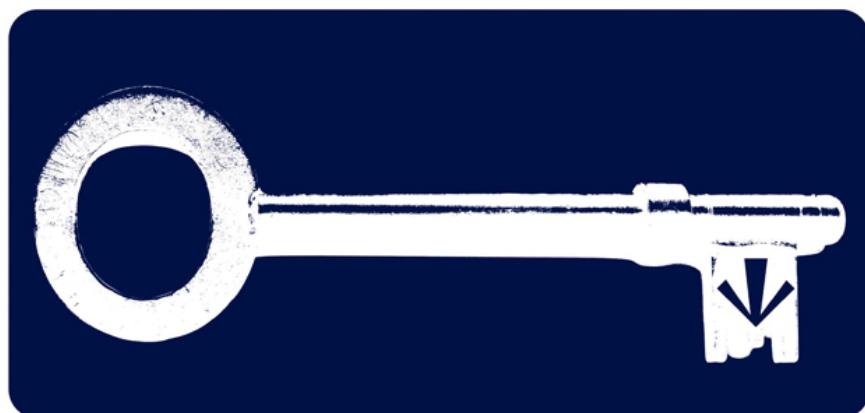


Fremantle Prison Collection Significance Assessment



FREMANTLE PRISON
The Convict Establishment

Prepared by *Heritage TODAY* and the Fremantle Prison Heritage Team
Courtesy of an Australian National Library Community Heritage Grant

October 2017

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Part One

Executive Summary

Significance is a guide to help assess the significance of the heritage objects and collections in your care. It takes you through a simple significance assessment process that equips you to make sound judgments and good decisions about conserving, interpreting and managing objects and collections, now and into the future.¹

A Guide to Assessing the Significance of Cultural Heritage Objects and Collections

The Significance Assessment of the Fremantle Prison collection project was undertaken from May to October 2017 by consultant Cathy Day of *Heritage TODAY*, working with Fremantle Prison's Heritage Team. The project was partially funded by an Australian National Library Cultural Heritage Grant.

The Significance Assessment of the Fremantle Prison collection is limited to the Moveable Collection and does not include the fixed artwork or graffiti on the walls of the Prison. This artwork is covered by the Fremantle Prison Heritage Management Plan March 2013.

The assessment is based on the collection being divided into four distinct historical time periods:

- Convict Era (1850-1885)
- Colonial Era (1886-1901)
- Early 20th Century (1902-1946)
- Late 20th Century (1947-1991)

Objects, artefacts, archives, artworks, photographs and oral histories and stories were chosen to help interpret each distinct period. Assessments were then made to determine state, national or international significance. Evaluating the important items of the collection enabled an assessment of the overall contribution the collection makes to the national distributed collection.

As a result of the Australian Museums and Galleries National Standards survey and the interrogation of the collection, storage conditions, museum policies and collection management, needs for further funding requirements were identified. With Fremantle Prison, the collection storage ranges from excellent to poor. However, it is clear that the three storage areas where items could be compromised are being addressed as a priority. Procedures and processes currently in place ensure that the collection is being well managed and steered under stringent policies and guidelines.

¹ Heritage Collections Council, *A Guide to Assessing the Significance of Cultural Heritage Objects and Collections*, Canberra, Commonwealth of Australia, 2001.p.9

Statement of Significance of the Fremantle Prison Collection

The Fremantle Prison collection includes items of varying significance from ones with International and National heritage value, to others that tell a modest local prison story. Excellent interpretation and stories are possible owing to a clear collection policy, close adherence to the collection objectives and sound standards of museum practice embodied in all procedures and staff training.

The Fremantle Prison Collection is a diverse collection, comprising approximately 12,000 items, including photographs, documents, furnishings, artworks, tools, clothing and textiles, institutional paraphernalia, letters, weapons and archaeological material. The Collection spans the entirety of the Prison's operational life, from the beginning of construction in 1851 through to 1991 when the Prison was decommissioned and closed.

Fremantle Prison was inscribed on the UNESCO World Heritage List in 2010, as part of the Australian Convict Sites serial listing. The exceptional social, historic and spiritual significance along with strong provenance which links the convict-era (1850-1900) artefacts to the Fremantle Prison site, combined with the Outstanding Universal Value of the site itself, elevates the convict-era section of the Fremantle Prison Collection to international significance. Adding further to the overall international heritage significance is the excellent condition and singularly valuable interpretative potential of the individual items that range from textiles in the form of convict clothing to archival material such as the ticket of leave document.

While Fremantle Prison's colonial history (1886-1901) is perhaps the least represented in the Prison Collection, those objects which the Collection retains from this era are significant on a national level owing to the rarity, social and historic heritage values. These artefacts tend to have an exceptional provenance, such as the baptismal font, which retains its memorial plaque outlining its construction by Fremantle prisoners as a gift to St. Andrew's church. Another example is the Prison site plan, which provides handwritten documentary evidence of the development of the Prison site over time, and its relationship to changing social ideas of punishment.

Artefacts from the early twentieth century (1902-1946) in the Fremantle Prison Collection are important on a national level as they represent society's changing attitudes to prison systems and reform, as the world moved further into the twentieth century.

The early twentieth century collection, which holds an increasing number of archives compared to the earlier eras, contains some artefacts high in social and historic significance supported by assessments of research potential and rarity.

The PEJ sketchbook is one such artefact, hailing from the under-represented Female Division, containing personal annotations of life inside the women's prison, both through poetry and art.

The late twentieth century era (1947-1991) of the Fremantle Prison Collection expresses a more personal prison experience for those incarcerated at this site. The artefacts from this era include many personal expressions of individual experiences, feelings and culture, through artwork, handmade furniture and documentary evidence.

More recent artefacts from the late twentieth century bear high social and historic significance, at national and international level. Of note is the inclusion of the first examples of film footage and oral histories in the collection. The 1991 film footage captures a candid and

comprehensive record of everyday life in the Prison before its closure, marking the end of 14 decades of occupation, and as such, has exceptional historic value. Along with the collection of black and white images by Karin Calvert-Borshoff, the film footage was assessed as having international significance owing to its high interpretative potential and rarity.

Meanwhile the Prison's oral history program captures the real, and often confronting, stories of those who lived and worked inside the Prison. The candour with which memories are shared through these oral histories delivers some of the highest social significance of any object in the collection, providing the uncensored stories from those who experienced prison life.

Summary of items in the Fremantle Prison Collection deemed to be of International Significance

Objects

Ankle Protectors
Axe Heads
Coal Tubs
Clay Pipes
Communion Set
Convict Clothing
Eagle Press
Flogging Triangle
Harmonium
Keys
Padlocks
Protective Belts
Punishment Weights
Scales and Weights
Shackles

Archives

Bible (Large 1855)
Bibles New Testament marked Convict Establishment
Book (1854)
Convict Establishment Rules & Regulations
Ticket of Leave

Photographs

1991 Karin Calvert-Borshoff Photographs

Oral histories

1991 Film Footage

Summary of those items in the Fremantle Prison Collection deemed to be of National Significance

Objects

Baptismal Font

Dietary Scale for Women's Division (framed)
Piano
Punishment Whips and Birches
Reed Organs
Keys
Padlocks

Archives

1921 Tunnel Plans
1922 Plan of Sewerage System
Entertainment Programs
Newsletters (Ad Rem)
Newsletters Bound
News Review (bound volume)
Pardelup Farm Booklet
PEJ Sketchbook
Penological Reform Booklet
Site Plan (1897-1908)

Artworks

Jimmy Pike Paintings
Revel Cooper Artwork
Reynold Hart Artwork
Shiner Ryan Artwork
Tommy Karadada Painting

Photographs

Christmas Festivities photograph
Gatehouse photograph
Gatehouse with Cart and Officers photograph
Matrons in Garden photograph
Vegetable Gardens photograph

Oral histories

Oral History Program

Key Recommendations

Short term

1. Collection Management Priority I - Building Management Resource. This sub collection requires clarification as to its future purpose and role. Policy and procedures need to be developed. Consider deaccession policy concurrently with the strategic development for its future use. Create a 'Secondary Collection' which would include retained BMR material, props and educational resources.
2. Collection Management Priority II – Archaeological Assemblages. This unaccessioned category requires clarification as to its future purpose and role. Policy and procedures need to be developed and adopted in reference to accession and disposal.
3. Collection Management Priority III – Deaccession and Disposal of Unaccessioned Items in Tailors and Refractory Storage Facilities. An expanded explanation is included in the main body of this report.
4. Update Disaster Preparedness Plan Priority Object List to match Significance Assessment List where applicable.
5. Remove all paper items from 2 Division Cell storage.
6. Review the statement in the Collection Policy and Heritage Management Plan regarding the fixed art and graffiti of the Fremantle Prison. In 2017 this stated, "The Collection also incorporates fixed artworks on walls, including graffiti, murals in yards and on cell walls, and in both chapels." It is considered that this is not part of the moveable collection.

Medium Term

7. Photographic Collection in PAR – needs to be fully catalogued correctly and previously incorrectly accessioned items removed. These include accessioned photocopies, duplicates and images owned by other institutions eg. Battye Library. This recommendation also includes investigation into the photographic and research files located in the Research Room. This is a discrete project required to increase confidence in retrieving photographs for research.
8. Accession existing Oral History Collections.
9. Investigate value of unaccessioned archival collection (37 boxes) in PAR. After evaluating significance, accession only appropriate material into collection.
10. Apply for Preservation Needs Assessment grant to focus on significant items including:
 - a. Harmonium
 - b. Plaster Sculpture (Mary and Joseph) Catholic Chapel
11. Items that are assessed as having International Significance will have statements of significance written in this report. It is recommended that these statements are inserted in Mosaic and added to Mosaic Web.
12. Any historical research notes inserted into Significance Assessment report should be transferred into relevant entry in Mosaic.

13. Enroll the convict clothing on the Australian Dress Register.

Long Term

14. Work with State Records Office (SRO) on digitizing the SRO Fremantle Prison photographic collection and developing clear parameters for use.
15. Research gaps in collection in the following subject areas
 - a. Visitor Oral History (1970-1991)
 - b. Artefacts produced in Helmet Industries
 - c. Artworks and Archives of convict and colonial periods held in United Kingdom Archives and Collecting Institutions which may require specific additional resources to improve the Reference Library.
16. Interrogate information in object files in the library against information recorded in Mosaic. This could be done by a highly skilled volunteer. Once completed consider disposing Object Files or clearly marking them so there is no future duplication of effort.
17. Reference Section in Library is only partially catalogued. Printed reports need to be catalogued to increase research prospects.
18. Conservation and Future Use Site Plan Collection (in Research Room in 2017) to be digitized and catalogued in the reference section.
19. Accession Fremantle Prison Museum 1978-1991 records and stationery (in Research Room 2017).

Recommendations for Deaccession and Disposal of Unaccessioned Items

All deaccession and disposal should be done pertaining to adopted Fremantle Prison Collection policy guidelines. These general policies state that an object can be deaccessioned or disposed from the Fremantle Prison Collection for the following reasons:

1. The object fails to satisfy at least one of the key criteria for acquisition, as outlined in 2.1
2.1 Key criteria for acquisition
 - Historic significance – the object or collection relates to themes or people associated with Fremantle Prison and will make a valuable contribution to the understanding and interpretation of the Fremantle Prison site.
 - Provenance – the object or collection can be authenticated and clearly traced back to its origin within, or association through, Fremantle Prison.
 - Research value – the object or collection represents an exceptional addition to existing knowledge of the Fremantle Prison site.
2. The object is damaged beyond repair.
3. The conservation and storage costs for the object are beyond the means of Fremantle Prison.
4. It is less significant or is of lesser quality than a similar object already in the Collection.
5. A substantial request for the return of the object to its original owner/donor is received.

Using the above criteria from the Collection Policy Part 20 the following recommendations have been made relating to specific storage areas and objects within to guide the deaccession process.

Areas of priority identified are

- (i) Tailors
- (ii) Refractory Cells

Recommendations are subject to further research and investigation into individual artefacts being conducted.

Tailors

Sewing machines

- 2. The object is damaged beyond repair
- 3. The conservation and storage costs for the object are beyond the means of Fremantle Prison
- 4. It is less significant or is of lesser quality than a similar object already in the Collection – two sewing machines have been kept in the collection

Hospital Chairs

- 3. The conservation and storage costs for the object are beyond the means of Fremantle Prison
- 4. It is less significant or is of lesser quality than a similar object already in the Collection

Barber's Chair

- 2. The object is damaged beyond repair
- 3. The conservation and storage costs for the object are beyond the means of Fremantle Prison
- 4. It is less significant or is of lesser quality than a similar object already in the Collection

Cabinetry

- 3. The conservation and storage costs for the object are beyond the means of Fremantle Prison
- 4. It is less significant or is of lesser quality than a similar object already in the Collection

Workbenches

- 3. The conservation and storage costs for the object are beyond the means of Fremantle Prison
- 4. It is less significant or is of lesser quality than a similar object already in the Collection

Plan (Framed)

- 1. The object fails to satisfy at least one of the key criteria for acquisition, as outlined in 2.1
- 2. The object is damaged beyond repair
- 3. The conservation and storage costs for the object are beyond the means of Fremantle Prison

Miscellaneous machinery, machinery parts

- 2. The object is damaged beyond repair
- 3. The conservation and storage costs for the object are beyond the means of Fremantle Prison
- 4. It is less significant or is of lesser quality than a similar object already in the Collection

Refractory Cell 21

Coat Hangers 99.868, 99.866, 99.867

- 1. The object fails to satisfy at least one of the key criteria for acquisition, as outlined in 2.1

4. It is less significant or is of lesser quality than a similar object already in the Collection

Bones (animal)

2. The object is damaged beyond repair
3. The conservation and storage costs for the object are beyond the means of Fremantle Prison

Sports paddles/ racquets

3. The conservation and storage costs for the object are beyond the means of Fremantle Prison,
4. It is less significant or is of lesser quality than a similar object already in the Collection

Refractory Cell 18

China (with no stamp or insignia)

3. The conservation and storage costs for the object are beyond the means of Fremantle Prison,
4. It is less significant or is of lesser quality than a similar object already in the Collection

Methodology

In 2016 the Museum Curator contacted **Heritage TODAY** regarding a significance assessment project as the Fremantle Prison had been successful in being awarded a Community Heritage Grant from the National Library of Australia. **Heritage TODAY** was invited to help guide the professional staff through the process following the standards of Significance 2.0, the directorial document for Museum Collection significance assessment in Australia.

In May 2017 the significance assessment of the moveable collection of the Fremantle Prison was started with a consultative morning tea. Invitations were sent to people identified as being influential in the care of the collection over the past ten years. The consultation process is importantly embedded into the collection significance assessment process to get a broad spectrum view of the collection especially when it is vast, has international themes and covers such an important and extensive history.

People who attended the consultation:

Paula Nelson	Fremantle Prison Director
Bevan Beaver	Fremantle Prison Past Director
Luke Donegan	Manager Heritage and Conservation
Olimpia Cullity	Curator
Eleanor Lambert	Assistant Curator
Emma Mroz	Former Curatorial Assistant
Jacquie Brisbourt	Former Assistant Curator
Rob Besford	Former Assistant Curator
Cathy Day	<i>Heritage TODAY</i>



The project started with a four day site visit by the consultant and with the aim of completing the first draft of the report by 1 August and the completion of the project by October 2017. The grant was to be acquitted by November 2017.

Collection Themes

Below are the key themes identified as being relevant to the Fremantle Prison Collection. Taken collectively, these themes express the scope of the Fremantle Prison Collection and the interpretive subject matter of Fremantle Prison.

1. The colonisation of Western Australia as related to the establishment of a penal colony.
2. Convict histories and experiences of the men and juveniles who were forcibly migrated to the colony of Western Australia from the period 1850 – 1868, and their subsequent lives in the colony and state.
3. The experience and histories of prisoners incarcerated at Fremantle Prison from 1886 until the Prison closed in 1991.
4. Transfer of imperial control to local authorities in 1886 and related issues.
5. The experiences and histories of female prisoners held at Fremantle Prison from 1886 until 1970, including women who may have been transferred to Bandyup Prison.
6. Aboriginal prisoners, their experience of incarceration at Fremantle Prison, and the issue of Aboriginal over-representation in prisons in Western Australia in the 20th century.
7. The Rottnest Island Prison, the experiences of the prisoners held there, and the works they undertook, including the period of its operation by Fremantle Prison.
8. Use of Fremantle Prison by the military, including the experience of those incarcerated as ‘enemy aliens’ and prisoners of war.
9. The histories and experiences of Prison Guards, Officers and staff from 1850 until the Prison’s closure in 1991, encompassing the initial period of constructing the Convict Establishment, administering the institution, the introduction of Prison Officers, and the employment of adjunct staff such as teachers and social workers.
10. Prisoner attitudes and behaviour, including rioting and disobedience, activities and activism, and attitudes towards the Prison.
11. Penal philosophy from the Victorian era until the Prison closed in 1991, including criminology, approaches to justice, and various theories of punishment and reform.
12. Fremantle Prison administration and operation, including functions as a lock-up, remand centre, and maximum security prison.
13. Architecture of Fremantle Prison and the separate system.
14. Fremantle Prison tunnels, their construction, and the supply of water to the port of Fremantle until early in the twentieth century.
15. Prisoner art as a genre and the work of individual artists, both Aboriginal and non-Aboriginal, undertaken while inside or outside of Fremantle Prison.

Significance Assessment

For this Significance Assessment project, the assessed items were categorised into four time periods:

1. Convict Era (1850-1885)
2. Colonial Era (1886-1901)
3. Early 20th Century (1902-1946)
4. Late 20th Century (1947-1991)

Significance has been evaluated by a combination of descriptive gradations and a numerical scale. The descriptive gradations are based on the following:

Exceptional Rare or outstanding item of state or national significance; high degree of intactness/authenticity; item can be interpreted relatively easily.

High Outstanding item of local or state significance; high degree of original fabric; alterations do not detract from significance.

Moderate Item of important local significance; may have altered or modified elements.

Little Alterations detract from significance; does not fulfill criteria for local significance; difficult to interpret.

Intrusive Damaging to the item's heritage significance; conflicts with museum's collection policy.

The following numerical assessment table was developed by Cathy Day of *Heritage TODAY* to show the results of the application of the Burra Charter assessment criteria to the individual items. If the rating is overall very high it is considered the individual item may have national or state significance while a middle rating would have local significance only. If the item has a very low assessment it may be deemed intrusive to the collection.

Assessment and Comparative Criteria	High				Low
	1	2	3	4	5
Aesthetic Significance					
Historic Significance	1	2	3	4	5
Social/ Spiritual Significance	1	2	3	4	5
Science/Research	1	2	3	4	5
Rarity value	1	2	3	4	5
Condition	1	2	3	4	5
Provenance	1	2	3	4	5
Interpretative Potential	1	2	3	4	5
International Significance	National Significance		State Significance		

Individual Items assessed as having international significance have been evaluated as above and have also been given their own statement of significance.

Collection Condition and Storage

The areas/ rooms/ wings of the Prison are all named based on the historical use. Storage in 2017 was in nine areas though it is the intention in the short term to decommission three of these spaces that are unsuitable for collection storage. Where an acronym is used the below index reveals the full name:

PAR	Photographic and Archive Room
RR	Research Room
CS	Clothes Store (Art Collection)
VS	Visible Storage Facility
Tailors'	Tailors' Workshop, located within the West Workshops
2 & 3 Div	2 & 3 Division, located within the Main Cell Block
Refractory	Located near the Solitary Confinement area
Helmets	Helmet Industries
Carpenters'	Carpenters' Workshop, located within the East Workshops

The Fremantle Prison Collection is in relatively good condition. Approximately 90% of the collection is recorded in the collections management database Mosaic, which allows the collection to be accurately tracked. The collection is stored according to object type and significance. Whilst not all storage areas are adequate in terms of environment and conservation principles, every effort is being made to ensure that the most vulnerable and significant artefacts are stored appropriately.

As of May 2017 the Fremantle Prison Collection was stored in nine separate storage areas, variously named after historical uses of the buildings. Three of these facilities provide good environmental controls and conservation conditions, whilst the remainder are poor. The poorest storage areas are in the process of being decommissioned, with the objects inside being moved into one of the more appropriate storage facilities. Below are details of all eight storage locations, with the condition of their relevant collections.

The **Visible Storage Facility (VS)**, in an area of the site known as the West Workshops, offers excellent conservation conditions for the collection. It is a purpose retrofitted facility, fitted within the existing 1901 structure, and has central temperature and humidity controls. It is also regularly monitored by curatorial staff for environmental and pest management. Unique to this storage facility at Fremantle Prison are the large viewing windows which allow the public to glimpse at the inner workings of the museum. In this space is housed the most significant elements of the collection, excluding artworks and archives. As a matter of policy, all objects which are stored in the Visible Storage Facility must be cleaned, accessioned, catalogued and recorded in the Mosaic database. This storage area therefore represent not only the best environmental conditions, but some of the best recorded objects in the collection.



Visible Storage Facility



The **Photography and Archives Room (PAR)** is located in a small room on the ground floor of number 14 The Terrace. This room has not been altered from its original state, however an air-conditioning unit has been installed and a dehumidifier has been placed in the space, offering good climatic conditions. Like all other collection storage areas at Fremantle Prison, this room is monitored consistently by curatorial staff, and is part of regular environmental checks and pest management regimes.

In this space is stored the archival and photographic collections, and like the Visible Storage Facility, paper based material is not stored in this space unless it has been cleaned, accessioned and recorded in Mosaic. Exceptions have been made where paper records were cleaned and awaiting sorting and accessioning, in which case they are kept separately from accessioned material and labelled accordingly. Whilst most of the paper based material in this space has been well catalogued and maintained, the photographic collection, which is also stored in this room, is in need of attention from a collection management perspective, such as to remove duplicates and to deaccession previously incorrectly accessioned copies.



Photography and Archive Room (PAR)

The **Clothes Store (CS)**, located in what is colloquially known as the Prison's Reception, is where the art collection is stored. Like PAR, this collection storage area has been placed within an existing space, with an air-conditioning unit installed and two dehumidifying units

placed within to offer good environmental conditions. Like all other collection storage areas at Fremantle Prison, this room is monitored consistently by curatorial staff for environmental and pest management purposes. The art collection stored in this space is well maintained and in good condition. Like PAR and VS, artwork should only be stored in this facility once it has been cleaned, catalogued and accessioned into Mosaic.



Clothes Store (Reception)



The conservation conditions in **Tailors'**, in the **West Workshop Storage Facility**, is generally poor. There are no climate controls in this space, however the room is generally well sealed from outside pests and is regularly monitored, forming part of the site's regular pest management. Tailors' is utilized as a general curatorial workroom and conservation space, and also as emergency storage for artefacts degrading quickly in less suitable environments. Therefore the objects stored in this facility are generally only done so on a temporary basis while they are being assessed, cleaned and accessioned, prior to being moved into a more appropriate storage facility. Consequently the objects stored in this area are of mixed condition, generally poor, with many items set aside for possible deaccession. This room also houses the bulk of the archaeology collection which has not been catalogued.



