North South East West: Visions of mid-19th century Victoria from the University of Melbourne Art Collection
Curator: Dr Vincent Alessi

The Ian Potter Museum of Art
The University of Melbourne
22 July–16 November 2014

Education Resource

Nicholas Chevalier
Refuge Cove, Wilson’s Promontory 1865
Lithograph and watercolour
22.3 x 32 cm
The University of Melbourne Art Collection, Gift of the Russell and Mab Grimwade Bequest 1973
1973.0622
Contents:

3. Teacher Overview

4. The Exhibition: North East South West

6. North

9. East

12. South

16. West

21. Humanities: Suggested learning tasks

23. Science: Suggested learning tasks

24. Selected Glossary

25. References

Acknowledgements:
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Teacher Overview

This education resource accompanies the exhibition *North South East West: Visions of mid-19th century Victoria* featuring prints and paintings of the Victorian landscape. The resource is designed for teachers and students to engage with and explore ideas on the evolving spaces in Victoria that in turn reflect us and our culture over time. Artworks of the 19th century Victorian landscape are presented as historical visual resources for in-depth research and inquiry into our local spaces. Artists featured in the resource include; Louis Buvelot, Nicholas Chevalier, Duncan Cooper, S.T. Gill, Eugene von Guérard and John Skinner Prout.

This education resource has been designed to address key concepts and skills of AusVELS and VCE Humanities and Social Sciences, Art, Science and Environmental studies. Teachers are encouraged to select and adapt the material in the resource to suit the specific learning requirements of their students. Suggested inquiry questions and an online Padlet page resource for students are provided to inform the development of learning tasks relevant to the specific subject area.

Students will practice visual literacy skills, communication and critical thinking by viewing and responding to the artworks in the exhibition. Key themes for students to explore include local geography, environment, sustainability, bushfires, national identity, the Gold Rush, Indigenous and Chinese history.

Curriculum Links:

This resource is compatible with Australian Curriculum (AusVELS) and VCE studies:

**Humanities and Social Science; History and Geography, VCE History and Geography.**

- AusVELS Geography level 9: Unit 1: Biomes and food security
- AusVELS Geography level 10: Unit 1: Environmental Change and Management
- VCE Geography: Unit 1: Natural environments
- VCE Geography Unit 3: Regional resources
- VCE History Unit 1: Applied history in the local community
- VCE History: Unit 3: Australian history – imagining Australia - AREA OF STUDY 1 A new land: Port Phillip District 1830–1860

**AusVELS Science, VCE Earth and Environmental Science.**

- AusVELS Science Knowledge: Biological sciences
- Science as a Human Endeavour: Nature and development of science
- VCE Earth and Environmental Science: Unit 3: Living on Earth - extracting, using and managing Earth resources
- VCE Earth and Environmental Science: Unit 4: The changing Earth - the cause and impact of Earth hazards

**THEMES:**

Victorian ecosystems
Science of bushfires in Victoria
Bush fire prevention

**Education Support tools: Padlet page**

The Padlet page is an online student learning resource and provides classroom resources and activities for pre & post museum visit. This page provides more high quality images of artworks in the exhibition and resources for learning and research. Printing of the Padlet page is not recommended as it is primarily designed for online use.

Humanities student Padlet page link: http://padlet.com/patsykilleen/H_ntheststhwst

Science student Padlet page link: http://padlet.com/patsykilleen/Sc_ntheststhwst
North South East West: Visions of mid-19th century Victoria from the University of Melbourne Art Collection

Curator: Dr Vincent Alessi

By the mid-19th century Victoria had become a destination of choice for free settlers. The discovery of gold in 1851 encouraged mass migration which saw the colony grow from 76,000 to 540,000 in a decade. Cities such as Melbourne, Bendigo and Ballarat flourished, becoming large population centres with corresponding economic power. This exhibition presents visions of colonial Victoria from the north, south, east and west, revealing the dynamism and development of the gold rush and coastal regions as well as the yet ‘unconquered’ romanticised landscape further afield.

After the successful European settlement around the Port Phillip region (Victoria), there was strong interest in exploring the new environment and natural resources beyond the settlement. Artists were among those who first ventured out to explore and visually record the unfamiliar and remote territories of Victoria. Artists from Europe sailed to Australia inspired by the opportunities of acquiring new land, gold and to find new and interesting subject matter for their artworks. The journeys of European artist-explorers such as Louis Buvelot, Nicholas Chevalier, Duncan Cooper, S.T. Gill, Eugene von Guérard, John Skinner Prout, William Strutt and others reveal the first impressions and relationships settlers had with the land in Victoria. As well as contributing to science and exploration in Victoria, artists also pioneered the Western tradition of visual arts in Melbourne.

