

**A submission to the Heritage Council, Heritage Victoria: in support of Interim Protection against demolition of the Oriental Hotel, Williamstown.**

**Friday 4 July 2014**

Norman S Roberts



I believe that the hotel in its original form is a quite distinctive building and a most unusual corner hotel design – occupying a very prominent corner, near the historic and much valued Point Gellibrand. This building, of all Williamstown hotels, is very special, and is linked to important and colourful phases in Victoria's history and heritage – and to both the “good and bad times, deeds and people”, and that can be retained in some form, despite its fragility, to encapsulate into the future it (and its context's) place in Victoria's heritage. Imaginative and creative retention in some substantial form would add immense value to the appreciation of Williamstown, Melbourne and Victoria, and has a **unique potential to “tell the story of Williamstown - and also Victoria”**, as I believe, the following main attributes of the hotel, listed and documented below - will show:

**ARGUMENTS FOR -INCLUSION OF THE HOTEL IN THE STATE REGISTER**  
**(Referencing framework for local and state significance)**

FROM THE DIRECTOR'S REPORT ....

**(The original blocks along Nelson Place)..... “including Section 1 between Ann Street and the present Kanowna Street. Hoddle used a grid subdivision pattern with streets similar in width to those of Melbourne and included one service street in the same manner as the secondary streets included in the design of the Melbourne grid. The first land sales were held in June 1837, on the same day as the first land sales in Melbourne.”**

**A large number of hotels remain from the gold rush period to illustrate the typical characteristics of mid-nineteenth century hotels in Victoria and these are well represented in the Victorian Heritage Register. They include single, two and three storey buildings which display such common features such as corner siting, splayed corners, rendered facades, regularly spaced rectangular windows at all levels and either parapeted or eaved roofs. Many of these hotels are more intact than the former Oriental Hotel, Williamstown and therefore demonstrate the form and function of this building type more clearly. Despite the unusual adoption of a three storey hotel building in the 1850s, there are other examples, such as those in Geelong, that are of greater architectural interest than the former Oriental Hotel.**

**The former Oriental Hotel has historical and architectural significance at a local level but does not have sufficient cultural heritage value at a state level to be included in the Victorian Heritage Register.**

**MY SUPPORT FOR SERIOUSLY CONSIDERING A REVISED (EARLIER) DATE FOR THE HOTEL BUILDING – AND ITS POSSIBLE USE AS A THREE STOREY BOARDING HOUSE PRIMARILY FOR IMMIGRANTS - IN THE EARLIEST PHASES OF THE VICTORIAN GOLD RUSH - CHANGING ITS RELATIONSHIPS SIGNIFICANTLY WITH OTHER TWO AND THREE STOREY HOTELS IN OTHER PARTS OF WILLIAMSTOWN, MELBOURNE OR OTHER PORTS AND TOWNS IN VICTORIA.**

(ppt 1)

- **Research by Charmian Gaud**
- **now prefers to characterise the building Unique 3 storey Early Example of Early Victorian Regency Architectural Style**
- being built sometime between 1849 and 1851 making it **the oldest 3 storey dwelling or hotel in the State of Victoria.**
- documents held in State Library and the Public Records Office, we can say with certainty houses and outhouses of mortgageable value were on the land of Allotment 8 in June 1851.
- A loan of £180 was taken by Benjamin Skelton who acquired the land in 1849 for an investment property adjacent to Skelton's Oriental Building which was sold as Lot 2 (later known as the Union Dining Rooms) and was a two storey building.
- Although Benjamin Skelton was a Customs Boatman on about £60 a year, he also was clearly a property investor and in 18 months he had made a profit of £204 from his investing activities or more than 3 times his annual income.

#### **HISTORICAL DEVELOPMENT**

The availability of deep water resulted in Williamstown developing as the first port of Melbourne rather than the main settlement, and the development of the town was directly linked to this important role from the late 1830s. Early buildings were most commonly associated with shipping or catering for both crew and the large number of migrants arriving in Melbourne. The need for temporary accommodation and refreshment for new arrivals and those living and working in the busy port town resulted in the construction of many hotels in Williamstown

**CHARACTISING THE ARCHITECTURE HISTORICALLY AND AESTHETICALLY**  
**one of very few remaining commercial buildings from around period of Separation - in Victoria.**

Ms Charmian Gaud has had recent advice suggesting that rather than typically “Georgian”, for the “Skelton Oriental building” – that is, one of the categories used by Heritage Victoria of Pre-Separation Colonial Georgian,- discussion with a heritage architect has suggested it is post Colonial Georgian and in fact Early Victorian. It shows taller windows on the upper floor, a flat roof and a pediment with decoration and could be described as Early Victorian influenced by the Regency [Italianate?? ] style.

This style became much more elaborate with the prosperity of the Victorian Gold Era and was a style common in many fine buildings in Melbourne and Victoria.

Importantly, that there are no other examples - either as dwellings or hotels which are PreSeparation. **She believes that this makes it very important and indeed unique in Victoria.**

### **DATING THE BUILDING 1850-51?**

The Skelton Oriental Building is pre the separation of Colony of Victoria from NSW - the Act of Separation was 1 July 1851. That time is on the cusp of gold discovery and pre Gold Rush.

The many immigrants arrived after news of gold had reached Europe. Publication in The Argus of Gold discovery was September 1851.

Exact dating is a matter of conjecture **but the shortage of manpower and inflation which followed increased building and labour costs and impacted on availability of labourers.. 1852 and 1853 were periods of inflation.**

**Identifying the Oriental building structure with that shown in the Quarrill lithograph of 1854, and its source in a drawing by Artist-engineer Edward Snell – whose Diary (1849-59) points to a most likely date of September or November 1852**

**Interestingly Snell's diary entry of his stay in Williamstown at a "private boarding house" – "only 27 (people) to a room" – according to Bryan Haynes – the Oriental building is the strongest candidate - note the photograph of the similar boarding house (1959 – 1937) in Morris Street – The "temperance Hotel"**

see Appendix 1

**THE HOTEL HAS AN UNUSUALLY RICH HISTORY OF CULTURAL CONNECTIONS that connects it with the cultural contexts of Williamstown and Victoria -- a case for significant association of the hotel with people, cultural groups, artists/photographer , significant events and entertainments, which reflect aspects of both State and Regional significance.**

(pT 2)

- **Among more recent research results:**
- **The "Australian Blondin" performs at Williamstown. -"His rope was stretched from a front window of the Barkly Arms...." : 30 November 1878 see Appendix 4**
- **The Cerberus Torpedo Explosion Inquest. The Oriental Hotel was the venue for the inquest on two of the victims of the Cerberus Torpedo Explosion:11 March 1881 see Appendix 5**

**(A CENTRAL) PHYSICAL POSITION (AND HISTORICAL ASSOCIATIONS ) IN  
RELATION TO THE LOCAL MARITIME HISTORICAL PRECINCT.**

**THE BUILDING'S SITE IS UNIQUELY CAPABLE OF PROVIDING A PIVOTAL ROLE  
IN APPRECIATION AND UNDERSTANDING (AND ENHANCING) OF THE STATE  
SIGNIFICANT MARTIME STRUCTURES IN THE SURROUNDING AREA. (ppt 3)**

**Criteria A :** its importance to the course or pattern of Victoria's cultural history.

**Criteria B :** its possession of uncommon, rare or endangered.  
aspects of Victoria's cultural history.

**Criteria E** its importance in exhibiting particular aesthetic  
Characteristics.

**Criteria G** its strong or special association with a particular  
community or cultural group for social, cultural or spiritual reasons.

