



FREMANTLE HISTORY SOCIETY

Established 1994

The Secretary, PO Box 1305  
FREMANTLE WA 6959

**Summer Edition, 2016**

Editors: Ron Davidson, Anne Brake, Dianne Davidson



Andre Lipscombe gave FHS members a tour of the Frank Norton exhibition at the Fremantle Arts centre at this year's Christmas Party (A Brake)

## **CHRISTMAS WITH FRANK AND ANDRE**

Andre Lipscombe gave over 40 members and their friends a special tour of the recently opened Frank Norton exhibition at the Fremantle Art Centre for our end of year celebrations. Andre had touched on the exhibition during his paper at this year's Studies Day when he presented a paper which provided an insight into what is one of the largest municipal collections in Western Australia with over 1400 pieces.

The exhibition is broken in 2 sections including some of his renowned paintings, drawings and prints of maritime subjects, with a strong focus upon Fremantle. Two works are from the City's Collection while others come from private, corporate and public collections from around

Australia. At the Christmas Party, Andre gave us an overview of Norton's life and then took us into both galleries focusing on several key works.

*Frank Norton: Painter and Collector* is an expansive retrospective exhibition exploring the extraordinary life of Frank Norton (1916-1983). Norton was the first Official War Artist for the Royal Australian Navy. He was also a significant figure in the WA art scene and went on to become the Director of the Art Gallery of WA for 18 years (1958-1976).

He heralded a new era for WA establishing a collection of Aboriginal art and paved the way for the new gallery as the centrepiece of the Perth Cultural Centre. Simultaneously he was forging a uniquely successful painting and design practice from his gallery office.

The exhibition is a must see and will be open until Sunday 22 January.



## COMMITTEE MEMBERS

The committee remained pretty well as is following the recent elections except for the welcome return of Dianne Davidson to our ranks. There are still places on the committee and we encourage members to join us. Contact Bob Reece, President, if you are interested.

### Executive:

Prof Bob Reece (President)	9335 7892
Steve Errington (Vice President)	9367 5504
Pam Harris (Treasurer)	9432 9739(W)
Anne Brake (Secretary)	9336 5206

### Committee Members:

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Cathy Hall	0407 086 300
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Ron Davidson	94306096
Jennifer Dudley	
Dianne Davidson	9430 6096

Ordinary meetings are generally held on the 4th Tuesday (or Sunday) of the month. Details of these meetings can be found in your newsletter and reminders are often placed in the local press.

**Be sure to check details as meeting dates may differ from this.**

We are always looking for ideas for meetings and encourage you to contact committee members with suggestions for places to visit or topics to learn about.

## FROM THE EDITORS

This newsletter comes after our last meeting of the year so does not include our regular COMING EVENTS section. It also contains some solid holiday reading with a couple of extended articles so we have dispensed with the usual MEETING REPORTS as well.

Enjoy the read and the holiday season and see you back next year when a fascinating array of meetings awaits.



## FREMANTLE HISTORY CENTRE

Pam Harris

Our latest acquisition to the collection is a deep freezer, we use the freezer to fumigate donations to the collection. Often we receive donations which have been stored in conditions which may have encouraged pests. The freezing of the materials at a certain temperature for a period of time eliminates the problem and the possible infestation of the collection.

In August the History Centre provided seven one on one training sessions to assist individuals with family history research. The sessions are popular so more sessions have been organised for November 2016.

Research has been completed on a project to provide historical information daily online in a "What happened on this day" format. The information links daily events throughout history with images relating to

the information. The material will be made available online shortly.

For example on the 4 November 1879:  
On this day, tenders for the building of a church in Kings Square, Fremantle were closed. Applications were to be made to Mr Webster. The new St. John's Church was consecrated in 1882. This photograph shows the old St. John's Church in about 1863. <http://nla.gov.au/nla.news-article65955593>



LH000032 St John's Church

On Thursday 17<sup>th</sup> November the Fremantle City Library will hold its Annual Meeting of Members. Library Manager, Julie Caddy will present the annual report for the library highlighting the library's achievements over the year. This year the guest speaker will be Kris Bizzaca who will talk about her work as consultant for the significance assessment for the Deckchair Theatre Archives. The Fremantle History Society has been involved with the project to ensure the archives are preserved and cared for and Kris will discuss the significance of the collection as well as discuss the importance of preserving community archives and the stories they tell. The meeting will be held at the library at Thursday 17 November 2016, 6pm.



