

**HISTORICAL
SOCIETY INC.**

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community,
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students,
historians and
other researchers*

NEWSLETTER

No. 129
DECEMBER 2019



A PLACE OF DEPOSIT

Places of Deposit (PODs), are appointed to hold original, 'public records' from local state government agencies, which may be of interest to a local community and which are on open access to the public. A public record is defined by the *Public Records Act 1973* (Vic) as: 'any record made or received by someone working for a Victorian State or local government agency in the course of his or her duties.

Legislation requires that *permanent* public records must be kept forever. The *Act* requires the Public Record Office Victoria (PROV) to work with Victorian government agencies to select public records, which have continuing value for permanent preservation as State Archives. A *temporary* public record is a record that PROV has determined is not required to be kept permanently by the State Archive. Although not considered to be of permanent value it must be retained by the relevant government agency for a specified period of time for legal, administrative or other requirements. Once this retention period has expired, the agency can choose to either destroy the record or, subject to Public Record Office approval, transfer it to a Place of Deposit.

In 2019, the Management Committee resolved, on the advice of our Collections Group, to apply to the Victorian Government to become a Class-B Place of Deposit for Victorian State and local government agency records. Gavin Jennings MLC, Special Minister of State, approved our application on 7 August 2019. As a new Class-B POD, Kew Historical Society is currently the only organisation in the City of Boroondara with this status. The designation allows us to collect, hold and make available public records from the former Cities of Kew, Hawthorn and Camberwell as well as the City of Boroondara. Other temporary records that we can hold are those produced by State institutions such as the former Kew Mental Hospital and the Children's Cottages, Kew.

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A PLACE OF DEPOSIT *(from page 1)*

Kew Historical Society (KHS) has a number of public records that have been acquired over a number of decades. Some of these were donated to KHS by the former City of Kew and include: the series of framed mayoral portraits covering the period 1863-1969; numerous Melbourne & Metropolitan Board of Works maps from the Engineer's Department; maps of Federal and local government electoral boundaries and electoral rolls; Kew Council minutes on microfiche covering the period 1861 to 1946; two large architectural perspective drawings of the new civic offices (1970) and the municipal depot (1984). Earlier local government records, such as the Kew Pound Fees Book 1874-1896, were acquired after being found on a suburban tip.

Other public records in our collection are derived from the former Kew Mental Hospital and Children's Cottages. These include: large exhibition photographs of all previous superintendents of the hospital (and asylum); staff newsletters; photographs of buildings, staff and patients; a numerical register of staff and patients in the surgical unit (1969-1983); the Centenary Visitors Book from 1972; and the archives of Irena Higgins, a former social worker at the Hospital and the Cottages.

A preliminary assessment of these records was made by staff of PROV in September to determine whether any of the records were permanent and would need to be transferred to the State Archive. Concurrently, PROV staff assessed our collection store as a suitable space for holding public records.

The permanent public records have now been identified. Two are groups are from the Dr Fred Stamp collection: pictures including the large exhibition photographs of the medical superintendents as well as general photographs of the hospital; and documents including the official Numerical Register of staff and patients in the Surgical Unit (1969-83). The third item is the semi-bound document compiled by Irena Higgins of the history of the Kew Cottages. The Society will contact all donors before these items are transferred. PROV have undertaken to provide KHS with high-resolution digital copies of a number of items. They have also requested that we seek permission from the City of Boroondara to hold a number of public records in our collection that were gifted by the former City of Kew.

The Society is not obliged to accept all temporary records that are offered to us by local government agencies. However, a visit to the Stonnington History Centre in late October by members of Hawthorn, Kew and Camberwell Historical Societies provided an interesting opportunity to see the temporary and permanent public records in their holdings, and those that are frequently accessed by visitors to the Centre. Further discussions with the City of Boroondara will occur in the near future.

ROBERT BAKER



Hospital Ward, Kew Mental Hospital, 1980s

Dr Fred Stamp Collection

KHS

KEW HISTORICAL SOCIETY INC

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Sir Gustav Nossal AC, CBE

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MONTHLY MEETINGS

The Kew Historical Society holds monthly meetings in the Phyllis Hore Room at the rear of the Kew Library. Meetings are held at 8.00pm on the second Wednesday of the month. Refreshments are provided.

KEW COURT HOUSE

Members of the Society played a key role in the preservation of the historic Kew Court House. Volunteers staff the Kew History Centre on Level 1 every Friday & Saturday (11.00am-1.00pm). At the Centre, you can ask questions about Kew's history and view displays from the Society's collection.

NEWSLETTER

This is published quarterly and distributed to all members. Additional copies are made available to the community. Past newsletters can be downloaded from the website.

WEBSITES

www.kewhistoricalsociety.org.au

victoriancollections.net.au/organisations/kew-historical-society

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SOCIETY NEWS

CONSTITUTION

At its October meeting the Committee of Management examined proposed changes to a new Constitution, which is based on the 'model rules', to ensure that KHS is operating according to its stated purposes and practices. The proposed Constitution will be presented to members for approval at a Special General Meeting to be held at 7.30pm before our normal monthly meeting on 12 February 2020. A formal notice of meeting and copy of the proposed Constitution will be provided by email at a later date. Hard copies of the 27-page document will be posted to members without email addresses on request.

