



**HISTORICAL  
SOCIETY INC.**

ESTABLISHED 1958

*Serving the  
community,  
families, schools,  
students,  
historians and  
other researchers*

# NEWSLETTER

**No. 116  
SEPTEMBER 2016**



## BACK TO KEW 1875

Mrs. J. Dannock, aunt of Kew historian Dorothy Rogers, probably created 'Back to Kew' some time in the 1920s. The only clues to the authorship of the large map are her initials 'J.D.', and the dates 1863/1931, which appear below a seven-verse poem, presumably written by a *male* member of the committee responsible for commissioning the map. The map seems to have been created for a Back to Kew celebration of the earliest pioneers. The 'mysterious' poet wrote in one verse:

*Time's only proved these lasses true,  
Who once bewitched us boys in Kew,*

The poem ends sentimentally:

*Once boys and girls, now old and grey  
Our lives we cannot shape anew,  
The vow once made on this dear spot  
To God and friends we will be true,  
And trust that we shall meet above  
When we no more can meet in Kew.*

Around the map are other panels with information about the suburb. In the bottom left-hand corner, "Kew as it was - 1875" suggests the date the map was commemorating, but gives some much earlier history. The text describes the first survey of the Parish of Boroondara by Robert Hoddle in 1843 and the land sale, when the area later called the 'Village of Kew' was purchased by Nicholas Fenwick.

At the top left-hand corner of the map there is a multi-coloured key to the buildings. Churches listed include the Baptist, Independent, United Methodist, Presbyterian, etc., as are about forty-two public buildings and shops with proprietors' names, mainly along the Bulleen Road (High Street). Schools are identified by their proprietors such as Gladstone's, Steven's, Waldock's, Franklin's (girls), J.K. Thompson (high), and a date for each; presumably that of its establishment.

There is a list of "Old Residents" arranged by road or street, so prominent families after whom streets have been named appear: Derrick, King, Henty, O'Shaughnessy, Stawell, Loxton, and Atkins. The nurserymen Bennett and Rimington are among them.

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**Back to Kew 1875, by Mrs Jesse Dannock 1931**

Collection: Kew Historical Society

Right

**Re-creation of the Mrs Dannock map by Elizabeth Mackie.**

Collection: Kew Historical Society



## BACK TO KEW, 1875 (cont.)

Across the map, the names of early land purchasers are shown. These include “Pat Mornane’s Paddock”, bought in 1851, on which Xavier College now stands. “Wills’s Willsmere Farm (first settler)” refers to the land purchased by Thomas Wills at the first Crown Land Sale in 1845, and perhaps to the adjoining property bought at the same sale by his brother Horatio. “Wade’s Belford Farm” was land leased by George Annand to William Wade, who successfully grew oats, wheat and potatoes until a particularly disastrous River Yarra flood in 1863 wiped them out.

On Mrs Dannock’s map, dates are attributed to many features such as the churches and schools, the Cemetery (1859) and the Asylum (1865-72). Some have been added after the date which the map purports to represent (1875), or even after the death of the land-owner mentioned. So Henry ‘Money’ Miller’s date of 1891 represents - what? Miller had died in 1888 at Findon, the house in Findon Street built for Stephen Henty. The Syme properties Rockingham and Blytheswood are not named, but simply given the family’s name and the date 1884. The Symes owned Blytheswood from 1882 until 1954, and Rockingham from about 1900 to 1941, so the significance of these dates on the map is not clear.

The latest date on the map that we can discern is 1931, which may refer to the death-date of Mrs. Dannock. However, some additions have been made or overwritten in ballpoint pen by many hands on the original hand-drawn map. It is in fairly fragile condition, is mounted behind Perspex, and there has been water-damage to some areas.

However, Kew Historical Society is fortunate to hold the original of this unique record of the suburb’s history, and in 1981 made some black-and-white reproductions of the map. One is held in the State Library of Victoria. Do you own a copy?

It is anticipated that the Society in the second half of 2016 will digitise the map in full colour, enabling us to display a copy at the Court House. The original will remain carefully stored in our archive, away from the damaging effects of natural light. Digitising Mrs Dannock’s map, as we have previously done with our hand-tinted Melbourne & Metropolitan Board of Works detail plans, will allow local researchers to use it in educational presentations, and for the Society to place it on our website.

References:

Dorothy Rogers, *A History of Kew, Kilmore, Vic.*, Lowden Publishing Co., 1973

Elizabeth Mackie, *1875 Historic Map of Old Kew*, The Kewriosity Sheet, Kew, Municipal Offices, August 1981

Elizabeth Mackie, *Guide to the 1875 Map of Kew*, Kewriosity, Kew, City of Kew, October 1981

**JUDITH SCURFIELD**

## KEW HISTORICAL SOCIETY INC.

### PATRON

Sir Gustav Nossal AC, CBE

### MANAGEMENT COMMITTEE

**President:** Hon Andrew McIntosh

**Vice President:** Assoc. Prof. Don Garden OAM

**Secretary:** Brad Miles

**Treasurer:** David Benwell

**Archivist/Newsletter editor:** Robert Baker

**Curator:** Judith Scurfield

**Members:** Andrew Frost | Mel Lawrence | Mary Kelleher | Debbie McColl-Davis | Margaret Robinson | Janet Walker

### 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, unless otherwise announced. Refreshments are provided. Meetings are open to members and visitors. Details of meetings and lectures are listed on page 3.

