private school' in New York. It found that 'systematic physical culture, under the direction of a thoroughly skilled and conscientious teacher, who aimed to give each girl the exercises especially suited to her individual condition, improved the girls' health.[363] It also concluded that opinions differed 'as to the desirability of basket-ball and sculling as maidenly accomplishments.'[364]

In 1898, Clara Baer, an American gym teacher, established official rules for a female version of basketball that was later to become known as netball. She 'identified the areas where "female basketball" differed and modified the rules.'[365] In Geelong by 1910, basketball had been taken up by students of the Church of England Girls' School, Newtown, the School's end of year report giving a glowing account of the sport:

> Basket ball was taken up most enthusiastically this year, and is a splendid winter game for girls. Keen interest was taken in the Form matches, and the enthusiasm, reached a high pitch in the final match to decide the holder for 1911 of the Challenge Cup presented by Mrs. J. McLaughlin. We were pleased that the donor of this cup was present with us on that day. Basket ball is not so well known as other sports, and we hope next year that any parents or friends of the girls who would care to see this game played will come to witness some of the matches.[366]

Other school basketball teams were subsequently formed. In 1913, the Geelong High School team was under the charge of Miss White.[367] By 1919, the Gordon Technical College team had been formed and it hosted the Colac girls' basketball team in Geelong at that time.[368] The local team was made up of: L. Smith (captain), L. McGann (vice-captain), Ivy Rawlings, M. Nicholson, C. Lavery, B. Tournier and C. Stewart.[369] In 1920, the Gordon College team (Figure 9.34) hosted the Swinburne Technical College team.[370]

Female basketball flourished from the 1920s by women mainly employed at the local industries. These women's teams had emanated from the Blue Triangle Community Committee established in 1921 to support the welfare of female workers from the four woollen mills, Donaghy's Ropeworks and the maids of the Geelong Grammar School, Corio.[371] The name of the Committee - the Blue Triangle – symbolised 'comradeship, loyalty and service.'[372] Instrumental in the formation of the Blue Triangle Community Committee was the YWCA (see Theme 8) which financed a Community Worker.[373] A key part of the Blue Triangle Community – through the persuasion of its secretary, Miss Elsie Bennett – was the formation of basketball teams from all the mills.[374] In 1923, a club was organised at the Collins' Union Mill, Newtown. Basil Collins was the inaugural president with Miss Hazel Skelton, secretary, and Miss Hazel Collins, Treasurer.[375] The *Geelong Advertiser* reported on the newly-formed club:

> A piece of ground has been given by the management and prepared for use. They have also donated the equipment. The girls, about 30 in number, who have joined up are very keen and enthusiastic. A practice match was held at Swanston street school grounds on Saturday last, when the school ground was generously loaned to them. Their own ground is almost ready, and to-day should see their first practice match on it.[376]

Other teams formed around this time included those of the Excelsior, Federal Albion and Valley Worsted Mills.[377] A court for the Albion Mill team was officially opened by Mrs A. Gray in April 1924.[378]. In 1924, the Beacon Trading Company formed a club, the *Geelong Advertiser* reporting that:

> Matches are held regularly and through their means these girls are taught something of true sporting spirit, give and take, and fair play, which unlike their more fortunate sisters, they have not had the opportunities of absorbing in school years.[379]



Figure 9.37: Elizabeth Hindell, 1956. Source: *The Argus*, 19 April 1956, p.10.

Valley Mills teams were champions in 1925 and 1932 (Figures 9.35-36).

In 1935, the Blue Triangle Association changed its name to the Geelong Girls' Unity Club in order 'to prevent conflict with the activities of the Young Women's Christian Association.'[380] From 1941, the secretary of the Geelong Girl's Unity Club was Miss Elizabeth Hindell (1896-1967)[381] (Figure 9.37). Born in Geelong, she was the daughter of the local draper, Charles Hindell, and Victoria Sophia Hindell (nee King).[382] A music teacher specialising in pianoforte, theory and harmony,[383] Hindell augmented female worker participation in basketball between the 1940s and the 1960s. In 1956, the *Argus* gave a detailed outline of Elizabeth Hindell's substantial contribution to female basketball in Geelong:

> In 15 years, merry Miss Elizabeth Hindell has learnt the secret of keeping young – by working among young people.
>
> And as secretary of the Geelong Girls' Unity Club, she does just that.
>
> Each week she comes in contact with hundreds of girls from 14 years up, who attend the club for sporting and social fixtures and handcraft classes.



Figure 9.36: Girls' United Valley Mills team, 1932. Source: Liz Coles, Secretary, Geelong Central Netball Association.

> Many are employed by local industries and the club offers them a haven from the noisy factories in which they work.
>
> Geelong Unity was started 30 years ago, specially for the girls who were brought from England to work in the woollen mills.
>
> Although the club has just on 100 permanent members, it has several more hundreds connected with it through its very active sporting side.
>
> Main sport is basketball, and each Saturday during the winter will find 41 teams competing on the newly-sealed courts at Kardinia Park.
>
> Six years ago Miss Hindell started Geelong's Women's Softball Club and was its president until recently.
>
> But though she's always been intensely interested in sport, her real loyalties lie with music.
>
> Miss Hindell's most arduous job during the week is collecting money from 400 girls who save through the "Thrift Collection" scheme.
>
> It takes a lot of time and effort, but it gives Miss Hindell a lot of satisfaction, particularly when she knows a girl has been able to buy the thing for which she has saved.[384]

After her death in 1967, the netball pavilion at Kardinia Park was named in her memory (see following subsection).

Female basketball became more commonly known as netball in 1970.[385] It remains a highly popular local sport, with several netball associations in existence including the Geelong Central Netball Association, Geelong Netball League, South Geelong Netball Association, Bellarine and District Netball Association, Southside Netball Association (YMCA), Corio Netball Association. Nationally in 2018, netball was the most popular team sport for girls.[386]

9.3 RECREATION

PUBLIC PARKS

Highly valued by the Geelong community since European colonisation has been the development and enjoyment of public parks. Today, the municipality boasts over 330 parks and reserves that are available to the public.[387] A snapshot of some of the early parks is given as follows.

CITY PARKS

The value given to parks within the Geelong city area was highlighted in 1910 with the controversy surrounding the Council's quest to develop shops in Market Square. Supporting the proposal was John Murray, Premier of Victoria who quipped that 'Geelong was one of the most over-lunged places he knew.'[388] Considerable debate ensued, and the editor of the *Geelong Advertiser* advocated the retention of all these healthy spaces and gave an overview of the acreages that had been set aside for them:

> There should be very clear proof that a town is over-parked before its council is permitted to alienate a single acre set apart for recreation or as breathing spaces. We set out therefore with a strong prejudice against such suggestions as those which have recently been made in our columns that portions of the reserves should be sold for building sites.
>
> … The township has an area all told of 3012 acres and when it is stated that over 400 acres are breathing spaces it will be seen that Mr. Murray was speaking by the book. The Eastern Park contains very nearly the proportion of space which would normally be allocated, to a township of Geelong's size and population. 184 acres then we have the Beach slopes: 30 acres; Johnstone Park, 6; Kardinia, 40; Pevensey Crescent, 3; Austin Gardens, 2: Harding, 2: Transvaal Square, 2; Richmond Crescent, 5; Friendly Societies Reserve, 9; the Cricket Ground, 12; the new Show Grounds, 147; total 414 acres.[389]

The debate about the importance of Geelong's city parks continued in the following years. In 1915, the *Geelong Advertiser* again dispelled the myth that Geelong was 'over-lunged' by comparing the parks and reserves set aside in the regional towns of Ballarat and Bendigo:

> Reference to the latest published list of Victorian country parks dispels the view that Geelong is "over-lunged," Greater Geelong has only seven park enclosures of 371 acres (including Queen's Park, 105 acres), while Greater Ballarat boasts 21 open reserves of 1244 acres area. Bendigo and Eaglehawk have 16 small public recreation spaces, aggregating 216 acres.[390]

GEELONG'S MAJOR CITY PARKS AND RESERVE

MARKET SQUARE, MOORABOOL, YARRA, MALOP & LITTLE MALOP STREETS

The earliest public space to be established in central Geelong was Market Square in 1845.[391] Laid out as Section 24 as part of the town grid plan in 1838, the area of Market Square was denoted by a swamp, mature gum trees and wildfowl.[392] It was also the birthplace of Willem Baa Nip, the last local member of Wadawurrung following European colonisation (Theme 2). Initially restricted for the use of market purposes, the natural characteristics of the square impeded European progress although the gum trees provided opportunities for stringing clothes lines in 1847:

> We noticed, a short time back, an accident which occurred in the Market Square to Mr Byron and another gentleman, through persons attaching their clothes-lines to the trees in the centre of the green. The Commissioner, on a complaint being made to him, gave directions for the tress to be cut down, which was accordingly done. Since then, in the opposite locale, the same practice has commenced, and will, if allowed to continue, be followed by some serious accident. Really these soap and soda ladies should not have the permission to string people in this manner.[393]

A more acceptable use of the square was William Gray's water tank in 1851 (Theme 4). Yet, the site was regularly criticized and a plan was sought for the square to be improved and occupied by the public for market purposes in 1853.[394] This led to the following satirical report in the *Geelong Advertiser and Intelligencer*:

> This cheerful looking spot is doomed – noted for its consumptive gum trees, and defunct stumps of the same genus, sticking up in melancholy posture from the native mud. No doubt the change will be looked upon with regret by melancholy temperaments and lovers of the picturesque. To our minds any change must be for the better. The Market Square has been a blot on the fair aspect of the Town. We have laughed at it, joked at it – reasoned against such a vacuum in the heart of Geelong, and are prepared to entertain favorably anything that will intrench against such a morass. It has been an impracticable spot, devoted to discomfort and uselessness, darkness and dirt. It has been a place to



Figure 9.38: Market Square showing clocktower & barren landscape, 1857. Source: accession H3401, State Library of Victoria.

> be avoided after sunset, requiring a town cart to steer through; and, in the absence of "lights," imperiling the safety of burghers and burgesses. Beyond hillocks, heaps of stone, and desolateness, it has had nothing, and if the Corporation can people such a wilderness, even by creating a rockery, it deserves credit, and the mayor, for opening up such a land of promise and source of revenue, ought to be considered as a modern D'Israeli, and a Moses the Second.[395]

The first major improvement to Market Square – and Geelong's first public landmark – was the erection of clocktower in the centre of the square in 1856. It housed a clock donated by James Austin. Both the tower and the clock (Figure 9.38) were described in the *Illustrated London News* when proposed in 1854:

> Nothing like iron would seem to be an industrial maxim of the present times, which may, indeed, be designated "iron-seval." Distinguished above other nations for the exuberance and cheapness of our supply of iron, we have, of late years, greatly multiplied its uses. We build leviathan ships and mansion-like houses of iron; and, in the instance before us, we have the ready adaptation of this material to the immediate wants of a rapidly-rising community, whose want of public building is no sooner known in the mother-country, than it is provided and shipped for her golden colony. Poets have sung of "the iron tongue of midnight" – which, by the way, we are just now forcibly reminded.
>
> The height of the Tower, including the nave and base, is about sixty feet; and the width of the shaft about seven feet. It is formed of a frame-work of iron; between the framings are inserted stout tiles, made by Minton, of a neat drab or stone colour; each tile is about fourteen inches by eleven inches. As they approach the gallery they become ornamental, and proceed thus to the Clock face, and around it, giving a very pleasing ornamental finish. The balustrades and footway of the gallery are of iron-work, of elegant design. The doorway at the base is in the Moorish style. The Tower can only be used for the one purpose



Figure 9.39: E. de Balk, Market Square showing clocktower, market building, landscaping & timber picket perimeter fencing, 1866. Source: figure FL985553, State Library of NSW (SLNSW).



Figure 9.40: Geelong Market Building, east end of Market Square, 1 August 1931. Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.

> – viz., for the Clock, as a good space will be occupied by the weights, &c. From the base project four lamps.
>
> The iron work has been executed from the design of Mr. James Edmeston, architect, by Messrs. Silvester and Co., of Great Russell-street, Bloomsbury. The Clock has four illuminated dials, and has been constructed by Messrs. Moore, of Clerkenwell-close. It is a gift to the town from Mr. James Austin, the second Mayor of Geelong.
>
> In this Tower, the first structure of its kind, the combination of iron framing and tiles, or slabs of burnt earth, offers infinite opportunities for variety of ornamentation … In setting out the town of Geelong, the Liverpool of Australia, a square of eight acres was wisely preserved by the Governor, Sir George Gipps, with the humane view of promoting the health of the place, we regret to learn that this sanitary measure is likely to be nullified by the cupidity and narrow-minded policy of certain members of the Town-council, who are desirous of converting this fine area into a fish and cabbage-market.[396]

The Council's quest for the provision of market facilities came in 1860 when a market building, designed by Young and Honey architects, was constructed.[397] While a gable roofed utilitarian structure was incongruously situated adjacent to the ornamental clocktower, they were considered to be 'a suitable and commodious building for the transaction of business' for town and country traders.[398] Yet, the year 1860 also witnessed the beautification of Market Square with the laying out of walks, construction of perimeter timber picket fencing, installation of a Barrabool stone water fountain, and the planting of lime, pine and cypress trees[399] (Figure 9.39).

Market Square as an ornamental garden (in part) was not to endure. The construction of the Exhibition Building in 1879 (see later subsection) was the beginning of other building developments in the square that were leased by the Geelong City Council, most notably from the early 20th century with the erection of Solomon's Buildings fronting Moorabool Street (1913) (Theme 5), CML and Tait buildings fronting Malop Street (1925-26); The Block Buildings behind Solomon's Buildings fronting Little Malop Street (a row of two storey shops designed by I.G. Anderson and built 1925-27); Market building, south-west corner of Yarra and Little Malop Streets (designed in an interwar Spanish Mission mode by I.G. Anderson in 1926) (Figure 9.40); Hawkes Brothers Motors Pty Ltd two storey show room at the south-east corner of Malop and Yarra Streets (built in 1930 and extending along McCann Street); and the Corio Theatre, immediately west of the Market Building with a frontage to Little Malop Street (built in 1937-38 to a design by C.N. Hollinshed of Melbourne).[400] Any remnant 19th century landscaping in Market Square was replaced by a car park to accommodate 350 cars. It was operated by Hawkes Bros. Motor Pty Ltd.[401] The emphasis on cars continued in 1936 when the rear portion of the old Exhibition building (lately His Majesty's Theatre – see later subsection) became the large garage and service station of J.A. Cowley.[402]

It was not just the landscape that met its demise. The front elaborate portion of the Exhibition Building was removed in 1912 to make way for the Solomon's Building (the large central fanlight was incorporated into the summer house in the garden at 'Riversdale, 6 Bendigo Street, Geelong West).[403] In 1923, the landmark cast iron clock tower 'was lassoed about two-thirds of the way up



Figure 9.41: Market Square (west side looking south), with Ladies Kiosk & Traill fountain, c.1906. Source: accession H96.90/55, State Library of Victoria.

with chains and a steel cable, and a steam roller pulled it over with a great crash.'[404] This provoked a public outcry.[405] The clock was saved and installed in the tower of the adjoining CML building fronting Malop Street (Theme 5).

In 1904, Market Square became the repository of memorial fountains and sculptures, and rotundas, the result of the efforts of the Queen's Statue and Improvements Committee.[406] The adornments included the Traill and Hitchcock fountains fronting Moorabool Street (1904) (Theme 5); Queen Victoria statue fronting Moorabool Street and flanked by the memorial fountains (Theme 5); a bandstand in the north-west corner fronting Moorabool and Malop streets (built in 1904 to a design by Tombs and Durran architects following inspiration from the rotunda at Beaufort) and a Ladies Kiosk situated at the south-west corner fronting Moorabool and Little Malop Streets (built in 1904)[407] (Figure 9.41). All of these monuments and structures were relocated in 1912 prior to the construction of Solomon's Buildings. The Queen Victoria statue and the Traill and Hitchcock fountains were removed to the Geelong Botanic Gardens and Eastern Park (Theme 5); the bandstand at the corner of Moorabool and Malop Street was relocated to Transvaal Square (its roof was removed in 1914 and the whole structure demolished in 1932); and the Ladies Kiosk was re-sited in Market Square to the corner of Yarra and Little Malop Streets until it was transported to Eastern Park in 1930.[408]

Market Square experienced further change in the second half of the 20th century. In 1961, the last remaining portion of the Exhibition Building (which had served as Cowley's motor garage) was demolished and replaced with a three level concrete car park.[409] The most dramatic change came in 1984 when all the buildings within Market Square except for the former Solomon's Buildings and the corner clocktower portion of the old CML building were demolished to make way for the Market Square Shopping Centre (Theme 5).

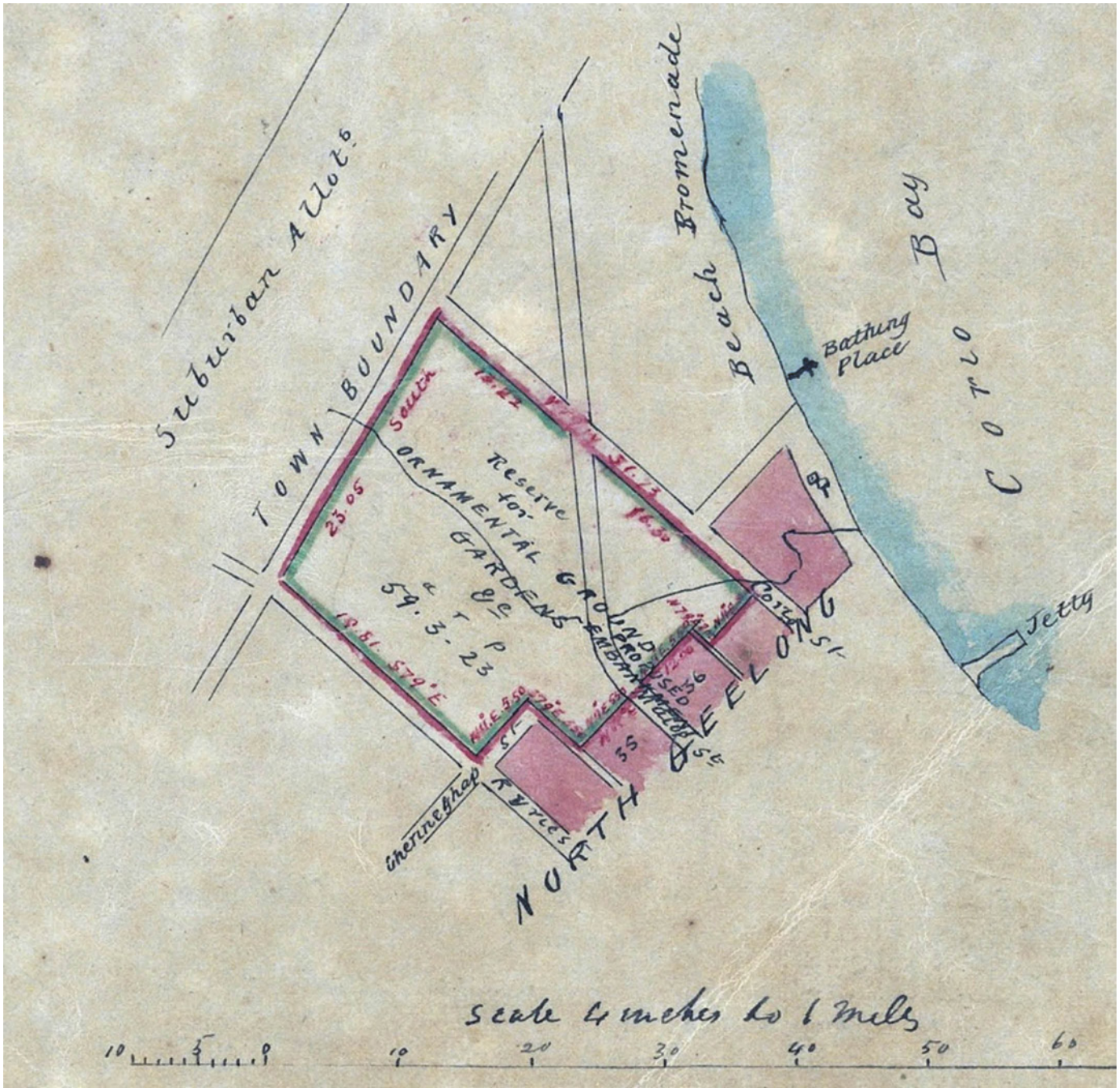


Figure 9.42: Tracing prepared from the original Survey Cat. R29.1013 for the purpose of Record shewing the Reserve for Ornamental Grounds, Gardens &c.', 1848. Source: VPRS 8168/P5, item Sydney G18, Public Record Office Victoria.

JOHNSTONE PARK, GHERINGHAP, FENWICK & LITTLE MALOP STREETS & RAILWAY TERRACE

Geelong's earliest substantial public park was Johnstone Park, with frontages to Latrobe Terrace, Ryrie Street, Corio Street and parts of Gheringhap Street, immediately north-west of the original town plan surveyed by Smythe in 1838. The 59 acres of undulating land bisected by the Western Gully - and where a dam was constructed at the east end - had been set aside by Charles Latrobe on a visit to Geelong in 1848[410] (Figure 9.42). While a select committee of the Geelong Town Council suggested that a botanic garden be established at the Limeburner's Point, it also recommended that a reserve be developed 'each side of the Western Gully above the dam.'[411]

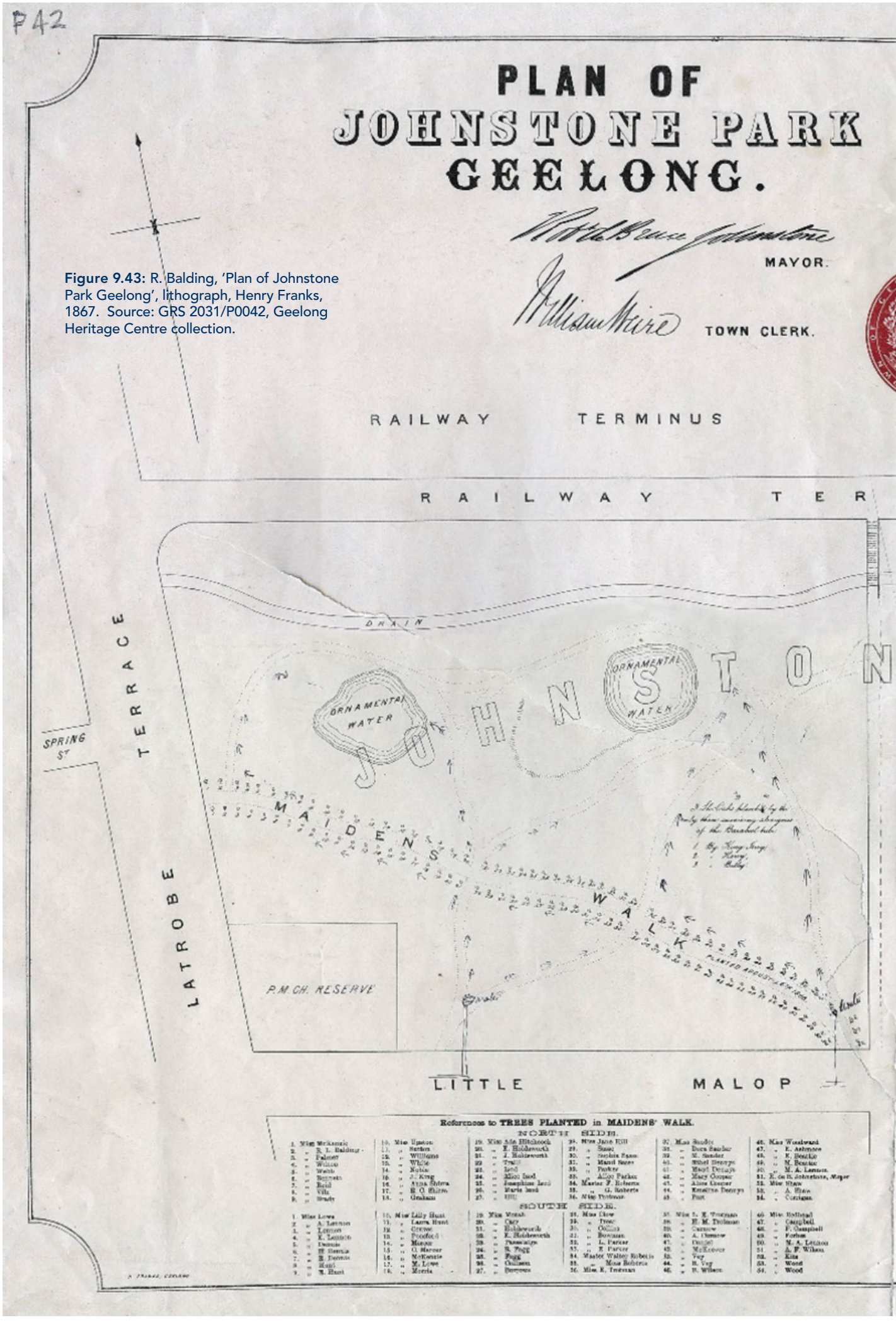


Figure 9.43: R. Balding, 'Plan of Johnstone Park Geelong', lithograph, Henry Franks, 1867. Source: GRS 2031/P0042, Geelong Heritage Centre collection.

Scale 1 Ch = 1"
66ft = 1



TOWNHALL, GEELONG

MERCER STREET

R A C E

DRAIN

PARK

COUNCILLORS' WALK

FENWICK STREET

GHERINGHAP STREET

MALOP ST

FIRE ENGINE STATION

TOWN HALL

STREET

References to TREES PLANTED in COUNCILLORS' WALK.

NORTH SIDE.

1. Robert de Bruce Johnstone, J.P., Mayor of Geelong.
2. William Ashmore, Alderman.
3. William Carpenter, Councillor.
4. Robert Barrett, Councillor.
5.
6. John Whitehead, Councillor.
7. William T. Morris, Councillor.
8. Alex. C. Macdonald, Councillor.
9. Walter Vetlich, Councillor.
10. John Holmes, Councillor.
11. William Upton, Councillor.
12. Henry Rowbotham, Town Treasurer.
13. Robert Balding, Town Surveyor.
14. John Trousdale, Inspector.
15. Robert Upton, Collector.
16. Robert L. Balding.

SOUTH SIDE.

1. John Hedrick, Alderman.
2. Thomas N. Cowen, Alderman.
3. Isaac Boyston, Alderman.
4. William Matthews, Councillor.
5.
6. Michael S. Levy, Councillor.
7. John M. Garrick, Councillor.
8. Joseph Holdsworth, Councillor.
9. William Patrick Noonan, Councillor.
10. John Walker Roberts, Councillor.
11. John Nixon, Councillor.
12. William Weiss, Town Clerk.
13. Sanders Forman, Collector.
14. A. L. Weiss, Assistant Clerk.
15. Mrs. Whitehead.
16. Mr. J. Collins.
17. Miss Nixon.
18. T. Cattle, Esq.

ROBERT BALDING
TOWN SURVEYOR, GEELONG

In the proceeding years, the original extent of the reserve was reduced, with the alienation of a portion of land to the north-west for the Geelong Railway Station terminus, sites for a post office and telegraph station fronting Ryrie Street and the creation of Little Malop Street in the 1850s, a portion of land fronting Gheringhap Street for the Geelong Town Hall in 1855 as well as a site for a fire station fronting Little Malop Street in 1856 (Themes 3, 7 & 8). It was also bisected by an extension of Fenwick Street.

The reserve (initially called the Railway Reserve) remained desolate throughout the 1850s and early 1860s until improvements were made in 1866 when one of two walks were laid out by Daniel Bunce, curator of the Geelong Botanic Gardens (Figure 9.43). The *Geelong Advertiser* gave the following report:

> Yesterday initiatory proceedings were taken to reclaim the railway reserve and to ornament the "Slough of Despond," dear to the memory of the oldest inhabitants as Latrobe's Dam. Under the auspices of his Worship the Mayor of Geelong, and the Mayor of Queenscliff, the Curator of the Botanical Gardens laid out an undulating walk from the junction of Malop street and Gheringhap street, under the superintendence of the Town Surveyor [Robert Balding], to Little Malop street, at the site intersected by Fenwick street. From the last mentioned point another walk is projected to communicate with the Railway Terrace. These alterations will metamorphosize the scene, and with ulterior improvements suggested, will make an ornamental reserve out of what is now an eye sore and a nuisance, and which, to strangers arriving in Geelong by rail, is calculated to produce an unfavorable impression.[412]

The first trees to be planted were along Maiden's Walk in the western portion of the reserve on 24 August 1866.[413] The 'avenue of major elms and pines' was the result of a special list of subscriptions 'consisting of young ladies only, who upon payment of one shilling and sixpence each', were 'entitled to plant a tree, and thus immortalize themselves as long as the trees shall remain.'[414] Miss McKenzie planted the first tree on the north side, while Miss Lowe was given the honour of planting the first southern tree.[415]

A month later, Mayor Robert de Bruce Johnstone – whose concern for the wellbeing of the Wadawurrung was enduring (see Theme 2) - coaxed three surviving Wadawurrung men: Dan Dan Nook (King Jerry), Harry Gore and Willem Baa Nip (Billy) to plant three sheoaks as a measure of keeping alive the memory of the fast-disappearing Traditional Owners.[416] Planted in the western portion of the site north of the Maidens'



Figure 9.44: Harvey & Dunden, Johnstone Park from the Town Hall looking north-west, c.1875. Source: GRS 2009/00214, Geelong Heritage Centre collection.

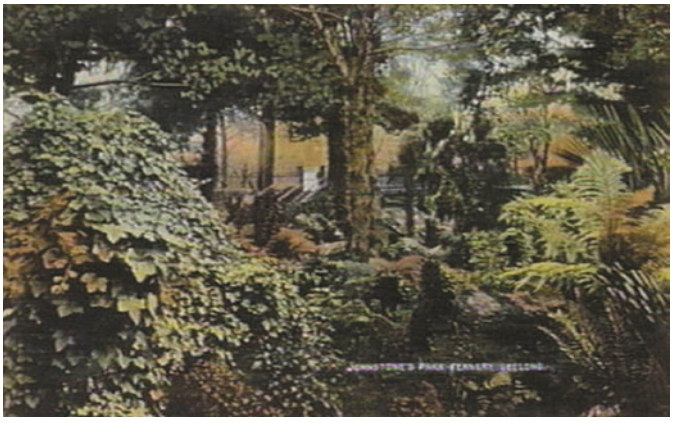


Figure 9.45: Fernery, Johnstone Park, c.1906. Source: accession H91.160/628, State Library of Victoria.

Walk, the reluctance of the Wadawurrung representatives was due to their belief that the planting of the trees 'was ominous of impending evil.'[417] Their superstitions proved correct as by 1872 only Willem Baa Nip was still alive and the *Geelong Advertiser* reported that one tree had perished and the two others had 'drooped and languished amidst the groves of sturdy pines and cypresses' planted by those of European descent.[418]

The planting of Councillors' Walk with pines and cypresses immediately west of the fire station occurred on 1 July 1867. The Mayor of Geelong, Robert de Bruce Johnstone, was awarded the honour of planting the first tree, 'a specimen of the Auricaria Excelsior'[419] This occasion also marked the naming of the reserve as Johnstone Park as a more substantial gesture in recognising the services of the Mayor to his community.[420]

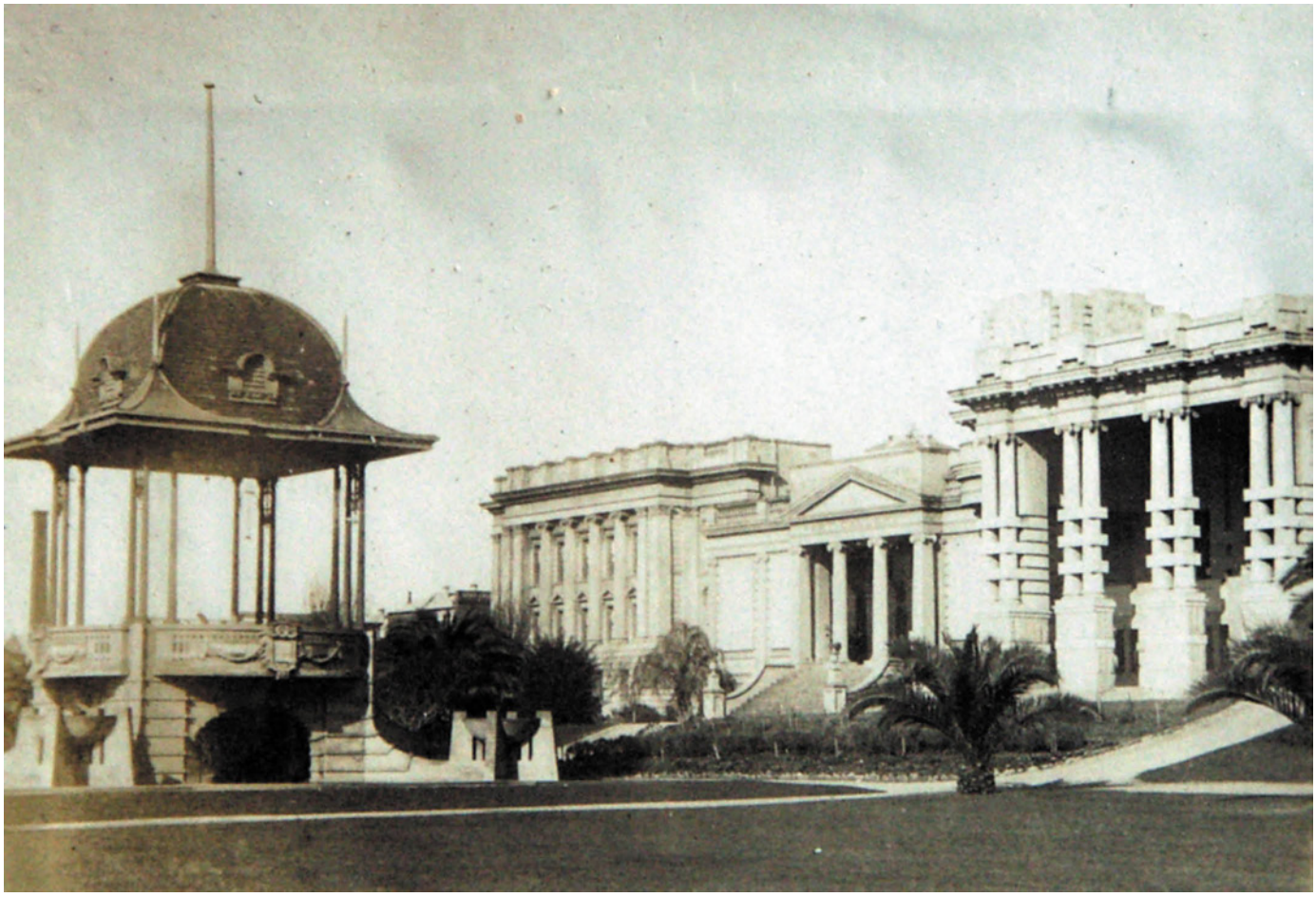


Figure 9.46: Johnstone Park, c.1925, with Hitchcock Bandstand (left) with City Hall, Art Gallery & Peace Memorial forming the southern 'City Beautiful' background to the park. Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.

The park was formally opened on 11 March 1872.[421] Plaudits were awarded to Daniel Bunce, the curator, and Robert Balding, the Town surveyor, for 'their scientific and artistic labors' in transforming the 'barren wilderness' into 'seventeen acres of pleasure-ground'[422] (Figure 9.44). Other improvements came in the ensuring years, including the construction of a band rotunda in 1873 while Mrs John Bell presented two Medici Vases for the 'new entrance steps' on the Gheringhap Street frontage which she unveiled at a moonlight promenade in November of that year.[423] The cast iron vases were the work of Andrew Handyside and Co., the same English iron foundry that manufactured the Belcher fountain (Theme 5).[424]

The construction of the railway tunnel in 1874 brought about the need for a wooden footbridge over the cutting 'so that the Maiden's Walk should not be divided.'[425] These trees met the same fate as the She-oaks of the Wadawurrung with the acquisition of this part of the Park for the development of the Gordon Technical College in 1886 (Theme 8).

It was also in 1886 when a portion of the park behind City Hall was transported into an open-air fernery (Figure 9.45). Designed by John Raddenberry, second curator of the Geelong Botanic Gardens, the *Geelong Advertiser* described the new improvement:

> The new fernery in Johnstone Park has now been completed. The excellent manner in which it has been laid out, and the novel design will, no doubt, prove a source of attraction. To visitors from a distance, as well as the residents of the town and suburbs, the fernery will be found an agreeable place of resort. Seats have been placed in various parts for the accommodation of the promenaders, commanding glimpses of portions of the fernery which at no very remote period promise to be highly gratifying to the eye. Fountains in the centre add to the general attractiveness of the pretty locality.[426]

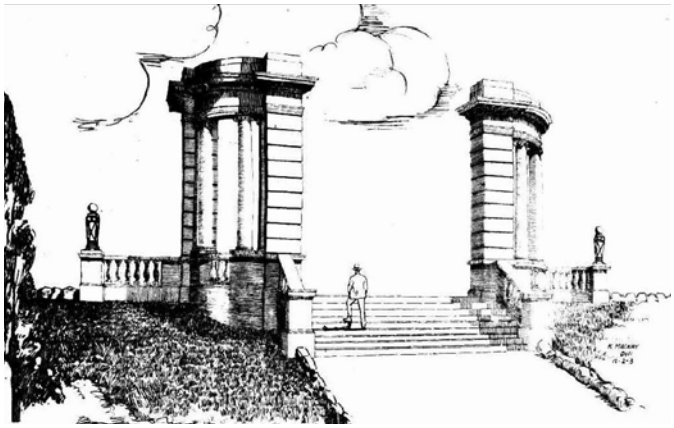


Figure 9.47: K. Mackay, Proposed Hitchcock Memorial Gateway, Johnstone Park, 12 February 1923. Source: *Geelong Advertiser*, 21 April 1923, p.11.

In 1915, at the behest of the recently-elected City Councillor, Howard Hitchcock (Theme 5), a public competition was held for the beautification of Johnstone Park. Chairing a subcommittee, the £50 prize was awarded to Percy Everett in association with Laird and Buchan architects in 1916.[427] The City Beautiful-inspired scheme was to transform Johnstone Park. Its backdrop was the Classically-derived Town Hall and recently-opened Geelong Art Gallery (see later subsection) together with other proposed civic buildings (one being a replacement of Raddenberry's fernery), the centerpiece being a bandstand surrounded by an ornamental lake and radiating garden beds. The *Geelong Advertiser* gave a glowing description in May 1916:

> Wealthy citizens who, Cr. Hitchcock hopes, will assist in the transformation of Johnstone Park into a model garden, are invited to inspect the prize design in Bright and Hitchcock's Little Malop-street window. The bird's-eye view shows Fenwick, Malop and Gheringhap-streets studded with rockeries to set off the main scheme of beautification. The rise to the new city buildings is squared off to front Hitchcock [Art] Gallery, and a city hall with glass dome, and a new Free Library. In the vacant corner towards the Gordon College a circular playground for children is plotted with sand ponds, see-seas, swings and a gymnasium. The main touch of beauty is concentrated in the park flat. Radiating the shape of a fan are separate concert lawns, with two outer sections carrying a refreshment kiosk and flagstaff. The bandstand at the handle of the fan will face the rear of the old fire station and is set in a miniature lake studded with pergolas, and is approached from the main boulevard by a set of circular steps. It is an imposing scheme.[428]

The realised scheme was modified to provide for a principal avenue (Princes Walk) as a straight terrace across the park on an east-west axis, further development of Classical buildings to the south, and the transformation of the gardens to the north[429] (Figure 9.46). The existing sunken landform to the north-east was retained and planted amongst expansive lawns. Much of the transformation was largely completed in 1919-20, following the opening of the new centerpiece, the bandstand designed by Percy Everett in association with Laird and Buchan. Funded by the Mayor, Howard Hitchcock, as a memorial to his mother, Mrs Annie Hitchcock (Theme 8), it was opened on the evening of 1 March 1920 in the presence of 6000 people.[430] Recently, the eastern portion of the park was again transformed with the opening of a rainwater garden, an initiative of the Victorian State Government.

In 1925, the substantial contribution made by Howard Hitchcock was recognised in the construction of the Hitchcock gateway at the northern entrance to the park. Designed by the local 'rising young architect', Keith Mackay (in association with Laird and Buchan) in 1923, the 'piazza' structure was described and illustrated in the *Geelong Advertiser* (Figure 9.47):

> The Classic style of the design has been expressed in the use of Ionic columns which, though not exorbitant, give that dignity and grace to necessary in an Architectural feature of this character. The flight of bluestone steps enclosed with side balustrades, ascends to a reception piazza which is paved with black and white marble, and flanked on each side by a columnar pylon of quadrantal plan. Further balustrading on each side of the entrance, replacing the now formed rockery, gives an open and inviting appearance to the whole scheme.[431]

GEELONG BOTANIC GARDENS & EASTERN PARK, GARDEN & RYRIE STREETS

In August 1850, the Geelong Town Council accepted a report by a select committee appointed to report on the establishment of a botanic garden in Geelong. The report recommended that an application be made to the Lands Department for a 200 acre reserve at the Limeburner's Point to the east of the town reserve.[432] By April 1851, it had been announced that the substantial site east of the town reserve at Limeburners Point had been set aside by the Government as a town park and public gardens.[433] The land was subsequently surveyed by the Assistant Surveyor, A.J. Skene[434] (Figure 9.48).

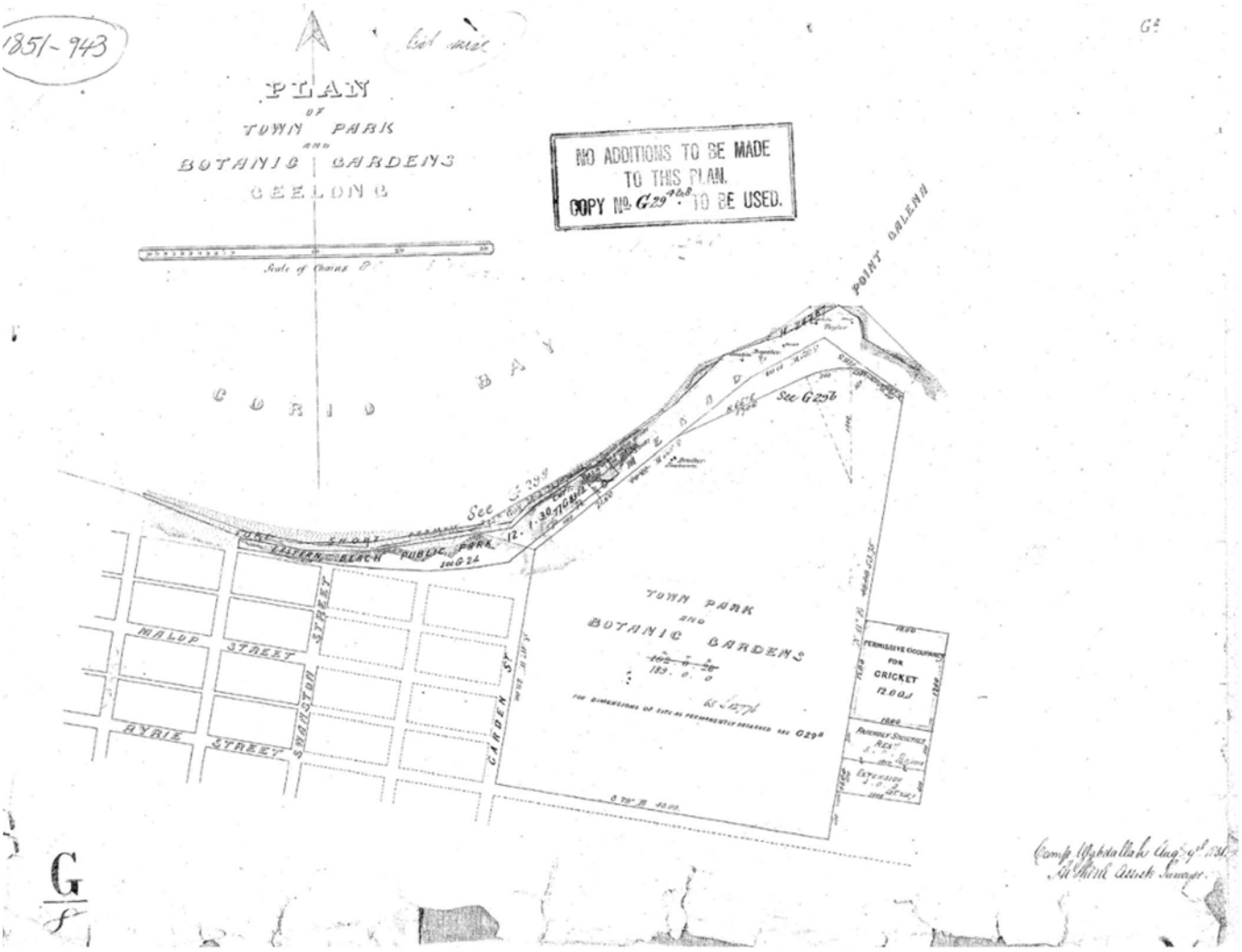


Figure 9.48: A.J. Skene, 'Plan of Town Park & Botanic Gardens Geelong', 9 August 1851 (the cricket & other reserves to the east (right) were added to the plan at a later date). Source: Put-away plan G8/1, Landata, © State of Victoria.

Work soon commenced on fencing in the large reserve. In August 1851, the first committee of management was appointed by Charles La Trobe and comprised Dr Alexander Thomson, Mayor of Geelong; E.B. Addis, Police Magistrate; J.F. Strachan; W. Timms; James Austin; J.A. Gregory; David Fisher and Charles Nantes who was appointed inaugural secretary.[435] In 1853, construction commenced on a cottage in the gardens reserve (tenders were also sought in 1855 for alterations and additions to this building).[436] To be the residence of the future curator of the Botanic Gardens, the dwelling was first occupied by the Keeper of the nearby powder magazine near Limeburner's Point.[437] It was also in 1853 when a proposal was considered to extend Malop Street through the gardens reserve.[438] The southern portion of the site was also to be excised but a similar area added to the east.[439] The proposal was rejected by the Geelong Town Council.

The proposed Malop Street extension may have been impetus for the Surveys Department to survey the proposed drives throughout the reserve in 1854. The work was carried out by Henry Byron Moore, assisted by Maurice Weston, under the direction of A.J. Skene.[440] The curved layout of the drives was the suggestion of the Surveyor-General, Andrew Clark.[441] On 1 April 1856, the committee of management advertised for a 'working bailiff' 'with a knowledge of landscape gardening.'[442] A few month later, a nursery had been established and seeds and plants were received by donation.[443] Trees had been planted on the northern side of the reserve and around the drives, and gates installed given the completion of the perimeter paling fence to the smaller, central reserve comprising the botanic gardens.[444] Walks within the gardens were laid out in early 1857 and young plants from the nursery planted and lawns sown.[445]



Figure 9.49: F. Kruger, Geelong Botanic Gardens, c.1882. Source: accession H39614/57, State Library of Victoria.