VALE JOHN ANDREW WAUGH

We mourn the recent death of John Waugh who was awarded an Honorary Life Membership of the Society in 1982. John worked as the chief Town Planner of the City of Kew for many years. In 1976 he wrote a preliminary report into the decline of the Kew Junction shopping centre. He attributed this decline to the loss of traditional and amenity shops, resulting in the centre no longer providing 'one stop shopping'. His subsequent reports recommended that Council promote family housing and make Kew more attractive to families by providing more and better recreation areas and limiting traffic through residential streets. Ultimately, Kew Junction was rebuilt and traffic signalling improved. The streetscape was visually improved and a diversity of shops was encouraged with attention to their location and relationship with like, complementary and competing activities. John was an interested historian and wrote a report on three historic Kew homes. These were *Crom*, in Glenferrie Road, demolished in 1981 and now the site of the MLC Centenary Building, *Raheen* in Studley Park Road, and the Alice Bale house at 83 Walpole Street. John Waugh's contribution to the built landscape and amenity of Kew is considerable and his feeling for its heritage was of great value to the City.

END OF YEAR DINNER

Members and partners are invited to the annual end of year dinner to be held at Green Acres Golf Club, 51 Elm Grove, Kew East on 11 December, 6.30pm for 7.00pm. The cost is \$50 per head for two courses, soft drinks, tea and coffee included. Bookings can be made through the secretary, info@kewhistoricalsociety.org.au by 30 November. Please indicate any dietary requirements when making your booking. Prior payment by cheque to PO Box 175, Kew, Vic 3101 or by EFT to Kew Historical Society account 063-142 10066376. As usual, the committee is planning a wonderful evening and hope you can attend.

DESLEY REID

Mayors of Kew – book launch and exhibition opening
Lisa Gervasoni, photo
KHS

FROM MUNICIPALITY TO CITY: CHAIRMEN & MAYORS OF KEW 1861-1994

Kew Historical Society is pleased to have published its first book, *From Municipality to City: Chairmen & Mayors of Kew 1861-1994*. The editorial work for the publication, including layout and indexing, was largely done by our Archivist, Robert Baker. In addition, twenty authors researched and contributed entries for 108 chairmen and mayors, working on the project for nearly three years to achieve a collaborative civic history of which they can be justifiably proud.

The book was launched on 16 October by the Mayor, Cr Jane Addis, prior to the 2019 Dickinson Lecture, which was given by Dr Helen Harris OAM. Her lecture was on *The Right to Vote - the Right to Stand: the involvement of women in local government*. The subject was appropriate, given that Kew had four significant women mayors before amalgamation in 1994, and Boroondara has had five since, including our current mayor.

The function celebrating the book's publication, and the opening of our current exhibition, was held at the Kew Court House and attended by over seventy guests, including many members of the families of past Kew mayors and of the first official photographer, JE Barnes. We were pleased to welcome them, and grateful that several had been able to contribute information and pictures. The City of Boroondara and its Library Service was also represented, as the photography and digitisation of our collection of framed mayoral portraits was made possible by a 2018-19 Strengthening Communities Grant awarded by the City and the Rotary Club of Balwyn. The portraits themselves were expertly restored by Art Conservation Framers in Albert Park. This was funded by a generous Local History Grant from the Victorian Government, administered by the Public Record Office of Victoria (see KHS Newsletter 128, p. 4).

A selection of the portraits forms our current exhibition at the Kew Court House. They can be viewed from 18 October until mid-March 2020 (excluding late December 2019 and January 2020) on Fridays and Saturdays, between 11.00am and 1.00pm. We encourage you to view the exhibition, and to purchase the book, which is on sale at the Court House for \$30. You will find much to interest you on the civic, cultural and social history of Kew.

JUDITH SCURFIELD



PAINTING IN GLASS

THE PRINCE CONSORT MEMORIAL WINDOW

From the High Street viewing point, at number 521, there are two majestic old oak trees [*Quercus rober*] that frame the tower portal to Holy Trinity Church. With the onset of the spring cycle their overarching boughs are regenerating with foliage. The trees' boughs organically link new church architecture with old. To the left is the most recent building, the Parish Centre designed by the award winning architectural firm Atelier Wagner (est. 1998). To the right is the 'old church' designed by the elusive colonial architect, Charles Barrett. There is a poignant architectural dialogue of light between the two precincts. The new building is a display of modern design ideology and technology. Large expanses of translucent, tinted and frosted plate glass connect the outside world with the exterior sanctum of the inner precinct of the Neo-Gothic church, parsonage and the old 'infant school room'. In contrast, punctuating the solid bluestone wall of the church façade is a stained glass window, installed in 1864. The church had opened for divine service the previous year on the 5 March 1863. The restored window is overlaid with external protective wire mesh. A true viewing of the window occurs from inside the church where the window is an orchestra of brilliant colour and a changing song of 'atmospheric diffusion'.

Known as the Prince Consort Memorial Window it is dedicated to the Most Holy Trinity and Prince Albert (1819-1861), English Queen Victoria's husband, who died of typhoid fever, aged 42. The trustees of the church at the time, Sir William Stawell, John Halfey and Charles F Bradley, raised the £250 for the window through parishioner subscription. Award winning colonial antique stain glaziers, Ferguson and Urie (active 1852-1899), were employed to create a painted story in coloured glass. The form of the window is English Gothic Revival in keeping with the style of the church architecture. It has the typical heavenward thrust culminating in a pointed apex and stone tracery to support the expanse of glass. The fine workmanship, the beauty of the High Victorian design and the rich colouring was widely reported upon at the time of completion. The window added to the majesty of the church. In addition it was and remains a symbol of colonial manufacture at a time when the colony was 'young in the art of decorative beauty'.

The narrative of the window is read from left to right and from the bottom to the pinnacle. In blue coloured glass at the base is the dedicatory inscription:

To the glory of the Most Holy Trinity, and in memory of his Royal Highness, Prince Albert, consort of Queen Victoria, who died AD 1861, this window was erected AD 1864.