Tailors' (West Workshops)



Also offering poor storage conditions is the **Refractory Storage Facility**, located behind the Solitary Confinement Cells. This storage area, in 2017, is in the process of being decommissioned and emptied of its collections owing to the poor environmental conditions inside. There is no air conditioning or other form of climate control within, however the nature

of the building does offer a well-sealed environment. The Refractory storage area is also impractical, with poor access through the site. The Refractory storage area is regularly monitored by curatorial staff, and is part of regular pest maintenance. The objects stored in this facility are generally in good condition from a collection management point of view. Most objects within have been accessioned, however they have been deemed to be of lower significance, hence their continued presence in this less than adequate storage facility.



Refractory (Solitary Confinement)

There are a further three collection storage facilities at Fremantle Prison which represent the poorest environmental conditions on site. These are **Carpenters'**, **Helmet Industries**, and the cells within the **Main Cell Block**. None of these three facilities have environmental controls, and all are poorly sealed against the intrusion of outside weather and pests, particularly pigeons. Every effort is being made in 2017 to empty these storage facilities of their collections as a matter of priority, with the ultimate aim to decommission all three facilities as collection storage areas. The objects within these spaces are in very poor condition. Most are unaccessioned or part of the Building Management Resource collection (see below) and are of very low significance. Currently no items of high significance are stored in these facilities.



Carpenters' (East Workshops)



Helmet Industries



Cell 13, 2 Division



Cell B44, 3 Division



Research Room



The ultimate aim in 2017-18 regarding collection storage at Fremantle Prison is to decommission the poorest collection storage facilities and consolidate the collection into just three locations: the Visible Storage Facility, PAR and Clothes Store. Tailors' in the West Workshops will then be used for processing newly acquired collection material and to carry out conservation work. This will greatly improve collection management at Fremantle Prison, with a smaller number of facilities requiring monitoring and maintenance. Efficiency will further improve because these storage facilities are all located in one area of the site.

A separate collection has also been established at Fremantle Prison, which is completely distinct from the historic collection. Known as the Building Materials Resource (BMR), it includes building fabric removed from the Fremantle Prison site during conservation works, maintenance or renovations, which are not accessioned into the main collection. Any item which may be suitable for inclusion in the BMR collection is brought to the attention of the Curator, and if it is reasoned that these items hold research potential and/or are likely to be reinstated in the future, they are retained and added to the BMR collection and recorded in a separate BMR excel catalogue. At present items on the BMR list are mostly housed in the East Workshops.

The **Research Room (RR)** is a working space located near research library and used by volunteers and curatorial assistants. The space is relatively clean but is not secure and the environment is not controlled. Most of the archives kept in this office relate to the photographic collection and consist of a mixed assemblage of paper, photographs and slides, some being originals. This material should be assessed together with the photographic collection kept in PAR.

The archives relating to the establishment of the first Museum on site (1978) are also kept in this office, having been moved from Refractory where the climatic conditions were poorer. This material, which includes correspondence, attendance registers and some old signage and exhibition labels, needs sorting and accessioning.

Approximately 500 plans are also kept in the room. They are mostly post 1991 plans, some originals and some are copies but they are a precious source of information on the site. They are mostly digitized.

Condition of Object Storage

Storage Facility and Location	Storage Facility Condition	Quantity (approx.) & Objects Types	Storage Equipment Available	Actions and Monitoring
Visible Storage Facility West Workshops	Excellent Stable museum standard environment through HVAC system (heating, ventilating, and air conditioning).	1,200 objects including small and large objects, wood, metal, textile and archaeological material.	Metal cupboards adequate for any material storage. Open shelving adequate for non-light-sensitive objects.	Monitored regularly as part of weekly Curatorial checks. Part of bi-monthly pest management regime.
Clothes Store Prisoner Reception	Good Air-conditioning and two mobile dehumidifiers which assist with moisture control in this space.	800 items, including artworks and paper based materials.	Compactus hanging space, metal cupboards, metal shelving.	Monitored regularly as part of weekly Curatorial checks. Part of bi-monthly pest management regime. Regular monitoring of humidity (twice weekly).
Tailors' West Workshops	Poor Space not well sealed with dust entering. Natural light entering through windows and doors. No control over climate or humidity.	3,000 objects – mostly archaeological material, metal objects and industrial objects.	Metal cupboards, boxes and plastic (mostly for the archaeological material). Open shelves and pallets.	This room is currently used as a curatorial workshop and holding room where objects are processed. Monitored regularly as part of weekly Curatorial checks. Part of bi-monthly pest management regime.
Refractory Solitary Confinement Building	Adequate to Poor Dependent on material type. It is adequate for highly stable materials such as ceramics and glass, however the open storage arrangement is not ideal. Well sealed facility but with no control over climate or humidity.	1,000 items of varying types (no textiles).	Open shelving, some cupboards, furniture stored on the floor.	In the process of emptying this space of its collection items. Monitored regularly as part of weekly Curatorial checks. Part of bi-monthly pest management regime.
Carpenters' East Workshops	Very Poor Very poorly sealed facility, with high fluctuations in temperature and	50 metal objects, industrial objects, some very heavy. Items from the	On floor and open shelving.	In the process of emptying this space of its collection items (BMR items to possibly remain in

	humidity. Flaking limestone from walls is a serious issue, as is other dust, dirt and pests. No climate or humidity controls.	Building Materials Resource (BMR) collection –200 objects.		the short term). Monitored regularly as part of weekly Curatorial checks.
Helmet Industries	Very Poor Very poorly sealed facility with high fluctuations in temperature and humidity, easily accessible to pests, particularly pigeons, and prone to flooding after heavy rainfall. No climate or humidity controls.	100 objects; large items, including furniture, most of which are awaiting assessment to the BMR.	Open shelving and pallets.	In the process of emptying this space of its collection items (BMR items to possibly remain in the short term). Monitored regularly as part of weekly Curatorial checks.
Cell 13 – 2 Division Cell B44 – 3 Division Main Cell Block	Very Poor Very poorly sealed facility with high fluctuations in temperature and humidity, easily accessible to pests, dust and natural light.	117 toilet buckets, 104 cell stools, several boxes of paper based material.	On the floor and on top of each other.	These objects will be moved to the Visible Storage Facility as soon as practical.

Condition of Photographs, Archives and Audiovisual Storage

Photography and Archives Room (PAR) Ground floor at number 14 The Terrace	Good Air-conditioning and mobile dehumidifier assists with moisture control in this space. Room can be prone to rising damp.	4000 paper based objects, and 1,000-1,500 photographs. Also present are cassettes and DVDs.	Book cases, with all objects enclosed in Solander or Poly boxes. Metal cupboards, map drawers and filing cabinets.	Monitored regularly as part of weekly Curatorial checks. Part of bi-monthly pest management regime. Regular monitoring of humidity (twice weekly).
Research Room (RR)	Poor Working space/office and as such poor security. Relatively stable climate (ground floor location) but unsuitable for slides and photographic material.	100+ photographic material and 100-1,000 paper material for sorting and 500 plans.	Open book shelves and plan cabinet. Some material enclosed in plastic sleeves, files and folders.	No monitoring schedule.

Items on loan

The management of all inward and outward loans at Fremantle Prison are guided by policy numbers 53 and 58 to 67 of the Fremantle Prison Collection Policy. All loans are assigned a loan number and all objects associated with that loan undergo a thorough condition report by curatorial staff. The loan is then recorded in Mosaic, with paper copies of loan forms and condition reports filed in the appropriate inward/outward loan files.

As of May 2017 the Fremantle Prison collection had one current inward loan and four current outward loans. The only current inward loan is an ongoing loan from the Western Australian Department of Premier and Cabinet of a printing press (loan number 1/2015). As this is an ongoing loan this object has been assigned an accession number for the Fremantle Prison collection (2016.4) to allow its movements, history and condition to be accurately tracked and recorded in the collection management database.

Details of the four current (2017) outward loans from the Fremantle Prison Collection are as follows -

- A set of shackles to the Bunbury Museum
 - loan number 2016/1
 - expected end date of loan 31/08/2017
- A toilet bucket to the Geraldton Voluntary Tour Guides Association
 - loan number 2017/1
 - expected end date of loan 13/07/2017
- A toilet bucket to the Swan Guildford Historical Society
 - loan number 2017/3
 - expected end date of loan 28/03/2018
- A set of shackles and a padlock to the Museum of Australian Democracy at Old Parliament House in Canberra
 - loan number 2013/3
 - expected end date of loan 30/05/2018
- A set of shackles, padlock and toilet bucket to the Toodyay Museum
 - loan number 2017/4
 - expected end date of loan 31/10/2018

History of the Collection

The Fremantle Prison Collection is a diverse collection, comprised of approximately 12,000 items, including photographs, documents, furnishings, artworks, tools, clothing and textiles, institutional paraphernalia, letters, weapons and archaeological material. The Collection spans the entirety of the Prison's operational life, from the beginning of construction in 1851 through to 1991 when the Prison closed.

Items currently held in the Fremantle Prison Collection have been acquired in several ways. Some have been transferred from the Fremantle Prison Museum, which opened on 14 December 1979, and was run jointly by the Department of Corrections and the Fremantle City Council. These objects form the founding collection and include convict material such as clothing, shackles, tools and punishment items like birches and whips. A Museum Register listing 390 items entered in the collection from 1978 to 1985 is a precious testimony of this early collection but unfortunately lacks provenance information. Records from 1983 show the transfer of particular items into the Prison Museum Collection from the WA Prison's Department; these include Chubb padlocks, leather bandoliers and a powder keg.

A second large source of objects held in the Collection includes items left onsite by prisoners, staff, and the Department of Corrective Services when the Prison closed in November 1991. These include documents, artworks, tools and furnishings and, like the objects in the founding collection, lack provenance and contextual information.

A considerable part of the Collection stems from archaeological excavations. Archaeological watching briefs are conducted when works are executed in a sensitive area of the site or at the request of Fremantle Prison to answer research questions. The first archaeological excavations within the site took place in 1990 (Bavin, 1990). The same year an archaeological zoning plan of the Prison was commissioned; this document continues to play an important role in informing and guiding conservation and capital works projects within the precinct. Two notable examples of subsequent archaeological excavations include the excavation of the basement of the Main Cell Block, 4 Division, in 1993, and the cellar of No. 14 The Terrace in 2009. This latter excavation produced approximately 200 items accessioned under collection number 2011.2, as well as additional material that has not been accessioned. An archaeological management plan is currently under consideration. The plan will provide a framework for the future management and conservation of the Fremantle Prison Archaeological Collection.

The Prison also accepts donations of materials, which are largely donated by former staff of the Prison, their families or former inmates. Also, in very rare cases, the Prison may purchase material for the Collection, such as the Tim Kluwen Collection of original paintings by Aboriginal prisoners, as featured in the book *North of the 26th* (2007.19).

In addition to the Fremantle Prison Collection, the Prison maintains a supporting collection of material removed from the Fremantle Prison structure either during works or renovations, or from unintentional damage, for research and/or possible reinstatement. This collection, known as the Building Materials Resource (BMR), fits within the key criteria outlined in the Collections Development Framework of the Fremantle Prison Collections Policy, however is not managed in accordance with the Collections Management Framework.

Props and replicas of existing Collection items have been acquired by Fremantle Prison to recreate historic environments, such as the Display Cells in 3 Division. Props, replicas and education materials are not considered to be part of the Fremantle Prison Collection.

Collection Objectives

Fremantle Prison seeks to collect, document, and interpret the history of the Fremantle Prison site, and related colonial and penal histories, through preserving, managing and researching the Fremantle Prison Collection. The conservation and maintenance of the Collection for future generations will enable Fremantle Prison to:

- document the experience of incarceration over a period of 136 years;
- interpret the Fremantle Prison site through exhibitions, public programs, and other interpretive activities and
- support academic and curatorial research into the history of Fremantle Prison, and the penal history of Western Australia more broadly.

Short History of the Prison

The first convict transport sailed into Fremantle Harbour in 1850, and the Convict Establishment, as the Prison was first known, was built by convict labour between 1852 and 1859 using limestone quarried on the site. The first prisoners moved into the main cell block in 1855 and the Establishment was renamed Fremantle Prison in 1867. Transportation ceased the following year when the Hougoumont carried the last convicts to Fremantle. Nearly 10,000 convicts had passed through the 'Establishment' between 1850 and 1868.

At first only imperial convicts were confined at Fremantle Prison, so by 1886 less than 60 convicts remained inside the Prison, originally built to hold 1,000 men. Therefore, Perth Gaol was closed and Fremantle Prison became the colony's primary place of confinement for men, women and juveniles. After the Rottnest Island Aboriginal Prison closed in 1903, prisoners from Fremantle Prison were sent to the island to carry out public works and New Division was built and opened in 1907. During the Second World War, the Australian Defence Department sequestered part of the Prison as a military detention centre, and a large number of Italian Australians, identified as 'enemy aliens', were incarcerated at Fremantle during the War.

Following a series of prisoner riots and growing concerns with prison conditions, a royal commission in 1983 recommended the Prison's closure. Female prisoners had already been transferred to a new facility at Bandyup Women's Prison in 1970. Fremantle was decommissioned on 8 November 1991 and its prisoners transferred to Casuarina Prison, replacing Fremantle Prison as the state's main maximum security prison.

After its closure the WA state government embarked on a long-term conservation plan to ensure the Prison's preservation for future generations. Fremantle Prison is one of the largest surviving convict prisons in the world today, and as such has attained state, national and international recognition. Fremantle Prison, as a heritage site with exceptional cultural heritage significance, has been recognized by its inclusion in several heritage registers. These include:

- Classified List, The National Trust (WA) – 3 October 1960
- Register of the National Estate, Australian Heritage Commission – 23 March 1978
- State Register of Heritage Places, Heritage Council of WA – 10 January 1992
- Municipal Inventory of Heritage Places, City of Fremantle – 22 February 2000
- National Heritage List, Australian Federal Government – 1 August 2005
- World Heritage List as part of the Australian Convict Sites Serial Listing, UNESCO – 2010.

Comparative Collections

Australian

The subdivision of the Fremantle Prison Collection which relates to the Convict era (1850-1885) is directly comparative to the other 10 convict sites across Australia which, together with Fremantle Prison, form the Australian Convict Sites, World Heritage Serial Listing. Of the other 10 sites in this listing, the following have professionally managed collections, which form part of their continued preservation of that site;

- Kingston and Arthur's Vale Historic Area, Norfolk Island
- Old Government House and Domain, Parramatta
- Hyde Park Barracks, Sydney
- Cascades Female Factory, Tasmania
- Port Arthur Historic Site, Tasmania
- Cockatoo Island Convict Site, Sydney Harbour.

The Colonial era (1886-1901) subdivision of the collection is comparative to the collection held at the Old Melbourne Gaol, a prison complex which opened in 1845 and closed in 1929. The Gaol is particularly significant for its connection to the infamous bushranger Ned Kelly, and the historic collection includes a number of highly significant related artefacts, including a suit of Kelly Gang armour, Ned Kelly's death mask and his pistol. Other similarities can be drawn between Melbourne Gaol's and Fremantle Prison's histories during this era, including both sites serving the local community rather than a colonial power, as well as being the state sanctioned place of executions and having a long, sustained occupation and use.

Like the Colonial era, the early 20th Century era (1902-1946) at Fremantle Prison is also comparative to the same time period at the Old Melbourne Gaol. The Old Melbourne Gaol was used as a military detention centre during World War One and Two. The old Gaol operated as a military guardhouse for soldiers who went absent without leave, as well as housing some WWII prisoners of war and enemy aliens.

International

Like Fremantle Prison, Kilmainham Gaol in Dublin, Ireland, saw a similar continual use, from 1796 to 1910. Also, like Fremantle, it was used as a gaol for military prisoners and later for political prisoners, though in this case only after the Prison had been closed as a place of regular incarceration. Kilmainham is a well maintained heritage site and popular tourist attraction in the heart of the city. It shares a historic link with Fremantle as many Irish convicts sentenced to transportation were sent from Kilmainham Gaol. Today Kilmainham holds approximately 10,000 objects in its historic collection, making it very comparable in size to Fremantle Prison Collection.

Other comparative heritage gaols of international significance, or recognised as World Heritage Sites, are:

- Alcatraz Island, San Francisco, USA

In the early 1860s, civilians arrested for treason during the Civil War were housed on Alcatraz Island. With the influx of prisoners, additional living quarters were built to house 500 men. In 1933, the Army relinquished Alcatraz to the US Justice Department, which required a federal prison that could house a criminal population too difficult or dangerous to be handled by other US penitentiaries. The prison was closed in 1963 owing to rising costs. The Island and Prison now serve as a prominent tourist attraction in San Francisco.

- Robben Island, South Africa

Robben Island is a small island off Cape Town. The island served as a prison between the seventeenth and twentieth centuries, including during South Africa's apartheid regime. It saw continual use as a place of incarceration over this time period, similar to Fremantle Prison. It was in this prison that former president of South Africa, Nelson Mandela, was incarcerated for 18 years. Today, Robben Island runs as a tourist attraction and holds prison clothing, workshop tools and prison furniture in its historic collection.

- Cayenne (Devil's Island), French Guiana

Located on the island from 1852, Cayenne Prison was home to many of France's worst criminals, including political and military prisoners. After approximately 100 years of continued activity on the site, the prison was closed in 1946. Only two years after the prison was founded, the French government brought in a new law which forced prisoners of Cayenne to remain in French Guiana after their sentence was completed. Prisoners were awarded land upon their release, with its size and location dependent on the severity of their original crime. Like Fremantle Prison, Cayenne was seen as harsh and inhabitable, although it was still not closed for many years after these findings. Released criminals also served as the first colonists of the island, in a similar way in which released prisoners from Fremantle Prison were encouraged to stay in the Swan River Colony.

- Coiba Island, Panama

From 1919 to 2004 the penal colony on Isla Coiba was home to some of Panama's worst criminals, and political activists. At its peak, the Coiba Island Prison housed 3000 inmates in 30 camps, which were spread around the island. After Australia, Coiba was the largest operating island prison system in world history. After Panama's military dictatorship ended, the prison began reducing its population in 1990, and the last prisoner was transferred in 2005. Not long after, the island was declared a World Heritage Site.

Part Two

Significance Assessment of Key Items in the Collection

Individual Key items: Convict Era (1850-1885)

Objects

Ankle Protectors
Axe Heads
Coal Tubs
Clay Pipes
Communion Set
Convict Clothing
Eagle Press
Flogging Triangle
Harmonium
Padlocks
Protective Belts
Punishment Weights
Scales and Weights
Shackles

Archives

Bible (Large 1855)
Bibles New Testament marked Convict Establishment
Book (1854)
Convict Establishment Rules and Regulations
Ticket of Leave

There are no artworks, photographs or oral histories from this era.

Statement of Significance: Convict Era

Fremantle Prison was inscribed on the UNESCO World Heritage List in 2010, as part of the Australian Convict Sites serial listing. As such, Fremantle Prison has proven Outstanding Universal Value as a prime example of both the forced migration of convicts, and of the association with the ideals and beliefs about the punishment of crime during the nineteenth century. In direct correlation with this World Heritage listing, all objects in the Fremantle Prison Collection which can be confidently dated to the convict era, and have established provenance to the site, are of international significance.

From the mundane and every day, to the overarching system of rule and punishment, the convict era artefacts in the Fremantle Prison Collection cover all facets of life within the Establishment, and as such hold very high social and historical significance. The clay pipes, for example, have high social significance as examples of the everyday behavior and habits of those imprisoned in the Convict Establishment. Meanwhile the axe heads and printing press speak to a wider historic significance, as examples of the more industrious aspects of life in the Establishment, and the wider contribution the convict system made to early Western Australia by bolstering the workforce of what was essentially a failing colony. Furthermore, the Rules and Regulations book, combined with other artefacts like the punishment weights and shackles, have both historic and social significance as they speak to the wider social system in place during this era, of both punishment and control, from which came the strict conditions under which these men were forced to live their lives.

The spiritual significance of this era of the Collection is also very high. Examples like the communion set speak to the organised and controlled nature of religious compliance, which was enforced during this time as the prescribed way to redemption. Meanwhile the personal bibles are just as significant, as they speak to a more private and intimate way of reaching the same objective, as convicts sought redemption through personal religious observance.

Most objects in the Fremantle Prison Collection from the convict era also represent rare examples of their type. Of particular note, are those fabric artefacts, such as the convict clothing and ankle protectors, of which very few examples survive in Australia. Owing to their fragile nature, and the harsh conditions in which these men lived, few examples survive into the modern era.

The strong provenance which links the convict era artefacts to the Fremantle Prison site, combined with the Outstanding Universal Value of the site itself, greatly magnifies the significance of the convict era section of the Fremantle Prison Collection to a level of international significance.

Name: Ankle Protectors
Category: Convict Era (1850-1885)
Accession Number: 2002.120.1-14



2002.120.1



2002.120.13

Historical Notes

Ankle protectors, or 'gaiters', were made to protect the wearer's ankle from the rings of leg irons, which could cause severe pain, bruising, lesions and skin ruptures when worn. These ankle protectors are made from corduroy, leather and canvas, and were secured around the ankle using metal buckles.

All the ankle protectors in the Fremantle Prison Collection are stamped with the broad arrow mark. This mark originated with Henry, Earl of Romney, who was the Master General of Ordnance in Britain from 1693 to 1702. The broad arrow was used in his coat of arms and adopted as the symbol for ordinance in the British Army, and to signify any British Government property as a prevention against theft. As such, the broad arrow was also stamped on all convict equipment and clothing, to denote their ownership by the British Government.

During the 1870s a water supply system was established at Fremantle Prison to deliver fresh underground water to ships in the town's port. Convicts were put to work manning the water pumps, and, as an extra punishment, could be forced to undertake this work whilst wearing leg irons. A medical journal from the time refers to a convict working at the water pump wearing leg irons, who complained of, "pain in the loins and through the groins". Further examination revealed, "the skin over both hipbones and in the groins [where] black and blue...in consequence of the weight of the irons bearing on the strap around his loins..." Due to his injuries this convict was excused from pumping duties.

The last recorded use of punishment irons at Fremantle Prison comes from *The West Australian* in 1889, which reported that two prisoners, wearing 6.3 and 12.7 kilogram irons, were manning the water pumps. Leg irons, along with flogging and 'dark cells', were abolished at Fremantle Prison after the 1898 Royal Commission into prison standards recommended their cessation for all prison offences.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance ✓	National Significance ✓		State Significance ✓	

Statement of Significance

The ankle protectors in the Fremantle Prison Collection are of international significance, as examples of the infliction of corporal punishment at Fremantle Prison during the convict period. They are in relatively good condition, and still maintain the Broad Arrow insignia, which proves their provenance and historic significance. As with most delicate, cloth based equipment from this period, their survival is unusual, therefore increasing their rarity value. They also have high social significance, as artefacts able to communicate some of the harsher elements of the lives convicts led, and the punishment system under which they existed.

Name: Axe Heads

Category: Convict Era (1850-1885)

Accession Number: 1993.500-530, 1993.587-89, 1993.592-593, 1996.356, 2015.3.1-5



1993.500



1993.587

Historical Notes

At the beginning of European settlement in Australia, all tools and equipment used by convicts and free settlers alike were those bought out from England. These tools, particularly the English style axe, were of a design unsuited to Australian conditions. These axes had a long shank, narrow cutting blades and long handles, which over the centuries had been adapted to local English conditions, designed to cut alder, oak and pine. Remaining fundamentally unchanged, these axes proved inefficient, unwieldy and energy wasting, and far from proficient when used on Australia's much tougher, native hardwoods.