**Criteria H** its special association with the life or works of a  
person, or group of persons, of importance in Victoria's history.

**Criteria A : Importance to the course or pattern of victoria's cultural history The  
earlier phase of gold rush emigrant accommodation 1854 – 1858**

**1 The Oriental Hotel's place in Victorian heritage and importance of the hotel to  
the interpretation of Victorias history.**

Helen Lardner, in her Report on the hotel points to its value - in context:

**“the Government Survey Heritage Precinct (HO8) (Report: Lardner) ....the objective of  
which is to retain the distinctive cultural heritage significance of the precinct,  
which is in part derived from “...the strong associations with the formative civic,  
cultural and commercial development ..in Williamstown in the 19 th century:**

“The setting and visual prominence of the civic, public and commercial buildings on key  
sites throughout the precinct. The pre 1860's hotels, which demonstrate the very early  
origins of this precinct and comprise one of the most significant collections of buildings  
from thiyis period in Victoria.”

She contended that the dismissal by the National Trust, the local Council and other  
heritage bodies - of the hotel's value was a mistake. Much of the area's - and the hotel's  
story was largely left out of official histories, (and certainly the more presentable  
“picturesque postcard views”), with the areas lost “respectability” following the transfer of  
much of the shipping trade from the 1880's and the depression of the 1890's. Old stone

buildings were demolished to make way for industry or modernised.

**2 Hotel's use for the accommodation by gold seekers and others, in the earlier phase of the gold rush** – large numbers of migrants arriving resulted in the need for temporary accommodation [Rayworth report] in this main port – although records of guests possibly not found in specific documentation yet would be worth exploring– (gold-rush emigrant diaries etc.) – 1858-9 it is described as a 15 room brick building.

### **3 Trade Union Meetings 1873 Involving the ports of both Williamstown and Sandridge**

**“In January 1873**, a meeting at the Barkly Arms Hotel pledged to back the cause of the Seamen's Union of Victoria in its efforts “proper remuneration for the trials of a seafaring life” Committees were formed in Williamstown and Sandridge – on a combined basis - to press for the eight hour day in port and where a strike resulted, seamen on foreign-going ships urged not to replace striking coasters” [Lyn Strachan: AT the Edge of the Centre, p. 120]

**Criteria B : Possession of uncommon, rare or endangered aspects of victoria's cultural history - aspects of the hotel's use.**

**1 Hotel's Use as a morgue - 1854 – 1864, 1881: The Cellar and bar.**

Extracts From internet 11- 04- 2014: Brian Haynes July/ October 2013 (The History of the Cox's Family Hotel/Barkly Arms Hotel/Oriental Hotel: Brian Haynes July/ October 2013) (see also [*WilliamstownHotels / Bruce Tait*] re inquest on "dead Chinaman".)

**Among inquests held at Cox's Family Hotel:**

- 18th September 1854 "by local doctor Dr John Wilkins, on the body of James Dempster, a 50 year old father of seven children from Cambden NSW, who was a passenger on the Yarra River steamer, a habitual drinker. The jury, returned a verdict of "the deceased died from apoplexy resulting from the effects of drink".
- 1st October 1854 "by doctor John Wilkins on a chinaman who had bricks tied to his feet. Deemed to be "of natural causes" the crew endeavouring to save the cost of a funeral. "In total I can locate six inquests where the "Cox Family Hotel" was used for the carrying out of inquests". [Brian Haynes]

**Inquests under the name Barkly Arms:**

- 9 Apr. 1858 Inquest held on William Sefton, Cook on "Empress Eugenie"
- 29 May 1858 Inquest held on German seaman, Joseph Sumner
- 11 Apr. 1859 Inquest held on drowned seaman, John Nichol.
- 23 June 1859 Inquest held into death of William Edgar, apprentice seaman.
- 28 Apr. 1860 Inquest held on 10yr old Henry Fisher. Henry Cox was a juryman on a number of inquests, the last I can find was in 1864. [source of list, Bryan Haynes [Williamstown Hist. Soc.]
- **11 March 1881 Cerberus Torpedo Explosion. The Oriental Hotel was the venue for the Inquest on two of the victims of the Cerberus Torpedo Explosion, sitting at which was the Regional Coroner Mr. Candler, Commander Payne and Robert Ellery, the Government Astronomer, in his capacity as Major commanding Torpedo Signal Corps. See Appendix 5** [Robert Ellery also figured prominently in science, arts and educational Institutions in Williamstown, Melbourne and Victoria.]

## Criteria B - aspects of the hotel's use continued

### 2 "Crimping" of sailors and the hotel c. 1879- c. 1884

The Barkly Arms/Oriental Hotel's prominent involvement in prosecutions and allegations for "crimping, or shanghaiing" of sailors :

The Oriental Hotel **Is the only surviving one of two Williamstown hotels with cases brought for " crimping\* "**. ("An act of procuring sailors by decoy or force." B. Tait) and the associated "harbouring a deserter from a ship" . The other hotel involved was the long demolished bluestone **Cerberus Hotel** in Morris (now Kanowna) Street, on the site of the present Britannia Hotel. . See extensive newspaper reports relating to ships **Oberon, Star of Persia (Prussia?) and Ben Cruachan** in [*The Hotels of Williamstown c. 1980* Bruce Tait]; unpaginated]

- **Under heading "Barkly Arms Hotel"** "The hotel was also subject of some crimping cases at the local courthouse during this period , particularly at a time when Richard Murphy appeared on the scene". **Under heading "Oriental Hotel"** - "The licensee Richard McKenzie Murphy was often in trouble concerning crimping allegations". see extensive transcript [in Tait *Hotels of Williamstown*]
- **"Williamstown Chronicle 8 March 1884:** Williamstown Police Court: "Crimping a crimp" James Johnson was charged with persuading three prisoners to desert from the British ship **Lusitania.**" " he afterward said that he got the men from "Murphy's (Oriental Hotel ) and was going to shove them on board **the S.S.Lyee Moon** (shipwrecked mysteriously in 1886 Green Cape NSW) He asked the men what ship they belonged to , but they would not tell him. Constable Morrison identified two of the sailors as belonging to the ship Lusitania , they having been in the lockup."
- "Local crimps were active [in Williamstown] in the two decades ending in 1888. Several hotels and seamen's boarding houses were engaged in the none too gentle art of shanghaiing. Nicknames (of Crimps, included) **King of the Crimps**, alias **Blueskin**, (who) operated along the entire Melbourne waterfront". Others were " **Blue Nose, Flash Jack, Jack Sheppard and Antonio Bruno** ....Their runners.... included **John Nelson, Willy the Dog and Port Wine Mary**" [Wilson P. Evans *Port of Many Prows* 1969 p. 65]