### KEW COURT HOUSE

Members of the Society played a key role in the preservation and restoration of the historic Kew Court House. Volunteers staff the Kew History Centre on Level 1 every Friday and Saturday (11.00am–1.00pm). At the Centre, you can ask questions about Kew’s history and view displays from the Society’s collection. Inquiries about houses and past residents can be made using the Sands & McDougall Directories.

### NEWSLETTER

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

### WEBSITE

[www.kewhistoricalsociety.org.au](http://www.kewhistoricalsociety.org.au)

### MEMBERSHIP INQUIRIES

See page 12 of the newsletter or contact the Secretary, Brad Miles. Phone 9489 7815

Email: [secretary@kewhistoricalsociety.org.au](mailto:secretary@kewhistoricalsociety.org.au)

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# HERITAGE ISSUES

## WRECKING BALL FLATTENS HISTORY

So reads the caption of a Herald Sun article of Thursday, 28 July 2016. Yes, another magnificent century-old mansion of Kew has been demolished. The house was known as 'Forres' and was built in 1910 on the corner of Edward and Alfred Street.

When it was last sold (in December 2014) the real estate agent described it as "Surrounded by inspirational private gardens amidst substantial grounds of approx. 2,700sqm, this exceptional Federation style family residence expresses an elegant fusion of country serenity, contemporary finesse and mellow sophistication within its beautifully renovated spaces". It was not an old dump on a big block. It was a recently renovated, well-maintained home in excellent condition with a fine pedigree.

The house was designed by a noted architect of the time, Arthur Purnell, and heritage studies have described it

as being of a transitional design midway between the Federation style and the Bungalow form of the 1920s. It was graded as being of 'A' significance, the highest level, in the *City of Kew Conservation Study* (1988). However, by 2007, in a study for the Boroondara Council, despite being "still discernible as an interesting residence", it had been downgraded to 'C' because of "numerous incremental alterations and additions" - notwithstanding that most of the alterations occurred prior to the 1988 study.



'Forres' has had a number of high profile owners. Between 1919 and circa 1959, it was owned by the Laycock family, wealthy owners of woollen mills, and subsequently by Ivan Wade, wealthy meat merchant and former mayor of the City of Kew. Andrew Newbold, a Hawthorn Football Club President, owned it for some six years, until 2014. During his family's occupation, the interior of the home and garden were sympathetically rejuvenated.

A motion to save the house from demolition and protect it by way of an interim Heritage Overlay under the planning scheme was put to the Boroondara Council in December 2015, but was narrowly lost - apparently on the basis that it was "too altered to be of individual significance".

Well, many would say that the now empty block of dirt and rubble at 9 Edward Street is definitely far too altered.

**BRAD MILES**

## WHAT'S ON - SEPTEMBER TO DECEMBER

All members are advised that the **ANNUAL GENERAL MEETING (AGM)** of the Kew Historical Society Inc., will be held on **Wednesday, 14 September 2016 at 8.00PM** in the Phyllis Hore Room at the rear of the Kew Library, Civic Drive, Kew. The ordinary business of the AGM will be to confirm the minutes of the previous AGM, to receive and consider the annual report of the Management Committee on the activities of the Society during the preceding financial year and the financial statements of the preceding financial year, to elect the members of the Management Committee, and to appoint an honorary registered company auditor. Other business may be conducted upon notice being given. Supper will conclude the meeting.

In accordance with the Society's *Constitution*, all positions on the Management Committee will be declared vacant and an election held for these positions. The President is now calling for nominations. Members may nominate themselves by completing and signing the nomination form (p.11) which must be duly signed by a proposer and seconder, both of whom are members of the Society or, with the member's consent, be nominated by another member by completing in writing the nomination form duly signed by a proposer and seconder, both of whom are members of the Society and signed by the nominee. Nominations are to be delivered either personally, by mail, or electronically to the Secretary of the Society at least 5 days prior to the Annual General Meeting.

**B. MILES (SEC.)**

### **VICTORIAN FASHION AT VILLA ALBA MUSEUM**

#### **Exhibition and Lecture**

**Danielle Whitfield & Laura Jokic**

Thursday 1 September, 10.00AM-12.30PM

44 Walmer St., Kew

Tickets \$20 / \$18 members.