## LIONEL HOLDSWORTH: FREMANTLE'S CONVICT ARISTOCRAT PART II

Bob Reece

(N.B. The first part of this article, tracing Lionel Holdsworth's time in Fremantle (1868-1901) appeared in the Society's *Newsletter* for Autumn

2014. In this concluding article, Bob Reece gives an account of the scuttling of the *Severn* off the Cape Verde Islands in late 1866 and of Holdsworth's trial together with his fellow conspirators, at the Old Bailey in early 1867.)

In December 1866, warrants were first issued in London for the arrest of Lionel Holdsworth (41), Thomas Berwick (42), Charles William Lee Webb (20) and Joseph Stansfield Dean (42) for 'feloniously casting away the ship *Severn*, with intent to defraud', a task complicated by the fact that Holdsworth, knowing that the game was up, had high-tailed it to Switzerland. It took seven days and seven nights without sleep for a Scotland Yard detective, Sgt. Webb, and 'Paddington' Polacki, a celebrated private detective presumably employed by the Caledonian and London Marine Insurance Co and the smaller insurers, to follow his trail through Germany and Sweden and arrest him in Basel where he had already been detained by suspicious Swiss police.

Holdsworth was a shipping insurance agent and broker of King St, Liverpool and Fenchurch St, London, and Joseph Dean was his long-time clerk. Thomas Berwick was a Liverpool-based ship-owner and master mariner who had long known Holdsworth, and Charles Webb was a twenty year old ship's mate who had already served on the *Jane Brown* and probably some of the other ships owned by Berwick which had sunk in suspicious circumstances. The other key character in the drama was the principal witness for the prosecution, Henry Thomas Leyland, captain of the *Severn*, who turned Queen's Evidence to avoid his own prosecution.

In March 1866, Leyland, who had recently lost a ship called the *Thomas* owned by Holdsworth in a storm off the western coast of Scotland, was called by him to be ready to take over the *Severn*, which Holdsworth and some friends were about to purchase. They met later at Holdsworth's London office where he told Leyland that he had now bought the *Severn*, then on her way from London to Newport, and that she was

chartered for a voyage to Shanghai with a cargo of coal. At what must have been a cosy pub dinner at Newport a few days later, Berwick revealed that he had engaged a mate, Charles Webb, that the ship had been purchased for £7,000, and that it would be insured for that amount. At the same time, it was made clear to Leyland by the three conspirators that the vessel might never reach China and in that event, he, Leyland, would receive £700 in compensation to ensure his silence.

Holdsworth had managed to obtain insurance cover for the *Severn*, even though Berwick's name as a registered owner was already linked, as we have seen, with at least eight earlier sinkings. The solution he found was to persuade a respectable and obliging Liverpool wine merchant called Ward to sign a document claiming sole ownership of the *Severn*. Before the vessel sailed, a large number of wooden cases were taken on board, some of which were firearms and swords to be delivered in Shanghai but a number of others were inexplicably filled with salt.

Berwick and Holdsworth had acquired the American-built, ten years old *Severn* for a modest sum, no doubt because of the parlous condition of its sails and rigging. William Thompson, the ship's boatswain with thirty-seven years' experience at sea, inspected the ship's hull at Newport and found it newly copper-sheathed, 'but she was a total wreck from the hull upwards - her mast and sails were in bad condition - she was no fit to go to sea - everything was out of order - her masts were right enough, but the mainyard was bad, and the jib boom and rigging were much out of order - the sails were old; they were not fit to go to sea'. Other crew members testified that Webb had kept them busy during the early days of the voyage readying the ship's life boats for use at short notice.

