



**HISTORICAL  
SOCIETY INC.**

ESTABLISHED 1958

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

# NEWSLETTER

No. 133

DECEMBER 2020



## STORIES OF DIVERSITY

In applying for community grants, one of the components that must be addressed is whether the proposed project reflects or caters for diverse groups within a community. Diversity is determined by a range of factors including age, gender, cultural and linguistic background, and disability. For historical societies such as ours, considerations of diversity are not just confined to stating how proposed projects cater for diverse groups, but also for how our core activities – exhibitions, research, publications and collections – reflect and engage the whole community.

How diversity in a community such as Kew is perceived and registered changes over time, so, in the Nineteenth Century in conducting public censuses, the Victorian Government was keen to categorise communities across the State. The *1861 Victorian Census* statistically analysed the population of Kew by age, gender, religious denomination, education, and marital status. Those who devised the questions clearly intended the resulting data to influence planning decisions. So, determining that in Kew children under the age of 15 represented 38 per cent of the population, may have influenced decisions relating to the planning and building of schools. One would also have hoped that the large numbers of males and females in Kew who could not read (24 per cent) may also have contributed to responsive planning.

2016 Australian Census data, as it relates to Kew, predictably asked similar questions in order to provide comparisons over time but was more adventurous in recording information about demographics and education, cultural and linguistic diversity, employment, and indigeneity. This data potentially challenges assumptions that we might have about our collections and exhibition programs.

Whereas in 1861, the concept of ancestry and ethnicity as it related to migration data was assumed to be primarily European and English speaking, in 2016, where 34 per cent of parents were born overseas, and countries of origin include China, Malaysia, India and Vietnam, stories of migration necessarily differ.

## CONTENTS

1

### STORIES OF DIVERSITY

Changing demography and new understandings of diversity

3

### HISTORY NEWS

An overview of an uncommon year of projects and programs

4

### AGREEMENT FOR SALE OF LAND AT BOROONDARA

The purchase of land by the historian James Bonwick from Kew pioneer Thomas Judd

7

### ADENEY AVENUE

An arcadian landscape conceived by two Victorian artists

11

### STUART TOVEY

A resident of East Kew and an internationally renowned physicist

Front-page

**ALICE ANDERSON IN HER HUPMOBILE**

Unknown (photo), circa 1917

Kew Historical Society

**DIVERSITY** (from page 1)

Our collection includes a document from 1852, commonly known as the Uriah Whidycombe Testimonial, which lists donations by passengers on the *John Bunyan* to the boatswain who had taken over command of the vessel due to the incapacity of the captain and first mate and successfully chartered the ship to Port Phillip. This is a primary source in relation to British migration to Australia in the Nineteenth Century. Comparatively, there are a very limited number of items in the collection that testify to the experiences of post-war migration to Australia.

The lead picture of the newsletter shows an original photograph of Alice Anderson, who was a pioneering local businesswoman in a male dominated automotive industry. Gender diversity is a strength of the collection in that it holds examples of the work of girls and women over time, but also in its archival records of a number of women's organisations that operated in Kew during the Twentieth Century. Our exhibition program has represented this aspect of our community.

Most collections held by historical societies have limited materials relating to the First Nations of Australia for self-evident reasons, yet residents of Kew were active in the Nineteenth and Twentieth centuries in advancing the interests of Victorian Aborigines. This ranged from the advocacy for Indigenous rights exemplified by Ann Bon, to the work of members of the Kew Branch of the Aboriginal Advancement League. While the Society's collection includes two rare Nineteenth Century photographs of Victorian Aborigines by Nicholas Caire, complex stories of advocacy for Indigenous Rights still requires development, let alone the stories of families in Boroondara who identify themselves as Aboriginal or Torres Strait Islanders in recent censuses.

Two major projects in 2021 will attempt to explore and record the experiences of diversity over time in the area. Funding for the development of an oral history studio at the Kew Court House will allow us to record untold stories of diverse individuals and groups, while a new history will use items in our collection to tell the stories of the diverse communities that have made up the population of Kew over time. One area in which the Society is fortunate to have a rich collection relates to the experiences of disability exemplified through the lives of residents of the Kew Asylum and Cottages. But it is not just the important early photographs of these buildings in our holdings but also the more ephemeral products created by residents, ranging from a knitted sock created for W. H. Richardson in 1890 to examples of art therapy undertaken in innovative programs initiated by Dr Eric Cunningham Dax from the early 1950s.

If you and or your friends feel that you have stories to contribute to either of these important projects the Society would be happy to respond to your inquiry.

**ROBERT BAKER**



Above  
**ABORIGINAL NATIVES OF VICTORIA HOP  
GATHERING**

Views of Victoria General Series No.50/60.

Nicholas Caire (photo), 1870s

Kew Historical Society

## Kew Historical Society Inc

**PATRON**

Sir Gustav Nossal AC, CBE

**MANAGEMENT COMMITTEE**

**President:** Judith Voce

**Vice President:** David White

**Secretary:** Desley Reid

**Treasurer:** Jerome de Almeida

**Archivist/Newsletter editor:** Robert Baker

**Curator:** Judith Scurfield

**Members:** Richard Bowen | Mary Kelleher | Julie King |

Debbie McColl-Davis | Felicity Renowden

**MONTHLY MEETINGS**

Due to social distancing restrictions the Phyllis Hore Room has been closed and unavailable for member meetings since March 2020. For details of the resumption of member meetings in the Phyllis Hore Room please consult the Society's website in early 2021.

**KEW COURT HOUSE**

Due to Covid19 restrictions, the current exhibition was closed in March 2020 shortly after its opening. We are pleased to announce that as of Friday, 4 December we will again welcome visitors, in restricted numbers, to our rooms. We will be open on Fridays and Saturdays between 11am and 1pm until Saturday, 12 December 2020. Following the holiday break, we will reopen on Friday, 6 February 2021.