(See website for details or phone 0438 370 967)

### **DICKINSON LECTURE**

**Richard Broome FAHA**

**The Radical Hope of Aboriginal  
Activism in Victoria**

Wednesday 19 October,  
Just Theatre, Kew Court House  
(see p. 4 for details)

# NEW STRATEGIC PLAN

It is good practise these days for any organisation to have some form of strategic plan - a plan to help the organisation set priorities and make sure that whatever resources it has are put to best use. No longer is 'let's try and survive another year' good enough!

In April this year the Management Committee adopted a new three-year strategic plan. It has a jazzy title: 'Strategic Plan 2016-2018'. The Society's first three-year plan covered the years 2012 to 2015 and was the result of an extensive process including a workshop of members led by an independent facilitator. The Management Committee reviewed the previous plan, and its implementation, noting that much progress had been made, and concluded that the basic thrust was still appropriate.

The new plan includes: a mission; aims; values; principles; strategic priorities; and most importantly, a series of actions.

Our REVISED AIMS are to:

1. Provide a place where printed materials, photographs, publications and other objects which have significance to the history and heritage of the Kew district can be discovered, collected, studied, interpreted, preserved and displayed;
2. Encourage the study, collection, preservation and exhibition of both historical and significant contemporary objects pertaining particularly to the Kew district;
3. Inform and educate the public of our economic, social, cultural and environmental history and heritage through activities such as research, publications, talks, workshops and displays;
4. Cooperate with the community and like organisations in activities that promote history and /or heritage to our mutual benefit; and
5. Publicise threats to heritage in the Kew district and support individuals and groups seeking to preserve historic buildings, traditions and landscapes.

Source: Kew Historical Society 'Strategic Plan 2016-2018'

While there are so many things we could, and indeed would love to do, it was felt that we should set a couple of key priorities to guide us. Four strategic priorities have been adopted – to focus our work over the next three years. These strategic priorities are:

- *Court House* – to consolidate this venue as an information centre, run by volunteers, where the community may learn about the history and heritage of Kew; its people, places and institutions.
- *Programs, events and promotions* – to inform, involve and excite members and the wider community about our history.
- *Collection* – to continue to enhance the preservation and protection of the items for which we are the custodians and improve our procedures and processes.
- *Research* - to discover, learn and record.

For each of these four priority areas a series of 'actions' have been defined, with a 'target' (ie. a completion date) and a 'responsibility' (ie. who will take the lead in completing the activities) listed for each action.

Examples of actions include:

- Install technologies to allow for online investigation and demonstration that will assist in the answering of history and genealogical enquiries.
- Survey members for meeting topics – to provide audience-oriented speakers for the monthly general meetings.
- Plan and implement digitisation of the society's collection, which includes all the society's non-written material.
- Encourage research-minded members to regularly gather together - to support and assist each other's research interests, to share ideas and support the archivist respond to queries from the community.

The final part of the new Strategic Plan is called 'Implementation and Support' and includes actions such as "Develop a plan for fund-raising that identifies opportunities for using more effectively our tax-free status, including strategic corporate relationships".

A copy of the new Strategic Plan can be found on the Society's website.

**BRAD MILES  
SECRETARY**

## **HISTORY WEEK 2016 ANNUAL DICKINSON LECTURE**

given by **Richard Broome FAHA**

**The Radical Hope of Aboriginal Activism in Victoria**

Wednesday 19 October,

Just Theatre, Kew Court House

Emeritus Professor Richard Broome taught for thirty years at La Trobe University and is the author of eleven books, the most recent being *Fighting Hard: The Victorian Aborigines Advancement League* (2015). He is patron of the History Teachers Association of Victoria and Vice President of the Royal Historical Society of Victoria.

His lecture argues Aboriginal Activism in Victoria was a single strand of influence dating to the 1840s, when Aboriginal people contested the occupation of their lands. This activism reflected what philosopher Jonathan Lear called 'radical hope', an idea he developed to understand Crow Native Americans, who like Aboriginal people, faced cultural devastation.

**A limited number of seats will be available, so bookings are essential. Purchase tickets by phone (03) 9278-4770 or online [www.hawthornartscentre.com.au](http://www.hawthornartscentre.com.au) \$10 members, \$20.00 non-members.**

# NOT A RAGBAG WAGGA: THE KEW PATCHWORK QUILT



Donated to the Kew Historical Society in 1972 by Mrs H. Johnston, the Denbigh patchwork quilt is definitely not a 'ragbag wagga', an Australian colloquial term to denote a number of hessian bags sewn together to form an utilitarian blanket or bed covering. Wagga's were probably the crudest form of patchwork quilting. By definition, patchwork quilting is the sewing together of small patches of fabric to form a cohesive whole; an art form reaching as far back as the Egyptian pharaonic period. In England, in Queen Victoria's reign, it was highly fashionable for genteel ladies to use remnant dress fabric or even recycled fabric from defunct, non-serviceable or outmoded garments to create quilts that could be functional or purely decorative. This thrift in the use of remnant and recycled fabrics was due to the high cost of cloth such as silk, of which the Denbigh quilt is composed. Less refined women made use of cheap cotton or woollen fabrics, if they had time to construct fanciful quilts.