## Criteria B aspects of the hotel's use continued

**3 The "Australian Blondin" performs at Williamstown. -His rope was stretched from a front window of the Barkly Arms hotel across the street. and on it he walked and performed various balancing feats...." [Williamstown Chronicle Saturday 30 November 1878]**

**4 HOTEL'S STAGING OF BOXING MATCHES: C.1892-8 [The Hotels of Williamstown c. 1980 Bruce Tait ;unpaginated]**

In September 1892, the state was in the grip of a severe depression, and hotels in the town and elsewhere were struggling to make ends meet "...At the time, the new licensee, Tom Curran (an ex pugilist) .... began staging boxing contests. (and) ... provided seating space for nearly 200 admirers... Boarding at the hotel was ...*the popular Jim Rogers ... who fought many "headliners" and was rarely beaten.*

**5 THE GREASY POINT PUSH - was centred opposite the Oriental Hotel's Ann Street and Nelson Place corner, i.e. The hotel's immediate surrounds.**

Larrikin "Pushes" were a significant social phenomenon following the depression of the 1890's to WW1, and "Greasy Point" corner was opposite the hotel in Ann Street and Nelson Place.

- "I had the pleasure of serving all the hotels with meat from my father's shop in Ann Street, later known as "Greasy' Point. [W Chronicle: An old timer's viewpoint **Friday 1 May 1942** <http://trove.nla.gov.au/ndp/del/article/70714418>
- "Vernon,.... for the time being made good his escape. He is believed by the police to have been aided by various sympathisers associated with the " Greasy Point Push," a noted band of local larrikins. **Trove/W Chronicle 5 Nov 1910.**
- "The local police are gradually breaking up a notorious band of local larrikins, known as "The Greasy Point Push," who have for several months past been giving trouble in various ways. Of its original member ship, some are in gaol, or (have) warrants **Trove/W Chronicle 26 Oct 1910.**
- Court was crowded on Thursday afternoon when (some youths) were charged with playing an unlawful game, to wit, "two-up." (and on a Sunday). Constable Gleeson .....had **occupied a secreted position overlooking Ann street and Nelson place.** He saw all the defendants. They had formed a ring on the road near the curb and started to play " two-up." Trove/ Williamstown Chronicle (Vic. : 1856 - 1954) **Saturday 15 February 1913**

## Criteria E

**The hotel's importance in exhibiting particular aesthetic characteristics.** The first Melbourne hotel licences were issued in 1837.....

Hotels were important establishments, often one of the first public buildings in a community, and were usually built in prominent positions to attract patronage. This was often on corner sites on main roads. In port towns such as Williamstown, hotels were built near the waterfront to provide accommodation for passengers and meals, refreshment and entertainment for port workers.

Many of these hotels were also used as public meeting places, court rooms (including for inquests into deaths) and entertainment venues.

Hotels were also used for other purposes in the early years of Victoria's development, before more appropriate buildings had been erected. This included municipal council meetings, court proceedings and church meetings. They have also provided venues for private functions and public events such as political meetings, theatre, dances and various sports.

**Aesthetic/ architectural characteristics: This is not an unimportant building.**

The Heritage Council Report contends - **“while unusual for being a hotel of three storeys in Williamstown, is an architecturally undistinguished building”**.

I believe its distinctive cubic corner design cannot be easily compared with, in isolation, (as the Heritage Victoria Report states) the other “more sophisticated designs, (reflecting) the prosperity of the Victorian gold rushes.”

These “comparative” corner hotels are also , after all, either in another port - like Geelong, or elsewhere, and cannot contribute to the aesthetic interest and the ability **to conjure the varied past, and actual history** of this place which I feel is important to all Victorians – and visitors to Victoria, in the spirit expressed in *Victoria's Framework of Historical Themes: 2.4 Arriving in a new land and 2.5 Migrating and making a home*, and the later commercial and industrial phases.

**More than the other local, more “typical” corner hotels – it more directly relates to and complements the precinct's nearby solidly built old bluestone harbour structures (such as the 1849 Lighthouse /Time Ball Tower), and including the (1850's- 1870's) Tide Gauge, Morgue and Graving Dock. In a preliminary internet search, I have not been able to find a reasonable counterpart – of similar appearance in corner hotels– in New South Wales, Tasmania, Britain or Ireland. (Europe or America?)**

## Criteria E continued

**The ambiguous origins of this particular Henry Cox of the Cox's Family Hotel, and in the absence of firm leads from birth, death and marriage records, and ambiguous origins of the hotel architecture (local architect or not, and where anywhere are close precedents?)** The very unusual "Georgian" corner design's alignment of upper windows with the two wider bar doors, I believe, makes this a distinctive but wonderfully ambiguous/elusive symbol for an important complex history of the port of both Williamstown and Melbourne, Point Gellibrand – and Victoria.

I, having made a corner-oriented, symmetrical perspective drawing, (see attachment image 1) combining a 1980's photograph of the hotel with 1866 and 1904 partial images, I do believe, this building, rather than being "an architecturally undistinguished" is simple, austere but impressive, Georgian- proportioned hotel with "classical" details. Others who have seen this drawing have agreed that the hotel's substantial retention and restoration would enrich the area's architectural variety and beauty – and help to counter the proposed development's overwhelming bulk and detail. An aerial photo held at Seaworks seems to confirm my rendering of the original wide corner doors, converted to windows in the 1924 modernisation.

**An interesting combination of restored facades, the cellar and some rebuilding/adapting - and recycled original timbers could act as drawcard and a symbol of the continuing interaction of the past, present into the future.**

**Criteria G** Its strong or special association with a particular community or cultural group for social, cultural or spiritual reasons

**Artists and Image Making and the hotel 1866 – 1876 see Append. 3.**

**The Hotel's Viewing Platform was almost certainly involved in image making: photographs and possibly graphic panoramas – around the arrival of Alfred Duke of Edinburgh and later c.1866 to c. 1876. Which were Important in the evolution of Bird's Eye Views in Australia.**

- I believe that, as the hotel's advertised roof was the only sufficiently commodious public viewing area, it acted as a central meeting place of photographer/artists, contributing to the production of views, which also included the Time Ball Tower

- In the late 1860's, perhaps especially from around the time of the visit of Alfred, the Duke of Edinburgh in December 1867 and particularly around the laying of the foundation stone of the Alfred Graving Dock in January 1868 to the opening of the Dock in 1874, at least three persons - Andrew Rider, Albert Cooke, Samuel Calvert (and possibly also in the collaboration with the Government Astronomer Robert Ellery, in their use of the Time Ball Tower and Telegraph Station as viewing points) - were involved with, or possibly collaborated - in the making of images viewed in and from Williamstown - from elevated places. In this period and place – imaginative and “interesting” visual images and experiments were being made.