The *Severn* had good weather for the first two weeks out of Newport until it ran into a storm off the Cape Verde Islands when a leak developed, necessitating all hands to

the pumps every two hours for the next two weeks. By the evening of 14 June the leak had worsened dramatically and Webb came to Leyland to say that the ship was going down and that the boats should be got ready to take off the crew. When Leyland accused him of tampering with the ship, he replied: 'It's done and can't be undone. I have bored a hole and can't possibly stop it'. As they left the listing ship in the boats, some of the crew could clearly see two holes bored in the stern just above the water line.

Rescued with the rest of the crew by the barque *Arequina* and taken to Pernambuco in Brazil before transferring to the SS *Oneida* and finally landing at Southampton, the evidently relaxed Webb had plenty of time on the long voyage, during which they shared a cabin, to tell Leyland that he had bored seven holes in the ship's hull and had done the same thing earlier for the *Jane Brown*, one of Berwick's other ill-fated ships. 'I know the game well', Webb told him. 'I can put the plugs in and take them out at pleasure'. When Leyland complained that the ship's log was 'exaggerated too much' to be plausible, Webb cut out some of the pages and re-wrote some sections behind locked doors.

The day after their return to England, at Holdsworth's London office, Leyland told him he was sure they would be found out: 'The men saw the holes, they have threatened to report it'. Webb told them: 'It's all right. It will never be found out, as I have squared [paid off] the men'. When Leyland then pointed out that the ship's log looked as if it had never been used at sea, Holdsworth and Berwick wet and rubbed the pages to make it look more authentic. However, Leyland was not to be so easily reassured, subsequently foregoing the £700 promised to him by the conspirators and informing the authorities about the affair in the hope of avoiding prosecution himself. This arrangement irked the trial judge, Judge Blackburn, who believed that Leyland was even more culpable than Webb but was reluctantly obliged to let the captain off scot-free.

In his three hour summing up, Blackburn first addressed Holdsworth as the principal conspirator in the scam. 'I cannot believe', he told him, 'that you could have procured the insurance of the vessel without being perfectly aware that you were acting for persons who sent the ship out that it might be lost, as part of a trade, which I am sorry to hear is carried out to a considerable extent'. It had been claimed by the chief prosecutor, the colourful Montagu Williams, QC, that Berwick, Holdsworth's partner-in-crime, had been listed (together with Berwick's father in law in some instances) as the registered owner of no less than fifteen merchant vessels which had been lost at sea between 1844 and 1865. Holdsworth seems to have been involved in arranging the insurance for at least some of these vessels.

It took the jury just half an hour to agree with the judge, who proceeded to sentence Holdsworth and Berwick each to twenty years penal servitude, Webb to ten years and Dean to five years, referring to them scathingly as 'a certain class of vermin objecting to the small-tooth comb'. Holdsworth nevertheless protested his innocence to the end, crying as he left the dock, and was loyally supported by his wife Margaretta who wrote to London's *Daily News* insisting that he had only had limited dealings with Berwick and no interest in the fifteen ships mentioned by the chief prosecutor. There was never a prospect of securing an appeal against the severity of the two men's sentences in the light of the unproven but highly plausible claim by the chief prosecutor, seemingly accepted by the judge, that they had been making a business for many years out of scuppering ships for the insurance.

Holdsworth was represented at the trial by the same legal counsel, Serjeant Tindal Atkinson, who had defended the notorious Leopold Redpath, popularly known as 'the King's Cross fraudster', at the Old Bailey in January 1857, ten years earlier. Redpath had been found guilty of embezzling Great

Northern Railway shares to the value of £20,000,000 in today's money, raised to finance the building of London's underground rail system. He was transported to Western Australia for ten years, receiving his ticket of leave on 29 June 1861 and spending his last years in Sydney at Power's Hotel where he died thirty years later in 1891. He and Holdsworth never had a chance to meet and exchange notes on their experiences. However, Redpath had come to Fremantle on the convict transport *Edwin Fox*, together with William de la Poer Beresford, the defrocked Irish cleric-turned-forgery who became editor and part-owner of Fremantle's first proper newspaper, *The Herald*, in early 1867. The two must surely must have known each other. (Redpath was interviewed in 1885 in Sydney about his career by the well-known Perth journalist, Horace Stirling, better known as 'Hugh Kalyptus' after his column under that name in *The Daily News*.)