By the 1870s there was a range of imported axes available in the Australian colonies, including the Collins, Plumb and Kelly from America, the Elwell, Braide and Gilpin from England and the Jarrahdale from Sweden. However, when a blacksmith's forge was established on the grounds of the Convict Establishment, tools were presumably fabricated and repaired on site, and therefore could be adapted for local conditions. Despite this local manufacturing however, the raw materials would still have been imported, almost certainly from England.

An archaeological excavation under the Main Cell Block in 1993 uncovered 33 axe heads that had been buried under more than a metre of dirt. These axe heads are thought to have been manufactured by transported convicts on site at Fremantle Prison. They were of a type used to quarry and dress building blocks, from the soft local limestone. These axes were fabricated by joining along a central plane by forge welding two plates of puddled wrought iron, a central region being left unwelded to form a shaft hole. A section of crucible steel was then inset into the bit edge, also by forge welding (a process known as steeling). To complete this process a high level of blacksmithing skill was required, however, abnormalities which are present in these axe heads point to the inexperience of their convict manufacturers. For example, there is evidence of the difficulties of achieving weld bonding in regions adjacent to the shaft hole, and avoiding 'burning' in both wrought iron and steel during the steeling operation.

High-carbon hypereutectoid steel was used in the inserts, but they were inserted in normalized conditions, that is they had not been quench hardened, as might have been expected to take full advantage of the steeling process.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1	2 ✓	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1 ✓	2	3	4
Rarity value	1	2 ✓	3	4
Condition	1	2	3 ✓	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance ✓	National Significance ✓		State Significance ✓	

Statement of Significance

These axe heads are representative of the types of tools manufactured and used in the early Convict Establishment. They have high research and historic significance, as their style and appearance makes it possible to discern the manufacturing techniques employed in the Establishment, and the possible skill levels of those convicts who worked in the site's early workshops. These axe heads were discovered as part of a professionally led archaeological investigation, meaning their provenance is meticulously recorded, increasing their historic and social significance. These axe heads are of overall international significance as they provide a direct link to the Convict Establishment's early construction, and those inhabitants who built this World Heritage Listed site.

Name: Coal Tubs

Category: Convict Era (1850-1885)

Accession Number: 78.165.1-3



78.165.1

Historical Notes

These three convict era tubs were rediscovered onsite, in the East Workshops of Fremantle Prison, in 2016. They were however originally accessioned into the Prison's historic collection in 1978 as 'Coal Tubs'. Coal in the convict period was first shoveled into skips, or tubs, before being screened to remove rock and oversized pieces. The screened coal was then stockpiled back into tubs, which were then either hand-propelled or moved by 'wheelers', with horses pulling them to their destination. However, the presence of four small feet on the base of each of these tubs suggests they were more likely used for the storage of coal, rather than transporting it. It is also possible that these tubs were used for storing other materials, such as wood, possibly during the site's construction, however a definitive answer as to their original purpose has been lost.

The tubs are large, rectangular, made of cast iron and have no lids. Tub 78.165.1 has a thick metal band under the rim, which appears to have been a previous attempt to mend a crack in the iron. Tub 78.165.3 also has a wide crack in the left side, which has been covered with concrete at some point in the past, in an attempt to repair it. On the front of each tub is a three canon motif in a shield, with the letters 'B O' either side of the broad arrow symbol, and the date 1846.

The broad arrow mark originated with Henry, Earl of Romney who was the Master General of Ordnance from 1693 to 1702. The broad arrow was used in his coat of arms and adopted as the symbol for ordinance in the British army and to signify any British Government property as prevention against theft. The 'B O' stands for British Ordinance, which was the name of one of the historic British Government offices which supplied uniforms and equipment to the army, navy and prisons. The year 1846 is likely the year of manufacture of these items, suggesting they arrived in Fremantle during the earliest stages of European settlement in the Swan River Colony.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1	2 ✓	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance ✓	National Significance ✓		State Significance ✓	

Statement of Significance

Despite the original purpose of these tubs being lost, their provenance to Fremantle Prison is established through their continual presence on site, and inclusion in the original items accessioned as part of the first Fremantle Prison Museum. These tubs can be accurately dated from their marks, and the presence broad arrow symbol adds to their high historic significance and provenance value. The historic attempts to repair these artefacts adds to their high research and scientific significance. These tubs are examples of the equipment which was present at this site from its earliest conception, and have international significance as they link to the earliest stages of the Swan River Colony and the Convict Establishment at Fremantle.

Name: Clay Pipes

Category: Convict Era (1850-1885)

Accession Number: 78.111.1-4, 2013.16.4-6, 98.22



2013.16.4

Historical Notes

Smoking would have been a welcome relief from the brutality and drudgery of the everyday lives convicts led at Fremantle. However, under certain circumstances, it was an illegal habit, with the Convict Establishment rules forbidding the smoking of tobacco inside the yard, cells, the cookhouse, washhouse, or inside any of the workshops.

Since tobacco was not a part of a convict's rations, it was soon regarded as a valuable black market commodity within the Establishment's community. Used for tipping, bribery and barter amongst convicts and staff, convicts even had their own slang words for tobacco, such as 'weed' and pipe 'steamer'. By the 1860s, the term 'smoko' had entered the colonial language, meaning to take a short break from work to have a smoke.

Clay pipes of this period conformed to a basic shape; a hemispherical egg or egg-shaped bowl on top of a long tapering stem. The mouthpiece could either be moulded or left unformed. Pipes were produced from fine clays, which were generally fired to create a cream or white colour.

The clay pipes with the accession number 2013.16.4-6 in the Fremantle Prison Collection were extracted from a shaft in the eastern wall of the Main Cell Block in 2 Division, by stone masons during wall conservation works in August 2013. It is possible that these clay pipes may have been deliberately hidden for later retrieval. With a large inmate population, and little privacy, tucking pipes, tobacco and other precious items beneath the floor or in the walls of the Establishment, was one way of retaining ownership of private possessions.

Significance

Assessment and Comparative Criteria	High					Low
Aesthetic Significance	1 ✓	2	3	4	5	
Historic Significance	1 ✓	2	3	4	5	
Social/ Spiritual Significance	1 ✓	2	3	4	5	
Science/Research	1 ✓	2 ✓	3	4	5	
Rarity value	1	2 ✓	3	4	5	
Condition	1	2 ✓	3	4	5	
Provenance	1 ✓	2	3	4	5	
Interpretative Potential	1 ✓	2	3	4	5	
International Significance ✓	National Significance ✓	State Significance ✓				

Statement of Significance

These clay pipes are highly significant, both historically and socially, as examples of the everyday existence, habits and conditions under which the inmates at the Convict Establishment lived. All examples in the collection are provenanced to the site, with some examples removed directly from their hiding place inside the walls in relatively good condition. As examples of common items used on site during the early convict period, from which Fremantle Prison receives its UNESCO World Heritage listing, these clay pipes have international significance.

Name: Communion Set
Category: Convict Era (1850-1885)
Accession Number: 1978.158.1-7



Historical Notes

Religious observance played a central role in convict reform, with compulsory attendance at weekly services for both prisoners and officers. Service was initially held for all convicts in the Anglican Chapel at the Convict Establishment from 1855.

The Anglican Chapel was constructed as the centrepiece of the site. This large, open room looked out across to the Prison gates, down towards the town of Fremantle. Fully completed in 1858, the Anglican Chapel is the only room in the Main Cell Block without bars on the windows. This was to create the impression of trust, to aid the prisoner's path towards redemption.

After continuous agitation from Catholic prisoners and officers for their own chapel, a Catholic Chapel was opened at Fremantle Prison in 1862. Both Chapels had a church choir, and prisoners were rewarded for regular attendance at choir training.

This communion set, including a chalice, flagon, platter and spoon, is made from plated silver and is accompanied by its original storage box. The set was first used in 1852, at the temporary establishment for convicts in Essex Street, Fremantle. Later, the set was used in the Anglican Chapel of Fremantle Prison. Inside the lid of the box is a facsimile of the original receipt, dated 5 April 1852, to the Reverend Fletcher, who was the Anglican Chaplain of the Convict Establishment between 1850 and 1852.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance ✓	National Significance ✓		State Significance ✓	

Statement of Significance

The Communion Set at Fremantle Prison holds high historic, aesthetic, social and spiritual significance. Anchored in its strong provenance, with the retention of the original receipt of purchase, this object is a physical reminder of the importance of religion in the early Convict Establishment. It also holds wider representative significance as evidence of the nineteenth century's approach to punishment and reform; that the path to redemption was through God. The object maintains international significance as a well-preserved piece of religious paraphernalia from the 1850s, which can be linked to the earliest stages of convictism in Western Australia.

Name: Convict Clothing (4 individual pieces)

Category: Convict Era (1850-1885)

Accession Number: 1978.96, 1979.1, 1979.2, 1988.2



1979.1



1979.2



1978.96



1988.2

Historical Notes

There are six pieces of convict clothing which survive in Western Australia. Two pieces (a jacket and a pair of trousers) belong to the Western Australian Museum, whilst the remaining four pieces belong to the Fremantle Prison Collection. These are a parti-coloured waistcoat (1978.96), a parti-coloured jacket (1979.2), a linen undershirt (1988.2) and an unbleached canvas jacket (1979.1).

Institutional clothing for convicts was an innovation of the prison reform movement of the late eighteenth century. Before this, prisoners either paid for, or provided their own, clothing. There were nearly 10,000 male convicts transported from Britain to Western Australia between 1850 and 1868, and almost all of their uniforms were supplied from England. Convict uniforms were made in the tailor shops of the big London prisons in three standard sizes, and sent out in annual despatches. Sometimes they were made on the convict ships as they sailed from Britain to Western Australia.

Ordinary prisoners, ticket-of-leave men and men on special punishment, such as hard labour, wore different uniforms. The parti-coloured jacket and waistcoat in the Fremantle Prison Collection are examples of the uniform issued to convicts sentenced to hard labour, or those on work gangs outside the Prison. The vest and jacket would have been worn with trousers of the same fabric and colour, leading to the wearers being referred to as 'magpies' or 'canaries'. The colour of the uniform assisted in surveillance and identification, and was an effective symbol of dishonour. The coarse wool that these garments are made from would have further contributed to the men's discomfort and punishment.

The canvas jacket and undershirt in the Fremantle Prison Collection are examples of the summer uniforms issued to ordinary prisoners. Ordinary convicts were issued with two seasonal uniforms throughout the year; a winter uniform, issued in early May, made of coarse dark grey woollen fabric, and a summer uniform, issued in early November, made from duck (a fine unbleached canvas, of which the Fremantle Prison jacket is an example), dowlas (strong calico) or drabbet (dull brown linen, of which the Fremantle Prison undershirt is an example). Along with these seasonally appropriate items, convicts were also issued with boots, a belt, socks, handkerchiefs and a felt hat.

All four pieces of Fremantle Prison's convict clothing have the broad arrow mark stamped on them. This mark originated with Henry, Earl of Romney who was the Master General of Ordnance from 1693 to 1702. The broad arrow was used in his coat of arms and adopted as the symbol for ordinance in the British Army, and to signify any British Government property as a deterrent against theft. The unbleached canvas jacket is also stamped with 'W D', meaning War Department, which was the name of the government office which supplied common uniforms for the lowest ranks of the army and navy, as well as for convicts from 1854 to 1895. Further to this the manufacturers' stamps on this jacket also includes the date 1865.

The waistcoat and two jackets have been a part of the Fremantle Prison Collection since the Museum first opened in 1978. Whilst no specific provenance related to these items has been recorded, their existence in the original collection means they have very likely been on site at Fremantle Prison since the time of their use. The undershirt however was discovered under the floorboards following the fire in 4 Division in 1988. A specific find location for this item in 4 Division was not recorded at the time of discovery.

Some scientific analysis has been carried out on the parti-coloured waistcoat and jacket to help determine the techniques used to create the colours of the cloth. Electron microscopic analysis revealed that the yellow dye was derived from tin, and that the black dye was chromium. Both colours were probably fixed with alum.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1 ✓	2	3	4
Rarity value	1 ✓	2	3	4
Condition	1	2 ✓	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance ✓	National Significance ✓		State Significance ✓	

Statement of Significance

Through their direct association with the historical era from which the Fremantle Prison site gains its World Heritage listing, the convict clothing in the Fremantle Prison Collection is of individual international significance. Few examples of the clothing worn by convicts sent to the Australian penal colonies survive, owing to the harsh conditions in which these men lived and the everyday needs of convicts, such as clothing, being underfunded during this period. These artefacts also provide an avenue for scientific analysis into nineteenth century cloth manufacturing and dye production. As intimate examples of the everyday lives of early convicts in Western Australia, these artefacts are of high historic and social significance.

Name: Eagle Press
Category: Convict Era (1850-1885)
Accession Number: 2016.4



Historical Notes

A Printing Shop was part of the Convict Establishment's original infrastructure, and remained a trade taught to inmates at Fremantle Prison throughout the site's history. In 1854 convicts were instructed in the use of two printing presses onsite, and this Columbian Press is likely to have been one of these two machines. The press was hand set by the prisoners working in the shop, under the supervision of an instructor.

The Fremantle Prison Print Shop functioned as the official Government Printer from 1858 until June 1870, which included printing the weekly *Government Gazette*. This Columbian Press was then moved to Perth by ship in 1870 to become part of the newly established Government Printer. It remained in use at the Government Printer until the late 1970s. In 2017 it remains in working order.

This press was made by Harrild and Sons, an engineering company based in London. This type of printing press was patented by George Clymer in 1813 in Philadelphia, USA, and then in England in 1817. Clymer applied hydraulic engineering principles to the press, with the large crossbeam linked to the operating handle for greater efficiency of use, a design which is unique to the Columbian. Interestingly, it had little success in America, but was very popular in Europe and England, where it was adopted by many leading printers. Some of these presses then made their way to the Australian colonies, however the exact number of Columbian presses which came to Western Australia throughout the nineteenth century is difficult to ascertain. Printing operations were established in Perth and Fremantle, and as far as Geraldton, Coolgardie and Leonora. The only other known surviving Columbian Press in Western Australia today is located at TAFE Central in Perth.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1 ✓	2	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance ✓	National Significance ✓	State Significance ✓		

Statement of Significance

This Printing Press has international significance, as both a link to the earliest forms of industry within Fremantle Prison during the convict era, and through its connection to early printing and the public dissemination of information in the Swan River Colony. Its historic and social significance is very high as an example of the connection and relationship between products produced by the convicts involved in Prison industries and the outside colony. The machine is also in excellent condition, making it of high research potential, as a working example of an early nineteenth century printing press.

Name: Flogging Triangle
Category: Convict Era (1850-1885)
Accession Number: 1978.153



Historical Notes

Flogging was a form of corporal punishment inflicted upon convicts, and later prisoners, at Fremantle Prison. Prisoners could be sentenced to flogging as punishment for acts committed whilst inside prison, such as for insubordination or misbehavior, or alternatively flogging could be part of a prisoner's original sentence. In the 1850s and 1860s it was not uncommon for prisoners at the Convict Establishment to be sentenced to flogging, with the maximum of 100 lashes for breaches of discipline. The most serious offence, for which this type of punishment could be inflicted, was attempting to escape from legal custody.

This flogging triangle was used as a way of securing prisoners during this form of punishment. The triangle's beams were rounded at the top, and squared at an angle at the bottom, allowing them to sit flat when the triangle was opened out. The whole triangle is pivoted at the top by a metal bolt and nut to form three legs that can be opened out to form a standing tripod, with two legs at the side and one at the rear. The two side legs had three separate wooden cleats screwed to their outer sides, each containing four, three and two rungs respectively, through which ropes or other bonds may be threaded and secured. A metal cleat is also attached to the centre rear leg, about one third of the way up from the ground, also for securing bonds.

Once strapped to the flogging post, the prisoner received punishment in the form of flogging or birching. Flogging was undertaken with the cat-of-nine tails, a whip with nine knotted strands or cords, whilst birching used a bundle of long birch twigs bound together by a cord. In order to receive the punishment, the prisoner's back was bared, though he was made to wear a wide leather belt secured around his upper waist to protect his kidneys from damage. After the lashes were administered, salt or brine would be applied to the wounds to cleanse them and help them heal. The flagellator was often a Prison Officer, sometimes specially appointed, who, for an agreed fee, was required to administer corporal punishment when necessary. Floggings were usually carried out with between six and ten Prison Officers present, together with those prisoners for whom it was thought witnessing the punishment would provide a warning and set an example.

A medical officer who had the authority to stop the punishment if necessary, always attended the proceedings. However, if the punishment was stopped for medical reasons the sentence was not discharged, but rather resumed once the prisoner had healed sufficiently.

The 1940 Fremantle Prison Regulations speaks specifically to flogging as a form of punishment, stating that, “The number of strokes must not exceed twenty five and in the case of an offender under the age of eighteen must not exceed twelve, and the instrument must be either a birch rod cane, or the instrument commonly called a cat, which shall be made of leather or cord without any metallic substance woven therewith; provided that the cat shall not be used in the case of an offender under eighteen years of age.”

The last flogging in Western Australia was administered at Fremantle Prison at 9am on 21 June 1943, when a prisoner, sentenced to receive 25 lashes of the cat received 17 before the medical officer intervened. To protect his identity the flagellator was from outside the Western Australian prison system and wore a mask during the proceedings. The last birching at Fremantle Prison was carried out on 20 August 1962 when a prisoner received 12 strokes. Corporal punishment and hard labour were not officially abolished in Western Australia until the Criminal Law Amendment Act (No. 2) 1992, which came into effect from 6 January 1993.

In all likelihood this fogging triangle in the Fremantle Prison Collection is the original apparatus shipped to Fremantle from England during the 1850s, as part of the equipment required to impose discipline within the Convict Establishment.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1	2 ✓	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance ✓	National Significance ✓		State Significance ✓	

Statement of Significance

Corporal punishment is an integral and prevalent aspect of convict history and by providing a direct link to these proceedings, this flogging triangle has high historic significance. As a representative example of the rule of life under which these convicts lived, it has high social significance and is internationally important, being attributed to the earliest period of the site, from which the Fremantle Prison receives its World Heritage Listing. It remains in excellent condition and is a rare example of the more extreme forms of punishment inflicted during the Prison’s history.

Name: Harmonium

Category: Convict Era (1850-1885)

Accession Number: 1995.63



Historical Notes

Harmoniums were first developed in the early 1800s, and represented the first major technical advancement in organ design for 300 years. However, it was not until the 1840s that harmoniums were first mass produced. The harmonium functions on pressure rather than suction; as the bellows push air up through the reeds. The 'E Expression' stop is unique to pressure instruments, and requires a specific pedaling technique by the player.

The Fremantle Prison harmonium is of a style by Alexandre Debain, who first patented his design in 1842. The Collection's harmonium has the serial number 5220, from which the instrument's manufacture can be traced to France in circa 1854. Harmoniums were a popular instrument in the colonies, offering a more practical alternative to the piano. Often weighing less than pianos of a similar size, they were also not as easily damaged during transport, and, unlike the piano, harmoniums held their tune better in the heat and humidity, making them better suited to Australian conditions.

In 1854, the Anglican Chaplin at the Convict Establishment requested an organ for the chapel, and this harmonium is likely that instrument. Sent by the War Office on 31 April 1856, it arrived in Fremantle on the convict ship *Prince Charlie* later that year. The Anglican chapel at the Convict Establishment provided a place of spiritual contemplation and worship for convicts, staff and their families. This harmonium was used during services, and to accompany the choir, who sang on a Sunday morning and evening and during the daily morning service. Music and religious observance were an important component of reforming the souls of those imprisoned in the Convict Establishment.

The Fremantle Prison harmonium is relatively intact considering its age. It has a single keyset and four reed sets. The keyboard contains 36 intact white keys, and 25 intact minor black keys. Several of the keys are either raised (e.g. C sharp) or sunken (e.g. D) through use. The harmonium is constructed of oak and covered in wood veneer, in a plain design. The pedal board has become detached and is covered with leather, likely a Prison repair from the twentieth century. Two of the stops have been detached, and one is missing. The brand or

makers medallion at the centre, in-between the stops, is also missing but a stamp located within the instrument reads: 'AL. DEBAIN/ RUE VIVIENNE/ [?] PIANOS'.

The lid of the harmonium is absent meaning the interior of the instrument is visible from above and behind. There is also the remainder of a metal handle on the right-hand-side, with matching screw holes on the left side suggesting there was once a corresponding handle.

This type of instrument is very rare in Western Australia, with the only other example in the New Norcia Collection. Preliminary research also suggests that this kind of instrument may be rare outside of France.

Significance

Assessment and Comparative Criteria	High	Low			
Aesthetic Significance	1 ✓	2	3	4	5
Historic Significance	1 ✓	2	3	4	5
Social/ Spiritual Significance	1 ✓	2	3	4	5
Science/Research	1 ✓	2	3	4	5
Rarity value	1 ✓	2	3	4	5
Condition	1	2 ✓	3	4	5
Provenance	1 ✓	2	3	4	5
Interpretative Potential	1 ✓	2	3	4	5
International Significance ✓	National Significance ✓		State Significance ✓		

Statement of Significance

Fremantle Prison's harmonium is of international significance as a rare example of this French designed instrument, with strong provenance to the Convict Establishment. The instrument has high historic and social value, as an example of the implementation of the early convictism theory of prisoner reform through worship. As a rare example from an important era in French musical history, this harmonium also has research potential as evidence of instrument construction and design in the early nineteenth century.

Name: Padlocks

Category: Convict Era (1850-1885)

Accession Number: 1996.70.1-5, 1996.72.1-2, 1996.73.1-4, 1996.74.1-4, 1996.82, 1999.356, 2001.132, 2002.6, 2012.87, 2015.1.1-4



1996.70.1

Historical Notes

Locks have existed, in some form or another, for millennia. Forms of security have developed as societies spread, and with these changes, locks themselves have evolved. One of the most revolutionary changes was the invention of the padlock. At the root of this device is its portability; the idea that a lock can be added to something and then removed again. Padlocks are a detachable lock that fastens and secures with the use of a 'shackle'. The shackle can be a hinge or slide, with the assistance of a spring, but it is the fact that once open it can be removed that makes a padlock superior.

Security at the Convict Establishment was originally controlled by Western Australia's first Comptroller-General of Convicts, Edmund Henderson, who administered the Convict Establishment for thirteen years. The primary responsibilities of the Comptroller-General were to direct convict labour, and control convict discipline. This included security measures, for both those inside the Establishment, and those out on work parties. As part of this system of control, the padlock was an essential tool, as it could be implemented where needed, and used away from the Prison site.

A selection of padlocks in the Fremantle Prison Collection can be accurately dated to the convict era via their markers marks and serial numbers. Most locks had some form of identifying mark affixed to them during manufacturing. Most of the padlocks in the Fremantle Prison Collection were made by Chubb, the premier locksmiths in the United Kingdom, who also carried the Royal Appointment seal. The lock shown here, 1996.70.1, is stamped, "BY APPONTMENT TO H.M. THE KING". Combined with the serial number F5437, this dates the manufacture of this padlock to the mid to late 1820s.