Bookending the text is Albert's heraldic coat of arms, one being quartered with Royal Arms signifying marriage to an English Queen.



PRINCE CONSORT MEMORIAL WINDOW, HOLY TRINITY
Ferguson & Urie, 1864

The next register recalls four defining events in the life of Jesus: the Nativity, Baptism, Crucifixion and Resurrection. Each scene is encapsulated in a decorative patterned red and yellow barbed [thorned] quatrefoil within a square. The barbs recall Christ's Crown of Thorns. The void created by the quatrefoil and square is in-filled with green glass depicting vegetative forms symbolising regeneration, as do the oak trees outside the church. Above this narrative level is the Evangelist register.

Matthew, Mark, Luke and John stand, very convincingly, in their blue architectural niches. Over their heads is a rich, highly coloured and decorative canopy that artistically anchors them in their space. The four figures are identified by inscription beneath their feet and their defining attribute in a roundel above their heads. Matthew is identified by a winged man or angel; Mark by a lion; Luke by a sacrificial animal such as an ox or bull; and John by an eagle. The Evangelists are credited with writing the four Gospels of the New Testament. In art, the Evangelists are traditionally represented as writing their narratives.

PAINTING IN GLASS (from page 4)

Matthew is depicted actively scribing his gospel with his quill. His upward gaze suggests he is seeking divine inspiration. His narrative is a complex interweave of introductions, vignettes and sermons. Mark was a travelling orator converting multitudes of people to the Word or *Logos*. On his feet are solid travelling shoes compared with the light open sandals worn by Matthew and John. Mark's left forefinger points to his mouth to announce his spreading of the Word as he wandered far and wide. In his right hand, he holds his semi-rolled written gospel. His written account of Christ is a highly compressed, lively narrative based on the sermons of St Peter of Rome. Luke travelled with Mark on many occasions. Hence, he also wears walking shoes, which draws attention to his travelogue style of writing. His tonally rich but drab apparel indicates he had renounced worldly goods in his love and compassion for the poor. Luke's head is downward looking, indicating his piety. His pose is such that he has his back to the fourth Evangelist, thus symbolically isolating John from the triad. This is a reference to the Synoptic Gospels, the 'common view' of Matthew, Mark and Luke in their accounts of the life of Jesus on earth. In contrast, John's narrative is concerned with Christ in Glory. He holds his right hand to his heart in veneration, his hand being the tool that completed his tome. In his left hand he holds his completed story, which is sometimes called the Spiritual Gospel. That he is linked to the trio is artistically rendered by the pose of his right foot, which points to the other Evangelists.

Being the youngest of the four, John is depicted clean-shaven; Luke being the oldest has a long beard. The colour of their robes and nimbi are instructive. For example, green represents regeneration. Yellow or gold represents the Faith and Glory of God. The interplay of coloured glass in this register also links the four Evangelists. For example, the use of rich cobalt blue in the depiction of clothing links Mathew and John and, thus, unites the quartet. Blue alludes to the sky and is emblematic of heaven, hope and sincerity.

The upward thrust of the very decorative trefoil arches introduces the viewer to the next register in the narrative. The central motif is a dove in full upward flight. It represents the Holy Spirit or Paraclete, a helping agent.



LEFT ROUNDDEL, PRINCE CONSORT MEMORIAL WINDOW
Ferguson & Urie, 1864

Behind the dove is a blue trefoil or clover image. It symbolises the Holy Trinity and by inference the name of the church at Kew.

Flanking the dove are two roundels. To the left is a mother pelican with her pod of babies. She has pecked her breast to feed her offspring her own blood to ensure their survival. The image is a metaphor for Christ having shed his blood for the salvation of mankind. To the left is the Lamb and Banner motif. It is a traditional representation of the risen Christ triumphant over death.

The pristine white of the pelican, lamb and dove signifies triple purity. Each roundel is enclosed in a trefoil containing stylised acorns and oak leaves. These are symbols for power, authority and victory.

The upper register mimics a medieval architectural sculpted tympanum. Two curvilinear triangles flank the central, eight-lobed oculus. The triangles depict the Greek symbols for Alpha and Omega, which are the first and last letters of the Greek alphabet. They announce the beginning and the end of the Christian story and introduce the risen Christ. He is encapsulated in a brilliant jewel-like studded circle, an atypical mandorla, signifying completeness. Seven cherubim, not putti, located in the lobes of the oculus seemingly 'float' the mandorla. The blue colouring to one set of their wings identifies them.



RISEN CHRIST, PRINCE CONSORT MEMORIAL WINDOW
Ferguson & Urie, 1864

Of the second tier of the first rank of heavenly angels, their role is protective. Seven in number makes reference to God having rested on the seventh day after creating the world and man. The risen Christ also rests after his Ascension from his earthly trials. Seven also represents perfection or physical and spiritual completeness and thus reinforces the symbolism of the circle.

Seated, Christ has his right hand in a pose of benediction as he gazes at his *globus cruciger* [cross bearing orb], which he holds in his left hand. The orb is a symbol of imperial power. Upon his head he wears a radiant red and gold halo, his unfading crown of heavenly glory after his earthly suffering and sacrifice. Behind him is a royal purple splay of cosmic rays signalling his kingship. The red of his mantle references atonement, sacrifice, life, death and flesh. His star-studded, white under-tunic reinforces the notion Christ is in a heavenly realm.

A PAINTING IN GLASS (from page 5)

In the earthly realm of Kew, the new architectural addition to the well-loved Kew Anglican icon, Holy Trinity, and its memorial window, remain fundamental to the heart of the local Anglican community and the commercial centre of High Street.