Despite being in a very fragile state and in need of some restoration, the Denbigh quilt remains a fine example of female manual dexterity using a needle and thread. It is 255 x 210 cm in dimension excluding a shot silk trim. Yet to be counted, it is composed of a very large number of hexagonal facets. Being unlined, the underside of the quilt is informative about construction methodology. Each individual fabric hexagonal was given definition of form by being sewn onto a strong paper template before being attached to another hexagonal with virtually invisible hand stitching. The construction of the quilt may have been by the hand of one woman or the hands of many women who socially congregated to create the object as part of a bride-to-be's trousseau.

Consideration has been given to the design with the central motif being a play on two well-defined hexagonal shapes one within the other. The decorative theme at the very centre of the quilt is intertwined triangles. Symbolically, the triangle traditionally represented the Holy Trinity. The superimposed dual triangles forming a six-pointed star, called Solomon's seal, was emblematic of the human soul. The central circular motif represented the heavenly domain. The overlay of the two triangles probably also represents the merging of a couple through Christian marriage. The random arrangement of the varied coloured hexagons in the rest of the design was known as 'crazy'. In the case of the Denbigh quilt this design technique creates a pleasing harmonious whole, the riot of colour being akin to a scattering of sprigs of fresh spring flowers.

This notion recalls the Greek goddess of flowers, Chloris; Greco-Roman motifs were popular themes for quilting and embroidery at the time. Essentially the quilt was designed to reflect the happiness of a union of two people before God.

Given the fact the quilt has not been padded or lined suggests its function was not utilitarian, such as for warmth in colonial transport overland, but decorative refinement such as a day cover for bedding in a home of distinction. Sometimes these types of quilts were used as a cool summer overlay. An expert at the Victorian Embroiderer's Guild was of the opinion the quilt was not finished but a work in progress that had been abandoned. Consulted expert opinion on the Denbigh quilt has been variable, informative and challenging in the researching the origins of the quilt.



However, to complicate the research quest, the Denbigh quilt, at some point in time, has had an iridescent green-red border of, now 'shredded' [deteriorated], shot silk clumsily added to the perimeter of the quilt using a sewing machine. This was a popular finish for a quilt designed for display as a decorative table cover or parlour throw. Such artefacts in the public rooms of a domestic abode reflected on the artistic taste of the lady of the house. Perhaps the function of the Denbigh quilt had changed over time.

Above L to R: **Suzanne McWha, Janet Walker and Les Littlechild inspect our Victorian era silk patchwork quilt**

## NOT A RAGBAG WAGGA (CONT. FROM PAGE 5)

Dating the quilt is problematic. Crazy quilting was a design aesthetic initiated in the 1840s and was popular in England. Anecdotal information suggests the quilt was made in England. So how did it arrive in the colony? Further anecdotal information suggests it was associated with the early Kew settler John Sharpe Denbigh and his wife Jane (c. 1827–1860), nee Roberts. They had married on 14 May 1850 at Manchester, England. By 1852 they were living at Cotham [now Kew] where Jane died, aged 33. She was buried in the Boroondara Cemetery. If she brought the completed quilt with her as part of a wedding trousseau, it predates 1852.

Widower John and his children returned to England, and five years later he arrived at the colony with a new wife, on the *Champion of the Seas*, in October 1865. If Mary (c. 1836–1924), nee Perry, a dressmaker and lodger in his father's English house, was the owner of the quilt, then it pre-dates 1865. Perhaps Mary inherited the quilt by default through marriage to Denbigh?

Nevertheless, presumably, the quilt was located at the 'delightful' 'Wimba-Lodge' (*sic*), Cotham Road, Kew. By December 1872. Denbigh's health deteriorated, due to work related stress, and he died on 17 January 1875. He was buried in the Boroondara Cemetery and Mary was forced, due to economic circumstances, to vacate and initially rent Wimba. She eventually sold the fine property and contents, including valuable fabrics such as 'lace and damask curtains'. On the published inventory of sumptuous household items to be sold by public auction, there was no listing for the quilt despite the fact such items could hold monetary value. They were more valued as female family heirlooms.

It thus seems reasonable the quilt was relocated to Mary's next abode, which according to her will was Elsternwick. Infirmary brought her back to live with two spinster daughters at 18 Gordon Avenue, Kew. Presumably, the quilt came with her. Mary willed all her goods and chattels to her daughter Elizabeth Gertrude Denbigh (1869-1951), so presumably this unmarried daughter received the quilt.



Above: The central hexagon of the Kew quilt

Above right: The reverse of a section of the quilt showing the fine stitching.