Leopold Redpath, National Portrait Gallery, London

Holdsworth's principal partner in crime and the actual owner of the *Severn*, master mariner Thomas Berwick, Convict No 9664, obtained his ticket-of-leave a year earlier than Holdsworth on 22 November 1875. However, he lacked Holdsworth's resources and connections and after working in Perth

for a time as a cook and general servant, opted to become a government-paid 'tutor' or teacher in the Jarrahdale area where he seems to have spent the rest of his life in an 'exemplary' manner. Fremantle historian JK Hitchcock told the story that at one point Berwick applied for a position as master mariner in Fremantle, enclosing by way of a testimonial (no doubt for want of anything else) a letter addressed to him in London's Newgate Prison by the Board of Trade informing him that his certificate as master mariner had been cancelled because of his criminal conviction. Needless to say, he did not get the job. Hitchcock admitted that it might seem 'rather a curious document to put in as a testimonial', but explained that it would not have been considered so strange in those days when it was not at all uncommon to employ ticket-of-leave men 'for the sake of cheapness'.

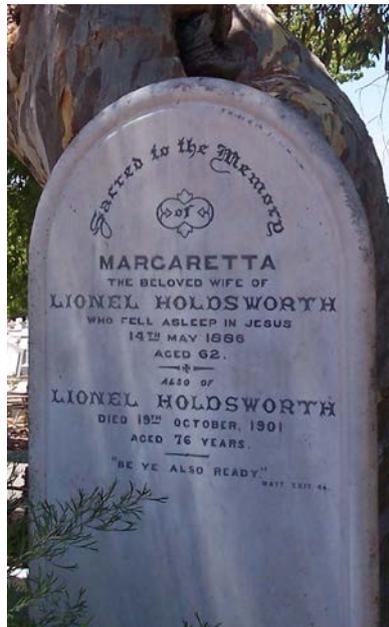
Berwick was at last officially appointed Government Schoolmaster at Jarrahdale in 1879 and in 1882 bought a piece of land there on which he built a large house in the expectation of bringing out his wife and grown-up children from England. Apparently unaware that his wife had already died in 1880 and that his children were busy running a calico printing business, he died a lonely death at Jarrahdale in 1891.

Lionel Holdsworth was never moved to set down his own story with all its highs and lows: his complicated will and associated documents provide the only personal record that has survived, other than the detailed court and newspaper reports of his sensational trial at London's Central Criminal Court, the Old Bailey, in early 1867. We do not even have a photograph or other image to know what he or any other member of his family looked like. While he deserves a place in the Pantheon of the

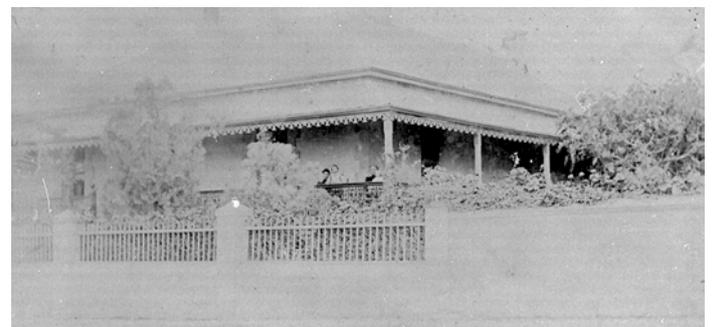
world's greatest swindlers, together with Theodore Redpath (of whom, deservedly, there is a portrait) and others, there is little that can be confidently be said about what manner of man he was beyond being Western Australia's most successful convict.