Over the past few weeks the old oak trees are progressively transforming themselves in a green canopy in anticipation of summer.

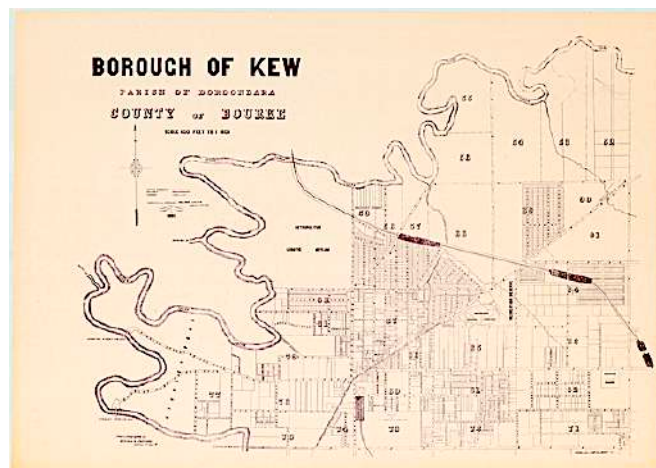
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September 2019

EDWARD DUMARESQ 1802 – 1906

Robert Hoddle surveyed this area in 1837 and declared it the *Parish of Boroondara*. It was densely wooded, so he took a word from the Woiwurrung language (as spoken by the Wurundjeri, the indigenous inhabitants), meaning 'where the ground is thickly shaded.' The native vegetation consisted of red ironbark, box eucalypts, yellow gums, red gums, golden wattles, melaleuca, hop bushes, coffee bushes, tea tree, bottle brush, native clematis, flax lilies, native heath and a myriad of wild flowers and native grasses. There were plenty of native marsupials, lizards, snakes and a rich bird life. The soil type was loamy.

Land sales in Kew began in December 1843 and continued through the 1840s until March 1853. Many of the original purchasers were speculators. Captain Edward Dumaresq was one such person. The south-eastern portion of Kew was sold in rather large blocks, evidently intended for farms. This was where Edward Dumaresq bought Lot 82, 110 acres at 65 shillings per acre on 16 October 1851 between Burke Rd (gazetted Boundary Road, 1865) and near (sic) Thomas Street and from Cotham Road (gazetted 1865), and sharing the boundary of Macartney's land. [On 18 September 1851, Hussey Burgh Macartney (1799-1894), later the Anglican Dean of Melbourne, had bought Lot 71, 101 acres bounded by what are now Sackville Street, Barkers Road, Burke Road and Wrixon Street.] Later the two agreed to provide for a much-needed thoroughfare, Sackville Street, named by Macartney and gazetted in 1865, running between Burke Road and Wrixon Street. Sackville Street was the main thoroughfare in Dublin, Macartney's home town, renamed O'Connell Street in 1924.

These gentlemen, Dumaresq and Macartney, bought the land for investment only, a few months after Victoria was separated from New South Wales in July 1851 and just as the Gold Rush began, creating a rapid growth in population and a demand for land – an ideal time for investors. Dumaresq had already purchased 103 acres in the Parish of Jika Jika, Lot 92 on the Merri Creek, well north of Melbourne in June 1840 – an excellent investment, and ten acres in Prahran in May 1850, as well as land in Sydney and Brisbane, the latter yielding handsome results. One can presume that he was strategic and that he surveyed Lot 82 in Kew before purchase. It was the highest land within six miles of Melbourne, 88 metres above sea level.



**BOROUGH OF KEW, PARISH OF BOROONDARA,
COUNTY OF BOURKE.** Holland Loxton, Surveyor, 1888
KHS

*Edward Dumaresq purchased Lot 82 in October 1851
for 81/- per acre*

Edward Dumaresq was known to be a pious man and early on he set aside ten acres of land on the corner of John and Rowland Streets for a church, but it was many years before the population was large enough to create a local parish. [He also had built the bluestone Christ Church on his land near Longford, Tasmania in 1842.]

Let's now step back in time and learn a little about Edward Dumaresq. He was descended from a significant 13th century family on Jersey, a Channel Island, was born in Swansea, Wales in 1802, and was later a member of an influential and privileged colonial family.

Like his elder brothers Henry and William, Edward attended the Royal Military College, served in the Survey Section of the British Army in the East Indies, became seriously ill at aged 25 and was granted a generous pension. His sister, wife of the Governor of New South Wales, and his brothers invited him to join them in Australia. The Governor offered him the position of Surveyor General of Van Diemen's Land in 1825. He dabbled in horse racing, attended concerts and was active on the social scene. In 1827, he became Surveyor of Roads and Bridges in Van Diemen's Land.

In the same year he married Frances Blanche née Legge with whom he subsequently had eight children – four daughters and four sons. In 1828 he acted as Collector of Internal Revenue. In 1833, he accepted the appointment as Police Magistrate of the New Norfolk District. In 1835, on medical advice, he purchased land from the Crown near Longford, Tasmania and began building his substantial home, *Mt Ireh*, still owned to this day by the Dumaresq Family.

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EDWARD DUMARESQ (from page 6)

Edward Dumaresq had money and time, was well connected and clearly in good health! Ever the entrepreneur, he was selling furniture in 1852 in 'Studley Stores', Wellington Street, Collingwood as well as advertising stock and farming equipment, having leased his Illawarra property, near Longford. Edward took his family to England in 1853, however sadly the holiday ended with the death of his wife. Dumaresq sailed back to Australia and within a year remarried, most unsatisfactorily.