Colonial quilt expert, Annette Gero, in her history of Australia's quilt heritage makes the point that the crazy quilt phase occurred in the colony as late as the 1880s, which complicates the dating of the quilt. Did the spinster sisters compose the quilt? If so it is a colonial quilt and not an English quilt.

So where does Mrs Johnston come into the equation of provenance? Is it a coincidence that Helen Muriel Johnston lived next door to the two aging Denbigh sisters, at 16 Gordon Street, Kew, from the early 1940s? It would seem she was gifted the quilt given that Gertrude Denbigh died in 1954 and there was an 18 year lapse before it was finally donated to the Kew Historical Society in 1972. Helen Johnston was still living at Gordon Street at the time of the donation.

The history of the Denbigh quilt remains intriguing. In 2015 the Denbigh quilt was rehoused in an archival polypropylene textile box, kindly donated by Betty Huston, for historical preservation. This fascinating example of female labour awaits further historical research and conservation.

Referencing for this article is available by contacting [mmc32093@bigpond.net.au](mailto:mmc32093@bigpond.net.au).

**Suzanne McWha**

**NATIONAL GALLERY OF VICTORIA**  
**Making the Australian Quilt 1800-1950**  
**NGV Australia**  
**22 July to 6 November 2016**

Making the Australian Quilt: 1800–1950 is the first major exhibition of its kind to bring together the rich works that constitute Australia's quilt heritage. Exclusive to Melbourne, the exhibition includes more than eighty works from around the country. With works drawn from public and private collections throughout Australia, visitors to this unprecedented exhibition have a rare opportunity to experience the aesthetic impact, technical skill and powerful storytelling capacity of this fascinating art form.

# THE GREAT WAR IN KEW: 1916

## PART 3: THOSE WHO WENT

In Part 3 of the series on 1916 in Kew, I will analyse the data available for Kew recruits to answer the question: Who went?

The methodology used was to go through each service record of Kew recruits during the war from the database "The AIF Project." I then identified each man recruited in 1916. Then each of the 1916 recruits was enumerated under the following headings: Age, Marital Status, Religious Affiliation, Occupation, and Fate.

The data used is not necessarily completely reliable. As outlined in Part 1, the data is taken from the service records of men who enlisted in 1916 and who listed 'Kew' as their address. One suspects that of the 238 such enlisted men, a number were only Kew residents in a nominal sense. For instance, maybe they were itinerants who listed their parents' or other relatives' address because they did not have their own fixed address. Or perhaps they were living elsewhere, but listed Kew as the address of next of kin. One does not know. I have used the data without trying to adjust it for such possible errors, since there is no way of knowing how to make such adjustments. Hence, this data must be treated as a guide to trends rather than as an exact reflection of what happened.

I have tried to find some data as points of comparison for Kew recruitment statistics. Bill Gammage, in his book *The Broken Years*, has an Appendix in which he presented some statistics on some of the above information for the entire AIF who embarked during the War. I have also used data from John McQuilton's analysis of recruits from north east Victoria.

As might be expected, the men who enlisted were young. About 55 percent of Kew recruits were under the age of 25. Eighteen men who enlisted were over 40 years of age. Of these 18 men, 8 were medical practitioners. The oldest recruit was 56 years old.

As might be expected, approximately 70 per cent of the Kew Recruits were single.

Data collected on the occupational status of recruits in 1916 reflects subjective judgements about how an occupation should be categorised. Let me give a few examples. Firstly, I categorised farmers as semi-skilled, because, while they did not have formal apprenticeship or other training, they were clearly men with considerable practical knowledge and experience. An 'engineer' who entered the army as an officer was categorised as a professional, whereas, an 'engineer' who enlisted as a private was categorised as 'skilled', since 'engineer' was a term sometimes use for mechanics (and still is) and other trades. A travelling salesman was categorised as 'Sales.' The efficacy of all of these decisions could be debated.

Given these provisos about the data, the surprise in the data is the large proportion of Professionals and Doctors who made up almost 12 per cent of Kew recruits. Clerical and Sales staff who enlisted from Kew also made up 32 per cent. All this probably reflects the middle-class socio-economic structure of Kew. Interestingly, the proportion of Labourers (Unskilled and Semi Skilled workers) was much the same as for the AIF overall, but Skilled workers from Kew were underrepresented, compared to the AIF recruits overall.

It would appear that men from the Church of England and the Presbyterian Church were over-represented in the Kew enlistments in 1916. Catholics were underrepresented. Research undertaken by John McQuilton, concerning the recruitment of men in North East Victoria, also noted that there was an over representation of Anglican and Presbyterian men, and an under-representation of Catholics amongst recruits both nationally and in that region of Victoria. Kew may well have reflected this more general trend.