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

[victoriancollections.net.au/organisations/kew-historical-society](http://victoriancollections.net.au/organisations/kew-historical-society)

**Kew Historical Society Inc.**

Inc. No. A0010789W | ABN 97 824 890 237

PO Box 175 Kew VIC 3101

KHS Newsletter, No.133/2020

ISSN 0155-1337

---

# HISTORY NEWS

---

## AN UNCOMMON YEAR

On 11 November we held our Annual General Meeting online via Zoom with 35 Members and guests in attendance. The President, Judith Voce, acknowledged and thanked the Committee Members, and Members of the various sub-committees and working groups, for their commitment and many hours of voluntary work for the Society.

It was noted by the President that Kew Historical Society is a widely respected organisation within the City of Boroondara and the broader Victorian historical community. Its strength is in its dedicated hard-working Committee, financial stability and good governance, the support of its Members, excellent research capabilities, and our extensive collection and archives.

It certainly has been an unusual year for the Society and your Committee in particular. Since March this year, COVID-19 has affected the normal activities of the Society in a number of ways which was identified in the President's report to Members. As an example, the following is an extract from the President's report as an historical marker in the Society's history. The full report is available on our website [www.kewhistoricalsociety.org.au](http://www.kewhistoricalsociety.org.au).

A report on events and exhibitions held is briefer than normal because we have not been able to hold many of our usual activities, due to COVID-19. However, we rounded out 2019 in fine style, with the launch of our first major publication, *From Municipality to City: Chairmen & Mayors of Kew 1861-1994*. The book was launched by the then Mayor, Cr. Jane Addis, at a special event on 16 October, which coincided with our annual Dickinson Lecture, and it was attended by members, friends, and family or descendants of several Mayors from the 1980s and 1990s. The exhibition, based on the mayoral portraits, was shown at the Kew Court House between October 2019 and March 2020, and attracted a great deal of interest.

Our next exhibition, *On Parade: 46 Years of the Kew Festival*, had a much shorter viewing period as it opened just before Melbourne's first lockdown when the Court House had to close. However, it can now be viewed online through the Society's web-page, as can an earlier exhibition *Kew Illustrated 1891*.

### FRIENDLY REMINDER

Annual member subscriptions to the Kew Historical Society were due on 1 July 2020. The renewal form is on the last page of this Newsletter. Where possible, please make your payment by EFT using the bank details on the last page and putting your last name and the word, 'membership', in the subject or reference line.

Monthly members' meetings were, of course, among our main activities from July to November 2019. We participated in a 'Show and Tell' evening, saw a Magic Lantern show, and were addressed by the Mayor at our Annual General Meeting in September. In October our Dickinson Lecture, part of History Week, was given by Dr. Helen Harris OAM, on *The Right to Vote - The Right to Stand: the role of women in local government in Victoria*. November's meeting was addressed by Ray Brown on the stained glass company Ferguson and Urie, and was illustrated with wonderful slides, including some of stained glass windows in Boroondara. In February we were treated to an entertaining talk by Julie Scott on *Horses, Water and Very Kind People*, about the Bills horse troughs which dot Victorian country towns and some suburbs, including our own. We were fortunate to be able to hold our McIntyre Lecture just days before lockdown began and we heard Nigel Lewis, a well-known Kew architect, speak on *Conserving Modernism in Kew*.

From August 2020 we have been able to hold a number of meetings online, and that will be a story for next year's report. We also participated in Open House Melbourne at the Court House, last year in the building itself, with four tours given over the weekend of 27-28 July. This year the equivalent event was held online, with an hour-long session guided by Bridget Flood of the City of Boroondara, Robert Baker and Judith Scurfield.

Thank you, Judith and Robert for all the work you do as co-ordinators of events and exhibitions.

JUDITH VOCE

## GRANTS

In 2020-21 the Kew Historical Society successfully applied for grants from a number of Government Instrumentalities, Agencies and local service organisations. We wish to acknowledge the funding of a Preservation Needs Assessment of our collection through a Community Heritage Grant from the National Library of Australia; Triennial Operational Funding from the City of Boroondara; and two Strengthening Communities Grants awarded by the City of Boroondara and the Rotary Club of Balwyn. These grants allow us to maintain and extend our core services to the Community, enhance our collections and support the work of our researchers.





---

# AGREEMENT FOR SALE OF LAND AT PARISH OF BOROONDARA

---

Among a number of items donated to Kew Historical Society in 2019 by Liz Loader, a former owner of the early Kew resident Thomas Judd's house, *Park Hill* at 20 Hillcrest Avenue, was an agreement for the sale of land by Thomas Judd to James Bonwick, author of the slim volume *A Sketch of Boroondara*. Published in 1858, the latter is recognised as one of the earliest historical records of Boroondara.

Dated 21 February 1853 and bearing the signature of both parties, the Agreement is significant both for its association with two noteworthy early residents of Kew and as an example of an 'Old Law' title deed. It also solves the riddle of just where James Bonwick selected a site alluded to in the booklet prepared by a committee of the Kew Historical Society to mark the Centenary of the City of Kew and the opening of the new Kew City Hall in 1960.

Bonwick's brief sojourn in the Parish of Boroondara predated both the proclamation of the Boroondara Roads Board in October 1856 and the Municipal District of Kew in December 1860. As a result, there have been no rate books or other readily accessible records for historians to pore over to solve the Bonwick riddle. It now appears that the answer may have been hidden in Thomas Judd's deed box at *Park Hill*.