Apart from his fine marble gravestone in Fremantle Cemetery, Lionel Holdsworth's monument is 'Holdsworth House', an elegant two-storey weatherboard confection of a house with elaborately detailed 'wooden lace' decorating its wrap-around verandahs and boasting six double-bedrooms. Beautifully restored in 1983, it is one of the architectural jewels of Fremantle. Photographed by the Fremantle Society in about 1979, it was classified as 'purple', meaning 'of

outstanding or unusual character and architectural significance'. By contrast, 'Braeside', the original home of Lionel Holdsworth, met a sad fate. Sold by the McKay family for a nursing home in 1959, it was later demolished for flats.



Holdsworth Memorial, Fremantle Cemetery



Braeside, Image 1459A, FLHC

JK Hitchcock, Fremantle's first historian, who recounted Holdsworth's story in *The Fremantle Times* and *The Daily News* in the early 1920s, gave the impression in his articles that he was personally acquainted with Holdsworth through the shipping business and had the benefit of the venerable swindler's own account. Close examination of Hitchcock's articles, however, reveals that, like this one, they

were directly based, including quotations, on a chapter in the memoirs of the distinguished chief prosecutor at the 1867 trial, published in London in 1891 as *Later Leaves: Being the Further Reminiscences of Montagu Williams, Q.C.* Hitchcock may have been Fremantle's first historian, but he was also a plagiarist.



## ANCIENT FOOTY CUP REAPPEARS

Steve Errington

On 14 October 1885 the Fremantle Union Football Club met at the Freemasons Hotel in South Terrace for an end-of-season dinner. They'd had a good season but, looking back, they probably realised they had set their sights too low. When the West Australian Football Association (WAFA, now WAFL) had been formed in May they hadn't joined. Formed as a youth side twelve months earlier to play rugby, they thought they weren't good enough.

Instead, they played against the second twenties of the three senior sides. In a short seven-Saturday season they had their colours lowered only once. Now, Walter James, secretary of the WAFA was at the dinner to present Frank Snook, their captain, with a little silver cup as the 'Premier Juniors' and urge the club to join the seniors.

James had turned out for WAFA premiers Perth Rovers and would in 1902-04 serve as Premier of the State. Unions took his advice and won ten WAFA flags in the next thirteen seasons.

At the dinner, in proposing a toast to the captain, guest John Broomhall revealed that Unions had decided that Frank Snook, their founding captain, should keep the cup as a tribute to his leadership. In 1913, when he was running the Palace Hotel in Southern Cross where he had four times been mayor, Snook was still in proud possession of the cup.

Then, on 31 March 2016, to the surprise and delight of those present, his great-grandson Bruce Snook brought the cup along to the South Fremantle Football Club rooms for the launch of Norm Ashton's book *Fremantle Football*. For an amazing 130 years the Snook family has looked after this little football treasure.



The 'Premier Juniors' cup presented to Frank Snook, captain of Unions in October 1885 (Bruce Snook)

For more information about the cup and the Snook family see

<https://australianrules.com.au/2016/07/15/our-earliest-surviving-australian-rules-football-cup-by-norman-ashton/>



## THE DECOMMISSIONED PRISON AS HISTORICAL SITE AND CULTURAL REPOSITORY; HERITAGE OF A DIFFERENT KIND.

Jennifer Dudley

In mid May, as part of the 2016 Western Australian Heritage Festival, I attended two floor talks at the World Heritage listed Fremantle Prison located in the heart of our busy Port city. "A Quiet Conviction: Brett Leigh Dicks prison photography project" and "Fremantle Prison: keeping our Collection safe and accessible" both presenting the experience of imprisonment across the past two centuries for audiences interested in the

photographic documentation of social history and the conservation of selected items of material culture.

At first glance, exhibitions inviting reflections on imprisonment and its documentation and conservation in the context of heritage might seem an odd choice for a community-based Festival where organisers generally favour programs with broad-based audience appeal. Consequently, and coupled with a rainy day, I expected low numbers at my chosen tours and was not surprised to find myself in the small group of visitors led into the storage and conservation area of the prison by Curator Olimpia Cullity. By contrast, the general introductory tour of Fremantle Prison, run at the same time, was packed with people.