There was a 12 per cent fatality rate for men recruited in 1916 from Kew. However, if the 5.5 per cent of Kew recruits whose fate is unknown is added to the known fatalities, there is a total fatality rate for Kew of about 18 per cent. Thus, Kew recruits suffered comparable rates of fatalities as Australian troops overall of about 17 to 18 per cent.

Three nurses enlisted in 1916 from Kew. Their enlistment followed Army standing orders that 'Sisters' must be between the ages of 21 and 40, and must be either single or a widow.



Left:  
Pte. Charles Field Richardson enlisted from Kew in October 1914. Previously he had worked as a mechanic in the 'Kew Flyer' workshop of Harry Cooper in Cotham Road. His family were Rechabites and also members of the congregation of Holy Trinity Anglican Church. Wounded at Gallipoli, he was evacuated to Alexandria and died of his wounds there in 1915. He was the brother of the historian Dorothy Rogers.

Donated by John Rogers 2015.

## THE GREAT WAR IN KEW: 1916 (CONT.)

There were three accounts of the experiences of Kew men from the trenches published during 1916. Two concern the experience of fighting in Gallipoli in 1915. The other describes life in the trenches in France in 1916. There is a marked contrast in the mood of the men who wrote these accounts.

The two Gallipoli accounts are full of a sense of adventure. While the troops did see some action, one gets the impression that their service on Gallipoli was relatively quiet. Most of their accounts of their experiences describes the successful withdrawal from Gallipoli in December 1915.

The account of life on the Western Front is quite different. Sergeant V.E Barry wrote to the *Kew Mercury*. The account was republished in the *Camberwell and Hawthorn Advertiser* in November 1916.

Sergeant Barry wrote that he had been in the trenches several times. On his first time there, he underwent a bombardment that he claimed was considered to be as bad as at Verdun, if not worse. Shells and shrapnel were flying everywhere and he felt he was lucky to have been missed.

The sights he saw were "frightful." A village and woods he saw were reduced to heaps of bricks, dirt and a few dead trees. He had been buried alive twice in one day.

His next turn in the trenches was not so bad as the first, but it rained and turned the trenches into a running sea of mud and slush up to his knees and it stuck to his boots like glue. He contrasted his life with that of the German troops who had concrete dugouts with subterranean passages and electric lights. Typically Australian, Barry had to try to make light of his situation, so he claimed: the German "must have thought he was going to be there for the rest of his life, but he has made a mistake this time."

Such accounts of life in the trenches must have been common in letters from the front. It perhaps partially explains the attitude of many to the *Conscription Referendum 1916*, where much of the "yes" campaign in Kew revolved around the suffering of the men in the trenches and the desperate need to reinforce them.

Of course, most people did not enlist and go to the front. Most were at home. The final article in this series discusses life at home in Kew during 1916 to complete this snapshot of life in Kew during the Great War.

**ANDREW FROST**

## *The Kew Festival Gazette, 5 October 1895*

The Royal Historical Society of Victoria recently donated to the Kew Historical Society a copy of *The Kew Festival Gazette*, 5 October 1895. It is a four-page mock-up newspaper, published from the *Boroondara Standard* office to advertise and publicise a Kew Festival.

The Festival was not associated with the current Kew Festival, which was founded in 1974, but was principally a bazaar held in the Kew Recreation Hall in Wellington Street to raise money for the Kew Catholic Church Building Fund. The latter was associated with the Jesuit Mission. Perhaps because of the recent economic depression, the Mission was in financial difficulties and it was hoped that the bazaar would raise enough money to ease the situation.

According to the *Gazette*, "All Kew has been in a gentle simmer of excitement for some time past over the coming Sacred Heart Bazaar in aid of the Jesuit Mission funds. Wherever one goes the talk is of the bazaar, and whoever one meets is either a stallholder, an assistant or an intending purchaser."

There are a few items in the *Gazette* about other local events, including a cake fair and sale of works, and a history of bazaars that traces them from the Middle East via Britain to Kew. One article contains some examples of nineteenth century humour, including that "the lady stallholders will not have to pay income tax on their takings".

The advertisements reflect the goods and services available to Kew residents in 1895 – groceries, wine & spirits, hay, corn, chaff, ironmongery, timber, drapery, millinery, gas cookers, and an undertaker and embalmer.

Our archivist will be putting this delicate piece of newspaper safely into the Kew Historical Society collection where it will be available for future researchers.



**The Kew Festival Gazette, 1895.**

Donated by the Royal Historical Society of Victoria, July 2015



# THE SKILLED ARTISAN BERTIE ROBERT EDGAR GREENWOOD

Cataloguing items in our collection requires lots of planning, research and collaboration before images and information about these items are posted on *Victorian Collections*. The first stage of the process is collecting what we already know. With the donation of the Greenwood tool collection, by Bertie's granddaughter in 2010, came a range of stories about Bertie's life and history.