- **The beginning and early development of Cooke and Calvert's collaboration “Birds Eye-views” possibly coincided with the period of preparatory work in Williamstown, and the start of a valued series of the other colonial capitals and New Zealand.**

- Cooke (and Bruce's) engraving: “Arrival of H M S Galatea in Hobson's Bay, steam flotilla saluting.” Cooke/Bruce Nov 1867 is clearly a “constructed “ “bird's eye” view from the Time Ball Tower.

- Artist Albert Charles Cooke (**1836 – 1902**) England was not the first maker of these views in Australia, he had produced a panoramic view of Melbourne in 1858 , and together with Samuel Calvert, he substantially introduced the “Bird's Eye-view” to the Australasia. [Source: Internet- Bird's Eye Views South Australia]

**Criteria H Its special association with the life or works of a person, or group of persons, of importance in victoria's history.**

**The work of the noted Williamstown "Artist-Photographer" Andrew Rider and the Barkly Arms/ Oriental Hotel: C. 1866 – C. 1895**

The "flat roof", or viewing platform, advertised for the arrival of Alfred Duke of Edinburgh, advertised November 1867: was the vantage point used to make a deliberate "**time series**" of three Photographs by **Andrew Rider ( 1821 – 1903)** c. 1866\*-7 – c. 1895. I believe that this may be unique for such a building, and an important cultural record.

- \*The "flat roof / viewing platform", and Andrew Rider's use of this, or a similar vantage point on the hotel may have pre-dated the advertisement. I have found three photographs with compatible alignments to the above – there may well be others. These three views form a time series taken over perhaps 30 or more years.

- The first photo, and the earliest of the three [1] (from the H Bay Library website heritage pages) was taken by noted Williamstown photographer Andrew Rider in about 1866 or 1867, soon after the gasworks was established in 1865/6. Andrew Rider (1820-1903), whose work is held in the SLV, worked from 1863-1896. he second Rider photo [2] (taken after c. 1875, as the SLNSW website's Fonseca's Prince of Wales Hotel photo shows an uncompleted Customs House and no tree guards in Nelson Place outside gasworks) - shows a bigger gasworks. The centre of the nearer gasometer lines up well with the centre of the gasworks chimney, and most clearly shows the photographer's viewpoint on the attached 1898 MMBW map. I believe, this viewpoint [2], was most likely obtained from the roof nearest the corner of the hotel, while [1] was taken from the roof furthest from the corner - which again lines up on the map. The last photo [3], was scanned from Elsum's History of Williamstown(1935)- but also appears in *Williamstown Illustrated* (1904) and taken from the same point as [2], about 1895-1900.

Andrew Rider. was a prominent local photographer known for his "interesting views" - admired elevated, panoramic photographs from about 1864, as well as sometime newsagent and hotel keeper with a studio/"cigar divan" in Nelson Place from 1858.

- In 1866 at the Melbourne Intercolonial Exhibition he was commended for his "interesting views" – in contrast to Nettleton's more "pearly" "artistic" photographs.

## Criteria H continued

- He was awarded a prize at the Melbourne Intercolonial Exhibition of 1866 - where he had shown both portraits and photographs of shipping. 'Sol', reviewing the photographs in the exhibition, commended Rider's 'interesting views' of Williamstown port but thought that 'as works of art ... some of Mr. Nettleton 's softness would greatly improve them'. [www.daa0.org.au/bio/andrew-rider/biography/](http://www.daa0.org.au/bio/andrew-rider/biography/)? Design and Art Australia Online (DAAO)
- Unfortunately, Riders glass plate negatives were, according to Ada Ackerleyof Williamstown Historical Society, used in constructing a glass house, but some of his prints survive (See W H S and State Library Victoria)
- My interest in Rider, Cook and Calvert and Williamstown views - is also the subject of an application to the State Library of Victoria titled“ Melbourne, Wiliamstown and the Bird's Eye View”.

Norman S Roberts

Newport

5/07/2014

**Tuesday, July 01, 2014**

## **Appendix 1**

**2 From The Life and Adventures of Edward Snell: The Illustrated Diary of an Artist, Engineer and Adventurer in the Australian Colonies 1849 to 1859.** Diary entries below related to his time spent in Williamstown. Edited and Introduced by **Tom Griffiths** with assistance from Alan Platt. **Angus & Robertson.**

the Snell Diary makes it reasonably certain that Snell spent one day (Sept 23 1852) and part another 3 days in Williamstown. This means there were only 4 days on which Snell would have been likely to have made the original drawing for the Quarrill Lithograph - on 23 September 1852 (the most likely day for the preparatory sketch) – “rambled about the country – put up at the Ship Inn.”

On 16th, 17th and 18th of November 1852, after engaging in arduous survey work for the proposed railway, he spent three nights in Williamstown – two in a crowded room in a “private boarding house” . He then completed the railway survey, he married and moved to Geelong. There are no other references in his diary to his visiting Williamstown.



Thurs 5<sup>th</sup> August 1852 [ Arrived Melbourne, from the Gold fields – in Adelaide before that.] p. 318

Monday Sept 20<sup>th</sup> 1852 ..... Requested to go to William's Town to examine and report on the fitness of the ground for a branch railway. .... p. 328

Sept 23<sup>rd</sup> 1852 Sailed for William's Town in the Falcon steamer, rambled about the country – put up at the Ship Inn. Returned to Melbourne in the Evening. .... p. 329

Monday November 15th 1852 Commenced **the Survey of the Melbourne and Williamstown Line** – engaged the following hands – Powell, O'Rourke. Forty, and a boy – **surveyed through the the Swamp (knee deep in mud) to the Salt water river and from thence to the Murderer's Creek [Stony Creek]** - returned to Melbourne and spent the evening at Pollock's. p. 335

Tuesday November 16th 1852 **Resumed the survey and levelled to within a mile of William's Town. Slept at the Steam Packet Hotel.** Sacked the boy who was useless and engaged a run away sailor in his stead. p. 335