Ebenezer Wake Cook, who was employed as Chevalier’s assistant in 1861, wrote:

‘…I was a small boy when I landed in Melbourne in 1852 and there was an utter absence of visible (visual) art. Then on one memorable day, I saw in Wilkie’s music shop window a little picture, ‘Troopers, Mounted Police’, admirably drawn and painted by William Strutt. Later on, a large painting, ‘Fern Tree Gully’, by Eugene von Guérard, was shown, and was followed by a view of the Yarra, by Nicholas Chevalier. Shortly after this, drawings by S.T. Gill began to appear, the vestibule (hall or lobby) of the Theatre Royal being decorated with fifty of his sketches…”

To respond to the styles and demand of visual arts in the 19th century, artists created picturesque detailed scenes of the landscape and also recorded major events happening in the Victorian colony. As well as travelling around Victoria on sketching trips, many of these artists found work creating illustrations for the new colonial newspapers that were springing up as the settlement expanded. Artists also worked with printers and publishers reproducing their drawings into lithograph prints which were more affordable versions of art for the public to buy. In some instances the prints were inserted as an extra feature into the newspapers. Series of lithographic albums were printed featuring a collection of views of Victoria by an artist, created to celebrate and communicate the colonies progress to the settlers and to those back ‘home’ in Europe.

1. S. Gregg, Nicholas Chevalier: Australian Odyssey, 2003, p. 56-57
William Strutt (b.1825-d.1915) was born into a family of artists in Devon, England in 1825. As a young man Strutt grew up pursuing a career as a professional artist and received schooling at the Ecole des Beaux-Arts school in Paris.

After finishing art school, Strutt started work as a draftsman, drawing fine illustrations and engraving prints for newspapers and books. In 1850 Strutt sailed to Australia and arrived in Melbourne, where he began to create artworks of Australian subjects. The new and unique aspects of Australia and its growing colonies provided many new inspirational subjects for Strutt and he kept many sketches, journals and archival material of his time there.

Strutt arrived in Victoria in a period of change. The colony of Victoria had just separated from New South Wales (1850) and gold had just been discovered in Victoria, starting off the Gold Rush era. Strutt stayed in Australia for twelve years (1850-1862), becoming an illustrator for The Illustrated Australian Magazine and a founding member of the Victorian Academy of Fine Arts.

The painting study Race for Life, Black Thursday, c. 1863, oil on canvas, 18 x 44 cm, The University of Melbourne Art Collection, Purchased 1995, the Russell and Mab Grimwade Miegunyah Fund, 1995.0015 depicts the disastrous Victorian bushfire that took the lives and destroyed the properties of a number of early settlers in Victoria on February 6th 1851. Numerous fires broke out around the country surrounding Melbourne; areas affected included Portland, the Plenty Ranges, Westernport, the Wimmera and the Dandenong Rangers. Twelve colonists lost their lives and one million sheep and thousands of cattle were destroyed. William Strutt was living in Melbourne at the time of the bushfire. He described:

"I can never forget the morning of that scorching Thursday, ever after memorable in the annals of the colony as ‘Black Thursday’. The heat had become so terrific early in the day that one felt almost unable to move. The terrified squatters and settlers hastily made their escape, leaving everything. The sick, put into drays, were hurried off. It was now a stampede for life, as represented in my picture of Black Thursday. Kangaroos and other animals, immense flocks of birds of all kinds, mingled in mid-air, amidst the flying sparks and in the stifling smoke making for the south, numbers dropped dead from terror and exhaustion..."

In Race for Life, Black Thursday, Strutt records the drama and fear colonists felt towards the bushfires. The work is a small painting study of Strutt’s larger work of the same theme, Black Thursday, February 6th, 1851 in the Collection of The State Library of Victoria. The bushfire of Black Thursday is recognized as one of the most disastrous events in the early history of Victoria.

Further Reading:

2. State Library of Victoria, 1851 Bushfires in Victoria
Johann Joseph Eugen Guérard (b.1812-d.1901) was born in Vienna, Austria in 1812 and later adopted the name Eugene von Guérard. He is regarded as one of Australia’s most important nineteenth century landscape painters.

Von Guérard began to study and practice painting in Italy while travelling with his father, who was an accomplished painter of miniatures. Together they travelled to Rome and Naples and painted the rural landscape. Key influences on Guérard’s artistic ideas include the German Romantic painters and the renowned natural scientist and explorer Alexander von Humboldt (1769–1859). The German Romantic painters sought to convey the deeper, spiritual meanings of man within the grand forces of nature while Humboldt encouraged artists to travel and paint the landscapes of the new world.

In 1852, von Guérard arrived in Australia at the age of forty one, attracted to Victoria by the Gold Rush. After two years on the Victorian Goldfields, von Guérard moved to Melbourne to establish himself as a professional artist. Von Guérard lived in Australia for thirty years between 1852–1891 painting homesteads, settlements and topographical landscape scenes around Australia and in New Zealand. Von Guérard painted in a highly accurate and detailed way, using colour and fine tonal mark making to form the rocks, trees and plants.

The Goulburn River is Victoria’s longest river. Beginning on Mount Singleton in the Eastern Highlands northeast of Melbourne in Fraser National Park, the Goulburn flows north for 654 km through the centre of the state to join the Murray River 11 kms north-east of Echuca. Von Guérard travelled to north-central Victoria during an expedition to Mt Kosciuszko with Bavarian scientist Georg von Neumayer (1826–1909).