Most of the padlocks in the Fremantle Prison Collection were left on site when the Prison closed in 1991. Their early date and place of manufacture suggests that they came to Fremantle onboard convict vessels, and have been in use at Fremantle Prison since the first half of the nineteenth century.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1	2 ✓	3	4
Condition	1	2 ✓	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance ✓	National Significance ✓		State Significance ✓	

Statement of Significance

Padlocks are emblematic of the prison system, with high interpretive potential and social significance as easily recognizable forms of imprisonment and control. This collection of padlocks also has high historic significance, dating from the earliest time of transportation to Western Australia. By providing a direct link between the early period of convictism in WA, and the Outstanding Universal Value from which Fremantle Prison claims its World Heritage Listing, the collection of padlocks in the Fremantle Prison Collection have international significance.

Name: Protective Belts
Category: Convict Era (1850-1885)
Accession Number: 1978.157.1- 2, 1978.167.1-4



1978.167.3



1978.167.4

Historical Notes

In the early days of the Convict Establishment it was not uncommon for convicts to be sentenced to forms of corporal punishment for breaches of discipline. A certain number of lashes could be imposed as part of a convict's initial conviction sentence, or for misbehavior conducted whilst inside prison, such as insubordination. The most serious offence was attempting to, or successfully, escaping from legal custody.

A prisoner who had been sentenced to flogging was secured to the flogging triangle, with their legs tied to the base of the frame and their hands to the top. Their back was stripped bare and a protective leather belt was fastened around their waist, whilst a second could be strapped around the convict's neck. The belts were in place to prevent serious internal injury, or even death, to the convict during their punishment. Continual flogging caused the skin to break and open, and without the belt on the back this could cause serious bruising or bleeding to the kidneys and other internal organs. Meanwhile the neck strap was in place to protect the main arteries in the neck from being cut open.

Depending on the sentence, a convict could be flogged up to 100 times. A medical officer was always present at every flogging and could intervene and cease the punishment if he felt the prisoner's life was in danger. If a flogging was stopped prematurely for such a reason, the remaining lashes would be administered after the prisoner had sufficiently recovered.

The last flogging was administered at Fremantle Prison at 9 am on 21 June 1943 when a prisoner convicted of rape received 25 lashes as part of his sentence. The medical officer suspended the punishment after 17 strokes.

Corporal punishment and hard labour were then officially abolished in Western Australia under the Criminal Law Amendment Act (No. 2) 1992, effective from 6 January 1993.

Protective belts such as these were also used at the Convict Establishment as a remedy against injury for convicts undertaking hard physical labour as part of their punishment. One such example would be to strap the thick leather belt around the convict's back, to help support the back muscles from strain while they were undertaking heavy work, such as carrying or hauling rocks.

Significance

Assessment and Comparative Criteria	High	Low			
Aesthetic Significance	1 ✓	2	3	4	5
Historic Significance	1 ✓	2	3	4	5
Social/ Spiritual Significance	1 ✓	2	3	4	5
Science/Research	1	2 ✓	3	4	5
Rarity value	1	2 ✓	3	4	5
Condition	1 ✓	2	3	4	5
Provenance	1 ✓	2	3	4	5
Interpretative Potential	1 ✓	2	3	4	5
International Significance ✓	National Significance ✓	State Significance ✓			

Statement of Significance

Corporal punishment and hard labour were two forms of punishment inflicted at the Convict Establishment, both of which are often seen by today's visitors as indicative of the harshness of incarceration during this era. As such, these objects have high social significance, not only as examples of this form of punishment, but as popular examples of the time and genre. These belts have strong provenance to Fremantle Prison, and their historical significance is high. They are internationally significant artefacts, as examples of both the cruelty and the attempts at more humane practices, during the implementation of punishment in the convict era.

Name: Punishment Weights
Category: Convict Era (1850-1885)
Accession Number: 1999.858, 1978.29



1999.858



1978.29

Historical Notes

Punishment irons can refer to 28 pound and 56 pound weights, which were attached to the hip of a convict, as part of a leather belt worn when undergoing a sentence of punishment. The sentence usually specified which weight was to be worn and for how long. The weight consisted of a solid cube or ball of metal, with a circular metal ring attached to the top, which acted as a hand grip and to secure the weight to the belt.

During the 1870s a water supply system was established at the Convict Establishment to deliver fresh underground water to ships in the town's port. Convicts manned the water pumps inside the Establishment's walls, which was very hard work. However, if a convict was undergoing an additional punishment, they could also be required to man the pumps whilst wearing irons or punishment weights. In 1877 an entry in the Prison's Medical Journal for the 25 April refers to a convict who, under punishment and wearing a 28 pound weight, suffered a rupture of an undisclosed nature whilst pumping water. He was excused labouring duties until his injuries healed.

The square punishment weight in the Fremantle Prison Collection (1999.858), is marked with a broad arrow symbol and the letters 'B O', which stands for 'Board of Ordnance'. This was inscribed, along with the broad arrow, on British Government property, including convict clothing and equipment, from circa 1800 until 1855.

The round punishment weight in the Fremantle Prison Collection (1978.29), was found in the ground of a house in Pier Street, Fremantle, in 1941. The occupant was digging an air raid shelter and found the weight buried in his garden. It was donated to the newly opened Fremantle Prison Museum in 1978.

The last recorded instance of punishment irons or weights of any kind being used at Fremantle Prison comes from an 1889 edition of *The West Australian* newspaper. Here it was reported that two prisoners wearing 6.3 and 12.7 kilogram irons were manning the water pumps. The 1898 Royal Commission recommended the abolition of irons and flogging for all prison offences, as well as the abolition of dark cells and the use of the crank.

Significance

Assessment and Comparative Criteria	High	Low		
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1	2 ✓	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance ✓	National Significance ✓	State Significance ✓		

Statement of Significance

As indicative examples of convict era punishment and suffering, with strong provenance to the convict era at Fremantle Prison, from which the site receives its World Heritage Listing, these punishment weights have international significance. They are historically and socially valuable as representations of the nature of punishment in the convict era. As highly recognizable artefacts of this time, they have high interpretative potential, as symbols of convictism in Western Australia.

Name: Scales and Weights

Category: Convict Era (1850-1885)

Accession Number: 2004.6.1-3, 2004.5



Historical Notes

Whilst the specific purpose of these weights has been lost, each weight is stamped with the broad arrow symbol and 'B O', which stands for 'British Ordinance', which allows for their accurate dating. The British Ordinance was a government department in use during the early nineteenth century, through until 1855, which means these weights dated to the earliest period of convictism in Western Australia. These symbols were affixed to British government property of the time, including convict equipment and clothing, as a sign of ownership and a remedy against theft.

Enquiries made to an Associate Professor of the University of Tasmania in 2010, into the possible purpose of these weights, confirmed their date of manufacture as mid-nineteenth century. It was also hypothesized that their purpose could have been for food rations or postal services. It was commented that whilst most other weights from this period which bear the same markings are made of cast iron, few examples survive which are this decorative or in as good condition.

Weights and scales were used in the Convict Establishment to help the cooks ration out a man's portion for each dish. The object they wished to measure, such as meat, would be placed on one side of a scale and weights on the other, until they were equal. As each convict's diet was strictly allotted, scales were used at every meal to clearly ration out each man's portion.

The health and wellbeing of the convicts inside the Establishment was the responsibility of the Surgeon. To assist with keeping the inmates fit and well, and to avoid any outbreaks of disease, the Surgeon was also responsible for designing a specially formulated diet. Dr. Rennie, the Convict Establishment's Surgeon, was an advocate for a vegetarian and temperance diet.

Whilst he strongly advocated for an overall reduction in the amount of food in the convict's diet, he argued for an increase in the variety of vegetables and fish served to the men. Despite his recommendations, the final say on the convict diet lay with the Establishment's Superintendent, who in this case ignored Dr. Rennie's recommendations, and added more bread and potatoes to the convict's rations.

During the time of the Convict Establishment the average inmate's daily rations were set in the *Convict Establishment Rules and Regulations* and included the following; for breakfast a cup of tea and bread; for lunch some meat, potatoes, or sometimes vegetables and rice, plus a bowl of gruel or oatmeal soup; and for supper a cup of tea and bread. Whilst this might sound insufficient, convicts often ate better than colonists of the time.

Significance

Assessment and Comparative Criteria	High	Low		
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1	2 ✓	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance ✓	National Significance ✓			State Significance ✓

Statement of Significance

These convict weights are of international significance. With strong provenance to the Fremantle Prison site, they are accurately dateable to the convict period from which the site gains its World Heritage listing. These artefacts are also intact and in remarkably good condition, compared to other weights of this type and period. They have research potential and high social significance as interpretive examples of the effects of rationing and the understanding of the correlation between certain foods and health during this time.

Name: Shackles

Category: Convict Era (1850-1885)

Accession Number: 1978.61.1-20, 1995.11



1978.61.11

Historical Notes

Shackles, also referred to as irons, were used as a tool of punishment during the convict period in Western Australia. They were made entirely of metal and varied in weight and size. Consisting of a length of chain, they had 'bracelets' for the ankles or wrists attached at either end, which were made from two semicircular hoops of metal pivoted together at one side by a metal pin. Provision was made at the opposite side for a similar pin to be inserted and hammered closed, to lock the bracelet around the prisoner's ankle or wrist. To prevent chafing, convicts often wore a strip of leather or padding sewn together from corduroy, leather and canvas, between the skin and the iron.

The shackles used at the Convict Establishment were imported from England. Records show shackles listed as 'bazzles' or 'basils', on manifests, and were imported amongst other, "articles for the security of convicts", onboard ships such as the *Clara* in 1857, the *Nile* in 1858 and the *Lord Raglan* in 1858.

Either as part of an original sentence, or owing to misbehavior whilst imprisoned, convicts could be sentenced to hard labour in irons. One such punishment was known as a 'chain gang', a group of men shackled together and sent out in a work party. The chain gang, or convict parties, that worked in irons, was a common form of organising convict labour on public works. Chain gangs worked up to ten hours a day and often slept in basic huts at night. The men carried out the most labour-intensive elements of road building operations, including cutting down trees, removing stumps, moving large pieces of stone and splitting rock.

During the 1870s a water supply system was established at the Convict Establishment to deliver fresh underground water to ships in the town's port. Prisoners manned the water pumps inside the Establishment grounds, and if they were also undergoing an additional punishment, they could be required to undertake this work whilst wearing shackles.

A medical journal of the time refers to a convict working at the pump whilst in irons complaining of, "Pain in the loins and through the groins." Examination revealed that, "the skin over both hipbones and in the groins black and blue...in consequence of the weight of the irons bearing on the strap around his loins..." After this examination, the unnamed convict was excused further pumping duties.

The last report of punishment irons being used at Fremantle Prison comes from *The West Australian* in 1889, which reported that two prisoners wearing 6.3 and 12.7 kilogram irons were manning the water pumps in the grounds. However, it wasn't until after the release of the 1898 Royal Commission that their use were ceased entirely, after the report recommended the abolition of irons, flogging, the use of dark cells and the crank, as forms of punishment.

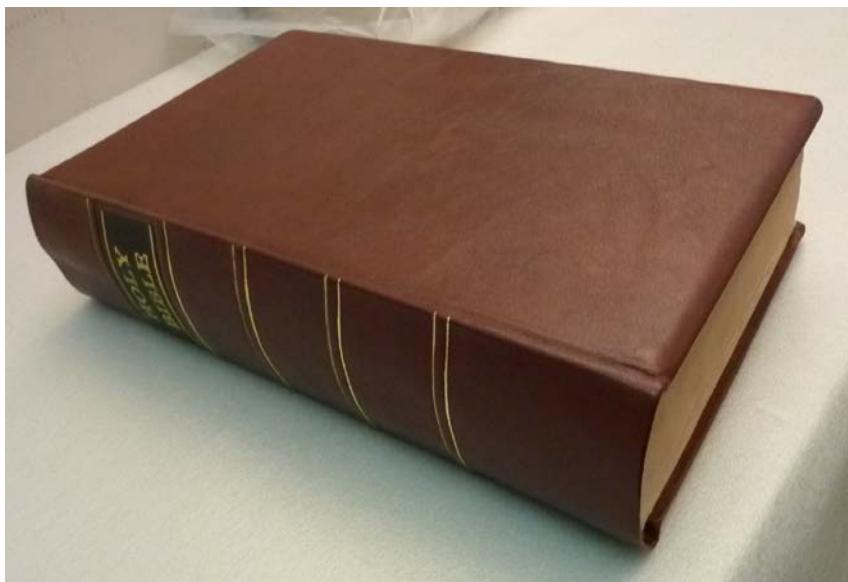
Significance

Assessment and Comparative Criteria	High	Low		
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1	2	3 ✓	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance ✓	National Significance ✓		State Significance ✓	

Statement of Significance

As perhaps one of the most highly recognisable artifacts of the convict period, these shackles have international significance due to their strong provenance to the convict era at Fremantle Prison. They have very high social significance, not only as examples of the social system of punishment implemented during this period, but also in today's society as an object seen as indicative of the convict era. Whilst their heavy construction means examples often survive into the modern era, these shackles are in excellent condition and their strong provenance to the site further increases their high historic significance.

Name: Bible (large, 1855)
Category: Convict Era (1850-1885)
Accession Number: 2005.92



Historical Notes

The Convict Establishment in Fremantle placed great emphasis on religious teaching and observance of ritual. It was believed that rehabilitation or reform of a criminal was best handled by the church. As such, convicts were required to attend a prayer service every morning, and church twice on Sundays. A convict choir was also formed to sing in the church. Sunday church attendance was compulsory for all inmates at Fremantle Prison until 1931.

Religion was also used as a vehicle for reinforcing the powers of the law, and reminding convicts of the retribution that awaited them if they violated it. In 1865, convict Thomas Bushell was sentenced to death after attempting to murder a warder. The Comptroller-General issued an order that on the morning of the execution all the other convicts would assemble in the Establishment's chapel and pause for five minutes when the execution took place. When the bell tolled it would inform the men that the sentence of the law was being carried out. After this, the Chaplain would offer a prayer and the magistrate would address the congregation of the consequences of defying the law. The records show that this service was conducted for many years on every occasion a convict was executed.

The architecture and location of the Anglican Chapel at Fremantle Prison is evidence of the importance placed on religion in the convict era. The chapel is one of the finest, and certainly the most intact, of early prison chapels in Australia. As the centrepiece of the Main Cell Block, it occupies the key axial location in the precinct. Its interior features include the first laminated timber arch structure in the state, handsome Decalogue boards and some original and elegant joinery. The chapel was completed between 1856 and 1857. The ten commandments, Lord's prayer and the creed were painted on four 'boards' by Charles Hamilton, a convict sentenced to life sometime before 1874, when he was recommended for remission. They were painted, as the clerk of works Broomhall said, "In a very superior manner", and although repainted are still in reasonably good condition today.

This bible was used in the Anglican Chapel at the Convict Establishment. The bible is bound between hardback covers finished in dark red buckram, and the title is written on the spine in gold lettering. The title page reads *The Holy Bible Containing the Old & New Testaments*, with the date of printing, 1855, inscribed in roman numerals.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1 ✓	2	3	4
Rarity value	1	2 ✓	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance ✓	National Significance ✓		State Significance ✓	

Statement of Significance

Religion was a central part of convict life, and a fundamental pillar of reform in the convict era. The Anglican Chapel at Fremantle Prison was the centerpiece of religious observance at the site, and this bible acted as the pathway to God through which the convicts could be redeemed. As such, this bible holds very high social and spiritual significance. Its high historic significance lends to its international importance, as an artifact directly related to one of the central themes of convict life.

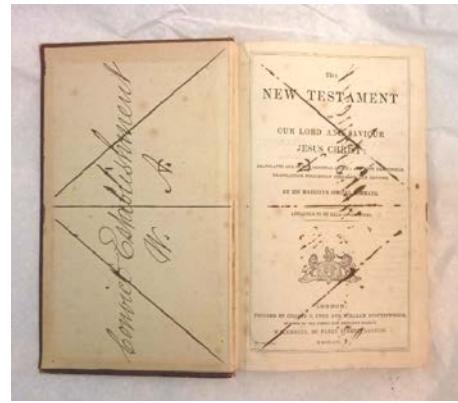
Name: Bibles (New Testament, marked 'Convict Establishment')

Category: Convict Era (1850-1885)

Accession Number: 1993.23.1-3



1993.23.1



1993.23.3

Historical Notes

To nineteenth century prison reformers, religion was an integral part of the convict system. In 1842, Lord Stanley is quoted as saying, "We anticipate a systematic course of moral and religious instruction will afford the means of applying such salutary influences as may best induce the convicts to betake themselves to industrious and useful pursuits". For this an Anglican Chaplain was sent with the first ship of convicts to Western Australia in 1850. Attendance at Divine Service, and morning and evening prayers, was enforced, and Sunday worship remained compulsory for all inmates at Fremantle Prison until 1931.

The architecture and location of the Anglican Chapel is an indication of the significance placed upon religion in the convict era. The Anglican Chapel is one of the finest, and most intact, of early prison chapels in Australia. It occupies the most central location in the precinct. Its interior features include the first laminated timber arch structure in the state, handsome Decalogue boards and some original and elegant joinery. The chapel was completed between 1856 and 1857. The ten commandments, Lord's prayer and the creed were painted on four 'boards' by Charles Hamilton, a lifer, sometime before 1874, when he was recommended for remission. They were painted as the clerk of works Mr. Broomhall, said, "in a very superior manner", and although repainted are still in reasonably good condition today.

Each convict who entered the Establishment received his own personal Bible, and three of these personal bibles are retained in the Fremantle Prison Collection. They are bound and printed editions of the New Testament Bible, published in 1854. The bibles have hardback covers, finished in a burgundy coloured buckram, which has worn through at the corners. Hand written in black ink, along the open edge of the book, is the text 'C [broad arrow] E'. Whilst the 'C' and 'E' stand for Convict Establishment, the broad arrow mark, which originated with Henry, Earl of Romney, the Master General of Ordnance from 1693 to 1702, signified British Government property. Handwritten in black ink on the inside front cover of these three bibles is the text 'Convict Establishment WA'.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance ✓	National Significance ✓		State Significance ✓	

Statement of Significance

As an essential tool to assist the reform of convicts, these bibles hold high historic and social significance, as well as spiritual value, as a tangible link with the importance of religion during the convict era at Fremantle Prison. They have high rarity value and strong provenance, as the only three surviving examples of personal bibles from the Convict Establishment. They are internationally significant examples of the personal religious observance encouraged in prisoners during the convict era in Western Australia.

Name: Book (1854)

Category: Convict Era (1850-1885)

Accession Number: 1978.4a-e



Historical Notes

The hospital at Fremantle Prison was built between 1857 and 1859. When completed the hospital had the following capacity; a general ward for 33 patients; a ward each to treat fever and ophthalmic diseases, equipped for 10 patients each; four observation wards, each with a single bed; and two cutaneous wards with three beds for patients with skin complaints. There was also a kitchen, bathroom, surgery and morgue on site.

The hospital was an essential part of the infrastructure at the Convict Establishment. There was a surgeon attached to the Prison, and a more senior staff surgeon who was the Principal Medical Officer in Perth. The Medical Officers were very aware of the ease with which any epidemic could decimate a prison population, so care was taken to prevent such an eventuality. Moreover, there were some diseases which were more prevalent among convicts in Western Australia, which required hospital treatment, such as ophthalmia, dysentery, tuberculosis and lunacy, for which a separate asylum was eventually built outside the Establishment.

Medical Officers and administrators at the Convict Establishment used this bound and printed book in the treatment of convicts. Titled *A Translation of the New London Pharmacopoeia including also The New Dublin and Edinburgh Pharmacopoeias, with a full account of the chemical & medicinal properties of their contents; forming a Complete Materia Medica*, it was written by J. Birbank Nevins M.D. of London. This pharmacopeia includes instructions on the use of herbs and palliatives, as well as compounds of mercury and other minerals, splints and bandages. Surviving records written by the Medical Officers at the Establishment show the limitations of what was available at the time to ease pain or to cure serious complaints from which the convicts suffered.

This copy in the Fremantle Prison Collection is a second edition of this title, published in London by Longman, Brown, Green & Longmans, in 1854. It is a hardback leather-bound publication with 880 pages. Handwritten in black ink on the title page is a note, reading, "Infirmary Convict Establishment received per Ship *Braide* 31st July 1862".

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1 ✓	2	3	4
Rarity value	1 ✓	2	3	4
Condition	1	2 ✓	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance ✓	National Significance ✓		State Significance ✓	

Statement of Significance

This book has high historic significance, stemming from its well-established provenance as a book used in the Convict Establishment hospital in the 1860s. As a rare example of medical treatments and understanding from the convict era, this artefact also has high social and scientific importance. As a rare example of knowledge used in the treatment of disease and injury at the Convict Establishment, this book is internationally significant as a direct link with the era from which Fremantle Prison's gains its World Heritage listing.

Name: Convict Establishment Rules and Regulations

Category: Convict Era (1850-1885)

Accession Number: 93.18



Historical Notes

The inmates at the Convict Establishment lived their lives according to a strict set of rules. This 129 page book, titled *Rules and Regulations Convict Department, Western Australia 1862*, laid out the regulations that a convict was to abide by. This copy was printed in the Establishment's print shop in 1862.

Breaches of the Convict Establishment's rules were separated into two levels of severity; minor and aggravated. Examples of minor breaches of the rules and regulations included disobeying the orders of a Prison Warder, swearing, being caught with Convict Establishment property, and talking or misbehaving at divine service or prayer. Being guilty of minor breaches could result in seven days solitary confinement, be placed on a diet of bread and water, or forfeiting remission of your sentence. Aggravated offences against the rules and regulations were seen as much more severe, and therefore resulted in harsher punishments. If a convict was caught planning, or involved in, a mutiny, assaulting another convict or officer, escaping or attempting to escape, or wilfully or maliciously breaking and damaging prison property, they were charged with an aggravated offence. The punishment for breaking one of these rules was a stay of up to one month in solitary confinement, with 14 days on bread and water, with the added punishment of irons, depending on the offence. The offending convict could also be sentenced to corporal punishments such as flogging, or hard labour, or he could be removed to a lower class of imprisonment, which would hinder his privileges.

The solitary confinement building at the Convict Establishment had 18 cells in total, out of which 12 were classed as 'light' and six were 'dark'. All were fitted with two doors for extra security, and which made the cells practically soundproof, adding to the feeling of isolation. The cells were furnished with a bare bed and no mattress, a bible and sometimes a blanket. Dark cells were a particularly harsh form of punishment, as those convicts quickly became disorientated, unable to tell day from night. A diet of bread and water also added to the harshness of these punishments. The men who were sentenced to solitary confinement were usually back in the Main Cell Block within a month, but after 1863 men could be sentenced to solitary for up to three months at a time.

In 1866 it was reported that, "...prisoner 8400 Joseph Price be kept in a dark cell upon bread and water until the surgeon reports that he can bear it no longer and that then he be worked till further orders in the chain gang inside the Prison."

The Rules and Regulations Act governing the Convict Establishment were continuously modified and kept up to date. After the update in 1862, the Act was reviewed and extensively modified to the Prisons Act 1903-18.