In August 1857, the first curator of the Geelong Botanic Gardens and Eastern Park (as it was to be named), Daniel Bunce (1812-1872), arrived in Geelong. He immediately commenced transforming the 'bleak undulating tract of land, very partially clothed with scrubby native timber' into 'beautiful gardens.'[446] While Charles Pasley, Commissioner of Public Works declared that the site for the Geelong Botanical Gardens was 'altogether unsuitable for gardens' and 'a waste of money', he was proven to be incorrect.[447] Bunce had immediately set to work in the planting of conifers as an arboretum in the Eastern Park, constructing a lake towards the south-east corner (1862), improving the reserve pathways and laying out the paths and beds of the nursery[448] (Figure 9.49). Within eight years of his arrival, the extent of his labors was highlighted in *The Ballarat Star* in 1865:

> In their present admirable condition the grounds may be described as comprising an arboretum or park land, public gardens and pleasures grounds, and a systematically conducted nursery containing a large supply of plants, including all the newest and rarest kinds of florist's flowers, as well as shrubs and plants of general interest for supplying public institutions in the Western District. In each of these capacities the grounds are entitled to marked distinction, for the curator has brought large abilities as a scientific botanist and horticulturist and skilled landscape gardener to bear upon the conversion of what was once a treeless, naked, and bleak headland, into a favorite public resort. … Within the pleasures grounds the carriage drives are bold and wide, and many miles in extent, while the intervening area is occupied by an indefinitely large number of walks traversing shrubberies with wide turf margins. The borders are well kept, and stocked with exotic and native flowers and shrubs, while at the back are large reaches of turf or grass-land neatly cut, and presenting all the characteristics of a first-class English park and shrubbery. The whole area has in fact been laid out in accordance with the most approved principles of landscape gardening … A great variety of coniferous trees have been planted over the more prominent portions of the area which will superseded the indigenous gums and wattles raised partly to give immediate interest to the grounds, but chiefly to

afford shelter to the exotic forest trees. Mr Bunce informed us that he first step taken by him to afford shelter, was to get the entire boundary ploughed to a depth of form three to four inches, whereupon the Cape wattle and other trees likely to accommodate themselves to that shallow depth were sown. The next process consisted in ploughing detached tracts on the more exposed faces of the higher elevations within the reserve, for the purpose of raising belts and clumps of the same hardy and swift-growing vegetation as shelter for better kinds of trees subsequently planted. The former have served the double purpose of clothing the hitherto naked land and nourishing their more highly-prized successors, while the latter have now made such progress that the curator is every year enabled to cut away large masses of a vegetation which has well served its purpose so far, but to retain longer is unnecessary, and might prove impoverishing. The nursery occupies an area of five acres in a sheltered hollow immediately below the tall wooded hill on the summit of which is placed the curator's well-sheltered residence. The selection of the site of the nursery shows great judgement, and the large number of hedges planted at equal distances transversely throughout the ground procure for the young cuttings and plants in course of propagation, something very nearly approaching the climate of a conservatory. These five acres contain a general collection of plants from all parts of the world – two or three of each as stock plants. … The elegantly constructed aviary, already containing many of the most highly prized exotic birds, is the property of a body of gentlemen designating themselves the Geelong branch of the Acclimatisation Society of Victoria. Near at hand were some young emus, also a pair of turtles from Queensland. In the hot-house and forcing department we saw immense numbers of conifers and other trees in course of striking. The material used is crushed quartz from Ballarat. The forcing house is upon a novel and economical principle, and requires but little fuel to heat it. Connected with this is an arrangement successively to harden the young plants as they are struck and taken out of the stove, until they can be placed in the shelter-shed. This, a neatly designed building covered with a profusion of climbers, contains many thousands of plants for the service of the Geelong gardens, and for distribution in the month of May next throughout the Western District. At the lowest point of the grounds has been formed an ornamental sheet of water, with numerous islands. The banks are shaded with weeping willows and other suitable trees, affording shelter to numerous wild fowl, while the reservoir itself is stock with golden carp. This water, with the exception of a small tank in the nursery, is the sole source whence the grounds are supplied, and has proved amply sufficient …[449]

Other developments within Eastern Park during Bunce's tenure included the laying out of the Corio Cricket Ground in 1862 (the ground having been ploughed and sown with wattle seed)[450] and the adjacent Friendly Societies' Reserve in 1867 (this reserve was extended further southwards in 1870).[451]

Daniel Bunce's extraordinary contribution to the botanical progress of the Geelong Botanical Gardens and Eastern Park also spread to other parts of Victoria. Born in Rickmansworth, England, he emigrated to Tasmania in 1833.[452] While his education and training in botany and horticulture is unclear, he commenced work as a nurseryman in Hobart soon after his arrival. In 1836, he had prepared a nursery catalogue which included Australian plants, being unusual for the period.[453] By 1837, he had written a *Manual of Practical Gardening Adapted to the Climate of Van Diemen's Land*.[454] Bankrupt in 1839, Bunce escaped Tasmania for Victoria,[455] where he was able to further fulfill his quest for scientific knowledge and adventure. This included his first interaction with Indigenous Australians in the garden of John Batman when he met and was deeply impressed by Benbow, who Bunce declared 'a really worthy fellow.'[456] This began Bunce's life-long interest in the study of indigenous plants and names – and the amelioration of the First Nations people. It culminated in his publication entitled *Language of the Aborigines* in 1859 (see Theme 2). The book was the result of Bunce's expedition across Australia with Ludwig Leichardt in 1846, and soon afterwards, his own journey following the course of the Murray River to the sea.[457] Bunce died in Geelong in 1872, his funeral being 'one of the largest gatherings of really old colonists that has been seen in the district.' Prominent among the mourners was "Billy" [Willem Baa Nip], 'the sole representative of the aboriginal race which formerly owned the district.'[458]

Daniel Bunce's successor was John Raddenberry (1829-1898) (Figure 9.50). It was during his tenure in 1874 when the Geelong Town Council took over the formal control of Eastern Park and the gardens on behalf of the Victorian Government.[459]

Improvements made while Raddenberry was curator included new entrance gates erected at the Malop Street entrance to a design by the Town Surveyor, Robert Balding;[460] although the most noticeable changes were the simplification of pathways, concentration of the nursery area of the gardens, and the continued planting of conifers.[461] The broad changes were outlined in the *Geelong Advertiser* in 1875:



Figure 9.50: J. Raddenberry, Curator, Botanic Gardens, Geelong, 1888. Source: J. Raddenberry, Book of Ferns, 1888, GRS 2080/1, Geelong Heritage Centre collection.

> The Eastern Park or what is better known as the Botanical Garden, at the present time looks beautifully green from the effects of the late rains. Lately, since it has come under the control of the Corporation [Council], several important alterations have been made; the blue gum trees with which the land was so thickly studded have been considerably thinned, and by the side of the walks, notably the one from the beach gate, English trees have been planted in their stead, making it appear already more a park than a garden. The walks have been lessened and considerably altered; some are at present undergoing alterations and being covered with sea shells.[462]

An octagonal rotunda was also built in 1875[463] but it was the construction of a fernery (in three sections) in 1885-86 (Figure 9.51) that was particularly noteworthy during Raddenberry's tenure. He took an interest in ferns and prepared a highly valuable book on the subject for the Industrial and Juvenile Exhibition in Market Square in 1879-80 (see later subsection). In addition to the Botanical Gardens fernery, Raddenberry had designed the open-air botanical exhibit in Johnstone Park in 1886 (see earlier). In Eastern Park, the *Geelong Advertiser* was praiseworthy of Raddenberry's creation:

> The town of Geelong may certainly lay claim to the possession of one of the best (if not the very best) ferneries in the colony, and for which the curator of the Eastern Park (Mr John Raddenberry) is entitled to the credit. The design, which forms a semi-circle, with an octagon in the centre of what eventually will be the whole length of the building, is a particularly pleasing one, viewed from various parts of the park, but the interior is a picture of grandeur, the equal of which, as far as art is concerned, does not exist in the colonies. The fernery is situated in the centre of the nursery, and extends a length of 220ft., having a width of 60ft., but is intended next year to add 80ft. to the length of the building, so that the remarkably pretty octagon will stand in the centre, 150ft. each way[464].

Not everyone was pleased with the fernery project. Stone for the fernery had been procured by Raddenberry from the Bluff at Barwon Heads, to which the Trustees of the Barwon Heads Park complained to the Secretary for Lands that he had 'very much defaced the Mount in the process.'[465]

Other changes were made in the late 19th and early 20th centuries. This included the planting of an avenue of *Ulmus minor* 'Variegata' (Variegated Elm) trees in 1897 to mark the Silver Jubilee of Queen Victoria (and which is now the earliest known planting of this cultivar in Victoria); erection and relocation of fountains, statues and rotundas (including several from Market Square from 1912 – see earlier), and excision of land in the south-west corner of the park for the Geelong High School in 1914 (Theme 8).[466] It was also during the early 20th century when Eastern Park became a popular camping area when tourists flocked to Eastern Beach. In January 1928, the *Geelong Advertiser* boasted that 'thousands of picnic parties, including many visitors from Melbourne, Ballarat and surround districts' enjoyed the ideal sun made bathing conditions, 'some of whom were camped under the shady trees in Eastern Park'[467] (Figure 9.52).



Figure 9.51: C. Rudd, Fernery, Geelong Botanic Gardens, c.1892-1902. Source: accession H39358/27, State Library of Victoria.



Figure 9.52: Caravan hitched to car in Eastern Park, 1926. Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.



Figure 9.53: View of Chilwell from Clarke House with the recently laid out and planted Kardinia Park in the background, c.1872. Source: GRS 2009/04095/1, Geelong Heritage Centre collection.

KARDINIA PARK, MOORABOOL & KILGOUR STREETS, LATROBE TERRACE & PARK CRESCENT, GEELONG

While Kardinia Park had been the unofficial home of the Corio Cricket Club from 1851, it was not until 1853 when the Geelong Town Council was successful in having 21 acres of low lying land between Latrobe Terrace and Moorabool Street (south of Kilgour Street) reserved 'for the purpose of cricket and mainly recreation.'[468] No major improvements were made in the first two years and Alderman James Noble lamented that it was going to destruction, 'being cut up or sunk into ruts by the passage of carts and the operation of traffic in general across it.' He proposed the land be fenced with rows of trees planted (native or otherwise), the ground sown with English grass seeds and promenade made in addition to a cricket ground, believing that the expenditure would be recouped through the rentals 'preferred by the cricket clubs.'[469] Noble's suggestion was not supported by his fellow Councillors, the ground had already been offered to the Corio Cricket Club and there was no money 'to create the terrestrial paradise.'[470] Twelve years later – long after the Corio Cricket Club had relocated to Corio Oval at Eastern Park – the Chilwell flat was still described as 'a dreary waste'[471] with any grass that made an effort to spring constantly swallowed up by the goats, sheep, horses, and cattle that rambled at large.'[472]

Improvements to Chilwell Flat did not begin until 1872 when the reserve was named Kardinia Park, presumably after the municipal ward within which it was located, which in turn was a derivation of the Wadawurrung name meaning sunrise.[473] A Park Committee was established and jointly comprised Councillors of the City of Geelong and Borough of Newtown and Chilwell.[474] Subscriptions were called in aid of the works which began in July 1872 with fencing, although this was delayed due to a scarcity of red gum posts.[475] By November 1872, curved walks and numerous road drives had been laid out, rows of 2000 trees planted, artificial reservoirs and islands constructed from the natural creeks and chasms (to the north-east and south-east), and a cricket ground laid out on the western side[476] (Figure 9.53). The work was initially supervised by the Geelong Town Surveyor, Robert Balding before the head gardener for the park, Mr. Roper,

took charge.[477] Cricket and football were the main sports played at the ground over the ensuing years.

Thirty years later in 1902, part of Kardinia Park underwent another transformation with the formation of a zoological garden near the north-east portion the reserve. Two large ponds were fenced in and 'a good collection of animals, birds, etc., to tenant the reserves' had been procured, including an emu and several wombats.[478] A kangaroo previously at Eastern Park became one of the greatest attractions. Additions to the fauna at the zoo included two white ducks presented by Mrs Rowden of Fyans Street, Chilwell, a pair of quail, the gift of Mr J. Shaw, also of Fyans Street, Chilwell, while R.V. Dennis of Tarndwarncoort Homestead, Warncoort (near Birregurra) donated pairs of Cape Barren geese, mountain duck, wood duck and black duck, as well as an emu.[479] An aviary was added in 1903 and by 1904 the collection also included monkeys, wild birds, guinea pigs, and a 'handsome stag', which was regarded as 'the most admired occupant of the enclosures'[480] (Figure 9.54). In 1906, the transfer of the emu to the deer enclosure was not without incident:

> The curator of Kardinia Park undertook the task on Monday morning of transferring the emu to new quarters in portion of the deer enclosure, and, as could be well imagined, the exercise of no small amount of strategy was required. The worst of the task was when the bird approached the gate of its new adobe, and very carefully the caretaker worked around the emu to direct it to the narrow opening. The maneuvering reached a stage when the driver had to back away in keeping with the movements of his charge, and unconscious of the fact that a carpenter had left his tool bag close by, the curator gracefully fell over it. The emu continued on its course, and as it passed almost over him, the curator had the opportunity seldom enjoyed by men, of examining the under-structure of an emu's foot. He was uninjured in the incident, and with the aid of a lasso and some workmen the bird was safely quartered in the enclosure.[481]

By 1914, Kardinia Park boasted principal graveled drives around its perimeter and a crossing through its centre, the sports oval to the west, three rotundas, ornamental reservoirs and ponds and a fenced-in zoo (Figure 9.55). At the main entrance in the north-west corner (at the convergence of three of the principal drives) was situated the Boer War memorial (unveiled in 1902 – see Theme 8) while immediately west of the main gates was the caretaker's cottage known as 'The Lodge', built in 1907 to a design by William Tombs, architect.[482]

World War One brought with it the question of the future of the zoo, possibly as a consequence of the death



Figure 9.54: Monkey and emu in the Kardinia Park zoo, 1908. Source: *News of the Week*, 1 October 1908, p.13, GRS 2121/1, Geelong Heritage Centre collection.

of the park's long-serving caretaker, Michael Graham (1846-1915). At this time, the Kardinia Park Committee's revenue was 'scarcely sufficient to pay caretaking expenses and the feed of the animals and birds.'[483] Born at Werribee to parents, Patrick and Ellen (nee Rowan) Graham, Michael Graham was appointed the caretaker of Kardinia Park during the early transformation of 1872. Graham and his family appear to have resided in a cottage at Kardinia Park until 1891 as by 1892 they were resident in Foster Place off Little Ryrie Street until the new caretakers cottage was built at the main entrance to Kardinia Park in 1907.[484] On his death in 1915, the cortege left 'The Lodge', Kardinia Park, for a well-attended service at the mortuary chapel, Eastern Cemetery, where he was subsequently interred in the Catholic section.[485]

At Kardinia Park, working bees were held in mid 1917 which involved the planting of two beds of 40 trees each, together with six palms, 20 magnolias, eight Prunus Munes and six weeping peaches.[486] The beautification program was carried out with zoo remnants and animals still resident in the park but the zoo's heady days as a popular zoological garden had come to an end.[487] The Kardinia Park Committee had difficulty in dispensing with the remaining deer. One proposal in 1918 was that they 'be taken over by Geelong butchers and sold as venison on Gala Day' but that was not considered favourably by a 'leading butcher' (not because the public may have had a previous fondness for them on visits to the zoo but as a consequence the public not knowing much about venison).[488] In 1922, the *Geelong Advertiser* reported that:

> In the near future it is probably that what is known as the Zoo at Kardinia Park will be removed. The odd assortment of birds and animals has become more an object of levity than interest or instruction, and in view

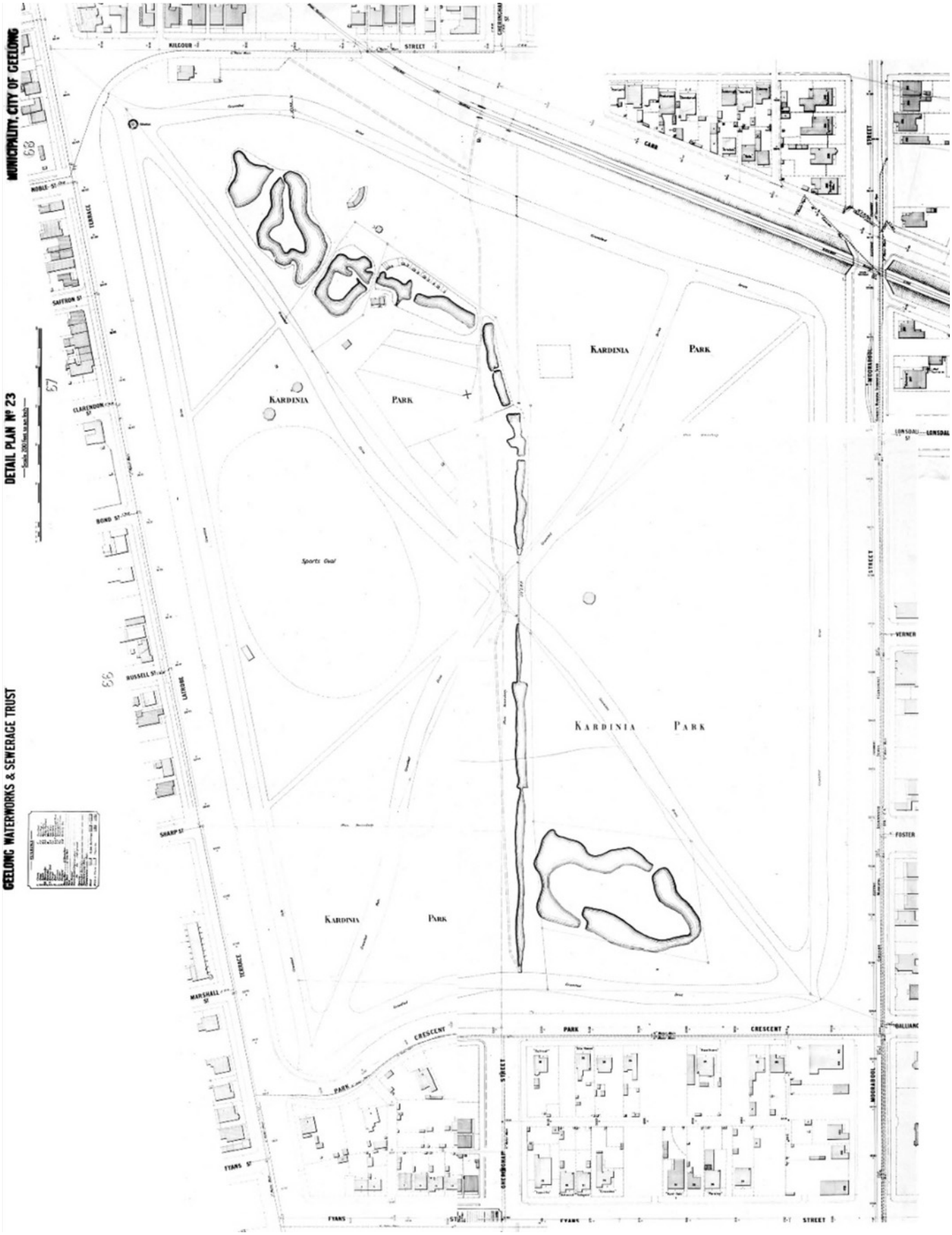


Figure 9.55: Kardinia Park, Geelong Waterworks & Sewerage Trust Plan Nos. 17, 23, 48 & 49, c.1914. Source: Barwon Water.

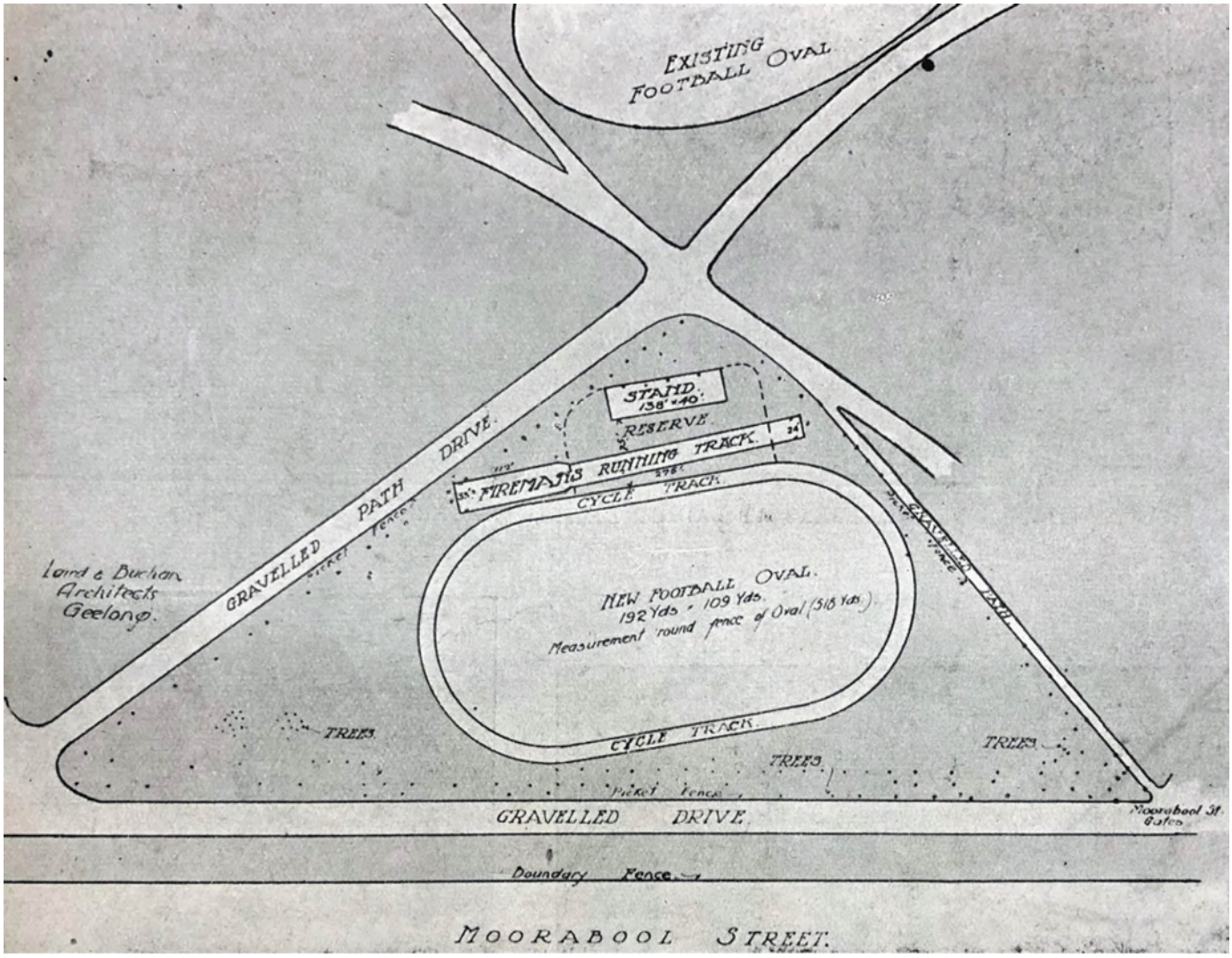


Figure 9.56: Laird & Buchan, Proposed Sports Ground, Kardinia Park, 1919. Source: *News of the Week*, 22 May 1919, p.13, GRS 2121/4, Geelong Heritage Centre collection.

> of the difficulty in keeping the cages and enclosures clean, it was suggested at Thursday's meeting of the Park committee that the birds and the monkeys – such as they are – should be removed. The kangaroos may be allowed to remain, but the removal of the bulk of the Zoo is being strongly advocated. A Park Zoo had outlived its usefulness, and there was really no room for it now that there were two ovals in the park.[489]

Meanwhile, the immediate improvements to Kardinia Park after World War One were the beginning of the most profound and major developments in the reserve as a sports ground into the early 21st century. In 1919, a deputation waited on the Kardinia Park Committee at the Geelong Town Hall for the conversion of the eastern half of the reserve into an up-to-date sports ground. Although the existing Corio Oval and Friendly Societies ground at Eastern Park were not criticised as sporting venues, it was the lack of a central ground that brought about the need for a new facility.[490] The proposed scheme was to include the construction of a boundary fence with gates and ticket boxes; an arena fence; a grandstand to seat 1200 people; laying out of firemen's track; laying on water mains; provision of a cycle track; and the provision of electric light.[491] The scheme was favourably considered by the Committee and the local architects, Laird and Buchan were commissioned to design the layout of the arena and the grandstand[492] (Figure 9.56). The new sports ground was opened by the Mayor of Geelong, Howard Hitchcock, in July 1920, the event marked by a football match between the Barwon and East Geelong teams.[493]

The foundation stone of the new grandstand was laid by the Premier of Victoria, S.W. Lawson, on 17 September



Figure 9.57: Official opening of new Kardinia Park ground. Mr. Galbraith handing ball to the Mayor, Ald. H. Hitchcock, to open the game between Barwon & East Geelong. Watching on are the two captains: F. James (East Geelong, left) & H. Marsham (Barwon, right), 1920. Source: News of the Week, 15 July 1920, p.12, GRS 2121, Geelong Heritage Centre collection.

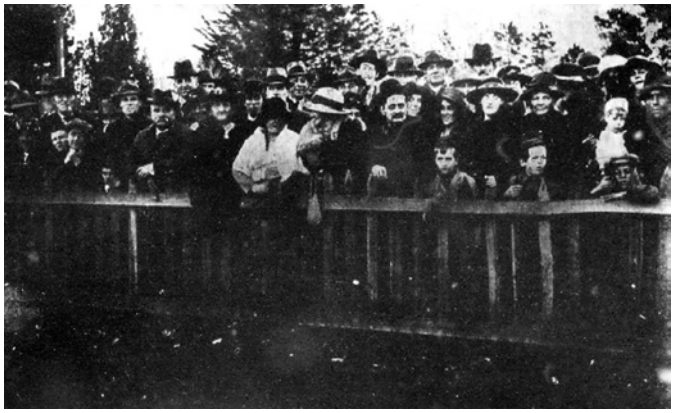


Figure 9.58: Spectators at the official opening of new Kardinia Park ground to watch the Barwon & East Geelong match, 1920. Source: *News of the Week*, 15 July 1920, p.13, GRS 2121, Geelong Heritage Centre collection.

1920.[494] This was to become the first of many grandstands to be built at the new sports ground over the next 98 years. The new ground was opened by the Mayor, Howard Hitchcock, in July 1920, prior to a football match between the East Geelong and Barwon Clubs (Figures 9.57-58). From this time, the venue (Figure 9.59) played host to football and cricket games, and other sporting events, including cycling races during the summer months from 1926 (see earlier subsection).

It was from 1941 when the Geelong Football Club made the eastern oval at Kardinia Park its home that ensured the long-term future of the ground. Major redevelopments of the ground have been completed after the 1920s and into the early 21st century, the once rural sports grounds and ornamental and zoological gardens into an AFL standard facility presently known as GMBHA Stadium. From 2016,



Figure 9.59: C. Pratt, Aerial view showing Kardinia Park with grandstand, September 1937. Source: accession H91.160/814, State Library of Victoria.

all of the facilities at the sporting reserve have been managed under the authority of the Kardinia Park Stadium Trust.[495]

Yet, Kardinia Park also experienced other changes in the 20th century. In 1933, four tennis and basketball courts were added at the southern end of the park, the YWCA having use of two courts.[496] In 1953, they were upgraded with six new basketball courts at the north end of the park.[497] By 1969, a brick pavilion had been constructed[498] (Figure 9.60). It was named in memory of Elizabeth Hindell[499] whose contribution to women's basketball from the early 1940s in Geelong was substantial (see earlier subsection). In subsequent years, there were twelve basketball courts available for competition in Kardinia Park. In 2010, they were redeveloped into nine new competition courts, including a feature show court.[500] The Elizabeth Hindell Memorial Pavilion has also been upgraded and extended.

In 1967, the Geelong and District Memorial Swimming Pool opened in the south-east portion of the reserve[501] (see later subsection for further details). A senior citizen's centre had also been constructed to the south- east. In later years, a cricket ground was laid out north of the main football ground, playground facilities were established and a plaza erected outside the main entrance into the football stadium.[502]

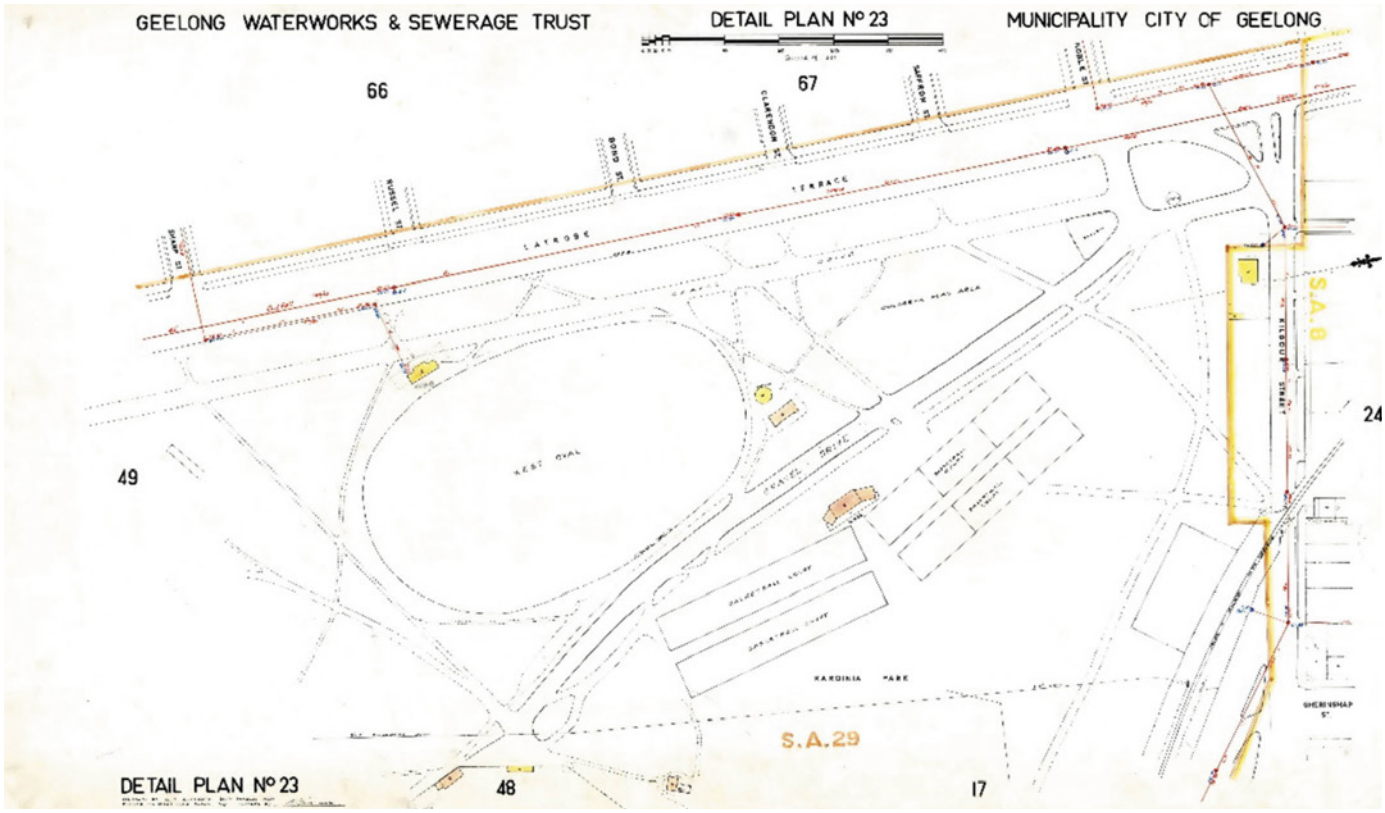


Figure 9.60: G.E. Althoff, GWST Detail Plan no. 23, 20 March 1969, showing northern portion of Kardinia Park including the basketball courts & pavilion. Source: Barwon Water.

SMALLER CITY PARKS AND RESERVES

Several small city parks and reserves were also set aside and landscaped from the 19th century. They included the following.

PEVENSEY GARDENS

The dynamic layout afforded the eastern extension to the Geelong Town Plan under the leadership of Andrew Clarke, Surveyor-General of the Department of Lands and Survey in 1854, included Pevensey Crescent, and two centrally-located adjoining spaces for public recreation (see Theme 6). In 1863, chain fencing appears to have been erected to enclose at least the northern space.[503] Elm trees were also planted.[504] In 1874, under the management of John Raddenberry, plane trees were planted. As described in the *Geelong Advertiser*:

> Pevensey Crescent has also been adorned by the planting of various kinds of trees [Figure 9.61]. Along Fitzroy-street – the base of the semi-circle – a double row of Oriental planes have been planted, and in this sheltered positions they ought to thrive. The trees are protected by neat picket fences …[505]

One of the public reserves was also the location of informal football games, including a moonlight match of noisy youths in 1873, their presence disturbing the peace. Two of the participants ended up in the watch house 'on a charge of using obscene language in a public space.'[506] More acceptable were the cricket matches played on the reserve from 1874 with one of the earliest games there being between the Alliance Second Eleven and the Fitzroy Cricket Club. [507] By 1913 the reserve had been relegated to a practice wicket but competition cricket seems to have ended during World War One.[508] In 1919, the reserve was considered a valuable playground for children and a proposal to building 20 cottages for soldiers' widows in this location was met with resistance which proved successful.[509]



Figure 9.61: Pevensey Crescent (looking north from near Malop St) showing Pevensey Gardens, c.1890. Source: GRS768/5/0, Geelong Heritage Centre collection.

No improvements appear to have been made to the reserves in the ensuing years as in 1926 it was lamented that they 'cannot be said to be attractive' but that 'they could be made so without any very large expenditure.'[510] Beautification came to the southern reserve around 55 years later in the mid 1970s-early 1980s when a rose garden was laid out in honor of Ronald Hendry Robertson, Geelong City Councillor from 1958 until 1966, and 1972-1989.[511] A manufacturer's agent, he was also a member of the Board of the Geelong Waterworks and Sewerage Trust in the 1960s.[512] He died in office in 1989.[513]

AUSTIN PARK

In 1885, land originally set aside as a Customs Reserve at the corner of Bellerine Street and Victoria Terrace (Eastern Beach Road) was permanently reserved for a public park.[514] It was not until 1889 when the reserve was formally opened as Austin Park. The event was reported in the *Geelong Advertiser*:

> Yesterday afternoon Mr James Austin, who was the second Mayor of Geelong, formally performed the ceremony of planting the first tree – a very healthy specimen of the Moreton Bay pine – in the centre of the above park. The land which is now being formed into a park, is situated on the east side of Bellerine street north, near the beach. Some months since it was decided by the members of the Geelong Town Council

to fence in the allotment of land, which for years past has been the resort of cows and goats, and very often during the winter season of rough and noisy football players. Seizing the opportunity Messrs J.M. Anderson and Naples, residents of Corio street east, and whose residences overlook the allotment, considered that the name should be given to the place, and they suggested as an appropriate one that of The James Austin Park. … the park which would be open to the public …[515]

HARDING PARK

A site at the south-west corner of Bellerine and Brougham Streets, Geelong was permanently reserved for a public park in 1885.[516] The Geelong Town Council, on the resolution of Alderman Price, named the reserve Harding Park in 1890 in honour of Silas Harding as a consequence of him being one of the earliest aldermen of the town and because the town had benefitted from him 'erecting valuable buildings.'[517] A secondary motive was the hope that Harding would fund improvements to the park.[518] This did not eventuate until after Harding's death in 1895 when his widow, Mrs Louisa Harding 'donated a large sum of money' for the park's beautification. She appointed J.M. Anderson, R.E. Oldfield and Charles Naples to supervise its expenditure and procure a design that was carried out under the management of Joseph Nairn, landscape gardener employed at the Eastern Park and Geelong Botanical Gardens.[519] Described as 'the plague spot' that 'was an eyesore and a menace to the health of persons residing in the vicinity of it,' the realised landscape design (Figure 9.62) included a central circular flower bed from which cross footpaths radiated. Rockeries were laid out at the four entrances to the park, the granite having been brought by ships from Rio Janeiro as ballast. Half moon flower beds were created in the centres of each pathway. Six large plots of grassed areas, perimeter hedging and pepper trees had also been planted.[520] While the park was considered to 'form a most attraction to the addition to the pleasure enclosures within the town of Geelong,' the permanent reservation was revoked under the Land Act 1995 and the site sold under controversial circumstances for private development in 1999.[521]



Figure 9.62: Harding Park looking north-west, c.1910.
Source: 2076/38, Geelong Heritage Centre collection.

RICHMOND PARK

Laid out as part of the eastern extension to the Geelong town plan in 1854, football matches were earliest played on the reserve then known as Richmond Crescent in 1878 when the Clarendon team played Railway.[522] In 1879, the reserve became the home of the East Geelong Football Club (later East Geelong Football and Netball Club), the first home match being played against Chilwell on 23 August 1879.[523] In the following summer season, cricket matches were also played at the reserve, the first being between Breakwater and Factories (second eleven) in March 1879.[524] While football and cricket continued to be played each year for the remainder of the 19th century, the reserve remained a 'desolate open space.'[525]

Impetus for change came in 1912 with the reserve – then called Richmond Place or Richmond Park – was temporarily reserved as a site for public gardens and recreation.[526] The Geelong Council began an improvement scheme including the construction of a perimeter fence and 'a double row of trees right around the crescent.'[527] It was anticipated that 'a comfortable public reserve and games' ground' would eventuate.[528] In June 1912, acacia trees were planted on Arbor Day by 400 school children.[529] The auspicious event involved the planting of the first tree by the Mayor of Geelong, Cr Williams[530] (Figure 9.63). In February 1913, the ground (known by this time as Richmond Park as well as Richmond Crescent) was levelled following a working bee of young men in order that football matches could be played in the forthcoming season.[531] An additional 25 varieties of acacias were also planted, a donation of the newly-formed Geelong Wattle League in 1913.[532]

TREE PLANTING AT RICHMOND PARK, GEELONG.



MR. SCOTT INTRODUCING THE MAYOR OF GEELONG.



SOME YOUNG AUSTRALIANS ENJOYING THE PROCEEDINGS.



SCHOOL CHILDREN PLANTING TREES UNDER MR. DAY'S SUPERVISION.



MAYOR WILLIAMS PLANTS THE FIRST TREE.



APPLES & LOLLIES FOR THE CHILDREN, PROVIDED BY A.N.A.

"N.O.W.," photos.

Figure 9.63: Tree planting at Richmond Park, 1912. Source: *News of the Week*, 4 July 1912, p.14, GRS 2121/3, Geelong Heritage Centre collection.



Figure 9.64: C. Pratt, aerial view of Geelong looking north to Corio Bay, c.1930-40. Richmond Park is in the foreground.
Source: accession H91.160/843, State Library of Victoria.

Cricket continued to be played at Richmond Crescent during World War One.[533] It was also the location of a 'Win-The-War' demonstration in February 1917.[534] A concrete wicket was laid down in the reserve in 1920.[535] Yet, the continued sports games and landscape improvements of the 1910s did not ensure a picturesque feature for Richmond Park. In 1922, Cr Wallis called for called for action to be taken for improvements given that it was 'lying idle' in 1922,[536] By 1926, the curator of the Geelong Botanical Gardens, J.P. Day, complained that while over 100 trees had been planted at Richmond Crescent in preceding years, only twelve struggling shoots survived 'to show a reward for his enterprise.'[537] The East Geelong Progress Association led working bees for improvements to the reserve (Figure 9.64) in 1926 and 1927.[538] In 1928, the Geelong City Cricket Club was formed following the revival of the Geelong Turf Cricket Association in that year. The Association initially allotted Corio Oval at Eastern Park its home ground, the club later transferring to Richmond Crescent as its home base.[539]



Figure 9.65: Opening of the East Geelong tennis court at the recreation reserve by Mayor Bostock, 29 May 1907.
Source: GRS 0160/3/17a, Geelong Heritage Centre collection.



Figure 9.66: Barwon Quoit Club outside new pavilion in the East Geelong recreation reserve, 1909. Source: Lockwood Studios, *News of the Week*, 29 July 1909, p.13, GRS 2121/1, Geelong Heritage Centre collection.



Figure 9.67: East Geelong Tennis Club pavilion, 2019.
Source: Pam Jennings.



Figure 9.68: Hopetoun Park from Fitzroy Street looking west towards Bourke Crescent, 2019. Source: David Rowe.

PUBLIC HALL, FREE LIBRARY & RECREATION RESERVE, MCKILLOP, FITZROY & STORRER STREETS & BOURKE CRESCENT

The eastern extension to the Geelong Town Plan in 1854 also provided for two smaller reserves west of Bourke Crescent and separated by McKillop Street. The site was 'fenced in, dug-up and set with pepper, elm, and other trees' in 1890.[540] The first reference to formalised sport to be played in this northern reserve was in 1898 when the Barwon Quoit Club was granted permission to 'use the reserve near the Elephant and Castle Hotel.'[541] A ground was laid out, and in 1899 a small pavilion was erected but it was destroyed by fire two years later.[542]

Other improvements to the reserve had come in 1907 when a Free Library was built in the south-east corner (Theme 8) and the East Geelong Tennis Club opened a court (see earlier subsection) (Figure 9.65). A new quoit pavilion (with a gambrel roof) (Figure 9.66) was built in June 1909 by Messrs. Armour Brothers and was considered 'a great improvement to the ground,' being 'splendidly ventilated' and 'one of the largest of its kind in the State.'[543] Today, it is the only known surviving early 20th century purpose-built quoit club pavilion in Greater Geelong. A timber tennis pavilion (Figure 9.67) was built for the club in 1926 to a design by the local architect, Harold Trigg.[544]

HOPETOUN PARK, MCKILLOP, FITZROY & WALLS STREETS & BOURKE CRESCENT

Hopetoun Park (Figure 9.68) on Bourke Crescent to the south of McKillop Street appears to have largely remained unimproved throughout much of the 19th century. In 1890, old palings which had first served as tree guards



Figure 9.69: F. Kruger, Queens Park, 1880. Source: accession H2006.123/31, State Library of Victoria.

in Eastern Park were used to construct a perimeter fence at Hopetoun Park, the ground was dug up and pepper, elm and pine trees planted.[545] It might have been following the Federation of the Australian Colonies when the reserve was named Hopetoun Park, after Australia's first Governor-General appointed at this time, John Adrian Louis Hope, 7th Earl of Hopetoun.[546] Eight years elapsed before of the reserve was formally set aside a 'site for an ornamental plantation' in 1909.[547] While trees had been planted in the reserve, it was the scene of junior competition cricket matches. In April 1909, St. Mary's School played Chilwell State School there.[548] These games had come to an end by 1917 when the ground was ploughed and new grass and trees planted, and flower beds laid out, transforming the reserve into a children's playground.[549] The next major change was the construction of the Baby Health Centre in the north-east corner of the park in 1930 (Theme 8).

SOME EARLY SUBURBAN PARKS AND RESERVES

QUEEN'S PARK, HIGHTON

In 1857, Queen's Gardens, comprising 105 acres, was opened beside the Barwon River at Highton.[550] It was located adjacent to 'Bunnyar Willock' on the opposite bank of the former Aboriginal mission station established by Charles Seivwright in 1840 and the location of a conflict between the Wadawurrung and Guilidjan peoples (Theme 2). The reservation was to be managed by the Newtown and Chilwell and South Barwon Councils, the first meeting of the trustees being on 11 March 1861 when the site was to be named Queen's Gardens (it was changed to Queen's Park in 1867).[551] Trees were donated by Ferdinand von Mueller, curator of the Melbourne Botanical Gardens,[552] Daniel Bunce of the Geelong Botanic Gardens and James Wyatt of the nearby Frogmore Nursery (Theme 4). By 1879, considerable improvements had been made to the park, including the planting of an additional 200 trees, construction of a pathway along the slope of rising ground at the entrance flanked by pine trees; a cricket



Figure 9.70: F.W. Stinton Memorial Gateway, Queens Park, 1998 (the timber pediment structure has subsequently been removed). Source: David Rowe.



Figure 9.71: Moorak Park, Noble Street, Newtown, 2019. Source: David Rowe.

reserve (also known as the oval mound), laying out of a 50 feet wide carriage drive, building of a lodge and the erection of two rotundas[553] (Figure 9.69). The works were supervised by Thomas Jeffrey of Jeffrey's Fernery Hotel, north-west corner of Aphrasia Street and Shannon Avenue (established in 1855-56).[554] Further improvements were made in the 20th century, including the provision of a second sports oval, and the laying out of the golf course in 1934 (see earlier subsection). In 1960, an entrance way constructed of stone piers surmounted by an open timbered pediment (Figure 9.70) was unveiled by Mrs. Eveleen Stinton in memory of her late husband, Cr. Frederick William Stinton, who had served as a Councillor for Newtown and Chilwell for 26 years.[555]

OTHER EARLY SUBURBAN PARKS AND RESERVES

Numerous parks and reserves were established from the late 19th century. They include Osborne Park, North Geelong (which began in 1893 on Phillip Russell's Osborne House grounds but was not gazetted as a reserve for recreation and public purposes until 1932); 'Cannon Hill' foreshore reserve (Figure 7.71), opposite Glenleith Avenue, Western Beach (the small park was noted for its gun dismantled from the H.M.S. Nelson and two eighty pounder guns from Swan Island in 1898 – the guns had dilapidated by 1928 and were removed); Geelong West Park, Geelong West (opened in 1911 when W.J. Reid sold a northern portion of his Pineville Estate to the Geelong West Borough Council); St. Helen's Park, Rippleside (initially laid out in 1918 to a design by Percy Everett in association with Laird and Buchan, the anticipated central lake was never realised although improvements were made in 1927 and again in 1964); Moorak Park, Noble Street, Newtown (established in 1920 by the Newtown and Chilwell Council, the park's name a suggestion of Mrs M.C. Collins, a Wadawurrung name meaning hill[556]) (Figure 9.71); Sparrow Park, corner Hope and Elizabeth Streets, Geelong West (established in 1936 on E.R. Sparrow's former paddock that had been purchased by the Geelong West City Council); and Alsop Park, 2 Mount Pleasant Road, Belmont (originally set aside in 1880 for road purposes, then proposed as a plantation in 1886 before being improved with Canary Island Palms and other landscaping in 1941 when it was opened in memory of the late Joseph Alsop, past president of the South Barwon Shire).[557]

MARINE RECREATION IN GEELONG

SEA BATHING

EARLY SEA BATHS ON THE GEELONG FORESHORE

Geelong's first sea bath was built by W. Rea, cabinet maker, in 1844 at Eastern Beach. Season's tickets at Rea's Baths cost 10 shillings with a charge of sixpence for non-subscribers. There were different hours for male and female bathing.[558]

THE GEELONG SEA BATHING COMPANY

The first substantial sea baths at Eastern Beach, however, dated from the early 1850s. Although there was a great deal of commercial and maritime activity along the main foreshore, there was 'very little residential or commercial/maritime development' east of Swanston Street – apart from Blunt's dwelling and boat workshop



Figure 9.72: Eastern Beach Baths, c.1872-82. Source: accession H83.429, State Library of Victoria.



Figure 9.73: F. Kruger, Western Beach Baths, 1880. Source: accession H2006.123/3, State Library of Victoria.

establishment - where there was an unclaimed beach area. It was in this location in 1853 when the newly-formed Geelong Sea Bathing Company proposed to establish sea baths for ladies and gentlemen. In a letter to Governor La Trobe, dated 16 August 1853, the company spoke of the 'necessity of properly regulated Bathing Establishments whereby the health of the Inhabitants of Geelong may be preserved and due attention paid to public decency'. The new baths were to be located 'to the eastward of the present piers, so as not to interfere with any further extension of wharf accommodation, and so far separated as to render them entirely private'.

Permissive occupancy of the foreshore for the establishment of a Gentlemen's Baths was given in 1853 and for Ladies Baths in 1854.[559] The baths were completed in 1854 and 1855.[560]

The Gentlemen's Baths were located just to the east of the Swanston Street intersection with Victoria Parade (now Eastern Beach Road) and extended some 800 feet from the shoreline to the Bay. The Ladies' Baths, slightly shorter (700 feet), were to the east of these baths. The baths were replaced with new facilities in 1872[561] (Figure 9.72).

These baths became popular and it was claimed in 1873 that the 'present bathing accommodation was adequate even during last season when large excursion trains from Ballarat and elsewhere brought down hundreds who used the baths'.[562] The issue of tenure was raised during the 1870s. As a result, the Minister revoked the company's permissive occupancy and stipulated the payment of a licence, renewable annually.[563]

The Geelong Sea Bathing Company continued to operate at Eastern Beach for another 50 years until the 1920s, when questions about the need for improvements to the Bay's foreshore became a major consideration for the Geelong Council, the Geelong Harbour Trust and the public.

WESTERN BEACH BATHS

Richard Parker, ironmonger (Theme 5), commenced the Geelong Public Bathing House at Western Beach 1848.[564] A more substantial proposal came in 1855 when the Western Beach Sea Bathing Company was established and funded by public subscription. Located near Griffin's Gully, the local architects, Backhouse and Reynolds, were commissioned to design the baths in 1856.[565]

Further east in 1870 was the construction of the Victoria Baths at the end of Cavendish Street for Henry Fitzgerald. Built by Mr Holdsworth 'in the Florentine style', they were 'to accommodate at least 300 gentlemen.'[566] Fitzgerald's venture amalgamated with the Western Beach Sea Bathing Company in 1873, with Fitzgerald's baths reserved for males and the company's baths converted for females (the original female baths being demolished)[567] (Figure 9.73). In 1916, the Western Beach Sea Bathing Company Limited wound up operations.[568]

EASTERN BEACH

EASTERN BEACH PUBLIC PARK

On 8 February 1878 the Crown Land of the Eastern Beach foreshore behind the Ladies and Gentlemen's Baths (previously the location of Hayes' Patent Stone Manufactory in the 1850s – Theme 4), was gazetted as a temporary reservation after its nomination by the Geelong Town Council. It covered an area of about 12 acres and extended from Bellerine Street to about the 'Springs' and was bounded by Victoria Parade (now Eastern Beach Road) and a Foreshore Road Reservation up to Garden Street.[569] The Eastern Beach Public Park, as it was known, was permanently reserved and gazetted on 6 February 1885.[570] However, despite the Council's wishes, the Minister refused to transfer the administration of the area over to that body.