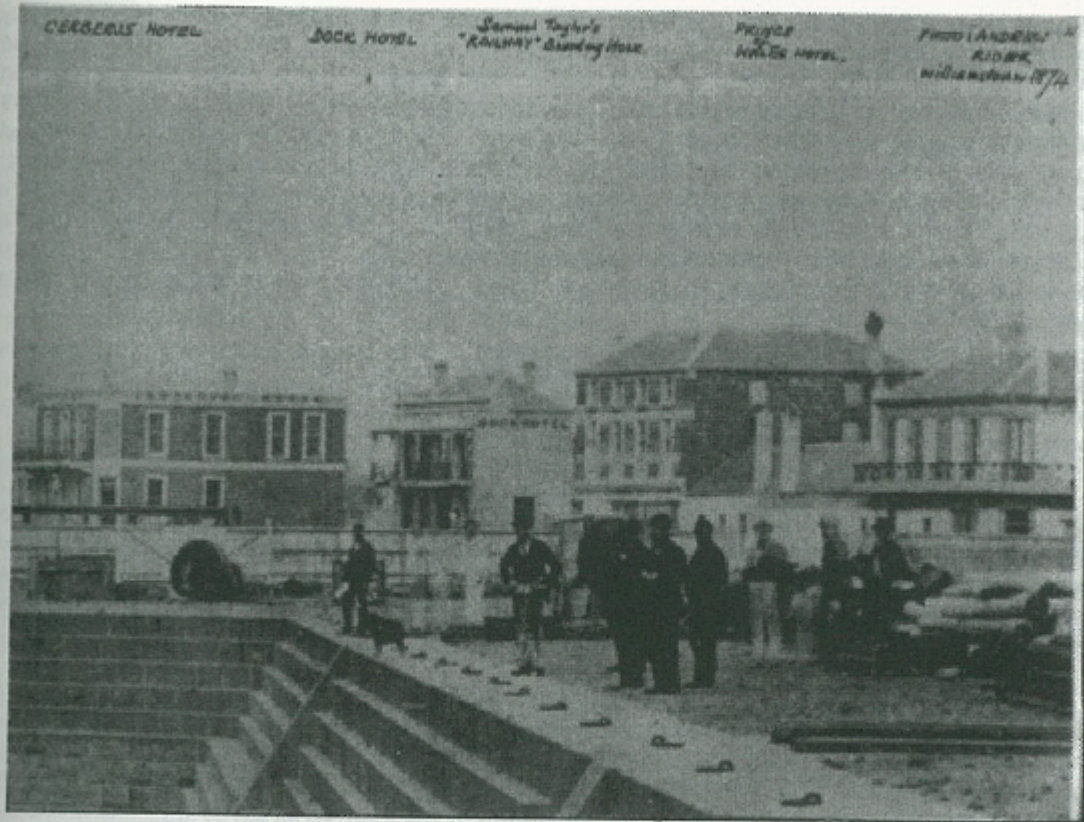
Wednesday November 17th 1852 The sailor worked for me for about an hour and then bolted – so did without him – **finished the line into William's Town and did about 2 1/2 miles on the road to Geelong – returned to Williamstown and slept at a private boarding house – only 27 in one room, queerest lodgings I've been in yet, floor covered with beds and hammocks slung to the rafters.** p. 335

Thursday November 18th 1852 **Resumed the survey and got as far as Langhorne's Station – left our traps there and returned to Williamstown having a desperate job to cross a creek at a place called the stepping stones [ Kororiot Creek]. Slept at the same place as last night.** p. 335

Tuesday- **aspects of the hotel's use.**

November 30th 1852 **Finished the survey into Geelong.** Paid all my hands L5 per week each for their services and discharged them. **[There are no more references to his visiting Williamstown. He married 23 June 1853 and lived and 1853-4 built a house and set up business in Geelong. He returned to England 1858 and died in Cornwall 1880. ] p. 337**

Morris Street Rooming House / Temperance Hotel (three storey) 1859? (attached picture from B Tait Pubs of Williamstown [publ 2000] see below:



This magnificent photograph, taken by Andrew Rider in 1874, was captured round the time the Alfred Graving Dock was first opened to shipping.

The Cerberus Hotel is depicted on the far left hand side.

Note also the balcony on the Prince of Wales Hotel which extends to the end of the building.

To complete the trio of hotels,

the Dock Hotel can be seen between the Temperance Hotel and the Cerberus Hotel.

The Temperance Hotel was an unlicensed hotel catering for permanent and temporary boarders. Their dining room also catered for the workmen, seamen, and the general public frequenting the area.

## APPENDIX 2     ANDREW RIDER WILLIAMSTOWN PHOTOGRAPHER

- In 1866 the English-born Rider was commended for his interesting views – in contrast to Nettleton’s more “pearly” “artistic” photographs. He was also commended for his “successful” photograph of the Opening of the Alfred Graving Dock\*6 January 1868. Samuel Calvert published an engraving of this, in 1874. Calvert’s “HMVS Nelson in Graving Dock” of 1874 may be based on another Rider photograph.
- Rider took at least 3 views of shipping from the ‘*highly finished flat roof*’ (at the time of Duke’s visit?) of the Barkly Arms/Oriental Hotel from about 1866-7 to 1895-1900, taken over perhaps 30 years, as a unique time series, from a local building.
- His photographic studio at 55 (later 177) Nelson Place at times included a “fancy repository,” news agency and “cigar divan” - in the Nelson Place commercial precinct.
- It seems that Nettleton photographed the Nelson from the two-storied Prince of Wales hotel opposite, after the Graving Dock’s opening in 1874.

Andrew Rider 1821 - 1903

professional photographer, stationer and newsagent, was listed as such in Victorian trade directories in 1863-1896, his shop being at 55 Nelson Place, Williamstown (Melbourne). Rider received an honourable mention for his photographic views at the 1866 Melbourne Intercolonial Exhibition where he had shown both portraits and photographs of shipping. 'Sol', reviewing the photographs in the exhibition, commended Rider's 'interesting views' of Williamstown port but thought that 'as works of art ... some of Mr. **Nettleton** 's softness would greatly improve them'. In January 1868 his photograph of the laying of the foundation stone at the graving dock at Williamstown by the Duke of Edinburgh was admired by the *Argus* : 'The subject ... is a difficult one, the continual motion of so many people being most unfavourable to the operator; yet Mr Rider has succeeded in producing a good photograph'. - at the graving dock at Williamstown by the Duke of Edinburgh. The *Argus* stated that 'Mr Rider has succeeded in producing a good photograph'.

He received Honourable Mention Melb Intercolonia exhibition 1880.

APPENDIX 3 VIEWS FROM WILLIAMSTOWN – BIRDS EYE VIEW ARTISTS at the time of the Barkly Arms Flat Roof viewing place before and at the time of the arrival of Alfred, Duke of Edinburgh November 1867 – January 1878.