Thomas Judd (1822-1915) had arrived in Hobart Town in 1842 with his parents and siblings on a ship carrying assisted immigrant farm servants. He arrived in Melbourne from Tasmania in 1852 with his wife Sophie Judd (née Jones) (1823-1902) and in December 1852 he purchased land in the Parish of Boroondara, near the recently subdivided Village of Kew. The Judds were to remain there for the rest of their lives. After first taking a position in the Chief Secretary's office under Governor La-Trobe, Thomas Judd soon transferred to Customs, where he worked until his retirement in 1882. He was one of the founding trustees of the Boroondara General Cemetery in 1859 and remained on the Cemetery Trust until his death in 1915. He was also an early and active member of the Congregational Church in Walpole Street.

James Bonwick (1817-1906), his wife Esther Bonwick (née Beddow) (1817-1901) and their three children settled in Boroondara around the same time as the Judds but were to relocate to Buninyong in 1856 when James became Inspector of Denominational Schools for the Western District of Victoria. In 1858 however, he published *A Sketch of Boroondara*, the profits of which were intended to raise funds for extensions to the Congregational Church in Walpole Street, Kew. This book has become an important reference for later historians of Hawthorn and Kew.

James and Esther Bonwick had arrived in Hobart Town in October 1841 as members of a group of teachers selected by the British and Foreign School Society to take charge of government schools in Van Diemen's Land, under Lieutenant-Governor Franklin's new Board of Education.



**JAMES BONWICK AT 41**  
Davies (photo), Melbourne, 1858

Both James and Esther were teachers, having trained at the Borough Road School in Southwark, London. They took charge of the 'Model School' in Hobart Town. James retired from his position after two years because of the poor conditions at the school, Esther having retired somewhat earlier due to illness, possibly the result of her pregnancy with their first child James Josiah Bonwick (1842-87). They then established a private boarding school in Hobart, moving it to Glenorchy in June 1847 by which time Esther had given birth to two more children, William Preissnitz Bonwick (1845-1911) and Esther Annie Bonwick (1847-1938).

In mid 1849, James Bonwick was passed over for a position of inspector of schools in Van Diemen's Land in favour of Thomas Arnold, a well-connected Oxford graduate and son of Rev. Thomas Arnold, the famed headmaster of Rugby School. The disappointed Bonwick left for Adelaide in February 1850, followed by Esther and the three children in April. There he opened another private boarding school, presented public lectures, was a founder of one of the earliest Australian teachers' associations and was secretary of the first Australian branch of the Young Men's Christian Association. A fourth child Edward Walker Bonwick died in infancy in Adelaide.

In February 1852 James followed the majority of the male population of Adelaide to the Victorian gold rush.

## AGREEMENT FOR SALE OF LAND (from page 4)

After a time on the diggings he returned to Melbourne and, in September 1852, Esther and the children arrived in Melbourne from Adelaide on the barque *Orpheus*.

Bonwick had met 'an old Hobart Town acquaintance', presumably Thomas Judd, and hearing of a plot of land for sale in Boroondara, purchased a couple of acres in a pretty thick forest, with a close underwood of wattles, bought tents and camped on the land.

Although the sale agreement between Judd and Bonwick is dated 21 February 1853 an advertisement in *The Argus* for an auction on 4 February 1853 of land "immediately adjoining the residences of Messrs. Bonwick, Huxtable, Judd and others, enjoying the comfort and security of a respectable neighbourhood," suggests the Bonwick family were already in residence in their 'tented home' at the time the agreement of sale was executed.

Bonwick and Judd walked in the five or six miles to their duties in Melbourne. Judd at the Customs House and Bonwick first as proprietor of *The Australian Gold Diggers Monthly Magazine*, and *Colonial Family Visitor* then as a partner in Bonwick and Walsh's Gold Diggers and Immigrants Agency Office followed by yet another unsuccessful venture, Bonwick's Land Agency.

Bonwick also recalled walking with his "two little boys" a mile and a half to the Yarra each morning to collect a daily supply of water in a pail and other utensils. In her old age however, his daughter, Esther Annie, remembered that "sometimes the eldest boy, aged nine or ten years accompanied his father and filled a smaller utensil but much was wasted on the journey", also recalling that they cooked their bread and all other food in a camp oven over a fire of sticks and bark collected by the children. Perhaps as a six-year-old girl, she had thought her brother's time might have been better spent collecting sticks for the fire.

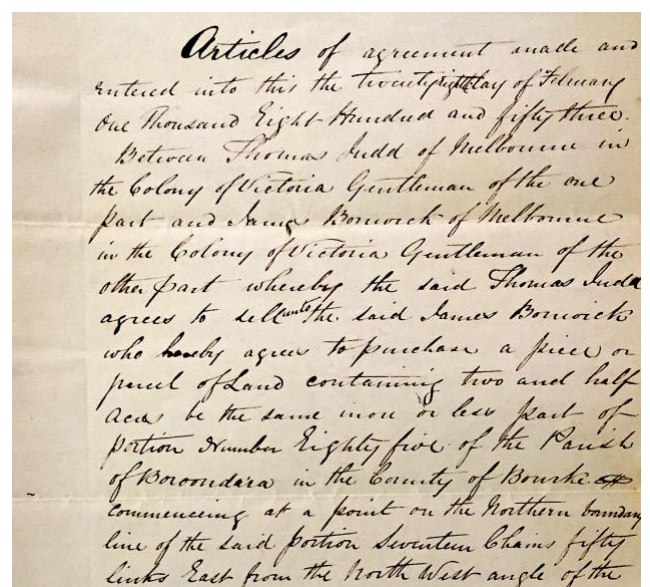
In January 1854 another infant child, 10-weeks-old Walter Hull Bonwick, died of dysentery. Following the failed land agency venture, in January 1855, The Boroondara Boarding School was opened in Bonwick's house. Also in 1855, another daughter, Lizzie Leila Beddow Bonwick (1855-1916), was born. It might be imagined that, as Esther packed up the family for the move to Buninyong following the closure of the school due to James' ill health, she was relieved that at last her husband had found a steady job.