IMPROVEMENT AND BEAUTIFICATION OF EASTERN BEACH

THE FIRST IMPROVEMENT

A rotunda was constructed on the site in 1904 for the Geelong Progress Association by honorary architect Angus Laird of Laird & Barlow architects. It was situated between Blunt's boat sheds and the Eastern baths.[571] It was octagonal in plan with a timber structure supporting a hipped terracotta shingled roof.

IMPROVEMENT AND BEAUTIFICATION COMMITTEE

A change in social behaviour on the beaches during the First World War included the end of restrictions on mixed bathing and Sunday bathing in 1917, which followed 'public outcry and the increasingly difficult task of policing them'.[572]

In 1917, Geelong Council appointed a permanent body titled the 'Improvement and Beautification Committee,' which was particularly concerned about the state of the Corio Bay foreshore. Contemporary accounts described Eastern Beach as 'most unattractive, especially at low tide. The accumulation of seaweed was also a problem, and it was said that there were few areas of sandy seabed'.[573] The Improvement Committee set about clearing overgrown vegetation. The local architect T.D. Slevin submitted a design for a rough cast gabled chalet flanked by pergolas that was proposed for the beach 'in the vicinity of the Eastern Baths'[574] (Figure 9.74). A year later in 1919 Percy Everett architect prepared a masterplan for possible foreshore improvements.[575] Both Slevin's and Everett's proposals were never realised.

A key initiative of the Improvement Committee was the erection of three additional rotundas along the western end of Eastern Beach in 1917 and 1918, together with stone retaining walls and grass plots[576] (Figure 9.75).

The return of a sergeant of infantry from the Front in France was also to prove influential on the development of Eastern Beach in future years. In 1918, the unnamed sergeant presented a series of postcards of the beach at Durban, South Africa, to the *Geelong Advertiser* that were published in *News of the Week*[577] (Figure 9.76). The sergeant had seen the beach improvements at Durban first hand given that the city was a stopover for military ships between Australia and England. The aim of presenting the photographs was 'to inspire Geelong citizens' into imagining a similar beautification of Eastern Beach.[578]

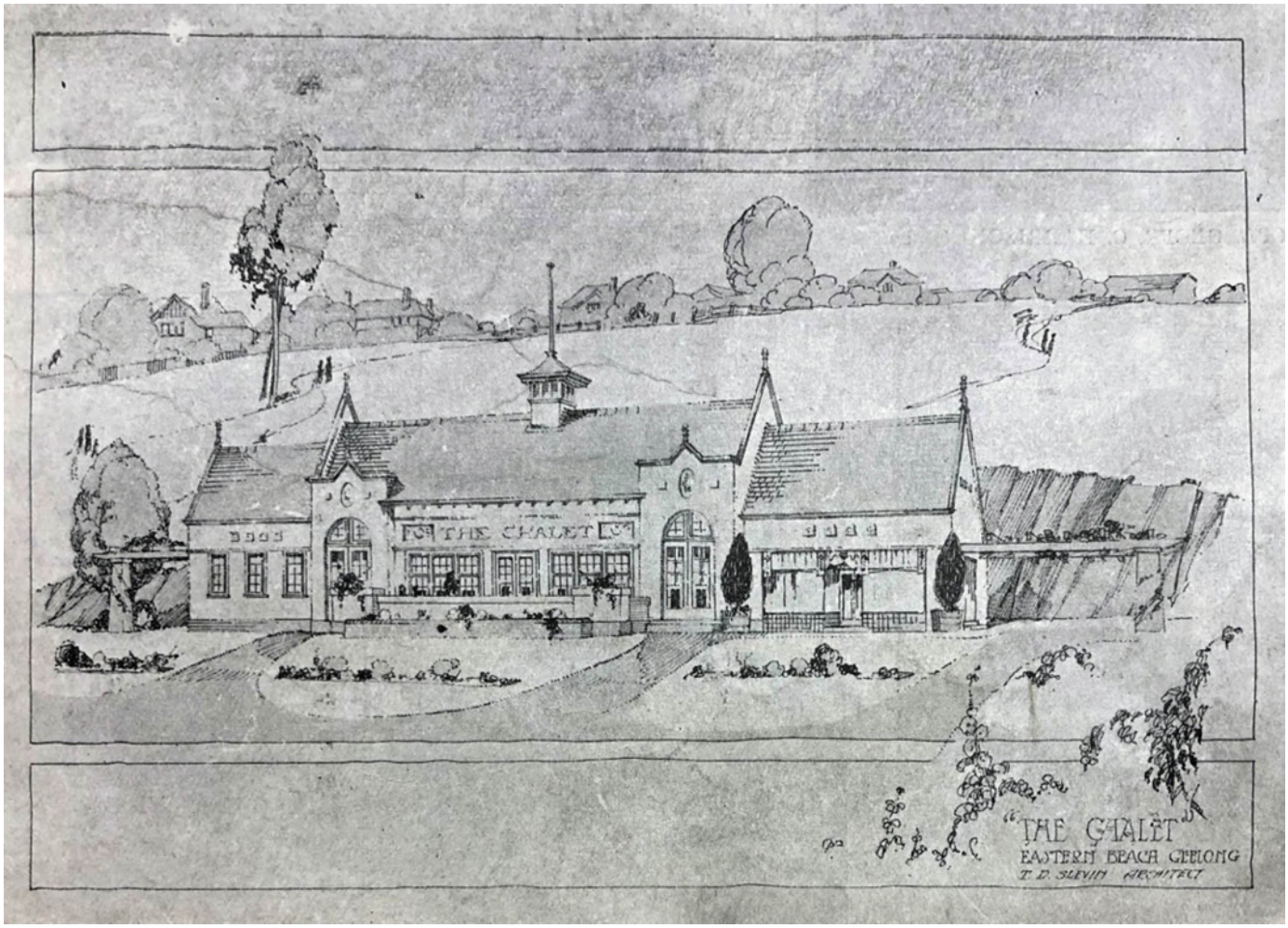


Figure 9.74: T.D. Slevin, Proposed Chalet, Eastern Beach, 1918. Source: *News of the Week*, 15 August 1918, p.13, GRS 2121/4, Geelong Heritage Centre collection.



Figure 9.75: Opening of Eastern Beach improvements showing three rotundas & stone retaining walls, 1918. Source: *News of the Week*, 23 December 1918, p.11, GRS 2121/4, Geelong Heritage Centre collection.

IMPROVEMENTS IN THE EARLY 1920S

During the early 1920s, as tourism boomed throughout Victoria, there were a number of proposals for improving Eastern Beach's slopes and foreshore. Shrubs and trees were planted and seats and small summer houses erected. The Geelong Council and its Mayor, Howard Hitchcock, were prominent in these moves for civic improvement. In November 1921, Hitchcock told a group of visiting politicians that, '…they intended putting in a retaining wall from Bellerine Street to a point east of the Ladies' Baths, erecting kiosks, putting down lawns etc. and generally beautifying the foreshore.'[579]

The Harbour Trust's control of the foreshore (since 1905) was raised as an obstacle to these schemes, along with the lack of sufficient funding. In 1926, a newly established Eastern Beach Improvement League asked the government to 'cede that slice of foreshore land adjacent to the beach from the Harbour Trust to Geelong

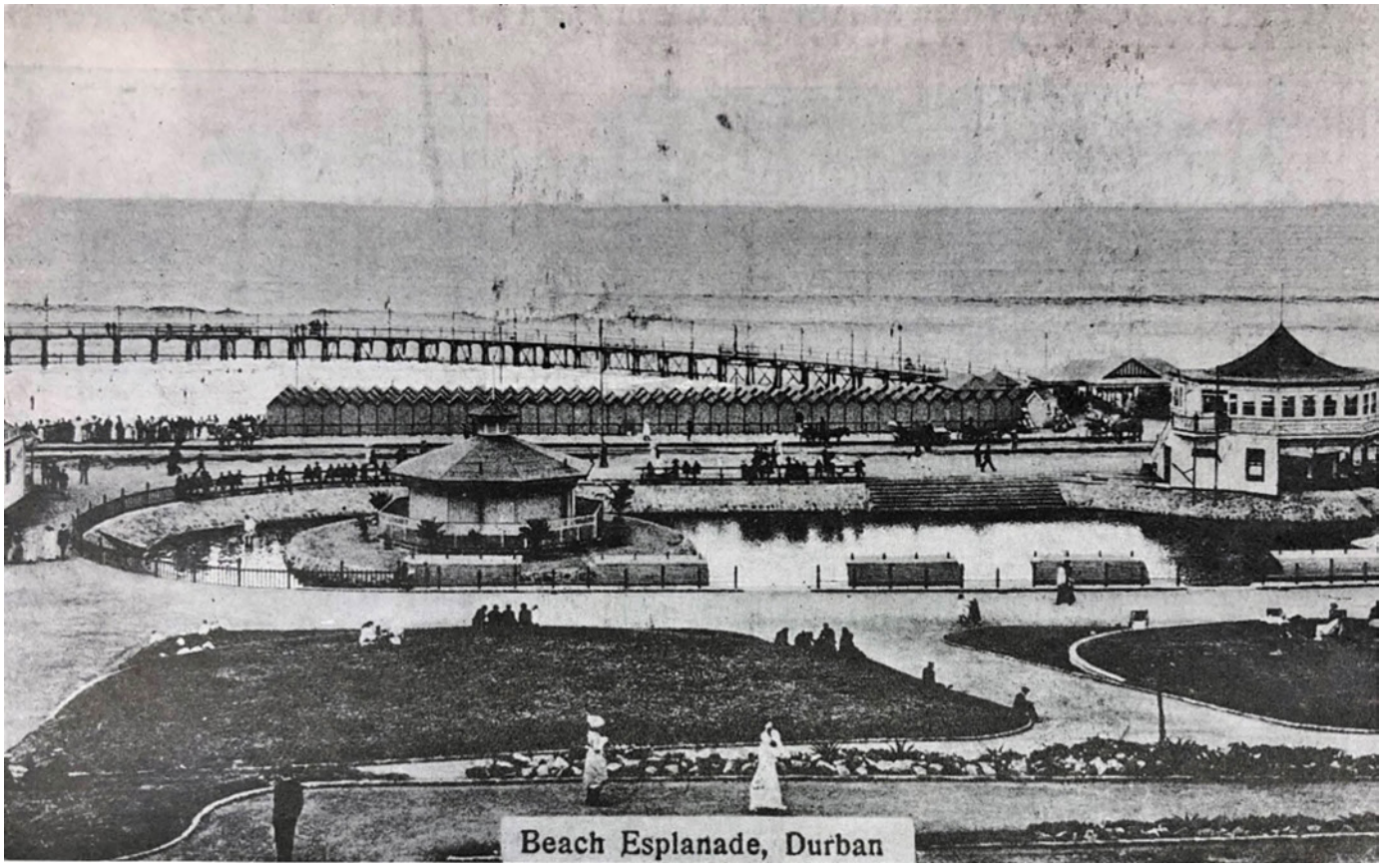


Figure 9.76: Beach improvements at Durban, South Africa, 1917. Source: *News of the Week*, 5 April 1917, p.16, GRS 2121/4, Geelong Heritage Centre collection.

Council so that the improvements carried out may be of a permanent and substantial nature'. The League wanted to 'improve the surroundings so that Open Sea Bathing may become one of Geelong's most popular recreations'.[580] The area was subsequently handed over to the Geelong City Council.

The Harbour Trust's response at first was to refuse to give up control, declaring that 'the first duty of the Trust is to provide for the more utilitarian purpose – the improvement of the port for commercial purposes'. In fact, 'the want of storage accommodation along the foreshore has been acute… (and) it is intended to carry the work still Eastward…' However, the Trust agreed that the area around the Eastern Beach baths might be the best location for an improvement programme,

> 'due to its abutting upon a Public Reserve which itself abuts upon the Eastern Park, the foreshore east of Garden Street offers a convenient and a more suitable site for public reasons for the improvements to the foreshore…'[581]

THE 1925 COMPETITION

In July 1925 there was a meeting of the Beach Improvement Committee with architects J.A. Laird and F.C. Purnell of the Royal Victorian Institute of Architects (RVIA) to discuss an open competition for a design for the improvement of Eastern Beach, which was to be developed for safe swimming and recreational activities. Provision was made for prizes to be awarded. The assessors were to be three professional men, two architects and an engineer. Subsequently, the architects F. Stapley and A.M. Blackett were appointed as assessors on behalf of the RVIA to work in conjunction with H.L. Tisdall, the Geelong City Engineer.[582]

It was announced in January 1926 that the winning design was by the firm of Henry Hare, architects and consulting engineers of Melbourne. They received prize money of £125, the second and third prize winners each receiving £30.[583]

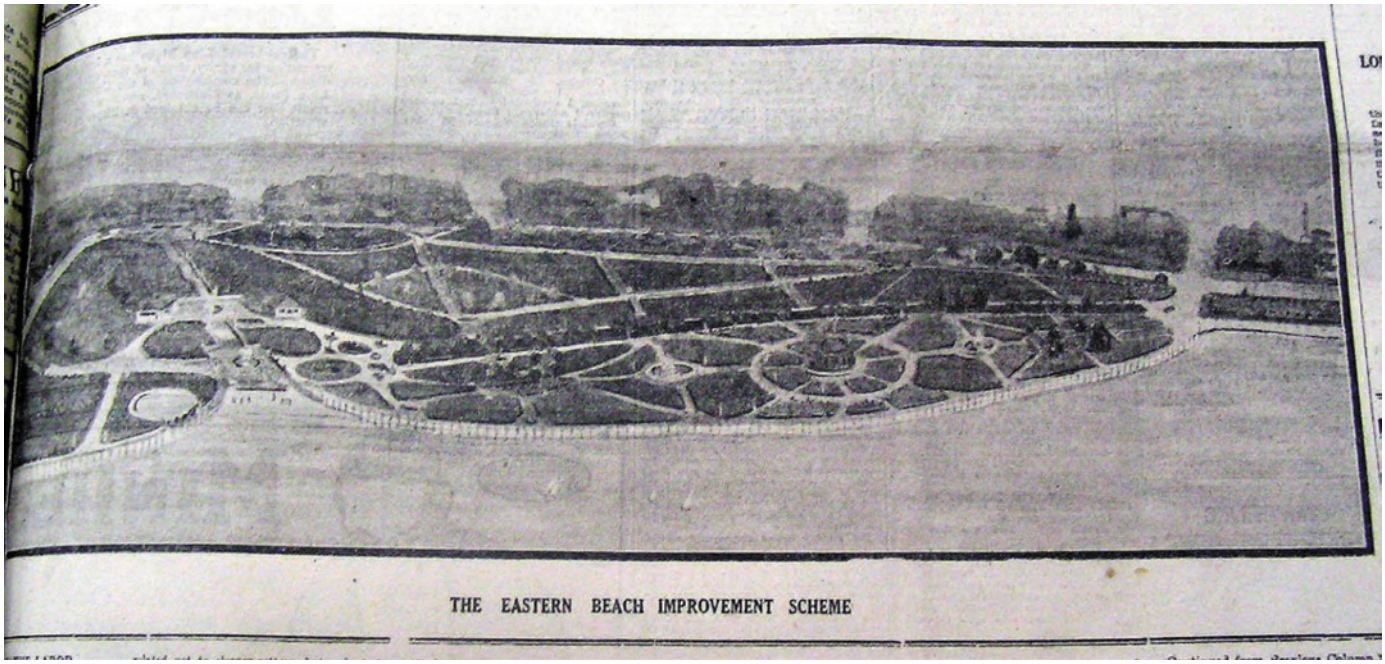


Figure 9.77: Hare's sketch for Eastern Beach, 1927. Source: *Geelong Advertiser*, 29 October 1927.

HARRY HARE (1890-1929)[584]

Harold Henry (Harry) Hare, structural engineer and architect, was born in Melbourne, and was number eight of a family of ten. Hare qualified as both a structural engineer and architect. He was first in partnership with architect Cedric Ballantyne. This firm produced many large-scale designs including working throughout Australia for the Hoyts cinema chain, silos at Corio (Theme 4), and several dwellings in Melbourne suburbs. In 1927, Hare formed his own firm of Henry Hare and Hare with Messrs. Alder, Peck and Lacey as associates. This was an architectural firm with Hare doubled as consulting engineer. In September 1927, he toured Europe, the United Kingdom and America, sponsored by Foy and Gibson Ltd., Melbourne, who had commissioned him as architect for a proposed new building. Hare died in April 1929, aged only 39 years, before his design for Eastern Beach was realised.

Hare's design for the beautification of the Eastern Beach included the reclamation of 10 acres of sea frontage, the creation of a seawall and esplanade, gardens, formal walkways, avenues, and impressive terraces of steps leading from the main roadway down the slopes. The plans also incorporated dressing rotundas, a bandstand and paddling pools. The landscaping included 'a fine avenue, planted with Phoenix palms, plane and vergilla trees' and interior lawns 'planted with shrubs and palms giving abundance of shade and open spaces for recreation purposes'. Existing trees were to be preserved but the park would be 'beautified by planting native trees, lawns and ground creepers'. The whole design would give the park 'a garden effect'. The estimated cost of the work was £50,000.[585]

An article in the *Geelong Advertiser* of 21 July 1927 revealed that Hare's design plan extended beyond the site of the Eastern Beach baths towards Limeburners' Point. The esplanade would enable people 'eventually to promenade entirely round the area involved in the scheme. Across Corio Bay there was a magnificent vista, and it was intended to make the most of it'. The third section of Hare's scheme, the extension westward, it was thought, would be developed over a number of years. Hare was particularly concerned about a future design for a swimming pool, which he thought should be constructed in concrete, be large in size, and of original design, and cater for 3,000 people.[586]

A sketch of Hare's winning Improvement Scheme, published in the Geelong press in October 1927 (Figure 9.77), showed its dramatic circular design and indicated strong Art Deco influences behind Hare's original concept for the complex.[587]



Figure 9.78: C. Pratt, Eastern Beach, 1939. Source: accession H91.160/710, State Library of Victoria.

WORK ON THE HARE PLANS

The first part of Hare's winning design was put into effect in 1928 when work began on land reclamation, the laying out of paths, and the commencement of construction of the dressing sheds from original drawings dated August 1927. This work was carried out as part of the State Labour Government's unemployment relief programme and provided work for 150 unemployed.[588] It included a children's pool on the foreshore, and a fountain decorated with models of tortoises and storks (Figure 9.79). These decorative objects had been imported by James Wilson, owner of St. Albans Stud at St. Albans Park (Theme 4). They were later relocated to the Geelong Botanic Gardens. The red brick dressing shed (completed in 1931) stood beyond the fountain and, beyond that, there was a landscaped playground area, encircled by a promenade walkway. The old sea baths still stretched out to the bay, a lingering reminder of the earlier mariner recreational practices. By March 1934, Eastern Beach had become a popular tourist destination, attracting large crowds.[589]



Figure 9.79: Fountain with tortoises & storks, kiosk and dressing pavilion (middle ground) & children's pool & two-tiered semi-circular promenade (background), 2006. Source: City of Greater Geelong.

COMPLETION OF THE PEOPLE'S PLAYGROUND

It was decided in 1937 to construct a new open sea pool as a monument to Geelong's pioneers in the approaching centenary year of 1938.[590] Plans were drawn up by Ian McDonald, City Engineer, which involved a circular design complementary to the circular design of the earlier foreshore improvements.[591] The broad concept was similar to the beach facilities at Durban, South Africa, illustrated in the *News of the Week* almost 20 years earlier, and quite possibly visited by McDonald himself enroute or returning from the war. Closer to home however, McDonald declared in 1933 that the enclosed swimming and bathing pool was 'something on the lines as is contemplated for Mordialloc.'[592] The cost of the Middle Brighton Baths, Melbourne, erected in 1936, had informed the design and cost of the Eastern Beach sea bath.[593]

IAN D. MCDONALD & THE EASTERN BEACH PROJECT

The new Council Engineer and Surveyor received his early education at the Gordon Institute of Technology before joining the Army.[594] On his return from three years active service with the AIF, he became attached in 1919 to the Albury Sewerage Authority as a draughtsman.[595] After passing the Municipal Engineer's Certificate, McDonald joined the Albury Council in 1925 as an assistant engineer.[596] A year later he was appointed engineer to the Shire of Marong (Bendigo area) and, in 1927, was appointed engineer and building surveyor at Geelong West.[597]

Tenders were called in early June 1938 for a shark-proof bathing enclosure and a children's pool. On 21 June 1938, C.E. Patience of Melbourne was accepted as the successful tenderer. McDonald's plans included an outer promenade deck and a lower or swimmer's deck.[598] There was a central island with chutes and other sports gear and a children's pool built of stone and concrete.

At the end of March 1939, the new Eastern Beach Sea Baths were opened by Geelong's Mayor, Cr. S. Jacobs. An article in the local press titled 'Eastern Beach now the People's Playground' reported the Mayor's comments. He described the new pool as 'unique in character' and 'unsurpassed in the world'.[599] The entire improvement scheme had cost £40,000.[600]

The completed Eastern Beach Bathing Complex (Figures 9.78-79) comprised the two-tiered timber promenade with bronze shark-proofing bars, the stone and concrete children's pool, the concrete sea wall, the brick changing pavilions, and surrounding landscaping elements including steps, fountain, lawns and plantings.



Figure 9.80: Rose Stereograph Co., Hy-Lite Amusement Park, Eastern Beach, c.1920-54. Source: accession 32492/8653, State Library of Victoria.

The pool was the last major enclosed sea bathing facility to be built on Port Phillip Bay and, as such, represented the culmination of that built form.[601] It was the only structure that survived of the sea baths that once dominated the Bay's foreshore.

HY-LITE AMUSEMENT PARK

In 1953, Emile Verfurth established an amusement park known as Hy-Lite Park on the foreshore at the western end of Eastern Beach (Figure 9.80). The site was leased by the City of Geelong.[602] In December 1956, he staged a 'grand opening' for the summer season.[603] From the mid-20th century, Verfurth's carnival included a range of amusement rides including 'Merry Go Round, Rotar, Gee Wiz, Octypus, Horsey Plane, Ferris Wheel, Aeroplane and Train Rides' and 'Crazy Golf.'[604] Hy-Lite Park appears to have been Geelong's equivalent to the Luna Parks in Melbourne and Sydney. It closed in 1985 and the site was cleared, allowing for the construction of a Victorian Sailing School on the eastern portion of the land (see earlier subsection).[605]

OTHER CITY FORESHORE BEACHES

Other foreshore beaches on Corio Bay were established in Geelong's suburbs in the early 20th century. The establishment of the St. Helen's Park Improvement Committee in 1927 was charged with improvements to the foreshore in addition to the beautification of the park.[606] The works included the construction of dressing sheds, and concrete walls and ramps, while the Geelong Harbor Trust erected a new jetty[607] (Figure 9.81). Other major works were carried out from 1964, including new retaining walls and jetty improvements.



Figure 9.81: St. Helen's Beach, 3 January 1931. Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.



Figure 9.82: Opening day, Rippleside Beach, 3 December 1927. Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.

At Rippleside, the Drumcondra and Western Beach Improvement Association was influential in having beach improvements made there in the 1920s. The Association had engaged the local architect, Norman Schefferle, to prepare an improvements scheme that included two dressing sheds, a promenade space between the buildings, and a pier with a kiosk as the shore end 'that may be used as a band stand.'[608] The pier, dressing sheds and promenade had been completed for the official opening on 3 December 1927 when over 1000 beach-goers flocked to the new swimming facilities[609] (Figure 9.82).

PUBLIC SWIMMING POOLS

A popular alternative to sea bathing from the 1960s in Greater Geelong was the construction of public swimming pools. The first was at Lara when the Abe and Jean McClelland Pool (Figure 9.83) was officially opened on 9 March 1963 in Forest Road South, at the site of the water bore in Forest Road South first used in 1887. The pool was named after Abe and Jean McClelland who had donated the land.[610] As the first municipal pool in the Geelong



Figure 9.83: McClelland Memorial Swimming Pool, Lara, c.1963. Source: GRS 1263/06/213, Geelong Heritage Centre collection.

region, it attracted huge popularity with 13,500 visitors in the first six weeks of its opening.[611]

The McClelland pool was followed by the Norlane Olympic Pool that opened in November 1965 (after substantial upgrades in later years the pool complex has been replaced with the Northern Art, Creation and Community Health and Wellbeing Hub in recent times).[612] In Geelong at Kardinia Park, the Geelong and District Memorial Swimming Centre was opened in December 1967 (a memorial those who served and fought in World Wars One and Two). In addition to being a public facility, the Geelong and District Memorial Swimming Centre became the home of the Geelong Swimming Club that had formed on 7 December 1882 as the Geelong Western Swimming Club.[613]

Other public pools established included the South Barwon Swimming Centre, Reynolds Road, Belmont (1980); Splashdown Leisure Centre, Coppards Road, Moolap (1987); and the Bellarine Aquatic and Sport Centre, Shell Road, Ocean Grove (2008).[614]

TOURIST PLEASURE GROUNDS

Bayside and coastal tourist pleasure grounds were established in Greater Geelong from the 1870s and particularly in the late 19th and early 20th centuries. This was a consequence of the mineral springs at Clifton Springs and sea bathing at Portarlington, Indented Head and St. Leonards, and the coastal towns of Barwon Heads and Ocean Grove offering opportunities to practice personal hygiene, with the submerging into sea water and the inhaling of fresh sea air being promoted as therapies for a range of ills.[615] Equally importantly, the picturesque marine settings in close proximity to Melbourne enhanced the quest for personal enjoyment.

THE DELL, CLIFTON SPRINGS

The rediscovery of a number of mineral springs by Thomas Bates on his 500 acre farming property called 'Clifton' fronting Corio Bay in 1870 prompted the beginning of a resort called 'The Dell' on the foreshore of what was to become known as Clifton Springs.[616] Bates had had the water tested by Dr Bleasdale and Mr Panton whose favourable conclusions were that 'the effect will become valuable as an article of commerce.'[617] Two crocks



Figure 9.84: The Dell, Clifton Springs, 1891. Source: accession H42199/6, State Library of Victoria.

were placed in the ground to provide clear water for the twelve springs.[618] With his neighbour, S.L. Allnutt, Bates opened the springs at 'one of the prettiest [locations] in Port Phillip Bay, being at the bottom of the cliffs which form a small amphitheatre on the Geelong outer harbour.'[619]

In 1875, Bates capitalised on the success of the mineral springs and sold 80 acres of his property as the South Clifton Estate.[620] Commercial bottling of the springs soon began and by 1880 over 5000 bottles were sold each year.[621] This had necessitated the construction of a bottling house roadway along the beach and a manager's cottage.[622] In 1887, the *Geelong Advertiser* reported on impending improvements (that were subsequently carried out) (Figure 9.84):

> This very delightful and healthful resort is bidding well for public patronage, and we are glad to note that the public interest in it is daily increasing. … We also had to chronicle the visit of lordship the Bishop of Melbourne, who spoke in terms of praise both of the wares and the charming surroundings, confidently predicant a great future for "Clifton" as a health and recreation resort. On Wednesday evening the directors of the company held a meeting, when many matters of importance were discussed and resolutions passed authorising the manager to carry out the several works. These will embrace completion of the carriage drive and grand promenade – which is nearly three quarters of a mile in length, and fifteen feet in width – construction of tennis lawn, erection of a sea bathing house, purchase of a boat, erection of swings, etc. … Fair progress is being made with the building, which is to be a handsome and commodious structure – an ornament to the shores of the bay and a credit to the whole district. It will be a striking object- viewed from the passing steamers.[623]

Also striking was the construction of a new substantial Clifton Springs Hotel in 1888[624] (Figure 9.85). Costing over £5,000 it was 'nearly ready for occupation' in August 1888.[625] It had been designed by the Ballarat architect,



Figure 9.85: Clifton Springs Hotel, n.d. [c.1900]. Source: Photo 1690, Bellarine Historical Society.

Charles Douglas Figgis[626] and featured steeply-pitched hipped roofs, a squat tower at one end, widow's walk capturing views of the bay surmounting the main roof and return cast iron balconies and verandahs. Grand in scale, it presented 'a plain but pleasing front to Corio Bay.'[627]

A new jetty was built in 1890.[628] Today, only archaeological remains survive of this once thriving marine resort.

OTHER BAYSIDE PLEASURE GROUNDS

Along the northern foreshore of Port Phillip Bay on the Bellarine Peninsula, camping grounds were established at Indented Head, Portarlington and St. Leonards. From 1873 when a narrow foreshore strip of land was permanently reserved for public purposes,[629] these and neighbouring reserves have been popular bayside pleasure grounds for visitors and holiday-makers ever since.

BATMAN PARK, INDENTED HEAD[630]

In 1925, a Committee of Management was officially appointed to manage, protect and care for the narrow coastal reserve at Indented Head (Figure 9.86). The area was named Batman Park in honour of the explorer, John Batman, who established an encampment nearby the Park in 1835. The Committee's inaugural chairman was Stephen Wrathall (1859-1940), who was responsible for directing much of the initial tree planting in the reserve. The transformation of the reserve began in the 1920s and continued throughout the 20th century, and in addition to many major tree planting programs, was the construction of fencing and amenities blocks, and installation of water tanks, and the provision other infrastructure for the benefit of picnickers and campers. Batman Park benefited from the patronage of neighbouring local landholders who served on the Committee. Some of the members who contributed much to the development of the Park included W.R. Anderson Junior, the Committee's longest-serving Secretary, W.H. Warden, Albert Johnson, Ernest Taylor and Herbert Lewis. The latter was a local farmer and he was responsible for the construction of a number of the boat sheds that lined the Batman Park foreshore from c.1924-25. It was also in 1925 when the paddle steamer [P.S.] Ozone and Dominion hulks were wrecked in Half Moon Bay to form a breakwater (Figure 9.87) (see also Theme 3).

Between the 1920s and 1950s, Batman Park became popular as a camping ground for beach recreation and fishing. From 1925, the Foreshore Committee prepared Regulations for the care, management and use of the Park. It was especially from the 1950s when Batman Park played host to hundreds of campers each year. The need for



Figure 9.86: Western end of Batman Park foreshore, c.1934. Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.

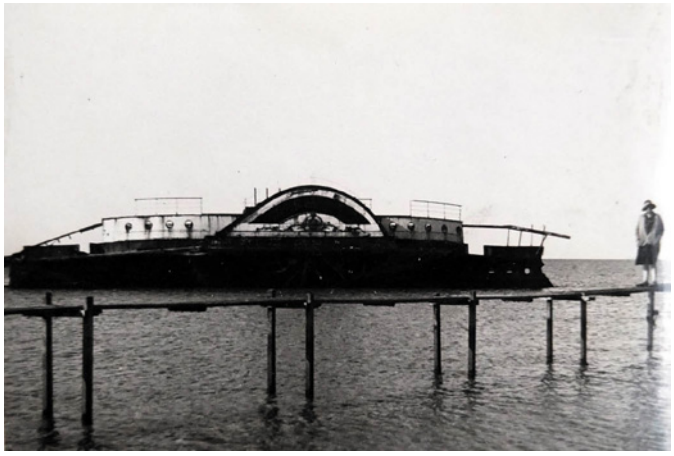


Figure 9.87: Ozone wreck, Half Moon Bay off Batman Park foreshore, c.1934. Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.

improved infrastructure and amenities constantly taxed the Foreshore Committee, as did deputations from campers and disputes between campers. In 1954, camp sites were more formally laid out along similar lines as those at the Torquay Caravan Park.

Local landholders regularly sort permission to erect boat sheds on the foreshore. Some of the earliest built in the 1930s were constructed of in-situ reinforced concrete by the local farmer, Herbert Lewis, while others were built of lightweight materials including cement sheet and corrugated steel. Norman Wray built one of the lightweight sheds in c.1937-38 (Figure 9.88) and it became a popular holiday destination for his family. From 1973 until 1986, it was also the location for Wray's boat hire business.

With changing Government policy and increased pressures on the foreshore as a consequence of a growing number of private boat sheds, and particularly as a result of a public meeting in 1950, no further private sheds on new sites were permitted from this time. Recommendations from the public meeting gained momentum, including the construction of a Boat Club and Hall building that could accommodate a number of boat compartments as well as serve as the clubhouse of the Boat Club and a community hub. Designed by L.H. Vernon and Associates, architects, the Indented Head Boat Club and Hall building was completed in 1954 and it was claimed to be a model for other bayside locations in Port Phillip Bay. A slipway near the Boat Shed was constructed in 1965.

Other important developments occurred in the 1950s and 1960s. The southern reserve area of the Park had been named Wrathall Reserve and in 1954 a brick shelter was constructed to the memory of the Committee's first Chairman, Stephen Wrathall. Additional tree planting occurred. The northern-most portion of Batman Park was named Anderson Reserve in 1954, in honour of the Committee's long-serving Secretary, the late W.R. Anderson. In 1963, a portion of the reserve was named the Taylor Reserve after E.J. Taylor, Chairman of the Committee between 1955 and 1962. A brick Administration Building was constructed in 1965. Two years later in 1967, a tennis court was laid out on the west side of Wrathall Reserve, adjacent to the Batman-Flinders Memorial. The idea of a tennis court had first been proposed as early as 1928.

Further developments continued in the 1970s. In 1971, the long awaiting public boat ramp was built at Wrathall Reserve and it was followed by the adjacent timber foot jetty in 1973. A circular car park was also constructed in connection with the boat ramp. In 1978, having been formed as a breakaway organisation to the Boat Club in c.1966-67, the Indented Head Yacht Club building was officially opened.

PORTARLINGTON CARAVAN PARK[631]

Camping at Portarlington began on the central foreshore area adjacent to the jetty, possibly as early as 1873 when the land was permanently reserved. Flanking Harding Street, the eastern reserve was named Eastern Park (Figure 9.89) and the western parcel of land, Western Park. Regulations for the management of Eastern Park (including camping) were gazetted in 1908 but it was not until 1928 when similar regulations came into force at Western Park. Today, Western Park is known as Henderson Reserve (with the south-eastern corner named S.S. Nash Reserve), while the north-west corner of Eastern



Figure 9.88: Wray family at their boat shed, early 1940s. Source: Lesley Helmer.

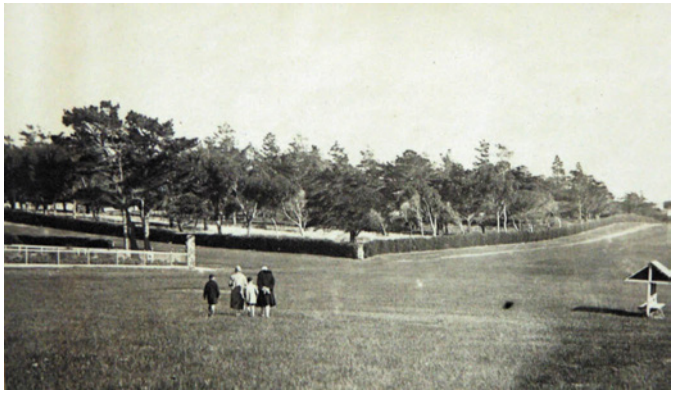


Figure 9.89: North-east corner of Eastern Park, Portarlington, c.1930. Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.



Figure 9.90: Rose Stereograph Co., Portarlington Caravan Park, c.1954. Source: accession H32492/7013, State Library of Victoria.

Park is known as the W.G. Little Reserve. During the summer holiday season, these reserves 'became a sea of canvas' following the hardship of World War One. With the growing popularity of Portarlington for camping and the increasing use of caravans, the Portarlington Seaside Resort Caravan Park was established on the former Racecourse Reserve (gazetted in 1886) by the 1950s (Figure 9.90). Located on the west side of Sproat Street on the foreshore, and now known as the Bellarine Holiday Park, the camping reserve consists of a long lineal arrangement of drives and avenues providing access to a large number of camp sites. The reserve is especially characterised by long rows of cypress trees. No early boat sheds and bathing boxes are situated on the adjoining foreshore of the Caravan Park.



Figure 9.91: Camping at St. Leonard's, c.1934.
Source: image 2316, Bellarine Historical Society collection.



Figure 9.92: Covered seats, shelters, paths and exotic plantings, Barwon Heads Park, c.1895. Source: Martin Klabbers collection, photo quint 103.

ST. LEONARDS CARAVAN PARK[632]

The open foreshore reserve to the south of St. Leonards pier became a favourite picnic site for residents and visitors in the 19th century. In 1920, with talk that the reserve was to be leased to private individuals, the St. Leonards Progress Association was formed and an application was made for the area to be reserved for public purposes. With permission granted, the Progress Association took responsibility for erecting fencing and seats. These seats featured gabled shelters. Swings were erected and amenities provided, screened by rudimentary fencing. Influential in gaining permission for the reservation of the reserve was Cr. Edward Harvey. It was officially opened on 9 June 1921 when it was named Harvey Park, in honour of Cr. Harvey's mother, Kate. A Committee of Management was formed and from this time a significant tree planting program of Cypresses and Pines commenced. Foreshore land to the north of the St. Leonards pier was later added to the camping reserve (Figure 9.91). Today, Harvey Park and the reserved land to the north of the pier continue to be used as public recreation areas, but no longer for camping. A number of the exotic trees planted in the early 20th century survive. A large sealed car park has also been constructed in the northern reserve area.

COASTAL PLEASURE GROUNDS

A move towards the permanent reservation of coastal land came in 1875 when a deputation of Geelong citizens met with the Minister for Lands, Mr Casey, about providing an 'Ocean Park Reserve' from Point Lonsdale to Point Roadknight. This eventuated in the gazettal of the coastal land in 1876 to ensure that the popular places at Breamlea, Barwon Heads and Ocean Grove were protected from spoliation, through timber felling and speculative land selection.[633]

BARWON HEADS

The Barwon Heads Park first came under the management of the Barwon Heads Park Trust in 1889 when the first trustees were appointed. All staunch: Councillors William Higgins, Peter Smyth and Robert Fuller (representing the Shire of South Barwon), and Messrs. G.M. Hitchcock, James Strong and William Humble (representing the residents of the general public). Humble became the inaugural chairman and H.R. Richardson was appointed to the trust as honorary secretary.[634] All except Richardson were members of the temperance movement. In addition to the Barwon Heads Park (named by the trust in 1892), the trust was responsible for the care and management of Sea Banks Reserve (the narrow foreshore area west of the Bluff taking in Thirteenth Beach to Breamlea (from 1889) and the Frank Ellis reserve north of the Barwon Heads Park (from 1891 and unofficially named Frank Ellis reserve in more recent times after the former caretaker of the park and operator of a former kiosk in the early 1970s).[635] In 1995, the Barwon Heads Park fell under a new committee of management known as the Barwon Coast Committee of Management which took in the foreshore areas at Barwon Heads and Grove Ocean (and environs).[636]

The original Barwon Heads Trust undertook substantial building developments in the Park from 1889. Timber steps, 'covered seats', a rotunda and fencing were built[637] (Figure 9.92). Amenity blocks – or 'closet accommodation' as they were first called by the Trust – were first built in 1899 although a visit by S.C. Brittingham, Christ Architect of the Public Works Department in 1916 quipped that 'the sanitary accommodation is so primitive as to be almost worse than none at all.'[638] Numerous amenity blocks were built throughout the 20th and early 21st centuries.



Figure 9.93: Webbe, Camping at Barwon Heads, 1912. Source: *News of the Week*, 7 March 1912, GRS 2121/3, Geelong Heritage Centre collection.

It was the beautification of the park that attracted picnickers as much as the picturesque marine setting. Work began in 1890 when trees were planted between the coffee palace and the Bluff. A further 375 trees from the Macedon State Forest were planted soon after, under the instigation and guidance of Mrs Annie Hitchcock, wife of George Hitchcock, trustee, whose holiday house was nearby (Theme 8). Further landscaping was carried out in the ensuing years to create more of an English park beside the sea. In 1902, George Hitchcock made application to the Minister of Lands for a grant 'of maritime [sic] and plants from the Melbourne Botanical Gardens, for the purpose of covering the sandy patches on the Park and Bluff.' W.R. Guilfoyle, director of the botanical gardens, was instructed to 'select the best suited for the purpose.'[639] By the 1980s, there was a concerted effort to return the ecology of the park to its more indigenous setting and over 4,500 native trees were planted and most exotics removed.[640]

The popularity of the Barwon Heads Park for recreation and camping from the late 19th century has continued to the present day. In May 1889, the *Geelong Advertiser* gave one of the earliest insights on the activities enjoyed in the park and surrounds at this time:

> The attractions for all classes of the community are varied, and it is expected that when they become generally known the improving watering place will speedily induce many persons, at all periods of the year … Sportsmen, with gun and dog, have an excellent field for the enjoyment for the river … Anglers have an extensive choice for the lakes, river and seas … The sandy beach, well strewn at every tide with all descriptions of shells and seaweed, offers great attractions for families, whole there is just sufficient rock climbing on the coast to make the residence there a source of enjoyment rather than toil, and even this may be avoided by a gentle walk along the footpaths over the public reserve.[641]

The first official record of camping in the park was in 1910. Applications were made to the caretaker who fixed the location of the site for the tents[642] (Figure 9.93).

Caravans first appeared in 1937 when the R.A.C.V. Caravan club occupied the reserved.[643] This became the popular mode of holiday accommodation (Figure 9.94) and by the 1960s the number of campers in the park had swelled to 10,000.[644] 'Electrified' sites began unofficially in 1957 when a Mr Ball was given permission 'as a medical expedient' 'to run a lead from Ranger's Office to his camp for electric light and power for fan.'[645] Between 1960 and 1983, hundreds of sites were provided with power outlets.[646]

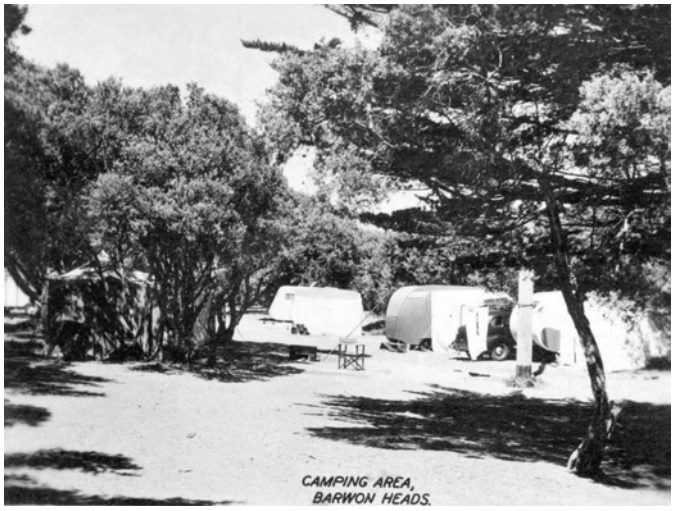


Figure 9.94: Caravans in the Barwon Heads Park, c.1950. Source: Martin Klabbers collection, photo Duthie 02.



Figure 9.95: Barwon Heads Kiosk at park entrance, 23 August 1931. Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.

From 1990, cabins were introduced as more permanent accommodation.[647]

The provision of refreshments for picnickers and campers at the park began in 1889-90 when a boiler house was erected so that hot water could be sold to picnickers during the summer months.[648] A kiosk was erected by 1901, the first of three to be erected. The third was designed by Laird and Buchan architects at the entrance to the park in 1927 (Figure 9.95). It was later relocated to another site within the reserve before being sold to Lawrence Diggins and removed to 55 Hitchcock Avenue where it was integrated into the front of the dwelling, 'St. Ann Lodge.'[649]

Boat sheds had first been erected on the river foreshore at Barwon Heads in the 1880s.[650] In 1905, the Geelong Harbor Trust commissioned the Geelong architects, Seeley and King to provide a standard design for new boat houses.[651] These structures measured 30 feet by 12 feet and these long gabled timber structures featured front porches.[652] They lined the Barwon River foreshore (Figure 9.96) until their forced removal in 1936.

OCEAN GROVE RESERVES AND CARAVAN PARK

The establishment of a Foreshore Committee to manage the coastal reserves on the east side of the Barwon River had an uncertain beginning and was much later the its neighbour at Barwon Heads. From the 1890s, the Ocean Grove Improvement Association maintained the foreshore for visitors. The association tried to formalise its control of the 'Foreshore on the West to junction with the Harbor Trust thence East to a point 300 yards from Tuckfield Street.'[653] The Bellarine Shire Council accepted the request and in 1928 a Committee was appointed but in 1929 it was replaced with a new Committee of Management. The inaugural members were: William Bulgin Wilton, J.P. (Shire representative), Gordon Bussell, John Howard, Charles Camp, John Heggie, James Thwaites, John Davies, Frederick Otway and James Blackwell. Bussell was appointed the committee's first chairman; Howard vice chairman; Heggie as treasure and Camp as secretary. [654]

The extent of foreshore land under the control of the Committee increased over the years. In 1935, in addition to the small stretch of land between Sweetman Parade and Tuckfield Street, and The Esplanade and the coastline, The Spit was brought under its control. In 1938, riverside land previously held by the Geelong Harbor Trust was transferred to the committee while in 1959 Buckley Park was taken up by the committee followed by the coastal strip to Point Lonsdale in 1980.[655]

An early task of the committee from 1929 was the construction of additional bathing boxes on the Ocean side foreshore area.[656] Men's and women's dressing pavilions were erected near the main beach in 1941 while a rotunda was built in the riverside reserve not far from the Barwon Heads Bridge.[657] Amenity blocks were needed by the late 1930s and in 1941 'new cement buildings' were built. Others followed in the ensuing years.

A major development was the transformation of the sand hill above the main surf beach from 1956-57, with bulldozing operations carried out by John Wynn senior. He was a past committee member and the operator of the adjacent Wynndean Caravan Park from 1945 that continues to the present day.[658] At the main beach, the



Figure 9.96: Boat sheds on Barwon River foreshore, Barwon Heads, 23 August 1931. Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.

removed sand hills were replaced with marram grass, a road and car parks.[659]

A kiosk was first built on the main surf beach in 1931 by Allan Ray.[660] Other kiosks followed. A clubhouse was built in 1954 for the Ocean Grove Surf Life Saving Club. Designed by Alex Chomley, the building was located within the sand dunes above the high watermark near the Surf Beach Road.[661] It was replaced by a new restaurant and surf club complex in 1994. This building was removed and the current building was completed in June 2019.[662]

From the 1880s, the Ocean Grove foreshore has been the location of picnicking and short stay camping.[663] The haphazard nature of camping at Ocean Grove continued well after the formation of the Foreshore Committee in 1929, its Camping Regulations rarely being enforced.[664] The initial lack of sanitation and fresh water was managed by the 14 tent camps in 1933 but with the camp sites escalating to 250 in 1939 brought about the construction of amenities and enforcement of regulations.[665] Tents and prefabricated units were the popular modes of camping immediately after World War Two (Figure 9.97).

A more formalised caravan park known as Riverview Family Park was established in the late 1960s and early 1970s, with powered sites available from 1969.[666] Less formal camping along the Spit reserves continued, but caravans replaced several tents. While a highly popular tourist location, environmental concerns brought about a reduction on the camping reserves on the Spit. In 1978-79, the reserve on the ocean side was closed and in 1981 the area between the car park near the Barwon Heads Bridge and Toilet Block No. 8 on the ocean side was closed.[667]



Figure 9.97: Swaine family camp, with an army tent and three-sided prefabricated unit in the background, c.1953. Source: David Rowe, Authentic Heritage Services Pty Ltd Pty Ltd.

BREAMLEA CARAVAN PARK

Earliest known as Picnic Point, the treed sand hills of Breamlea were popular for beach recreation, camping and fishing from the 19th century. Before the mid 1930s, the area was under the control of the Crown Lands Department.[668] In 1959, the Breamlea Foreshore and Reserve Committee was appointed[669] and it carried on the work of managing the camping sites and the establishment of the Caravan Park at Breamlea today. In 1985, there were 150 camp sites at the Caravan Park.[670]

9.4 CLEVER AND CREATIVE GEELONG

Throughout its history, Greater Geelong has enjoyed creativity across many fields. It began with the Wadawurrung in the making of their weapons, baskets, domestic objects and procurement and shaping of stone for various implements and uses. From the time of European colonisation, creativity was especially manifested in the art of architecture (see earlier Themes). Yet, there are tangible legacies of other forms of visual arts, performing arts and literature that highlight the City's creative history. This is further emphasized in the numerous shows, exhibitions and promotions of the creations of locals and the distinctiveness of the local built and natural environment. It is most especially highlighted in the City's contribution to science and technology since the 19th century.