1 THE VIEWS FROM WILLIAMSTOWN AND/ARRIVAL, ALFRED DUKE OF EDINBURGH. ALSO SOME POSSIBLE/PROBABLE LINKS BETWEEN IMAGES.

| No. | SLIDES   | IN SLV COLLECTION or Not   |
|-----|--|--|
| 1   | <p><b>Title:</b><br/>WILLIAMSTOWN<br/>TIME BALL TOWER,<br/>[POINT DRAKE].<br/><b>Author/Creator:</b><a href="#">John T. Collins 1907-2001</a>,<br/><a href="#">photographer</a>.</p>   | <p>[IN SLV COLLECTION]<br/><br/>Possible link to Robert Ellery, Govt. Astronomer.</p>  |
| 2   | <p><b>Title:</b><br/>WILLIAMSTOWN<br/>TELEGRAPH OFFICE<br/>[picture].<br/><b>Author/Creator:</b><a href="#">Andrew Rider 1821-1903</a><br/><a href="#">photographer</a>.<br/><b>Date(s):</b> ca. 1860-ca. 1870</p>   | <p>[IN SLV COLLECTION]<br/><br/>Probable link to Rider, possible to Cooke, Calvert.</p>  |
| 3   | <p><b>Title:</b><br/>WILLIAMSTOWN<br/>[picture]<br/><b>Author/Creator:</b><a href="#">Warwick Weston Pett 1828-1889</a><br/><a href="#">engraver</a>.<br/><b>Contributor(s):</b><a href="#">A. C. Cooke (Albert Charles) 1836-1902</a><br/><a href="#">artist</a>.<br/><b>Publisher:</b> East Melbourne Vic. : John P. Brown<br/><b>Date(s):</b> 1858</p>  | <p>[IN SLV COLLECTION]</p>   |
| 4   | <p><b>Title:</b> ROBERT LEWIS JOHN ELLERY, GOVERNMENT ASTRONOMER [picture] / T. F. Chuck.<br/><b>Author/Creator:</b><a href="#">Thomas Foster Chuck ca. 1826-1898</a>,<br/><a href="#">photographer</a>.<br/><b>Date(s):</b> 1872<br/><b>Description:</b> 1 photographic print : albumen silver.<br/><b>Copyright status:</b> This work is out of copyright.<br/><b>Identifier(s):</b> Accession no(s) H5056/403</p> | <p>[IN SLV COLLECTION]<br/><br/>Possible link to use of time ball tower for views – Rider, Cooke, Calvert and others.<br/>Extensive cultural links to local and colonial sciences and arts areas</p> |
| 5   | <p>RAILWAY PIER<br/>WILLIAMSTOWN -<br/>PHOTOGRAPH c. 1864-<br/>6? A. Rider ? See <a href="#">Ada Ackerley/ WHSoc</a>.<br/><br/><b>Link to Calvert, Cooke - Possible link to Ellery.</b></p>  | <p>NOT IN SLV COLLECTION<br/>-- Possible all original Rider glass plates destroyed (A. Ackerley)<br/><br/>Photographed in frame and glass – Williamstown H S Museum, Electra St.</p>                 |

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| 6  | <p><b>BREAKWATER PIER, WILLIAMSTOWN</b> PHOTOGRAPH c. 1864-6? A. Rider ? See <a href="#">Ada Ackerley/ WHSoc.</a></p> <p>Link to Calvert, Cooke - Possible link to Ellery.</p>   | <p>Wmstn.<br/> <b>NOT IN SLV COLLECTION</b><br/> <b>Photographed in frame and glass – Williamstown H S Museum, Electra St. Wmstn.</b></p>   |
| 7  | <p><b>VIEW OF HOBSON'S BAY FROM THE GOVERNMENT RAILWAY, WILLIAMSTOWN</b> [picture] [engraving]<br/> <b>Contributor(s):</b><a href="#">Andrew Rider 1821-1903</a> <a href="#">photographer.</a><br/> <b>Publisher:</b> Melbourne : Ebenezer and David Syme<br/> <b>Date(s):</b> October 25, 1864<br/> Calvert from Rider photo 1864. S Calvert engraving<br/> Williamstown FROM A PHOTOGRAPH BY RIDER,<br/> [Melbourne : Ebenezer and David Syme, 1864] 1 print : wood engraving ; 17.7. x 25 cm.</p> | <p>(view taken from Time Ball Tower)<br/> <a href="#">[IN SLV COLLECTION]</a></p>   |
| 8  | <p><b>RAILWAY PIER, WILLIAMSTOWN</b> [PICTURE] [IN SLV COLLECTION]<br/> <b>Author/Creator:</b><a href="#">Charles Nettleton 1826-1902</a>, <a href="#">artist.</a><br/> <b>Date(s):</b> ca. 1884<br/> <b>Description:</b> 2 photographic prints : albumen silver ; 14 x 21 cm., on mount 24 x 30 cm.</p>   | <p>(view taken from Time Ball Tower)<br/> <a href="#">[IN SLV COLLECTION]</a></p>   |
| 19 | <p><b>VIEW OF GASWORKS AND PIER</b> 1866? Rider?<br/> See <a href="#">Ada Ackerley/ WHSoc.</a></p>   | <p><b>NOT IN SLV COLLECTION ?</b><br/> See Ada Ackerley/ WHSoc.<br/> <b>Identified by myself as taken from roof/upper story of Barkly Arms ((after 1881 - Oriental ) Hotel.</b></p> |
| 10 | <p>Engraving: <b>ARRIVAL OF H M S F GALATEA IN HOBSON'S BAY, S. FLOTILLA SALUTING.</b><br/> 23 Nov. 1867<br/> Artist: Cooke, Albert, 1836-1902 Engr. Bruce, Robt. C. 1839-1918</p>   | <p>("Bird's eye view")<br/> <b>NOT IN SLV COLLECTION?</b><br/> <b>(constructed bird's eye view taken approximately</b></p>  |

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|    | Wood engraving. <b>from Time Ball Tower)</b><br>The Prince's ship surrounded by craft varying in size from row boats to ocean going vessels. published in The illustrated Australian news for home readers 27 Nov. 1867.  |  |
| 11 | <b>Engraving: ARRIVAL OF HIS ROYAL HIGHNESS IN HOBSON'S BAY</b> , Calvert 23 Nov. 1867<br>Calvert, Samuel, 1828-1913 artist.<br>Arrival of His Royal Highness in Hobson's Bay. The final salute.<br>Date(s) of creation: November 27, 1867. print : wood engraving.<br>State Library of Victoria Accession No: IMP27/11/67/9 Image No: b49402 | [IN SLV COLLECTION]  |
| 12 | <b>Title: ALFRED GRAVING DOCK, WILLIAMSTOWN - H.R.H. THE DUKE OF EDINBURGH LAYING THE MEMORIAL STONE.</b> [picture]<br><b>Author/Creator:</b> <a href="#">Frederick Grosse 1828-1894</a> , engraver. <b>Publisher:</b> Melbourne : Ebenezer and David Syme<br><b>Date(s):</b> February 4, 1868<br><b>Description:</b> print : wood engraving. | [IN SLV COLLECTION]<br>May, or not, be similar to possible Calvert engraving/or recorded mention of "fine but difficult" Rider photograph of event |
| 13 | Engraving: <b>LAYING FOUNDATION STONE ALFRED G DOCK 4 JAN 1868</b> , Calvert, Samuel, 1828-1913 artist/engraver.  | <b>NOT IN COLL SLV?</b><br>Only found mention so far.  |
| 14 | Engraving: <b>DEPARTURE OF THE GALATEA FROM HOBSON'S BAY</b> . Calvert, Samuel, 1828-1913 engraver. [picture] Melbourne : Publisher Robert Stewart, in The illustrated Melbourne post. January [8?], 1868. wood engraving.<br>[IN SLV COLLECTION]   | [IN SLV COLLECTION]  |
| 15 | <b>MELBOURNE AND SUBURBS</b> A.C. Cooke del 1873 ; engraved by C.E. Winston & E. Lee. CreatorCooke, A. C. (Albert Charles), 1836-   | <b>NOT IN SLV COLLECTION?</b><br><a href="#">NLA digitised material</a> - check  |