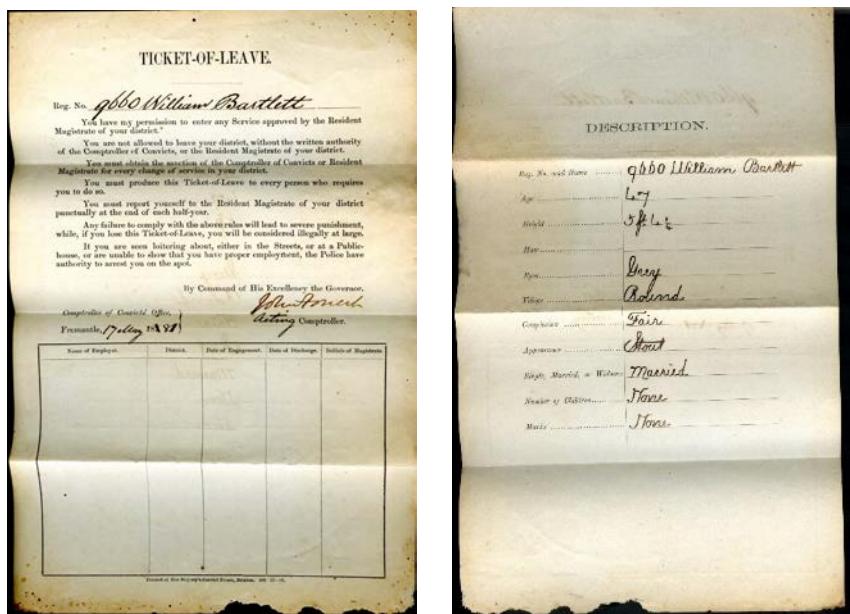
Significance

Assessment and Comparative Criteria	High				Low
Aesthetic Significance	1 ✓	2	3	4	5
Historic Significance	1 ✓	2	3	4	5
Social/ Spiritual Significance	1 ✓	2	3	4	5
Science/Research	1 ✓	2	3	4	5
Rarity value	1 ✓	2	3	4	5
Condition	1	2 ✓	3	4	5
Provenance	1 ✓	2	3	4	5
Interpretative Potential	1 ✓	2	3	4	5
International Significance ✓	National Significance ✓		State Significance ✓		

Statement of Significance

This book containing the Rules and Regulations at the Convict Establishment has very high historic, social and research significance. It outlines the system by which convicts had to live everyday whilst imprisoned at Fremantle. It has strong provenance to the site, and is a rare example which has survived in good condition. As an important example of the way in which the lives of convicts at Fremantle were governed, directly related to the period from which the site gains its World Heritage Listing, this artefact has international significance.

Name: Ticket-of-Leave
Category: Convict Era (1850-1885)
Accession Number: 2017.4



Historical Notes

Born in 1834, William Bartlett was a horse dealer from Buckinghamshire, England. He was convicted of rape and sentenced at the Aylesbury Assizes to 15 years transportation. He arrived in Fremantle on board the *Hougoumont*, the last convict ship to arrive in Australia, in 1868.

This document was found, hidden between the pages of an old book, at the home of the donor's aunt, who passed away in March 2017. The relationship between the convict William Bartlett and the donor's family is currently unknown.

The Ticket-of-Leave system was first introduced by Governor Philip King in 1801. Its principal aim was to reduce the burden on the colonial administration of providing food from the government's limited stores to convicts who were transported from Britain to Australia. Convicts who were deemed able to support themselves were awarded a Ticket-of-Leave. They could also be awarded for good behaviour, and permitted the holder to seek employment within a specified district. Holders were not, however, permitted to leave the district without the permission of the colonial government. Each change of employer or district was recorded on the convict's Ticket.

Originally the Ticket-of-Leave was given without any relation to the period of the sentence a convict had already served. Some 'gentlemen convicts' or aristocratic men were issued their Tickets on arrival in the colony. By 1811, the need to first serve at least part of your original sentence was established and by 1821 regulations were introduced specifying the lengths of a sentence that had to be served before a convict could be considered for a Ticket. These were four years for an original seven-year sentence, six to eight years for a 14 year sentence and 10 to 12 years for those given a life sentence. Once the full original sentence had been served, a 'certificate of freedom' was awarded.

Ticket-of-Leave holders were allowed to marry or to bring their families across from Britain. They were also able to acquire property, but they were not permitted to carry weapons or board a ship.

Convicts who observed these conditions until the completion of one half of their original sentence were entitled to a conditional pardon, which removed all restrictions except the ban on leaving the colony. Convicts who did not observe these conditions could be arrested without a warrant, tried without recourse to the Supreme Court, and would forfeit their property.

A Ticket-of-Leave had two physical components; the first known as the 'Ticket proper' was issued to the convict, and it was mandatory for them to carry it on their person at all times, which has resulted in very few original Tickets-of-Leave surviving into modern times. The second component was the 'butt', which was kept on file by the Colonial Government as a reference.

Significance

Assessment and Comparative Criteria	High					Low
Aesthetic Significance	1 ✓	2	3	4	5	
Historic Significance	1 ✓	2	3	4	5	
Social/ Spiritual Significance	1 ✓	2	3	4	5	
Science/Research	1 ✓	2	3	4	5	
Rarity value	1 ✓	2	3	4	5	
Condition	1 ✓	2	3	4	5	
Provenance	1	2 ✓	3	4	5	
Interpretative Potential	1 ✓	2	3	4	5	
International Significance ✓	National Significance ✓			State Significance ✓		

Statement of Significance

This Ticket-of-Leave has international significance, as a tangible link to a convict on board the *Hougoumont*, signifying the end of the convict era in Australia. This archive is in excellent condition, and is a rare surviving example of the pardon and release system employed in early colonial Western Australia. It has very high historic and social value for providing personal information of this particular convict, as an example of life after sentence and the method of social integration for released convicts into Australian society.

Individual Key Items: Colonial Era (1886-1901)

Objects

Artefacts from archaeological dig at 14 The Terrace
Baptismal Font
Coracles
Keys
Padlocks
Reed Organs

Archives

Dietary Scale for Women's Division (framed)
Site Plan (1897-1908)

Photographs

Christmas Festivities
Gatehouse
Gatehouse with Cart and Officers
Prison Officer and Officials

There are no artworks or oral histories from this era.

Statement of Significance: Colonial Era

Whilst Fremantle Prison's colonial history is perhaps the least represented in the Prison's Collection, those objects which the collection does retain from this era are highly significant, with some maintaining significance on a national level. These artefacts tend to have an exceptional level of provenance, such as the baptismal font, which retains its memorial plaque outlining its construction by Fremantle prisoners, and their gift of the artefact to St. Andrew's church. Another example is the Prison site plan, which provides handwritten documentary evidence of the development of the Prison site over time, and its relationship to changing social ideas of punishment. This era also sees the first photographs enter the Fremantle Prison Collection. Photography was still rare in colonial Western Australia at the turn of the twentieth century, and even rarer are photographs of buildings considered to be unsavoury, such as places of incarceration. This makes the two images of the Fremantle Gatehouse, and the image of the Christmas celebrations inside the Main Cell Block, even more significant.

Other objects from this era in the collection retain national significance because of their social and historic significance. The Women's Division dietary scales for example, represents the first introduction of women to this exclusively male site. It has high historic and social significance as representing one of the most dynamic shifts in the Prison's purpose; the impact of Fremantle Prison coming under the jurisdiction of the Colonial Government, and moving on from being a convict prison to a state institution. The Reed organs also represent nationally important objects, based on their social, historic and spiritual significance. Used to replace existing instruments in both the Catholic and Anglican chapels, they speak to continual religious obedience expected in the Prison, and the use of religious observance as a pathway to reform. It also speaks to the shifting social ideas of reform, and what was required to achieve it.

The amount of objects from this era, whilst limited, still covers a range of subjects within the Prison site. Some artefacts, like the coracles, talk of an important area in the Prison's history which is not covered elsewhere in the collection. Therefore, the size of this area of the collection does not diminish its significance, but in fact adds to its importance, as rare examples of a period in the Prison's history which is underrepresented overall.

Name: Artefacts from archaeological dig at 14 The Terrace

Category: Colonial Era (1886-1901)

Accession Number: 2011.2.1-182



2011.2.1



2011.2.47

Historical Notes

Planned building works on a new Fremantle Prison Visitors Centre at number 14 The Terrace in 2010 meant an archaeological watching brief and excavation was conducted by Eureka Archaeological Research and Consulting at this location from 1 December 2009 to 15 January 2010.

During the removal of the concrete ground floor from the building's front room, a layer of yellow sand was discovered, which was presumed to be the original levelling layer. This area was once the backyard of the original number 14 building, which included a toilet and a cellar which was situated beneath a woodshed. The archaeological investigation that followed resulted in the discovery of a backfilled cellar, with an arched brick ceiling, and a below-ground toilet. Both of these features are marked on Fremantle Prison plans dating from 1855.

These archaeological excavations also discovered a substantial and diverse assemblage of artefacts in the backfilled rooms. The quality of some of the artefacts recovered, including fine table wares and personal items, suggests that the majority of the backfill deposits derived from domestic rubbish, and not Prison refuse. Further research into the assemblage has the potential to provide a more comprehensive understanding of the archaeology uncovered.

In contrast to previous excavations undertaken in the Prison's parade ground and stables, the excavation at number 14 provided a fascinating glimpse into the lives of the Prison Warders and their families. The discovery of children's toys such as marbles, a porcelain doll's head and a cup and saucer from a doll's tea set, clearly indicates that a family lived or at least stayed at number 14 during the latter part of the nineteenth century. Other artefacts relate to a range of everyday activities associated with the Prison; such as keys and lightbulbs, with respective implications of containment and surveillance.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1	2 ✓	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1 ✓	2	3	4
Rarity value	1	2✓	3	4
Condition	1	2	3 ✓	4
Provenance	1	2 ✓	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance x		State Significance ✓	

Name: Baptismal Font
Category: Colonial Era (1886-1901)
Accession Number: 2015.426



Historical Notes

For most of the Prison's operational life, work was available to prisoners. It was felt that providing them with work where they would gain technical skills would benefit them upon release. Workshops were established on site as early as 1858 and additional workshops were built in 1901-1902 as a result of the 1898-99 Royal Commission, which advocated more work for prisoners. The revenue generated by providing services to outside organisations and private individuals aided the Prison. The most profitable industry was probably the Print Shop, where much work was done for the Government. We know from a series of letters dated 1916 that prisoners were making furniture for the Education Department of WA.

Baptismal fonts serve as a receptacle for baptismal water in which the candidate for baptism is immersed, or washed over, in this ceremony of Christian initiation. In 1892 the inmates of Fremantle Prison made this baptismal font, which they then donated to St Andrew's Church, located on St George's Terrace in Perth. St Andrew's was founded in 1879 and was the first Presbyterian church in Western Australia. This baptismal font was made from limestone in an octagonal shape, interpreted as representing the Eighth Day, the day of Christ's Resurrection, into which candidates enter in baptism.

The font bears a copper plaque on its rim, which states, "This font is the workmanship of inmates of Fremantle Prison and was presented by them to the congregation of St Andrew's Presbyterian Church, 1892." The font stood in St Andrew's church for 123 years, until its final service on the 25th of October 2015, when the church, and two adjoining buildings, were sold to Gold Premium Hotels. When the church closed, the font was returned to Fremantle Prison.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Metallic vessels
Category: Colonial Era (1886-1901)
Accession Number: 2014.15.1-2



2014.15.1 (Before excavation)

Historical Notes

Below the foundations of Fremantle Prison is a natural aquifer, which was critical for the supply of fresh water to the new colonial town of Fremantle. Inmates at Fremantle Prison were forced to excavate through the natural limestone by hand, to create the more than one kilometre of tunnels required to access this resource.

Between 1852 and 1856 six wells, each about 20 metres deep, were sunk into the Prison grounds, to tap into the porous limestone aquifer beneath the caprock. For more than 30 years the water was raised by hand pumps operated by the convicts. The work was physically demanding, with at least one prisoner reported to have died whilst pumping water, and several others sustaining serious injury as a result of this gruelling work.

The Prison's water was first used outside the walls of the Establishment in 1874, to supply ships at Fremantle's newly constructed Long Jetty, through pipes laid along High Street. As more and more ships began calling into Fremantle Harbour to take advantage of this service, a below ground reservoir was excavated from the limestone of the Prison's South Knoll, to provide 200,000 litres of storage capacity. In 1882 the Colonial Secretary suggested that Fremantle Council begin using water from the Prison, and soon the Prison's water was also supplying thousands of free settlers in Fremantle.

In 1888 the first beam balance pump operated by a steam engine was installed, and the prisoners were finally released from the back breaking work of manual pumping. The water tunnel complex under the Prison was completed in 1894, covering about 1,000 metres, of which 750 metres are flooded to about half the height of the walls.

After the completion of the tunnels, a project was begun to sink three new wells, connecting them with shafts, drives and tunnels underground, in the north east area of the Prison. Water from this complex was pumped into a new storage facility at the Prison, the East Reservoir, built in two stages in 1890 and 1897. Excavated out of solid rock, it took 8,000 days of prisoner labour, more than 200,000 bricks and 740 barrels of cement to build.

However, after all the effort and hard work, an analysis of the water in 1899 showed that rising levels of organic salts in the water made it unsuitable for domestic use. By now new sources of fresh water had been found, and by 1910 the Prison itself was connected to Fremantle's metropolitan water supply scheme. Its own natural water supplies were no longer the lifeblood of the town, and were now only used to irrigate the Prison's gardens and lawns.

When the tunnels under Fremantle Prison where prepared for public tours in 2004, these two coracles where discovered semi-submerged in silt. In the absence of written records, it is presumed that these coracles were used during the construction of the tunnels in the 1880s, to carry tools and supplies in the submerged parts of the tunnels. They have similarities in shape and construction with traditional watercraft called 'coracles' and made of wood and animal hide, used by fishermen in Wales and other parts of the United Kingdom. These examples are made using an iron frame, lined with sheets of steel. Rivets are still visible but no other construction details or marks were revealed by the conservation process.

Significance

Assessment and Comparative Criteria	High	Low			
Aesthetic Significance	1	2 ✓	3	4	5
Historic Significance	1 ✓	2	3	4	5
Social/ Spiritual Significance	1	2 ✓	3	4	5
Science/Research	1	2 ✓	3	4	5
Rarity value	1 ✓	2	3	4	5
Condition	1	2	3	4 ✓	5
Provenance	1	2 ✓	3	4	5
Interpretative Potential	1	2 ✓	3	4	5
International Significance x	National Significance x			State Significance ✓	

Name: Keys

Category: Colonial Era (1886-1901)

Accession Number: Various



99.237.1

Historical Notes

Keys were a major part of prison life. Although keys were supposed to keep criminals in, they were sometimes stolen from guards or replicated and were used during escapes. Such an example happened at Fremantle Prison on the 29 of May 1867. Three convicts named William Graham, Thomas Scott and George Morris made a daring escape when Graham used a duplicate key to unlock his cell, though it is unknown how he came to have the key. As a fierce storm swept over Fremantle, the rain muffled the sound of Graham's footsteps as he freed his two friends from their cells. The three men snuck out of the Main Cell Block and made their way to the East Workshops. There they stripped leather drive belts from the workshop machinery and used them to scale the perimeter wall. Their escape was not discovered until muster the next morning. The trio quickly began undertaking criminal activities to support themselves, and police and Aboriginal trackers caught up with them two days later. During a night time shoot out, George Morris was shot through the neck and killed. His companions escaped by crossing the Causeway, continuing their crime spree through the southwest. Finally, after a few weeks had passed, a group of four Police Officers and three Aboriginal trackers discovered the fresh tracks of Graham and Scott east of Kojonup. The trackers soon found Graham standing sentry outside an abandoned hut. Shots were fired on the hut, and in the morning police found that both men, although wounded, had escaped again. William Graham dragged himself twelve miles through the bush, bleeding from his right arm and foot, before giving himself up to a shepherd. Scott was captured a few days later near the Blackwood River. Once recaptured, both men were returned to the Convict Establishment.

Another escape using counterfeit, or stolen, keys occurred at Fremantle Prison on August 8, 1867. Shortly after the working gangs had been marched back into the Prison grounds for the night, a door was unlocked and from it emerged eight men, apparently under the charge of a man in a Warder's uniform. The party were even halted, to allow the 'Warder' to relock the door, as was required when passing through any door in the Prison. The party passed a sentry on duty, who, seeing the Warder, allowed them to pass. They then proceeded through the workshop gate, which meant they could no longer be seen. There the party raised two ladders against the perimeter wall of the Prison and escaped. A Warder who lived nearby sighted the convicts, however heavy rain and darkness prevented an immediate pursuit.

Five of the escaped convicts were captured quite quickly, with another, a convict called Wootton, attacking a police officer with an iron bar before being subdued. As a result, Wootton was convicted of attempted murder, and sentenced to death. He was hanged on 8 October 1867.

The majority of the keys in the Fremantle Prison Collection where left on site when the Prison closed in 1991. Most are unable to be accurately dated since very few carry any maker's marks, though it is believed they represent the whole of the Prison's occupation.

Significance

Assessment and Comparative Criteria	High					Low
Aesthetic Significance	1 ✓	2	3	4	5	
Historic Significance	1 ✓	2	3	4	5	
Social/ Spiritual Significance	1 ✓	2	3	4	5	
Science/Research	1	2 ✓	3	4	5	
Rarity value	1	2 ✓	3	4	5	
Condition	1	2 ✓	3	4	5	
Provenance	1	2 ✓	3	4	5	
Interpretative Potential	1 ✓	2	3	4	5	
International Significance x	National Significance ✓			State Significance ✓		

Name: Padlocks

Category: Colonial Era (1886-1901)

Accession Number: Various



1995.2.1



1995.75.4

Historical Notes

Locks have existed, in some form or another, for millennia. Forms of security have developed as societies spread, and with these changes locks themselves have evolved. One of the most revolutionary changes was the invention of the padlock. At the root of this device is its portability; the idea that a lock can be added to something and then removed again. Padlocks are a detachable lock that fastens and secures with the use of a 'shackle'. The shackle can be a hinge or slide, with the assistance of a spring, but it is the fact that once open it can be removed that makes a padlock superior.

Security at the Convict Establishment was originally controlled by Western Australia's first Comptroller-General of Convicts, Edmund Henderson, who administered the Convict Establishment for thirteen years. The primary responsibility of the Comptroller-General was to direct convict labour and control convict discipline. This included security measures, for both those inside the Establishment, and those out on work parties. As part of this, the padlock was an essential tool, as it could be implemented where needed, and used away from the Prison site.

Some of the padlocks from the colonial era in the Fremantle Prison Collection can be accurately dated due to their marker's marks and serial numbers, since many locks had some form of identifying mark affixed to them during manufacturing. The majority of the padlocks in the Fremantle Prison collection were left on site when the Prison closed in 1991.

Significance

Assessment and Comparative Criteria

High

Low

Aesthetic Significance	1 ✓	2	3	4	5
Historic Significance	1	2 ✓	3	4	5
Social/ Spiritual Significance	1 ✓	2	3	4	5
Science/Research	1	2 ✓	3	4	5
Rarity value	1	2 ✓	3	4	5
Condition	1	2 ✓	3	4	5
Provenance	1 ✓	2	3	4	5
Interpretative Potential	1 ✓	2	3	4	5
International Significance x	National Significance ✓		State Significance ✓		

Name: Reed Organs
Category: Colonial Era (1886-1901)

Accession Number: 1995.115, 1995.116, 2016.1, 2016.2



2016.2



2016.1



1995.115



1995.116

Historical Notes

The Convict Establishment placed great emphasis on religious teaching and observance of ritual. It was believed that rehabilitation or reform of a criminal was best handled by the church. Therefore, convicts were required to attend a prayer service every morning, and church twice on Sundays. Sunday church attendance remained compulsory for all inmates until 1931.

The Anglican Chapel was constructed as the centrepiece of the Prison. The large, open building looked out across the Prison gates towards the town of Fremantle. Fully completed in 1858, the Anglican Chapel is the only room in the Main Cell Block without bars on the windows. This was to create the impression of trust, to aid the prisoner's path towards redemption.

After continuous agitation from Catholic prisoners and officers for their own chapel, a Catholic Chapel was also opened at Fremantle Prison in 1862. Both Chapels had a church choir, and prisoners were rewarded for regular attendance at choir training.

Between the 1880s and the early 1900s, reed organs were mass produced in the United States and exported to other countries for use in homes, small churches and chapels. These instruments generate sound as air flows past a vibrating piece of thin metal, known as the 'reed', which sits within the frame. Reed organs proved very popular, as they offered a cheaper, and more easily maintained, alternative to a piano.

In 1898, the Anglican Chapel Harmonium (also in the Fremantle Prison Collection), needed replacing, and a reed organ was purchased. The Farrand and Votey reed organ in the Collection (2016.1), is likely to be that replacement instrument purchased. Records show that initially a Crescent Organ was purchased from A. & E. Humphries of London, through their local agent Shotter & Co. in Perth. However this instrument proved to be, "too weak in tone", and was quickly replaced with the Farrand and Votey Organ. Originally founded in 1881 as the Detroit Organ Company of Michigan, the Farrand & Votey Organ Company was established under the 'Farrand & Votey' name in 1887. The firm built pipe organs, reed organs and pianos, overseen by Edwin Scott Votey, who purchased the Detroit Organ company in 1883. In 1901 the Farrand & Votey Company was sold to George S. Hutchings, a Boston organ builder, and the firm's name changed to Hutchings-Votey.

The Estey pedal reed organ in the Fremantle Prison Collection (2016.2), was purchased in 1902, after the harmonium in the Prison's Roman Catholic Chapel needed replacing. The Prison's Superintendent and the Roman Catholic Chaplain corresponded for a long time regarding funds for a new instrument, and it was finally purchased from Shotter, Row and Co. in Perth, for the sum of £35.

Two other reed organs are found in the Fremantle Prison Collection, a Wertheim Hapsburg organ and the Wilcox and White. Both were found on site without attached documentation and their provenance is yet to be established. The Wertheim Hapsburg reed organ (1995.115), was imported from an undisclosed manufacturer in New York, and was originally sold under the label 'Hapsburg Organ'. The Wertheim family was a famous piano and harmonium importing family located in Melbourne at the beginning of the twentieth century.

The fourth reed organ in the Fremantle Prison Collection, the Wilcox and White pedal reed organ (1995.116), has attached to its surface a circular copper medallion, with a crowned bust of Queen Victoria for her Centenary International Exhibition, shown in Melbourne in 1888. This exhibition was held to celebrate a century of European settlement in Australia. Wilcox and White were an American manufacturing company of reed organs, who established themselves in 1876 or 1877, in Meriden, Connecticut. White was the organ builder, whilst Wilcox was a silversmith. The company went bankrupt in 1921, and records regarding sales seem to have been lost or destroyed.