ARCHITECTURE AND INTERIOR DESIGN

Greater Geelong's built heritage provides the most explicit and wide-ranging appreciation of its creativity. From the 1840s until the present day, several local architects have helped shaped local architectural discourse. The work and contributions to the community of several of these architects have been explored in earlier themes (and especially Theme 6). In the 1850s, the hotel work was particularly distinctive through its creative expression of classical elements in brickwork such as the Golden Age Hotel at 2 Gheringhap Street (Figure 9.98) and the Argyle Hotel at 30 Aberdeen Street (see Theme 5). It was also in the 1850s, 1860s and early 1870s when Joseph Shaw was responsible for a number of two storey mansion houses (including 'Allington' at 274 Latrobe Terrace, Newtown, in 1872 – Theme 8) and a number of solid, Gothic commissions, mainly for the Catholic Church (including wings of the Sisters of Mercy Convent at Newtown and St. Augustine's Orphanage, Newtown in 1857 – Theme 8). T.A. Kelly also enjoyed the patronage of the Catholic Church, designing Geelong's more sophisticated Gothic Revival architecture for St. Mary's Basilica, Yarra Street (1856-1930) – traditionally Geelong's most well-known and prominent built landmark – and the north wing and chapel of the Sisters of Mercy Convent, Newtown (Theme 8).

The period between the late 1860s and early 1880s witnessed the idiosyncratic designs of the Scottish architects, Davidson and Henderson, who cleverly reinterpreted the ten volumes of French Romanesque and Mediaeval architecture in Viollet-le-Duc's *Dictionnaire raisonné de l'architecture française du XIe au XVIe siècle* (published between 1854 and 1893). Examples included 'Eythorne', 35 Aphrasia Street, Newtown (Theme 6), 'Belleville', 350 Ryrie Street, Geelong (Theme 8) and Geelong College, Newtown (Theme 8). A later work of Alexander Davidson that celebrated his use of cast iron in addition his eclectic design approach with Henderson included George Fairbairn's Lara House (now Pirra Homestead), Windermere Road, Lara, designed in 1880[671] (Figure 9.99). Also striking (but absent of the generous application of cast iron) was Davidson's design of Thomas Dann's residence at the south-east corner of Fenwick and Little Malop Streets in 1889 (now demolished) (Figure 9.100).[672] Numerous dwellings and commercial buildings reflect the architecture Joseph Watts, J.S. Jackson and A.J. Derrick, the domestic work being locally noteworthy for its polychrome brickwork and cast iron decoration, including George Martin's residence,



Figure 9.98: J.T. Collins, Golden Age Hotel (now The Deck), 2 Gheringhap Street, 25 September 1976. Source: accession H96.210/436, State Library of Victoria.

'Czergym', Fitzroy Street, Geelong (Watts and Jackson) (Theme 5) and the picturesque Carpenter Gothic churches such as the Newington and Ocean Grove Methodist Churches by Derrick (Theme 8) (Figure 9.101).

The 1890s and 1910s heralded the rise of the distinctive Free style work of Tombs and Durran in a range of commercial buildings including Macrow's Furniture Arcade, Ryrie Street, and Solomon's Buildings, Market Square, the domed towers being a hallmark of the practice (Theme 5). Also noteworthy were their robust dwelling designs including Dr Croker's residence, corner of Yarra and Ryrie Streets (Theme 8). The period also heralded the rise of two architects that were to have a substantial influence on the architectural output in Victoria in different ways. This was George King and Percy Everett who had worked together in the practice of Seeley King and Everett (a landmark example of Everett's early work being the Federation Free style design of Sailors' Rest, corner Moorabool Street and Eastern Beach Road – theme 4). From 1909, George King was instrumental in establishing the first School of Architecture in Victoria at the Gordon Technical College,[673] and Percy Everett's role as Chief Architect of the Public Works Department provided a distinctive Modernist image for public and civic design across Victoria as celebrated in his vertically-emphasised Textile College at the Gordon Technical College built between 1947 and 1951[674] (Figure 9.189).

It was also from the 1890s and throughout much of the 20th century when the practice of Laird and Barlow (later Laird and Buchan, Buchan Laird and Buchan and eventually the Buchan Group) became Geelong's most



Figure 9.99: Lara House (Pirra Homestead), Lara, n.d. [c.1900]. Source: file FL1667258, State Library NSW.



Figure 9.100: Thomas Dann residence, south-east corner Fenwick & Lt Malop Streets, n.d. [c.1934]. Source: Susie Zada.

enduring and successful architectural practice. Much of their early work met the conservative sentiments of their clients and yet was distinctive. One example was the Federation styled 'Ardoch' at 298 Latrobe Terrace, Newtown, in 1909-10[675] (Figure 9.102). The later work from the 1930s – such as the International styled dwelling at 22 Roebuck Street built in 1935 (Figure 6.68-69) and the Pilkington Glass factory on the Melbourne Road built in 1936 (Figure 5.52) – both the work of Ewen Laird, was when the practice first reached its most architecturally innovative heights.

There were other architects that also made important contributions to Geelong throughout the early 20th century. They included the revivalist Bungalows of the 1920s by Fred Purnell and Harold Trigg (Purnell also designed a number of retail outlets). Another architect who worked in a traditionalist mode for this period was I.G. Anderson. Responsible for the designs of several dwellings in the 1920s, it was his interwar Renaissance Revival civic and commercial work in the Geelong West Town Hall (1926) and the CML building, Malop Street (1925-26) where his most striking contribution to Greater Geelong's architecture was to be found. Particular creative and eclectic flair came from the work of Norman Schefferle in his commercial, hotel and other work. His design range was considerable, from the more conservative interwar



Figure 9.101: Ocean Grove Methodist Church, 1931. Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.

Spanish Revival styled Crawcour Emporium in Pakington Street in 1926 (Theme 5); to his Moderne styled Carlton Hotel in Malop Street in 1937 (Theme 5); and his Modern Functionalist styled Point Henry Signal Station in 1939 (Theme 3).

From the 1930s until the 1960s, the local architect, Cyril Kelly was responsible for several Catholic commissions. Designed in revivalist modes, Kelly's creativity was made manifest in school designs (St. Robert's, Newtown and St. Margaret's East Geelong in the 1940s) (Theme 8) and church architecture (including Holy Spirit, Manifold Heights in a Spanish Mission Revival mode in 1932, and St. Margaret's, East Geelong, in 1963, in a conservative postwar Gothic mode) (Theme 8). However, Kelly's most noteworthy work was his design of St. Augustine's Orphanage, Highton in a neo-Romanesque mode in 1936 (Theme 8).

The results of George King's architecture program at the Gordon Technical College was especially apparent in the early and mid-20th centuries. In *Victorian Modern* in 1947, Robin Boyd declared that the 'great majority' of King's students 'became leading Moderns.'[676] However, save for Percy Everett, Ewen Laird, Tom Buchan and Max Deans, the architectural output of King's prodigy - including Arthur Baldwinson, John and Tom Freeman, Keith Mackay, John Mockridge, Tom O'Mahony, Hugh Pedditt and Ronald J. Wilson[677] – was to be realised outside Geelong. One exception was 'Angarrak Flats', 238 Latrobe Terrace, Geelong West (Figure 9.103), designed in 1935 by A.C. Leith and Harold Bartlett (the latter a former student of the Gordon). The shallow-pitched gabled form with widely projecting eaves celebrated European Modernist precedents and the 'minimum flat' concept followed Harold Bartlett's return from extensive experience overseas.[678]

Two prolific and revered 20th century designers trained and born in Geelong were husband and wife, Oswald Noel Coulson (1905-1989) and Isabel Fiddes (1904-1998).[679] Their practice encompassed architecture, landscape, interior design, soft furnishing and hardware design, the origins for their unique aesthetic emanating from George King and the Gordon Technical College in the early 1920s.



Figure 9.102: 'Ardoch', 298 Latrobe Terrace, Newtown, 2011. Source: David Rowe.



Figure 9.103: 'Angarrack', 238 Latrobe Terrace, Geelong West, 2009. Source: David Rowe.

Coulson combined King's classical and conservative design training through an interpretation of 'traditional forms for modern interiors.'[680] Of his early interior and other design work, Catriona Quinn has stated the following:

> Gifted and versatile, Coulson was able to earn a living [in the early 1930s] making linocuts, designing artwork, making and selling Christmas cards and, most significantly, exhibiting and selling his own hand woven fabrics. Given King's interest in textile manufacturing, Coulson probably learnt to weave at the Gordon Institute. His father built him a loom, a replica of an Elizabeth model and he produced placemats, curtain lengths and dressmaking fabrics. His biggest client was Lillian Wightman of Le Louvre [Melbourne].[681]

Isabel Fiddes took up a position with the Semco textile firm at Blackrock near Sandringham following her education at the Gordon Technical College. There, she became head designer. Following her marriage to O.N. Coulson 1935, she became 'deeply involved with the family interior design business.'[682] While the productive and creative lives of Coulson and Fiddes were largely outside Geelong, Coulson's early work was locally produced and the family business did take up local commissions.[683] The unique contribution to Australian 20th century Modernism in the interior design work of Coulson and Fiddes, with Coulson being 'one of the busiest and best-known architects in Melbourne,' have only recently been recognised.[684]

Another alumni of the Gordon Technical College whose design output was to be far reaching was Grant Stanley Featherston (1922-1995).[685] Born in Geelong to pharmacist, Stanley Ernest Featherston and Eva May Catterall, Grant Featherston attended a private state school in Newtown and subsequently the Geelong Junior Technical School in Moorabool Street.[686] He then studied architecture at the Gordon Institute of Technology in the 1930s.[687] At just sixteen he was apprenticed as a draftsman to the Melbourne glass manufacturer, Oliver-Davey Glass Co. Pty Ltd. and in 1939 he joined the lighting firm of Newton and Gray Pty Ltd.[688] It was there where Featherston's exposure to modern design emanated.[689] During World War Two, Featherstone served as a draftsman in the Cartography Company at Army Headquarters in Melbourne and he was later promoted to corporal. He subsequently studied modernist design (following the ideology of the Bauhaus movement) while employed for the Commonwealth Aircraft Corporation at Fisherman's Bend. [690] After the war, Featherston married Claire Skinner, an artist, and they established a glass jewelry business.[691] The success of the jewelry enterprise financed the development of Featherston's designs of furniture which featured in Robin Boyd's 'House of Tomorrow' exhibition at the Royal Exhibition Buildings, Melbourne, in 1949[692] (Figure 9.104). There his furniture had 'been especially designed and made for the purpose. Lightness and strength are the outstanding characteristics of these comfortable modern chairs.'[693] This was the beginning of an extraordinary design output, with Featherston's greatest achievement being the provision of a new order of furniture design that was 'mobile, flexible, honest and efficiently and easily produced.'[694]



Figure 9.104: W. Sievers, 'House of Tomorrow' exhibition featuring Featherston's furniture designs, 1949.
Source: accession H2001.40/264, State Library of Victoria.



Figure 9.105: Dwelling, 2 Ardlui Drive, Newtown, 2017.
Source: David Rowe.

One of the more unique architectural designs of the late 20th century came in 1969 when a 'modular habitat' was built at 2 Ardlui Drive, Newtown, by Monolithic Structures[695] (Figure 9.105). Built of brick and Conite, the dwelling was striking for its inverted U-section form, thin shell structure, Stegbar metal framed glazed wall ends, concrete link and a more conservative, skillion roofed brick wing.[696] The idiosyncratic design reflected the influence of the Australian Modular Association (formed in Canberra in 1959)[697] and the latest developments in monolithic construction. The cosmic overtones especially celebrated the major human feat of 1969: the moon landing.



Figure 9.106: William Duke, 'Geelong from Mr Hiatt's, Barrabool Hills', 1851, accession 1943.2, Geelong Gallery. Gift of the family of Edward John Bechervaise, in his memory, 1943.

FINE ARTS

GEELONG ART GALLERY

TOWARDS THE FORMATION OF THE ART GALLERY

In the early years following European colonisation, Geelong was devoid of a notable number of practicing professional artists and a local gallery. Yet, the landscape artwork of both professional and amateur artists from the 1850s was revealing in giving an understanding through European eyes of the Greater Geelong environment, displacement of the Wadawurrung peoples and urban progress since 1836. One of the earliest Europeans to provide an enduring illustration of Geelong was Samuel Mossman, an accomplished author more than an artist. His 'Geelong in 1840' lithograph (Figure 6.08, see Theme 6) gave a narrative of the times. Viewed from the elevated ground in the location of today's Pevensey Crescent, the scene depicted two schooners in Corio Bay – the Devonshire' – being the vessel Mossman arrived on (reflecting British arrival); the buildings scattered mainly along Corio Street reflected the beginnings of British transformation of the 'waste lands' (see Theme 2) while most poignant was the central placement of the Wadawurrung and their mia mia (adjoining a European cottage) in the foreground. While Mossman held ill-informed British attitudes towards the Traditional Owners (a cultural norm for the period), he was indebted to Dan Dan Nook and other Wadawurrung men who saved him from drowning at the time he prepared his Geelong scene (see Theme 2).

Geelong's next artist, William Duke (c.1815-1853) was also to portray a similar narrative but from a different location. Having arrived in Geelong in 1851 he 'became popular' 'by the productions of his pencil and the urbanity of his deportment.'[698] Duke had been a scene-painter for the theatre in Tasmania and had also spent time in Sydney.[699] Known best for his marine paintings, more unusual was his depiction of Geelong from John Highett's 'Highton House' (later Montpellier), Highton (Themes 4 & 6) in 1851. Entitled 'Geelong from Mr Hiatt's, Barrabool Hills', the view east showed natural and contrived landscapes, European development, the ships docked at Point Henry,

and symbolically, the Wadawurrung in the foreground (Figure 9.106)

More enduring and influential on the early development of the fine arts in Geelong was the Belgian-born Edmund Sasse (1819-1904) who came in 1853 to take up a position as drawing master under the national system for the Geelong district and commenced his own private studio and classes (Theme 8).[700] His arrival in Geelong was noted in the *Geelong Advertiser and Intelligencer* for his depiction of the opening of the Geelong to Melbourne Railway, the piece engraved in wood by the local, C.E. Winston (Figure 3.95):

> We have just received a wood engraving from Messrs Winston and Sass [sic.] – vividly depicting the ceremony of the Inauguration of the Geelong railway. The artist, a gentleman who has recently arrived, has, undoubtedly, showed wonderful talent in sketching such a concourse of people: but, as the same time, we must not forget complimenting our young engraver, whose name is well known to most residents, and we trust they will both receive the reward they so deservedly merit.[701]

Sasse's contribution to artistic education in Geelong was to endure throughout the remainder of the 19th century as a pioneer of the Geelong Technological School in 1869, Ladies School of Design from 1873, teacher of the School of Art at his Myers Street studio from 1886, and as one of the first instructors at the Gordon Technical College between 1888 and 1896 (Theme 8).

By 1866-67, six photographic firms were resident in Geelong, being listed as photographic artists.[702] They were Wilmot and Key, Moorabool Street; Lionel Ormerod, Moorabool Street; Joseph Turner, Moorabool Street, Edward de Balk, Moorabool Street; Richard Taylor, Ryrie Street; and Robert Barnes, Union Street.[703] In 1882-83, just three professional artists were practicing in Geelong: A.B. Pierce, Malop street; H.S. Pincott, Moorabool Street; and Alexander Webb, Little Ryrie Street.[704]

The year 1888 marked the arrival of James Whitley Sayer (1847-1914) as manager of the London Chartered Bank, Malop Street.[705] He too was to play an influential role in artistic life in Geelong and particularly the formation of the Geelong Art Gallery. Born in Cornwell, England, he appears to have arrived in Melbourne with his parents and siblings in 1857.[706] By 1880, Sayer had combined his employment as a bank manager with his interest and skill as an artist with a notable piece on the retirement of the manager of the Collins Street, bank, Mr Brett. *The Argus* declared it 'the daintiest and most delicate piece of illuminated writing and ornament that has yet been executed in this colony.'[707]

Sayer was instrumental in the formation of one of the first fine arts organisations in Geelong, the Gordon College Sketching Club and Art Society in 1891.[708] He was its inaugural president, the vice president being E.M. Blake, architect of New Zealand.[709] The main aim of the Society was the encouragement of local art.[710] It held its first exhibition in the following year, 1892, which included 93 pictures, with 'landscape paintings from nature' predominating. They included the work of Miss Chassie Cole, 'a most industrial disciple of art, whose taste for the poetic is betrayed by the appropriate titles of her pictures,' with coastal scenery study by Miss Joyce, seascapes by Miss Ewart while Mr A. Ramage hung 'a creditable exhibit' of Lynch's Anakie Gorge.[711] E.M. Blake exhibited the only work in the architectural class comprising six water colour drawings while Sayers' 'exquisite skill' was displayed in his canvas of the scenery below Buckley's Falls.[712]

Yet, it was Sayer's influence on the newly-formed Geelong Progress League in 1895 where the formation of a Geelong Art Gallery was especially manifested.[713] Although he advanced the need for an art gallery, and while heavily involved in the Gordon College Sketching Club and Art Society, 'he deprecated the proposal to locate the art gallery at the Gordon College, which was not favorably situated for the purpose, being too much out of the ordinary course of traffic.' Sayer 'strongly urged' for a central location for the anticipated establishment.[714]

GEELONG ART GALLERY

INITIAL YEARS

On 20 January 1896 at a meeting convened by Mayor H.F. Richardson in the mayor's room at the Geelong Town Hall, the Geelong Art Gallery was inaugurated. The first gallery committee was appointed with Sayer elected honorary treasurer with Neil Campbell honorary secretary. At the suggestion of Edward Vidler, other committee members to be appointed were J.H. Grey and S. Austin, Ms. L.C., H.F. Richardson, Henry Sargeant, F.G. Belcher, Charles Shannon, Joshua Vines, G.M. Hitchcock, G.F.Link, M. Conran, H. Speed and H.W. Day.[715] The first temporary gallery was at the Geelong Town Hall, the formal opening being carried out by the Mayor on 31 May 1900. According to the *Geelong Advertiser*:

> There are 68 pictures hung from the walls and screens, the latter being set apart chiefly for water colors, and the hall was arranged for the opening function in correct gallery style. The old school of art is represented by paintings, amongst the latter being

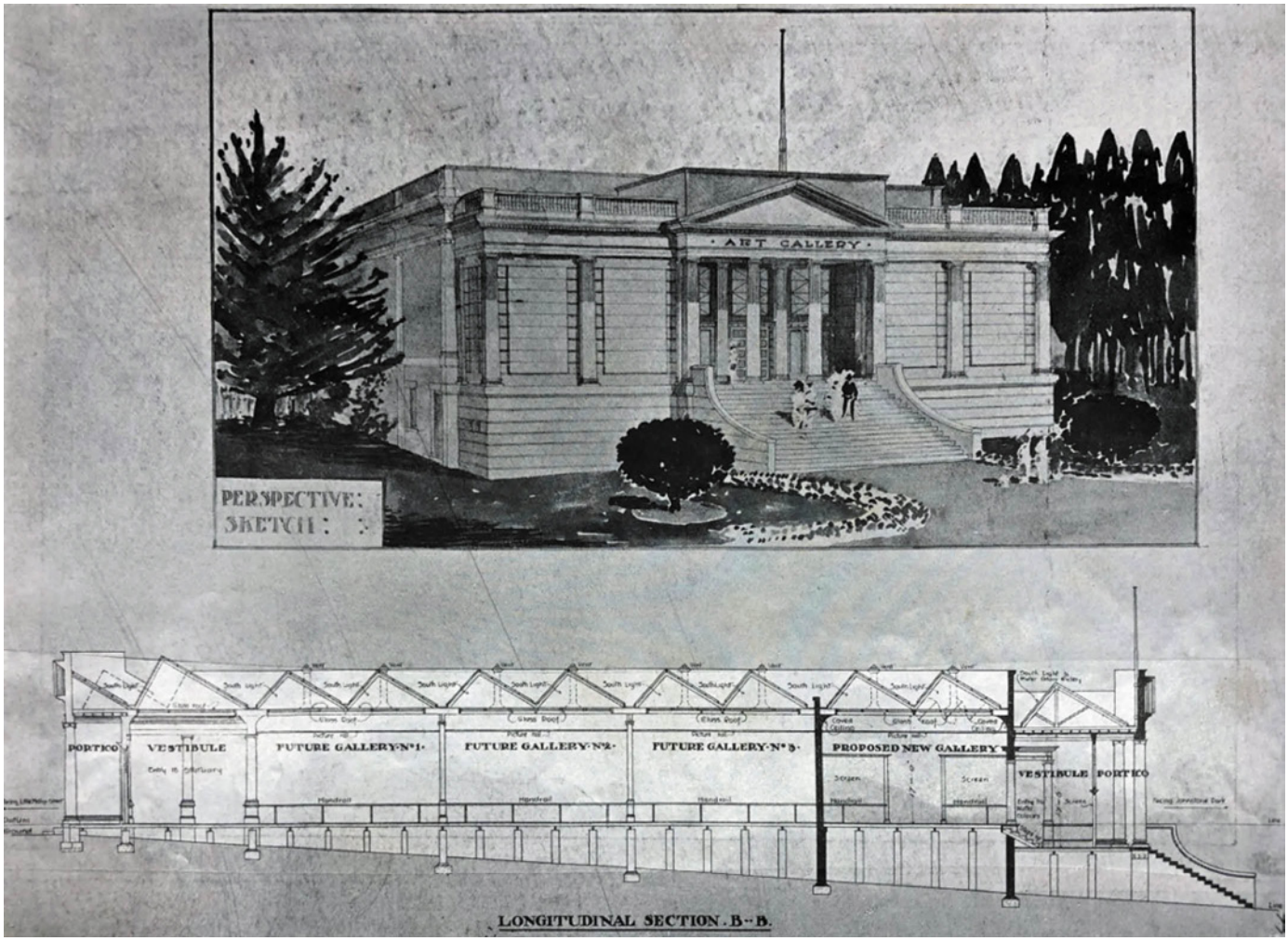


Figure 9.107: Laird & Buchan, 'Perspective Sketch' and 'Longitudinal Section B-B', proposed Geelong Art Gallery, 1913. Source: *News of the Week*, 17 April 1913, p.16, GRS 2121/3, Geelong Heritage Centre collection.

> several natural gallery favorites, on the right-hand side of the entrance, whilst the modern, or impressionist mode of treatment is kept to itself on the left.[716]

A number of paintings had been provided on loan from the National Gallery of Victoria, while 'the more recent style of artistic treatment' was represented by works of the Victorian Artist Association, the most notable being Frederick McCubbin's 'A Bush Burial' (which continues to be part of the Geelong Art Gallery collection), together with contributions of J. Mather, Walter Withers, and Arthur Streeton.[717] Local artists also featured, including the works of Misses Laura Davey and Helen Peters (see following subsection). Altogether, the exhibition was curated with assistance from Walter Withers and J. Hal Waugh.[718]

In December 1900, the gallery relocated to the Geelong Free Library in Moorabool Street (Theme 8) where it remained for the next 15 years.[719]

PURPOSE-BUILT ART GALLERY

A permanent, dedicated location for the gallery did not eventuate until a design competition was held in 1913 for a new building overlooking Johnstone Park west of the Geelong Town Hall. The outcome of the competition was controversial. Six designs were submitted by five local architects. Thomas Slevin was initially offered the contract but his proposal (with architects' fees) exceeded the stipulated works cost of £3000.[720] The Art Gallery Committee subsequently awarded the contract to Laird and Buchan architects who had submitted two designs and who guaranteed the works would not exceed £3000.[721] The design prepared in the architects' own office was for a round gallery, the alternative and accepted submission was prepared on the firm's behalf by a Melbourne architect.[722]

The proposed art gallery featured in *News of the Week* in April 1913 (Figure 9.107). The symmetrically composed, rendered masonry Federation Classical Revival style



Figure 9.108: Geelong Art Gallery (left) and Peace Memorial (right), c.1930. Source: T.T. Holmes collection, AHS.

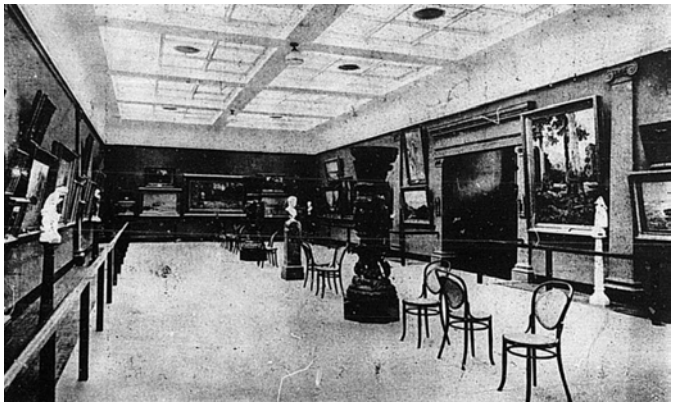


Figure 9.109: 'The Main Room', Geelong Art Gallery, 1915. Source: *News of the Week*, 27 November 1915, p.15, GRS 2121, Geelong Heritage Centre collection.



Figure 9.110: Douglas Gallery, Geelong Art Gallery, c.1950, Collection Geelong Gallery, accession 1943.2.

building was to be the first of the early 20th century Classically-derived buildings to front onto Johnstone Park and reflect Geelong's version of the City Beautiful (see earlier subsection). To feature a central portico supported by columns of the Ionic order 'to conform with the architecture of the City Hall', the plan allowed for a central vestibule flanked by departments for etchings, water colours and an office, beyond which was to be the main gallery for oils to extend across the building and divided into three pavilions by open-arched screens. The plan made provision for future additions. Of particular interest in the design was the overhead lighting enabled by the construction of a saw tooth roof, then 'in vogue at the Sydney Gallery' and used in most of the nearby woolstores, several of which having been designed by the architects, Laird and Buchan (Theme 5).[723]

Built as a memorial to the inaugural Gallery committee member, pioneer draper and 'Grand Old Man of Geelong', George Michaelmore Hitchcock (who had died in 1912 - see Theme 5), the Art Gallery building (Figures 9.108- 109) was opened by the Chief Secretary, the Hon. J. Murray, M.L.A., on 24 May 1915, in the presence of 300-400 subscribers.[724] In 1928, the Henry P. Douglas Gallery was opened[725] (Figure 9.110) and it was followed by the H.F. Richardson Gallery in 1937.[726] A year later in 1938, the main entrance was relocated to Little Malop Street with the opening of the J.H. McPhillimy Gallery by Prime Minister Joseph Lyons.[727] Further expansion and alterations to the Little Malop Street frontage occurred in the 1950s and in 1971.[728]

SOME WORKS OF LOCAL ARTISTS

In addition to some of the works by Geelong's earliest European artists including William Duke and Edmund Sasse in the collection of over 6,000 works in the Geelong Art Gallery are other drawings and paintings that express the local evolution in artistic talent and the development of art.[729] Noteworthy in volume were the pencil drawings and watercolours of the local medical practitioner, Dr Charles Mackin. His contribution to Geelong went beyond the medical papers he published in the 1850s (Theme 8). He depicted numerous local scenes, including 'Industrial School, Geelong' in 1867 (Figure 9.111), where he was Medical Officer (the Industrial School having opened in the old Immigration Depot in 1865 at the corner of Ryrie and Swanston Streets (Theme 8).



Figure 9.111: Charles Mackin, 'Industrial School, Geelong', 1867, watercolour, Collection Geelong Gallery. Purchased 1940, accession 1940.1.



Figure 9.112: James W. Sayer, 'Ocean Grove', 1902, oil on board, Collection Geelong Gallery. Gift of A.G. Moore, 1991, accession 1991.25.

Works by J.W. Sayer provided a lasting legacy not only of his work but of his contribution to the establishment of the art gallery. An example was 'Ocean Grove' in 1902[730] (Figure 9.112). It revealed Sayer's exploration of impressionist techniques in landscape painting.

Other impressionist works by local artists in the Geelong Gallery include those of Miss Helen Peters (1866-1923). Born in Geelong, Peters matriculated from the Flinders School in 1883 before becoming a student of art under Edmund Sasse at the Gordon Technical College.[731] At the Gordon Technical College exhibition of drawings and paintings in 1887, Peters was awarded a special gold medal by William Humble (Themes 3 & 5) for 'the greatest number of first prizes (six)' and a special prize for flower painting from nature.[732] In 1899 while still studying at the Gordon, she passed 'with much credit' a First Aid St. John Ambulance Association course with an 'excellent paper' and this was followed up with a pass 'with much credit' in a nursing class a few months later. [733] She later studied at the National Gallery and then at the Melbourne Art School under Tudor St. George Tucker.[734] An exhibition of 60 of her works was opened at the Gordon Technical College in 1903, the *Geelong Advertiser* reporting on her notoriety as a well-known artist:

> The artist's reputation is a broad one, and Miss Peters is probably better known in the art centres of Melbourne and Sydney that she is in Geelong. A letter from Mr. F. McCubbin, the eminent artist, was read by Mr. J.W. Sayer when opening the exhibition, and it paid very high compliment to the lady's ability with the brush. Mr. McCubbin's letter said that Geelong should be proud of Miss Peters' work when it was considered that she was one of the foremost lady artists in Australia. He concluded by congratulating her upon her industry and position in the art world … In a collection of works from the brush of one artist, it is pleasing to find a very large proportion of life studies, in which the utmost skill is displayed, and life work seems to be Miss Peters' forte, although land and seascapes, and studies from nature, are numerous and of high order of merit.[735]

One piece on display was 'The breadwinners' of 1903 (Figure 9.113) which the *Geelong Advertiser* described as 'two happy little newsboys' 'at the door of a mansion to dispose of their papers.'[736] The subjects were cousins, Victor and Norman Selby, *Herald* newspaper boys in Geelong and students at Flinders State School who lived near Peters in Elizabeth (now Roebuck) Street, Newtown. 'The breadwinners' was painted for the Victorian Artists' Society exhibition in July 1903 and was purchased by the Geelong Art Gallery in 1906.[737]

The quality and respect for Peters' work extended beyond Australia. In 1911, two of her pictures were accepted by the Royal Academy of Arts in London.[738]

Another highly accomplished and internationally renowned artist was Ludwig Hirschfeld-Mack (1893-1965) (Figure 9.114). Born in Frankfort, Germany, his parents soon recognised his inquisitive nature and he was encouraged to explore it through art.[739] Following attendance at the Muster gymnasium in Frankfort, he studied painting and crafts at the Debschitz Schule, Munich, as well as attending lectures in art history at the University of Munich. He served in the German Army during World War One (having been conscripted) and as a lieutenant he won the Iron Cross. It was after the War when Hirschfield-Mack was exposed to colour theory and printmaking. He enrolled at the world-renowned Weimar Bauhaus in 1919 and studied under Johannes Itten, Paul Klee and Wassily Kandinsky, and was apprenticed to Lyonel Feininger in the print workshop.[740] In 1920 he completed his



Figure 9.113: Helen Peters, 'The Breadwinners', 1903, oil on canvas, Collection Geelong Gallery. Purchased 1906, accession 1906.2.



Figure 9.114: Ludwig Hirschfeld-Mack at the Geelong Grammar School, n.d. [c.1950]. Source: Geelong Grammar School archives, image Hirschfeld003.

journeyman's examination and continued to pursue the application of colour theories that led him to his most creative and innovative colour and light works which included the development of a colour modulator and the pedagogical dollhouse.[741] He subsequently took up a number of teaching assignments and after a short time in Berlin, he emigrated to England given the rise of the Nazis.[742] There, he worked as an art educator.[743] In 1940, Hirschfield-Mack was deported to Australia as an enemy alien on the *Dunera*.[744] Interned at Hay and Orange, N.S.W. and at Tatura, Victoria, he was released in 1942 through the sponsorship of Sir James Darling, headmaster of the Geelong Church of England Grammar School at Corio.[745] There, Hirschfeld-Mack was appointed art master where 'he promoted his pupils' self-knowledge, introduced them to avant-garde painting techniques, and encouraged wood-carving, weaving, musical instrumental- making, leatherwork, and other crafts.[746] In 1946, Mack gave an 'unusual show' at the University of Melbourne of 52 abstract paintings which he declared were constructed' upon the inter-weaving of the lines of two-dimensional shapes, and of silhouettes which are so composed in their values that they create third- dimensional illusions.'[747] An early example was his 'Three Faces' of 1936 (Figure 9.115). Retiring to Fern Creek in the Dandenong Ranges in 1957, Hirschfeld-Mack published *The Bauhaus: An Introductory Survey* in 1963 and he died two years later.[748]

ROBERT INGPEN

Born in Geelong in 1936, Robert Roger Ingpen attended Geelong College before graduating with a Diploma of Graphic Art from RMIT in 1958.[749] He subsequently began his distinguished carrier as a freelance illustrator and author, published over 100 books on Australian life, history and conservation. The majority of his work has been illustrated children's stories including *Storm Boy* (with Colin Thiele), his most locally well-known work being *The Voyage of the Poppykettle*, a folk story that became the focus of an annual school children's festival. In 1986, Ingpen was awarded the international Hans Christian Andersen Medal as an illustrator of children's literature, the only Australian to receive such an honour.[750]

SCULPTURE AND DECORATIVE ARTS

EARLY SCULPTORS

The majority of working sculptors in Geelong in the 19th century were monumental masons whose work was largely devoted to cemetery architecture.

CLEMENT NASH

One of the earliest was Clement Nash (c.1820-1910) who arrived in Geelong aboard the *Joshua* in 1854 with his wife and two sons.[751] He had commenced his trade as a stonemason in Norfolk and during his early years in Geelong was involved in the building of Ss. Peter and Paul's Catholic Church, Mercer Street, in 1864 and subsequently opened a bluestone quarry at Lethbridge.[752] In Geelong, Nash had established a monumental mason's yard at the south-west corner of Ryrie and Gheringhap Streets in 1860[753] (Figure 9.116). There, a range of statuary, monumental and marble works were created, including sun dials for the garden of John Cummings, M.L.C. in Toorak in 1873 and J.R. Hopkins, M.P. of Wormbete near Winchelsea in 1874.[754]

In 1874, Nash relocated to 'his property on the Western gully, at the foot of Gheringhap-street' (Brougham Street) where he continued his trade.[755] A small selection of his monumental masonry included Gothic marble monuments over the graves of the Reverend Mother Xavier Maguire at the Sisters of Mercy Convent, Newtown in 1880, and of Alexander Campbell at the Rothwell Cemetery in 1881 (Figures 9.117-118). In 1891, he executed a large Celtic cross of Aberdeen marble over the grave of the late Hon. Francis Ormond at the Eastern Cemetery in 1891.[756] Other more publicly prominent works included the Boer War Memorial obelisk at the entrance to Kardinia Park in 1902 (Theme 8) and the memorial statue of Queen Victoria in Market Square in 1904 (Theme 8).



Figure 9.115: Ludwig Hirschfeld-Mack, (Three Faces), 1936, mixed media on cardboard, Collection Geelong Gallery. Gift of Mrs Olive Hirschfeld, 1976, accession 1976.35.



Figure 9.116: Elevated view looking north-west to the Geelong Post Office (middle ground) and Town Hall (background – right), with Nash's monumental mason's yard in the foreground (south-west corner Ryrie & Gheringhap Streets), 1860. A glimpse of Nathaniel Brown's yard is also shown in the foreground on the left side of the gabled buildings. Source: accession H2168, State Library of Victoria.

CHARLES WILCOX AND SONS

Charles Wilcox (1828-1893) arrived in Geelong aboard the *Joshua* in 1854 with his wife and infant daughter, the same vessel that had brought out Clement Nash.[757] He established a yard in Little Ryrie Street before relocating to the corner of Moorabool and Myers Streets in the early 1870s.[758] Apart from cemetery monuments, work by Wilcox included several memorial tablets, including those at St. Mark's Church, Leopold in 1881 (in memory of Mrs Belcher) and the Geelong Fire Brigade (carved of white marble with a black enameled slate border surmounted by a fireman's helmet).[759] Perhaps Wilcox's most noteworthy work was in association with John N. Rowe in 1890, the *Geelong Advertiser* declaring that it was 'worthy of inspection and criticism' and that 'nothing of the kind has ever been performed in Geelong.'[760] It was described as follows:

> The work view at Mr Wilcox's establishment is cut out of solid Sicilian marble, and although it has not been executed to order it shows what can be produced here if support is accorded to enterprise. It is the



Figure 9.117: C. Nash, Gothic monument over the grave of Alexander Campbell, Rothwell Cemetery, 2008. Source: David Rowe.



Figure 9.118: Detail of Nash's mason's mark on Campbell's monument, 2008. Source: David Rowe.

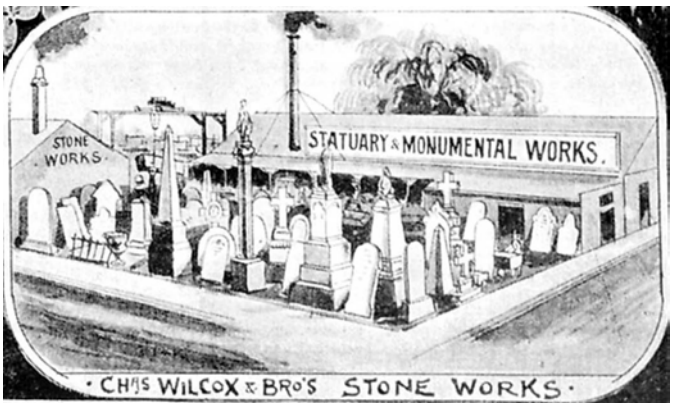


Figure 9.119: Charles Wilcox & Bros.' Stone Works, corner Moorabool & Myers Streets, Geelong, 1893. Source: 'Views In and Around Geelong', *Illustrated Australian News*, David Syme & Co., Melbourne, 1 September 1893, accession IAN01/09/93/12-13b, State Library of Victoria.



Figure 9.120: Geelong Progress Association, Drawing of the proposed drinking fountain for Transvaal Square, executed by Chas. Wilcox & Bros., 1912. Source: *News of the Week*, 13 June 1912, p.14, GRS 2121/3, Geelong Heritage Centre collection.

representation of the crucifixion, the dead Christ being depicted on the cross in which is technically known as quarter life size, the cross upon which the figure lies being 3ft. 6in. in length. The cutting and carving, which is in the solid marble, has been effected upon lines laid down in Michael Angelo's famous painting of the great incident in the life of mankind, and it is so well done that it can stand the closest examination.[761]

On the death of Charles Wilcox in 1893, the business was taken over by his sons and was known as Charles Wilcox and Brothers[762] (Figure 9.119). A far less elaborate example of their work as the stone drinking fountain erected in Transvaal Square in 1912 (Theme 8) (Figure 9.120), a more notable work being the war memorial obelisk constructed in 1922 for the Geelong branch of the RSSILA in 1922 (Theme 8).

NATHANIEL BROWN

One of the most prolific early monumental masons was Nathaniel Brown (1815-1906) who arrived in Geelong in 1854 on the *America* with his wife, Caroline (who tragically died a year later).[763] By 1860-61, he had established a yard in Ryrie Street, opposite the Post Office[764] (Figure 9.116) where he produced numerous cemetery architecture, tablets, fonts and other statutory in a range of stones (although Barrabool stone appears to have been his favourite medium).[765] Between 1861 and 1905, Brown produced at least 239 cemetery monuments (at the Eastern Cemetery alone) of some of Geelong and district's most prominent citizens.[766] Working in collaboration with the sculptor, Benjamin Brain, one of the most elaborate and unique works was the Austin family vault at the Eastern Cemetery designed by Davidson and Henderson in 1872 (Theme 8). Brown also produced numerous sepulchral monuments elsewhere, including the Gange family headstone atop Mount Mitchell, Drysdale (Theme 8) and Sarah Jane Henry's Gothic-inspired granite monument at the Rothwell Cemetery in 1886 (Figures 9.121-122). Brown's skill – and that of his apprentice - was noted in the *Geelong Advertiser* in 1880:

> Mr Nathaniel Brown, the monumental sculptor, of Ryrie street, has just made his collection of Sicilian marble monuments very complete by recent additions received from the best Italian works, and the charges for the new designs are very reasonable. One of the latest pieces of marble architecture is a classical monument standing 120 feet in height, and surmounted by a pretty urn partly concealed by graceful drapery. A second is a broken column entwined by the wild convolvulus, which rises out of a crevice in the marble, and around the base are oak and laurel leaves, forming



Figure 9.121: N. Brown, Gothic monument over the grave of Sarah Jane Henry, Rothwell Cemetery, 2008. Source: David Rowe.



Figure 9.122: Detail of Brown's mason's mark on Sarah Henry's monument, 2008. Source: David Rowe.



Figure 9.123: B. Brain, detail of lion's mask at 'Belleville', 350 Ryrie Street, Geelong, 2012. Source: David Rowe.

> a pleasing contrast with the imitation rocks. A third is an elegant figure representing a woman standing over a grave scattering flowers over the mound; the work about this monument is chaste, and shows great skill on the part of the sculptor. A fourth is a gothic headstone, made in the early English style, the work of one of Mr Brown's apprentices, who got a gold medal for it at the late Exhibition.[767]

BENJAMIN BRAIN

Geelong's prolific sculptor in the late 1860s and early 1870s was Benjamin Brain (1816-1877). Born in Gloucestershire, he later emigrated to Sydney where he established a studio at Paddington. There in 1867, he carved a font for St. Andrew's Cathedral and busts of Captain Cook and Lord Nelson as a display for the arrival of the Duke of Edinburgh.[768] During the Duke's visit, Brain prepared a bust of the Royal visitor and by 1869 when the sculptor was resident in Geelong, it was described in the *Geelong Advertiser* as 'remarkably meritorious.'[769] One of his earliest local commissions was a female allegorical statue of Barrabool stone representing the arts and sciences to adorn the front of the Geelong Mechanics' Institute.[770] Brain also enjoyed the patronage of the architects, Davidson and Henderson. For their design of the Barrabool Presbyterian Church, Brain sculpted the 'caps for the pillars at the entrance', the new edifice being described as 'one of the prettiest country churches we have in the district.'[771] For Davidson and Henderson he also carved foliated trusses and a lion's mask keystone for Dr Reid's residence, 'Belleville' at 360 Ryrie Street (Theme 8)[772] (Figure 9.123). Similar lions' masks were carved for a new building at the corner of Ryrie and Moorabool Streets which the *Geelong Advertiser* declared 'are pleasing evidences of the skill of the artist and the beauty and intrinsic value of the [Waurn Ponds freestone] material.'[773] Brain was also responsible for carvings for the Austin family vault in the Eastern Cemetery in 1872

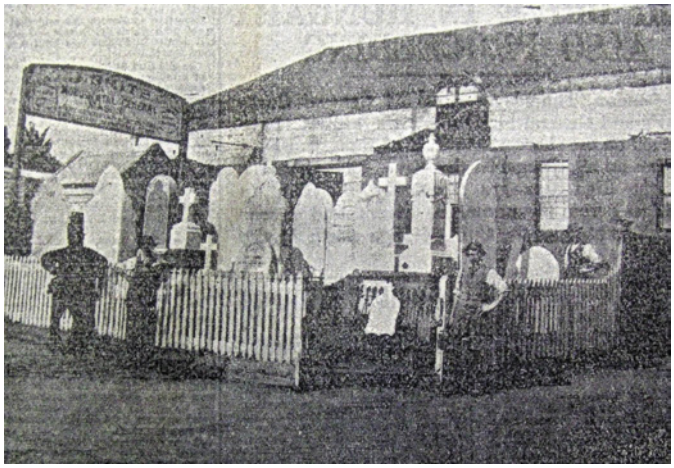


Figure 9.124: Joseph Smith's monumental mason's yard, south-east corner of Yarra & Ryrie Streets, c.1895. From left to right: F. Lee, blacksmith (of Chilwell), W. Poulton, J. Hancock (first apprentice) & Joseph Smith. Source: *Geelong Advertiser*, n.d. [c. December 1943], newspaper cutting in collection of Pam Jennings.

(Theme 8),
the same year he prepared a baptismal font for the Church of England at St. Arnaud which the *Geelong Advertiser* reported:

> There is now on view at Mr N. Brown's, in Great Ryrie-street, a baptismal font, sculptured out of Barrabool free stone by Mr Brain. The shaft is of darker stone than the base and font, and relieves the whole; the patras in the panels are of varied carving, the style is ornamental Gothic, and the font will form a handsome addition to the Church of England, at St. Arnaud, for which it has been made. It speaks well for our local sculptors that their skills are called into requisition from so great a distance.[774]

Possibly the last work of Brain in Geelong was a monument to the memory of the late Rev. Dr. Geddie at the Eastern Cemetery in 1876. Carved in a French Gothic manner 'most pleasing to the eye', it was built of stone from Ballarat and Waurn Ponds.[775] Relocating to Ballarat in 1877, he tragically took his own life at the Unicorn Hotel, Sturt Street, in September of that year.[776]

JOSEPH SMITH

Born at Ashby (Geelong West) in 1861, Joseph Smith became a successful monumental mason following completion of a modelling and design course at Edmund Sasse's Technological School.[777] By the 1890s, his monumental mason yards were situated at the south-east corner of Ryrie and Yarra Streets (Figure 9.124) (later the location of Dr Croker's residence – see Theme 8).[778] While much of his monumental

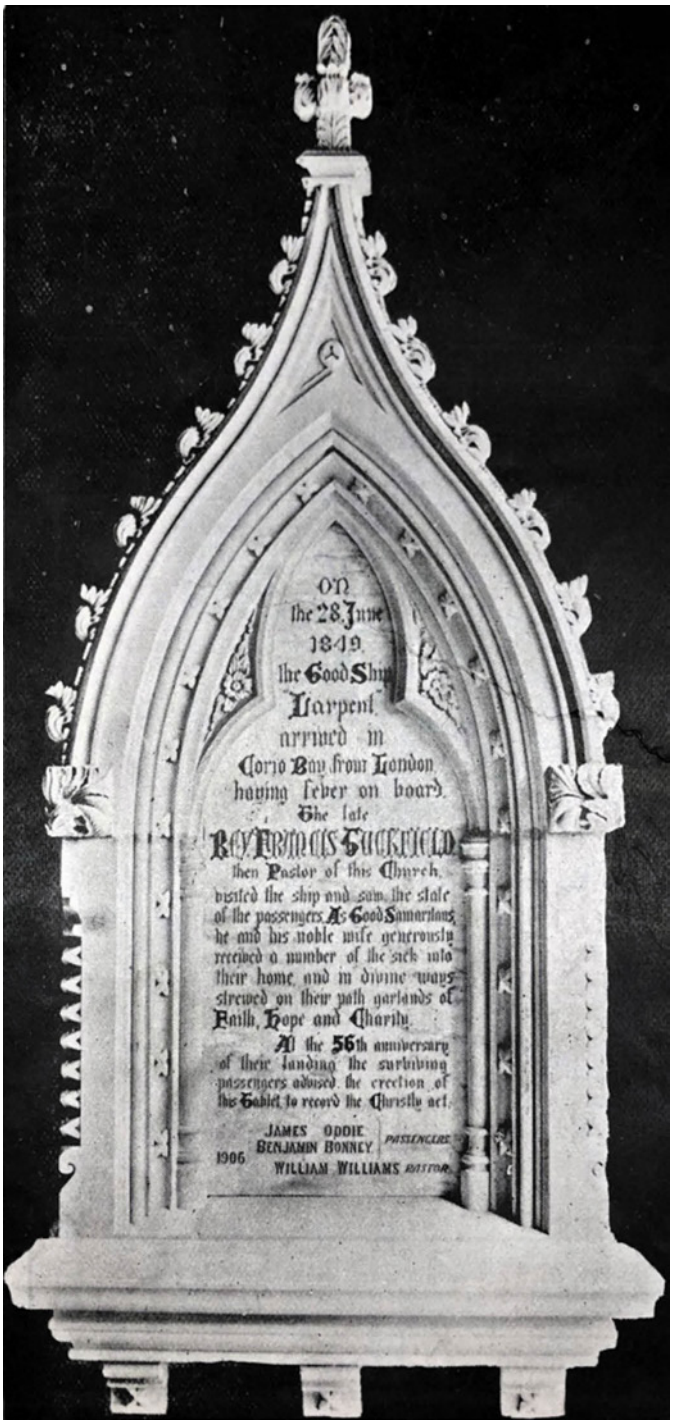


Figure 9.125: J. Smith, Memorial tablet to the Rev. Francis Tuckfield, Wesley Uniting Church, Yarra Street, 1909. Source: *News of the Week*, 1 July 1909, p.15, GRS 2121/1, Geelong Heritage Centre collection.

masonry emanated from cemetery work, Smith was noted for his sculptural tablets. Heavily involved in the Manchester Unity Independent Order of Oddfellows in Moorabool Street (to which he was Grand Master for Victoria in 1913), Smith designed a marble tablet for the

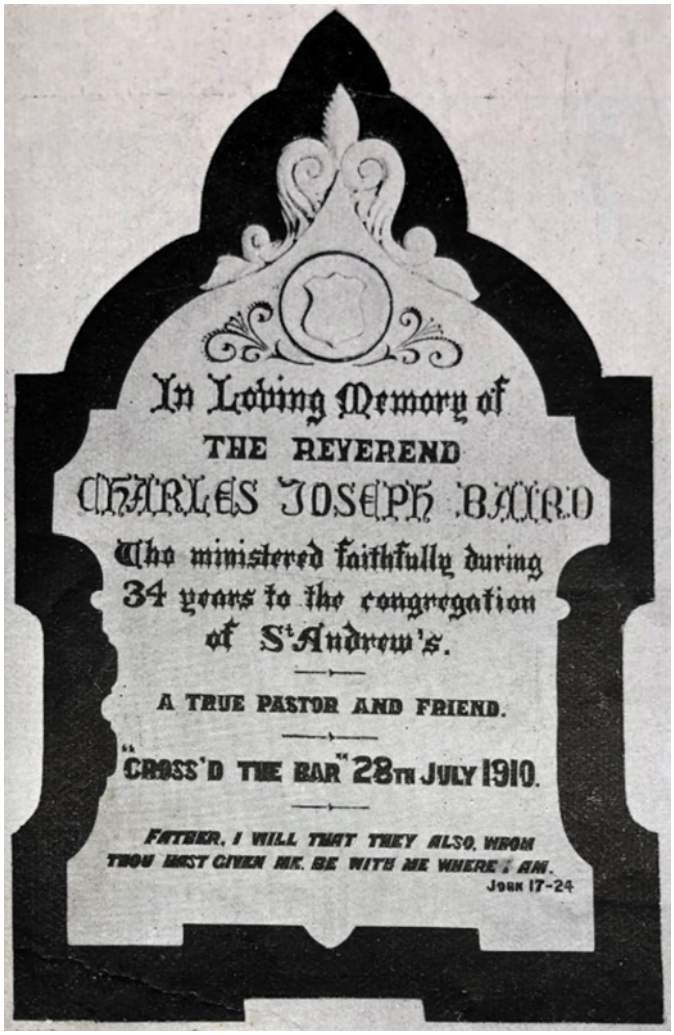


Figure 9.126: J. Smith, Memorial tablet to Rev. Charles Joseph Baird, St. Andrew's Uniting Church, Sydney Avenue, Geelong, 1912. Source: *News of the Week*, 21 November 1912, p.13, GRS 2121/3, Geelong Heritage Centre collection.