When James Bonwick purchased the land from Thomas Judd, land ownership in the Australian colonies was handled under the English 'General Law' system, also commonly known as the 'Old Law' system. Title to land was established by a series of deeds or other documents which evidenced dealings or transactions in the land since the issue of a grant from the Crown or the earliest date to which the title could be traced.

In Victoria all land sold by the Crown between 1837 (the year of the first grants of land in the Port Phillip District by the Governor of New South Wales) and 2 October 1862 was 'General Law' land.

The Real Property Act 1862 introduced the current system of recording and registering land ownership known as the Torrens title system which had been devised in South Australia by Robert Richard Torrens. Its purpose was to introduce and maintain a single register of information about land in private ownership (freehold land) in Victoria. Under this system, the government of the Colony of Victoria took control of land registration and guaranteed title ownership in the Torrens Land Register. Providing government guarantee of title through the Torrens system and a government-operated central land Register, known as the Titles Office, it continues to operate today in an electronic form known as the Victorian Online Titles System. In 1862 it was expected that 'General Law' land would quickly be brought under the Torrens title system but transactions under the General Law system persisted until the Transfer of Land (Single Register) Act came into operation on 1 January 1999 making conversion to the Torrens Title system practically compulsory in Victoria if land under an 'Old Law' title was sold.

In December 1852 Thomas Judd had purchased land within Portion 85 of the Parish of Boroondara which Charles Vaughan had acquired at the government auction of Crown Land in Boroondara on 16 October 1851, paying 71 shillings or £3/11/- per acre. The £100/-/- Bonwick paid Judd in 1853 is indicative of the profits made by early land speculators, representing more than a tenfold increase in the value of the land over the year and four months since it first went to auction.



[Portion of page 1 of written] **AGREEMENT FOR THE SALE OF LAND AT BOROONDARA.**

Thomas Judd & James Bonwick, 1858  
Kew Historical Society

## AGREEMENT FOR SALE OF LAND (from page 5)

Ownership of land was important in colonial Victoria. At this time, a British gentleman was a person with sufficient assets to generate an independent income, thus freeing him from the tedious requirement of earning a living through trade or his own exertions. The description of their occupations as gentlemen by both signatories in the agreement, despite Judd's position as a civil servant and Bonwick's occupation at the time as the proprietor of *The Australian Gold Diggers Monthly Magazine*, and *Colonial Family Visitor* is indicative of their shared aspirations to this status in the social hierarchy of the period.

The Agreement identifies the land as two and a half acres within Portion Number 85 of the Parish of Boroondara with a frontage of 126 feet 6 inches (38.5 metres) to the northern boundary of Portion Number 85 (now Parkhill Road) and a depth of 826 feet (251.8 metres). The north east corner of the land, now the corner of Belmont Avenue and Parkhill Road, is described as being seventeen chains fifty links (334 metres) east from the north west corner of Portion Number 85, now the corner of Parkhill Road and High Street.

The Agreement also made provision for 15 feet (4.5 metres) wide right-of-way from Bonwick's land across Judd's land to the Government Road on the southern boundary of Portion Number 85 (now Cotham Road). The riddle of the location of Bonwick's "couple of acres" is answered and, although it has long since been subdivided, his right-of-way remains as the wide lane between the back fences of houses fronting Hillcrest and Belmont Avenues.



### RIGHT-OF-WAY.

David White (photo), 2020  
Collection of the author

The £100 cost of the land would have entitled James Bonwick to vote in the election held in June of 1853 for additional members of the Legislative Council. At that time, women were not permitted to vote and voter qualifications further limited the franchise for men, so that in most cases only property owners, the wealthy and/or the educated were permitted to vote. Voters were required to have reached 21 years-of-age and own property worth in excess of £100, or be leasing property with an annual value of £10, or to be from an appropriate professional background, such as a barrister, solicitor, medical practitioner or university graduate [although former members of the armed services were also eligible to vote].

Despite James Bonwick being a school teacher and author, he was not a university graduate, and therefore property ownership was his only avenue to the right to vote.

Although the death of James and Esther's infant son Walter Hull Bonwick preceded its establishment, there are Bonwick graves in the Boroondara General (Kew) Cemetery.



### A BONWICK FAMILY GRAVE

Boroondara General (Kew) Cemetery, C/E B 0143  
David White (photo), 2020  
Collection of the author

Bonwick's parents and siblings had joined him in Victoria and his mother Mary Ann Bonwick, brother Walter, also a teacher, and two of Walter's children are buried there. They are remembered on a monument over the grave of Walter Bonwick snr. However, his mother, infant daughter and son are interred in a nearby unmarked grave.

Also interred in this nearby grave is Ann Myhill, the mother of Hannah Goodwin, who with her husband Mr J. W. Goodwin had charge of the first school in the Boroondara district. The building was known as 'the Ovens' and is described as '... a couple of low-roofed little zinc houses, on the Hawthorne Road, near the Post-Office' by Bonwick in *A Sketch of Boroondara*. James and Walter Bonwick's father, also James, died in 1859 and may be buried in Melbourne General Cemetery. The infant Walter Hull Bonwick was probably buried in the Victorian Pioneer Cemetery, now the location of the Queen Victoria Market carpark.