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|    | 1902.Other Creators<br>Winston, C. E. (Charles Edward), 1825-1893.Lee, E.PublishedMelbourne : [Ebenezer and David Syme], 1873.  | (may contain constructed bird's eye view sections taken from Time Ball Tower, Telegraph Station and other buildings) |
| 16 | Detail of 9 above.  |  |
| 17 | <b>Title:</b> THE ALFRED GRAVING DOCK, WILLIAMSTOWN.<br>[picture]<br><b>Author/Creator:</b> <a href="#">Samuel Calvert 1828-1913</a><br><a href="#">engraver.</a><br><b>Contributor(s):</b> <a href="#">A. C. Cooke (Albert Charles) 1836-1902</a><br><a href="#">artist.</a><br><b>Publisher:</b> Melbourne : Ebenezer and David Syme<br><b>Date(s):</b> January 31, 1870<br><b>Description:</b> print : wood engraving. | [IN SLV COLLECTION]  |
| 18 | <b>Title:</b> MELBOURNE [cartographic material] / A.C. Cooke Delt. 1871 ; S. Calvert Sr.<br><b>Author/Creator:</b> <a href="#">A. C. Cooke (Albert Charles) 1836-1902</a><br><b>Contributor(s):</b> <a href="#">Samuel Calvert 1828-1913</a><br><b>Publisher:</b> Melbourne : The Age<br><b>Date(s):</b> 1986<br>[REPRODUCTION only in SLV Collection]  | ("Bird's eye view")<br>[IN SLV COLLECTION]   |
| 19 | <b>Title:</b> OPENING OF THE GRAVING DOCK, WILLIAMSTOWN.<br>[picture]<br><b>Contributor(s):</b> <a href="#">Samuel Calvert 1828-1913</a><br><b>Publisher:</b> Melbourne : Ebenezer and David Syme<br><b>Date(s):</b> March 25, 1874<br><b>Description:</b> print : wood engraving.  | [IN SLV COLLECTION]<br>Shows HMVS Nelson in dock.  |
| 20 | Title: WILLIAMSTOWN [picture] / A. Rider.<br>Author/Creator: <a href="#">Andrew Rider 1821-1903</a><br><a href="#">photographer.</a><br>Date(s): ca. 1875<br>Contents/Summary: Photographic print of HMVS Cerberus in dry dock at Williamstown pier. Men stand on deck of ship and at top of dock.<br>Description: 1 photographic prints : albumen silver ; 21 x 26 cm.<br>Identifier(s): Accession no(s) H96.160/2715    | [IN SLV COLLECTION]<br>Note faint images of buildings in Nelson Place in background.                                 |

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| 21 | <p><b>Title:</b> W'TOWN [IE. WILLIAMSTOWN] GAS WORKS, NELSON PLACE, WILLIAMSTOWN [picture].<br/> <b>Date(s):</b> ca. 1880-ca. 1890<br/> <b>Description:</b> 1 photographic print : albumen silver ; 21 x 27 cm.<br/> <b>Copyright status:</b> This work is out of copyright<br/> <b>Identifier(s):</b> Accession no(s) H86.98/450</p>   | <p><b>Identified by myself as taken from roof/upper story of Barkly Arms /(after 1881 - Oriental ) Hotel.</b><br/> <a href="#">[IN SLV COLLECTION]</a></p>  |
| 22 | <p><b>VIEW OF GASWORKS AND PIER</b> 1895? Rider<br/><br/> See <a href="#">Ada Ackerley/ WHSoc.</a></p>  | <p>Scanned from 1 Williamstown 26<br/> Illustrated 1904 2 Elsum; History of Williamstown 1935<br/> <b>Identified by myself as taken from roof/upper story of Barkly Arms /(after 1881 - Oriental ) Hotel.</b><br/> <b>NOT IN SLV COLLECTION ?</b></p> |
| 23 | <p><b>Title:</b>MELBOURNE. [picture]<br/> <b>Author/Creator:</b><a href="#">A. C. Cooke (Albert Charles), 1836-1902 engraver.</a><br/> <b>Contributor(s):</b><a href="#">Sands &amp; McDougall Limited printer.</a><br/> <b>Publisher:</b> Melbourne : Sands &amp; McDougall Limited<br/> <b>Date(s):</b> 1882</p>  | <p>“Bird’s eye view”)</p>   |
| 24 | <p><b>Title:</b> Gem Pier &amp; Nelson Pl[ace], W'Town [ie. Williamstown] [picture].<br/> <b>Date(s):</b> ca. 1860-ca. 1863<br/> <b>Description:</b> 1 photographic print : albumen silver ; 14 x 22 cm.<br/> <b>Identifier(s):</b> Accession no(s) H86.98/523<br/> <b>Notes:</b> Title written on verso. Written on verso: Taken prior to 1863, as in that year the Barkly Arms (now Oriental Hotel) was stuccoed. WEvans. Some buildings and streets outlined by pen.</p> | <p><b>ORIGINAL EXISTS BUT NOT IN SLV COLLECTION</b><br/> <b>THIS VERSION</b> cropped from original, Identified (by Adams proprietor Barkly Arms hotel) as dating 1865-6</p>   |
| 25 | <p><b>Title:</b> [WILLIAMSTOWN SHOWING DOCKYARD AND PORT] [picture]<br/> <b>Author/Creator:</b><a href="#">Charles Daniel Pratt 1892-1968</a></p>   | <p><a href="#">[IN SLV COLLECTION]</a></p>  |

[photographer.](#)

**Contributor(s):** [Airspy.](#)

**Date(s):** ca. 1925-ca. 1940

**Description:** negative :

glass ; 12.1 x 16.6. cm.

approx. (half plate)

## APPENDIX 4

# 2 The “Australian Blondin” at the Barkly Arms Hotel

### Williamstown Chronicle Saturday 30 November 1878

The Australian Blondin, a rope walker, gave an exhibition in Williamstown on Saturday evening. last. -His rope was stretched from a front window of the Barkly Arms hotel across the street. and on it he walked and performed various balancing feats. He walked with his feet in baskets, every act being most successfully accomplished. A band of music performed below. There was an immense crowd of spectators, torches illuminating the scene. A collection was taken up amongst the large audience, only 'a comparatively small amount ' however being contributed.. We understand that the young men employed to take up the collection were seized with momentary forgetfulness, and taking the boxes with them, were making off towards Melbourne, but. were stopped at the station and made to 'disgorge.