I noted this separation in the ranks with relief. As members of a small inquisitive audience open to a learning challenge and prepared to engage with the factual and interpretative content presented, we were encouraged to ask questions, so discovering fresh aspects of the history and experience of imprisonment.

Olimpia commenced by explaining her commitment as Curator at Fremantle Prison. Even before we entered the storage area proper I noted there had been changes among the items displayed since wandering through a few weeks previously, as well as in the layout of the two climate stabilised glass fronted storage cum display rooms between the small gallery area and the larger exhibition area. Another of the former Prison Printing Room print presses had just been returned home from Casuarina Prison. Both of these wonderful old machines, dating respectively from c1850, in use since 1854, and c1960, in use since 1971 until 1991, had been cleaned and rust proofed, and were now on semi-public display.

Going further back in time to the very early years of the Prison on its current site, Olimpia revealed some carefully conserved items of convict clothing. Still in surprisingly good condition, these fitted, rough spun

woollen arrow printed jackets dating from c1854 and the 1860's had been discovered under floor boards during building renovations at the site. Even allowing for the much smaller average body size of early and mid 19<sup>th</sup> century Britains compared to that of early 21<sup>st</sup> century Australians, I was struck by the small size of these items. Whether they once clothed adolescents or adults, the jackets indicated the stunted physical condition of their ghostly wearers. Olimpia observed that the fabric of the earliest jacket was cut from a comparatively fine English worsted cloth and transported ready-made together with its convict wearer, unlike that of the later jackets where first the cloth was imported then sewn and next, completely made in the new colony. The ample display chest also contains sets of ankle shackles and chains demonstrating a similar spread of British and colonial manufacture and a simple stylistic improvement which replaced iron foot bands with softer leather ones.

Like other large early Australian prisons such as Port Arthur, Fremantle was forced to aim for self-sufficiency in an era when penal transportation was controversially introduced as the business endeavour most likely to solve the acute shortage of labour in the remote colony of Western Australia. From its foundation in 1850 as a convict establishment thriving on harsh cruelty as the practically desirable and morally acceptable condition of life in a punitive institution, to the latter years of the 19<sup>th</sup> century and early 20<sup>th</sup> century, successive Prison Governors gradually changed their attitude towards prison inmates. After all, brutalised prisoners crippled by floggings and foot injuries made unproductive labourers, hardly justifying the labour shortage argument and causing ongoing controversy in a colonial society founded on Free Settlement principles.

A dawning humanitarianism and growing fascination with the concept of improvement encouraged the cautious view that most prisoners were human beings capable of moral and social redemption. Gradually,

Fremantle Prison became a community where prisoners' previous skills could be re-employed or new ones taught. These were used to provide food and services, while excess items originally made for prison use became part of the small scale manufacture in the town beyond the prison walls.

While some prison escapees became notorious bushrangers, most pardoned and rehabilitated convicts began contributing to the increasing prosperity of the colony.

These historical changes are reflected in the objects in the collection. The items demonstrate evolving administrative attitudes to imprisonment and their implementation as policy affecting the daily life of the entire prison population. Simple furniture, barrows, small carts and forged metal items are stacked on shelves in the Storage area, part of the display stock which is slowly increased as significant items kept in the conservation area are cleaned, their condition stabilised and they are formally accessioned into the collection.

Symbolically reflecting this history of attitudinal change in the treatment of inmates in Fremantle Prison and significant changes in the material culture of a tiny isolated British colony juxtaposed with the comparative affluence and technological innovation of present day Western Australia, our path to the hall-like conservation area took us through a modernised white cube exhibition space featuring exhibitions of prison art made by current inmates of contemporary Western Australian jails. Evidence that prisoners are resuming lost educational opportunities and gaining new skills, these may be selling shows but no-one is pretending that life in modern prisons is a picnic.