Let's return to Lot 82, his land in Kew. In 1873 he began selling off one-acre blocks for market gardening then in 1881 subdivisions began and 'from the generous size of allotments'... it was assumed '...that the vendor intended the area to remain the preserve for comfortable villas'. On 27 August 1883, Edward Dumaresq sold a portion of his land to the builder of *Pomeroy*, John George Mickleburgh, Gentleman, of Queen Street, Melbourne. *Pomeroy*, later named *Merridale*, was probably the first large dwelling built on Dumaresq land in 1884-5 on the corner of John (gazetted 1893) and Sackville Streets.

In an 1886 photograph, one can see that the native vegetation has been completely cleared away and, as was the norm for aspiring colonials, immediately replaced with European deciduous trees and some exotics, familiar bushes and flowers; gardens reminiscent of Old England and carved out of the Australian bush.



POMEROY, 1886.

Courtesy of Kingston Historical Society

On these large allotments were built stables, ferneries, glass houses, tennis courts, chook houses, outhouses, orchards, vegetable and garden beds. There were as yet no sewage or water connections, no water and no electricity in Kew.

A large gracious, single-storeyed Victorian home, *Cambus Doon* (later called *Canvasdoon* and *Merai*) was built on land stretching from Alfred Street to Cotham Road. Edward Dumaresq's son, Alfred (after whom the street was named) and his wife Henrietta were living there in the 1880s. This beautiful home was demolished recently. *Heathfield* (later *La Verna* Franciscan Retreat) a Beswicke, Twentyman & Askew home, was built in Sackville Street in 1888. The original stables still remain in Rowland Street (gazetted 1893), albeit modified.

The magnificent gardens were destroyed for seven subdivisions. *Berrington*, a substantial two-storey Victorian home, was constructed in Sackville Street 1888-90, owned by the Smith family until the late 1930s and still stands. [Job Smith was Mayor of Kew 1893-4]. *Charleville*, later known as *Ross House* was built for Charles Donaldson in Cotham Road in 1889. Many grand homes were built in that decade and in the early 1890s in the western part of Lot 82, and fortunately many remain.

In the same year Edward Dumaresq built *St Heliers*, (named after his family connections on Jersey in the Channel Islands), a 13-roomed home at 52 Alfred Street for Alfred, his son. Dumaresq was his own architect and Mr Curtis, the builder. Edward Dumaresq retained two rooms for himself and a manservant who accompanied him, as he travelled regularly between Tasmania and Victoria. In 1950, *St Heliers* was bought by St George's Hospital for use as a nurses' home and named *The Grange*. It was demolished in 1982, despite a heritage overlay.



REAR VIEW OF "OLD ST HILARY'S"

Dione McIntyre, 2013, KHS

A local population of parishioners was growing and a church, named St Hilary's and designed by Albert Purchas, was built facing Rowland Street on the corner of John Street and opened in January 1889 by Bishop Goe, not consecrated by the Archbishop, because it was a wooden church! In 1943, a new brick church replaced the original structure and was consecrated by the Archbishop. In 1890, a solid red brick vicarage, which still exists, was built in Rowland Street.

A small, late 19th century villa house designed in the Italianate style was built in John Street in the 1890s. *Glencara* (later named *Mandalay*), an impressive late Victorian mansion was built in 1893 in Sackville Street. In 1886 the Water Supply Department constructed the Kew Service Reservoir on the corner of Cotham and Burke Roads. In 1893 two new streets were gazetted and named after the sons of Edward Dumaresq - Rowland and Alfred. John Street was named after Edward Dumaresq's father and also gazetted in 1893. Later his other son Edward was remembered in a new street name!

Large estates in Lot 82 continued to be subdivided and land sold. Land adjacent to the Kew Reservoir was subdivided in the early 20th century and here one can still see many fine examples of Edwardian and Federation architecture, and Californian bungalows with attractive gardens.

EDWARD DUMARESQ (from page 7)

Margaret Dumaresq, Edward's granddaughter would later recount in a recorded interview:

Would it shock you if we jumped forward another 50 years to 1895 and suggest that you should still see Edward around the Southern Colony? Edward was then 93. In 1891 the government began to get edgy about the pension it had awarded a dying Edward. ...Annually from 1891 the British Government sent a sad little memo to Tasmania asking hopefully, wasn't Mr. Edward Dumaresq dead yet? Edward continued to draw his pension until 1906 when at the age of 104 he passed away. Edward probably holds the all time Military Pensioners record with 78 years of pension. (KHS)

Edward Dumaresq died in 1904 at *Mt Ireh*, the oldest man in Tasmania. His land in Kew is now fully developed with many beautiful homes from all eras that are set in attractive leafy streets.

FELICITY RENOWDEN (née PIESSE), 2019

THOMAS WEBB & SONS IN AUSTRALIA

During research for the Kew Historical Society's recently published book - ***From Municipality to City: Chairman & Mayors of Kew 1861-1994*** we became aware of the interesting histories of many of our chairmen and mayors outside their civic lives. This article explores the connection between John Falding McCrea, Mayor of Kew 1910-11, and the leading 19th century English glassmakers, Thomas Webb & Sons.

Thomas Webb (1804-1869), the son of a prosperous Stourbridge farmer in Worcestershire west of Birmingham, began his glass-making career in 1829 when he became a partner in Webb & Richardson at the Wordsley Glassworks. Soon after, he also inherited his father's share of Shepherd & Webb, at the nearby White House Glassworks. In 1836, he left Wordsley to run White House. The Platts Glassworks was added in 1840 and the Dennis Glassworks in 1855. Thomas Webb's Platts Glassworks received a gold medal for their exhibit at the 1851 Great Exhibition in London. His sons, Thomas Wilkes Webb (1837-1891) and Charles Webb, joined him in the business and in 1859 the company was renamed Thomas Webb & Sons.