DAVID WHITE, 2020

Editor

The complete text of James Bonwick's *A Sketch of Boroondara* can be accessed online at: [biostats.com.au/Bonwick/index.html](http://biostats.com.au/Bonwick/index.html)  
Courtesy Andrew McKinnon



---

# ADENEY AVENUE

## AN ARCADIAN LANDSCAPE

---

The Kew Historical Society holds two items in its art collection that provide us with an insight into the progressive changing landscape of the history of Kew since European settlement. They are two framed oil on canvas paintings. The earlier dates from c.1896; the latter, 1906; obviously 10 years apart. The subject of both is a panoramic landscape of a specific location in Kew. Each artist took a slightly different perspective and individual 'authorial licence' in their interpretation of, essentially, a similar landscape. Their viewing point was more than likely from the Kew Recreation Reserve [today Victoria Park]. This notion has been arrived at through modern photography and architectural/ landscape architectural advice.

What links the two paintings is a distinctive red brick house, with a slate roof, within a vast landscape. However, the titles of both paintings are problematic. The c.1896 painting has on the verso of the frame the title *House on the Corner of Adeney Avenue & Parkhill Road*. Initially, Adeney Avenue was known as Park Street and Parkhill Road as Park Hill Road. [Both were gazetted in 1865] There was also a Park Road, a small street nearby, more than likely a dirt track leading to the Reserve at the time the paintings were created. In 1880, there were some three dozen streets in Kew and only three had signage posts. These were located in the Studley Park precinct. The lack of signage caused significant confusion, with people becoming lost. Hence, the name-change of Park Street to Adeney Avenue, which seems to have occurred around 1906, according to newspaper reportage on street names in Kew.

The street was named after William Adeney (1819–1893), a successful old Portland [today Western District] pastoralist who owned a vast tract of land from Cotham Road that sloped down to opposite the 'Red House'. Such a land tract was colloquially known as a 'Paddock' as opposed to a privately-owned English 'Park'. Thus, the title of the painting seems to have been added at a date later than the estimated date of the creation of the image. It seems the title was not on an exhibition label as it lacks the usual elemental information of the era, a date, title and an exhibition venue. This adds to the idea that the painting was never exhibited but was a private venture with a person notating the image at a date later to record the view before it was lost to family history, in the same manner un-annotated photographs were sealed with the authority of an elderly relative to pass on formal, familial information to younger generations.

The second painting (see page 9) has two identifying labels on the rear of the frame. The earlier one dates 1911 with a title of *Adeney's Paddock, Kew*; the Adeney Paddock was subdivided and auctioned in 1911, notably the same date of the exhibited painting.



**PARK STREET**  
Unknown (artist)  
Kew Historical Society

The second painting was exhibited at the 'Guildhall (*sic*)' [Guild Hall], Swanston Street, Melbourne. The second label, dates 1913, and the painting was retitled *Adeney Avenue* for the annual exhibition of the Victorian Artists Society [VAS]. Was the change of title due to work on the subdivision? Adeney's Paddock was no longer extant. It was a massive building site of 26 allotments. There is, apparently, a third very faded 'label' [image un-available on the internet and not sighted by the author due to Coronavirus restrictions]. It is undated with the title *Park Hill Road*. This is a very intriguing label that requires specialised research when the State Library of Victoria and the National Gallery of Victoria re-open for general public use.

The Red House is still extant [see page 10]. Its main façade faces Parkhill Road, although the address for the house, today, is Adeney Avenue. This may account for name changes of the painting over time. In addition, an analysis of the late Nineteenth Century Kew Rate Books reveals the occupational demography of men residing in Park Hill Road and Adeney Avenue. The residents of the former road were predominately 'clerks', a generalised name to denote a man employed in a responsible upper middle-class position such as in a bank. The men with a Park Street/Adeney Avenue address were 'Esquires' an English term that was often translated, colloquially, as a 'gentleman'; meaning a man of independent means. To have an Adeney Avenue address was to denote social position.

This raises the question of who built and lived in the Red House? Why did they need an Adeney Avenue address? Extensive research, at the time of writing, has resulted in 'dead-ends' regarding who occupied the Red House in the Nineteen and Twentieth Century. This is the mystery of the Red House.

## ADENEY AVENUE (from page 7)

The Red House has been dated to 1880 by a specialist research firm for an auctioneer. Another dating, source not notated, is cited as c. 1895. The difference in the two dates may be accounted for by the fact that substantial houses, at the time, were works in progress over a number of years.

The earlier painting may be documenting the completion of the architectural building and landscape work. It was built on Crown land, Lot 84, Parish of Boroondara. The land, of 146 acres, a substantial amount, was originally purchased by Reid and Motherwell in October 1851. Reid is an obscure character and may have been a land speculator, as many men of financial means were in the 1850s. It was a rush in, cash up and get out of the colony, as soon as possible, mentality. This was particularly true with the onset of the Gold Rush, given the lack of skilled workers to develop properties and the local economic recession, despite great wealth, for some people, being created through gold.

Scotsman, James Bridgeham Motherwell (c. 1815–1886), a surgeon, remained in Melbourne central, became a major driving force in the Melbourne medical world and an ardent spiritualist. He apparently never lived on his ‘splendidly situated property’, well known as Motherwell’s Paddock, East Kew. One frontage of the vast property was located just below the V-junction of Bulleen Road [today High Street] and Harp Road. In 1881, four people were rated for owning a house and land, the address being Motherwell’s Paddock. Exactly where they were located has not been established. John Cave was a gardener; Joseph Green was a carpenter; James Welch [?], a carter; and Matthew Mahar, a farmer. None of these houses have been depicted in either painting.

By 1884, Mrs Hines owned a house and land in Motherwell’s Paddock as did Leonard Carr, a contractor. He had a tent on his land and a house on another portion of the land, the addresses being, according to the Kew Rate Book, Motherwell’s Paddock and Park Street. These also did not become a subject within the paintings, suggesting they were not as salubrious as the Red House.