If you who have undertaken genealogical research, you will realise that it is important to test and validate received information. The first stage of this process involved Judith Vimpani collecting raw data from Births, Deaths and Marriages, and identifying what useful information could be found online. Judith confirmed that the tools at one stage belonged to Bertie Greenwood who was born in 1881 in Collingwood, the sixth child of George William Greenwood and Annie Payne. The marriage certificate of Bertie's parents listed his father's occupation as 'carpenter' and stated that his father had been born in 1827 in Portsmouth. Following migration to Australia, the Greenwoods lived in Collingwood where their seven children were born.

Bertie was to follow his father into the trade of carpentry, a not unusual practice in the past where trade skills and knowledge were transferred within families. Bertie and his wife initially lived in Alphington, but later moved to Burwood Road in Hawthorn in 1931, where Bertie lived until he died in 1963.

The next step was to examine the tools. These came in a big wooden toolbox, engraved with the initials 'BG'. Each of the tools was stamped with the name bGREENWOOD. The forty-five 'moulding planes' constitute the majority of the tools donated.

But, what is a moulding plane and what were they used for. Luckily, there is a lot of data, photographs and even videos in the public domain about the trade of carpentry, and the tools used by skilled artisans such as Bertie Greenwood.

John Torpey, a member of the Kew and Hawthorn Historical Societies, has spent a number of hours recording information about the planes: the manufacturers, the types of moulding planes represented, and their measurements. One of his earliest discoveries was that the first owner's name had been modified, and that the tools were made earlier than previously been understood. Bertie Greenwood had clearly inherited the tools from his father, as in virtually all instances, his father's initial of 'G' had been over stamped with the initial 'B'.

The names of the manufacturers of the planes are often stamped on the wooden section of the planes. Most were manufactured in the British Isles and may well have been brought to Australia by George Greenwood.



Beechwood and steel moulding plane

Manufacturers noted by John include: Moseley & Son (London), Sims (Queen Street, West London), J. Buck (91 Waterloo Rd London), and Varvill & Son (Ebor Works York). The researcher Kenneth Roberts, in his book *Some 19th Century English Woodworking Tools*, notes that Varvills was the largest plane manufacturer in Yorkshire during the 19th century. The factory was located along the Ouse River, and dated back to 1793. None of the planes that are stamped with manufacturer names are Australian in origin, although some unmarked planes may be locally made.

So what are the names of the planes that John has identified to date? They include: a rounding/bullnose plane; beading planes; an ogee plane; cove, complex and convex planes; and a slot plane. Each had a different function, and within a group of beading planes, different profiles were used to create different shapes.

To better understand the types of tools available to the traditional craftsman, John has requested a copy of a reprint of *McPherson's Woodworkers' Tools 1909* catalogue for our library from the 'Handtool Preservation Society of Australia'.

**ROBERT BAKER, JOHN TORPEY & JUDITH VIMPANI**

## JILL O'BRIEN

Jill was a valued and distinguished life-member of the Kew Historical Society. In ill-health for an extended period, her death was recently announced by Sue Gunnensen, President of the Villa Alba Museum, at the July Board meeting. While Mayor of Kew, and also as a Councillor, Jill was instrumental in establishing the Villa Alba Museum, and also in her determination to provide the Kew Historical Society with a home. Jill's family has requested that donations in her memory should be given to the Villa Alba Museum Inc. A more detailed account of Jill's life and work will be given in a forthcoming newsletter.

## MORE EXAMPLES OF 'LOST KEW'

### CLUTHA, 55 STUDLEY PARK ROAD, KEW (1865-1939)

One of the earliest mansions in Kew, 'Clutha' was situated on the corner of what is now Studley Park Road and Carson Street. Built on a wide bluestone pediment, forming a basement storey, the upper two storeys were constructed of stuccoed brick. A wide verandah and balcony, erected on cast-iron columns, circled the house providing views of the bay, shipping, Mt Macedon, and the Dandenong Ranges. Clutha was designed and built for John Carson by the architect Leonard Terry in 1856, three years after Terry's arrival in Victoria. Clutha was demolished in 1939 and its notable gardens subdivided in 1940.

*RB, Photographer unknown, [Kew Historical Society]*



### FERNHURST, 13 FERNHURST GROVE, KEW (1866-1979)

George Wharton arrived in Melbourne in 1844. An architect and surveyor, he was appointed to lay out the 'Village of Kew' for N.A. Fenwick following the land sales of 1851. A protagonist for Kew's separation from the Boroondara District Road Board, he was elected Chairman when Kew achieved municipal status in December 1860. His home in Studley Park, Fernhurst, was originally built on eight acres in 1866. With a four-storeyed tower and pyramidal roof, the Italianate home was a prominent Kew landmark. It was replaced by 'St Paul's College', built for the Villa Maria Society, in 1980.