In the 19th century, the town of Shepparton began as a crossing-place of the Goulburn River for European settlers. In the early 1850s an Irishman named Paddy Macguire established a punt crossing on the Goulburn River to allow travellers to safely cross as they moved east from the Bendigo and Ballarat gold fields. The area was called Macguire’s Punt until 1855 when it became known as Shepparton after Sherbourne Sheppard, an early squatter who occupied the Tallygaroopna sheep run in the area.

Macguire’s punt as seen in the picture is a long, flat-bottomed boat with square ends and is propelled with a long pole, a craft traditionally used on inland waters. A cable rope from one bank to the other is used to guide the punt across the river, safely transporting people, luggage and livestock.

Von Guérard’s lithograph Goulburn River, near Shepparton is part of the lithographed series Australian Landscapes published in 1867. The description accompanying the scene in this album notes the characteristic extremes of the Goulburn River:

‘...Affluent streams in the rainy season, their volume is diminished with the summer time; while they are liable to inundation at one period of the year, they are also apt to disappear altogether at another.’

At the time von Guérard had taken sketches of the River he noted that Shepparton ‘contains no more than thirty inhabitants’.

4. Eugene von Guérard, Australian Lanscapes, 1867
The Yorta Yorta people are the traditional owners of the Murray/Goulburn region and the Goulburn River near Shepparton is traditionally called Kaiela and the Murray Dhungala. The Goulburn River region also features flood plains and swamps between Shepparton and Mooroopna that are culturally significant to the local Indigenous people. A number of indigenous people settled in this area after they ‘walked off’ the Cummeragunja aboriginal mission in the 1930s.

Today Shepparton is known as Victoria’s ‘fruit bowl’ by producing most of Victoria’s fruit from the many orchards in the surrounding areas.

Further Reading:
- National Gallery of Victoria website, Education, Eugene von Guérard
- Greater Shepparton City Council, River Connect, Goulburn and Broken River Access Map
- Yorta Yorta Aboriginal Cooperation (YYAC) website,
  Available at: http://www.yynac.com.au/
- Melbourne Institute for Indigenous Development: Murrup Barak, 2010, Dungala Kaiela Oration treats record audience to a simple message
  Available online at: http://www.murrupbarak.unimelb.edu.au/content/pages/dungala-kaiela-oration-treats-record-audience-simple-message
- Australian Government, Geoscience Australia; Longest Rivers
- Australian Broadcasting Corporation, Film Victoria & Koorie Heritage Trust, (ABC) 2004 Missions and Reserves, Cummeragunja Mission History
  Available at: http://www.abc.net.au/missionvoices/cummeragunja/mission_history/default.htm
In 1852 the artist S.T. Gill (b. 1813–d. 1880) arrived in Victoria and travelled around the goldfields of Ballarat, Mount Alexander (Castlemaine) and Bendigo.

The site of Eagle-Hawk Gully is located six kilometres north of Bendigo and was established when substantial gold nuggets were found in the area in 1852. Diggers quickly rushed to the new site and set up their tents, called a ‘Canvas Town’ at Eaglehawk. Gill’s work *Approach to Eagle-Hawk Gully from the road to Bendigo*, shows the new arrival of gold diggers to the area. This work forms part of the lithographic series *Victorian Gold Diggings and Diggers As They Are* created by Gill in 1852.

Englishman John Sherer, described the Bendigo goldfields in 1853:

> ‘. . .By the evening we were overlooking Bendigo Creek where, for a moment, you must imagine yourself placed, and seeing, as far as the eye can reach, nothing but a moving mass of human beings.

The tents, in certain spots, are crowded together with all the compactness of a city street, and tenanted by the creatures of every country, actuated by the passions of every clime... The forest, whose echoes but a few months ago were awakened only by the rushing of a stream, the voice of the bell-bird, or the cry of the jay or laughing jackass, now reverberates the sounds of human industry, wheeling, washing, rocking and digging in all directions.’

The natural environment of the Bendigo-Eaglehawk area consists largely of dry, Box-Iron bark forests, Mallee vegetation and grassy bushland called ‘The Whipstick.’ During the Gold Rush there was a belief that the presence of an Ironbark tree signified the presence of gold in the ground underneath.

Since European settlement, the Box-Ironbark forests and scrub have been extensively cleared for agriculture, gold mining, urban development and timber. Today only 17 percent of the original Box-Ironbark vegetation of north central Victoria remains.

Eaglehawk was first declared a Municipality on July 29, 1862 and is over 160 kilometres north-west of Melbourne. Eaglehawk is now a suburb of Greater Bendigo.

Further reading:

EAST – Yarra Valley

Abram-Louis Buvelot (b. 1814 – d.1888) was born in Morges, Switzerland, in 1814. He studied art at the Lausanne Academy and in Paris between 1830 and 1834. From 1835 Buvelot lived and worked in Brazil, Switzerland and India before immigrating to Melbourne in 1865.

In Melbourne, Buvelot first worked as a professional photographer from his Bourke Street studio. In 1866 he relocated to La Trobe Street and began to specialise in painting the Victorian landscape.

Buvelot went on numerous sketching trips throughout Victoria and practiced capturing the natural light of the landscape in his paintings, a technique called *plein air*. His favourite locations for painting included Heidelberg, the Western District and Macedon.