The company specialised in high quality engraved crystal glass and also specialty coloured glass. The designs and the engravings in the second half of the 19th century were predominantly classical Greek, or mythological. Thomas Webb & Sons was the only company awarded a Grand Prix for glass at the 1878 Paris International Exhibition, where Thomas Wilkes Webb was also awarded the Legion d'Honneur by the French government. The official catalogue of this exhibition described the company as 'the best makers of Crystal Glass in England, and consequently in the world'.

Following their success in Paris, Thomas Webb & Sons, perhaps attracted by invitations extended by the Commissioners for the Melbourne International Exhibition to all the exhibitors at the Paris 1878 International Exhibition, decided to market their products into the booming, gold rich colonies of New South Wales and Victoria.



**JOHN F MCCRAE,
MAYOR OF KEW 1910-11**
KHS

Inter-colonial rivalry had resulted in competing international exhibitions in Australia, and although it is thought Melbourne was first to conceive the idea, Sydney took advantage of hesitation by their Victorian rivals and succeeded in mounting the first international exhibition in the southern hemisphere in New South Wales.

John Falding McCrea, an employee of Thomas Webb & Sons, arrived in Sydney on the steamship *Thomas Elder* on 4 September 1879, four weeks before the opening of the Sydney International Exhibition in the Garden Palace in The Domain. His wife Eugenie accompanied him. Their arrival may have been delayed by their marriage shortly before the voyage, because Blakely William Gribbon, the company's agent in Australia, was already in Sydney making arrangement for the exhibition, having arrived on the steamship *Lusitania* on 19 May 1879 with his wife Eliza and their children Fanny, 3, and 18-month-old Alic.

The Thomas Webb & Sons exhibit at the Sydney International Exhibition was located immediately inside the entrance to the Garden Pavilion.

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THOMAS WEBB & SONS (from page 8)

It featured a 36 light chandelier valued at 400 guineas suspended above the display which included engraved glass services in the Greek, Indian, Persian, Byzantine and Gothic styles, jugs engraved with designs including the 'Dancing Bear', 'Venus Rising from the Sea', 'Cupid and Psyche', cut glass services and bronze glass vases inspired by the archaeological discoveries of Dr Schliemann at Troy and Mycenae.

A gold medal was awarded for their exhibit, and on 17 March 1881, JF McCrea presented a lecture on 'French Plate' in one of the Technical or Working Men's College Exhibition Lectures in the School of Arts College Hall. The exhibition was not without drama. A month after the opening, a fire in their shared warehouse at 8 Bond Street, caused by the explosion of a gasolier being worked on by their co-tenants and fellow English exhibitors Hogg Selby & Co, caused considerable damage to the glassware of Thomas Webb & Sons and the total loss of the stock and fittings of Hogg Selby & Co.

The Sydney International Exhibition closed on 20 April 1880. Glass engraver John Charles Rider, who had commenced his apprenticeship with Thomas Webb & Sons as a 14-year-old in 1864 was left in charge of their Sydney operations, while McCrea and Gribbon moved on to Melbourne. They occupied a warehouse at 9 William Street before the opening of the Melbourne International Exhibition on 1 October 1880, in the newly completed Exhibition Building in the Carlton Gardens. The Thomas Webb & Sons display again occupied a prominent position, immediately inside the eastern entrance to the nave, and was described in the press as 'simply superb', having had some choice additions since the Sydney Exhibition. The company was awarded three gold medals for glassware, glass engraving, and chandeliers and mirrors respectively.

After the Melbourne International Exhibition closed in April 1881, Thomas Webb & Sons opened a showroom at 41 Little Collins Street East between Swanston Street and Howey Place. They advertised themselves as glass manufacturers and importers of china and earthenware of every description as well as agents for Wedgwood and Minton. By September 1881 they had also opened a new Sydney showroom at 269 George Street. A tradesman's card (page 10) held in the collection of the State Library of Victoria dates from this period and includes scenes depicting a glassblower at work in front of his furnace and glass engravers working at their treadle-powered lathes.

Thomas Webb & Sons also exhibited at the 1882 New Zealand Exhibition in Hagley Park, Christchurch. In August 1882, an auction was conducted in Melbourne of glassware together with Wedgwood and Minton's china from the exhibition, which had been returned from New Zealand.

McCrea and Gribbon both resided in Hawthorn during this period. On 1 January 1885, Gribbon declined re-election to the guardians of St Columb's, Hawthorn owing to ill-health and his probable absence from the colony. On 14 March 1885, the Gribbon family sailed from Sydney on the *RMS Chimbaron* bound for England. Blakely William Gribbon was to die suddenly as the ship steamed through the Red Sea, his cause of death a diabetic coma.



VASE. THOMAS WEBB & SONS. STOURBRIDGE, C.1880

National Gallery of Victoria, Melbourne.
The Dr Robert Wilson Collection. Presented through The Art Foundation of Victoria by Dr Robert Wilson, Governor, 1998

Following Gribbon's death, Thomas Wilkes Webb, now managing director of Thomas Webb & Sons, travelled to Australia and by September 1885 was in Melbourne superintending the installation of stock in their new premises in Collins Street. Located at 55 Collins Street East near the Swanston Street end of Collins Street's famous 'Block', Thomas Webb & Sons great china, earthenware and glass emporium occupied the ground floor of a new four-storey building designed in the Greco-Italian style by architects Reed, Henderson & Smart. Photographic artists Johnstone, O'Shannessy & Co occupied the three upper floors of the building.