*KF, Photographer J.E. Rogers, [Kew Historical Society]*



### BLACKHALL, 26 SACKVILLE STREET, KEW (1890- )

This grand Italianate mansion at 26 Sackville Street was built in 1890 as a private home. In May 1915, 'Blackhall' was purchased for £1800 by the Salvation Army and renamed the 'Catherine Booth Girls' Home'. The Home provided accommodation from 1915 to 1976 for about 90 to 100 girls between the ages of 4 and 16. An original plaque can still be seen at the front entrance. 'Preshil, the Margaret Lyttle Memorial School' purchased Blackhall for its Senior School in 1978. The photograph dates from 1945.

*FR, Photographer unknown, [Courtesy Salvation Army Heritage Centre]*



### KEW RAILWAY STATION, DENMARK STREET, KEW (1887-1959)

'Kew Railway Station' in Denmark Street was the terminus of the Kew Line, which extended from Hawthorn Station to just south of Wellington Street. The Station opened on 19 December 1887 after a prolonged campaign for a railway by the people of Kew. Due to a decline in patronage, the passenger service ceased operations in August 1952. While a freight service continued for another five years, the line and station were officially closed on 13 May 1957. Subsequently demolished in 1959, the headquarters of VicRoads now stands on the former Station site.

*RB, Photographer unknown, [Kew Historical Society]*





## Form of Appointment of Proxy

I, .....  
of .....  
being a member of the Kew Historical Society Inc. hereby appoint .....  
of .....  
being a member of that Incorporated Society, as my proxy to vote for me on my behalf at the Annual General Meeting to be held on Wednesday the fourteenth day of September 2016.

**Note:**

- 1. This proxy must be completed and handed to the Chairperson before or at the start of the meeting. Signed .....
- 2. Or it can be mailed to PO Box 175, Kew, 3101. Name .....
- 3. Or it can be scanned and emailed to secretary@kewhistoricalsociety.org.au The ..... day of ..... 2016
- 4. If mailed or emailed, the completed proxy form must be received by the Society at least 24 hours before the start of the meeting.
- 5. Any queries phone Brad Miles (03) 9489 7815.

✂ .....



## Nomination Form

I, ..... nominate .....

To the Position of ..... within the Kew Historical Society Inc. for the year 2016–2017

Signed ..... Date .....

I, ..... second the nomination

Signed ..... Date .....

I, ..... accept the above nomination

To the Position of ..... within the Kew Historical Society Inc. for the year 2016–2017

Signed ..... Date .....

Nomination forms must be in the hands of the Secretary by 5.00pm Wednesday 7 September 2016.

PO Box 175, Kew VIC 3101

secretary@kewhistoricalsociety.org.au

Inc. No A0010789W

**Note: Positions include - President, Vice President, Secretary, Treasurer, Archivist, Curator, and six ordinary members**

**Kew Historical Society Inc.**  
**PO Box 175**  
**Kew VIC 3101**

**DATES FOR YOUR DIARY**

21 August - Quarterly Book Sale  
 1 September - Villa Alba exhibition/lecture  
 14 September - Annual General Meeting  
 19 October - Dickinson Lecture  
 27 November - Quarterly Book Sale  
 14 December - Annual Xmas Party

**MEMBERSHIP & DONATIONS**

**KEW HISTORICAL SOCIETY – KEEPING ALIVE KEW HISTORY FOR FUTURE GENERATIONS**

The Society has operated continuously for over 50 years holding monthly meetings, conserving historical records and items, undertaking historical research, arranging public exhibitions and lectures, and giving guided tours. You can become involved and support the Society's work by becoming a member or renewing your membership and/or making a donation.

[Tick relevant boxes]

- I/we wish to join the Society
- I/we wish to renew my/our membership *Note: Renewals are due 1 July each year.*
- Individual membership (2016-17 annual fee \$20)
- Household membership (2016-17 annual fee \$30)
- Student membership (2016-17 annual fee \$10)
- I/we agree to be bound by the rules of the society.
- I/we prefer to receive the Society's notices by email.
- I/we prefer to receive the Society's quarterly newsletter by email.
- I/we would like to volunteer – on a committee, on the courthouse or supper rosters, or with research.
- I/we would like to make a donation of \$ \_\_\_\_\_ *Note: All donations over \$2 are tax deductible.*

NAME/S: \_\_\_\_\_ [PLEASE PRINT] TITLE/S: \_\_\_\_\_

POSTAL ADDRESS: \_\_\_\_\_ POST CODE: \_\_\_\_\_

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PAYMENTS: Please mail form and cheque, made out to Kew Historical Society Inc., to KHS, PO Box 175, Kew, 3101.  
 OR Pay by direct bank deposit to KHS account 063-142 10066376 with your surname as the subject or reference and email payment details and/or scanned form to treasurer@kewhistoricalsociety.org.au.

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

Privacy note: The KHS will not pass your details to a third party without obtaining your permission.

*Kew Historical Society Incorporated Registration A001078W ABN 97 824 890 237 info@kewhistoricalsociety.org.au*

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