MUIOOF Geelong branch in 1884 that bore the names of Past Provincial Grand Masters.[779] In 1906, he prepared 'a handsome memorial tablet to the memory of the late Rev. Francis Tuckfield and his wife' at the Yarra Street Methodist (now Uniting) Church (Figure 9.125), to the order of the survivors of the *Larpent*.[780] In November 1912, the *Geelong Advertiser* credited Smith for his 'beautiful tablet to the memory of the late Rev. C.J. Baird' that was unveiled at the morning services at St. Andrew's Presbyterian Church, Sydney Avenue[781] (Figure 9.126). Smith died at his home, 'Larra', 29 Candover Street in 1915.[782]

OTHER LOCAL ART

The work and development of Greater Geelong's artistic community in the 19th century provided a solid foundation

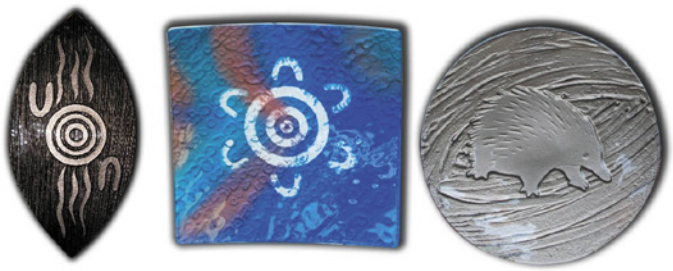


Figure 9.127: Wathaurong Glass, shield and art pieces. Source: Mark Edwards, Manager, Wathaurong Glass.

for the flourishment of community and commercial galleries. Established from the 20th century included the Shearers' Arms Gallery, 202 Aberdeen Street, Geelong West; Metropolis Gallery, 64 Ryrie Street; Art Is studio and gallery, 64 Little Malop Street; Karingallery established in 1997 at 4 James Street; and Art Unlimited, a professional access studio for artists with intellectual disabilities or special support needs located at the Old Geelong Gaol, corner of Myers and Swanston Streets.[783] From the late 1990s, the old Geelong Court House at 40 Gheringhap Street (Theme 7) has been the location of a youth arts centre.[784] Following a major refurbishment in 2012,[785] the former court house building has been the location of art and exhibitions by Courthouse Youth Arts (also see later subsection).

WATHAURONG GLASS AND ARTS

A not for profit business owned by Wathaurong Aboriginal Co-operative Ltd (Theme 2), Wathaurong Glass and Arts was formed in 1998 'to express Aboriginal art in glass.'[786] The artwork in the glazed art wall panels, plaques, kitchen and bathroom splashbacks, doors and windows, plasters, bowls, corporate gifts and trophies are creations unique to local Indigenous culture[787] (Figure 9.127).

THE GEOGLYPHS

In 2006, the internationally-renowned sculptor, Andrew Rogers, created Geelong's geoglyphs at the You Yangs and the north end of Eastern Park. They were gifts from the City of Greater Geelong in celebration of Festival Melbourne 2006, the cultural program of the Melbourne 2006 Commonwealth Games. [788] The first was at Eastern Park overlooking Corio Bay (Figure 9.128). There, Rogers' land art creation formed part of his 'Rhythms of Life' project, which, along with other geoglyphs, is 'the largest contemporary land art undertaking in the world.'[789] At Eastern Park, the sculpture was created from limestone and the open structure encourages the circulation of the viewer around it. This geoglyph was Rogers' first in an urban and marine environment.[790] The largest stone points



Figure 9.128: Andrew Rogers, Rhythms of Life, Eastern Park, c.2006. Source: Andrew Rogers.

to the You Yangs – the 'Bunjil' geoglyph.[791] This granite and limestone sculpture at the You Yangs is a tribute to Bundjil, a wedge tailed eagle and the Creator Spirit of the Wadawurrung (Themes 2 & 6)[792] (Figure 9.129). Both geoglyphs provide 'a continuous link between past and present', the artworks reinforcing the spiritual traces of the Dreamtime, 'creating sites where links between cultures and senses of spirituality can be contemplated.'[793]



Figure 9.129: Andrew Rogers, 'Bunjil' geoglyph, You Yangs, 2006. Source: Andrew Rogers.

OTHER PUBLIC ART

In addition to the numerous memorials and sculptures initiated for or acquired by the City of Greater Geelong and its predecessors are a range of more recent local creations that have enhanced the cultural life of the City. They include the Waterfront Geelong Bollard Trail of 100 bollards installed along the waterfront from Limeburner's Point to Rippleside Park in 1995, the work of artist Jan Mitchell which reflects a chronology of Geelong and its character; Kurrajong Seed Pod in Johnstone Park



Figure 9.130: Cam Scale, 'Willem Baa Nip' (right) & Glen Smith, 'Chrissy Amphlett', street art, Dennys Place, Geelong, 2019. Source: David Rowe.

by Vicktor Cebergs, created in 2000 and based on the boat-shaped seedpod of the Kurrajong tree; North (seven randomly placed cement objects resembling sails or fins) at the north end of Moorabool Street on Geelong's waterfront by Mark Stoner in 2000; paving splats in front of the Carousel on Geelong's Waterfront, Eastern Beach Road, created by Maggie Fooke and Bill Perrin in 2000 as stainless steel with cast inlays depicting imported and locally made objects in the concourse pavement; Looking Forward white-faced heron sculpture by Cinnamon and Geo Francis at Western Beach in 2000; Barcode Fountain, Customs House forecourt, Eastern Beach Road, installed in 2000 as a reference to the former Noddy's Soft Drink business previously in Malop Street; Cargo Boxes at the Customs House forecourt, Eastern Beach Road, the work of Maggie Fookes and Bill Perrine in 2000 represented a series of brass and glass boxed containing sculptures and artefacts as a reference to Geelong's 19th century imports; Walk West sculptures by Tania Virgona and Mark Trinham in 2003 at Western Beach, represent grass blades made of stainless steel and marine grade steel; laneway street art in Little Malop Street from 2010 (including murals of Chrissy Amphlett by Glen Smith in 2014 and Willem Baa Nip in Dennys Place by Cam Scale in 2015) (Figure 9.130); and Union Street mural, Union Street (a community art space by the City of Greater Geelong giving opportunities for artists and young people to present their work for 3-5 years).[794]



Figure 9.131: Former Royal Theatre (centre), Malop Street, Geelong, 1902. Source: GRS 2009/02021b, Geelong Heritage Centre collection.

PERFORMING ARTS

THE THEATRES, DRAMATIC SOCIETIES AND OTHER PERFORMING ARTS

In 1843, the *Geelong Advertiser* announced the opening of what was anticipated as Geelong's first theatre:

> To relieve the monotony of the perpetual dullness which shrouds our township, the lovers of rational amusement will be glad to learn that a Theatre will be opened in Geelong during the Race week; that indefatigable and meritorious actor, Mr. Buckingham, being resolved upon given them the treat …[795]

George Buckingham's application to the Bench of Magistrates was refused and the performance never proceeded.[796] More successful was a Mr Boyd, who opened the Albert Theatre in Corio Street in December 1844.[797] The lease was taken over by Mrs Murray in 1845 who reopened the building 'with new decorations and scenery,' and who secured the leading talent from theatres in Melbourne, Sydney and Tasmania.[798] Other theatres followed, including that of Messrs Cameron and Mereton in 1845,[799] but like their predecessors, they were to be short-lived, due in part on the reliance of performers from theatres companies outside Geelong.

More enduring was Henry Elmes' Royal Theatre in Malop Street that he built in 1848 in association with the Royal Hotel, with a brewery at the rear.[800] The theatre operated for twenty years under different lessees, its success based in part on the rapid growth of Geelong in the mid-19th century, and because it enjoyed the patronage of local drama and production societies. They included the Geelong Histrionic Club, founded in 1858 with James Hodgson as honorary secretary.[801] It was followed by the Amateur Dramatic Club which formed at the Moorabool Viaduct in 1859[802] and after a recess it re-formed in 1893 with E.A. Vidler as secretary and promoter.[803] Other groups that also performed at the Royal Theatre included the Corio Dramatic Club and the Ashby Dramatic Club.[804] The Royal Theatre closed in 1868 and formed part of Hodge's Brewery (Theme 5) and was occupied by the Salvation Army by 1885.[805] Performances were again given at the former Royal Theatre (Figure 9.131) by the Ashby Dramatic Club in 1913.[806] By the mid-20th century, the theatre had been replaced with a supermarket and is now the location of Officeworks.

EXHIBITION HALL THEATRE, MARKET SQUARE

In December 1881, the Exhibition Hall Theatre in Market Square was all but completed, a conversion of the former Exhibition Building constructed in 1879 for the Juvenile and Industrial Exhibition (see following subtheme).[807] The interior was redesigned by the prolific architectural firm of Watts and Jackson,[808] the *Geelong Advertiser* declaring it to be 'free from the objectionable features noticeable in connection with the neighborhood of metropolitan theatres.'[809] It was the result of the Geelong Town Council leasing the building to a private company for three years.[810] Local performance groups took advantage of the new theatre, including the Geelong Liedertafel, a German singing club whose first performance was given in the Geelong Town Hall on 17 December 1888.[811] The Geelong Liedertafel's performance of 'The Mikado' featured in E.A. Vidler's *Book of Geelong* in 1897 (Figure 9.132). Others to perform at the Exhibition Hall included the Geelong Amateur Dramatic Club.[812]

One young performer at the Exhibition Hall Theatre in 1896 who was to become world renowned was fourteen-year-old Miss Carrie Moore (1882-1956)[813] (Figure 9.133). Born in Foundry Lane, Geelong, she was the daughter of Robert Moore from Newfoundland and Mary Wyatt, who had arrived from England in 1854.[814] Taught to sing by her mother, Carrie Moore was enraptured by her father's recitations and were enthusiastic members of the Salvation Army songsters.[815] Moore performed in various local charitable concerts before becoming a member of J.C. Williamson's company in Melbourne in her early teenage years.[816] Williamson had Australian and New Zealand rights to the Savoy operators and by the age of 20 years Moore had played 25 leading roles, including most of the Gilbert and Sullivan women. She had earlier been the Prima Donna of the Australian Royal Comic Operatic Company. In England, Moore won the prize as the best principal boy in pantomime in 1883.[817] Returning to Australia in 1908, Moore played the part



Figure 9.132: W.H. Watts, 'The Mikado' performed by the Geelong Liedertafel, 1897. Source: E.A. Vidler, *The Book of Geelong: Its People, Places, Industries and Amusements*, p.99.

of Sonia in The Merry Widow for J.C. Williamson in Melbourne and later Sydney, resulting in a triumphant season.[818] She later married Percy Plantagenet Bigwood, businessman and racehorse owner and they returned to England to live privately.[819] Following the death of Bigwood during World War One, Moore subsequently married the bookmaker, John Wyatt.[820]

HIS MAJESTY'S THEATRE, MARKET SQUARE

In 1903, the Exhibition Theatre Hall was re-opened as His Majesty's Theatre (Figure 9.134) in honour of the recently coronated King Edward VII[821] (it continued to be a key venue for performances until 1927).[822] Initially proposed to be called The Empire Theatre or The Alexandra Theatre, the suggestion of Alderman Solomon Jacobs that it be known as His Majesty's Theatre was resolved at a Council meeting.[823] One of the earliest musical attractions came in 1904 when the newly-formed Geelong Operatic[824] had its first public appearance with a performance of Gilbert and Sullivan's 'The Mikado'.[825] His Majesty's was also home of the Geelong Comedy Club whose musicals were produced in aid of Geelong charities.[826] One of the earliest was a production of 'The French Maid' in 1912,[827] in aid of the Geelong Progress Association to enable the beautification of Railway Terrace with rockeries (see Theme 7).

Charitable performances at His Majesty's Theatre were not confined to local amateurs. The revered, internally famous Australian singer of the late 19th and early 20th centuries, Dame Nellie Melba, held a number of performances at the theatre in aid of charities. Following her performance in 1915 for the Red Cross Society, Melba declared the acoustic properties at His Majesty's to be 'excellent.'[828] Although the theatre building no longer survives, an elaborate gold paperweight (Figure 9.135) designed in 1922 by Mrs Charlotte Hitchcock (wife of Mayor Howard Hitchcock) and crafted by Messrs. J. Hammerton and Sons, well-known local silversmiths, was presented to Melba in appreciation of her performance at the Grand Presentation Concert at His Majesty's theatre in aid of the Kitchener Memorial Hospital fund (Theme 8).[829]

CENTRAL HALL & THE GEELONG ASSOCIATION OF MUSIC AND ART

Prominent in the tea-total movement was the Band of Good Hope Union, one of the earliest Children's Temperance Societies established in England in 1847 and by William Stitt Jenkins in Geelong in 1859.[830] In 1914, the Geelong Band of Hope acquired the Ryrie Street Presbyterian Church (steeple church) at 73 Ryrie Street, built in 1856 (Theme 8) (Figure 9.136) as its Central Hall.[831] Interior improvements were made to the hall in 1920.[832]



Figure 9.133: Philo Publishing Co., Carrie Moore, c.1900. Source: accession H2014.1013/141, State Library of Victoria.



Figure 9.134: His Majesty's Theatre with a frontage to Jacobs Street, Market Square, c.1935. Source: GRS 2009/01704/090, Geelong Heritage Centre collection.



Figure 9.135: Gold paperweight presented to Dame Nellie Melba in appreciation of her performance at the Grand Presentation Concert, His Majesty's Theatre, 1922. Source: Museums Victoria Collections, item H39878.



Figure 9.136: E. de Balk, Presbyterian Church, Ryrie Street, 1866. Source: figure FL985553, SLNSW.



Figure 9.137: Former pavilion of shops, Band of Hope, in front of former steeple church, 2005. Source: Wendy Jacobs.

A pavilion of shops and offices were erected at the front of the Central Hall in 1927[833] and the landmark steeple was removed (Figure 9.137).

In the mid 1920s, John Arthur Campbell Firth (1871-1945) a solicitor who was born at Moolap, was the local instigator in the formation of a Geelong Repertory Society.[834] The local secretary of the Geelong Centre for Trinity College of Music, London,[835] and a member of the Geelong Musical Society in 1925, Firth chaired a meeting of interested locals in the formation of a 'Repertory Club'. He introduced J. Beresford Fowler who had been responsible for staging a presentation of Ibsen's 'A Doll's House' at His Majesty's Theatre at Market Square which aroused interest in the repertory movement.[836] The Geelong Repertory Club and Arts Society held its first meeting at the Gould Hall, Myers Street, in February 1926. [837] In 1932, a new Geelong Repertory Society was constituted with J.R. Wilson as the inaugural chairman, Mrs A. Meakin as directress and secretary, and R.J. Poynton as treasurer.[838] By 1947 performances were regularly held at the GAMA Theatre (the Band of Hope Central Hall).[839]

The Geelong Association of Music and Art (GAMA) was formed in 1945 'by a panel of Geelong business men.'[840] It embraced performance and music through affiliations with other groups including the Geelong Repertory Society, Geelong Choral Society, Symphony Orchestra and the Madrigal Society (the association continues today and comprises three sections: drama – Geelong Repertory Theatre Company; classical choral music – Geelong Chorale; and classical music competitions and awards – The Musical Society of Geelong).[841] A principal figure in the early years of GAMA was George Logie-Smith, its honorary conductor.[842] He was also was master and musical director of Geelong College.[843]

In March 1947, the Association leased Central Hall and converted into the GAMA Theatre. As outlined in *The Herald*:

> Many efforts have been made to obtain a municipally-controlled hall or theatre for music and art in Geelong but as there appeared no immediate prospect of this being available, the association had entered into a lease of the Central Hall, formerly the "Old Steeple" Church, Ryrie Street, which was a landmark of the city.[844]

In 1953, the GAMA Theatre hosted the Geelong Repertory Society's production of 'Ring Round The Moon', a play by Jean Anouilh. The 'charm of the dialogue' was matched by a stage set designed and painted by Ludwig Hirschfeld-Mack.[845]

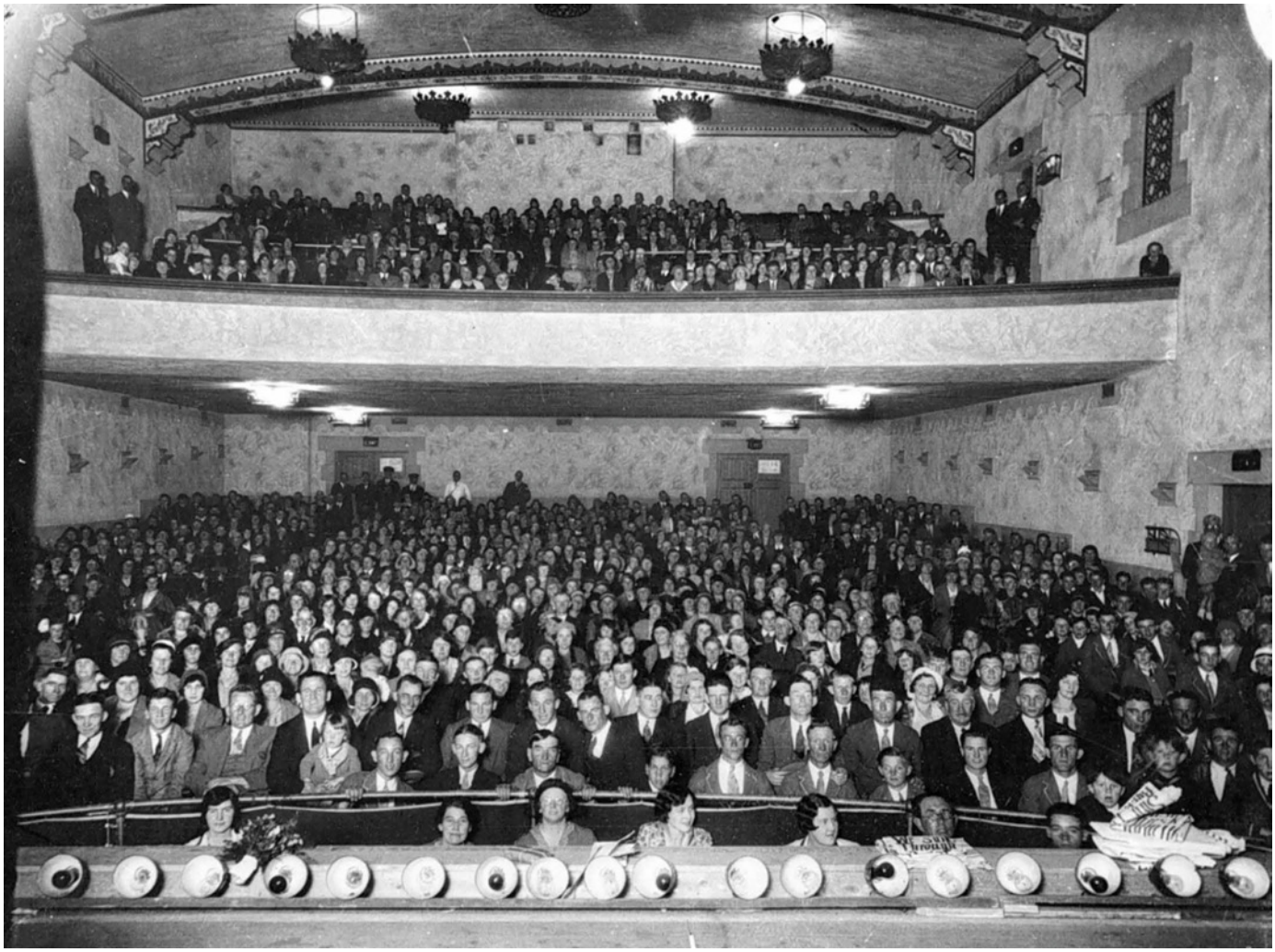


Figure 9.138: C. Bland Studio, Plaza Theatre, c.1932. Source: Museums Victoria Collections, MM 7132.

MECHANICS' HALL & PLAZA THEATRE, 77 RYRIE STREET

The construction of a concert hall attached to the Geelong Mechanics Institute building at 77 Ryrie Street in 1857 provided another venue for public performances, as well as other events including concerts and exhibitions. Local groups to frequent the Mechanics' Hall included the Geelong Liedertafel, Amateur Dramatic Club, Histrionic Club and the Geelong Ethiopian Troupe.[846] Overall, the Mechanics' Hall 'was favoured by minstrel companies from the 1870s onwards, but during the course of its lifetime is hosted vaudeville, musical and comedy companies, pantomime, drama (including Shakespeare), opera and moving pictures.'[847] A variety of performances continued at the Mechanics' Hall following the construction of a new hall in 1927 after fire destroyed the earlier building in 1926 (Theme 8).

In 1932, the Geelong Mechanics' Institute leased the hall to a consortium who called it the Plaza Theatre (Figure 9.138). Around six theatre assistants were employed.[848] It played host to a range of performances, wrestling matches and other public events, including literary evenings conducted by the Geelong Mechanics' Institute Society.[849]

A farewell concert was held at the Plaza Theatre in December 1977 in aid of the rebuilding appeal towards a Performing Arts Centre complex on the site.[850]

GEELONG PERFORMING ARTS CENTRE

The quest of the Geelong Association of Music and Arts for a new public hall in 1946 may have been the initial genesis for the establishment of the Geelong Performing Arts Centre. Momentum for the concept had gathered pace after World War Two as part of the ambit of the War Memorial Committee. A public meeting in 1949 resolved that the Mechanics' Institute buildings be acquired for



Figure 9.139: Geelong Performing Arts Centre Redevelopment, with former steeple church repaired and adapted, 2019. Source: David Rowe.

Geelong's new hall.[851] The district's town planners found that the Mechanics' Institute site alone was too small and they 'submitted a proposal for a civic area fronting a widened Little Malop-street and terminating with a large civic auditorium on the Fenwick-street boundary of Little Malop-street.' [852] Debate ensued about the proposal and the extent of land required, which was never resolved.[853]

While the memorial hall concept was abandoned, the idea of a performing arts complex was not. Although several more years were to elapse, in late 1977 the Mechanics' Institute site (including the Plaza Theatre and two storey Spanish Mission Mechanics' pavilion fronting Ryrie Street), together with the GAMA Theatre (former steeple church) and associated land was acquired for the construction of the Geelong Performing Arts Centre. Opening in 1981, the complex had enshrined the old Plaza Theatre as the new Ford Theatre, while the former GAMA theatre was retained and altered as a music hall. A second theatre – known as the Blakiston – and a ballet centre were added.[854]

The new complex hosted other local companies including the Geelong Society of Operatic and Dramatic Arts (GSODA). Its origins came from the Geelong Operatic Society (which was defunct by 1919)[855] formed in 1928 as the Geelong Amateur Operatic Company.[856] The company was renamed the Geelong Musical Comedy Company in 1941 before later taking on its current name.[857] In 1965, the Geelong Gilbert and Sullivan Opera Company was formed under the umbrella of GSODA, its first production being 'The Pirates of Penzance'.[858] It broke away from GSODA in 1974 under the name of the Geelong Gilbert and Sullivan and Light Operatic Company, its first production being 'HMS Pinafore'.[859] The name of the company changed to the Geelong Lyric Theatre Society Inc. in 1982.[860] In 2003, the Lyric Youth Theatre was formed to cater for young members under the age of 21. The first production was Pirates of Penzance.[861]

In 2019, work began on a major redevelopment of the Performing Arts Centre to a design by Hassell Studio architects.[862] The $38.5M project witnessed the demolition of the former Plaza Theatre, Mechanics' Pavilion and Band of Hope Pavilion, but retained and exposed the former GAMA theatre (Figure 9.139), the origins of performing arts in this locality. The new work comprised a recessed two-level metal framed and glazed south façade with a five-level cuboid mass above constructed of a 'translucent skin' providing a new landscape in this part of Geelong.

THE PALAIS ROYAL DANCE HALL & THEATRE, 299 MOORABOOL STREET

While dances had been a popular form of social activity throughout the 19th century, in the 1920s, several existing public halls also became known as 'Dance Halls', including those at Ashby (Geelong West), Corio, North Geelong and Lara.[863]

One major purpose-built dance hall in Geelong that was to become a principal local music venue until the late 20th century was the Palais Royal Dance Hall and Picture Theatre, 299 Moorabool Street, Geelong. In May 1926, the *Geelong Advertiser* announced that 'a large and attractive house of entertainment is the aim of those interested in the Palais Royal enterprise.'[864] Designed and erected in brick by Howard R. Lawson for a consortium including Fred Slack,[865] the building featured the steel 'roof principals, story posts and bulk of the Dress Circle' of the old Joy Ark picture theatre that previously graced the shores of Eastern Beach (see later subsection).[866] The main façade (Figure 9.140) was completed in an eclectic Spanish Mission and Art Deco mode, the large dance hall inside featuring a full width dress circle at the rear, and a grand circle (or promenade) that extended around the balance of the interior.[867] The building opened on 3 November 1926.[868]

A major event at the Palais in 1932 was a home-coming performance by John Brownlee (1900-1969), famous operatic baritone singer. Born in Geelong into a musical family, he briefly attended the Gordon Technical College before taking up employment as a clerk at the hardware firm of Hawkes Bros. (Theme 5) in 1915. Brownlee was also a cornet player in the Geelong Municipal Band but it was his baritone voice that was recognised by the Hawkes family who encouraged him to take professional training.

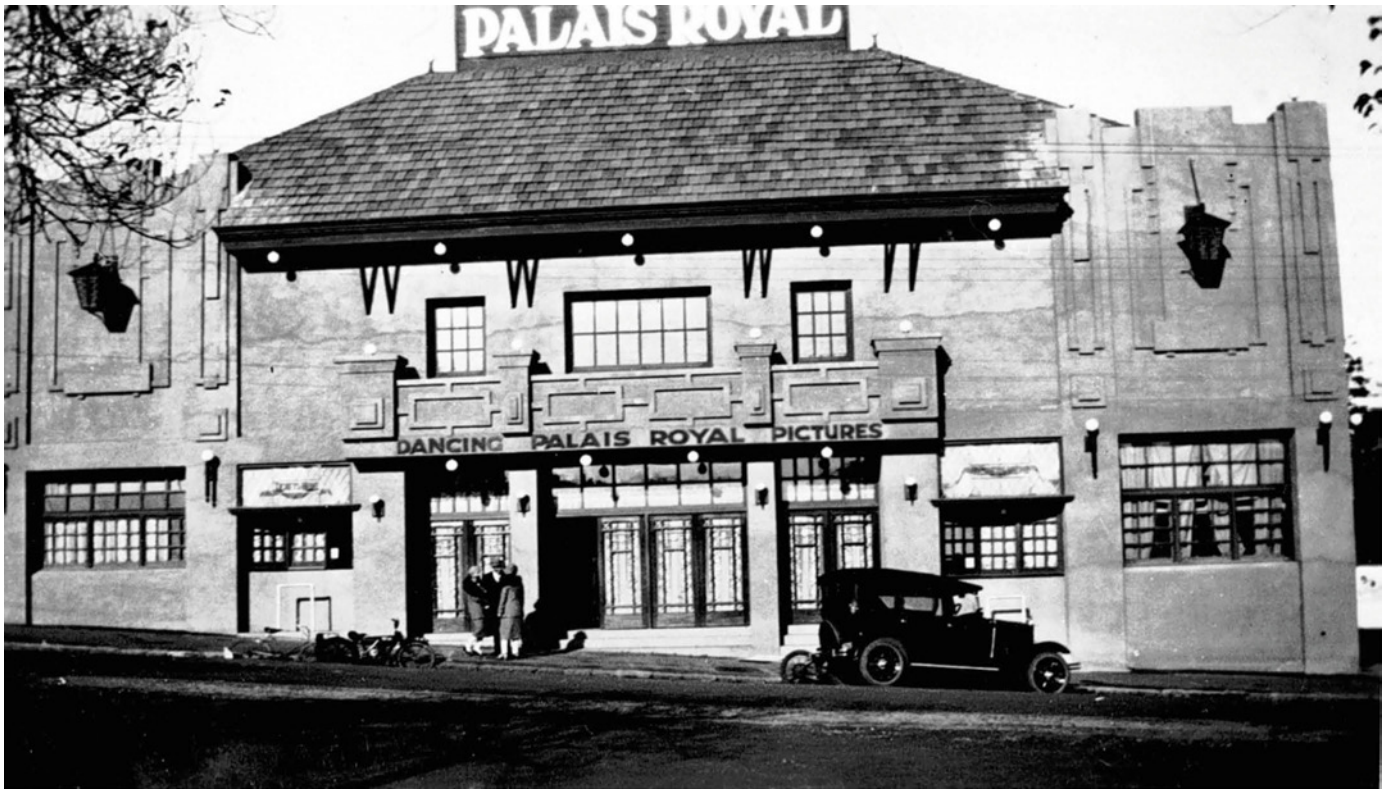


Figure 9.140: Palais Royal Dancing Hall & Picture Theatre, Moorabool Street, c.1926. Source: Museums Victoria Collections, MM 3246.



Figure 9.141: Palais Royal performers and dancers, c.1950. Source: GRS 2009/02298, Geelong Heritage Centre collection.

One of Brownlee's earliest appearances was at Sladen Hall, Russell Street, Newtown, in 1917, as a member of the Skylark Comedy Company.[869] By 1922, Brownlee's talent had been recognised by Dame Nellie Melba who urged him to travel to Europe for further training. Undertaking extensive studies in Paris, he later appeared with Melba in her Convent Garden farewell in 1926.

He subsequently made a rapid rise as a professional singer, beginning with a sensational debut at the Paris Operate House in Massenet's 'Thais' in 1927. The following year, 1928, he married the former Countess Donna Carla Oddone di Feletto in Paris. They lived in New York, U.S.A. until his death in 1969.[870]

While a popular location for dancing in the 1950s and 1960s (Figure 9.141), in 1951, the Palais was also the location for the presentation of the Brownlow medal to Bernie Smith by the Victorian Football League president, Dr. W.C. McClelland. The 1951 premiership pennant was also presented to the Geelong Football Club by Dr. McClelland at this event.[871]

In the 1960s, the Palais was one of few live music venues in Geelong. It was there where the Geelong-born Barry Crocker began his career.[872] By the late 20th century, the Palais hosted well-known Australian bands including Cold Chisel in 1983 and INXS in 1984.[873]

WOODBIN THEATRE & THE LILIAN STOTT GAMA CENTRE, 15 CORONATION STREET, GEELONG WEST

In 1981, GAMA purchased Henry's wood store at 15-17 Coronation Street, Geelong West as its administrative headquarters, and wardrobe, rehearsal, workshop and meeting space for its three sections (see earlier).[874] It was called the Lillian Stott Centre in memory of Miss Lillian Stott (1897-1980) whose legacy enabled the purchase of Henry's site.[875] Lillian Ada Elizabeth Stott was born in Geelong, the daughter of William Stott, jeweler of Moorabool Street (Theme 5) and Emma Stott (nee Cox).[876] Towards the end of World War One, she was awarded the Geoffrey Syme Scholarship and entered the Melbourne Conservatorium of Music in Albert Street, Melbourne, where she studied under Miss Anne Williams and had many personal lessons from Dame Nellie Melba 'who called her the "Brahams girl" and recommended her for appointment on the staff of the Conservatorium.[877] Prior to her appointment she travelled to Europe with Miss Williams, 'studying all the time with her' and 'had lessons from Mr. Plunkett Greene, principally for interpretation, and has heard all the leading vocal artists in London and Paris, particularly the Lieder singers.'[878] Stott commenced teaching at the Melbourne Conservatorium (later known as the Melba Conservatorium in honour of Nellie Melba) where she taught until around 1958.[879] During this time she occupied a house at 9 Manning Street, Newtown and by 1972 was resident at 36 Alexandra Avenue, Geelong.[880]

In 1989, the Geelong Repertory Society relocated from the Geelong Performing Arts Centre to the Woodbin Theatre, a converted rehearsal space at the Lillian Stott GAMA Centre and productions continue from this location to the present day.[881]

THEATRE OF THE WINGED UNICORN, CERES

In 1993, Elaine and Dennis Mitchell created an independent theatre company called Theatre of the Winged Unicorn.[882] While the company has a varied program, it favors the 19th century classics including adaptations from Dickens, Eliot, Bronte, Hardy, Austen, and some of the comedies and thrillers by Noel Coward and Agatha Christie of the 1920s.[883] Musicals produced by the Theatre of the Winged Unicorn include the Gilbert and Sullivan operas, 'Pocket Patience', Iolanthe', and The Gondoliers.[884] Performances are held in the former Temperance Hall, McCann Street, Ceres (Theme 5) and at The Scarecrow Patch art studio, Wheatsheaf Street, Ceres.[885]

OTHER THEATRES AND PERFORMANCE SPACES

A number of other theatres and performance spaces were established throughout Greater Geelong. This included the Corio Theatre (built in 1937-38 – now demolished, see earlier) and theatres largely built to screen moving pictures (see later subsection). One of the more recent is Costa Hall at Deakin University's waterfront campus. Opening in 1996 as the Great Hall as an innovative adaptation of the former Dalgety and Co. Woolstore,[886] it was renamed the Costa Hall in 1998 following a significant donation by the Costa family, locally successful produce merchants (Theme 2). The 1500 seat concert auditorium has played host to a broad range of University events as well as theatric and musical performances.[887] Of the latter, this has included concerts by the Geelong Symphony Orchestra (founded in 2016), Geelong's second orchestra after Orchestra Geelong Inc. (established as the Geelong Community Orchestra in 1983).[888]

In Gheringhap Street in 1999, the former Geelong Court House became the home of the Back to Back Theatre Company (established in 1988), a contemporary theatre company 'with a full-time ensemble of eight actors considered to have an intellectual disability.'[889] The company shares the building with Courthouse Youth Arts (see earlier subsection).

Today, Geelong's vibrant performing arts scene also includes a number of private acting studios, several specifically focusing on the education of young people. They include: Music Theatre Company (established in 1988), Screen Actors Australia (established c.1993), A&B Studio of Music (established in 1995), Grade Acting Studios (established in 2006 as Mooregrace Acting Studios), and Centre Stage (established c.2000)[890]

NIGHTCLUBS AND BARS

In Geelong in the 1970s and 1980s, following European and American popular culture, discotheques (colloquially known as discos) were established where DJs would play popular music through powerful PA systems for dancers while alcoholic drinks were available until the early hours of the morning.[891] By the 1980s, the term 'disco' was phased out[892] and these highly popular all-night music venues became known as nightclubs that were mainly situated in existing hotels. One of the earliest was the Geelong Hotel, south-east corner of Moorabool and Myers Streets, built in 1944 as 'Geelong's most luxurious, ultra-modern residential hotel' as a replacement for an earlier hotel building constructed in 1853 (Figure 9.142). Nothing remains of the building today. Other hotels that turned into nightclubs included the Eureka at 98 Little Malop Street (built in 1912) and the Queens Head at



Figure 9.142: Geelong Hotel, south-west corner Moorabool & Myers Streets, 2011 (now demolished). Source: David Rowe.



Figure 9.143: Melbourne Photo Co., Geelong Volunteer Artillery Band, 1877. Source: GRS 2009/00213, Geelong Heritage Centre collection.



Figure 9.144: Geelong Town Brass Band, c.1905. Source: GRS 2009/00627, Geelong Heritage Centre collection.

97-99 Ryrie Street (built in 1938).[893] Former woolstores were also converted into nightclubs, including Lambys in the basement of the former C.J. Dennys and Co. building at 26 Moorabool Street (built in 1872) and Home House in the former E.R. Sparrow Woolstore and Auction Room at 40-42 Moorabool Street (built in 1937 (Theme 5).

A local singer during the nightclub era of the late 20th century who became internationally recognised as the frontwoman of the Australian rock band, Divinyls, was Christina (Chrissy) Joy Amphlett (1959-2013)[894] (Figure 9.130). The cousin of Australian singer, Little Pattie (Patricia Amphlett) Chrissy Amphlett attended Belmont High School before she went overseas.[895] In 2001, the Divinyls' 'Science Fiction', written by Amphlett in association with lead guitarist Mark McEntee, was selected by the Australasian Performing Right Association (APRA) as one of the top 20 Australian songs of all time.[896] Amphlett died in 2013 after a long battle with breast cancer.[897]

During the 2010s, Little Malop Street in central Geelong (between Moorabool and Gheringhap Streets) has witnessed a transformation from a quiet shopping strip into a thriving location for live music and bars. In 2019, this narrow street boasted at least 10 venues including The 18th Amendment Bar, Beav's Bar, Geelong Cellar Door, Cabinet Bar Geelong, Piano Bar, Pistol Pete's Food n Blues, Tomodachie Izakaya and Bar, Big Ears and The Workers Club Geelong.

BRASS BANDS AND ROTUNDAS

A key part of musical life in Geelong from the 19th century was the formation of numerous brass bands. They had their roots in the temperance and volunteer movements, churches, orphanages, education sector and the workplace. The earliest formed in Geelong was the Honorable Order of Rechabites and Father Mathew's Total Abstinence Society Bands in 1847.[898] In 1855, the Rifle Corps band formed and it was followed by the Geelong Volunteer Artillery Band (1864) (Figure 9.143), Ceres Rechabite Brass Band (1869), St. Augustine's Fife and Drum Band (1870), Sons of Temperance Brass Band (1872), St. Patrick's Society Band (1872), Victorian Woollen Factory Brass Band (1873), Temperance Life Band (1874), St. Mary's Society Band (1875), Drysdale Brass Band (c.1877), W.D. Goodall's Band (1879), Protestant Alliance Drum and Fife Band (1883), Salvation Army Band (1884), Chilwell Brass Band (1887), Geelong Garrison Band (1889), Portarlington Brass Band (1889) and the Geelong Town Band (1896)[899] (Figure 9.144). John Thomas Tansey (1872-1949) was Honorary Secretary of the Geelong Artillery Band in 1897 and in 1899 he was appointed



Figure 9.145: Portarlington Brass band outside bandstand, Portarlington, n.d. c.1925. Source: image 2051, Bellarine Historical Society collection.

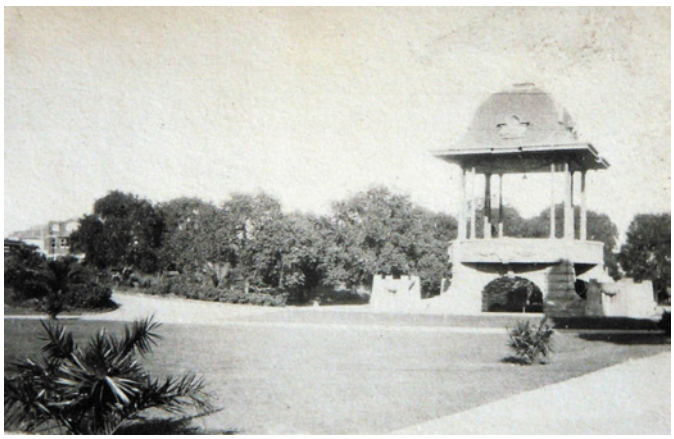


Figure 9.146: Hitchcock Memorial Bandstand, Johnstone Park, c.1930. Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.

Secretary of the Geelong Brass Band.[900] His daughter, Hilda Amelia Tansey (born in Geelong in 1900) – who had gained many years' experience as a cornetist in her father's band - was to become the inaugural conductor of the Sydney Ladies' Brass Band, NSW, in 1934, the first female brass band in Australia.[901]

More bands formed in Geelong and District in the early 20th century prior to World War One. They included the Portarlington Rifle Club Brass Band (1901), Geelong Harbor Trust Band (1909), Geelong Municipal Band (1911), Junior Municipal Band (earliest known as the Municipal Juvenile Band) (1912) Gordon Technical College Band (1915), Geelong West Band (1911) [902] Today, there are only four community bands in existence. They are the Geelong West Brass Band, Geelong Concert Band (1987), South Barwon Corps Salvation Army Band (1923) and the Geelong Memorial Brass Band (1946).[903]

A physical legacy of the popular brass band movement in Greater Geelong in the early 20th century are the rotundas. The earliest surviving is the bandstand at Portarlington (Figure 9.145), built in 1910 which had a combined use as a weighbridge office (replacing an earlier structure).[904] It was the location of musical entertainments by the Portarlington Brass Band.[905]

At Bright and Hitchcock's Department store in Moorabool Street, the corner bandstand (erected in 1913) (Figure 5.155, see Theme 5) combined the roles of clever marketing and outward philanthropy to the benefit of public popular culture. The first bands to perform there were those of the Geelong Harbor Trust and the Geelong Municipal Band in 1914.[906] The following year the Geelong City Band played the intermezzo, 'Silver Wedding Bells' as a complement to Howard and Charlotte Hitchcock on their silver wedding anniversary.[907]

The Hitchcock family was also responsible for regular performances in Johnstone Park from 1920, when the Hitchcock Memorial Bandstand (Figure 9.146) was opened in memory of Mrs Annie Hitchcock (see earlier). On the opening night, the Returned Soldiers' Band (established 1919),[908] Geelong City Band and the Geelong West Band paraded from the top of Moorabool Street to Johnstone Park. The first to perform in the commodious new structure was the Returned Soldiers' Band which played the National Anthem followed by 'a splendid rendition' of 'Lead, Kindly Light' at the request of Mrs Charlotte Hitchcock.[909] The Geelong City Band then played 'Peace with Victoria' and the selection, 'Maritana'.[910]

PICTURE THEATRES

In 1895, the *Geelong Advertiser* enthusiastically reported on the exhibition of Thomas Edison's invention, the 'Kinetoscope' at the Exhibition Theatre:

> The exhibition of Edison's marvelous scientific toy, the Kinetoscope, which will only be on view here for two days more, was opened at the Theatre yesterday under the direction of Mr Chas. McMahon. There was a constant succession of visitors during the afternoon and evening to witness the wonderfully effective illustration of the subjects selected for exhibition, and they went away marveling over the genius of the inventor, who has endowed photography with life and vivacity for the entertainment of humanity. It is not possible to describe the experience of those who, looking through a narrow aperture in a small cabinet, witness a wire-walker going through a thrilling performance in mid-air, or are fascinated by the graceful movements of the Spanish danseuse. The action is so natural that the visitor forgets that he is looking at a moving picture, and is almost impelled to give expression to his felling with a burst of applause when Carmencita bows and retires.[911]



Figure 9.147: Geelong Theatre, Ryrie Street, c.1918. Source: *Geelong for Business, Health, Pleasure*, The Geelong City Council and Geelong Progress Association, Geelong, 1918, p.47.

It was not until 1909 when some of the earliest and certainly largest moving pictures were shown at His Majesty's Theatre, Market Square.[912] 'Buffalo Bill', 'The Buffoon', 'Rivals' and The Man of Many Falls' provided amusement to theatre goers.[913]

The first moving pictures screened in Geelong came in the earliest years of the 20th century. In 1904, the Salvation Army screened 'the best series of biorama views yet shown in the town' at His Majesty's Theatre.[914] This was followed by the showing of 'thousands of feet of moving pictures' in the same theatre in 1905, with Melba records 'given on the gramophone.'[915]

Theatres and halls – including His Majesty's Theatre, Market Square; Sladen Hall (known as the Embassy Theatre from 1940), Russell Street, Chilwell; Plaza Theatre, Ryrie Street; the Palais Royal, Moorabool Street and the Corio Theatre, Market Square (see earlier subsection) were some of the local movie venues throughout the 20th century. Other theatres that were built to cater for the growing demand included the following.



Figure 9.148: Interior, Geelong Theatre, showing capacity crowd at the opening night, 26 May 1913. Source: GRS 2010/58, Geelong Heritage Centre collection.

GEELONG THEATRE, 198-204, RYRIE STREET, GEELONG

The Geelong Theatre was opened to a capacity audience on 26 May 1913 by the Mayor of Geelong, Alderman W.R. Anderson during the interval of 'Jealousy', 'Sturla Acrobatic Troupe', 'The Doctor's Photograph', 'Timely Rescue', Alkali Ike', and 'Tigris'.[916] The theatre had been established by Amalgamated Pictures Co. Ltd., its managing director being J.H. Tait. He instigated the formation of a new company for the Geelong Theatre, with H.B. Hodges as Chairman of Directors and George F. Wheatland as secretary.[917] To accommodate 1750 people, the new theatre was designed by local architects, Tombs and Durran and based on J. and N. Tait's theatre on St. Kilda Road, Melbourne.[918] The new two storey rendered brick Federation Free style building (Figures 147- 148) made a notable statement in this part of Ryrie Street and is the only purpose-built theatre continuing to serve its original purpose in Geelong today.

JOY ARK FLOATING THEATRE, EASTERN BEACH, GEELONG

In 1912, the Joy Ark (Figure 9.149), representing a large decorated shed, was erected above the sea water on the foreshore immediately west of Eastern Beach.[919] From this time, the building offered social enjoyment through dancing, skating and concert activities.[920] By 1926, the Joy Ark had closed and some of its building fabric was used to construct the Palais Royal building in Moorabool Street (see earlier).



Figure 9.149: Joy Ark Picture Theatre, Eastern Beach, before 1920. Source: Museums Victoria, item MM 2780.

FORMER REGENT THEATRE, LITTLE MALOP STREET, GEELONG

In 1922, Messrs. T.J. and A.E. Fowler announced the beginning of a new venture new as 'The Regent.' This was the establishment of another picture house in Geelong under the auspices of a new company called the Regent Theatre Proprietary Limited.[921] Designed by Henry White and Gurney, architects and engineers of Melbourne, Sydney and Auckland, the elaborate three storey building (Figure 9.150) was constructed by Thomas Quyale. The *Geelong Advertiser* gave a glowing description of the theatre when under construction in June 1922:

> In the construction of the new theatre the architects, have followed their usual practice of creating a theatre atmosphere for picture theatres as well as for full theatres. This is obtained by departing from the usual square or town hall type of building, and also by attention to the enrichment and the lines of the gallery, ceiling and proscenium front. The front elevation of



Figure 9.150: Regent Theatre, Little Malop Street (centre), c.1930. Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.

> the building, when completed, will present a bold and simple form of treatment entirely different from any other theatre in Australasia, and this treatment has been returned for a certain distance along Union street.
>
> The main feature in the front elevation will be a large central and circular headed window, recessed and made to stand out as a central feature by suitable mouldings and enrichment, and the whole building will be crowned by a sheet metal cornice, which will stand out some 4ft. from the building line. In addition, the side of the theatre facing Union street will be suitably treated so as hide the ugly brick finished common to so many theatres. At night time the exterior of the building will present a brilliant appearance owing to the arrangement of the electric lights under the cornice on the "flood" system.[922]

Although the former Regent Theatre building exists today, its unique elaborate elevations been altered. A contemporary interpretation of the original design is currently proposed.