While Thomas Wilkes Webb was in Australia, the Sydney stock and business was sold to Messrs Mundy, Davis and Dolphin who had been associated with Thomas Webb & Sons since the days of the Sydney International Exhibition. In Melbourne, JF McCrea was appointed to succeed the late BW Gribbon as agent and attorney for Thomas Webb & Sons in Australia.

On Thomas Wilkes Webb's return to Stourbridge in September 1886, from what was reported in the *Stourbridge Express* as a health tour of the world, there was much celebration at the Dennis Glassworks. It was reported that the manager of the Australian Department placed a coloured map of the globe at the department entrance, encircled by the words, 'Our hearts have followed you around the world' and surmounted by the coat of arms of Australia, with the inscription 'Advance Australia'. The existence of an Australian department at Stourbridge seems reason to wonder whether it was the health of the Thomas Webb & Sons business, rather than that of Thomas Wilkes Webb, which had inspired his departure for the Antipodes, following Gribbon's untimely death.

Marvellous Melbourne was now booming but business may not have been as good in Sydney. McCrea was forced to wind up Messrs Mundy, Davis and Dolphin who had been heavily discounting their stock and, as of 1 March 1887, the Sydney business returned to the management of Thomas Webb & Sons. The business was relocated to the premises of ironmongers, Messrs Holdsworth & Co, at 448 George Street.

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THOMAS WEBB & SONS (from page 9)

The Garden Pavilion in Sydney had burned down in 1882 and, perhaps to the dismay of Sydneysiders, Melbourne's Exhibition Building was selected as the venue for the Centennial Exhibition, which opened on 1 August 1888. Under JF McCrea's management, Thomas Webb & Sons mounted another impressive display which was enthusiastically received in the press and was awarded a first prize for art glass, table glass, cameo vases, &c. The close of the Centennial Exhibition on 31 January 1889 coincided with the beginning of the end of the property boom, which had spurred the emergence of Marvellous Melbourne. Thomas Webb & Sons survived the downturn but, following the death of Thomas Wilkes Webb on 21 February 1891, the Australian arm of the business was sold in the late 1890s to Melbourne businessman JH Riley, with JF McCrea becoming a partner in the firm.

On 19 February 1917 there was a major fire at the Thomas Webb & Sons storerooms in a building behind their Collins Street emporium, shared with EW Coles of the Book Arcade fame. It could be speculated that the additional stress of this occurrence contributed to the death, aged 60, of John Falding McCrea at his home *Melsonby* in Molesworth Street, Kew, on 17 April 1917.

The business traded on in Collins Street until being sold to the Myer Emporium Ltd, finally closing its doors at 234 Collins Street on 24 January 1930. An article in *The Age* noted: 'It is understood that the premises are to be rebuilt, plans being under consideration for the erection of a modern block of offices on the site. The passing of this city landmark will be regretted by many, not only because of its widely recognised intrinsic merits as a city trading establishment, but also because of its associations as a favourite trysting place for many years past for suburban residents visiting the city'. The 12-storey office block then constructed on the site to a design by architect Marcus Barlow has also since been demolished and was replaced by The Sportsgirl Centre, now called 234 Collins. Perhaps Myer's china and glass department could be viewed as the ghost of Thomas Webb & Sons. Their glassware is represented in the collections of galleries and museums worldwide, including the National Gallery of Victoria.

DAVID WHITE, 2019



TRADESMAN'S TICKET, THOMAS WEBB & SONS, 1880s
State Library of Victoria

LOOKING BACK ON HIGHBURY GROVE

Samuel Watts purchased Crown Portion 86 in 1851, during the final Crown Land Sales in Kew. In 1852, he resold the land to friends Messrs Quick, Morgan and Samuel and William Derrick. Early resident, Mr John Quick named his house *Highbury*, from which the road got its name when Crown Portion 86 was subdivided into allotments. Highbury Grove was gazetted in 1893, however the Prospect Hill Estate allotments had been selling since 1880. Former owner, Samuel Derrick, referred to the magnificent building allotments as beautifully situated on 'the very crown of the hill'. The first residents were Mrs Margaret Baird, John Quick and William Schlichting.

John Quick had moved to the area soon after his 1852 land purchase. He lived in Highbury Grove from 1883 until his death in 1899. He married three times, his first wife Ellen being the first person buried in the Boroondara General Cemetery in 1859. By 1883, the Kew Wesleyan Church was established and by 1886, Miss Jane Reilly opened the Kew Preparatory School for Boys at number 70. She educated local boys and also advertised for boarders from the Riverina. Miss Reilly described the location as being in a healthy position on a hill.

Charles Streeton, schoolteacher and father of Heidelberg School painter Sir Arthur Streeton, moved into number 53 in 1894. The celebrated musician, Theodore Tourrier lived at number 52 between 1896 and 1897. He was Professor of Music at the University of Melbourne and composed cantatas, pianoforte and organ music, orchestral works and songs. Many of his songs were performed by the divas of the day. He perpetrated a literary hoax when he wrote, 'A Chinaman's opinion of Us and his own Country'. It was allegedly written by 'Hwuy-Ung', and translated by a missionary. The work was supposedly based on a study of China and her customs, though Tourrier had never visited China. Carrucan's, fuel and produce merchants, ran their business on the western corner of High Street and Highbury Grove between 1899 and 1959.