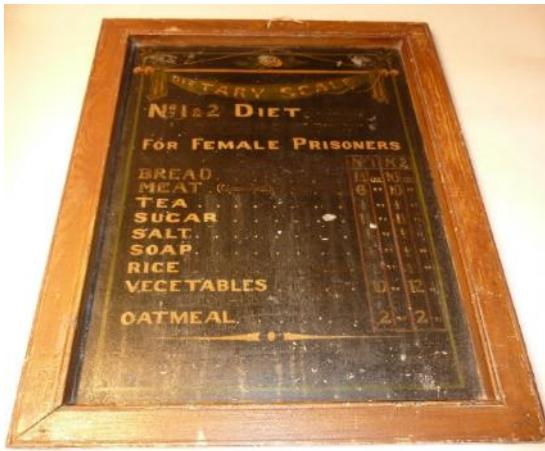
Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1 ✓	2	3	4
Rarity value	1	2 ✓	3	4
Condition	1	2 ✓	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Dietary Scale for Women's Division (framed)

Category: Colonial Era (1886-1901)

Accession Number: 78.35



Historical Notes

During the initial construction of the Convict Establishment there were no plans to include a female division. This had to change however in 1886, when the site ceased to be for the exclusive use of convicts, and was handed over to the Colonial Government. In 1887 it was recommended to the Colonial Secretary that all prisoners from Perth Gaol be transferred to Fremantle Prison, including the women. The female prisoner population at this time was relatively small, with an average of between 12 to 16 individuals on any given day, most of whom were serving short-term sentences.

The first evidence of a Female Division at Fremantle Prison appears in a document from 1888, which names the hospital building, in the north-east corner of the original convict site, as the location set aside for female prisoners. By 1889 the north-west corner of the site had been walled off from the main Prison and converted into a specific Female Division, including quarters for the matrons. In 1898 a new single storey eastern wing was added to the Female Division, which included an extra 22 cells, day room, hospital, chapel, lying in room, bath and earth closet. Finally in 1909 an upper range of 24 cells was added to the southern half of the east wing, and a new kitchen with lantern roof was added to the west of the original building. The women's cells were slightly larger than their male counterpart's, and fitted with beds, not hammocks. The beds were constructed of timber, with mattresses made from teased coconut fibre. Like the male prisoners, the women also had slop and water buckets in their cells.

Prior to 1892, the Matron was the only warder in the Female Division, and was on call 24 hours a day. An Assistant Matron was appointed in 1892, and in 1896 two assistants were also appointed, perhaps owing to the increase in female prisoner numbers. These female officers were paid half of the male counterpart's salaries. Some Matrons lived inside the Prison, whilst others lived in cottages just outside the main entrance. Apart from a period between 1952 and 1966, the female prisoners prepared and cooked their own meals in their own kitchen facilities, which was eventually equipped with a refrigerator and electric stoves. As with many aspects of prison life, the amount and type of food consumed by the inmates was strictly regulated. Dietary scales, such as this one, specified the amount of food individual prisoners received. The scale was based upon the length of the prisoner's sentence, their gender, ethnicity, and whether or not they were employed in hard labour.

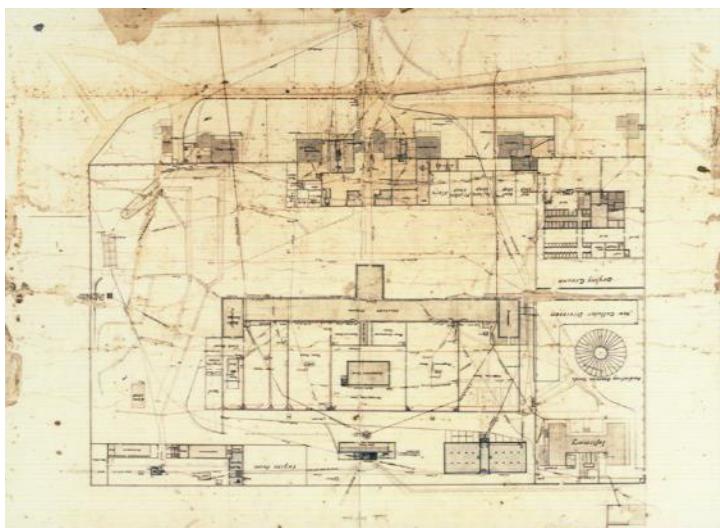
The female prisoners were employed in two sectors of work during the first two decades after the incorporation of the Female Division at Fremantle Prison. Women serving sentences under six months were engaged in 'light labour', such as dusting, cleaning and oakum picking. These prisoners received a 'number one ration'. The second type of employment was for women with longer sentences, who were engaged in 'moderate labour', which included gardening, making and mending clothes, and washing laundry for the male prisoners and warders. These women received 'number two rations', which allowed them to have two ounces more of bread, meat and vegetables than the number one ration. In addition to the food provided by this dietary scale, a prisoner in 1911 could earn 'marks' in the Prison for good behaviour and use that to purchase privileges, such as eggs, fruit, tobacco and butter.

On 13 March 1970 the Female Division of Fremantle Prison was vacated, and all female prisoners were relocated to the new Bandyup Rehabilitation Centre. This dietary scale is one of only a few artefacts which has survived from the Female Division at Fremantle Prison.

Significance

Assessment and Comparative Criteria	High	Low			
Aesthetic Significance	1	2 ✓	3	4	5
Historic Significance	1 ✓	2	3	4	5
Social/ Spiritual Significance	1 ✓	2	3	4	5
Science/Research	1	2 ✓	3	4	5
Rarity value	1 ✓	2	3	4	5
Condition	1 ✓	2	3	4	5
Provenance	1 ✓	2	3	4	5
Interpretative Potential	1 ✓	2	3	4	5
International Significance x	National Significance ✓			State Significance ✓	

Name: Site Plan (1897-1908)
Category: Colonial Era (1886-1901)
Accession Number: 2000.98



Historical Notes

Whilst the façade of Fremantle Prison has remained relatively unaltered since its construction, the buildings within the site have changed over time. This plan is based on an original plan of the site, created by an unknown prisoner in 1897. Sections of the site have been subsequently added to the plan, to show all the buildings added to the site between 1897 and 1909. This plan was possibly created in an attempt to update the Prison's visual records, after the sweeping architectural changes that followed the 1898 Royal Commission, and the 1903 Prisons Act. The accuracy of the original map meant that new buildings simply had to be remeasured and added to the plan where appropriate. The obvious handmade alterations to this particular plan means it was likely a draft, or a first attempt by hand, to build upon the pre-existing plan, from which a final, official version was then copied.

The Female Division was the first major amendment to the Prison site. The original Convict Establishment did not provide an area for female prisoners, but when the site ceased to be for the exclusive use of convicts, and was handed over to the Colonial Government in 1886, provision needed to be made for their separate confinement within the site. As a result, in 1889 the north-west corner of Fremantle Prison, which had previously served as the kitchen, bakehouse and laundry, was walled off to become the Female Division. This newly named facility included 16 cells, bathroom, lying in room, association room, two kitchens, Matron's quarters and a storeroom. The Female Division was then expanded in 1895, with an additional 22 cells, bathroom, a day room, hospital, chapel and lying in room added. This plan of the site includes details of this extension to the Female Division, but does not show the addition of the second floor extension, which was undertaken in 1909. This helps to date this plan from between these two construction phases.

A Royal Commission into the prison system in 1899 recommended that more workshops be established at Fremantle Prison. As a result, five new workshops were built in the north-west corner of the Prison site between 1900 and 1902, which would become known as the West Workshops. They included a workshop for painters, mat makers, shoemakers, bookbinders, tailors and printers. These new West Workshops are included on this plan.

The 1899 Royal Commission also concluded that lengthy stays in prison were undesirable, and were unlikely to deter people from offending again. They argued that a short, severe prison sentence would likely have more effect, so as a result the Prison began to look back to the theory of separate imprisonment. The concept of 'divide and conquer' provides a fitting description of this penal philosophy, which characterised Fremantle Prison in the late nineteenth century. Emphasis was placed on the separation of prisoners into types, depending on their crime and sentence, with the hope that this division would stop criminality spreading from habitual offenders to first-timers. Prisoners now served the first three months of their sentence in the equivalent of solitary confinement, after which they were categorised by the kind of work they could do, and the length of sentence they were serving. However, the architecture of Fremantle Prison at this time did not lend itself to such a system of separation. The Main Cell Block was completely open from end to end, meaning there was no obvious way to keep different categories of prisoners apart. Therefore, in 1902 it was decided that a new building on the site was essential to implement these aims. Prison labour quarried limestone from Rottnest Island for its construction. This new building included larger cells, though no improvement in sanitation. This building was called 'New Division', and is included on this plan.

To further this new philosophy of control through separation, behind the Main Cell Block a circle of 'radiating yards' was constructed, with an observation post for a Prison Officer at the centre. Known as 'the cage', these radiating yards have been included on this site plan, before they were abandoned in 1912, and later demolished. Although the theory of separation was not applied in its full rigour for long, the new building finally enabled administrators to keep different classes of prisoners apart whenever deemed necessary.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1 ✓	2	3	4
Rarity value	1 ✓	2	3	4
Condition	1	2 ✓	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Christmas Festivities Photograph

Category: Colonial Era (1886-1901)

Accession Number: 2000.144



Historical Notes

Christmas was always celebrated in some form at Fremantle Prison. From its earliest days, convicts were given additional rations such as tobacco, in honour of the occasion, and in 1907 authorisation was given to serve Christmas pudding on Christmas Day. In 1915, Superintendent Hann ordered his staff to issue ham, eggs and cigarettes to the prisoners and hang up Christmas decorations in the Main Cell Block. Prisoners were also served their Christmas meal on plates, rather than the usual eating times, and allowed knives and forks. This meal set-up was such a success that from this point onwards, plates, knives and forks became standard for all mealtimes in the Prison.

This image is of the interior of the Main Cell Block in 1916, set up for Christmas under the supervision of Superintendent Hann. The space has been decorated with bunting and greenery, including decorated dining tables for prisoners to have their Christmas meal. On this occasion, the Salvation Army band from Midland Junction gave a performance for the prisoners, and the prisoners themselves performed a variety show.

The Christmas Concert soon became a regular occurrence during the festivities, and reference to a 1922 concert in Fremantle Prison was made in the *Sunday Times* newspaper in 1923. The following four lines of verse were apparently printed in the program, "For judges may sit in their judgements, and juries can always condemn; but our lives are not yet past redemption, so brace up, and let us be men." In 1925, the annual Christmas concert was given over two nights, one for the inmates and another for invited guests, including friends and family from outside the Prison.

During the 1960s Christmas was also celebrated with special film viewings and a series of tournaments, including tennis, volleyball, bridge, and other card or board games. The prizes awarded to the tournament winners included extra food and tobacco. The last Christmas season celebrated in Fremantle Prison was in 1990, before the site's closure the following year. On this occasion the Christmas party for the prisoners and their families was held on December 11 and 12, in the Assessment Centre, which had formerly housed the Female Division.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Gatehouse Photograph
Category: Colonial Era (1886-1901)
Accession Number: 2001.1



Historical Notes

The Gatehouse at Fremantle Prison is an imposing structure, unique amongst Australian prisons, and which altered little over the Prison's occupation. Extending outwards from the high perimeter walls, the Gatehouse has two five-sided towers joined by a classical pediment, in which is set a large, black face clock with gilt Roman figures. In 1854 and 1855 convict labourers quarried limestone on site in order to build the Gatehouse and quarters (today numbers 12 and 14 The Terrace), the entry court and military and civil guardhouses, complete with a recess flanking an inner gate. The complex was designed by Comptroller-General Edmund Henderson of the Royal Engineers.

The Surveyor General of Prisons, Sir Joshua Jebb, also advised that suitable residences for the Prison's Governor and chaplain be built. As a result, Comptroller-General Henderson designed a row of imposing houses, running outwards from the Gatehouse, along the perimeter wall. On the north side of the gatehouse, number 12 The Terrace was the gatekeeper's accommodation, consisting of a waiting room, sitting room and kitchen on the ground floor, with an upper floor containing two bedrooms. In 1950 this building was converted into an officer training school, before being used as the Prison's armoury from 1968 to 1980. Next door, number 10 The Terrace was originally built for the Chaplain, and was the first house built on the site. However, the house was appropriated by the Comptroller-General and the Royal Engineers as offices.

On the south side of the Gatehouse, number 14 The Terrace was assigned to the Deputy Superintendent. In 1968, this building was converted into the Prison Officer's dining room and Officers' duty room. Meanwhile number 16 The Terrace was originally the Superintendent's residence, but by 1878 the Resident Magistrate was being housed there. In 1979 this building was transformed into the first Fremantle Prison Museum.

Two guard rooms were also constructed on either side of the inner Gatehouse in 1854. Originally the soldiers of the Royal Engineers manned the guard house on the north side of the Gatehouse, while prison officers manned the one on the southern side. From the inside of the guard houses rifles could be rested in the slots, known as defensive embrasures, and fired at any one seen as a threat to the security of the Prison.

This image of the gatehouse was taken in 1895.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Gatehouse with Cart and Officers Photograph

Category: Colonial Era (1886-1901)

Accession Number: 99.731



Historical Notes

Prior to the decommissioning of the Prison in 1991, the imposing limestone Gatehouse was the extent of most people's association with Fremantle Prison. Unique amongst Australian prisons, the Gatehouse altered little over the Prison's occupation. Extending outwards from the high perimeter walls, the Gatehouse has two five-sided towers joined by a classical pediment, in which is set a large, black face clock with gilt Roman figures. In 1854 and 1855 convict labourers quarried limestone on site in order to build the Gatehouse and quarters (today numbers 12 and 14 The Terrace), the entry court and military and civil guardhouses, complete with a recess flanking an inner gate. The complex was designed by Comptroller-General Edmund Henderson of the Royal Engineers.

The Gatehouse clock was made in London by Thwaite and Reid in 1854, and was installed in the Gatehouse two years later. It required regular servicing and winding, and throughout much of the Prison's history was notoriously unreliable. It is said that for the first 60 years after its installation, it never worked properly. The first man to successfully keep the clock to time was prisoner Ernest 'Shiner' Ryan. Ryan not only mastered the clock, but upon his release left written instructions on how to keep it working.

This clock overlooks a courtyard bounded by a smaller, inner gateway, with impressive iron gates, inscribed with the names H Wray RE, J Manning and Joseph Nelson. Wray apparently designed the gate, whilst Manning was Clerk of Works and supervised its construction. Nelson, a soldier with the Royal Sappers and Miners, was the blacksmith who wrought the metal. These gates, today known as the Wray Gates, were made principally from the iron stripped from convict ships.

In line with the recommendations made by Surveyor General of Prisons Sir Joshua Jebb, that suitable residences for the Governor and Chaplain be built, Comptroller-General Edmund Henderson designed a row of imposing houses running outwards from the Gatehouse, along the Prison's perimeter wall. Residences were constructed for the Superintendent, Chaplain, Deputy Superintendent and the Surgeon. As the regulations governing the Prison, and the State Public Service, altered over time, the officials who lived in these houses also varied.

It is believed this photograph was taken in circa 1900. A horse and cart was a common form of transport for the Prison's surgeon and chaplain, as well as visitors and deliveries to the Prison, up until the 1920s.

Significance

Assessment and Comparative Criteria

	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1	2 ✓	3	4
Science/Research	1 ✓	2	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓			State Significance ✓

Name: Prison Officer and Officials photograph

Category: Colonial Era (1886-1901)

Accession Number: 00.182.1



Historical Notes

During the convict era there were a number of job titles which applied to those who oversaw the Prison, including Warder, Instructing Warder, Convict Officer and Discipline Officer.

Instructing Warders directed the work to be done by convicts, whilst Discipline Warders were tasked with ensuring works were carried out, and to oversee prisoner behaviour. Following the convict era, Prison Warders continued to be employed at Fremantle Prison, though their job descriptions were not formalised until the Prisons Act of 1903.

Some Warders at Fremantle were experienced men, previously employed in English Prisons, who had accepted free passage for themselves and their family to Australia, whilst others were colonial born. Not all Warders were trained or literate, with the ability to read and write not a requirement for employment. This changed when it became necessary for Warders to record the amount of labour performed by prisoners, and their behaviour. Following the Pennefather Royal Commission in 1911, it was recommended that Warders be employed only after passing an exam. The exam included assessment of handwriting, spelling, and arithmetic. Once hired, all new Warders were on probation for six months, and were liable to be removed or dismissed without reason at the discretion of the Comptroller-General. On resigning from the service, an officer was normally required to serve out one month's notice or pay one month's salary in-lieu.

Warders were not well paid. During the 1860s, Assistant Night Warders, who were one of the lowest ranked Warders on site, earned about £30 a year. Meanwhile a Chief Warder in 1865 began on a salary of £112 per annum, with annual increases of £20, while Principal Warders ranged from £62 to £130. For these wages Warders worked long days, rarely less than ten hours at a time. In 1905 it was reported that Prison Warders were working 12 hours per day. Although the government denied this, some Parliamentarians did take up the Prison Warders cause, and on August 1, 1905 it was recorded in the Legislative Assembly that, "In the opinion of this house the time has arrived when the hours of the Warders employed in Fremantle Gaol be reduced to 8 (hours) per day." This is the first recorded instance of a mandated eight hour work day in Western Australia.

Warders were also responsible for undertaking some unpleasant tasks, such as conducting flogging. The position of flagellator was so unpopular that incentives of extra pay, up to ten shillings a flogging, or better quarters in the gatehouse, were offered to men who would accept the role.

The title of Prison Warden was changed to Prison Officer in the mid-twentieth century.

This picture is believed to have been taken between 1890 and 1910. A modern frame for this image has been labeled, "To the School, from 5th Class, Probationary Officers". The names of those individuals in this photograph are unknown.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1	2	3 ✓	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance x		State Significance ✓	

Individual Key items: Early 20th Century (1902-1946)

Objects

Scales
4 Division Sign
Piano
Punishment Whips and Birches
Rifles and Guns

Archives

1921 Tunnel Plan
1922 Plan of Sewerage System
Entertainment Programmes
The Newsletter (bound volumes)
Pardelup Prison Farm Booklet
PEJ Sketchbook
Penological Reform Booklet

Artworks

Shiner Ryan Artworks

Photos

Matrons in Garden
Vegetable Gardens

There are no oral histories from this era.

Statement of Significance: Early 20th Century

Artefacts from the early twentieth century in the Fremantle Prison Collection represent society's changing attitudes to prison systems and reform, as the world moved further into the twentieth century. As a result, the artefacts from this period have high levels of significance, many with importance on a national level.

This era of the collection sees a marked increase in the number of significant archives. The tunnel and sewerage system plans for example, have strong historic significance and provenance as documents which show the efforts made to adapt the convict site, to improve sanitation in the colony and increase the Prison's productivity. These documents also have a wider social significance, impacting the surrounding community through the supply of fresh water to the town of Fremantle.

In contrast, the more personal archives from this period which speak of life within the prison, are just as socially significant. The entertainment programmes, and publications of the Prison periodical *The Newsletter*, demonstrate the social interactions occurring within the Prison. They demonstrate a high level of social and historical significance, representing, not only the aspects of the prisoners' lives, but also the wider social implications of the Prison system moving away from a repressive system. While recreational activities and social interaction had been very limited in the past as a form of punishment, in the 20th century they were increasingly used as an element of reform.

The Pardelup farm booklet holds particular significance as evidence of the shift in penal philosophies within the establishment but also as a reflection of a wider social shift towards reform. As ideologies moved towards rehabilitation, and away from punishment, this prison farm was created to better prepare the inmates to reintegrate the community. By laying out the reasoning and rules of such a place, this archive is an excellent example of this shift in prison systems, and as such is nationally important due to its high social and historic significance.

The early twentieth century collection also contains some artefacts high in research potential and rarity. The PEJ sketchbook is one such artefact, which, as part of the Fremantle Prison Collection, is an artefact from the underrepresented Female Division. The sketchbook contains personal annotations of life inside the women's prison by a female inmate, both through poetry and art, which is in stark contrast to media reports of the time. This makes this artefact very rare in its candid first hand observations of an overall underrepresented facet of Prison life, and high in research and social significance.

Name: Scales

Category: Early 20th Century (1902-1946)

Accession Number: 1978.1, 1978.2a-v



1978.1

Historical Notes

As each prisoner's diet was strictly allotted, weights and scales were used daily at Fremantle Prison to help the cooks ration out a man's portion for each meal.

This type of scale is often referred to as equal-arm or beam scales. It is a simplistic design which uses a balanced 'beam' or 'arm', so that equal lengths protrude horizontally off the centre, with the weighing pans hanging off the ends of the beam on cords, chains or rods. The unknown quantity to be weighed is placed in one of the pans and in the other pan are placed weights of a known quantity. When the beam becomes exactly horizontal the correct weight has been calculated.

The health and wellbeing of the prisoners was the responsibility of the Prison's Surgeon. To assist with keeping the inmates fit and well, and to avoid any outbreaks of disease, the Surgeon was also responsible for designing a specially formulated diet. During the early twentieth century the diet for male prisoners' varied day-to-day, but the typical menu consisted of oatmeal porridge and a cup of tea for breakfast, a sandwich, vegetable soup and a cup of tea for lunch, and tea and bread for supper.

A job in the Prison's kitchen was a highly sought after position by most prisoners. To acquire such a position inmates had to be recommended by a Warder, then interviewed by the instructor. Work began at 5am, and for most prisoners lasted until 4pm. The kitchen staff prepared up to 500 meals at a time. There were never any communal dining facilities at Fremantle Prison, and meals were placed on trolleys and taken to the various Divisions where prisoners lined up, collected what was on offer and retired to eat either in their cells or out in the exercise yards.

Significance

Assessment and Comparative Criteria	High				Low
	1 ✓	2	3	4	5
Aesthetic Significance	1 ✓	2	3	4	5
Historic Significance	1	2 ✓	3	4	5
Social/ Spiritual Significance	1	2 ✓	3	4	5
Science/Research	1	2	3 ✓	4	5
Rarity value	1	2 ✓	3	4	5
Condition	1	2 ✓	3	4	5
Provenance	1	2	3 ✓	4	5
Interpretative Potential	1	2 ✓	3	4	5
International Significance x	National Significance x			State Significance ✓	

Name: 4 Division Sign
Category: Early 20th Century (1902-1946)
Accession Number: 1988.17



Historical Notes

When first constructed, the Main Cell Block at Fremantle Prison was one long, open space, based on the idea that all inmates were convicts together. However once the Prison was handed over to the Colonial Government a range of prisoners, from those on remand, juveniles, and lifers, were incarcerated in the same place. After the Royal Commission in 1899 it was decided to erect large partitions within the Main Cell Block of Fremantle Prison to separate the cells into four areas so that prisoners would be segregated dependent on their sentence. Access to the yards was adapted consequently; in 1912 it was noted that an opening was to be cut in the wall of 4 Division to allow access to the exercise yard.

In all likelihood the sign was painted in the Prison Painters' Shop by prisoners. Sign writing was taught at Fremantle Prison for an extended period of time; it was a form of revenue for the prison system as well as a useful trade for prisoners to learn. Signs were painted for use within Fremantle Prison and were also commissioned by individuals and private companies. In 1900 the Painters' Shop was established in the new West Workshops where they remained at least until 1968.

At the time of the Convict Establishment, on the northern end of what would eventually be known as 4 Division, were Association Wards. These areas were designed to accommodate convicts who were getting ready for release into the community. Under the separate system, prisoners spent most of their time segregated in single cells. By living in the Association Wards convicts were able to experience the complexities of communal living before being released. In 1862 the first level Association Ward in 4 Division was converted into a Catholic Chapel. Then in 1925 the ground floor Association Ward, beneath the chapel, was converted into a concert hall.