GEELONG WEST

Near the western boundary of the Geelong West Park, an open-air picture theatre was constructed in early 1912. The *Geelong Advertiser* gave the following report on the proposed building:

> It has been decided to erect a stage building in the new park in Geelong West at a cost of £200. At the close of last night's meeting of the borough council, the Mayor, Cr. C.W. Dickins, submitted a sketch plan of the building the front of which is to be the width of the Mechanics stage. Provision is made for four dressing rooms, and a screen can be lowered for the purpose of showing moving pictures. Councillors expressed approval of the plan, and though the erection of such a building to be utilised as an open air theatre and for bioscope pictures would bring in a good revenue to the council.[923]

The picture pavilion (Figure 9.151) was designed by the Geelong architects, Laird and Buchan and comprised a gambrel-roofed structure with a central gabled entrance portico. The screening of the pictures was on the west side of the building.

In 1915, following a heated meeting, the Geelong West Council voted in favour of taking out a loan for the construction of a picture hall (Figure 9.152) adjoining the west side of the picture pavilion. Designed by Laird and Buchan, it was built by the contractors, Tingate Brothers, for £1005.[924] The contextually large gabled building,

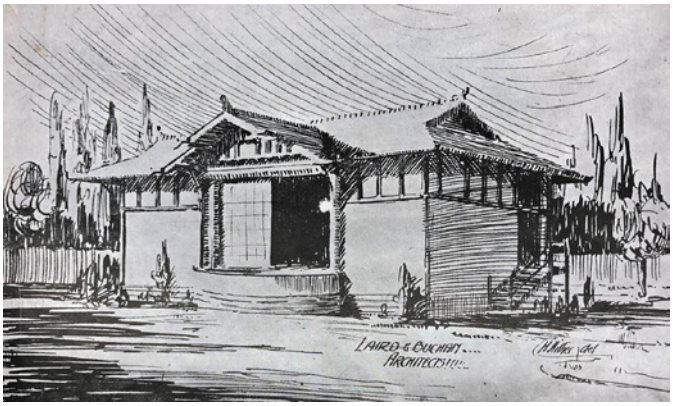


Figure 9.151: Laird & Buchan, Proposed picture pavilion, Geelong West, 1912. Source: *News of the Week*, 11 January 1912, p.13, GRS 2121/3, Geelong Heritage Centre collection.



Figure 9.152: West Park Picture hall, Geelong West (looking west from Geelong West Park), c.1920. Source: GRS 2009/01962/046, Geelong Heritage Centre collection.

known as 'West Park Pictures', was built with a parapeted gabled roof form on an east-west axis. The hall and the pavilion were located near the end of Pineville Avenue.

By the 1950s, the picture hall had fallen into disrepair. While some remedial work was carried out in 1961, providing opportunity for the continued tenancy of the Geelong Table Tennis Association, the hall and pavilion were removed after 1978.[925]

FORMER PIX CINEMA, 23 ELIZABETH STREET, GEELONG WEST

In 1952, *The Argus* announced that the Health Commission had approved the conversion of a brick bakery at 23 Elizabeth Street, Geelong West, into a

picture theatre to seat 463 people.[926] The bakery had been built in 1924-25 for Lewis Dean, baker, on the site of his weatherboard dwelling that he had acquired in the previous year.[927] Opening in 1953 with the 'first panoramic screen in Victoria, possibly Australia', it was the brainchild of Rupert Barras (Bass) Brownbill (1908-1978), the son of bakers, David and Emma (nee Taylor) Brownbill.[928] Bass Brownbill's foray into the theatre industry began at Penshurt, Victoria, in 1926, when he ran a show there but the introduction of 'talkies' brought about substantial financial losses.[929] After some years as a baker at Coleraine, he relocated to Geelong West in 1935-36 and to his parent's bakery at 23 Elizabeth Street which they had purchased the previous year.[930] There, Brownbill established a small theatrette in the backyard.[931] This was the beginning of his picture shows in Geelong and led to him opening a theatre in Belmont.[932] At Geelong West, he employed only male ushers because he claimed that girls 'are too moody.'[933] In 1955, alterations and additions to the new Pix Theatre were carried out to a design by the local architects, Schefferle and Davies.[934] Movies screened at the Pix for about 30 years.[935] In 2017-18, the former theatre was converted into two dwellings.[936]

DRIVE-INS

From the 1950s, two drive-in theatres became the new method of movie-watching in Geelong given the rise in the popularity of the motor car. In 1954, a 12-acre site at Moolap was approved by the Health Department and the Geelong District and Town Planning Committee.[937] Known as The Star Drive-In, it opened in January 1955. It was followed by Village Drive-In on the Ballarat Road, Bell Post Hill. Increased patronage in video movie rentals in the 1980s brought about the demise of the Drive-Ins, the Star closing in 1984 and the Village before the close of the 20th century.[938]

LITERATURE

Also contributing to the cultural life of the Greater Geelong area from the 19th century have a number of authors. Most notable were Geelong's poets. The earliest was by F.M. Hughan whose works provided a brief chronology of Geelong's European development in the 1850s. In 1856, he penned 'The Emigrant and other Poems' which was followed by 'On the laying of the Foundation Stone of the Geelong and Melbourne railway' and 'Get Understanding', an account of the laying of the foundation stone of the Geelong Mechanics' Institute.[939]

WILLIAM STITT JENKINS

A particularly prolific poet was William Stitt Jenkins (1812-1878) (Figure 9.153). Born at Whitehaven, England he arrived in Victoria in the 1850s with 'Written off Cape Otway' being his first poem published in the *Geelong Advertiser and Intelligencer* in 1854.[940] On his departure to reside in Melbourne in 1876, the *Geelong Advertiser* gave an insight into Stitt Jenkins' contribution to Geelong's literary and social life:

> That Geelong's loss will be Collingwood's gain, we have little doubt; for we feel assured that, if Stitt Jenkins accomplishes one-half for this strict that he has done for Geelong, the people of Collingwood will not let him depart from their midst as apathetically as did the people of the Pivot. … strange to say, although universally known as the "Poet of the Pivot," most of Mr Jenkins' compositions, for nearly eleven years past, appeared in the columns of this paper; there was a strong congeniality of sentiment between us, for the old "Radical" spirit of the fatherland is not yet extinguished in our breasts; and hence his partiality for this journal, to which he has steadfastly adhered ever since the management devolved upon the writer of this brief but sincere welcome to a brother-worker in the cause of political and social progress.[941]

DAVID HUGHES

On Stitt Jenkins' death in 1878, another prolific local poet, David Hughes (1821-1895), penned a work entitled 'In Memoriam of William Stitt Jenkins' which read in part:

Another noble, generous heart,
From life has passed away;
In doing good, that was his part,
While with us he did stay.

Benevolence – such was his creed,
Widows they were his care;
The orphan's friend in time of need,
Giving when he could space.

A kind word Jenkins had for all,
He was the poor man's friend;
Who can forget the Temperance Hall,
When he did there attend.

Trying our youths for to reclaim,
Form off the streets at night;
His loving heart, no thought of gain,
But try them to delight.

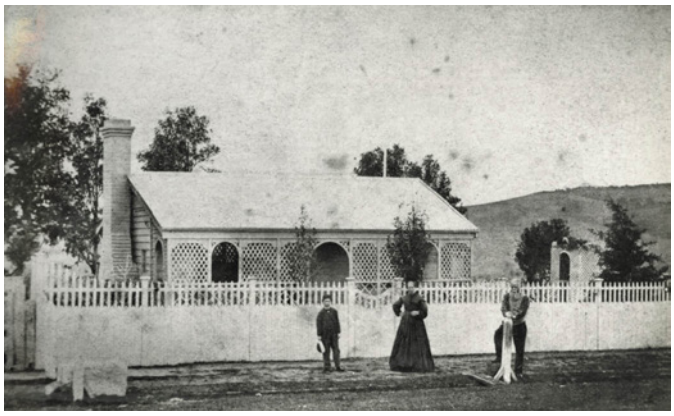


Figure 9.153: William Stitt Jenkins (right) and family outside their home in Noble Street, Newtown, c.1870. Source: GRS 1599/03/255, Geelong Heritage Centre collection.

His generous soul now rests in peace,
Is numbered with the dead;
He is where earthly trouble ceases,
Mark, only just ahead.

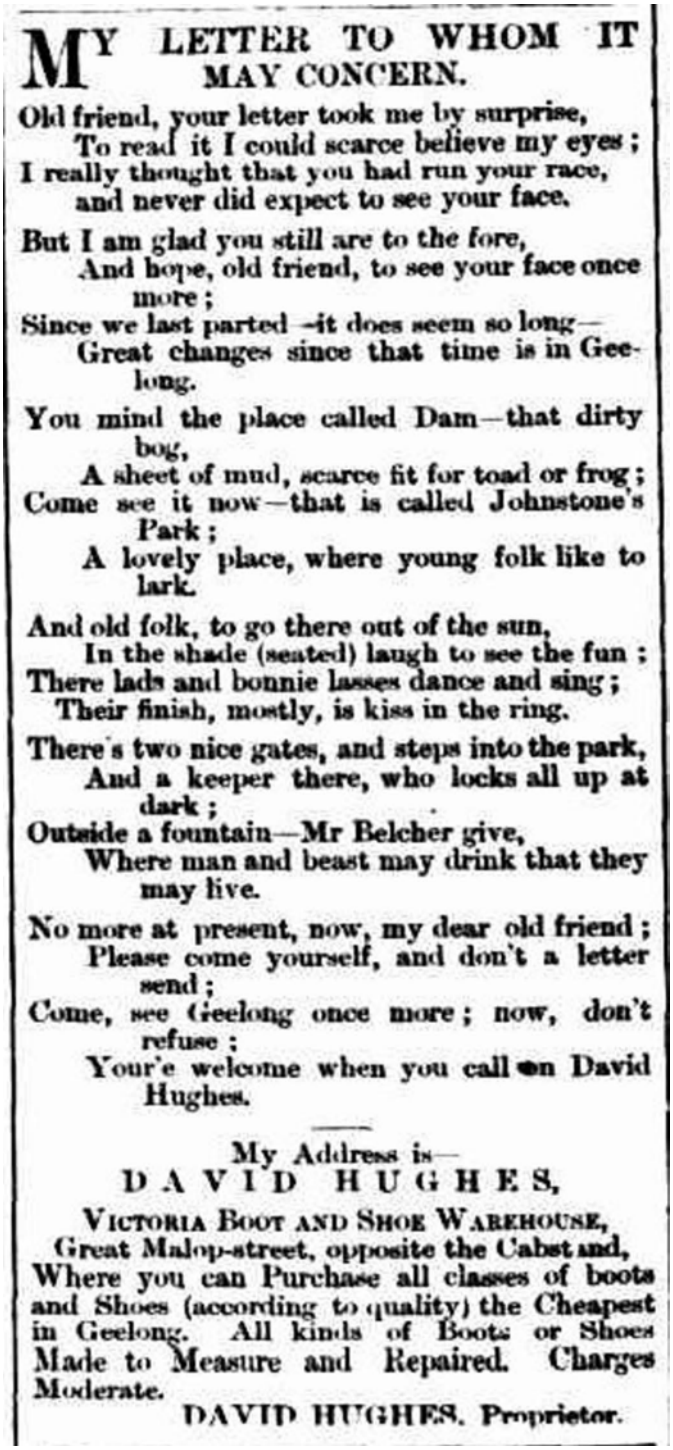
Still he has left a mark behind,
That death cannot erase,
A man of worth and sterling mind,
That nothing will replace.

Stitt Jenkins, honored by thy name,
Thy muse was from above;
There was the true poetic flame,
Teaching all peace and love.[942]

Hughes came to Geelong in 1844 where he remained until his death in 1895.[943] He was the proprietor of several business, primarily boot and shoe stores in different locations throughout Geelong, until 1882.[944] Between 1869 and 1882, he composed approximately 300 poems, several of which he exploited as marketing campaigns for his boot and shoe business[945] (Figure 9.154).

JAMES FRANCIS HOGAN

A conscientious author was James Francis Hogan (1855-1924).[946] Born near Nenagh, County Tipperary, he migrated to Geelong with his family in 1856 and was educated at St. Mary's Catholic School, Geelong, and later at St. Patrick's College, Melbourne.[947] He became a teacher, firstly at Anakie, then Flinders school and between 1877 and 1881 was the headmaster of St. Mary's, Geelong.[948] Throughout his teaching career, Hogan penned several works that were published in newspapers and journals.[949] His literary success was impetus for him to become a professional writer and in 1881 he abandoned teaching to became a sub-editor of the Victorian Review. He later joined the *Argus*.[950] In 1886, he published a



MY LETTER TO WHOM IT MAY CONCERN.

Old friend, your letter took me by surprise,
To read it I could scarce believe my eyes;
I really thought that you had run your race,
and never did expect to see your face.

But I am glad you still are to the fore,
And hope, old friend, to see your face once more;
Since we last parted –it does seem so long—
Great changes since that time is in Geelong.

You mind the place called Dam—that dirty bog,
A sheet of mud, scarce fit for toad or frog;
Come see it now—that is called Johnstone's Park;
A lovely place, where young folk like to lark.

And old folk, to go there out of the sun,
In the shade (seated) laugh to see the fun;
There lads and bonnie lasses dance and sing;
Their finish, mostly, is kiss in the ring.

There's two nice gates, and steps into the park,
And a keeper there, who locks all up at dark;
Outside a fountain—Mr Belcher give,
Where man and beast may drink that they may live.

No more at present, now, my dear old friend;
Please come yourself, and don't a letter send;
Come, see Geelong once more; now, don't refuse;
You're welcome when you call on David Hughes.

My Address is—
DAVID HUGHES,
VICTORIA BOOT AND SHOE WAREHOUSE,
Great Malop-street, opposite the Cabstand,
Where you can Purchase all classes of boots and Shoes (according to quality) the Cheapest in Geelong. All kinds of Boots or Shoes Made to Measure and Repaired. Charges Moderate.
DAVID HUGHES, Proprietor.

Figure 9.154: David Hughes, Poem used for marketing, 1875. Source: *Geelong Advertiser*, 28 June 18975, p.4.

biographical sketch of Archbishop James Goold and an anthology of his work entitled An Australian Christmas Collection. Relocating to England in 1887, he published his best-known work, The Irish in Australia.[951] In 1893, Hogan was elected unopposed to the House of Commons,

London, for the middle division of Tipperary, Ireland, the first former resident of Geelong to have been elected to the Imperial Parliament. [952]

DANIEL BUNCE: A WRITER ON INDIGENOUS LANGUAGES AS WELL AS BOTANY

Very few publications were produced in the 19th century which focused on the life and plight of the Wadawurrung. One exception was Daniel Bunce, curator of the Geelong Botanical Gardens from 1857 and author of several non-fiction catalogues, publications and articles, largely relating to botany but also to the Indigenous peoples. One of Bunce's earliest writings on the First Nation peoples was published in *The Argus* in 1851. He gave a brief overview of his work on the Aboriginal languages, an insightful and contextually rare outline of the culture of the Indigenous peoples from a European perspective, largely without prejudice. His article read in part:

> To treat the habits and customs of the Australian Aborigines in the limited space allotted to the Author, he feels that he shall scarcely be able to do either the subject, or that ill-used race of people the justice to which they are in every way entitled, but which has been so long withheld from them.
>
> The object of the present introduction is to lay before the reader, in a brief a form as possible, the leading features of a very interesting race of people, who are generally supposed to possess but little of the intellectuality with which their more favoured white brethren are gifted. Than such a conclusion nothing could be more unreal in fact, or unjust to those to whom the imputation is implied, few people possessing closer reasoning powers, or having observing faculties of a higher order. This is not a passing remark of the moment, but the assertion of an individual who has devoted some fifteen years of his life to the subject.[953]

Bunce's studies of the Aborigines culminated in his publication of the *Language of the Aborigines of the colony of Victoria and other Australian Districts* in 1851. He prepared a second edition that was published in 1859. A copy of the book in 1867 featured a portrait of Dan Dan Nook and an inscription of Dan Dan Nook's anticipation presentation of the publication to the Princes of Wales on visit to Geelong in 1867 (the presentation by Dan Dan Nook never eventuated) (see Theme 2).



Figure 9.155: Davitt monument, Catholic section, Eastern Cemetery, 2019. Source: Pam Jennings.

ELLEN DAVITT

An author of national prominence who was resident in Geelong for a short period in the 1860s was Mrs Antoinette Helene Leontine (Ellen) Davitt (nee Heseltine).[954] She was born in Dublin in 1812. She married Arthur Davitt (1808-1860) an educationalist, in Jersey in 1845 and they emigrated to Melbourne in 1854 to take up joint appointments with the National Board of Education.[955] Arthur Davitt had been appointed principal of the Model and Norman Schools and Ellen as superintendent of the female pupils and trainees.[956] The Davitts' tenure came to an end in 1859 due to a financial recession that led to the closure of the training institution.[957] Ellen Davitt opened the Ladies' Institute of Victoria in Carlton while Arthur Davitt was appointed to St. Patrick's College, Melbourne.[958] In January 1860, the Davitts relocated to Geelong due to Arthur's ill-health and he died at the National Hotel, Moorabool Street, in January of that year.[959] Ellen Davitt remained in Geelong over the coming months and contributed much to artist and literary life. In 1861, she gave a lecture at the Mechanics' Institute on 'The Influence of Art' and 'The Vixens of Shakespeare.'[960] Her portrait of Queen Victoria – which was placed temporarily in the Geelong Town Hall in November 1861 – was so well received it was purchased by the Town Council.[961] Davitt subsequently taught at the Portland State School from August 1862 to September 1863,[962] and then resided for a number of years in Castlemaine where she continued to give lectures that were well received.[963]

It was Davitt's literary skill that was to posthumously bring her high acclaim. Introductory chapters of her 'Edith Travers' and 'Force and Fraud' were published in *The Australian Journal* in 1865 when she was resident in Castlemaine and giving inspiration of her 'tale of the bush' in *Force and Fraud*.[964] This novel was the first murder mystery in Australia.[965] According to Kate Watson in *Women Writing crime Fiction, 1860-1880*, Ellen Davitt 'is one of the most significant contributors, male or female, to Australian criminography despite only writing for about three years (1865-68).[966] Ellen Davitt died in Fitzroy in 1879 and was buried with her husband at the Eastern Cemetery, Geelong, beneath a Gothic-inspired monument she had erected in 1860, probably to her design[967] (Figure 9.155). Davitt's contribution to Australian writing is now recognised in the Sisters in Crime Australia's annual Davitt Awards, launched in 2001 to provide recognition for Australian women crime writers.[968]

JAMES MORGAN WALSH

Davitt's male equivalent who was born in Geelong in 1897 was James Morgan Walsh.[969] The son of Thomas Patrick Walsh, an accountant and Kate Morgan, he attended local Catholic schools before receiving an education at Xavier College, Melbourne.[970] On the completion of his schooling he entered his father's stock and station business in Geelong as a clerk and it was there where he first began his writings as a novelist.[971] He published his first short story in 1913 and his first novel, Tap Tap Island, in 1921. It was in this year when he moved to Melbourne with his family and in 1923, he became a full-time writer.[972] According to Stephen Knight:

> One of Australia's most prolific authors, Walsh produced fifty-eight novels under his own name. As 'H. Haverstock Hill' he produced five crime adventures of the Pacific islands, in the genre of Louise Becke and Beatrice Grimshaw. Three others were written under the pseudonym 'Jack Carew'. References to him as 'the Australian Oppenheim' and 'the Australian Edgar Wallace' indicate both his popular status and the range he covered … His work was translated into many languages [973]

Walsh lived at Weston-super-Mare, Somerset, from the late 1930s where he died in 1952.[974]

HELEN GARNER

Born in Geelong in 1942, Helen Garner was educated at The Hermitage, Newtown and later the University of Melbourne.[975] Entering the teaching profession, she was controversially dismissed from the Fitzroy High School in 1972 'for teaching sexual issues and using "bad" language in the classroom.'[976] From the mid 1970s, Garner was associated with the Women's Theatre group and wrote for several prominent publications.[977] Several of Garner's novels have received awards, including Children's Bach (penned in 1984), winner of the South Australian Premier Festival Award in 1986; and Postcards from Surfers, short story collection written in 1985 and which won the New South Wales Premier's Award in 1986.[978] Garner is also highly regarded for her non-fiction work, receiving a Walkley Award for journalism in 1993 and in 2006 she won the Melbourne Prize for Literature.[979]

SHOWS, EXHIBITIONS AND PROMOTIONS

Since the 1850s, numerous shows, exhibitions, displays and promotions have been held in the Greater Geelong area, some becoming more enduring museum exhibits. A brief overview of the different exhibitions, shows and early marketing of 'Greater Geelong' is given as follows.

AGRICULTURAL AND PASTORAL SOCIETY & THE GEELONG SHOW

In 1855, the Geelong and Western District Agricultural and Horticultural Society was formed. The objects of the new society were:

> … the promotion of the theory and practice of agriculture and horticulture; the collection and dissemination of new and important facts having reference to the capabilities and cultivation of the soil; the theory of crops and general management of agricultural operations; the improvement in the breed stock, and treatment of their disorders; and the gradual perfection of the various operations and implements of husbandry, by the distribution of prizes, and by affording facilities for agricultural and horticultural exhibitions.[980]

The first office bearers were Horatio Spencer Wills, M.L.C. (president) (father of Thomas Wentworth Wills – see earlier), John Armstrong and David Fisher (vice presidents), A.C. Macdonald (treasurer), John Middlemiss (honorary secretary), and the banker being the Bank of Victoria.[981]

The first event of the Society was a ploughing match at Aitkenside, Ceres, in March 1855. It was following by the first exhibition in the drill hall, Myers Street, in October of that year.[982] In 1856, five acres were set aside at the south-east corner of Garden and Ryrie Streets as the site for the Society's showgrounds.[983] In 1891, the Society relocated to a more commodious 30 acre site in East Geelong, immediately north of the Geelong to Queenscliff railway line between St. Albans and Queenscliff Roads. In January of that year, the Society's secretary, Charles

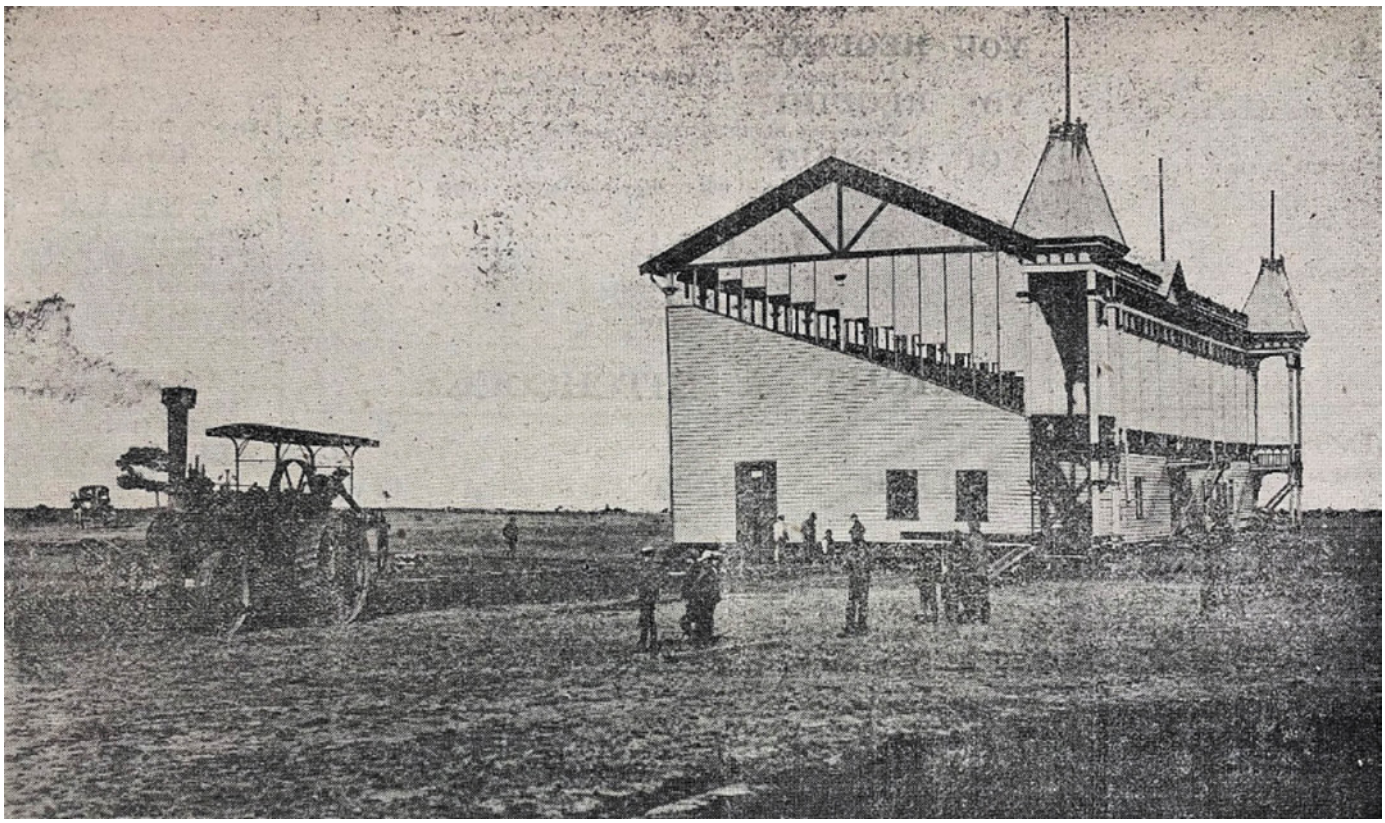


Figure 9.156: Geelong & Western District Agricultural and Horticultural Society grandstand in process of relocation to new site at Breakwater, 1907. Source: *Geelong Advertiser,* 25 March 1907, p.4, GRS 2050/106, Geelong Heritage Centre collection.

Craike, advertised an architectural competition 'for the necessary buildings and improvements on the Society's new reserve fronting the Queenscliff Road, including fencing, grandstand, shed accommodation for stock, judging rings, railway siding, receiving yards, etc. etc.'[984] The competition was won by John Angus Laird, young local architect (see Theme 8 for biographic details). With the works nearing completion in August 1891, a detailed description of the showgrounds was given in the *Geelong Advertiser* which declared that 'the main attraction' was 'the very commodious grand stand constructed of weatherboard, resting upon a brick and cement foundation.' It was 138 feet in length, 42 feet 6 inches in width, with seats fitted in 'gallery form' to accommodate 1500 people. There were four staircases to provide access, the two end stairs 'emerging into turrets which ornament the structure.'[985]

In 1906, less than 10 years since establishing its showgrounds, the Society was forced to relocate to the 136-acre reserve diagonally opposite, which it was to share with the Geelong Racing Club. The last show at the East Geelong site was on 14 September 1906.[986] All buildings and infrastructure – including the grandstand – were relocated to the new site. The removal of the grandstand (Figure 9.156) was reported in *The Australasian* in May 1907:

> The most difficult task in connection with the transfer of the show stand to the new racecourse and showground at East Geelong was successfully accomplished on Sunday, April 14, when the contractor, Messrs. J. McCoy and Sons, removed the large building across the Queenscliff railway line. The contract is the biggest yet undertake in the Commonwealth, the total weight of the stand being slightly over 100 tons while the length is 136 feet. Its great height necessitated the removal of the telegraph lines, and the temporary installation of an undergrounds service. Sunday was the only day on which the crossing of the line could be attempted, and even then the [Railway] Department stipulated a penalty of 10 pounds per hour for any block that might occur to traffic when resumed. Happily no contretemps of any kind occurred, and the line was clear for traffic before 5pm. Rollers were used under the stand and the sides were boarded up to prevent sway occurring in the roof.[987]



Figure 9.157: Geelong & Western District Agricultural and Horticultural Society grandstand at new showgrounds and race course site at Breakwater, 1927. Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.



Figure 9.158: Geelong & Western District Agricultural and Horticultural Society pavilion (right), 1927. Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.

The grandstand was to be the centerpiece of the new racecourse and showgrounds for many years (Figure 9.157). However, it was not to last another 100 years, being demolished in 2000.[988]

The most significant event in the Society's calendar was the annual show. It attracted crowds from across Geelong and the Western District, the events and activities including horse shows, flower, produce, livestock and home industry exhibitions, food and craft competitions, and amusements.[989] Many of these activities were held in the Society's pavilion (Figure 9.158). One of the more unusual competitions for prizes offered by the Geelong and Western District Agricultural and Horticultural Society in 1890 was for the largest collections of sparrows' heads and eggs.[990] English sparrows had been donated to the Geelong branch of the Acclimatisation Society of Victoria at Eastern Park in 1866.[991] They were turned loose and others were later bred by Henry Meakin and Thomas Jeffrey of Jeffrey's Fernery, Newtown.[992] The sparrows soon became a menace, the *Geelong Advertiser* reporting in November 1867 that 'several of the sparrows recently liberated by the Acclimatisation Society have found themselves a home in the steeple of the High Church, and appear to enjoy their new quarters immensely.'[993] For the sparrow competition in 1890, the Society's competition committee had received 45,427 eggs and 5,965 heads. First prize for 1,406 heads and 5,375 eggs collected went to E. Foot of Lara. [994]

In 1954, following widespread community support and the raising of over £2000, the Geelong Agricultural and Pastoral Society (as it was then called) relocated to its own ground comprising the northern 30 acres of the original racecourse and showgrounds reserve.[995] A pavilion built at the original site in 1891 and removed to the race course site, was again relocated to the fourth showgrounds.[996] It was demolished in 1960.[997] The key event of the Society remains the annual Geelong Show, which was granted Royal status in 2005. [998]

EXHIBITIONS

EARLY EXHIBITIONS

While Europeans had been holding exhibitions for hundreds of years, the tradition of exhibitions in Geelong was especially influenced by the Great Exhibition of the Works of Industry of All Nations held at the Crystal Palace in Hyde Park, London, in 1851. It was the first of several 'world fairs' that celebrated culture and industry.[999] Geelong's first industrial exhibition came soon after the Great Exhibition in September 1851.[1000] It helped to promote the endeavours and valuable contributions of local citizens, and increase community pride. Prizes were awarded for the best horses (with Misses Drysdale and Newcomb, Thomas Austin, C.J. Dennys, Mr Mercer and James Austin receiving gold medals).[1001] The *Geelong Advertiser* gave a positive account of the event:

> As it was, the show was decidedly attractive, for the room was crowded during the whole day; and we have no doubt of the complete success of future exhibitions.
>
> The following list of prizes awarded will give an idea of the articles exhibited, and render it unnecessary for us to give what would be a mere recapitulation. Among the articles not there mentioned, we particularly noted a box of specimens of marble, polished, of various kinds, from Limeburner's Point, shewn by Mr. A. Ronalds [Theme 4]; several boxes of



Figure 9.159: Exhibition of Women's work, Geelong Mechanics' Hall, 1907. Source: GRS 0160/3/38, Geelong Heritage Centre collection.

> minerals collected by Dr. Bruhn; a model bird-cage, by Mr. Hardwick. The price of furniture for which Mr Stratford was awarded the gold medal, was a work table, the top of which was made of 291 pieces of colonial woods, 24 sorts, exclusive of the border, which was of colonial myrtle; it was purchased by Mr. Gore, for £18, and will be sent by him to England.[1002]

A plethora of local exhibitions followed, mainly by the Geelong Mechanics' Institute, to which its honorary secretary, B.W. Wheatland, was involved with all the Institute's exhibitions until the early 20th century.[1003] They included the Mechanics' Exhibition opened by the Governor of Victoria, Sir Henry Barkly, on 20 March 1857 (complete with 536 exhibits); Exhibition of Art, Science and Industry at the Mechanics' Institute in 1863 and the Fine Arts and Industrial Exhibition in 1876.[1004] Exhibitions continued at the Mechanics' hall throughout the early 20th century, including a show of 'Women's Work' in 1907 (Figure 9.159).

INDUSTRIAL AND JUVENILE EXHIBITION, EXHIBITION BUILDING, MARKET SQUARE

By far the most substantial exhibition held in Geelong was the Geelong Industrial and Juvenile Exhibition staged from 18 December 1879 until 30 April 1880.[1005] It was the genesis of the Geelong and Western District Agricultural and Horticultural Society who had resolved to hold an industrial exhibition. The Society held influence as its president, J.H. Connor, was also the Mayor of Geelong.[1006] A public meeting was called on 7 March 1869 and this eventuated in the construction of a commodious (and yet cumbersome) exhibition hall (Figure 9.160) to a design by the Town Surveyor, Robert Balding. The Victorian Italianate designed brick building had a frontage to Moorabool Street, the front having two storey hipped pavilions that flanked a central large glazed fanlight (an influential hallmark of the Crystal Palace in London also used in the grander exhibition building) with a projecting balcony supported by cast iron posts. The front hipped



Figure 9.160: F. Kruger, Geelong Exhibition Hall fronting Moorabool Street, Market Square, c.1882. Source: accession H936114/16, State Library of Victoria.



Figure 9.161: J. Raddenberry, 'Blechnum Species, Australia' (top) & 'Aspidium, Sp. New Hebrides', 1879. Source: J. Raddenberry, Book of Ferns, 1879, GRS 2080/1, Geelong Heritage Centre collection.

towers featured paired round-arched windows on the ground floor and Palladian windows on the first floor. The main entrance was centrally located being below the front balcony. The sides of the large hall (measuring 137 feet by 60 feet) were lit by clerestorey windows, there being elongated skillions and with projecting faceted bays on the north and south sides.[1007] Internally, a balcony was constructed immediately above the main entrance doors to accommodate the orchestra. At the rear, a connecting passage was built (lit by a row of side windows) to link the new building to the old market.[1008]

The exhibition was opened by the Governor of Victoria, His Excellency the Marquis of Normanby on 18 December 1879 and reflected a key public event in the European history of Geelong.[1009] Hundreds of exhibits were on display from locals and others across the state in the adult and juvenile departments. Various classes were assigned to each type of exhibit, with 'class 1' being for woollens, shawls, flannels, blankets, clothing and clothing materials, huts, etc., of Australian manufacture.[1010] The 'class 20' category was for the 'collections and devices in shells, sea-weed, mosses, dried ferns, birds and birds' eggs, insects, animals, fish &c.' The local architect, Joseph Watts, exhibited his collection of 50,000 polished shells which the *Geelong Advertiser* declared was 'perhaps one



Figure 9.162: J. Raddenberry, View to and within fernery, Geelong Botanic Gardens, 1888. Source: J. Raddenberry, Book of Ferns, 1879 (photographs subsequently added), GRS 2080/1, Geelong Heritage Centre collection.

of the most interesting exhibits in this department.'[1011] A large number of gold and silver medals were awarded to local citizens and businesses (see Appendix 9.1). Little of these valuable exhibits is known to survive today. One gold-winning entry which is now an important item at the Geelong Heritage Centre was a collection of dried ferns by the curator of the Geelong Botanic Gardens, John Raddenberry. Comprising 260 varieties of ferns with a catalogue of names, the priceless value of the work (Figures 9.161-162) was such that it was placed in a locked, glass case.[1012] It could 'be thoroughly inspected' when Mr Raddenberry attended the exhibition.[1013]

The success of the Industrial and Juvenile Exhibition led to other exhibitions in the Exhibition Hall in the proceeding years. They included a Yarra Street school Flower Show and Industrial Exhibition in 1883, and the Geelong Jubilee and Industrial Exhibition in 1887 to mark the golden jubilee of Queen Victoria.[1014] This was the last major exhibition in the building. In 1886, a branch telegraph office opened in part of the building, providing a central location for postal and telegraph services as an adjunct to the post office at the corner of Gheringhap and Ryrie Streets (Theme 7).[1015] The Exhibition Theatre continued to operate while a portion of the building was occupied by the telegraph office. In 1901, it appears that an elevated gambrel roofed addition provided a more commodious stage and dressing rooms, being based on similar spaces in theatres in Melbourne and Ballarat.[1016] The branch telegraph office closed in 1903 when the front portion of the building was leased to J. Johnson, music warehousemen, who opened showrooms there. The rear portion of the building became His Majesty's Theatre (see earlier). A few months later, Johnston transferred his lease to Sutton's Proprietary Limited who operated a musical supply business. In 1907, Julius Solomon, draper of Talbot (Theme 5), took over the drapery business of Lige Cocking and Co and opened a new store in the former Exhibition Hall.[1017] It was called 'The Colosseum'. Solomon remained there until the opening of his substantial Solomon's Store on the Moorabool Street frontage of Market Square in 1913 (Theme 5). The construction of the new building had necessitated the demolition of the front elaborate portion of the former Exhibition Hall, together with other alterations and additions which continued to operate as His Majesty's Theatre.[1018] A new thoroughfare – Jacob Street – was created to provide front access to the theatre as well as rear access to Solomon's Building.[1019]

OTHER EXHIBITIONS

The Industrial and Juvenile Exhibition in 1879-80 was the progenitor for several other exhibitions throughout Greater Geelong in the 19th and 20th centuries. In addition to the art and historical exhibitions (see earlier), a Juvenile Industrial Exhibition was held at the Temperance Hall, Ceres, in 1881.[1020] In the early 20th century, the Gordon Technical College held nature study exhibitions in Davidson Hall that were open to state schools throughout Victoria. In 1906, the exhibition boasted 563 entries[1021] (Figure 9.163).

In 1928, under the auspices of the Made in Australia Council, a Geelong Made in Australia Exhibition was held under the direction of a local committee with W.B. McCann as chairman, R.W. Dobson as vice chair, E.J. Fairnie as honorary secretary and H. Bechervaise as honorary treasurer[1022] (Figure 9.164). *The Age* gave a glowing report of the exhibition in July 1928:

> Occupying 2 ½ acres of floor space of the great showrooms of Dennys, Lascelles, the Made-in-Australia exhibition, opened at Geelong on Saturday, is a revelation. About 75 per cent. of the goods come from manufacturing establishments in Geelong itself, but everything under the roof is the product of Australian enterprise and skill. The visitor is astounded at the enormous range of exhibits; if he were skeptical before he is equally surprised at the high grade and quality achieved, and must honestly recent any injustice to Australia manufacturers which may have lurked, even unconsciously, in his mind. Nothing so impressive has been seen outside Melbourne or Sydney before.[1023]

A second Made in Australia exhibition was held in 1938 to celebrate the centenary of the European colonisation of Geelong held at the Dennys Lascelles Woolstore at the corner of Moorabool and Brougham Streets.[1024] Although the exhibition covered a range of subjects relating to manufacturing, infrastructure and education, *The Age* highlighted the 'outstanding 'exhibits of the Geelong woollen mills,' declaring that it was 'to be expected since Geelong leads the State in textile production.'[1025]

The Dennys Lascelles Woolstore had also been the location of a Geelong Women's Centenary Exhibition of antiques and historical relics to honour the pioneer European women of Victoria.[1026] The funds of the exhibition were to go towards the memorial of these pioneering women. In addition to an exhibition of historical and reproduction



Figure 9.163: Nature Study Exhibition, Davidson Hall, Gordon Technical College, 12 April 1906. Source: GRS 0160/1/42, Geelong Heritage Centre collection.

items, 'ample scope' was given for sections devoted to the work of women in the 1930s. *The Australasian* gave a description of the proposed exhibits:

> There is a large section devoted to every kind of handcraft done, from kindergarten age up to the age of 18, while the Girl Guides' Association, the V.A.D.'s, the students from the Gordon Technical Institute, and the Geelong branch of the Country Women's Association have all been allotted sections to display their varied activities.[1027]

An exhibition which reflected further social change in Geelong following the influx of immigrants after World War Two was a 1000 Years of Poland Exhibition in 1966, organised by the Polish Millennium Committee of Geelong.[1028]



Figure 9.164: J. Lockwood, Geelong Made in Australia Exhibition Committee, 1928. Standing: J. Walker, H. Trigg, W. Austin, P.J. Pratt, G. Hamilton Lamb MLA, G.A. Robertson & W. Brownbill MLA. Seated: R.W. Dobson (vice chairman), E.J. Fairnie (hon. Secretary), W.B. McCann (chairman), C.N. Brown & H. Bechervaise (hon. Treasurer). Source: GRS 2009/02098, Geelong Heritage Centre collection.



Figure 9.165: Shells from the Sea of Galilee & two unas from tombs (over 2000 years old) once part of the Gordon Technological College Museum. Source: Dale Kent, The Gordon TAFE, 2019.

MUSEUMS

LOST MUSEUMS

Throughout the 19th and 20th centuries, a small number of museums were established to provide repositories for the valuable exhibits provided by the local community, and to research and curate their provenance and importance to the Geelong. These museums no longer exist, but their collections were highly valuable. They include the following.

GEELONG MUSEUM (AS PART OF THE FREE LIBRARY), MOORABOOL STREET

Geelong's first museum was opened in 1886 by the Hon. F. Ormond in an upstairs room of the Free Library (opened ten years earlier – Theme 8). According to the *Geelong Advertiser*, the room was filled with 'curious specimens' including Aboriginal weapons and attire, obsolete coins, 'rare treasures in conchology' and 'other interesting and attractive exhibits.'[1029] Several of the items were those of A.B. Smith of Batesford who was claimed to 'possess probably the finest private collection in Australasia.'[1030] With such an auspicious start, it was anticipated that the museum would be enduring and widely patronised. Yet, in 1887 there was discussion about closing it once the Gordon Technical College could take the collection.[1031] It remained an ongoing concern but was relegated to a room on the ground floor when the Geelong Art Gallery took occupation of the first floor in 1896.[1032] It survived until the library and museum were officially handed over to the Geelong City Council in July 1949.[1033]

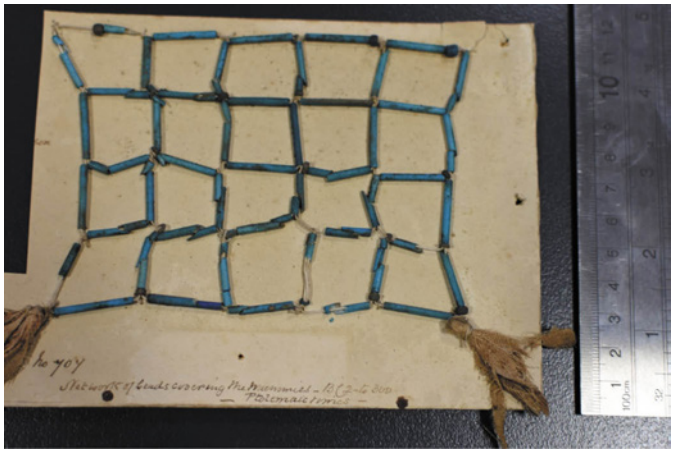


Figure 9.166: 'Network of beads covering the mummies – BC 2 to 300 – Ptolemaiclimes', one part of the Gordon Technological College Museum. Source: Dale Kent, The Gordon TAFE, 2019.



Figure 9.167: 'Pottery from Egypt', once part of the Gordon Technological College Museum. Source: Dale Kent, The Gordon TAFE, 2019.

GORDON TECHNICAL COLLEGE MUSEUM

A museum was established at the Gordon Technical College at the opening of the institution in 1887.[1034] From this time, a collection was soon established, a valuable addition in 1888 being rubies from the McDonnell Ranges, Florence River, Northern Territory, by Adam Adamson of the Ruby Mines Company.[1035] In 1895, 196 specimens were donated to the museum. They included a range of fossils and skeletons, eggs, minerals and stone, and even snake-catching apparatus.[1036] A highly valuable and unique donation of Egyptian artefacts dating as far back as 2000 BC was also presented by Aquila Dodgson (1830-1919), Egyptologist, secretary of the Leeds Philosophical and Literary Society and Congregational Minister.[1037] Dodgson had accompanied and funded an archaeological expedition to Egypt led by Sir William Matthew Flinders Petrie (1853-1942), grandson of the British explorer to Geelong in 1802, Matthew Flinders (Theme 2).[1038] Dodgson acquired several artefacts from this expedition, received from Petrie in recognition of Dodgson's financial support and because Petrie 'was keen that the results of his work should be spread as far as Australia.'[1039] In July 1892, Dodgson came to Geelong to visit his brother, the Rev. James Dodgson, Wesleyan Minister and Egyptologist (and widower to Caroline Newcomb – Themes 2, 5 & 7). Aquila Dodgson gave a series of lectures on Egypt at the Gordon Technical College and Congregational school room, Gheringhap Street.[1040] Of the former, one of his lectures was entitled 'A recent journey to the second cataract of the Nile.'[1041] The *Geelong Advertiser* reported on Dodgson's address:

> Numerous lantern views were provided, and a great deal of interesting phases of Egyptian life in ancient and modern times was presented. Whilst some of the information imparted was geographical, some had reference to the interior of royal palaces and specimens of architecture, sculpture, etc., and the whole was interesting.[1042]

The collection donated to the Gordon by Dodgson included fine linen from Royal Tombs (1200 to 1500 BC), Early Christian textiles, Mummy cloth (1000 years old), sets of beads including network of beads that had covered Mummies (200 BC to 300 BC), pottery, shells from the shores of the Sea of Galilee and two unas from tombs (over 2000 years old).[1043] (Figures 9.165-167).

While the Gordon Museum closed in the 20th century, the priceless collection of Egyptian antiquities remained in a box in a store room at the Gordon College until it was 'rediscovered' by Dale Kent, Records Manager, in 2017.[1044] It is now undergoing conservation and analysis at Queens College, the University of Melbourne, where other parts of Aquila Dodgson's collection are held.

FORMER CEMENT WORKS MUSEUM, MCCURDY ROAD, FYANSFORD

On 27 September 1936, the Protestant Orphanage at 150 McCurdy Road, Fyansford (Theme 8) was purchased by Australian Portland Cement Limited for subsidiary uses to the adjoining cement works.[1045] By May 1936, the orphanage and neighbouring school had formed part of the recreational facilities for Australian Portland Cement Ltd employees.[1046] In 1976, Fred Dolder approached the Recreation Club Management Committee for the use of vacant rooms at the former orphanage to display various historical items and other material relating to the development of the Cement Works.[1047] By the late 1990s, the museum had grown to such an extent that it encompassed 19 rooms over two storeys and was operated by a team of eight volunteers.[1048] The museum closed in recent years.

EXISTING MUSEUMS

NATIONAL WOOL MUSEUM

The first proposal for a wool museum in Geelong came in 1905 when E. Plumridge, instructor of wool sorting at the Gordon Technical College, sort the assistance of the Geelong Agricultural and Pastoral Society to obtain and classify an exhibit of wool for the Government offices in London.[1049] David Rhind of the Society supported the concept and went a step further by asking that exhibitors in the wool section at the Geelong Show donate fleeces 'for the purpose of forming a wool museum.'[1050] David Aitken, a steward of the Society and local manager for Dalgety and Co. Ltd subsequently gave a valuable collection of fleeces as the nucleus of a wool museum.[1051] Further prized fleeces from the Geelong district were donated by Aitken and Dalgety and Co. early the following year.[1052] Associated with the wool-sorting class at the Gordon, the museum was then established and in 1907 the New Zealand Loan and Mercantile Company provided a parcel of 26 samples of the best fleeces from the company's clips.[1053] By then, the wool museum collection was extensive. [1054] In 1921, alterations were made to the Gordon College Wool Museum, the *Geelong Advertiser* giving the following report:

> All the show cases are being refitted and are to be filled with representative fleeces of all high-class breeders and woollen mills throughout the State. An attractive exhibit of the process of manufacture has been received from the Lincoln Spinning Mills, Coburg, and is the desire of the College authorities to have all the local mills represented. A number of choice fleeces have arrived as the result of a suggestion put before the chairman of the Geelong Wool Brokers' Association (Mr D.P.C. Wilson), Senator Guthrie who has always been to the fore in assisting in this direction, has again forwarded one of his best Corriedale fleeces, and also two enlarged photographs of the champion Corriedale ram of Australia from his Corriedale Park Estate, Wagga Wagga, New South Wales. Among others represented is the well-known Warrambeen Estate, near Shelford, owned by Mr. Bingley, and also the famous Bleak-house Estate. These exhibits will be placed in the permanent Museum and will not only be instructive to the students, but will be of special interest to the numerous people who visit the wool department annually.[1055] A new museum was built as part of the new textile school in 1921 and was operational by 1922.[1056]



Figure 9.168: National Wool Museum, 26 Moorabool Street, 1991. Source: David Rowe.