### L'Estrange, Henri

by [Mark Dunn](#), 2011  
supported by [Sydney Mechanics' School of Arts](#) [Cite this](#)

#### L'Estrange, Henri

Mark Dunn

#### Early years

Henri L'Estrange was a Melbournian, born about 1842 in Fitzroy. Although the story of his early years is unclear, he first came to public attention in 1873 as a member of a Melbourne performance group, the Royal Comet Variety Troupe, a gymnastic, dancing and comedic vocal combination with Miss Lulu L'Estrange and Monsieur Julian. As part of this troupe, L'Estrange performed in Melbourne and Tasmania throughout 1873 and 1874, with Henri and Lulu performing together on the tightrope. <sup>[1]</sup> In 1876, L'Estrange performed solo for the first time in Melbourne, and quickly gained a reputation as a fearless performer.

During the 1870s and 1880s, public entertainment in Sydney was often a spectacle, the more dangerous the better. One such entertainer was Henri L'Estrange, tightrope walker and aeronautical balloonist. Modelling himself on the famous French wire-walker Blondin, L'Estrange performed a number of wire walks in the 1870s, culminating in three walks across [Sydney Harbour](#) at [Middle Harbour](#) in 1877. As well as his wire acts, L'Estrange was an early balloonist, and made a series of flights over Sydney in the early 1880s, not all of which ended well.

Tightrope walking had grown in popularity in Australia

Blondin was born on 24 February 1824 at [St Omer, Pas-de-Calais](#), France. <sup>[1][2]</sup> His real name was **Jean-François Gravelet**, and he was known also by the names **Charles Blondin**, Jean-François Blondin, and called the "Chevalier Blondin", or more simply "The Great Blondin". When five years old, he was sent to the École de Gymnase at [Lyon](#) and, after six months training as an acrobat, made his first public appearance as "The boy Wonder". His superior skill and grace, as well as the originality of the settings of his acts, made him a popular favourite.

Blondin went to the [United States](#) in 1855.<sup>[2]</sup> He was engaged by [William Niblo](#) to perform with the Ravel troupe in [New York City](#) and was subsequently part proprietor of a circus.<sup>[3]</sup> He especially owed his celebrity and fortune to his idea of crossing the [Niagara Gorge](#) (located on the American-Canadian border) on a tightrope, 1,100 ft (340 m) long, 3.25 in (8.3

During his lifetime, Blondin's name was so synonymous with tightrope walking that many employed the name "Blondin" to describe others in the profession. For example there were at least five people working with variations of the Blondin name in [Sydney](#) in the 1880s, the most famous of whom was [Henri L'Estrange](#) - "the Australian Blondin".<sup>[10]</sup> So popular had tightrope walking become, that one Sydney resident wrote to the [Sydney Morning Herald](#) to complain of "the Blondin business" that saw people walking on high wires wherever the opportunity arose. He noted that he had seen one walking on a wire in Liverpool Street in the city with a child strapped to his back. The practice which had become so popular was both dangerous and, the correspondent thought, likely to be unlawful, particularly in the risk of harming others.<sup>[11]</sup> In reporting on the fall of a woman from a tightrope at an 1869 performance of [Pablo Fanque](#)'s Circus in [Bolton](#), the [Illustrated London News](#) described the [tightrope walker](#), Madame Caroline, as a "female Blondin."<sup>[12]</sup>

## Appendix 5

### **3 The Cerberus Torpedo Explosion Inquest**

***THE GEELONG ADVERTISER Page 3, 11 March 1881***

The adjourned inquest on the bodies of Robert Samuel Groves And James Hunter, **who were killed by the explosion in the bay, off Queenscliff, on Saturday, the 5th inst., took place to day at the Oriental Hotel, Nelson Place, Williamstown.**

**Mr Candler, the district coroner, conducted the inquiry. Captain Payne and Mr R. J. Ellery, the Government Astronomer (in his capacity as major commanding the Torpedo Signal Corps), were both in attendance.**

THE WILLIAMSTOWN ADVERTISER 12 March 1881

#### **THE CERBERUS CALAMITY.**

“It is seldom that a community is thrilled with such intense and painful excitement as that which pervaded Williamstown on Saturday night last. As is usual, the Front was crowded with frugal housekeepers intent on laying in their week's supply and youth doing the block, and when the electric wire flashed the awful intelligence, trembling lips and excited tongues passed the fateful news. Dazed women stood as if spellbound, and choking sobs rose in many throughs, for amongst the throng that a few minutes before laughed and chatted and strolled carelessly, were wives,, mothers, sisters, brothers, and sons and daughters of those on board the Cerberus, and no one exactly knew who, or how many had gone to eternity, or were maimed and wounded. It was like one of those terrible coal mine tragedies in the mother country where people rush to the pit's mouth, each heart almost pulseless with fear and suspense, and eyes straining to see if some well - known and loved form is brought to the surface. At last the names of the slaughtered and particulars of the catastrophe were posted at this office, and many a "poor fellow!" and fervent "Thank God" was uttered as the excitement abated and the anxious knew that theirs were not amongst the doomed On Sunday the Cerberus returned to her anchorage bringing the dead bodies of Gunner Groves and seaman Hunter, and the survivor, James Jasper; but little

additional information could be gained, and from all appearances very little more will be known of the cause of the accident. An inquest was held by Mr Candler on Monday and Thursday on the remains, and it will be from the digest of the evidence that no reason has yet been assigned for the explosion”.

**THE ARGUS** Page 8, 5 March 1881 THE TRIP OF THE CERBERUS[BY ELECTRIC TELEGRAPH] (FROM OUR OWN CORRESPONDENT.)

The Chief Secretary, Mr. Barry, has received the following telegram and report from Captain Manderville:-

"Queenscliff Saturday. "An unfortunate accident took place this evening. A party of five men, with Mr. Groves, gunner, in charge, went to lay out a torpedo, when just as they launched it from the boat, from some quite unaccountable reason, it exploded, blowing up the boat and killing Mr. Groves and four men, named Barnes, Timberley, Wilkie, and Hunter. Full particulars by letter. The Cerberus will be the bay at 8 a.m. to-morrow.

7 March 1881

**A TORPEDO CALAMITY A BOAT'S CREW BLOWN UP**

The most tragic event which has occurred in connection with our coast defence arrangements took place on Saturday afternoon off Queenscliff. The men of the Cerberus had been engaged in a series of torpedo experiments, when, from some inexplicable cause, an explosion took place which shattered a boat into fragments and killed a gunner and four seamen. The Cerberus left Williamstown on Friday afternoon, under the command of Captain Manderville, and proceeded to Queenscliff, anchoring off the Sandsprit in the evening. In addition to the officers and regular crew, Messrs. Murray, Houston, Scriber, and Doyle, electricians of the Telegraph department, were on board. The torpedo practice commenced at about 3 o'clock on Saturday afternoon, the captain's four-oared gig and the ships cutter conveying the torpedoes and the appliances for exploding them to within about 500 yards of the shore.

**image - Our Torpedo Defences 1885.**

(left) Contact mine (top) Plan of torpedo field (right) Ground mine  
(bottom) Putting down mines. Torpedo boat lowering mines into water.  
*Australasian Sketcher*, 12 March 1881