Buvelot’s landscape scene *Yarra River at Mount Monda* was captured near the present township of Healesville in Victoria’s Yarra Valley. Mount Monda is part of the Great Dividing Range and is located within the boundaries of Toolangi Forest and Yarra Ranges National Park, over 60 km north-east of Melbourne. In the late 1830s, the fertile Yarra River Flats were settled by European pastoralists and the forests in the surrounding mountains were logged for their timber.

Today, the Yarra Valley is recognised as one of Victoria’s major cool climate wine and fruit growing regions. Yering Station (1838) and St. Hubert’s (1862) are among the oldest wineries in Victoria. Victoria’s first vineyard was planted at Yering Station in 1838 by the Ryrie brothers who settled in the area as pastoralists in 1837. The township of Healesville was established in 1864 and named after Richard Heales, the Victorian Premier from 1860-61 who had died in the same year.

The name of Mount Monda was taken from the aboriginal name for the mountain *Mownda*. In 1863, Aboriginal leaders Simon Wonga and William Barak led their people north up the Yarra River and settled at the Coranderrk Aboriginal Reservation (1863–1924). The Coranderrk Reserve in Badgers Creek, south of Healesville holds a special significance to the Indigenous community in Victoria.
EAST – Yarra Valley

Further reading:

Geodata website, Geoscience Australia; Mount Monda Victoria Map
Available online at: http://www.geodata.us/australia_names_maps/aumaps.php?fld=268377&f=264&name=Mount%20Monda

State Library of Victoria, Ergo; Coranderrk Mission

First Australians, Episode 3: Freedom for our lifetime

Australian Dictionary of biography, Abram-Louis Buvelot
Available online at: http://adb.anu.edu.au/biography/buvelot-abram-louis-3132

National Gallery of Australia, Ocean to Outback; Louis Buvelot

Harris, R, 2014, Commodities: Strawberry growers, farmers call on Victorian government to end native logging to protect water supply, The Weekly Times, July the 10th 2014.

Nicholas Chevalier
Mount Munda from St Hubert, Yering (1865)
Lithographer: Troedel, Charles
Publisher: Riemann, B.
Lithograph and watercolour
17.5 x 27.3 cm
The University of Melbourne Art Collection,
1973.0458
EAST – Dandenong Ranges

Von Guérard visited the Dandenong Ranges area in Victoria twice between 1855 and 1857 and again in 1858. He made a number of pencil and ink sketches of the area on these visits and painted Ferntree Gully, Dandenong Ranges when he returned to his studio in 1857. This printed version is from Eugene von Guérard’s large album of lithographs titled Australian Landscapes that was published in 1867. The accompanying letterpress description of the print describes this region as:

“One of the most characteristic and beautiful features of the mountain scenery of Australia is what is known as a Fern Tree Gully. It combines the vivid verdure (lush green vegetation), the cool freshness and the shadowy softness of an English woodland stream, with the luxurious richness and graceful forms of tropical vegetation... The scene selected for illustration in the accompanying engraving lies in the vicinity of the Southern Dandenong Saw-Mill, about twenty five miles eastward from Melbourne: and there is a comfortable hotel in the immediate neighbourhood.”

In 1867, the bulk of the Dandenong forests were declared a timber reserve. The tall Mountain Ash timber was extensively logged and utilised as building material for the rapidly growing town of Melbourne. The species of eucalypt Mountain Ash is the world’s tallest flowering tree. It produces quality hardwood timber and is also used to manufacture paper.

In the late 19th century, the cool temperate rainforest climate of the Dandenongs became a popular tourist destination in summer. The township of Ferntree Gully was established in 1880 and is now a suburb of Melbourne. Parts of the remaining forest are now protected as a National Park. The surrounding residential areas are regarded as being within a high fire risk zone.

Further reading:

7. Eugene von Guérard, Australian Lanscapes, 1867
Nicholas Chevalier (b.1828-d.1902) was born in St. Petersburg, Russia in 1828. He studied architecture, art and lithography printing in Switzerland, England, Germany and Italy. Key artistic influences on Chevalier include Swiss plein air, German romanticism and English picturesque styles of painting.

In 1854, Chevalier arrived in Australia and settled in Melbourne. During the fourteen years he spent in Australia (1854–1869), Chevalier travelled around Victoria and painted the landscape. He also received a staple income for six years creating wood engraving illustrations for the Melbourne Punch magazine.

In 1863 Chevalier was invited to explore the Gippsland region in south-east Victoria with Bavarian scientist Georg von Neumayer (1826–1909). While travelling through the area Chevalier described;

‘There was the bright beach and the calm ocean beyond: the river mingling its sweet waters with the briny deep; the banks green enough to delight the heart of a sheep-grower.’

While travelling around Wilsons Promontory alone to make sketches of the area, Chevalier had a near fatal accident while crossing a tidal river on his horse. As Chevalier and his horse crossed the river they found themselves in deep water with a strong current where they were forced to swim for their lives. Chevalier wrote;

‘I made a desperate effort to swim to shore. How I accomplished the task I do not know; but a few minutes after I seemed to be waking from a kind of dream, and found myself lying flat on my back on terra firma, with my sketching boards safe under me’.