A wool museum that would attract even greater numbers was first mooted by the Geelong Regional Commission in 1979.[1057] It acquired the former Dennys Lascelles woolstore at 26 Moorabool Street in 1985 (which was then threatened by demolition) and at a cost of $10.6 million, adapted the building as a National Wool Centre.[1058] Sixty years after the building had first hosted the Made in Geelong exhibition, the National Wool Museum (Figure 9.168) was officially opened in December 1988 by the Minister for Industry and Technology in the former Dennys Lascelles Ltd woolstore (built in 1872 – Theme 5). As one of the most significant bicentenary projects in Victoria, the National Wool Museum became Australia's only comprehensive museum of wool, telling the Australian story of wool, fibre and textiles in addition to contemporary exhibitions, public programs and special events.[1059]

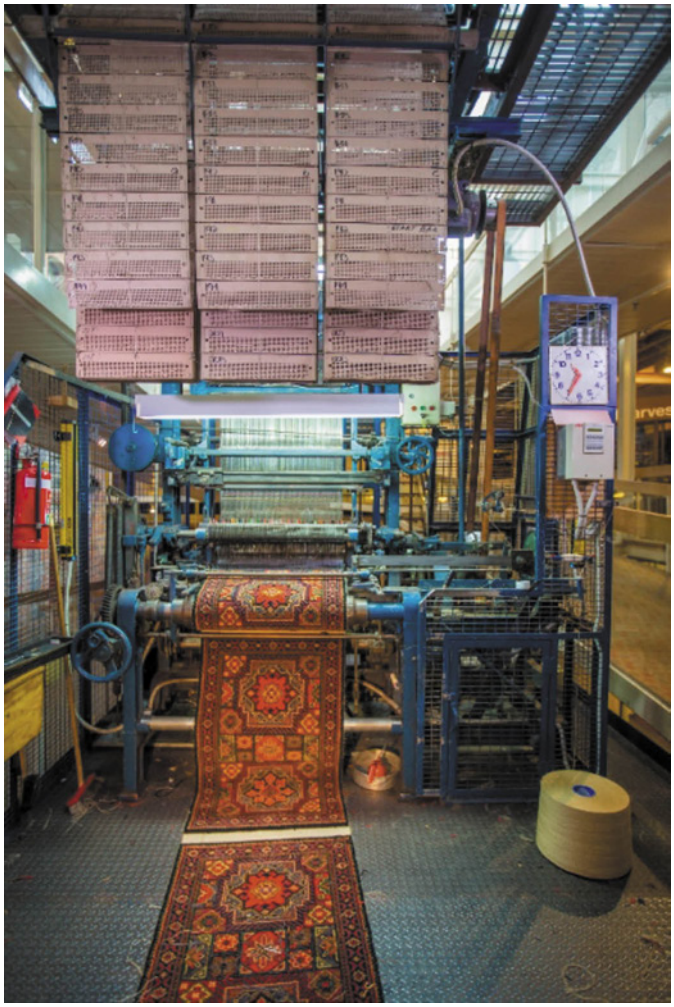


Figure 9.169: Axminster Carpet Loom, National Wool Museum. Source: National Wool Museum, Victorian Collections, object AP2W3105

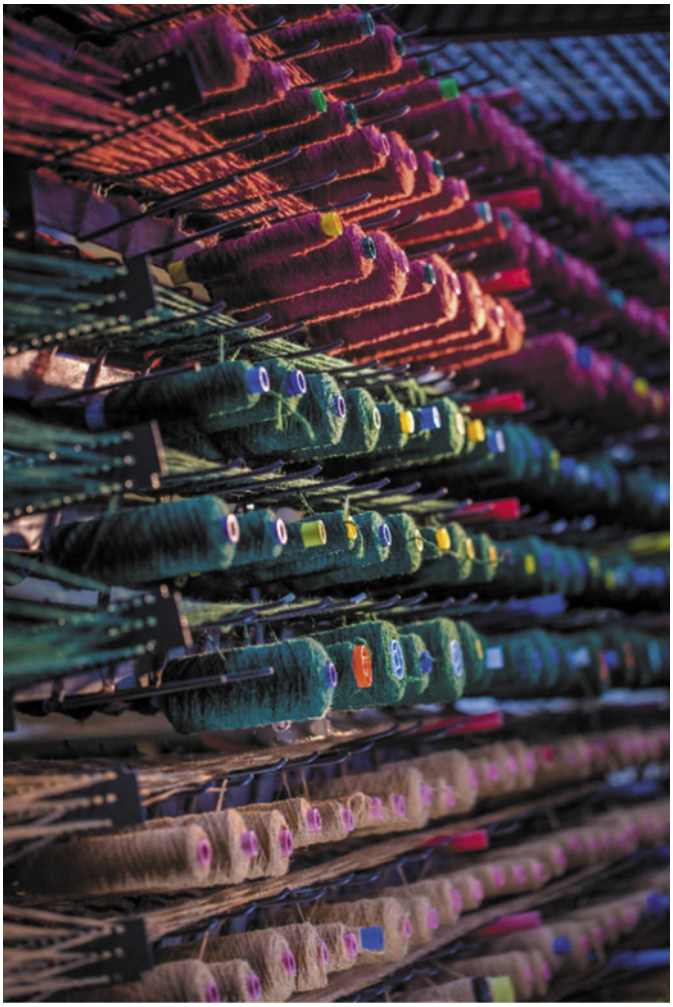


Figure 9.170: Axminster Carpet Loom, National Wool Museum. Source: National Wool Museum, Victorian Collections, object AP2W3147

Today, the National Wool Museum holds a vast and unique collection. A focal point is the Axminster Carpet Loom (Figures 9.169-170) that was originally built by Brintons in England in c.1910 and operated in Geelong from 1960. It became superfluous to industry operations in 1975 and was donated to the Melbourne College of Textiles for weaving training. Subsequently donated to the National Wool Museum, it operated using a gripper, the yarn being gripped and then cut. The loom also uses a jacquard system for weaving colours, a system invented by Joseph Jacquard, a silk weaver from Lyon which revolutionised pattern weaving from 1804.[1060]

Another valued part of the collection is a portion of the $1 million wool bale. In January 1995, Michael Crooks, auctioneer, took a world-record breaking bid for a wool bale weighing 116 kilograms which sold for $1,194,800. It was then 'the finest bale of wool ever produced', at 13.8 micron.[1061] Another significant item includes a cloth sample from an opera cloak made in England in c.1820 from John Macarthur's first wool clip at Camden Park, New South Wales, in 1816.[1062] Also at the National Wool Museum is the Zakrezewski Wheel collection, a collection of spinning wheels donated by Mr Wlodzimierz Zakrzewskiwho for many years had collected, researched and repaired them from all over the world, including the Nepal and Tibet region.[1063]

MARITIME MUSEUM, OSBORNE HOUSE STABLES, SWINBURNE STREET, NORTH GEELONG

The Geelong Maritime Museum was founded in c.1989, with former Royal Navy Ldg. Tel, Robert Henry (Bob) Appleton, OAM., as its inaugural honorary curator.[1064] In 1992, the Museum relocated to the former Osborne House stables, Osborne House, North Geelong (see Themes 6 & 7).[1065] The museum holds numerous historic artefacts and records associated with the maritime history of Geelong and Victoria, including the specific history of the Osborne House site as the first Australian Naval College from 1913 and first home for the J Class submarine of the Royal Australian Navy from 1919 (see Theme 7).

NARANA ABORIGINAL CULTURAL CENTRE, 410 SURF COAST HIGHWAY, GROVEDALE

In 1993, Narana (meaning 'listening and learning') began as Narana Creations with a retail outlet in Yarra Street, Geelong where Aboriginal arts and artefacts were sold.[1066] Three years later in 1996, 16 acres of former farmland on the Torquay Road at Grovedale were purchased for the transformation of the site into wetlands, cultural display building and art shed which was carried out in 1997-98.[1067] In 2000, Narana became a Victorian Tourism Hall of Fame Member and in 2006 the first NaranaFest event was held featuring the Australian singer and song-writer of Torquay, Xavier Rudd.[1068] Building improvements were made in 2014-15. Overall, Narana's mission is 'a destination for cultural education and tourism activities which promote greater understanding of Aboriginal culture and history.'[1069]

GEELONG MUSEUM OF MOTORING AND INDUSTRY, HAMLYN HEIGHTS

Geelong Museum of Motoring recently reopened in Hamlyn Heights in 2018.[1070] The Museum holds an important collection of Geelong's motoring and manufacturing heritage previously displayed at the Ford Discovery Centre, corner of Gheringhap and Brougham Streets, which opened in 1997 and was closed in 2014.[1071]

AUSTRALIAN ORPHANAGE MUSEUM

In 2000, Care Leavers Australasia Network (CLAN) was established to represent, support and advocate 'for people who were raised in Australian and New Zealand Orphanages, Children's Homes & Foster Care.'[1072] Since that time, CLAN has maintained an Australian Orphanage Museum so that its 'history is visible to all Australians.'[1073]

In October 2019, the Australian Orphanage Museum relocated from Sydney to 62 McKillop Street, Geelong. According to Chanel Zagon in the *Geelong Advertiser*:

> The sombre history of Geelong's 13 former orphanages – dating to the 1800s [see Theme 8] – has never been publicly recognised in the city until now.
>
> The Australian Orphanage Museum has relocated to McKillop St in Geelong after being in Sydney for the past 19 years, where it held precious items and artefacts from orphanages across the nation.
>
> While Geelong orphanages no longer exist, the memory of abuse care leavers suffered still lives on today.
>
> Care Leavers Australia [sic.] Network co-founder and chief executive Leonie Sheedy said the museum and its historical objects acted as a physical reminder of the suffering the city's children experienced over the centuries.[1074]

A more permanent museum was established at 351 Ryrie Street in 2020.

PROMOTIONS

Since the early 1840s, local individuals, community organisations, commercial enterprises, government departments and local councils have promoted the special natural and creative characteristics of the Greater Geelong area in an effort to attract tourists, economic investment and overall, greater prosperity for the community. The earliest was published by Geelong's inaugural editor of the *Geelong Advertiser*, James Harrison, and his business partner, John Scramble, and was titled *The Geelong almanac for 1842: calculated for the meridian of Corio, and containing a variety of information useful to the settler, the merchant, and the tradesman.*

These publications also coupled as commercial and trade directories, and provided advertising opportunities for local businesses. In 1854 two directories and almanacs were published in Geelong: *The Geelong Commercial Directory and Almanac* by George March and Company, Ryrie Street East, in January 1854; and *The Geelong Almanac for 1854* by Comb and Curtis of Kardinia Street. The 23-year-old March had arrived at Point Henry from London in 1849 and was later to be employed as a clerk to the Coroner prior to the establishment of his *Geelong Directory* business by 1853.[1075] In partnership with John Elkington, shipping reporter for the *Geelong Advertiser* and later first Barrabool Shire Secretary (see Theme 7), March took legal action in the Supreme Court,

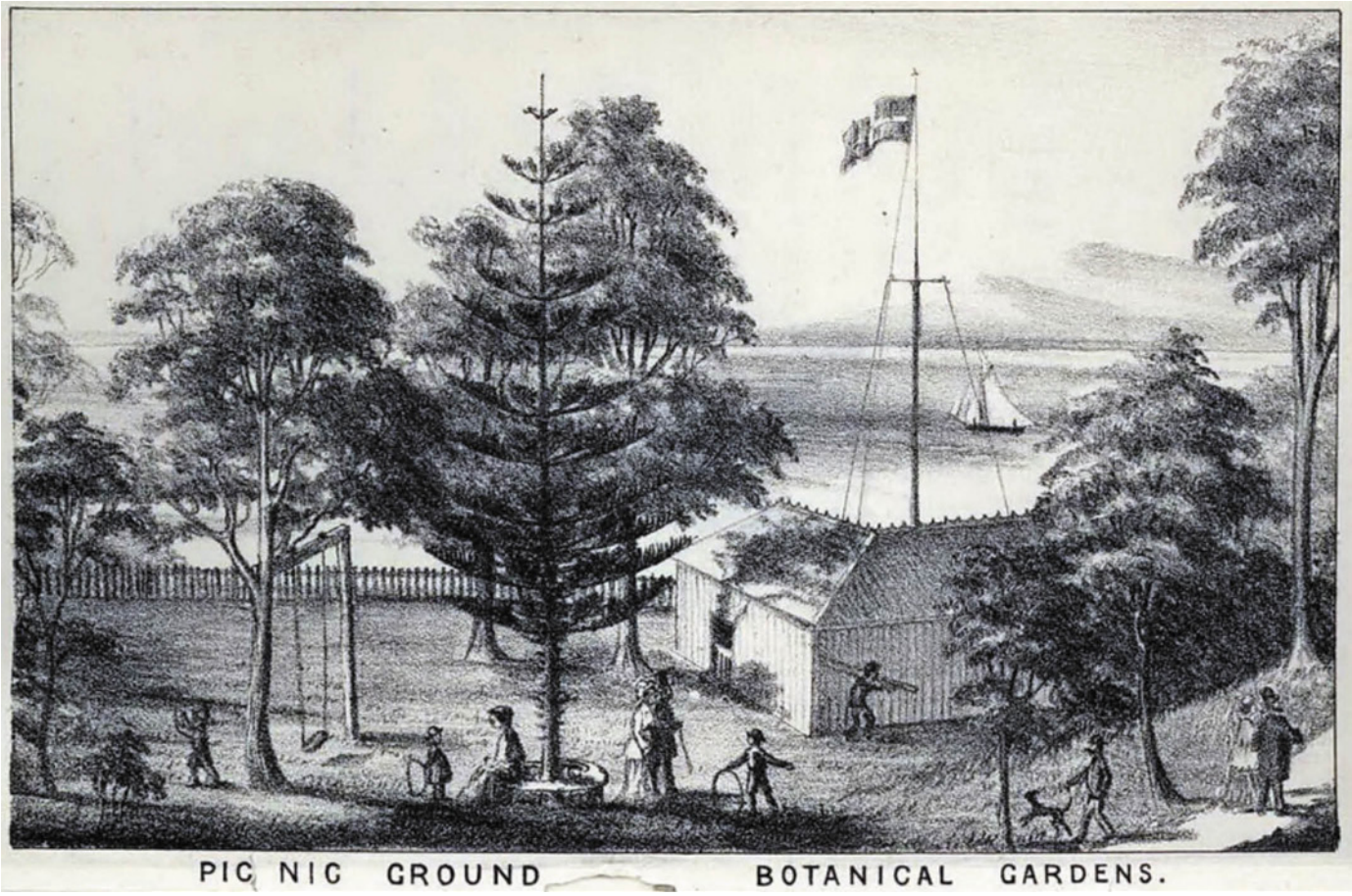


Figure 9.171: 'Pic Nic Ground [Eastern Park] Botanical Gardens', giving a picturesque setting of Geelong overlooking Corio Bay, 1879.
Source: *Visitor's Illustrated Guide to Geelong,* 1879.

Melbourne, against Comb and Curtis for pirating parts of his publication.[1076] Both of these directories and almanacs were followed by *The Geelong Almanac for 1855* by Comb and Brown, and *The Geelong, Ballarat and Creswick's Creek Commercial Directory and Almanac for 1856 With a Map of Geelong* by Heath and Cordell, printers, booksellers and publishers of Market Square, Geelong. Others followed, including *Stevens' Geelong, Western District and Squatters' Directory of Victoria for 1866-67*.

In 1879, *Visitor's Illustrated Guide to Geelong with a Brief Description of Lorne* 'penned and penciled by "R.C.Q." and published by Henry Franks in 1879, in readiness for the Industrial and Juvenile Exhibition. It gave a romantic view of Geelong (Figure 9.171), being described as 'built upon a range of hills running east and west, descending on the north to the beautiful sheet of sea-water known as Corio Bay, and on the south to the Barwon River, and is admitted to be one of the healthiest towns in the colony.' It continued: 'The streets are broad, well paved and lighted, and there are many handsome public buildings, parks and gardens, and the woollen manufactories and tanneries on the River Barwon are the most extensive in Australia. Geelong is the port of shipment for most of the wool grown in the Western district.'[1077] Reporting on the Exhibition in December 1879, the *Ovens and Murray Advertiser* from Beechworth described the thousands of people attending and that 'Franks' guide (illustrated) to Geelong and suburbs, giving all requisite exhibition particulars as well, is sold by runners in the building.'[1078]

In 1890, the shipping agents, Huddart and Parker, published a *Guide to Geelong and District, with Illustrations and Plan of the Town; including a Short Sketch of Portarlington*, in an effort to boost tourism on its excursion steams that ran daily from Melbourne to Geelong.[1079] Written by C.W. Jones, manager of the shipping agency, the *Guide* was illustrated with picturesque views of Corio Bay and Geelong landmarks, including the Chamber of Commercial Building, Botanic Gardens, churches, Gordon Technical College, bridges, and the Barwon Paper Mill.

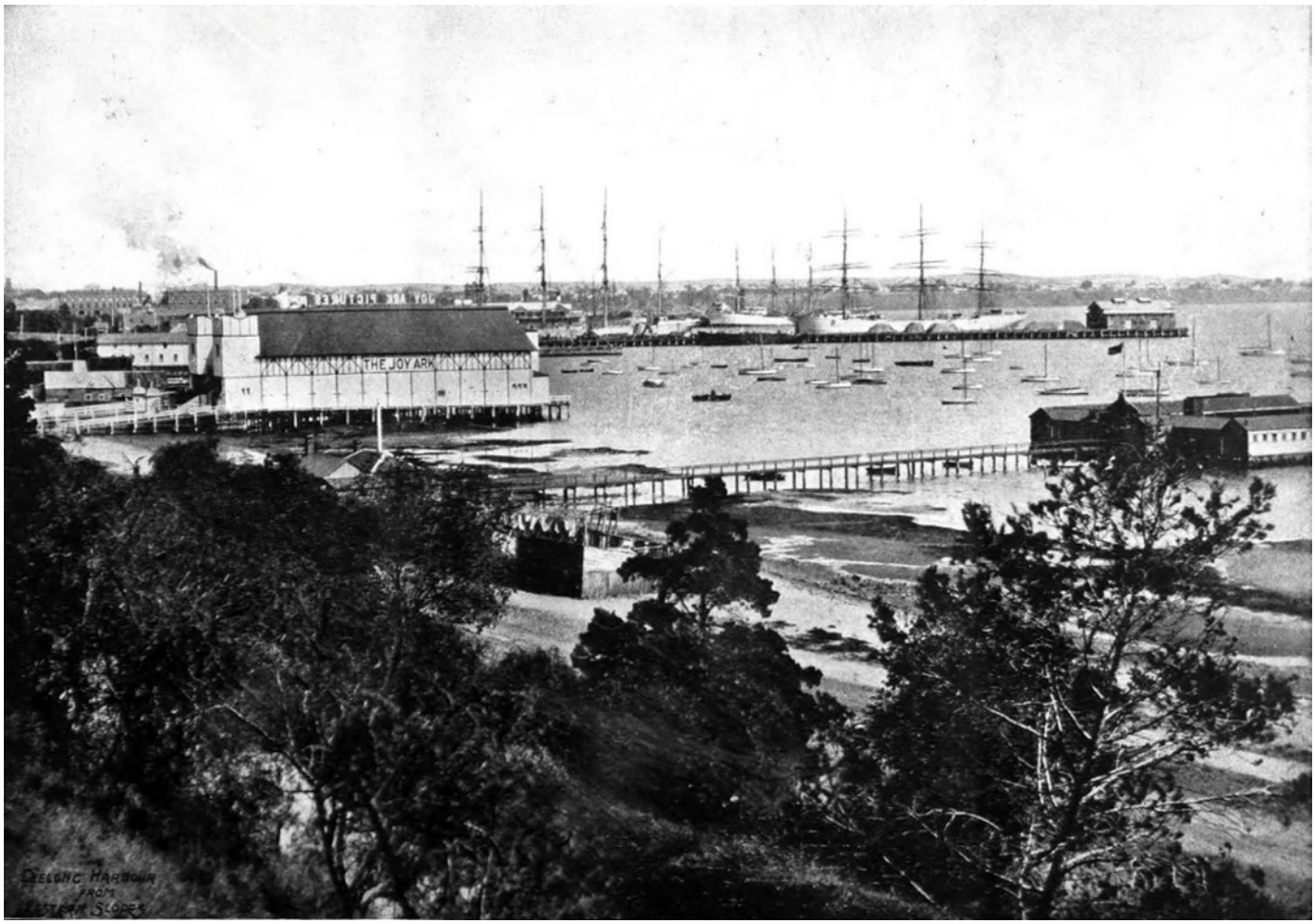


Figure 9.172: 'Geelong Harbour from the Eastern Slopes', c.1918 giving a picturesque juxtaposition of the importance of Geelong as a shipping port (background) as well as a location for marine recreation (foreground). Source: *Geelong for Business, Health, Pleasure*, The Geelong City Council and Geelong Progress Association, Geelong, 1918, p.7.

Huddart and Parker's Guide was followed by *The Tourists' Guide to Geelong and Southern Watering Places* in 1893. Its purpose was to entice visitors to Geelong and the Bellarine Peninsula, and particularly to its tourist resorts at Barwon Heads, Ocean Grove, St. Leonards, Portarlington, Wallington and Drysdale:

> With the facilities now offered for cheap and expeditious travelling, it seems necessary to put into the hands of the public a Guide Book, pointing out some of the convenient beauty spots of our colony, to which the family man from the country, or the city man needing change and rest can resort, without the expenditure of much time or money in accomplishing this desirable purpose.
>
> The Southern Peninsular, from Spring Creek [Torquay] on the coast to Geelong on Corio Bay, includes a number of such places, and although some portions of this territory were the first occupied by our colonists, there is much to interest and instruct the visitor or tourist will unexplored. With a view to help in this direction, the following pages have been written, and the publisher returns his best thanks to those gentlemen who have assisted in this work.[1080]

It was a number of community organisations from the 1890s and into the early 20th century whose promotional campaigns were especially successful in elevating Geelong as a place to visit, live, and do business. The first was by E.A. Vidler, honorary secretary of the Geelong Progress League. This community organisation was established in 1895 to 'take up matters which did not come within the ordinary province of municipal bodies although of importance to the wellbeing of the town and district.'[1081] Initial projects were to assist with a scheme for foreshore improvements on the Eastern Beach,

shelter shed for the wharf, provision of a municipal band, and the establishment of an Art Gallery.[1082] Vidler's publication was entitled *The Book of Geelong: Its People, Places, Industries and Amusements,* published in 1897. The introduction read (in part):

> By its exceptionally favorable position, both as to its proximity to the larger centres of population and the many attractive and healthy sea-side place within a few miles and an hour's journey by coach, Geelong has become on the most popular, as it is certainly one of the most beautiful, of the holiday resorts of the Colony of Victoria, in this sunny land of Australia.[1083]

In 1903, the Geelong Progress League was superseded by the Geelong Progress Association. Its objects were:

> To popularise Geelong by means of extensively advertising its many natural beauty spots, its genial climate and healthy surroundings, through the medium of illustrated wall cars, books, or views, well-drawn advertisements in the country and metropolitan press, and the general distribution of literature relating to the many advantages it possesses as the finest and most conveniently-situated watering-place in the state.[1084]

In its first year, the Association had tried to improve the Eastern Beach foreshore and had erected a rotunda and seats, and had spread 'many hundred loads' of sand at the beach foreshore.[1085] Over the summer holiday season of 1904-05, it distributed 2,500 pictorial calendars at all Victorian railway stations 'for the purpose of advertising Geelong.'[1086] In 1908, George H. Brownhill prepared an *Illustrated guide to Geelong and district* on behalf of the Geelong Progress Association. It too gave a picturesque and highly positive overview of Geelong. Other initiatives of the Association in subsequent years included the construction of a rockery garden in the north-west corner of Johnstone Park in 1913. Funded by the Geelong Comedy Club,[1087] the purpose of the Progress Association's endeavours was to provide a beautiful and welcoming pedestrian entrance into the Park (and to Geelong) after disembarking from the train at the adjacent railway station. By 1914, the success of the Progress Association was measured in the numbers of farmers of the Mallee and Wimmera who had retired to Geelong or had sought out 'the erstwhile Sleepy Hollow for a holiday.'[1088] In 1918, the Association was a patron of the City of Geelong's illustrated publication: *Geelong for Business Health Pleasure*. A series of over 50 photographs formed the basis of the publication which the *Geelong Advertiser* declared a' highly creditable production.'[1089] This publication promoted the range of commercial and recreational opportunities in Geelong and district (Figure 9.172).

The years after World War One witnessed further promotions of Geelong, this time under the banner of the Greater Geelong Movement and the Geelong Publicity Council. The idea of a Greater Geelong movement began in 1910 when the Premier of Victoria, John Murray, announced that the Victorian Government had intended to bring in a Bill to compel the amalgamation of municipal councils in the Geelong area.[1090] Ardent support for the proposal came from the Mayor of Geelong, Alderman Austin, who declared it 'a farce that a comparatively small area like Geelong should be governed by three municipal bodies.'[1091] While this did not eventuate until the 1990s (Theme 7), it led to a movement that promulgated more ideal town planning (Theme 6) and infrastructure, and the positive promotion of the area.[1092] The war halted proceedings until 1920 when W. Caffrey, organiser of the Greater Geelong Movement, gathered support from shopkeepers, other business leaders and local government to promoting local industries in a series of films and photographs over 120 nights as an exhibition for a visit by the Prince of Wales.[1093] Involved with the provision of aerial footage and photographs was Charles Pratt who had just begun his flying business and aviation school at the Belmont Common (Theme 3).[1094]

The success of the Greater Geelong Movement in 1920, and the impending Made in Australia Exhibition at the Dennys Lascelles woolstore in 1928, had led to the formation of the Geelong Publicity Campaign Council in July of that year. The aim of the Publicity Council was to the promotion Geelong in other parts of the world in an effort to induce investors and further industries to the City.[1095] A driver of the newly-formed Council was H.C. French, general manager of the Ford Motor Company.[1096] One of its first initiatives was the holding a design competition for the Publicity Council's symbol and slogan (open to art students and others), and a 'national song' for Geelong, and the production of a 'publicity film'.[1097] While nine entries were received for the best design, slogan and monogram which the *Geelong Advertiser* claimed to be 'of a very high standard', no winner was publicly announced.[1098] Twenty-two entries were also received for the publicity song. L. Fallow and W. Sampson were appointed to judge the competition. Ultimately, the song was composed by Lance Fallow, and harmonised and arranged by Percy Jones (Figure 9.173). At the 'publicity night' screening of the film at the Geelong Theatre, Ryrie Street, in September 1928, the song was performed by W.S. Sampson to applause by the large audience.[1099] The words of the song were:

City of Barwon and Bay!

See the whole plan of her,

All the wide span of her.

Bright are her fortunes to-day,

Brighter her future shall be.

CHORUS-

So through our hearts goes the echoing son

Greater thou shalt be, still greater, Geelong.

Fair lie thy valleys and hills;

Beauty at heart of them

Fills every part of them.

Hums the brisk hive of thy mills,

City of wool and of wheat.

CHORUS-

Pivot of South and of West,

Who would not stand for her,

Lift a true hand for her?

Shall we not cherish her best,

We who know best of her worth?

CHORUS- [1100]

In 1930, the Publicity Council published *Geelong: Its Advantages and Opportunities* which comprised 80 pages and illustrated the natural and commercial advantages of Geelong. It was also in the 1930s when the Publicity Council joined forces with the Victorian Railways Department for the preparation and distribution of travel posters promoting Geelong. One poster that was prepared was of Eastern Beach by (Isaac) James Northfield (1887-1973).[1101] It gave a colourful portrayal of a sunny day at Eastern Beach, the stylised lettering boldly declaring the motto: 'Geelong "The City With a Holiday Charm"' (Figure 9.174). Born at Inverleigh, Northfield had trained under George King at the Gordon Technical College and initially worked for a local lithographic firm before relocating to Melbourne.[1102] He became one of the most enduring and celebrated commercial artists in 20th century Australia.[1103]

In more recent years, the City of Greater Geelong has staged promotional campaigns to attract new residents and economic investment. In 2017, Geelong was

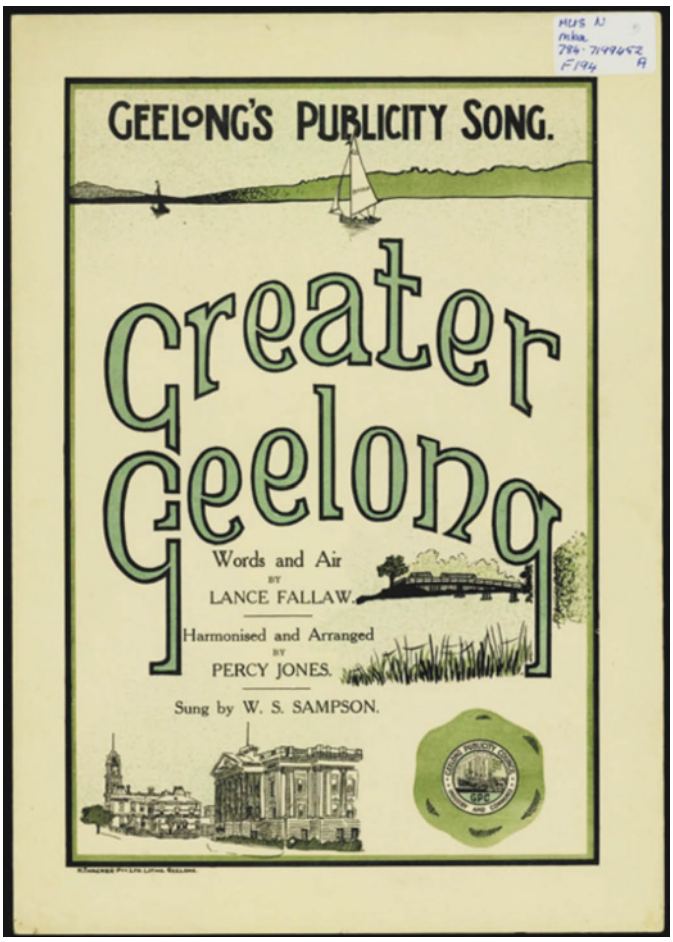


Figure 9.173: Lance Fallow (words & air), Percy Jones (harmony & arrangement), 'Geelong's Publicity Song: Greater Geelong', Geelong Publicity Council, 1928. Source: State Library of Victoria.

designated a UNESCO City of Design. The bid had been led by the City of Greater Geelong, in close partnership with Deakin University and the Australian Centre for Innovation and Design. The designation:

> … recognizes the design history of Geelong and surrounds, from the region's Aboriginal heritage to its history in textiles and wool production; automotive design and manufacturing to designs that have revolutionised surf culture. It also celebrates innovations currently being made across the region in advanced manufacturing and virtual reality.

The designation placed Geelong amongst other cities of design around the world as part of UNESCO's Creative Cities network, including Beijing, Montreal, Berlin, Singapore, Dubai, Cape Town, Istanbul and Mexico City.[1104]



Figure 9.174: James Northfield, 'Geelong Victoria Australia: "The City with a Holiday Charm"', c.1930s, colour lithograph on canvas-lined paper, Collection Geelong Gallery. Purchased through donations, 2009, accession no. 2009.28. ©James Northfield Heritage Art Trust (with permission).

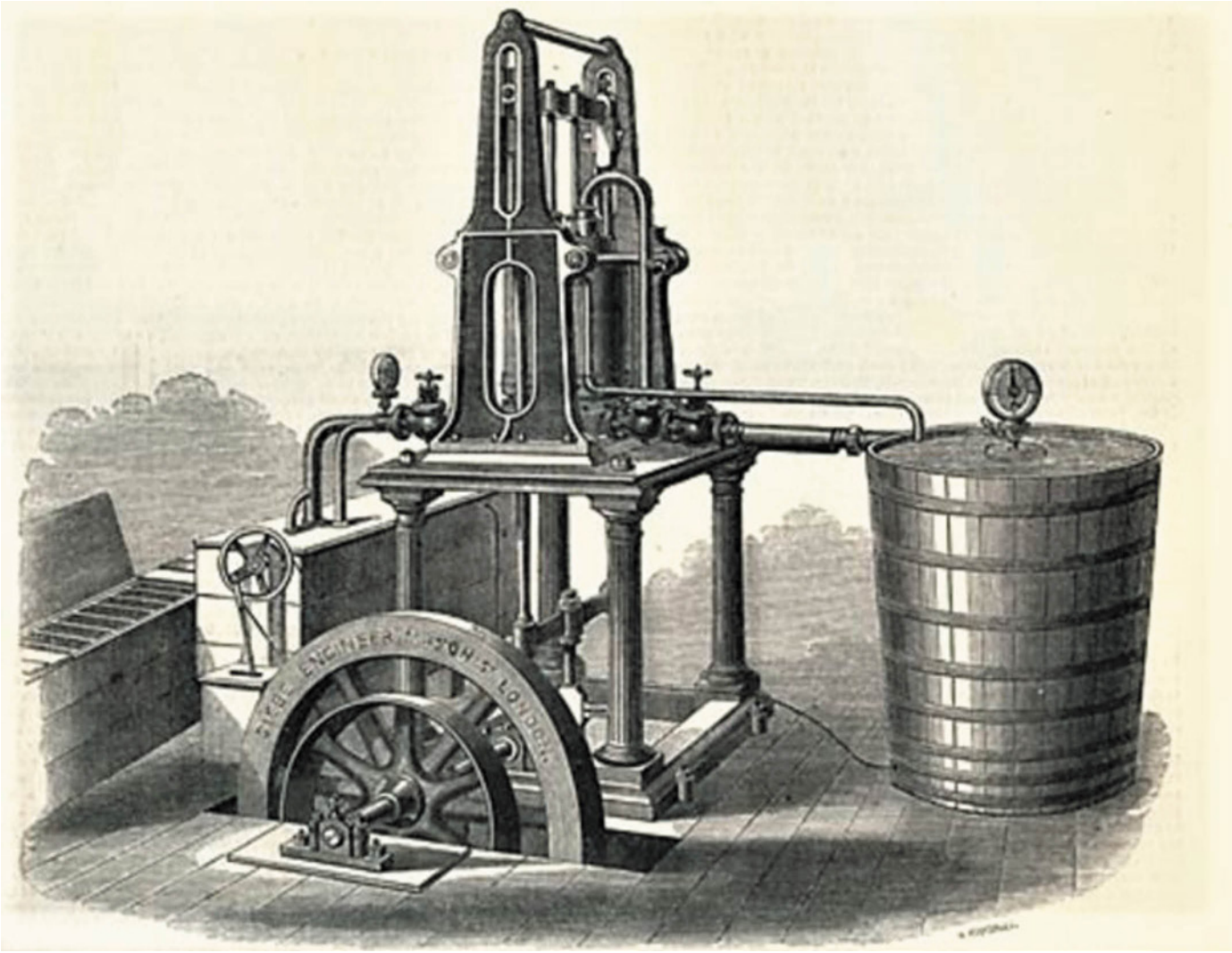


Figure 9.175: Harrison-Siebe Ice-making machine, London, England, 1857-58. Source: Museums Victoria.

SCIENCE, TECHNOLOGY AND INNOVATION

NINETEENTH CENTURY INNOVATIONS

Geelong's designation as a UNESCO City of Design recognised some of the extraordinary number of innovations and inventions that have emanated from the area since the mid-19th century. One of the earliest was a reaping machine by a 'gentleman extensively engaged in farming operations near Geelong' in 1848.[1105]

Just three years later, in 1851, James Harrison (1816- 1893), editor of the *Geelong Advertiser* (Themes 3 & 7) , invented the world's first compression refrigeration machine at his 'primitive laboratory' on the northern bank of the Barwon River, Rocky Point, Marnockvale (Newtown).[1106] His interest in refrigeration emanated from him noticing the cooling effect of the evaporation of sulphuric ether while cleaning printer's ink from type.[1107] Harrison had carried out 'many experiments' and experienced a number of delays before he ordered two machines in August 1850 from the engineering firm of P.N. Russell and Co., Sydney.[1108] Until then, 'all previous efforts had been concentrated on the making of ice' and 'none of the discoveries appear to have been applied to commercial manufacture.'[1109] In 1856, he was granted a Victorian patent for 'an invention of a process and apparatus for refrigerating by the evaporation of volatile liquids in vacuo, their condensation by pressure, and the continued re-evaporation and re-condensation.' Harrison went to London in 1857 to apply patents to his invention there, and to form a partnership with the engineering firm of Siebe and Co.[1110] It was in this same year when the first commercial Harrison-Siebe refrigeration machine (Figure 9.175) was sold to a London brewery. By 1861, Harrison's refrigeration machines were so popular that they had spread from London and Europe,



Figure 9.176: Humble & Nicholson's Patent Self-Acting Washing Machine, 1879. Source: *Visitor's Illustrated Guide to Geelong,* 1879.

to Peru, Argentina, Calcutta and Sydney.[1111] Although over 70 of Harrison's refrigerators had been manufactured by the early 1870s, he never gained financially from this international invention.[1112]

Numerous innovations by other inventors in the 19th century were largely associated with their trade or profession. In 1851, the *Geelong Advertiser* announced that Joseph Thomson junior had made a gold-washing machine.[1113] This was followed by W. Hunter who had invented 'a sort of iron for fire-banding or itch-banding stock.' Made of cast iron, the letters could be made to any size required, being 'raised on the face of a small body of metal', which served the purpose of retaining the heat 'for a considerable time.'[1114] In 1868, George Edward Green published an invention 'for the preservation of animal and vegetable substances.'[1115]

Several other inventions followed in the 1870s. The first was a clock with the mechanism hidden by the local watchmaker, John Wadelton. As described in the *Riverine Herald* (Echuca) in 1870:



Figure 9.177: Advertisement, Ferrier's patent pollard and grain distributor, 1901. Source: *Ballarat & District in 1901,* The Periodicals Publishing Co., Melbourne, 1902, p.33.

> Imagine a glass dial, similar to that used by Mr. Heller, suspended by a piece of whip-cord, and a single hand moving upon a pivot. No works are visible, and there appears nothing to indicate any mechanism. This hand keeps excellent time; but more than this, Mr. Waddleton [sic.] will cause it to revolve rapidly round, and no matter how many turns it makes, it will point to the time of day.[1116]

In 1871, Dr John Day of Yarra Street devised the guaiacum test, a chemical procedure in the detection of bowel cancer (Theme 8). It was also at this time when Thomas Widdicombe, brickmaker of Portarlington patented a 'bond brick' used for hollow (cavity) brick wall construction (it was based on an English precedent) (Theme 5). Three years later in 1874, Mr. Leighton senior patented a potter's wheel comprising 'a circular piece of wood, which by the aid of two or three cogs, can be made to revolve with great rapidity.' It was put into good use at the Geelong Brick Pipe, Tile and Pottery Company's works at Belmont (Theme 4) where the wheel was able 'to revolve six times as fast as the potter's assistant can turn the handle of the machine.'[1117] Four inventions were patented in 1875: for George Powell's 'improvements in furnace flues for steam boilers'; Robert Dixon Bannister's 'new devise to be used for advertising purposes;' Charles Anderson's 'improvements in double harness for horses;' and Henry Hobbs' 'improvements in machinery for varying the speed of the knife bar in reaping machines.'[1118] In 1877, W.J. Thomas of the Customs Department, Geelong constructed the first telephone system in Victoria (Theme 3).

Two years later in 1879 the iron founders, Humble and Nicholson, patented 'an improved contrivance to be used in washing machines'[1119] (Figure 9.176). They claimed that it was 'the best invention before the public' with its action being 'entirely different from any other', thereby cleaning 'equally well partially soiled or very dirty clothes.'[1120] The washing machine won the prize at the Geelong Juvenile and Industrial Exhibition in February 1880, amid fierce competition from two other machines developed by John Walls of Camperdown and James Aitken of Geelong.[1121]

It was also in 1879 when Humble and Nicholson advertised as the 'sole makers' of Edmund Taylor's 'rabbit exterminator' first used on the Mount Hesse Estate of Messrs. Timms Brothers.[1122] Comprising a flexible tube that was inserted into rabbit burrows and then filled with charcoal gas by a machine,[1123] the results in exterminating rabbits were initially positive.[1124] Yet in 1894 Humble and Nicholson turned their attention to the manufacture of James Ferrier's patent pollard and grain distributor for destroying rabbits[1125] (Figure 9.177). The brother of the inventor of the Ferrier wool press (see later subsection), James Ferrier was a farmer at Coleraine, Victoria.[1126] While it was claimed that Ferrier's machine was 'capable of dealing with the rabbits over an area of 20,000 acres,'[1127] like several other apparatus designed to quell the rabbits, it ultimately failed as rabbit plagues continued into the 20th century.

The 1880s also witnessed some inventions by the manager of the Clyde Fellmongery at South Geelong, Charles Henry Smith (see also Theme 5). In 1880, he applied to patent 'improvements in machinery for removing burrs seeds and other solid impurities from the wool on sheep skins.'[1128] More wide-reaching was his invention in 1887 when he

patented 'An improved wool scouring or washing machine' known as the 'Clyde' wool washing machine.[1129] In 1888, Smith's invention won his employers, Strachan, Murray, Shannon and Co., two first prizes for the best scoured bales of merino wool at the Centennial Exhibition in Melbourne.[1130] In 1890, the *Geelong Advertiser* described the success of Smith's invention:

> It is worked by a continuous chain system which conveys the scouring rakes through the washing rough and overhead on rollers back again. The teeth, when they reach the end of the trough, form into a platform and convey the washed wool on to a receivable ready for drying … The wool treated by it is thoroughly cleansed and the staple uninjured in the slightest, the later being a point specially in its favor, as the machines at present in use handle the fleece rather roughly to the detriment of the staple, before finally dealing with it … The plans of the improved machine have been forwarded to the London firm of Sanderson, Murray, and Co. [wool merchants], who have been entreated with the undertaking of making the best arrangements for the disposal of the Smith patent.[1131]

Smith again patented 'an improved wool washing machine' in 1904.[1132] On his death in 1908, his invention was well-known on the London market, the *Geelong Advertiser* declared 'it being sufficient for buyers to see "Scoured by Smith machine" on a bale of wool to know that it was perfectly scoured.'[1133]

Other local innovations in the 1880s included a refrigerating machine of the manufacture of ice. It was patented by William Humble – again in association with Edmund Taylor – in 1883 (Theme 5).[1134]

Two local inventions were reported in the 1890s. The first was in 1891 with James Aitken's spark collector innovation. As outlined in the *Leader*:

> The reward offered by the Railway Commissioners for the invention of an effective spark catcher has brought to light an invention of a Mr. Aitken, of Geelong. His invention is simple in design, and experiments made with it have resulted satisfactorily. The principle of the appliance is somewhat allied to that of the pressure syphon. A cylinder, made of copper and perforated with small holes and slits punched outwardly, is inserted in the funnel and fasted on the exhaust pipe of the engine. A broad circular ring fills in the space between the top of the cylinder and the inner circumference of the funnel. This prevents the escape of the sparks, while the draught from the furnace is maintained through the perforation by means of the pressure from the exhaust pipe. The holes being punches outwardly, only the most minute particles of ignited matter can escape.[1135]

James Aitken (c.1834-1918) was a fitter at Howarth's wool scour works at Breakwater (see Theme 5), having previously operated the Chiltern Iron Foundry, Victoria, with his brother in law, John Murray from 1863 until Murray's accidental death at the foundry in 1877.[1136] Aitken's nephews, trading at Murray Brothers, subsequently took over the Railway Foundry in Gheringhap Street in 1889 and this firm manufactured Aitken's spark inhibitor.[1137] It was supplied to Messrs. Lewis and Roberts, contractors for the construction of the Birregurra to Deans Marsh railway line who used it for their locomotive.[1138] A sound solution to sparks created by locomotives had been highly desired by the Victorian Railways Department to combat the prevalence of bush and grass fires the sparks created.[1139] Aitken subsequently carried out a series of 'experimental improvements' which the *Geelong Advertiser* claimed to be 'wholly unnecessary' and 'which induced a non-sympathetic [Railway department] officer to declare against it.'[1140] Yet, the *Geelong Advertiser* asserted that the invention was 'without a shadow of doubt, a very considerable improvement on the gridiron arrangement at present used on the railways.'[1141] It seems Aitken's patent was not favoured by the Railway authorities as it was not mentioned in a Royal Commission in the subject of locomotive spark arresters in 1902.[1142]

Another invention in the 1890s was by Messrs. Laurence and Prommell, boiler makers of Yarra Street, who patented 'a new contrivance for the scraping of boiler tubes' in 1894. The device worked on a hinge that was closed as the cleaner was pushed into the tube, the act of drawing it out opened the hinge and consequence threw out two discus that could be gauged to fit any tube.[1143]

EARLY TWENTIETH CENTURY INNOVATIONS

The noteworthy number of innovations devised in Geelong in the 19th century continued in the 20th century. One of the earliest in 1899-1900 was a new revolutionary rotary pump for air, water or other fluids by the local foundryman, James Aitken. Having spent years developing it, a provisional patent was issued in 1899 although it was not until 1900 when he made applications for patents in New South Wales, South Australia, Tasmania, and Victoria.[1144] The new pump was claimed to be especially valuable for pumping and raising water in connection with mining operations, waterworks, irrigation and fire brigade work. Drawings and specifications had been prepared by Aitken's nephew, Andrew Murray, an engineer employed at J.C. Brown and Co.'s works, Geelong.[1145] This firm also manufactured the pump under the supervision of J.C. Brown, 'the well-known engineer.'[1146] Public demonstrations of the 'ingenious' machine

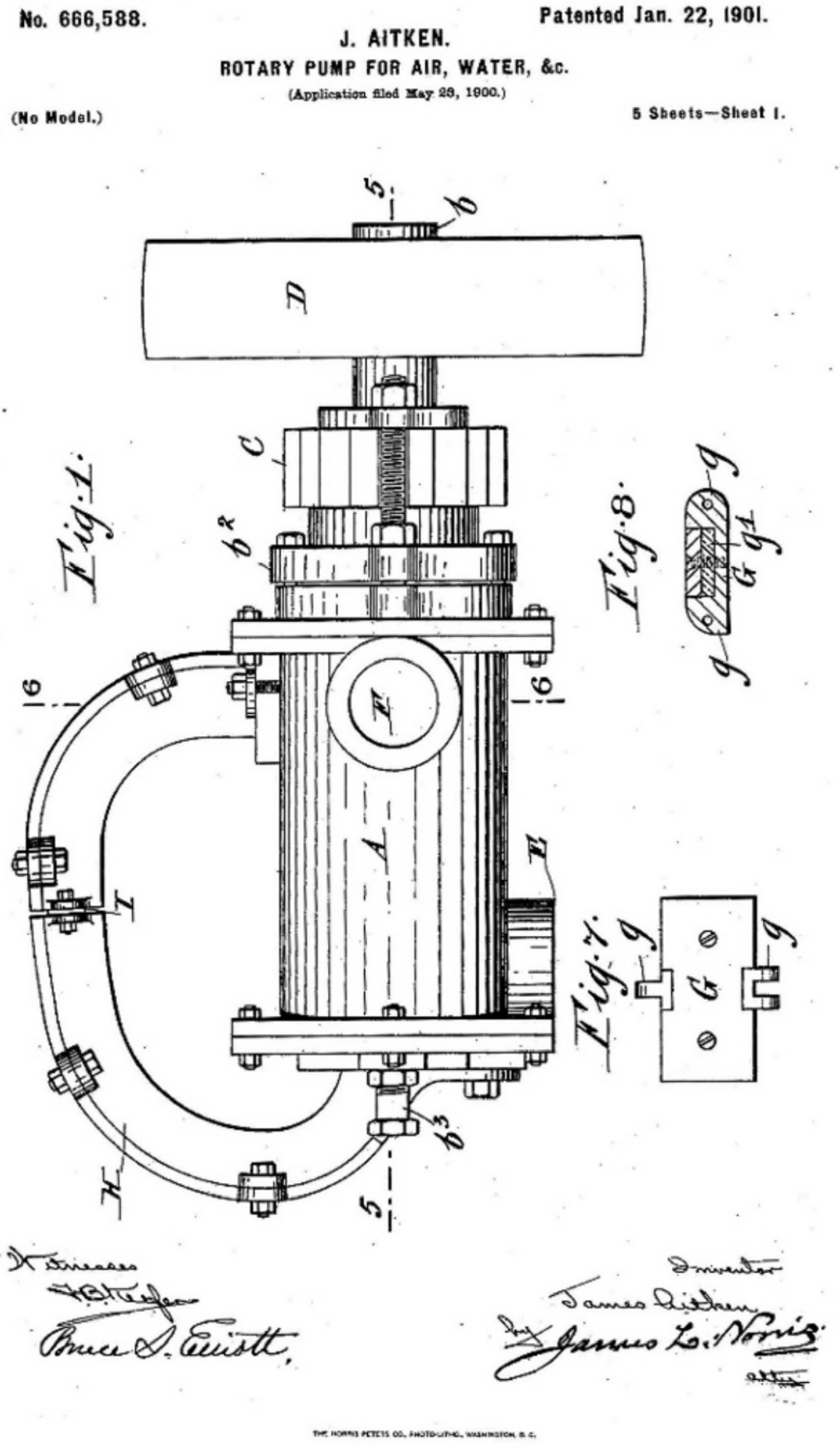


Figure 9.178: J. Aitken, 'Rotary Pump for Air, Water, &c.', 22 January 1901. Source: Google Patents, US666588A at https://patents.google.com/patent/US666588A/en?q=aitken&q=rotary&q=pump&oq=aitken+rotary+pump

were carried out on the banks of the Barwon River in November 1901 in the presence of engineers from Geelong and Melbourne.[1147] A second trial one month later was held on the south bank of the Yarra River near Duke's Dock, with J.T. Noble Anderson (President of the Victorian Institute of Engineers) and Mr. Leitz (Melbourne Metropolitan Board of Works) in attendance.[1148] Anderson was particularly impressed with the pump's 80% efficiency and declared that it had 'an immense advantage over other pumps at present in the market.'[1149]

Such was the success of Aitken's pump that it was patented in the United States of America, Canada, Great Britain and Denmark in 1901[1150] (Figure 9.178). Aitken had shared the interests and rights to his pump patent with Shrimpton and Strong, auctioneers and agents.[1151] In May 1902, the Aitken Rotary Pump Syndicate was established to acquire the interests and rights to the Aitken pump. The directors were Solomon Jacobs (Mayor of Geelong), William Sutterby, J.C. Brown (engineer), and J.A. Dawson (Electric Lighting and Traction Company), with G.M. Strong as secretary.[1152]

Following another successful trial at the works of the Electric Lighting and Traction Company in January 1903, James Aitken and J.A. Dawson travelled to Paris to inspect the electric pump used for fire engines, and to London to demonstrate the Aitken pump there.[1153] By February, Dawson had declared that 'the Aitken pump can be made to serve a more practical purpose than the fire engine in use in Paris' and he was 'satisfied that the pump will commend itself to practical experts in the old country when demonstrations of its utility are given.'[1154] In America, the patent was reissued in 1904.[1155] Although the Aitken pump had such promise and received financial and expert engineering backing, the Aitken Rotary Pump Company was dissolved in 1908, the pump not doing 'as well as the promoters anticipated.'[1156]

There were also other inventions in Geelong in the first years of the 20th century. In 1902, Robert Wilson Hall and William Andrews of South Geelong invented an attachment for baling presses.[1157] More significant in 1903 was William Humble's manufacture of the first motor bus in Victoria (Theme 3). In 1904, Gunner Trigg invented 'a new form of disappearing target' that was constructed of light iron and worked on roller bearings. Trials at the ranges in Geelong found it to 'work admirably.'[1158] In 1908, C.A. Smith, J.C. Brown, A.R. Smith and A.H. Wills patented docking and castrating apparatus.[1159] Francis John Newberry, an iron founder the Victoria Foundry, Virginia Street, Newtown, also patented 'improvements in cast iron frames for washing coppers' in 1908.[1160] The following year, W.E. and W.A.E. Curnow of Yarra Street invented an attachment for tyres to prevent skidding and side-slip.[1161]

Several inventions were published in the 1910s. One of the earliest was R.W. Hill's adjustable mounting for knives of chaffcutters in 1910.[1162] In this same year Jorgen Christiansen of Coquette Street, Geelong West, had taken out patent rights in Australia, America and other countries for 'a railway signaling apparatus' that combined 'simplicity with effectiveness.'[1163] In 1911, M.J. Allan invented a microscopical accessory while in the same year T.P. Walsh and G.W.M. McDonald developed a device to automatically close an elevator shaft at all points 'except where the elevator itself may at the moment be situated.'[1164]

Possibly one of the most important inventions in Australia created in Geelong was the rotary clothes hoist by Gilbert Toyne (1888-1983). The son of John Toyne, slaughterman and lessee of the Geelong Sale Yards and Abattoirs (Theme 5), Gilbert Toyne was born at Darriwill, Moorabool, in 1888. With his parents and siblings, he lived at 'Boston Villa', 51 Walker Street, Rippleside from 1891 (Theme 6) and it may have as early as 1904 when Gilbert Toyne built his first clothes hoist there in 1904.[1165] He had just completed an apprenticeship with James Reid, a blacksmith of North Geelong.[1166] It was with Edward Downey in 1911 when he patented the Aeroplane Clothes Hoist.[1167] It was displayed at the Geelong Show that year. The *Geelong Advertiser* reported on the new invention:

> Mr G. Toyne of North Geelong, showed his Aeroplane Clothes Hoists. These have been tested with very satisfactory results. After the clothes are hung, the wind causes the hoists to revolve like a windmill, with the result that drying is greatly quickened.[1168]

The first clothes hoist sold by the Toyne's and Downey's Aeroplane Clothes Hoist Company was to Charles Newland, a builder of nearby 6 Swinburne Street, North Geelong. It featured as a testimonial in a brochure by The Aeroplane Clothes Hoist Company in 1912[1169] (Figure 9.179).