The Ryan family has had continuous residence in Highbury Grove from 1901. In that year, Patrick Ryan bought a parcel of land including *Clohona* at number 53. He lived there until his death in 1914. In 1916, his son demolished the old house and built a new house on the site. In 1907, Otto Krome moved into number 30. He had founded University High School in 1894, becoming Vice Principal in 1895. He was Principal from 1902 until 1906, when he took up the position of Principal of Methodist Ladies College. He was an innovative principal, presiding over a period of outstanding academic achievement and strong school spirit. Although he was accepted into Melbourne's cultural circles, he suffered significant anti-German persecution during the First World War. One of his daughters became head mistress of Queen's College, Ballarat and The Hermitage, Geelong.

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HIGHBURY GROVE (from page 10)

By 1908, Miss Reilly's school had closed and the house became home to Mr John Cooke who was a pastoralist with properties in Gippsland and Queensland. He died in 1910, leaving an estate in excess of £127,000, with significant donations to a number of charities. Mrs Cooke lived in the house until about 1926. Subsequently, the house became a reception centre and two flats were built on the tennis court. During the 1950s it was a boarding house where a number of young Dutchmen resided.

As is the case across Kew, the house numbering system in Highbury Grove changed in 1915. In this case, the even and odd numbers swapped sides. Today the even numbers are on the east side and the odd are on the west. The street was residential until 1915, when the Defence Department built a Drill Hall on the eastern corner of Highbury Grove and High Street. The Kew Sub-Branch of the RSSILA built clubrooms in the grounds in 1932. The rooms were much admired and considered to be the finest in Melbourne. Prior to the Second World War, local military recruitment for the 39th Battalion was based at the hall. The drill hall was demolished in the early 1990s and a large block of tilt slab flats now occupies the site.

Mr Pierce Cody, the owner of the Australian Wine and Spirit Agency, the Stawell Winery and Brandy Company and Joshua's Distillery moved into number 24 in 1915. Two years later, Cody moved to *Rangeview* in Mary Street where he used the large garden for fund-raisers to aid the Sacred Heart Church building fund, and the cause of Irish Unification. In 1918, he was a leading member of the Anti-Compulsory Service League, of which many prominent Irish-born citizens were members. A devout Catholic, he was a friend of Archbishop Mannix and the infamous John Wren.

The Methodist Church was established in the street in about 1883. The church has a special link to the Walter Burley Griffin studio, which was responsible for the design of Canberra. In 1919, Eric Nicholls, a church member and architect designed the former men's fellowship room behind the church, for the Griffin studio. The building is a significant intact example of the work of the Griffin studio and reminiscent of the work of Roy Lipponcott. Coupled with the building design was a set of chairs also designed by Nicholls. The chairs of mountain ash and leatherette are of the Prairie School furniture style and have been acquired by the National Gallery of Victoria and other Australian galleries. Currently, the church has a Korean congregation and the manse is occupied by the University of Divinity.

The Presbyterian Church (above right) was built on land on the corner of Cotham Road, purchased in 1874 from John Quick. John Marshall, former mayor of Kew bought the land as a loan to the church. The site for the manse was purchased later, also from John Quick. The first church was of timber while today's magnificent church was built in 1887 of brick and stone. The total cost was less than £4,000. By 1890, the church had built a brick manse for the minister. Church membership declined during the 1890s as some members were affected by the collapse of the land boom and left Kew.



To remedy draughts felt by those seated near the doors, two of the front arches were enclosed, also reducing street noise. A new manse was built in 1965 and during the 1970's and 1980's the philanthropic organisation, Foster Parent's Plan (now called Plan) rented the old manse. Famous parishioners were Robert Menzies, who became Prime Minister, and Frank Menzies who became Crown Solicitor. Two mayors of Kew, William Wishart and James Campbell, were elders of the Church. In 1973, the church was absorbed into the Uniting Church in Australia with the Kew Methodist and Congregational Churches. They called themselves 'The Combining Church in Kew'. Initially, services alternated between two of the three properties as the Congregational Church in Walpole Street, was quickly sold. Later, services were held only in the Methodist Church. Eventually, the Melbourne Chinese Baptist Church bought the church, old manse and the Sunday school building. It uses the property for services in Mandarin and Cantonese and VCE Chinese examinations are held in the old manse.

The Kew Baptist Church began in 1854, when a timber Baptist chapel was erected in St John's Parade. As the congregation grew, the chapel was established as a church. Later a brick church was built on the corner of St John's Parade and Cotham Road. By 1921, the Cotham Road church was cramped and outdated and traffic noise was a concern. Land was purchased in Highbury Grove from the Ryan family. Frederick Ratten, former mayor of Kew and church benefactor, laid the foundation stone in 1922. In 1964, the church purchased *Rangeview* in Mary Street for a youth hostel. The house was renovated and a modern wing built. The church constructed twelve strata-titled flats at numbers 22-24 Highbury Grove in 1964. Eleven were sold but one was retained for the use of associate and visiting ministers. The land to the south of the church was purchased from the Presbyterian Church in 1969 and a manse was built. Also in 1969, the old church and Sunday school in St John's Parade and Cotham Road were sold and plans were made to replace them. Newnham Hall, in the brutalist style was built in 1972 on part of the land acquired with *Rangeview*. It is a two-storey brick building with a large hall and infant and youth facilities. In 2004, the church purchased number 14, from the family of Patrick Ryan, to accommodate young adult members of the church.

Mature plane trees planted in Highbury Grove provide a pleasant prospect. Many of the houses are Victorian with contemporary additions, making them desirable family homes for those seeking proximity to the many schools nearby. Hopefully, the owners will preserve these lovely old houses for those who follow.

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