To complicate the clarity of the research is a published map ‘copied from map by F. R. [Frank Richard] Dannock’ (1880–1951), a member of the foundation families of the village of Kew’. Frank Dannock notes that Motherwell purchased lots 83 and 84 between Cotham Road and Bulleen Road [High Street]. However, his map is not fixed in time; it is a fluid informational map ranging from the first land sales of March 1846, to after the completion of the Outer Circle railway line, dating 1890–91, which transgressed part of Motherwell’s land. But the Red House is depicted on the Metropolitan Board of Works Map No 67, January 1907. Interestingly, the Red House is not named, on the map, as were other fine homes in the area such as *Waverly*, *Gildan*, *Park Hill* and *Ermington*. These properties had rear access from Park Hill Road, but the homes were located closer to Cotham Road and somewhat secluded. Thus unlike, the Red House, they did not provide a focal point for either artist.

Today, the privately-owned Red House remains, externally, a fine example of a two-story Victorian terrace residence. A high fence creates privacy and an elaborate high wrought iron gates offer security. Such fencing is not depicted in either painting. The remoteness of the area probably provided enough security and privacy compared to today.

The Red House is currently named *Falaise* being a French term meaning a cliff that overlooks a valley. Indeed, the earlier painting depicts a fine expanse of a valley; the panoramic vista stretching to the hazy blue mountains in the far distance. For the artist, the central subject of the painting is an idyllic transformed landscape through Europeanisation.

Writer and intrepid traveller, James Bonwick (1837–1906) described Kew in 1858, as like a ‘jungle’. The top canopy of the vegetation, the river red gums and peppermint trees, obliterated the rays of the sun. The dense acacia undergrowth made progress on foot very difficult. This description of the native landscape is not apparent in either paintings. The fluffy white cumulous clouds hover drowsily in a brilliant blue sky and there is no hint of dense undergrowth. The locale was a rural paradise, a mere five kilometres from a burgeoning colonial city, Melbourne, that was dubbed ‘Queen of the South’.

However, it must be noted that the earlier painting is highly idealised. The unidentified artist has created the image using the formula of German Romanticism as taught by Austrian artist Eugene von Guerard (1811–1901), active in Australia from 1852–82. Given that von Guerard was the first Master of the School of Painting, National Gallery of Victoria, he was very influential in the teaching of a Dusseldorf interpretation of the Australian landscape. There are many examples, in early Australian art history, akin to the aesthetics of the earlier painting. In other words, the painting is formulaic. However, this definitely does not detract from its importance as a visual representation of a slice of the geography of Kew in the late Nineteenth Century.

Paul Fox, an Australian landscape architect and historian, has made the pertinent point that the physical transformation of a landscape was inherent in the ideology of colonisation. Australia was no exception. Vast tracts of cleared land were a stage for displaying colonial success. Robust looking ‘native’ trees were considered ‘rotten’ in the core and thus dangerous but valuable as building material. Such trees needed to be removed. For example, Kew council permitted Motherwell to use native trees from the Reserve to build a bridge on his property (notably at his own expense).

> Page 9



## ADENEY AVENUE (from page 8)

A very intriguing map of early Kew is held by the Kew Historical Society. It was compiled by 'J D 1863/1931', and entitled *Back to Kew, 1875*. One of the very curious handwritten points is the identification of various land holdings including 'very large trees'. Motherwell's property was one that was pinpointed. Obviously, this documentation signifies importance, but creates a problem in an analysis of the mapped signage. Was it a reference to uncleared land and by inference a criticism of lack of colonial development in Kew. Motherwell was more concerned with medicine and spiritualism than taming the native land. Merchant Henry Henty, of *Tarring* [today Ruyton Girls' School] employed the unusual gardening practice of overlaying native vegetation with English plants in his Paddock, which became an extensive pleasure garden. For example, a giant Red River gum was draped with clinging English ivy to create a spectacular display of colonial infiltration of the Australian landscape. But the dominant ideology was to clear the land.

To document their success in taming the landscape, people had their property painted, drawn and later, fashionably, photographed. Fox also noted that the coloniser's aim of creating a colonial landscape was not to fastidiously replicate an extensive private English garden. For example, in the left foreground of the earlier painting, there is a copse of Australian cypress trees that were used as windbreaks because the root system of such trees, is deep to tap the substrata soil moisture. Thus, the trees are healthy and well anchored in windy conditions. This variety of cypress is not the typical European funerary cypress found in cemeteries such as the Boroondara General Cemetery. The use of Australian indigenous cypress trees became a necessary measure to counteract the effects of clearing the land. The wind whipped up the denuded topsoil creating poor soil for planting. In addition, the dust created by the wind settled on streets that required watering to dampen the dust in built up areas. The imported cypress within the cemetery was an extension of traditional Victorian mourning customs.

It is not known if the artist was commissioned to paint the image or if the artist was intent on putting the painting in an exhibition. It cannot be assumed it was painted by a male. Many upper-class Anglo-Australian ladies were forbidden to make a living from painting, despite excellence in the art form. Hence, there was no need for a signature. Georgiana McCrea, who lived on the opposite side of the Yarra River from Kew, at *Mayfield* between 1841-45, is a perfect example. In contrast the artist of the second painting is identified.

William Nicholls Anderson (1873–1927), usually notated in the newspapers as Nicholls Anderson or W. N. Anderson, commenced work as an architectural draftsman for a Melbourne firm. Chronic ill-health influenced his decision to commence art training at the National Gallery School, in the evenings, between 1894 and 1896, under the tutelage of Frederick McCubbin (1855–1917). McCubbin was a major player in the realisation of the Australian interpretation of the European Impressionist Movement.