Over the years of Fremantle Prison's operation, 4 Division has had many occupants. In the early part of the twentieth century, the Medical Officer had his surgery and a dispensary on the ground floor. Part of the Division was also converted to serve as a reformatory during the 1920s. In the 1950s and 1960s it was used for those serving indeterminate sentences and was known as the 'Doctors Key' or 'Governor's Pleasure' Division. During the 1970s a radio room was established in cells on the upper floor, which received public broadcast programs and distributed them throughout the Prison. By the 1980s it housed those serving long term sentences, particularly those incarcerated for murder.

Before 1989 the stairs in 4 Division only went to the first floor, so eventually stairs were installed so that prisoners could access the rear of the Catholic Chapel without having to go into 3 Division to use the stairs.

The earliest datable graffiti in the Prison is located on the second floor of 4 Division, in the cell occupied by convict James Walsh. Convicted of forgery in 1852 and sentenced to 15 years transportation, Walsh was granted his first Ticket-of-Leave in 1856, before receiving his conditional pardon in 1859. However, he was reconvicted in 1859 for forging a one-pound note, and it is believed that it was during this sentence in the Convict Establishment that he completed the artwork in his cell. Prisoners were not permitted to draw on the walls of their cell, but it is believed Walsh took the buttons from his uniform, which were made from lead, and used them for drawing. To avoid detection, Walsh covered his work using a white wash, which was used throughout the Establishment as a disinfectant to control insect infestations. Walsh's drawings weren't discovered until 1964, when a cleaner accidentally knocked into the wall of the cell, which was being used as a storeroom at the time, and some of the white wash fell away. Today, Walsh is recognized as a significant Western Australian colonial artist for his landscape paintings of the early colony in the 1860s.

One of 4 Division's most notorious occupants was Joseph Bolitho Johns. Also known as 'Moondyne Joe', he arrived in Fremantle as a convict in 1853, where he was immediately granted his Ticket-of-Leave. However in 1861 he was charged with escaping legal custody, and was returned to the Convict Establishment for three years. Granted another Ticket-of-Leave during 1861, by 1865 he was again arrested, this time receiving a ten year sentence for stealing and killing an ox. Later the same year he escaped from a work party, but was recaptured and given an extra 12 months to serve. In 1866 he managed to break free once again and was at large for about a month before being recaptured, this time with another five years added to his sentence. By now Moondyne Joe's ability to escape meant a specially reinforced cell was constructed in 4 Division in an effort to prevent him escaping. This cell remains intact today. Governor John Hampton told Moondyne Joe that, "If you get out again, I'll forgive you." To provide him with some fresh air and exercise, in 1867 Joe was put to work on a rock pile near the front wall of the Prison. The broken rocks were meant to be cleared every day, but his guards' neglected procedure. Once the rock pile grew large enough to shield him from view, Joe cut a hole through the west wall of the Prison and escaped. He was at large for almost two years before being recaptured in 1869. When he was returned, Joe reminded Governor Hampton of his agreement and was eventually granted his Ticket-of-Leave in 1871.

Significance

Assessment and Comparative Criteria

	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1	2 ✓	3	4
Science/Research	1	2	3 ✓	4
Rarity value	1 ✓	2	3	4
Condition	1	2 ✓	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance x		State Significance ✓	

Name: Piano

Category: Early 20th Century (1902-1946)

Accession Number: 2014.23



Historical Notes

This Beale piano was acquired by Fremantle Prison in 1923 to use during music concerts. Previously whenever a piano was required, one had to be brought into the Prison on loan. When the Prison closed in 1991, the piano was still on the stage of the Crown Theatre, having served for 68 years of entertainment by, and for, Fremantle's prisoners.

The arrival of the piano was much anticipated. From the 1910s many individuals and groups were volunteering their time to offer live entertainment for the inmates, and by 1921 the lack of a piano at the Prison had been identified. Funds to purchase an instrument was raised at various events, including the annual Boxing Day Concert held at the Prison. The piano was finally acquired in 1923, with Superintendent Badger proudly announcing the purchase at that year's concert, also adding that funds raised on that night would be used to, "materially lighten the debt thus incurred".

During the convict era, the northern end of what would eventually be known as 4 Division was used as Association Wards. The wards were designed to accommodate convicts who were getting ready for release into the community. Under the separate system, prisoners spent most of their time segregated in single cells, so living in these Wards allowed them to experience the complexities of communal living before being released. In 1862 the first floor Association Ward in 4 Division was converted into a Catholic Chapel, and in 1925 the ground floor Ward underneath was converted into a concert hall. The new hall was named the Crown Theater, and was used for all of the Prison's concert performances and later to show feature films. The concerts were performed on Sunday afternoons, and were organised by the Prison Gate Committee. Women were able to attend from 1925, when an upper balcony was erected in the Theatre.

This piano is a typical example of the pianos produced by Beale in the 1920s. Beale pianos were manufactured in Annandale, Sydney, from 1893 to 1961. The founder of the firm, Octavius Beale, founded the company originally for sewing machines, before moving into the importation of pianos and reed organs in 1879. He also later succeeded in manufacturing an Australian made piano, more suited to the changeable Australian climate. Beale pianos proved popular, with almost 100,000 pianos manufactured by the company throughout its history.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1	2 ✓	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Punishment Whips and Birches
Category: Early 20th Century (1902-1946)

Accession Number: 1978.156, 1978.41-42, 99.186, 1999.188-191



1978.156



1978.41

Historical Notes

From the early days of the Convict Establishment, it was not uncommon for prisoners to be sentenced to receive lashes for breaches of discipline. The most serious offence being escaping, or attempting to escape, from legal custody. A prisoner being flogged was secured to the flogging triangle, their legs tied to the base and their hands to the top. Their back was stripped bare and protective leather belts were buckled around their waist to protect their kidneys, and around their neck.

Depending on their crime, a prisoner could receive up to 100 lashes. Once strapped to the flogging post, the prisoner received punishment in the form of flogging or birching. Flogging was undertaken with the cat of nine tails, a whip with nine knotted strands or cords. Birching used a bundle of long birch twigs bound together by a cord. After the lashes were administered, salt or brine would then be applied to the wounds to cleanse them and help them heal.

The flagellator was often a Prison Warden, sometimes specially appointed, who, for an agreed fee, was required to administer corporal punishment when necessary. Floggings were usually carried out with between six and ten prison officers present, together with those prisoners for whom it was thought witnessing the punishment would provide a warning and set an example. A medical officer was always in attendance, and they had the authority to stop the punishment if deemed medically necessary.

However, if the punishment was stopped for medical reasons the sentence was not discharged, but rather resumed again once the prisoner had sufficiently recovered.

By 1940, regulations regarding the use of flogging at Fremantle Prison stated that, "the number of strokes must not exceed twenty five, and in the case of an offender under the age of eighteen must not exceed twelve, and the instrument must be either a birch rod cane, or the instrument commonly called a cat, which shall be made of leather or cord without any metallic substance woven therewith; provided that the cat shall not be used in the case of an offender under eighteen years of age."

The last occurrence of a flogging being carried out as a prescribed punishment in Western Australia was administered at Fremantle Prison on 21 June 1943, at 9am. In this instance a prisoner, sentenced to receive 25 lashes of the cat, received 17 before the medical officer intervened. The last birching to be carried out at Fremantle Prison was administered on 20 August 1962, when a prisoner received 12 strokes. Corporal punishment and hard labour were not officially abolished in Western Australia until the Criminal Law Amendment Act (No. 2) 1992, which came into effect from 6 January 1993.

Significance

Assessment and Comparative Criteria	High	Low		
Aesthetic Significance	1 1 ✓	2 ✓ 2	3 3	4 4
Historic Significance	1 ✓	2 2	3 3	4 4
Social/ Spiritual Significance	1 ✓	2 2	3 3	4 4
Science/Research	1 1 ✓	2 ✓ 2	3 3	4 4
Rarity value	1 1 ✓	2 2	3 3	4 4
Condition	1 1 ✓	2 ✓ 2	3 3	4 4
Provenance	1 1 ✓	2 2	3 3	4 4
Interpretative Potential	1 ✓	2 2	3 3	4 4
International Significance x	National Significance ✓		State Significance ✓	

Name: Rifles and Guns

Category: Early 20th Century (1902-1946)

Accession Number: 1983.6, 2000.179, 2000.184



2000.179



2000.184



1983.6

Historical Notes

During the twentieth century Fremantle Prison had an armoury, with a dedicated armourer who was responsible for all firearms. The armourer trained Prison Warders in the correct and safe use of firearms, and supervised their practice sessions. Such instruction was carried out in an area known as the Rifle Range, located at the rear of the West Workshops.

In the relatively open precinct of the original Convict Establishment, Comptroller-General Henderson placed gun towers on the highest points of the perimeter walls, including Church Hill on the south knoll, and adjacent to the present day reservoir to the east of the site. These towers have since disappeared, but exactly when or why this happened is not known. It appears that during this period, apart from these two early watch towers, most of the guarding was done at ground level, with sentries posted at various locations within the Establishment near the perimeter walls. By 1926 reports show that there were now four gun towers on the site; one on the northern wall of the Women's Prison near the northern end of the West Workshops, a second in the north-east corner of the site near the Prison Hospital, a third on the south wall in the south-east corner, and a fourth was completed in 1926 with a sentry walk on the walls over the prisoner reception rooms.

In the 1950s patrols were conducted at ground level, and the gun towers were not manned at night. However, by the 1960s the gun towers were manned both day and night, with only the east bank and Prison Hospital area patrolled at ground level. At this stage, although the gun towers were manned at night, they were not lit. This was to prevent the prisoners seeing the officers inside and also to stop the interior being reflected back in the glass and obscuring the officers' view. By the 1970s a fifth gun tower was installed on the north wall in the north-west corner. After the Fremantle Prison riot in 1988, a sixth gun tower was also added on the north wall of the East Workshops.

The Officer who patrolled the east bank overlooking the exercise yards was issued with a revolver plus 12 rounds of ammunition after lockup every afternoon. The gun and ammunition were then returned to the armoury in the morning before the cells were unlocked. Apart from the guards in the gun towers, this was the only officer on site issued with a firearm. During his patrol he checked security at places such as the Prison Hospital and kept an eye on the rear of the Main Cell Block.

Prison issued rifles had a magazine of five bullets, with a spare magazine also issued to carrying officers. Gun posts also contained a box with a glass face, holding bullets for use in any emergency. The glass in the box could be broken in order to obtain the ammunition contained inside. Depending on the firearm, bullets could cost anywhere from 10 to 40 cents each. Officers were accountable for the bullets they were issued with, so they would be checked at the beginning and end of each shift.

Fremantle Prison guards were only authorized to discharge their firearms in the event of an escape attempt. Guards could only fire on escapees after first blowing their whistle as a warning and once a prisoner was physically on top of the perimeter walls, even then the guard was only authorized to shoot to injure, not to kill. Whilst escape attempts from Fremantle Prison usually resulted in the escapees being recaptured fairly quickly, some instances did result in guards discharging their firearms, occasionally with tragic consequences.

In 1967 the number three gun post officer noticed a prisoner on the roof of the East Workshops. Following correct procedure, the officer first blew his whistle to alert the prisoner that he had been seen, and to communicate to other officers that an escape attempt was in progress. When the prisoner failed to respond appropriately the officer then proceeded to fire a warning shot in the prisoner's direction. At this point the prisoner fell off the roof onto the ground where he remained still. When officers went to check on his condition, they found him unconscious and assumed he had experienced a heart attack from the shock of the incident. He was taken to the Prison's Hospital where he later died. His body was then taken to the Fremantle Hospital where an autopsy discovered that he had been killed from a gunshot wound. It was then discovered that the warning shot fired by the officer had unintentionally ricocheted, hitting the prisoner and fatally wounding him. Although the officer who fired the warning shot was found to have followed the correct procedure at all times, the incident led to ill feelings between him and some of the inmates, who used the situation to taunt him. Eventually the officer in question resigned from his position at the Prison.

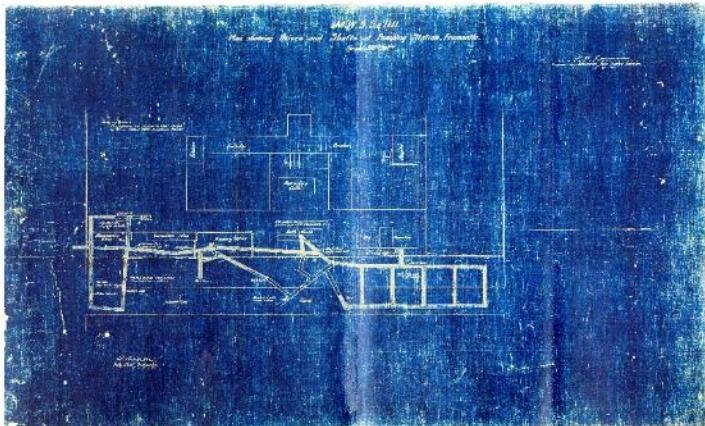
Significance

Assessment and Comparative Criteria	High				Low
Aesthetic Significance	1	2 ✓	3	4	5
Historic Significance	1 ✓	2	3	4	5
Social/ Spiritual Significance	1 ✓	2	3	4	5
Science/Research	1	2 ✓	3	4	5
Rarity value	1	2 ✓	3	4	5
Condition	1	2 ✓	3	4	5
Provenance	1	2 ✓	3	4	5
Interpretative Potential	1 ✓	2	3	4	5
International Significance x	National Significance x			State Significance ✓	

Name: 1921 Tunnel Plan

Category: Early 20th Century (1902-1946)

Accession Number: 78.131



Historical Notes

During the time of the Convict Establishment the critical need for fresh water in the colony meant the inmates were required to excavate a series of tunnels, to a length of more than one kilometre, to connect to the natural aquifer underneath Fremantle Prison. It was backbreaking work but the tunnels were critical for the supply of fresh water for the Swan River Colony. Between 1852 and 1856 six wells, roughly 20 metres deep, were sunk in the Establishment's grounds to tap into the porous limestone aquifer beneath the caprock. For more than 30 years the water was raised by hand pumps operated by the convicts, and at least one prisoner was reported to have died whilst pumping water, with several others sustaining serious injury as a result of this grueling work.

Water extracted from underneath the Convict Establishment was first used outside the walls in 1874, to supply ships at Fremantle's newly constructed Long Jetty, through pipes laid along High Street. As more and more ships began docking at the port, more water was required and a below ground reservoir was excavated from the limestone of the site's south knoll, to provide nearly 200,000 litres of storage capacity. In 1882 the Colonial Secretary suggested that Fremantle Council begin using water from the Prison for the colony, and soon the Prison was supplying thousands of people with clear, fresh water.

In 1888 the first beam balance pump operated by a steam engine was installed, and the prisoners were finally released from the back breaking work of manual pumping. The tunnel complex itself was completed in 1894. In total the tunnels cover roughly 1,000 metres, of which 750 metres are flooded to about half the height of the walls. After the completion of the tunnels, a project was begun to sink three new wells, connecting them with shafts, drives and tunnels underground in the north-east of the Prison. Water from this complex was pumped into a new storage facility in the East Reservoir, built in two stages in 1890 and 1897. Excavated out of solid rock, it took 8,000 days of prisoner labour, more than 200,000 bricks and 740 barrels of cement to build. After all the effort and hard work completed by the prisoners, in 1899 analysis of the water showed that rising levels of organic salts in the water system made it unsuitable for domestic use.

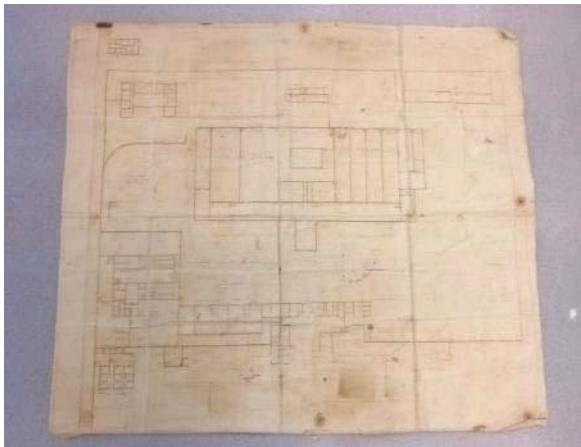
By 1910 new sources of fresh water had been found, and the Prison was connected to Fremantle's metropolitan water supply scheme and its own water supplies ceased to be the lifeblood of the town. From then on the water reservoir at Fremantle Prison was only used to irrigate the Prison's own gardens and lawns.

This map is a blueprint of the tunnels, drives and shafts at the Fremantle Prison Pumping Station. Drawn to a scale of 50 feet to 1 inch, it has been printed on linen. It is signed by J W Lawson, Engineer for Metropolitan Water Supply & Sewerage, and A Hopkins, Acting Chief Draftsman, and is dated 5 August 1921.

Significance

Assessment and Comparative Criteria	High					Low
Aesthetic Significance	1 ✓	2	3	4	5	
Historic Significance	1 ✓	2	3	4	5	
Social/ Spiritual Significance	1 ✓	2	3	4	5	
Science/Research	1 ✓	2	3	4	5	
Rarity value	1 ✓	2	3	4	5	
Condition	1	2 ✓	3	4	5	
Provenance	1 ✓	2	3	4	5	
Interpretative Potential	1 ✓	2	3	4	5	
International Significance x	National Significance ✓			State Significance ✓		

Name: 1922 Plan of Sewerage System
Category: Early 20th Century (1902-1946)
Accession Number: 1978.125



Historical Notes

The hygiene and sanitation standards at Fremantle Prison underwent little modification throughout the site's history. Upon the initial completion of the Establishment in 1859, the Main Cell Block incorporated a series of small single cells, each featuring a wash basin with running water. These amenities were considered a rare luxury at the time and were reportedly envied by the free settlers of Fremantle. Despite the initial intention to provide prisoners with high sanitation standards, the wash basins proved to be an expensive failure, due to their constant need of attention, the overflow of water from tap leaks and the pungent smell of waste. It was under the recommendation of the Establishment's Surgeon that the wash basins were eventually removed from the cells.

With the removal of the wash basins, prisoners were instead provided with two separate buckets; one for clean water and one to use as a toilet. The toilet buckets, or 'slop buckets' as they were also known, would become a prominent feature within the lives of most prisoners, representing what they considered to be the dehumanizing conditions of the prison system. The emptying of these buckets was incorporated into a daily routine that rarely changed during the course of the Prison's occupancy. Every morning the prisoners would be released from their cells, and would be instructed to 'file off' to their Division's yard, wherein they would empty their toilet buckets into septic traps before leaving the buckets on marked white lines to be disinfected by an appointed prisoner. The disinfection of the buckets was only introduced in the mid-twentieth century.

In 1853 four water closets were installed in the Main Cell Block, and in 1855 a further eight were installed, with more to be added to the exercise yards. Two tunnels formed the main drains of the Prison, and carried the sewerage from the various parts of the site. The toilets were flushed twice a day using the water from the baths, washing sheds and cells, and the manure, in a highly diluted state, would be applied to the Prison gardens. This system remained in place until 1922, when the first dedicated sewerage lines were installed. This plan is the first recording of those dedicated sewerage lines. It is printed on linen, and is titled, 'Sewerage Plan Fremantle Goal, Amended Plan, Scale 30ft to one inch, 1922'.

Significance

Assessment and Comparative Criteria

High

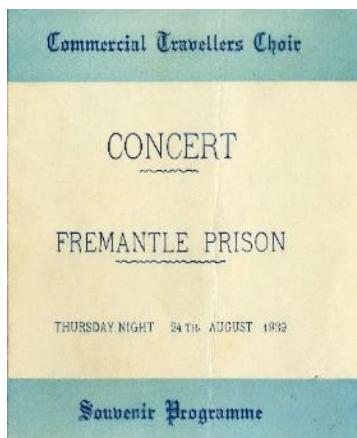
Low

Aesthetic Significance	1	2 ✓	3	4	5
Historic Significance	1 ✓	2	3	4	5
Social/ Spiritual Significance	1 ✓	2	3	4	5
Science/Research	1 ✓	2	3	4	5
Rarity value	1 ✓	2	3	4	5
Condition	1	2 ✓	3	4	5
Provenance	1 ✓	2	3	4	5
Interpretative Potential	1 ✓	2	3	4	5
International Significance x	National Significance ✓			State Significance ✓	

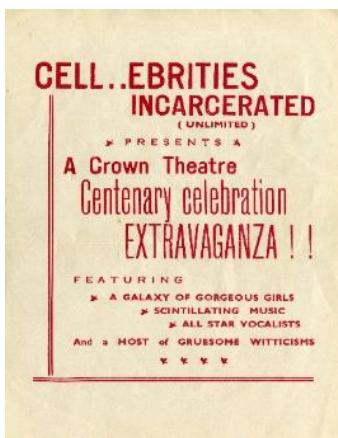
Name: Entertainment Programs

Category: Early 20th Century (1902-1946)

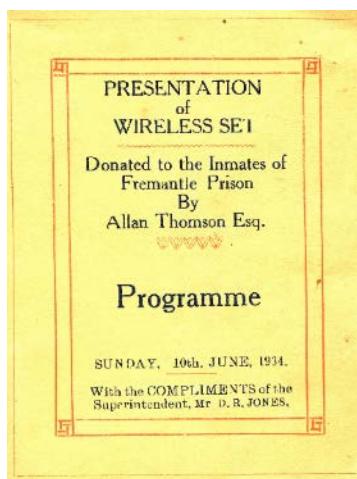
Accession Number: 1993.199-200, 1999.310, 2001.464, 2016.5



1993.199



1999.310



2001.464



2016.5

Historical Notes

At the northern and southern ends of the Main Cell Block, during the convict era, were Association Wards. Each Ward consisted of two floors, and were designed to accommodate convicts who were getting ready for release into the community. Under the separate system, prisoners spent most of their time segregated in single cells, so living in these Wards allowed convicts to experience the complexities of communal living before being released. In 1925 the ground floor of the northern Association Ward was converted into a concert hall, complete with stage, known as the Crown Theatre. Between the 1920s and the closure of Fremantle Prison in 1991, concerts and variety shows were held here to entertain the prisoners, some of which were written, produced and performed by prisoners themselves. Others involved productions presented by various outside individuals, groups and organisations. Johnny O'Keefe and Helen Reddy were two of the more famous entertainers to perform in the Crown Theatre.

In 1923 a piano was purchased with the help of the Prison Gate Committee. The piano remained in the Crown Theatre until the Prison's closure in 1991. In 1925 an upper balcony was erected at the rear of the Theatre so women from the Female Division could watch the entertainment, but still be segregated from the male inmates. In 1927 a fire proof enclosure for the projectionist was constructed, implying that films were being shown more frequently.

After World War II, a greater diversity of activities took place in this area. By 1948 a new cinematograph machine was installed, and concerts and films became regular monthly occurrences. They were provided from a fund paid into by the prisoners themselves, assisted by the Prisoners' Aid Society. It was not until 1967 that films were provided by the Western Australian Prisons Department. By the 1960's, a projection box was installed and the Prison began to regularly show films, once a week on a Saturday or Sunday.

After the 1988 riot at Fremantle Prison, all performances were stopped and the Crown Theatre was rarely used. Inmates could now purchase their own televisions for their cells, and most found entertainment through television programs.

The entertainment programs in the Fremantle Prison Collection were printed for a variety of performances and concerts which were held in the Crown Theatre. They date from the 1920s, 1930s and 1940s, and all were produced in the Prison's Print Shop.