Wilson's Promontory has diverse vegetation including warm temperate and cool temperate rainforest, tall open forests, woodlands, and heathlands. Closer to the coast are swamps, rivers, tidal mud flats and coastal dunes. White mangroves grow around the coast, the most southerly place they have been found in the world.

The granite rocks around the coast of the Promontory are a natural home for Australian fur seals. These seals were hunted almost to extinction for their oil and skins by sealers in the early 19th century. Another iconic natural feature at Wilsons Promontory is Squeaky Beach, which has fine, pale quartz sand that ‘squeaks’ when walked upon. Refuge Cove is on the eastern side of the Promontory and is now a public camping spot.

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9. Gregg, S & Chevalier, N 2011, p.302
10. Gregg, S & Chevalier, N 2011, p.302
11. Parks Victoria website, Wilsons Promontory National Park Environment
Further Reading:

Parks Victoria, 2013, Wilsons Promontory National Park Map PDF

Parks Victoria website, Wilsons Promontory National Park: Environment

Ryllis Clark, M, 1996, Victoria’s Heritage: SEALERS COVE – SEALED AND DELIVERED PDF


South – Geelong

John Skinner Prout (b.1805–d.1876) was born in Plymouth, England in 1805. Prout was self-trained as an artist and created works of landscapes and rural subjects using the techniques of watercolour and lithographic printing. In 1840 Prout and his family immigrated to New South Wales and in 1844 they settled in Van Diemen’s Land (Tasmania).

Prout remained in Australia for eight years (1840-1848), where he sketched views of the Australian landscape and taught art in the colony. In 1847 he went on a sketching trip to the newly settled Port Phillip District in Victoria. Prout spent three months sketching the Victorian landscape and pastoral settlements, producing a set of six tinted lithographic prints titled Views of Melbourne and Geelong. In his journal Prout described:

‘The other settlements in the district demanding special notice here are Geelong, well adapted by its situation for the emporium of trade for the central district of its providence, and the outlet for all its exports. The principle town is Corio, the seat of the magisterial bench, with a resident justice of the peace; it has many public establishments, and a well conducted newspaper styled the "Geelong Advertiser". The whole territory is rich in fine plains, adapted to the pasturing of flocks and herds.’

The settlement at Port Phillip (Melbourne) was officially founded by the explorer and pastoralist John Batman (b.1801–d.1839) in 1835. The settlement of Geelong was named in 1837 by Governor Richard Burke, derived from the word used for the region by the Indigenous Kulin people, ‘Jilong’, which is thought to have meant ‘land’ or ‘cliffs’. The escaped convict William Buckley was the first European to live in the area with the Kulin people between 1803–1835. The first pastoral farmers ran sheep and cattle on the grasslands and exported wool back to England.

In the Gold Rush period, the Port of Geelong became a major drop off point for the thousands travelling to the Ballarat and Bendigo Goldfields.

Before European settlement, the natural environment around Geelong would have consisted of bushland, grassland, wetlands and coast. Since European settlement it is estimated that up to 95% of all Indigenous vegetation has been cleared. Today Geelong is Victoria’s largest regional city with an estimated population of 225,000 people. Geelong is approximately 75 kilometres south-west of Melbourne and is situated on Corio Bay, within the larger Port Phillip Bay.

SOUTH – Geelong

Further reading:


Culture Victoria, William Buckley

City of Greater Geelong, Indigenous Plants of the Geelong Region Information Sheets,
WEST – Ballarat

Samuel Thomas (S.T.) Gill (b.1818–d.1880) was born in Devon England. The Gill family immigrated to South Australia in 1839 when S.T. Gill was 21 years old. Three months after their arrival in the new settlement of Adelaide, S.T. Gill advertised his services as an artist in the local newspaper. He remained in South Australia for 13 years sketching subjects that included early scenes of Adelaide, landscapes, portraiture, private property, exploration and early mining sites.

In 1851 the Victorian Gold Rush began. Like many others at the time, Gill travelled to the Victorian goldfields hoping to strike it rich. In 1852 Gill arrived in Victoria and visited the rich diggings around Mount Alexander (Castlemaine), Bendigo and Ballarat. Gill was unsuccessful in finding gold and instead turned his focus to creating many drawings of life on the goldfields. Gill depicted people from all walks of life, including gold diggers, postmen, stockmen, gentlemen, bushrangers, police and Indigenous Australians. Gill travelled to Ballarat every year to record the developments of the gold mining town.

In 1838 Scottish cousins William Cross Yuille and Henry Anderson established a 10,000 acre pastoral run to the west of Port Phillip Bay and called the district ‘Ballaarat’. When gold was found in the area in 1851 the Gold Rush in Victoria began and Ballarat became one of the richest goldfields in the world. The township of Ballarat was established from the sudden population boom of gold diggers to the area. In 1854 25,000 diggers of many nationalities were on the goldfields.