From the school, Anderson developed a passion for the *plein air* style of painting. This involved painting directly from nature as opposed to painting in a studio from a sketch, as is the process used in the earlier painting. Anderson worked in oil paint, watercolour and pencil. He regularly exhibited his work, particularly with the Yarra Sculptures' Society from 1901-10, which despite its name had a solid painting section. His work was often a footnote to press critics reporting on local exhibitions. As a trained architectural draughtsman, his sketches were particularly admired as was his colour work and some anonymous critics considered him to be primarily a colourist, as opposed to an Impressionist. A close examination of the painting [below] rewards the eye with the subtleties of colour such as the mauve, late morning cast tree shadow that occupies the right foreground of the painting. This is a European Impressionistic technique but interpreted in an Australian idiom.

In 1920, the *Herald* art critic, John Shirlow summed up Anderson's work: a fine illustrator, with a good sense of Australian light, colour, sublimity and decorative design. This is particularly true of this painting. It is a fine example of Anderson's love of depicting a country road in the foreground and a view towards a hill. In this case the road is the newly named Adeney Avenue looking up the hill of Adeney's Paddock, which was in the process of being subdivided. At the same time the substantial Harp Estate, opposite Motherwell's holding, was also being subdivided.



**ADENEY'S PADDOCK, KEW**  
W Nichols Anderson 1873-1927 (artist)  
Kew Historical Society

The wide-open spaces of Kew were progressively disappearing as did the dense indigenous landscape of the Wurundjeri people following European settlement. Anderson had been a long-term resident of Kew, living at various addresses, including Adeney Avenue. At the time of the painting, Anderson was renting a property at 218 Cobden Street, a semi-rural, working class precinct bounded by small family farms. He knew the locale of Kew very well. Of all the available landscapes in Kew, why was he attracted to the site he chose?

## ADENEY AVENUE (from page 9)

Anderson's painterly idea of the Park Street/Adeney Avenue precinct is as idealised as the earlier painting. It is a static nostalgic romantic snapshot. He does not address 'progress' in the painting. For example, in 1888, the Kew Borough Council contracted for a wide channelling to Park Hill Road to deal with Conner's Creek that wound itself across Park Hill Road, through the Reserve and cemetery as it made its way to the Yarra River. The ancient course-way was considered a curse, as it created a quagmire. Thus, it impeded progress towards a modern metropolitan city. It seems the channelling system was an open bluestone drain that was in dire need of being barrel closed. The metalled road was in disrepair and required re-metalling or tarring.

Anderson visually rejected Park Hill Road in favour of the more underdeveloped thoroughfare of Adeney Avenue, which was still a dusty, rutted carriageway, totally unsuited for the introduction of the modern carriage or the motor car; the latter yet another mechanised object that announced the beginning of a futuristic age. Essentially, Anderson, artistically, was not interested in the dynamism of the emerging Futuristic Movement in art. This is perhaps a reflection of his declining health and having to face his own mortal decline.

Very close examination of the painting reveals a horse-drawn vehicle travelling towards Cotham Road on the right hand vertical of the painting. The seemingly visual insignificance of the horse-drawn vehicle creates an aura of harmony, a sense of being 'embraced' within a dreamy colonial landscape that is under severe threat, indeed in the process of rapid demolition, in a variety of arenas, in the name of progress. Thus, it can be surmised Anderson's painting represents a 'passage of time' in the history of Kew, and thus is historically significant.

Both paintings appear to be devoid of farming animals such as sheep or cattle. Neither artist depicts the sturdy timber post and rail fencing typical of colonial farming at the time. Such fencing was used in commercial farming pursuits in Kew, particularly farms surrounding the Yarra River. Anderson's painting depicts a gate leading to the rear of the Red House.

There may have been wire fencing, but no serious containment fencing. Von Guerard often painted overly fat, very contented cattle and sheep in remote rural Victorian landscapes owned by wealthy graziers, such as Adeney, to foreground the pastoralists' colonial success. Many of these successful pastoralists acquired substantial acreage in Kew to become gentlemen, or Esquires. Adeney, for example, married a very young bride late in life and conducted a leisurely gentleman's life in Kew while employing an overseer to conduct his pastoral concerns.

Mercantile Henry Henty, of Kew, had vast financial concerns in the family's Portland venture and an import business in Melbourne central. His Kew Paddock was purely leisurely. It featured a deep man-made boating lake. Thus, it cannot be assumed the Red House was a working farm. 'Gentlemen gardeners' were employed to tend to the fruit trees and vegetables as well as the decorative garden beds, fine expanses of lawn and gravelled carriageways. There would have been stabling for horses, a coach house, a cow shed, and a fowl yard. Ferneries with exotic imported specimens were highly popular. Neither artists were interested in depicting such detail. The wide-open colonised landscape at Kew was their primary concern.

Anderson died at the Mordialloc Hospital in 1927, aged 54, and was subsequently buried in Burwood Cemetery. Art critic William Moore summed up his career: Anderson's work was uneven but 'occasionally accomplished something rare'. One such 'rare' painting is proudly owned by the Society. It records Adeney Avenue prior to metalling and tarring of the road, which occurred sometime after 1909 when council recommended such progress.

Due to Covid restrictions, this article is not fully researched. There are a number of resources, housed in various libraries, that are known but unavailable at the present time. Time may elucidate more information on the 'mystery of the Red House' and the general environs as depicted in the paintings.