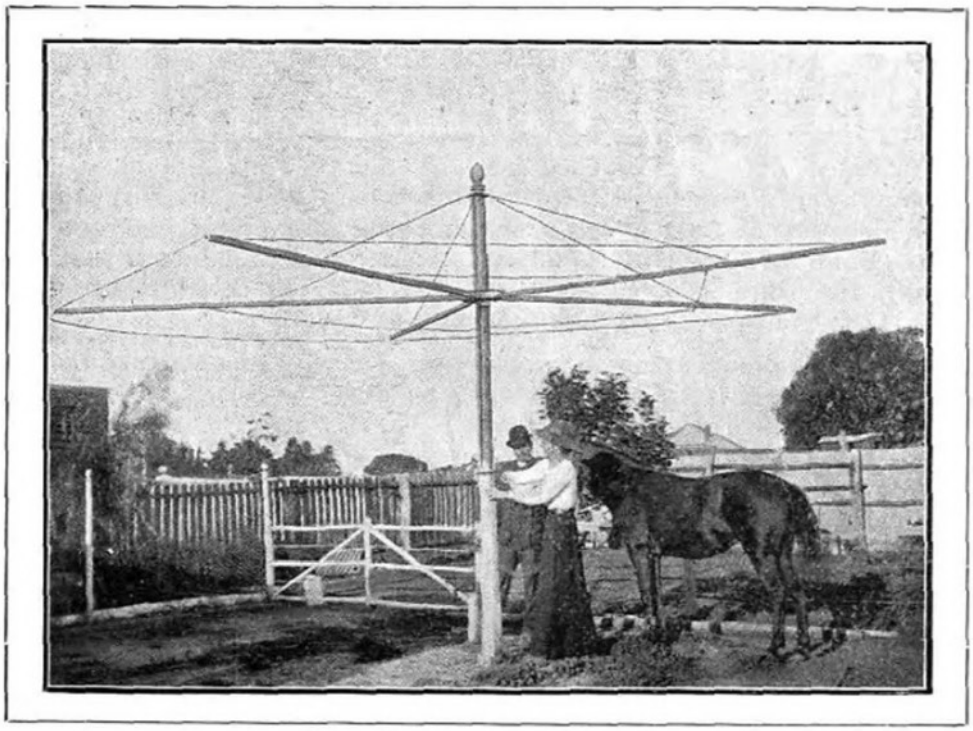
The anticipated prosperity of the newly formed Aeroplane Clothes Hoist Company was cut short by World War One. Gilbert Toyne enlisted in August 1915 and while he was serving overseas the Company disbanded.[1170] Upon his return, and while living at the family home, 'Boston Villa', he patented a new hoist model in 1923.[1171] Another patent was lodged in 1925[1172] and an example of this patent design survives in the backyard of a property in West Fyans Street, Newtown, having been relocated from 51 Walker Street, Rippleside[1173] (Figure 9.180). Toyne continued his clothes hoist business in Adelaide from 1926 and following the lapse in the patent in 1941,

...The...

"Aeroplane"

(ROTARY)

Clothes Hoist Coy.



THE "AEROPLANE" HOIST

A NEW AND SIMPLE IDEA. NOTHING LIKE IT HAS EVER BEEN INTRODUCED TO THE PUBLIC.

OFFICE:

100 QUEEN STREET, MELBOURNE

Figure 9.179: 'The "Aeroplane" (Rotary) Clothes Hoist Coy. Promotional brochure, The Aeroplane Clothes Hoist Co., Melbourne, 1912. Source: State Library of Victoria.



Figure 9.180: Toyne rotary hoist, 51 Walker Street, 2012.
Source: Jennifer Bantow.

it was taken over by Lance Hill following World War Two and the postwar building boom brought him considerable economic success for his product, Hill's Hoist.'[1174]

Geelong was the location of other innovations in the early 20th century. In 1912, Mr Dickeson, a carpenter from Geelong West, developed 'a system that would greatly improve the condition of leather besides inflicting far less pain on the animals.'[1175] A year later in 1913, a mechanical toy was patented by Andrew Anderson and H. Raynor of Geelong which gave 'a life-like movement to animal forms.'[1176] A noteworthy invention in 1914 was a method for sterilising milk by A. Rutter, formerly of the Gordon Technical College. The invention was tested by Dr. Bull, director of the bacteriological laboratory at the university of Melbourne who stated that:

> If milk treated in this manner is exposed to infection in open jugs it will keep sweet for days or weeks, and that harmful bacteria do not multiply in it. He further states that the process does away with the necessity for cool storage, and that its general application "would mean the entire stamping out of milk-borne epidemic infective diseases."[1177]

In 1915, an invention by Richards Jaques Fletcher, chemical manufacturer of North Geelong 'to neutralize the effects of the poisonous gases employed by the Germans' was presented to the Defence authorities and referred to the British War Office.[1178] Discovered as a result of experiments in his laboratory, Fletcher's invention was tested by Professor Masson 'at the University, who expressed the opinion that the theory was scientifically sound and feasible, but decided to make further investigations before advising as to the method of application.'[1179] By 1917, Fletcher's solution had 'been adopted by all the Allies.'[1180] As outlined in the *Geelong Advertiser*:

> The counteracting method [to German chlorine poison gas] consists of a hood for the head and covering the shoulders; the tunic buttons over the hood, making it gas-tight. In the front of the hood is a celluloid window; the air is inhaled through a tube or mouthpiece attached to the front of the hood. The air charged with the poison gas passes through a small receptacle containing a mixture of certain chemicals, which deprive the air of the poisonous gas and the purified air thus passes through the mouthpiece and thence into the lunges. The expired breath finds its outlet through a valve in some instance and through a tube in others.[1181]

While Germany's poisonous gases during World War One subsequently changed, in 1925 Fletcher was recognised for having 'much to do with neutralising the German gases.'[1182]

In 1918, the well-known engineers responsible for the Geelong Waterworks and Sewerage Trust's Ocean Outfall Scheme, Stone and Siddeley (Theme 4), had remarkable sales of their new invention: a concrete wash trough. It had 'many advantages over the ordinary wooden article.'[1183]

The 1920s brought further local innovations. In 1926, J. McCulloch, manager of Humble's foundry, designed a hessian bag printing press (Theme 5).[1184] It was also in 1926 when H.J. Cross of Candover Street, Geelong West, invented 'a window frame device dispensing with the use of weights and cords' which prevented windows from rattling and kept them in the position they had been raised.[1185] In 1927, Mrs Lexie King (nee Cutts), formerly of Newtown, devised a folding portable feeder that could be attached to any chair converting it into a high chair for infants (Figure 9.181). Through her husband, Alexander King, she patented her invention and the portable chair was made available through local business firms.[1186] In its 'Mainly for Women' section, the *Geelong Advertiser* remarked that 'the contrivance folds into the smallest suitcase, and weighing only two pounds can be taken anywhere.'[1187]

Noted inventions of the 1930s included a device for testing a golfer's drive which was tested at Luna Park, St. Kilda, in 1930. It was an invention of the Bowker Brothers of Geelong.[1188] In 1931, Geelong's first, trail-blazing medical practitioner, Dr Mary De Garis, published a book entitled *The Theory of Obstetrics*, which countered claims of other medical professionals (Theme 8).

Some other inventions in the 1930s were associated with local manufacturing. In 1931, E.J. Fairnie, secretary of the R.S. and S. Woollen and Worsted Mill at Newtown and

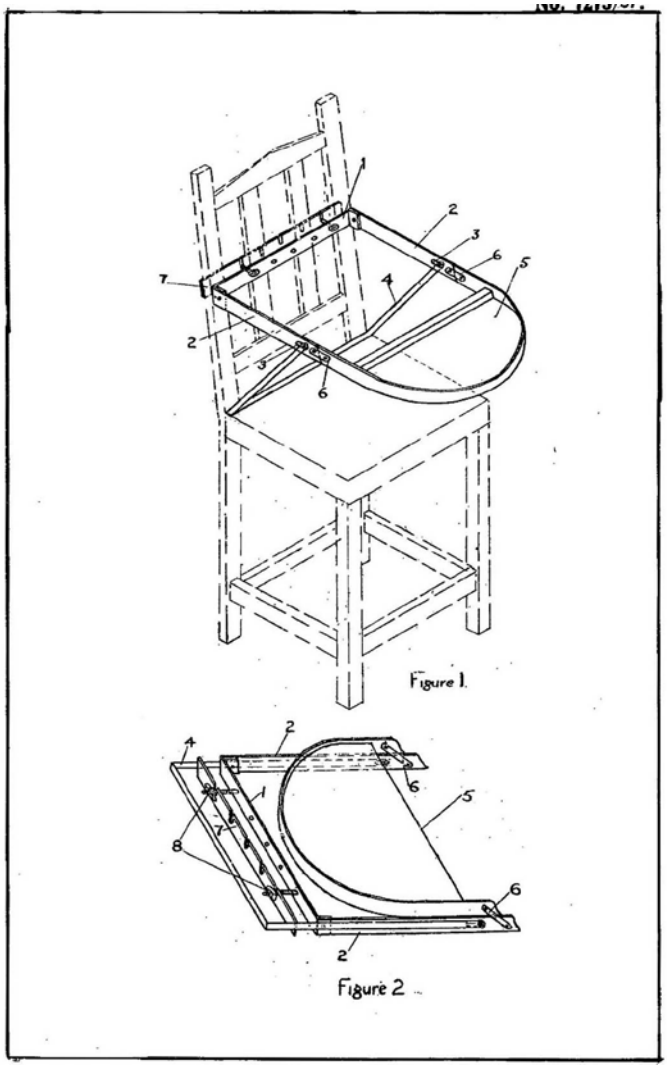


Figure 9.181: A.W. King, 'Improvements in and Relating to Chairs', 12 May 1927. Source: Patent Application No. 7275/27, IP Australia online at https://www.ipaustralia.gov.au/

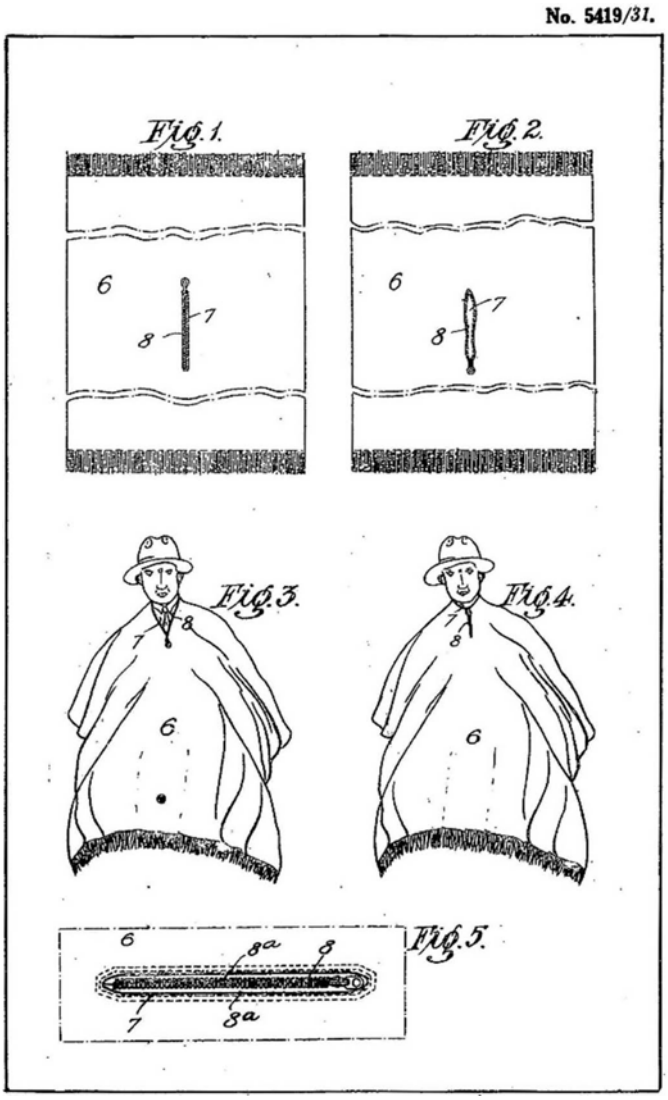


Figure 9.182: 'Geelong R.S. & S. Woollen & Worsted Co-Operative Manufacturing Co. Ltd., 'An Improved Travelling Rug', 17 December 1931. Source: Patent Application No. 5419/31, IP Australia online at https://www.ipaustralia.gov.au/

later inaugural chairman of the Geelong Historical Society (see Themes 5 and 8), invented 'an improved travelling rug'[1189] (Figure 9.182). It was 'specially devised' for use as a cape or cloak, its special features its uniform shape, it having 'no parts or loose strings on its sides which would detract from its appearance.'[1190]

In 1932 when L.C. Tucker, invented an hydraulic clutch and gearless power transmission mechanism. It was designed to simplify and make more efficient all forms of power transmission. The invention was considered favourably by C.A. Cameron, senior science master at the Geelong Grammar School, and was inspected by the Chief Commissioner of Railways, H. Clapp, for its potential use the follow year.[1191]

Of particular significance in 1934 was the completion of what has been claimed as world's first utility (ute) (Figure 9.183) at the Ford Motor Company's Geelong assembly plant, the design being the work of employee Lewis Bandt (Theme 3). The idea had emanated from 1932 when the Ford Motor Company received a letter from a farmer's wife who asked why a vehicle could not be manufactured to take farming people to church on a Sunday but also carry her pigs to market.[1192] The request reached the local Ford employee Lewis Bandt, who adapted the then existing Ford Coupe into a utility 'with passenger car comfort' in 1933.[1193] The design and prototype were approved and by 1934 the 'ute' was completed at the Geelong assembly plant and available for purchase.[1194] While much has been made

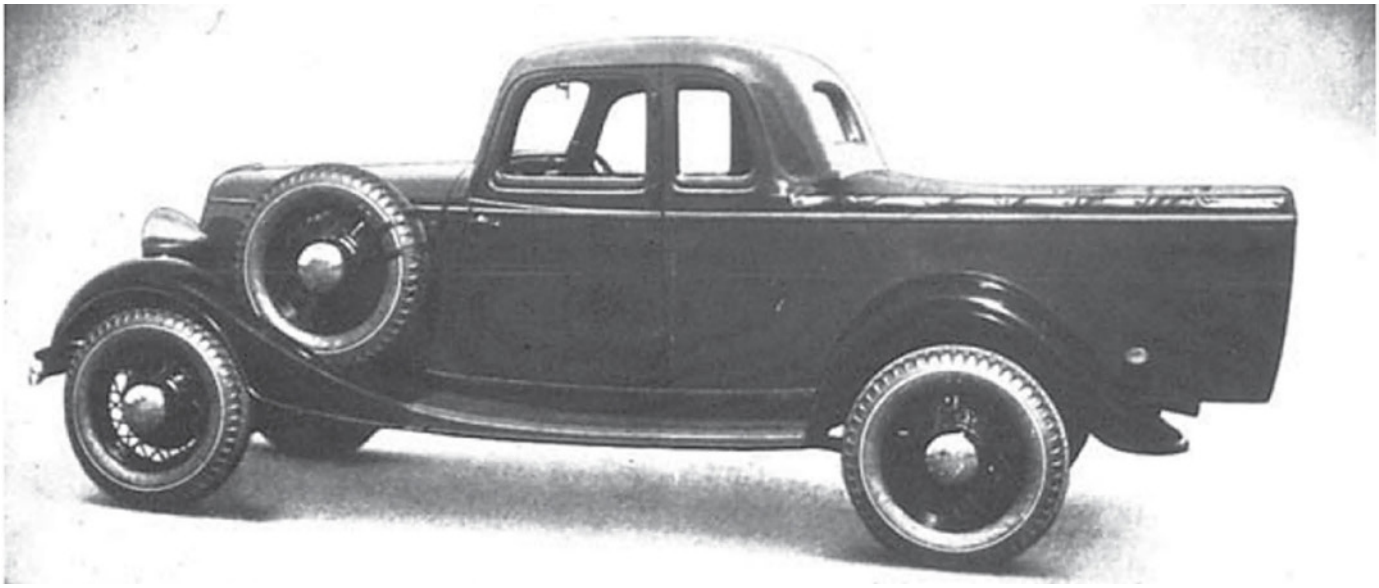


Figure 9.183: Ford Coupe Utility 302, 1934. Source: *The Australian Motorist*, May 1934.

of the uniqueness of Bandt's design, international design writers have been less enthusiastic about it being a world first given similar (but not identical) vehicles were available in the U.S.A. since the 1920s.[1195]

Lewis Thornett Bandt was born in South Australia in 1910.[1196] He began a fitting and turning apprenticeship with Duncan and Fraser Ltd in Adelaide in 1924.[1197] He commenced his career with the Ford Motor Company in Victoria in 1929 and in 1931 at Geelong he became head of the company's body design department.[1198] In 1936, he spent eight months in the United States gaining experience for the introduction of an all-steel car design.[1199] Locally, this all-steel sedan came off the production line in 1937.[1200] During World War Two, Bandt was in charge of the body design for 90 vehicle types at Geelong for the Army and Air Force, together with the designs of barges and 40-foot boats.[1201] Bandt retired from the Ford Motor Company in 1975.[1202] Tragically, he died in 1987 while driving his original ute when it collided with a sand truck.[1203]

In 1953, the Geelong Ambulance Superintendent, Allan Macleay Cumming (1913-1996), developed a prototype for a new ambulance vehicle (Figure 9.184) at the Geelong depot, corner of McKillop and Yarra Streets.[1204] The innovation was outlined in the *Kilmore Free Press*:

> An experimental ambulance with radical new features has been approved for general use by Victorian Ambulance Services.
>
> Geelong Ambulance Superintendent, Mr. A.M. Cumming, designed the vehicle and built the first prototype. The completion of the prototype was announced at the end of March.
>
> He has now received approval from the Victorian Health Minister to build the new units for other ambulance services.
>
> Mr. Cumming said that he was now building an annexe at the Geelong ambulance depot to make bodies for the new ambulances. It would be the first time in Australia that ambulance service had done this. He said he could put ambulances on the road at a saving of between £300 and £800 on present costs.
>
> The Health Minister and officials of the Victorian Hospitals and Charities Commission inspected the prototype and approved it for general use.
>
> Mr. Cumming said the new ambulances were adapted from Ford V-8 Customline sedans and embodied most of the components of the sedan body. He was building them with the cop-operation of Ford Motor Company which prepared Customline chassis in production for his specially planning conversions.
>
> He already employed two body-building specialists to begin work on vehicles for the Echuca Branch of the Shepparton Ambulance Service and for Geelong.

> The prototype ambulance had excited intense interest throughout Victoria and many inquiries had been receive from New South Wales and Queensland.
>
> Production was on a co-operative basis, the completed vehicles being built without profile.
>
> Features of the new design were: An all-steel body; low-slung streamline appearance, giving greater safety and better riding qualities; complete dust-proofing.[1205]

Lacking initial Government recognition for his pioneering therapeutic innovations from the 1957 was Thomas (Tom) Ambrose Bowen (1916-1982).[1206] While not formally trained as an osteopath, Bowen 'recognised the importance of fascia and the profound effect that soft tissue manipulation could have on patients' wellbeing.'[1207] Bowen established a technique that used 'a series of gentle hand movements over muscles, tendons, ligaments, joints, nerves and fascia to promote relief from musculoskeletal and related neurological complaints.'[1208] From his clinic at 100 Autumn Street, Geelong West, Tom Bowen (an employee of the Geelong Cement works) and his long-time friend, Rene Horwood (a hairdresser) provided therapy to over 1300 clients a year.[1209] Today, Bowen Therapy is practiced across Australia (as part of the Bowen Association of Australia) and internationally, particularly in Europe and especially in the United Kingdom where the Bowen Therapy Academy of Australia was accepted into the British Complementary Medicine Association.[1210] In West Park, Geelong West, is a bronze memorial sculpture, 'Healing Hands', which commemorates Thomas Bowen and his pioneering work.

One of the most recognised innovations of a Geelong-born person was the designs for Australia's decimal coins by Stuart Devlin. Born in Geelong in 1931, the son of a painter and decorator, he developed 'a particular aptitude for art, metalwork and geometry at Swanston Street state school.'[1211] He spent two years gaining experience as an ecclesiastical brass worker being training as a teacher, teaching art at Wangaratta between 1951 and 1955.[1212] He subsequently studied goldsmithing and silversmithing at the Royal Melbourne Technical College (RMIT). After achieving 'the highest marks ever awarded', he gained a travel scholarship to the Royal College of Art in London. This was followed by a Harkness fellowship in 1960 to pursue silversmithing and sculpture at Columbia University, New York.[1213] After a short time as inspector of arts schools in Victoria, he took up a lecturing position at the University of Melbourne.[1214] In 1964, Devlin was commissioned by the Commonwealth Government to prepare reverse designs for Australian decimal coins.



Figure 9.184: Ambulance prototype, Geelong & District Ambulance Service, c.1955. Source: Victorian Collections, Ambulance Victoria Museum, object reg. AHSV536.

He had previously prepared trial designs for an advisory panel on coin design and was selected because 'of the advantage of having each of the six coins as a "family" of designs.'[1215] The wildlife theme adopted also provided a link with the two supporters of the Australian coat of arms, the kangaroo and the emu (Figure 9.185). The then Commonwealth Government Treasurer, Harold Holt, declared that 'Mr. Devlin had done a remarkably fine job in adapting his designs to suit the circular metal shapes of the coins and in making them an integral part of each coin.'[1216] The *Canberra Times* gave an outline of the motifs for the six coins:

One cent – the feather-tailed glider;
Two cent – the frilled lizard;
Five cent – the echidna, or spiny ant-eater;
Ten cent – the lyrebird;
Twenty cent – the platypus;
Fifty cent – coat of arms. [1217]

Devlin's decimal coinage commission sufficiently raised his profile and funded his relocation to London where he opened his own goldsmithing and silversmithing business in 1965.[1218] He went on to design coins for 36 other countries including the United Kingdom and Singapore.[1219] In 1980, he was appointed CMB, granted a royal warrant in 1982 as Goldsmith and Jeweler to Queen Elizabeth II and between 1996 and 1997 he served as prime warden of the Goldsmith's Company. He died in 2018 and was regarded as 'one of the most creative and influential goldsmith and silversmiths of his time.'[1220]



Figure 9.185: Stuart Devlin, Australian decimal coins designs for the reverse sides of the new Australian decimal coins, 1965. Source: Series A1200, L52221B, National Archives of Australia (with permission). Permission also given from the Royal Australian Mint for use of Australian currency coin designs.

WOOL RESEARCH AND INNOVATION

Geelong's profile as the wool capital of Victoria from the 19th century extended beyond pastoral enterprises, wool broking and wool storage to innovations in wool processing and manufacture. The earliest was in February 1848 when 'a novel application of an old invention' reached the *Geelong Advertiser*. It was 'a most excellent contrivance' that facilitated the weighing of wool:

> The invention is so simple, and altogether so useful, that it is a matter of wonder something of the kind has not long since been thought of. Instead of the laborious process of taking the weights on and off the scale every time a fresh bale of wool is required to be weighted, the difficulty is obviated by the beam of the scale having a sliding weight attached, with the csts., qrs., and 1lbs. marked, the same as with a common steelyard, the different between the two being that a steelyard is suspended, while this rests near the ground, with a foot-board to receive the bale of wool. By this new method the weighing process goes on with twice the celerity than by the old, and the amount of hand labor required is much less.[1221]

A more significant and far-reaching 19th century innovation was Ferrier's wool press in 1876 (Figure 9.186). It was manufactured at Humble's Vulcan Foundry Geelong to the design by David Ferrier of Coleraine (who had spent his childhood in Geelong) (Theme 5).[1222] The invention – and its advantages of the earlier wool press prototype, were outlined in the *Geelong Advertiser*:

> In the presence of nearly a score of gentlemen connected with the wool trade an improved wool press was tried at Messrs Humble & Co.'s Vulcan Foundry, yesterday morning. It has been manufactured by Messrs Humble & Co. to the design of Mr Ferrier, of Coleraine, whose improved binding machine we noticed a few days since. Owing to the manufacturers not having protected themselves through the Patent Office, we are not in a position to describe the improvement. The trial, yesterday, was eminently satisfactory, and the gentlemen present expressed



Figure 9.186: Humble & Sons Ferrier Wool Press, 'The Meadows' Wool Shed, Rokewood, c.1930. Source: GRS 2009/1937/96, Geelong Heritage Centre collection.



Figure 9.187: J. Lockwood, Wool sorting class, Gordon Technological College, 1909. Source: *News of the Week,* 14 January 1909, p.15, GRS 2121/1, Geelong Heritage Centre collection.

> themselves as satisfied that the press would be a great improvement on the old kind, which Mr Ferrier expects it to be. At the present time two men with an ordinary press on a station turned out about 12 bales a day, whilst the new machine will double that number per diem. The screw power in the old presses is altogether discarded, the required force being obtained by leverage. The great feature in Mr Ferrier's invention is its great simplicity, and it is to be hope that he will be financially successful with it, and thus be rewarded for his ingenuity.[1223]

Ferrier sold his patent rights to the invention to Humble and Sons.[1224] The firm of Humble and Nicholson made and distributed the presses throughout the country.[1225] They were even seen in woolsheds in Canada.[1226]

Over thirty years later in 1907, Peter Hughes invented a wool stacking machine. It enabled 140 bales of wool to 'be stacked four high per hour' by a single operator.[1227] Hughes had been a storeman at Dalgety and Co.'s wool store where the machine was put on display. It was later available for view at A. Aikman and Co. in Little Malop Street. By 1917, the machine was in use at Dalgety's and at the Federal Woollen Mills, together with 'a number of wool stores in Melbourne and other parts of the Commonwealth.'[1228] Hughes had also patented a wool-packing clamp and implement for securing the tops of wool bales.[1229]

Another former employee of Dalgety and Co., Peter Robert Hughes, patented the 'improved link-hook for fastening bales' in 1911. It related to a metallic hook in lieu of sewing.[1230]

WOOL EDUCATION, RESEARCH & INVENTION

Education associated with wool first began in 1891 when the Gordon Technical College commenced its wool-sorting class.[1231] In 1892, Cyrus Glover was appointed instructor of wool sorting, the year a new room was built especially for his teaching.[1232] The *Geelong Advertiser* made reference to the new class (Figure 9.187), declaring 'then for those engaged in the woollen trade, or in wool buying, is a class in wool-sorting with every convenience.'[1233] In 1900, J. Boyd adopted an innovative method of instruction:

> The system to be adopted by Mr J. Boyd in the instruction of the wool-sorting class at the Gordon Technical College is of the most practical and useful kind, being designed to fit each student to undertake the classification, skirting and rolling of fleeces, and the sorting of skirts or pieces to the best advantage of the grower, and also to suit the demands of the buyers. In furtherance of this object a large supply of wool is kept available, and after being sorted, etc., this is disposed of and fresh material secured. As the students progress in the practical work, lectures dealing with the subject relating to the growing of wool and its suitability for manufacturing purposes will be given.[1234]

In 1921, the corner stone was laid for the E.H. Lascelles memorial wool research chemical laboratory at the Gordon Technical College (Theme 8). The imposing Beaux-Arts styled building – designed by Laird and Buchan - fronted railway terrace and reflected Geelong's reputation as a pre-eminent centre for wool and textile research (it was augmented by the T.E. Bostock Memorial Wool Lecture Hall at the corner of Railway Terrace and Fenwick Street in 1928, also to a design by Laird and Buchan)[1235] (Figure 9.188). Of the Lascelles Memorial laboratory, *The Age* commented that:

> The building itself would not be the sole memorial [to E.H. Lascelles]. The scientific training to be given within its walls to young men who were in future to play an important part in the Australian woollen industry was an important phase, and every top, every strand of wool and every web of cloth produced in this country would form portion of the memorial.[1236]

In 1924, George King, principal of the Gordon Institute of Technology, petitioned the Minister of Education for funds to build a textile college. He quoted Professor Baker of the University Leeds, England, who had declared 'that at Geelong there was the finest wool treatment school south of the line [the Equator].[1237] Several years elapsed before the wool school was opened at the Gordon Institute in May 1937, it then being regarded

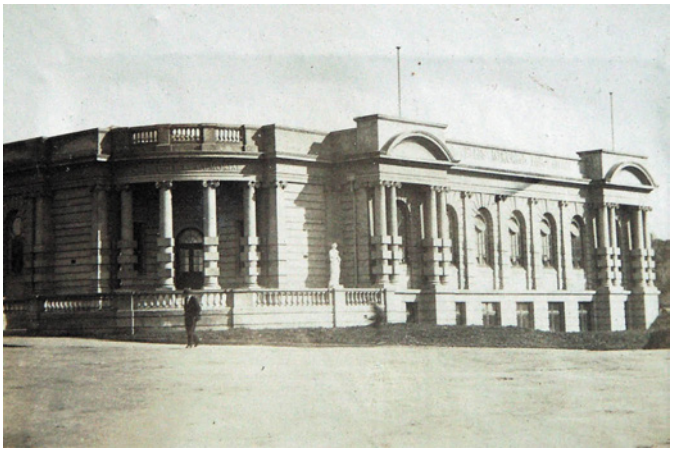


Figure 9.188: T.E. Bostock Memorial Hall (left) & E.H. Lascelles Memorial Laboratory (right), Gordon Technical College, c.1930. Source: T.T. Holmes collection, Authentic Heritage Services Pty Ltd.

'as Australia's foremost wool training centre for wool and sheep experts.'[1238]

In 1938, William Rawson (Roy) Lang (1909-1996), a graduate of the University of Western Australia, was appointed instructor of wool research at the Gordon.[1239] He was born at Kanowna, Western Australia, the son of the Methodist minister, the Rev. W.R. Lang, and May Lang (nee Gibbs).[1240] Roy Lang had matriculated from the Perth Modern School and following his graduation at the University of Western Australia he had taught science at Wesley College, Perth and the Perth Technical College, and was resident tutor in physics at St. George's College at the University of Western Australia.[1241] For some time, he had been engaged in this field of research in the department of agriculture of the University.[1242] In particular, Lang had been part of a research team led by Dr. Nichols, Professor of Agriculture at the University of Western Australia and a former officer of the Wool Industries Research Association, Leeds, United Kingdom.[1243] Lang was to make a substantial contribution to wool research and innovation. From the time of his arrival in Geelong, he immediately began establishing partnerships with breeders and pastoralists, and giving numerous public lectures and articles in addition to his scientific research.[1244] In 1939, Lang had established a service for wool breeders and pastoralists to improve the quality of wool. He introduced 'a chart and graph system' that enabled breeders 'to build up their studs and flocks along lines planned to eliminate coarseness and hairiness and maintain standards which benefit both themselves and the trade.'[1245]

In 1946, the *Weekly Times* announced that a new textile college was to be established at the Gordon



Figure 9.189: R. Pockley, Gordon Institute of Technology Textile College (right) with Bostock & Lascelles Memorial buildings (left), c.1950. Source: accession H2007.25/18, State Library of Victoria.

Institute of Technology at a cost of £150,000.[1246] It was anticipated to 'surpass anything of the kind in the southern hemisphere.'[1247] Headed by W.R. Lang, two diploma courses were offered in textile industries and textile chemistry.[1248] A substantial vertically-emphasised Modernist building (Figure 9.189) was designed by Percy Everett in 1949 to accommodate the new college where pilot woollen and worsted and knitting machinery, cotton plant, machines for dyeing, mills, coursing and carbonising, drawing, carding, weaving and other plant were installed.[1249]

In 1949, the textile college became Australia's first centre for higher textile training. Machinery was purchased in the United Kingdom on behalf of the Institute by A. Schofield, managing director of the Returned Soldiers' and Sailors' Woollen Mill at Chilwell (Theme 5).[1250]

CSIRO, BELMONT

In 1949, a wool textile research laboratory was established in Henry Street, Belmont, for the Commonwealth Scientific and Industrial Research Organisation (CSIRO).[1251] Temporary buildings were erected on the new site while the laboratories at the textile college of the Gordon Institute of Technology were also initially used.[1252] A fabric testing machine was the first scientific equipment to be installed at the new research site at Belmont, it having been obtained from England. It enabled scientists 'to measure gains or losses in strength or the woollen fabric resulting from new methods of processing and new manufacturing techniques.'[1253] In 1950, Dr. Menzie (Pip) Lipson was appointed the first officer in charge of the Geelong unit of the CSIRO.[1254] An expert in wool research, Lipson had assisted the development the Freney-Lipson process for making wool unshrinkable.[1255]

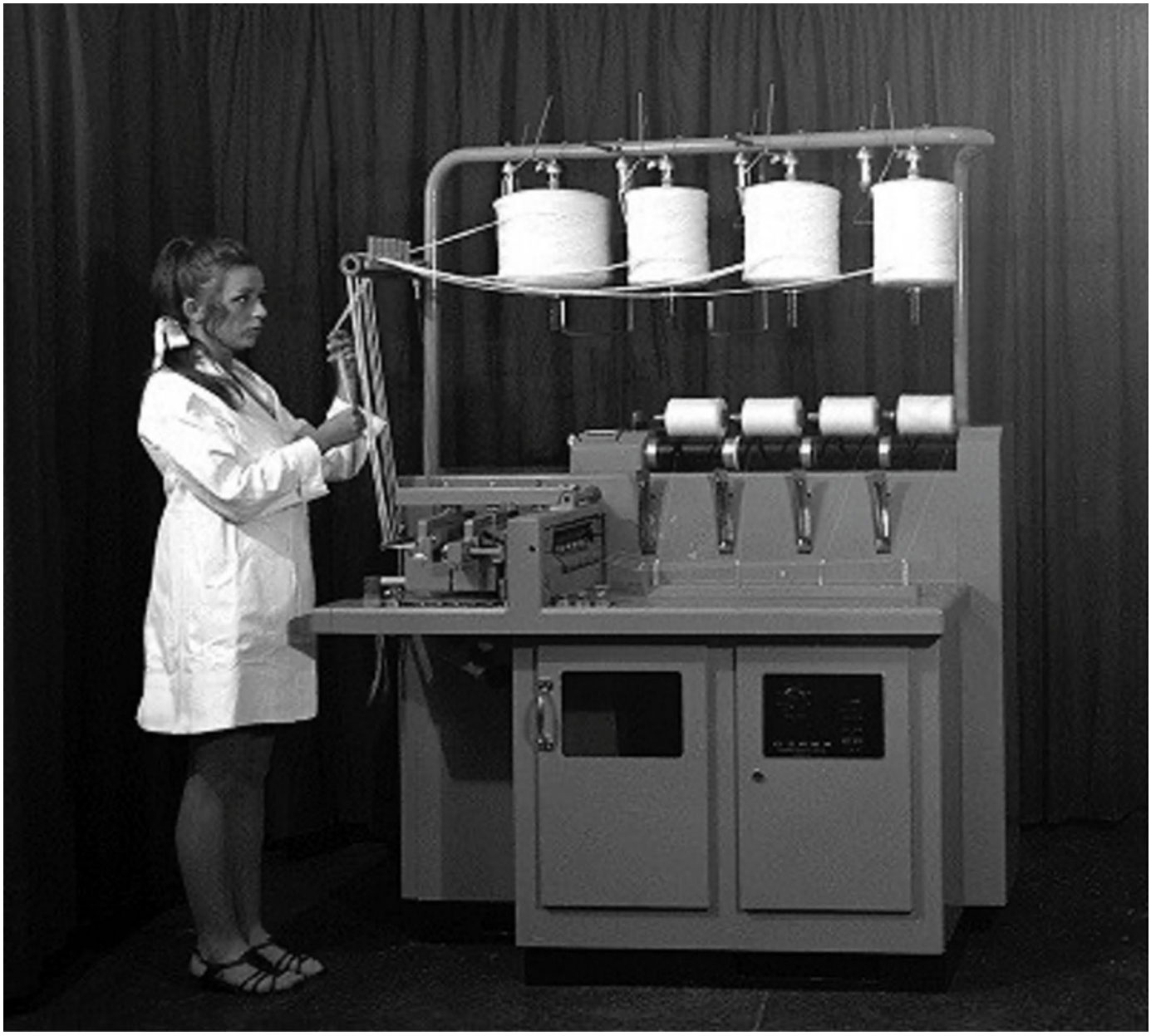


Figure 9.190: The Repco self-twist spinner machine, n.d. [c.1960s]. Source: 'Self-twist yarn', CSIROpedia online at https://csiropedia.csiro.au/self-twist-yarn/, ©CSIRO Australia (with permission).

A number of innovations emanated from the Belmont wool research laboratories during its initial years. One of the earliest was a formula of a new sheep branding fluid (which remained on the sheep for a year and was removed from the wool by normal scouring methods), released in April 1950.[1256] It was subsequently marketed in South Africa, New Zealand and Great Britain.[1257] By 1954, a wool wax recovery plant that yielded greater recovery rates of lanolin than earlier methods had been developed and was in commercial operation in several Australian mills.[1258] It was also at this time when a jet solvent scouring plant had been developed to produce a solvent that caused less damage and matting of the fibres and was more rapid and efficient and reduced costly carding and combing in the later stages of wool processing.[1259] In 1957, a new moth-proofing process was developed known as 'SI-RO-MOTH'.[1260] This was also the year a revolutionary process was created: the application of 'a permanent knife-edge crease' in woollen garments.[1261] This was also the period when CSIRO developed new ideas of shrinkage resistance.[1262]

In 1961, CSIRO scientist in Geelong, David Henshaw developed a process 'where lengths of unspun wool would be twisted on themselves, not each other, then paired them up and released, with the energy in their twists triggering them to wrap around each other without breaking.' This led to extensive work by Henshaw in developing a sophisticated machine (Figure 9.190). The research was shrouded in secrecy in a remote corner of the crowded red-brick building that then housed the Division of Textile Industry' at CSIRO.[1263] This created the patented Repco self-twist spinning machine which won the Prince Philip Prize for industrial design in 1970.[1264] By 1976, over 1600 machines worth $15 million had been exported, bringing enormous benefits to the wool industry.[1265]

In 2014 after 55 years, the CSIRO's research laboratory at Belmont was closed.[1266]

LATER 20TH CENTURY INNOVATIONS

In 1947, Charles Henry Malpas, a company director and engineer of 22-24 Little Ryrie Street, Geelong, made application for a patent for 'improvements in containers.' The patent was accepted in 1950 and was described as follows:

> This invention relates to improvements in containers and it refers particularly to closures for containers of that type customarily used for household oil cans, containers for lighter fluids and the like.
>
> The invention has been devised particularly with the object of providing a container having a closure which will also form a pouring nozzle or spout – "nozzle" – the combination nozzle and closure being of extremely economical construction, sturdy design and convenient to operate. A further object is to provide a closure which will effect a light tight seal between the container and the nozzle.[1267]

Malpas' invention was further improved with subsequent patents in 1951, 1955 and 1956.[1268] Later known commercially as 'Airlesflo' airtight tap and seal, Malpas' innovation assisted in the sales success of the 'bag-in-the-box' wine cask first adopted by Angoves Pty Ltd in South Australia in 1965.[1269]

EARLY 21ST CENTURY INNOVATIONS

AUSTRALIAN ANIMAL HEALTH LABORATORY (AAHL), NEWCOMB, GEELONG

In 1985, the CSIRO opened the Australian Animal Health Laboratory (AAHL) at Newcomb at a cost of over $150 million to provide secure laboratories for animal disease research.[1270] A lower air pressure was held in the secure area, ensuring that infectious agents were contained within the laboratory.[1271] One of CSIRO's top ten inventions emanated from AAHL, it being the Equivac HeV: Hendra virus vaccine in 2012 (a prototype having been created in 2011).[1272]

THE AUSTRALIAN FUTURE FIBRES RESEARCH & INNOVATION CENTRE (AFFRIC), INSTITUTE FOR FRONTIER MATERIALS (IFM), DEAKIN UNIVERSITY

The Australian Future Fibres Research and Innovation Centre as part of the Institute for Frontier Materials (IFM) was formed at Deakin University in 2013, prior to the closure of the Belmont laboratory of CSIRO. The new centre (which had its roots in the International Fibre Centre that opened in 1999),[1273] has increased the research capacity of CSIRO and Deakin 'to service the fibre, textile, composite, automotive and aerospace industries.'[1274] A recent innovation has included a new wool-based insulation textile for car interiors (to assist in a more affordable, sustainable alternative to synthetic, petroleum-based plastics).[1275]

CARBON NEXUS, WAURN PONDS

Located at Waurn Ponds, Carbon Nexus opened in May 2014 as a research centre with a research focus on high technology manufacturing and innovation. The purpose-built facility was 'designed to accommodate the diverse needs of international manufacturing organisation that require the cost-effective resolution of carbon fibre-related projects that are strategic and complex.'[1276] Furthermore, the 'facility provides an environment in which the most innovative manufacturing technologies can be conceived tested, commercialised and protected.'[1277]

INSTITUTE FOR INTELLIGENT SYSTEMS RESEARCH AND INNOVATION (IISRI)

Intelligent systems research began at Deakin University in 2000 within the School of Engineering. An Intelligent Systems Research Lab was established. The Lab came to international prominence in 2007 when Zoran Najdovski, Ben Horan, Asim Bahatti and Saeid Nahavandi patented the 'method and apparatus for haptic control.'[1278] The device used haptics (sense of touch) technology to grasp and manipulate objects in virtual space.[1279] At the time of its public release in 2009, the Centre for Intelligent Stems Research as a Deakin Strategic Research Centre was formed.[1280]

In March 2016, Deakin University Council approved the re- designation of the Centre for Intelligent Systems Research (established a few years earlier) into the Institute for Systems Research and Innovation. One of four Institutes at Deakin University, the focus of the Institute 'is bringing cross-disciplinary research from the laboratories to the real-world, where IISRI will play an important role to help solve complex real-life problems.'[1281]

THE BEGINNING OF A NEW INNOVATIVE MANUFACTURING PARADIGM FOR GEELONG

The beginning of Geelong's 21st century manufacturing sector emerged in 2002 when Darren Baum of Baum Cycles, North Shore, manufactured the first titanium-framed bicycles. International orders were taken from 2003, the firm also enjoying the patronage of Cadel Evans (see earlier). Baum Cycles entered into a research partnership with Deakin University in 2010.[1282]

In 2004, Carbon Revolution had humble beginnings, being established in a garage at Leopold.[1283] It registered as an Australian business in 2007.[1284] Since that time, it has 'successfully innovated, commercialised and industrialised the supply of Carbon Fibre wheels to the global automotive industry' (Theme 5).[1285] Located at Waurn Ponds, the highly innovative technology has enabled the local firm to become a global leader in light weight wheel technology.[1286]

In 2016, John Duncan, Matthew Dingle, Ross George and Dylan Mayson of Formflow Pty Ltd, Waurn Ponds, invented 'apparatus and tool for bending contoured metal sheeting about a fold line.'[1287] A patent was granted in 2017 and subsequently updated. A world first, the metal bending innovation allowed the bending of a contoured metal sheet about a selected fold line.[1288] It was initially targeted as a metal roof and gutter manufacturing product, and overcame the need for traditional roof cappings and flashings. It was officially launched on the commercial market in 2018.[1289]

It was also in 2016 when the Governments of Singapore and Australia agreed to a Comprehensive Strategic Partnership for closer business, trade and defence ties. This began The Smart Think, a combined Australian and Singaporean venture whose charter is 'to transform the defence industry through cutting edge technologies to produce state-of-the-art defence products.'[1290] With a head office in Singapore, The Smart Think conducts research and development in collaboration with Australia's Defence Materials Technology Centre (DMTC) at the Innovation Centre, Waurn Ponds.[1291] In July 2019, the CEO of The Smart Think, Tristan Alexander, was close to commercialising 'cost effective technologies' for a lighter, higher-performing ballistic helmet.[1292] This latest innovation, along with the myriad of other industrial and other design inventions in recent years, has further confirmed Geelong's designation as a UNESCO City of Design. For almost 170 years, Geelong has been a centre for clever and creative technologies since James Harrison's invention of the compression refrigeration machine.

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