To mine for gold on the goldfields, miners were required by law to purchase a Gold Licence from the colonial government and pay a regular high fee to keep it. Anger over unfair high license fees and the harsh policing of the licences led miners to rebel against the government and build a wooden stockade to fight for their rights and liberty. The Eureka rebellion took place on 3 December 1854 when miners and police clashed in a bloody battle at the Eureka Stockade, leaving more than thirty people dead.

Bath’s Hotel was Ballarat’s first official licensed pub. Before this, alcohol was sold illegally from miners tents on the goldfields known as ‘sly grog shops’. Thomas Bath originally constructed the pub in 1853, which became the site of the Royal Commission into the Eureka Stockade uprising. Walter Craig bought the hotel in 1857 and built the grander Craig’s Royal Hotel in its place at 10 Lydiard Street South, Ballarat.

Samuel Thomas (S.T.) Gill
Township of Ballaarat from Bath’s Hotel 1855
Publisher: James J. Blundell & Co. (active c. 1850s)
lithograph
13.7 x 19 cm
The University of Melbourne Art Collection.
Victoria first became a multicultural society during the Gold Rush period with mass international immigration to the goldfields. Many Chinese travelled to the goldfields in Australia, which they called Hsin Chin Shan – New Gold Mountain. This name was derived from the earlier Gold Rush in California, which they referred to as Gold Mountain. In 1853 there were around 2,000 Chinese in Victoria. By June 1855 that number had grown to 15,000. A large majority of the Chinese diggers came from the districts of Canton in the Kwangtung Province.

Tensions developed between the European and Chinese miners because of cultural differences and competition on the goldfields. In 1855 Chinese miners alone were charged £10 to arrive on Victorian shores. To avoid the high fee thousands of Chinese disembarked from ships at South Australia and walked hundreds of kilometres to the Central Victorian diggings. They walked in single file carrying all their possessions.

When the Chinese miners arrived on the goldfields they suffered violent attacks from hostile European miners. In 1855 The Sydney Morning Herald reported:

‘BALLARAT. – ILL-TREATMENT OF THE CHINESE. The correspondent of the Geelong Advertiser, writing from Ballarat, says: Before now I have had occasion to draw attention to the shameful treatment which the Chinese portion of our population now and then receive from the unthinking... On Sunday evening last, two or three drunken men went into John Alloo, a Chinaman’s restaurant, and requested to be served with dinner. It was brought to them; but whether they were displeased with the quality of it, or some other reason, they proceeded to the kitchen of the establishment to look around them. As such a step was against the rules of the restaurant they were told so, and requested to leave. They then set on one of the attendants, a Chinaman and beat him most cruelly.’

John Alloo arrived in Australia as a labourer in the 1840s. Alloo learned to speak English and became a successful businessman in Ballarat during the Gold Rush, operating a Chinese restaurant (1854–1858), which served European food to the multitudes of miners on the goldfields. He also acted as an interpreter and later immigrated to New Zealand, where he became a Police District Constable.

14. The Sydney Morning Herald, Mem. From The Diggings, 1855, June 15th, pg. 8
Further reading:


Australian Government website, Australian stories; Eureka Stockade.

Ballarat City Council, 1994, Lake Wendoree Heritage Conservation Analysis PDF

State Library of Victoria Ergo, John Alloo’s Chinese Restaurant, Main Road, Ballarat.


Hoban, B, Victorian Cultural Collaboration, SBS Gold! Anti-Chinese riots and rorts

Hoban, S, Victorian Cultural Collaboration, SBS Gold! The New Gold Mountain

Kyi, A, 2009, Characters of the Goldfields; John Alloo, Sovereign Hill Education PDF

Elkner, C, Cultural Heritage Unit, The University of Melbourne, eGold, Immigration and Ethnicity: Overview
Available online at: http://www.egold.net.au/biogs/EG00006b.htm
Duncan Elphinstone Cooper (b. c1813–d.1804) was born in England c1813. Cooper arrived in Australia from London in 1841 and took up the Challicum and adjoining Warrapinjoe pastoral runs of 46,452 acres in the heart of Victoria’s Western District. He painted watercolour scenes of the Grampians area with great skill, despite describing in his will that his sketches were of ‘no monetary value, being amateur work’.

Cooper’s small sepia watercolour paintings of the region reveal the great care taken by the artist to accurately depict the flora and geography of the area. The artworks record the fertile beauty of the pastoral plains surrounded by the picturesque mountains of the Grampians in the background. Cooper made over fifty works from his time in the Western District of Victoria, in addition to the illustrated album *The Challicum Sketch Book*, in the collection of the National Library of Australia, Canberra.

The Grampians ranges were named in 1836 by NSW Surveyor-General Sir Thomas Mitchell after mountains in his native Scotland. Featured in Coopers work are Mount Sturgeon and Mount Abrupt, which form the southern tip of the Grampians Range near the town of Dunkeld. Other works by Cooper in the exhibition feature Mount William, the highest peak in the Grampians and the Pyrenees, the mountain range north-east of the Grampians named after the Spanish Pyrenees. Mount William, also known as Mafeking, was the site of the last major Gold Rush in Victoria in 1900. The Grampians were also quarried for the high quality sandstone. Heatherlie Quarry yielded large amounts of high-quality stone for public buildings during the late nineteenth and early twentieth centuries. Notable examples include Melbourne’s Parliament House and Town Hall.16

The Grampians are also known as Gariwerd which is the Indigenous name for the area. There are many important aboriginal rock art sites around the Grampians/Gariwerd area, which are among the most significant in South Eastern Australia.