SUZANNE MCWHA, 2020



**46 ADENEY AVENUE, KEW**  
Marg Picken (Drawing), 1988  
Kew Historical Society

---

# STUART TOVEY

## KEW PIONEER OF MODERN HIGH ENERGY PHYSICS

---

I first met Stuart Tovey in 1979, upon returning with my family following a year living in England. At that time, babysitting clubs were common among families without easy access to mature babysitters. When we joined the East Kew Babysitting Club, the members were mostly parents at Kew East Primary School and St. Anne's Primary School. One of the first occasions that I babysat for another family upon joining the Club, was for the Tovey children. On arriving at the house in Oswin Street, I met Stuart and his wife Norma, both warm and friendly English expats. It wasn't long before we discovered that my husband and Norma attended sibling Grammar Schools in Nottingham, England. These connections led to friendship between our families. Over the following years the friendship was maintained via squash games and dinners. My husband travelled regularly at that time and frequently met Stuart in the Qantas Club lounge at Tullamarine when Stuart was enroute to Geneva to work on the Cyclotron, an early type of particle accelerator. Stuart's work often took him far from Kew East and involved engagement with physics at the highest level.

Stuart Norman Tovey was born in 1939 in Southampton, England but grew up in Bristol, England. He was educated at Bristol Grammar School before moving on to study physics at Trinity College, Cambridge, graduating with a BA in 1960. He was a keen sportsman and excelled at water polo and the racquet sport, fives. Later in Melbourne he became an enthusiastic squash player.

Following the completion of a PhD at Bristol University in 1964, Stuart was a fellow at Bristol University where he worked in the famous Cecil Powell group in cosmic rays, University College London, CERN (European Centre for Nuclear Research) Geneva and the Rutherford Appleton Laboratory. Stuart married Norma Norton in Nottingham, England in 1966 and in 1975 Stuart moved with Norma and their young family to Melbourne, where they settled in Kew East. The children attended the local Kew East Primary School. Stuart joined the staff of the School of Physics at the University of Melbourne as a Lecturer where his promotion to senior Lecturer, Reader and Associate Professor was rapid, indicating the high esteem in which he was held.

While living and working in Australia, Stuart's association with CERN continued and in 1983 he participated in the discovery of the famous W and Z bosons in the UA2 experiment. Emeritus Professor Tony Klein of the University of Melbourne's School of Physics called Stuart, 'our man at CERN' referring to his frequent and successful visits there.

Over the course of his career, Stuart published nearly 300 peer reviewed papers in international particle physics journals. His work included the study of the interestingly named particles – hyperons, kaons and a new baryon with both charm and strange quarks.

After co-writing a paper on collider physics in 1984, Stuart pursued a role for Australian participation in ATLAS. ATLAS investigates many different types of physics that might become detectable in the energetic collisions of the Large Hadron Collider. The Melbourne High Energy Physics (HEP) Group formed at the University of Melbourne had flourished and for many years it was the only group representing Australia at CERN. The joining together of the Melbourne HEP Group, two small groups from the University of Sydney and the University of Adelaide and other theoretical particle physics groups from different parts of Australia, formed the Australian Institute for High Energy Physics (AUSHEP). Following the formation of AUSHEP in 1989, Stuart served as the Foundation chair for many years.

Stuart continued to work towards cooperation between Australia and CERN, and in 1991, as a regular and frequent visitor to CERN, he participated in further research into many elementary particles. Stuart was a mentor for many students at the University of Melbourne and coordinated the honours physics program. He is recalled as warm and friendly and encouraging of his students, many of whom travelled to Switzerland to study hadron collider physics at the highest energies.

Even as ATLAS and the Large Hadron Collider were being built, Stuart was known as one of the fathers of modern high energy physics in Australia. ATLAS is located 100 metres below a small village in Switzerland and is a 7000 tonne detector which probes fundamental particles. It is one of two general purpose detectors at the Large Hadron Collider and investigates a wide range of physics, from the search for the Higgs boson to extra dimensions and particles that could make up dark matter. Stuart's work in the area of particle physics resulted in the opening of the Australian Research Council's Centre of Excellence for Particle Physics (CoEPP) at the Terascale based at the University of Melbourne, something he strove for over many years.

Following Stuart's retirement in 2001, he remained committed to ATLAS and served on the ATLAS Resource Review Board as Australia's representative. In 2008, Stuart was listed in The Age Melbourne Magazine's 100 most influential people. The Large Hadron Collider at CERN was opened that year and the giant ATLAS experiment into the high energy particle accelerators began. Stuart's untimely death in 2010 followed a short illness and was a devastating loss to family, friends and colleagues in the Australian and international physics community. He was cremated at the Springvale Botanical Cemetery.

DESLEY REID, 2020



Kew Historical Society Inc.  
PO Box 175  
Kew VIC 3101

## MEMBERSHIP & DONATIONS

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

The Society has operated continuously for over 60 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
- ☐ Individual membership (2020-21 annual fee \$20)
- ☐ Household membership (2020-21 annual fee \$30)
- ☐ Student membership (2020-21 annual fee \$10)
- ☐ I/we agree to be bound by the rules of the society.
- ☐ 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: Renewals are due on 1 July each year*

*Note: All donations over \$2 are tax deductible.*

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

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

PHONE PAYMENTS: MOBILE: \_\_\_\_\_ EMAIL: \_\_\_\_\_

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 Kew Historical Society Inc, account 633-000 171300288 with your surname as the subject or reference and email payment details and/or scanned form to [secretary@kewhistoricalsociety.org.au](mailto:secretary@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](mailto:info@kewhistoricalsociety.org.au)**

Amount Paid:	Email data base:	M'ship Data Base:	Mailing label:	Name Tag:
--------------	------------------	-------------------	----------------	-----------

Printing: Courtesy of Tim Smith MP, State Member for Kew.  
Suite 1/400 High Street, Kew 3101  
(03) 9853 2999 | [tim.smith@parliament.vic.gov.au](mailto:tim.smith@parliament.vic.gov.au) | [www.timsmithmp.com](http://www.timsmithmp.com)