Around the large and fortunately naturally low lit conservation room sit a large array of items awaiting treatment. Among the more predictable are the sparse furniture and bedding associated with prison accommodation, and a trove of objects found in institutional kitchens, laundries,

building maintenance sheds and working gardens, many showing the scars of age, constant use and prior repair. However I had not imagined to find dentists chairs, medical equipment, industrial steam presses, babies' cots and prams and ice-cream making devices as well as old butter churns and cheese making equipment, yet most of these were once part of the everyday life in Fremantle Prison in the modern era prior to decommissioning.

We were shown objects in the process of being conserved and catalogued by Olimpia and her small team of volunteers. I was impressed by the subtle but considerable changes in this professional activity since I worked for a short time as a conservator's assistant in the South Australian Museum in the late 1970's. I envied Olimpia her expansive working space, which, given the scale of many of the items in this collection, is still insufficient as well as rough, dusty and far from ready for the task at hand.

In order to commence the tour with Brett, we retraced our steps through the large exhibition space to the first small gallery. I observed that today's prisoner artists are not prevented from depicting their situation as they see it, although in the work I saw, their expressions were rarely diaristic, coming instead from an individualised experiential base. Sometimes they seem to be seeking a psychological or spiritual resolution to their predicament, harking back to earlier times when Fremantle prisoners scratched and later painted images on their cell walls, driven by the impulse to directly express their emotional response to imprisonment, or simply what they missed of a free life outside. I reflected that while World Heritage is now the steward of the images created directly on the walls of Fremantle Prison by artists long gone from here, we visitors can choose to purchase and own a portable image created in a similar spirit by a prisoner artist of our own time. Later I observed that, unlike some of the disturbing and often violent art created on the walls of the largely decommissioned American Prisons, Gaols and Penitentiaries captured

in Brett Lee Dicks' black and white photos, rarely are truly disturbing events and mental states depicted in the art of today's Western Australian prisoners. It is the media which now reports abuses and violent events within the prison system as they happen. When this system and media reporting and investigation is tardy, circumstances overtake the status quo and popular protest and democratic legal processes take over because today's Australia is not Western Australia in 1850.



## FREMANTLE PRESS TURNS 40

*History Society stalwarts Bob Reece, Ron Davidson and Diane Davidson have all been published by Fremantle Press (or Fremantle Arts Centre Press as it was originally). Taken from a recent media release and the Press's website the following recognizes the important role the Press has played in supporting and nurturing Fremantle and Western Australia's creative community over the past 40 years. We salute them.*

Fremantle Press is a publisher of uniquely Western Australian stories.

As a not-for-profit publishing house, Fremantle Press has played a major role in establishing the outstanding literary reputation Western Australia enjoys today. Since its foundation in 1976, Fremantle Press's purpose has been to publish stories by Western Australian writers and artists about Western Australia. Unique in Australia's publishing landscape, they are dedicated entirely to nurturing, developing and promoting the literature of our state.

During an anniversary event at the Fremantle Arts Centre, Western Australian author Jay Martin was announced as the winner of the 2016 City of Fremantle TAG Hungerford Award. She joins an impressive list of authors who began their careers through the award. Authors Gail Jones, Brenda Walker and Kim Scott were all identified through the Hungerford Award and collectively have gone on to win or be

shortlisted for national and international awards such as the Miles Franklin Literary Award, the Orange Prize and the Man Booker.

Other authors published by the press include Joan London, Elizabeth Jolley, Albert Facey for *A Fortunate Life* and Sally Morgan for *My Place*.

Fremantle Press focuses on identifying talented and emerging Western Australian writers and artists publishing fiction, non-fiction, poetry and children's literature.



## CAN YOU HELP?

The History Society recently received a letter seeking information on Oscar Clarence Hansen (1907 – 1956). He and his wife Alma owned a corner store and bakery at 390 South Terrace (now L'Antica with Wild Bakery at the back). Our correspondent is particularly interested in photos of the original store which, until recently, had Hansen's painted on the front window.

There was a story about a baby being left on the door step of the step – hopefully there is some record or memory of this as well.

If you have any information on the Hansen's please contact Pam Harris at the Fremantle History Centre or call Anne Brake on 0438 445 141.

From the FHS Committee we wish you all