The vegetation of the Grampians consists of fern gullies, Stringybark forests and Red Gum woodlands. The Grampians National Park is the largest protected park in Victoria.

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16. Parks Victoria, Grampians National Park (Gariwerd), 2007, p.2
WEST – Grampians

Further reading:

Geo map of Challicum Vic. First settlement site of Duncan E. Cooper. Between the present day townships of Ararat – Challicum – Beauford – Ballarat, Grampians in distance
Available at: http://www.geodata.us/australia_names_maps/aurnaps.php?fid=30888&f=30&name=Challicum:

Duncan Cooper, Challicum sketchbook a collection of drawings made at Challicum, Fiery Creek, Victoria, Australia, from my first settlement there, January 1st, 1842 till 1853

Grampians National Park website, History: Indigenous History, Place: hand stencils, figures, animals, bunjil creator being near Stawell.
Available at: http://www.grampiansnationalpark.com/grampians/national/park/history.asp

Parks Victoria, Victoria’s Heritage, Grampians National Park (Gariwerd) – Its cultural Heritage PDF
HUMANITIES AND SOCIAL SCIENCES:
Suggested learning tasks

Geography

- Biomes and Food Security
- Environmental Change and management
- Natural Environments
- Regional Resources

History

- Making A Better World: Movement of Peoples (1750-1901)
- Australian History
- Local History

Inquiry Questions:

- What are Victoria’s major biomes?
- How do we use the land in Victoria?
- How has traditional European farming altered Victoria’s landscape?
- How has mining altered Victoria’s landscape?
- What does Victoria’s land mean to us?
- How have urban environments developed in Victoria?
- What role do bushfires have on the native environment in Victoria?
- What effects do bushfires have on individuals and communities?
- What methods of bushfire prevention are used in Victoria?
- What key sustainability issues are affecting Victoria’s native environment? Investigate methods that are being used to address them.

Images of the artworks and additional resources for students are available on the online Humanities Padlet page.

http://padlet.com/patsykilleen/H_ntheststhwst

Tasks:

1. Identify and discuss the different types of landscapes in the artworks and their distinctive landform features.
2. Interpret and discuss human perceptions of these landscapes by how they are represented by the artists and by your own reactions as the viewer.
3. Create a drawing outdoors of a landscape near to where you live or go to school.
4. Take a panoramic photograph on a camera/phone camera of an outdoor landscape that is important to you.
5. Create your own digital map of Victoria on GOOGLE MAPS and pinpoint the location of THREE of the artworks and the artists’ journeys. (Refer to: Mapping Activity worksheet on p. 22).
   a. Investigate and record the Indigenous language group of the area shown in the artworks. Include this information on your maps.
6. Select ONE artwork to research.
   a. Investigate the geomorphic processes that have occurred in this location that have produced their landform.
   b. Describe the type of ecosystems of the location and native flora and fauna found at the artworks’ location.
   c. Create a table detailing the geographic information of the site of the artwork. (Refer to: Geographic Information Table Activity worksheet on p. 23).
   d. Find a current photograph of the same location to compare to the artwork you have chosen. Explain any features that have changed or endured in the location over the last 150 years.
Mapping Activity: Map the journeys of artists in nineteenth century Victoria

Task 5
Create a digital map using a map creation program.

Example: Google maps

1. Log into your Google account > Google Maps > My places > Create Map

2. Click on the drop down arrow on Base Map > choose satellite format.

3. Choose two or three different artworks from the North South East West exhibition to mark on the map. Search the location of the artwork and add a marker. In the marker fields enter research notes and URL links about the location. (Note: Any more than three markers may require upgrade to Maps Engine Pro, which has a cost).

4. After the activity is completed click SHARE in top right hand corner. Set your Map to private and share with the class.
Geographical Data Table Activity

Task 6
Select ONE artwork to research and record the geographical information of the location in the table below.

<table>
<thead>
<tr>
<th>Artwork site details:</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Region:</td>
<td></td>
</tr>
<tr>
<td>Indigenous name:</td>
<td></td>
</tr>
<tr>
<td>Indigenous Language area:</td>
<td></td>
</tr>
<tr>
<td>Geographical coordinates:</td>
<td></td>
</tr>
<tr>
<td>Elevation above sea level:</td>
<td></td>
</tr>
<tr>
<td>Biome/Climate:</td>
<td></td>
</tr>
<tr>
<td>Mean temperature:</td>
<td></td>
</tr>
<tr>
<td>Vegetation types:</td>
<td></td>
</tr>
<tr>
<td>Topography (shape/contour of landscape i.e. deep U shaped valley)</td>
<td></td>
</tr>
<tr>
<td>Geomorphic processes: (volcanic activity, rock types)</td>
<td></td>
</tr>
<tr>
<td>Depressions – water storage features: (lakes, estuaries)</td>
<td></td>
</tr>
<tr>
<td>Human influences:    (habitation, agricultural and industrial practices)</td>
<td></td>
</tr>
</tbody>
</table>
SCIENCE:  
Suggested learning tasks

Curriculum:

AusVELS Biological Science
VCE Earth and Environmental Science
- Science Knowledge
- Science as a Human Endeavour

Inquiry Questions:

• How do bushfires affect Australian native ecosystems?
• How do bushfires assist in the reproduction of native Australian flora?
• How have developments in science and technology assisted with bushfire fire prevention and safety?
• How would different topographical landforms such as flat areas opposed to mountainous areas change the nature of Bushfires?
• What impact do Bushfires have on Air Quality and how would this affect the safety of people and animals threatened by a bushfire? Make a diagnosis on how the air quality would be affecting the people and animals in William Strutt’s painting Race For Life, Black Thursday.
• What are the most effective materials and design requirements for building that best protect houses and buildings from fire?
• Describe the key ideas of the scientist Alexander von Humboldt.
• How does climate and temperature affect the likelihood or severity of Bushfires occurring? Analyse data and information from the latest studies of Climate Change that link to Bushfires.

Further Reading:


Images of artworks and additional resources for Science students are available on the online Padlet page.
Padlet page link: http://padlet.com/patsykileen/Sc_ntheststhwst
Selected Glossary

**Alluvial gold** – Gold nuggets and particles which are found in rivers and streams and are recovered by dredging or panning methods.

**Agriculture** – The science or occupation of farming.

**Biodiversity** – The existence of many different kinds of plants and animals in an environment. Biological diversity in an environment as indicated by the numbers of different species of plants and animals.

**Bushfire** – Free-moving fire burning in the landscape.

**Black Thursday** – A devastating series of bushfires that swept the State of Victoria, on 6 February 1851.

**Controlled burning** – Prescribed or controlled burning is a technique used in forest management, farming, and for bushfire prevention. An area of vegetation is deliberately burned so as to assist forest germination and to reduce fuel for bushfires.

**Ecosystems** – Systems formed by interactions between living organisms (plants, animals, humans) and the physical elements of an environment.

**Ecological service** – The benefits to humanity from the resources and processes supplied by natural ecosystems.

**Ecological footprint** – A measure of human demand on the earth’s natural systems, ecosystems in particular.

**Engraving** – A method of relief printing where a printing plate is engraved with an image in its surface and is transferred onto paper with ink.

**Fire break** – An obstacle to the spread of fire, such as a strip of open space around the boundary of a property or a forest.

**Fire danger rating** – Classified predictions of fire risk on a day measured from time of year, weather and environment for the community. Ratings are given as; low, medium, high and extreme.

**Fuel** – Term used to describe the vegetation that is consumed by fire.

**Global warming** – Increased ability of the Earth’s atmosphere to trap heat.

**Humus** – Organic decaying matter that is rich in nutrients needed for plant growth.

**Immigration** – The action of coming to live permanently in a foreign country.

**Kulin People** – Indigenous people of the Port Phillip Bay and Melbourne area.

**Lithography** – A printing process that makes use of the repulsion of grease and water. An image or text is drawn with a greasy material on a lithographic stone, which is then treated with chemicals. When ink is applied to the stone it sticks only to the greasy drawing and the inked image or text is then printed on paper.

**Pastoralist** – (Especially in Australia) a sheep or cattle farmer.

**Plein air** – A method of painting in the ‘open air’ in late 19th century and early 20th century Europe attempting to represent outdoor light and air.

**Punt** – Square flat bottomed boat used as a floating bridge to cross inland rivers.

**Radiant heat** – Heat transmitted by radiation. In particular, it is used to describe the heat radiating from a bushfire.

**Romanticism** – A movement in art and literature originating in Europe in the 18th and 19th centuries. Romanticism focuses on the individual human feelings of the world particularly with nature and the landscape.

**Reef gold** – Gold which is found underground in large reefs or veins imbedded in between other rocks and minerals.

**Regional and remote areas** – Areas classified by their distance and accessibility from major population centres.

**Tidal River** – A river whose flow and level is influenced by tides through the flow of the water being connected to an ocean.

**Topography** – The arrangement of the natural and artificial physical features of an area. In art, it is the detailed representation of the physical features of an area.

**Watercolour** – Water soluble paint that can be diluted to produce different intensities of colour.

**Wildfires** – Bushfires that are lit accidentally, lit by arson or as a result of a lightning strike, and burn unchecked, are called ‘wildfires’.

*Lithography*

Lithography process -
Museum of Modern Art, MOMA

YouTube WATCH > Pressure + ink: Introduction to Lithography
Available at: http://www.youtube.com/watch?v=G-PF5ebPsUGc

YouTube WATCH > The Lithography Process
Available at: http://www.youtube.com/watch?v=UXD1R9Rq5SA

National Gallery of Australia, First Impressions,
Available online at: http://www.nga.gov.au/FirstImpressions/indexcter
References:


Geospace Geography Education website.


Yering Station website, Yering Station History
Available from: http://www.yering.com/winery-history/?mid=1&sid=2&currentId=18