Significance

Assessment and Comparative Criteria	High					Low
Aesthetic Significance	1 ✓	2	3	4	5	
Historic Significance	1 ✓	2	3	4	5	
Social/ Spiritual Significance	1 ✓	2	3	4	5	
Science/Research	1	2 ✓	3	4	5	
Rarity value	1	2 ✓	3	4	5	
Condition	1 ✓	2	3	4	5	
Provenance	1 ✓	2	3	4	5	
Interpretative Potential	1 ✓	2	3	4	5	
International Significance x	National Significance ✓			State Significance ✓		

Name: *The Newsletter* (bound volumes)
Category: Early 20th Century (1902-1946)
Accession Number: 1993.17.1-5



1993.17.1

Historical Notes

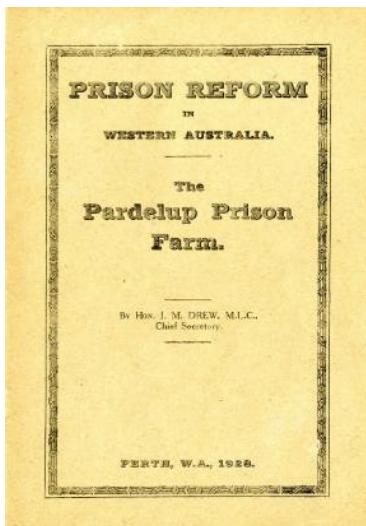
Stemming from the Victorian attitude that honest labour could reform the criminal mind, convict run workshops were in operation at the Convict Establishment from the 1850s. Printing was one such industry, and would continue at the site throughout its history. In operation before the Establishment was even completed, the Print Shop began using two printing presses from 1854.

Between 1858 and 1870 the Print Shop became the official Government Printer for Western Australia. When this association was renewed 80 years later in 1950, Fremantle Prison's Print Shop soon became the most profitable of all the Prison's industries. Here prisoners printed stationery for government departments, including lined note pads for use in state schools, record cards for the police, as well as in-house newsletters and publications. The first Prison publication to be distributed amongst prisoners at Fremantle Prison was *The Newsletter*. Authorized by the Comptroller-General for distribution to, "well-conducted persons under detention in the gaols of Western Australia", the first issue was printed in January 1924, and was edited by the Prison's Anglican Chaplain. These weekly issues were printed and bound in the Prison's Print Shop. *The Newsletter* was usually four pages long and of a simple style, similar to public newspapers of the day. It contained news items, though there were few stories relating to Fremantle or even Western Australia, with the majority of stories being about events in Great Britain or Europe. For the most part *The Newsletter* used a dry tone for its reportage, often patriotic, but not overly personal or informal. Occasionally jokes, crosswords or other games would be included, as well as local football fixtures. Publication of *The Newsletter* continued throughout the 1930s and early 1940s.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1 ✓	2	3	4
Rarity value	1	2 ✓	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Pardelup Prison Farm Booklet
Category: Early 20th Century (1902-1946)
Accession Number: 1993.10



Historical Notes

In 1927 Pardelup was a penal outstation of Fremantle Prison. Whilst Superintendent Badger had overall authority over both establishments, there was an Officer-in-Charge who had local control over the inmates at Pardelup and the farm's operations. The inmates of Pardelup were mostly first offenders or men chosen as suitable for reintegration into society. The prisoners were chosen for their good behaviour and ability to execute farm work. It was a privilege to be chosen as one of the 20 to 40 prisoners to reside at Pardelup. There were no barred cells or locked doors, and no armed warders or harsh discipline. Every effort was made to assist men in reestablishing their self-respect and in many cases they returned to society in better physical and mental condition.

Inmates at Pardelup were quartered in well-constructed huts, with each man having a separate room. Many added to the standard equipment of a bed, mattress, six blankets, locker and table. Some also carried out tasteful interior decoration, adding items such as rugs made from rabbit and fox skins, or framed photographs.

While serving their sentence, the inmates had ample opportunity to work on tasks suited to their abilities. Employment included tending the pine nurseries, maintaining roads and firebreaks. Those with a flair for handicrafts were given work in the carpenters' shop or the blacksmithing workshop, and assisted with various buildings and construction work. The engine room offered scope for the mechanically minded, while other men were employed in the vegetable gardens, orchard and dairy. The farm also had its own shearing shed. A tally on the wall of the shed stated that the record was 272 sheep shorn in a single day in 1941.

Following successful community consultation in June 2002, Pardelup Prison Farm was converted into a work camp housing approximately 12 minimum-security prisoners. It then reopened as a Prison Farm in February 2010, due to the increase in the State's prison population. Today, the prisoner's at Pardelup are given the opportunity to complete certificates in topics such as horticulture and construction.

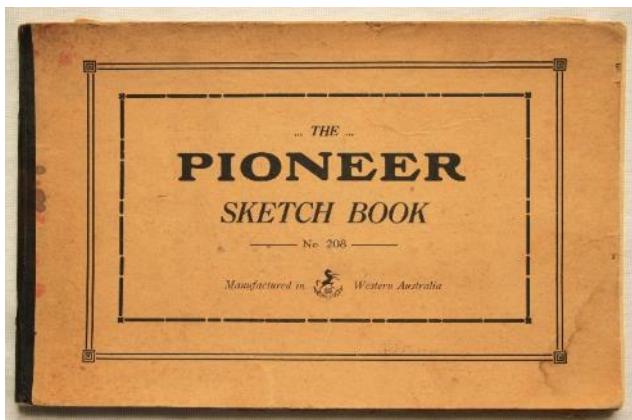
Throughout Pardelup's history, it has played a vital role in the Western Australia prison system, providing constructive work for minimum-security prisoners, helping them rehabilitate and reintegrate them back into the community.

This booklet contains information and regulations which governed the Pardelup Prison Farm. It was printed in 1928, one year after the farm was opened.

Significance

Assessment and Comparative Criteria	High				Low
Aesthetic Significance	1	2 ✓	3	4	5
Historic Significance	1 ✓	2	3	4	5
Social/ Spiritual Significance	1	2 ✓	3	4	5
Science/Research	1	2 ✓	3	4	5
Rarity value	1 ✓	2	3	4	5
Condition	1	2 ✓	3	4	5
Provenance	1 ✓	2	3	4	5
Interpretative Potential	1	2 ✓	3	4	5
International Significance x	National Significance ✓			State Significance ✓	

Name: PEJ Sketchbook
Category: Early 20th Century (1902-1946)
Accession Number: 1987.3



Historical Notes

During the initial construction of the Convict Establishment there were no plans to include a female division. This had to change in 1886 when the site ceased to be for the exclusive use of convicts, and was handed over to the Colonial Government. In 1887 it was recommended to the Colonial Secretary that all prisoners from Perth Gaol be transferred to Fremantle Prison, including the women. The female prisoner population at this time was relatively small, with an average of between 12 to 16 individuals on any given day, most of whom were serving short-term sentences. So in 1889 the north-west corner of Fremantle Prison was walled off and became the basis for the new Female Division (Women's Prison). The buildings which had been housing the kitchens, the bakehouse and the washhouse since the beginning of the Convict Establishment were transformed for use by the female prisoners. Initially, the Women's Division included 16 cells, a bathroom, a lying in room, an association room, two kitchens, the Matron's quarters and a storeroom. In 1895 the first floor of a new wing was built, containing 22 additional cells, another bathroom, day room, hospital, chapel and lying in room. By 1909 a first floor level had also been added, containing a further 24 cells.

Conditions for female prisoners were intermittent, and all too frequently dependent upon a social belief that as females they would respond to minimal interventions, such as pastel colours for the décor and lighter uniforms. In 1911 the Superintendent of Fremantle Prison, Hugh Hann, was moved to describe their environment as 'harsh to a degree' and the female prisoners as 'fallen' women. Their work was limited to knitting socks, dressmaking and the tough laundry work. On 13 March 1970 the Female Division of Fremantle Prison was vacated, and all female prisoners were relocated to the new Bandyup Rehabilitation Centre.

The donor of this artefact chanced upon this sketchbook at a rubbish tip in 1987. The PEJ sketchbook offers an alternative view of female inmates, challenging many of the popular discourses about criminal women in the mid-twentieth century. The sketchbook contains 10 pages of illustrated poems, dealing with social attitudes and conditions in the Female Division during the 1940s.

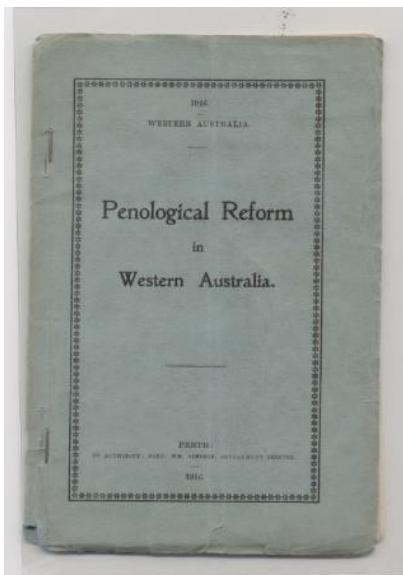
The author of this work was originally identified as Audrey Laurel Cecelia Pearson, by what was believed to be the author's prison number, which accompanied the initials 'P. E. J.' on the front of the book. However Pearson's dates of incarceration did not fit with a date recorded inside of the book, "Fremantle 1943". It is now believed that the author of this work is Patricia Elenor Jakins, an inmate at Fremantle Prison during the 1940s, both of whose dates of incarceration, and initials, fit with the author's.

In 1942 Patricia Elenor Jakins was sentenced to three months imprisonment for being idle and disorderly. Specifically, she was charged and convicted on the grounds that she had no visible lawful means of supporting herself. This was one of eight sentences she would serve in Fremantle Prison. It is believed that it was during her incarceration in 1943 that she created this sketchbook. Jakins' observations of everyday prison life show a stark alternative to the domestic depictions offered by the media of the time.

Significance

Assessment and Comparative Criteria	High					Low
Aesthetic Significance	1 ✓	2	3	4	5	
Historic Significance	1 ✓	2	3	4	5	
Social/ Spiritual Significance	1 ✓	2	3	4	5	
Science/Research	1 ✓	2	3	4	5	
Rarity value	1 ✓	2	3	4	5	
Condition	1 ✓	2	3	4	5	
Provenance	1	2 ✓	3	4	5	
Interpretative Potential	1 ✓	2	3	4	5	
International Significance x	National Significance ✓			State Significance ✓		

Name: Penological Reform Booklet
Category: Early 20th Century (1902-1946)
Accession Number: 1994.149



Historical Notes

Prisons serve four main functions in society; to punish offenders, protect the community from criminals, act as a disincentive to people considering crime and provide prisoners the opportunity to reform before their release back into the community. Fremantle Prison, whilst a place of harsh punishment, also provided prisoners with positive opportunities such as education, religious observation, technical training and trade apprenticeships.

Imprisonment during the convict era in Western Australia is usually associated with severe forms of punishment, such as floggings, the use of leg irons, and solitary confinement. Although the system was designed to punish criminals, the ultimate aim of convict transportation to Australia was colonisation. Ex-convicts were expected to become productive citizens of the new colony. Successive Fremantle Prison administrators, like Comptroller-General Edmund Henderson and Superintendent Thomas Dixon, believed in the capacity of convicts to reform. They introduced reformatory measures into the Prison system to help convicts make the transition from prisoner to free citizen.

By the late 1890s Fremantle Prison reversed its efforts to reform prisoners. The progressive policies of Henderson and Dixon were overturned by subsequent administrators who reinstated a prison system that emphasized punishment over reform. When subsequent Royal Commissions examined the prison system in 1899 and 1911, both were highly critical of the treatment of inmates at Fremantle Prison. Little changed until the appointment of Superintendent Hugh Hann in 1912 who arrived with an agenda to modernise the Prison. Hann had visible Prison markings removed from uniforms and ordered ties, hairbrushes, hand mirrors and razors to be issued to the inmates. In 1915 the prisoners ate Christmas dinner together in the Main Cell Block, eating off a plate with a knife and fork for the first time. For the first time prisoners were also allowed to elect representatives from amongst themselves to form a Prisoner Committee. This ten member group negotiated with administration to improve conditions and assisted in the maintenance of discipline.

Between 1920 and 1950 Fremantle Prison had no formalised education program, and juvenile offenders were kept occupied during the day by stuffing mattresses in the Juvenile Reformatory.

In 1950 the Education and Prisons Departments employed a full-time teacher to run a Prison schoolroom. Attendance was compulsory for prisoners under 20 years of age and voluntary for the remainder of the inmate population. The curriculum included maths, English, history, geography and civics. After the 1950s the Prison developed extensive opportunities for prisoners to work and learn trades. Prisoners were engaged in carpentry, metalwork, automotive repairs, bookbinding, printing, painting, tailoring, and making boots and helmets. Prisoners also made cement products such as concrete slabs, worked in the kitchens, the boiler room and in the gardens.

This booklet, titled *Penological Reform in Western Australia*, was written by the authority of Fred WM Simpson at the Government Printer in 1916. It contains 20 pages of in-depth analysis of the prison system in Western Australia, with specific references to Fremantle Prison and the 1911 Royal Commission into prison standards. A typed note on the inside cover of this booklet states, "This book was presented to the Director Department of Corrections, by Mr. Hornbrook, Comptroller of Prisons - Tasmania, in 1981. Mr. Kidston has kindly donated the book to the Gaol Museum".

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1	2 ✓	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1 ✓	2	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Shiner Ryan Artworks

Category: Early 20th Century (1902-1946)

Accession Number: 1998.2, 1982.2, 1988.13, 2002.18, 2016.56



1982.2



1998.2



1988.13



2016.56

Historical Notes

Ernest 'Shiner' Ryan was an artist who served time in Fremantle Prison during 1905, from 1932 to 1936 and again in 1938. Born in 1886, his criminal career began at an early age, when he was first charged with larceny at the age of 16. He is noted as being the first criminal to use a motor vehicle in a getaway, after he and Samuel Freeman robbed the Everleigh Railway Workshop in Sydney in 1914. Convicted of this crime, he spent ten years in a New South Wales gaol.

After his release, Shiner Ryan was sentenced to a further eight years imprisonment in Adelaide for breaking into a bank. His term was later increased after a skillful escape when Ryan managed to make clay molds of the various locks in the Prison, from which he made his own set of keys and walked out the gates. When he was recaptured, Ryan presented the keys he had made to the Governor, who was so impressed with their workmanship that he added them to the official collection for the Prison's regular use.

Once released from Adelaide, Ryan moved to Western Australia, where he was caught shop-breaking and first sentenced to time at Fremantle Prison. Whilst serving a later sentence at Fremantle in 1934, Ryan drafted the original drawing of his painting, *The Reclamation*. The painting, "symbolises the Saviour showing his love for mankind by reclaiming a black sheep of society - a prisoner who has just been released from gaol".

Following his release from Fremantle Prison, Ryan donated this painting, of which 400 copies were made and sold to raise funds for the Fremantle Citizens' Reception Council, an organisation that provided entertainment for serving troops.

Ryan also made model boats from glass, sand and other available materials, including porridge. His model ship, the *Kathleen Anne* was named after a friend. While serving time at Fremantle Prison, Ryan also looked after the Gatehouse clock. He is noted as being the only person in 50 years to make the clock keep time. It was also discovered that he had been making fake coins in the Prison's workshop, when a senior Prison Officer was found spending them in Fremantle's hotel bars.

After his release from Fremantle Prison, Ryan worked as a painter, well sinker, locksmith and watchmaker in the local area. Ryan then married Kate Leigh in 1950, though they separated six months later. By 1953 Ryan was in poor health from asthma, and could no longer work or pay rent. It is reported that one day he presented his landlord with a huge bunch of keys, jokingly saying, "Take these instead of rent, they'll open any door in Fremantle".

Shiner Ryan died in 1957, aged 71. The Mayor of Fremantle at the time, Frederick Samson, was a pallbearer at this funeral. When Kate Leigh heard the news, she proclaimed, "His brain was in his finger, he could open any lock with a coat hanger."

The model boats in the Shiner Ryan collection were made by the artist during his incarceration at Fremantle Prison. The landscape painting on tin (1998.2) was donated by a visitor to the Prison, whose extended family member had received the painting as a personal gift from Ryan. The handwritten poem (2016.56), signed by Ryan and dated 1942, was donated to the Prison's Collection by a visitor, who had acquired it from his grandfather and who was acquainted with Ryan.

Significance

Assessment and Comparative Criteria

	High		Low	
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1	2 ✓	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Matrons in Garden Photograph
Category: Early 20th Century (1902-1946)
Accession Number: 99.732



Historical Notes

Records show that in 1916, in the exercise yard in the Female Division of Fremantle Prison, stood a parterre or flower bed. The women from the Female Division tended and cared for the flowers and plants. The interest in the flower beds is evident by the care taken by the female inmates to adorn the hospital ward with fresh flowers.

The walled garden area in the north-west corner of the Female Division was originally attached to the Matron's quarters and was most likely a private garden under her control. It appears to have continued as a form of special place after the Matron ceased to live within the complex. There were plantings of shrubs, which encroached on the sterile zone along the north perimeter wall, and there may have been a tree growing in the space. An article in the *West Australian* in 1964 describes a weekend recreation garden planted with grass, palm trees and flowers. Some of the trees are said to have been planted 50 years prior, by one of the Prison's regular inmates Maggie McGill when she was 17 years old.

This photograph is believed to have been taken between 1895 and 1910. Information from Dr. N. Hills, the great-grandson of one of Fremantle Prison's Matrons Jane Cook (née Findley), believes she is the Matron on the right in this photograph. Jane Cook was at Fremantle Prison when Martha Rendell was hung. Also, according to Dr. Hills' mother, Matron Cook would also travel by boat to work at the prison on Rottnest Island every fortnight.

Other photographs taken in 1975 reveal that this garden still existed at that time, with three mature Canary Island Date Palms growing in the centre of the space. There was also a shelter with a garden plot alongside, planted with shrubs. Since that time all of the plants have disappeared, including most of the grass.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1	2 ✓	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Vegetable Gardens Photograph
Category: Early 20th Century (1902-1946)
Accession Number: 99.733



Historical Notes

The large courtyard in front of the Main Cell Block at Fremantle Prison, today known as the Parade Ground, had long been a blank expanse of limestone. In 1912 this was drastically changed and the area covered with gardens, soon after which this photograph is believed to have been taken. Neatly kept lawns were bordered with flowers, and on the terraced banks of the south knoll vegetable gardens were planted, which added a practical purpose. By 1942 there was a parterre garden added on the north side of the inner gate.

By the 1960s the gardens were embellished with decorative features such as brick edgings, flower pots and an ornamental fish pond in the south bed. Roses, chrysanthemums, gladioli, petunias, carnations and other horticultural favourites were cultivated in flowerpots, with prize winning specimens being entered in the Perth Royal Show.

An ex-officer of Fremantle Prison remembers the garden beds being removed in the late 1960s when it was discovered that prisoners were finding ways to make drugs from the flowers. By the late 1970s the extent of the vegetable gardens had also been reduced, with the lower gardens at the southern end of the Parade Ground being converted to lawn, which was then used as a clothes-drying area. The gardens were a highly successful innovation which provided "at once a task and a recreation" and received favourable comments in annual reports throughout the years of their use.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1 ✓	2	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1	2 ✓	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Individual Key items: Late 20th Century (1947-1991)

Objects

Ankle Straps
Barber's Chairs
Cell Furniture made at Fremantle Prison
Heidelberg Platen Printing Press
Modified Book
Nooses
Occasional Tables
Plaster Sculptures from the Catholic Chapel (Mary and Jesus)
Tattoo Apparatus
Toilet Buckets

Archives

Christmas Spend Slips
Day-to-day Administration Documents
Ad Rem Prison Newsletters
The News Review Prison Newsletter (bound volume)
Newsletters
Plans of Cell Stool and Chair
The Jarrah Post Prison Newsletter

Artworks

Peter Cameron Prints
Jim Dempster Painting
Jimmy Pike Paintings
Landscapes (assorted artists)
Jackie McArthur Painting
Papillion Artwork
Prisoners in Yard Painting
Reggie Molarvie Paintings
Revel Cooper Artworks
Reynold Hart Artworks
Tommy Karadada Painting

Photos

1991 Karin Calvert-Borshoff Photographs
Library Photographs
Prisoners Baking Bread Photograph

Oral Histories/Audio

1991 Film Footage
1980 Prison Riot Film Footage
Oral History Program

Statement of Significance: Late 20th Century

This most recent era of the Fremantle Prison Collection expresses an altogether more personal prison experience for those incarcerated at this site. The artefacts from this era convey personal expressions of individual experiences, feelings and culture, through artwork, handmade furniture and documentary evidence.

No less significant for its lack of years, the artefacts from the late twentieth century have high social and historic significance, with some pieces retaining national importance. Of note is the inclusion in this era of the first examples of film footage and oral histories in the collection. The 1991 film footage captures a candid and comprehensive record of everyday life in the Prison before its closure, marking the end of fourteen decades of occupation, and as such has very high historic value. Meanwhile the Prison's oral history program captures the real, and often confronting, stories of those who lived and worked inside the Prison. This candour, and the information provided, gives these oral histories some of the highest social significance of any object in the collection, providing the uncensored story of prison life from those who actually experienced it.

Meanwhile, this era of the collection also contains the highest quantity of artwork, which all comprise a high level of social and aesthetic significance. Particular pieces of artwork in the Fremantle Prison Collection which hold national significance are those pieces representative of the Carrolup art movement. This style of artwork has magnified social significance with its links to aboriginal culture and recent aboriginal struggles with a European based justice system. The Carrolup style brings together the traditions of country and the sufferings the artists endured. It became a national art movement, popularizing Aboriginal art both in Australia and overseas. Overall, the sharp increase in the number of artworks in the Fremantle Prison Collection from this era also represents a wider social significance: they provide evidence of a dynamic shift in prison operations which saw an increase in education opportunities for prisoners, including art tuition.

Together, the artefacts from the late twentieth century hold strong historic significance on a state wide level, with objects like the 1991 film footage and the Karin Calvert-Borshoff photographs giving a candid and in-depth view of the last years of the Prison's occupation. This era of the collection also represents high social significance on a more personal level. Objects like the prisoner artwork demonstrate how the system and structure of prison life evolved, and developed into the modern era, whilst the toilet buckets for instance, tell the story of how the site itself still retained its historic and outdated, infrastructure.

Name: Ankle Straps

Category: Late 20th Century (1947-1991)

Accession Number: 1985.2.1a-b



1985.2.1a

Historical Notes

Fremantle Prison became Western Australia's only official place of execution in 1888. The first execution held at Fremantle Prison in the newly erected gallows took place on February 2, 1889, and over the next 75 years Fremantle Prison saw the execution of 42 men and one woman.

On the day of an execution the condemned person was woken at 5:30am, allowed to shower, and given breakfast. They were then transferred from death row, located in New Division after 1907, to the 'Death Cell' in the Solitary Confinement Block, where they were kept under constant surveillance. Here they were allowed a visit from a priest and offered the option of a glass of whisky or brandy. Before 8am, the prisoner was escorted to the gallows where their feet and hands were bound with leather ankle and wrist straps. A canvas hood was then placed over their head, followed by the noose. The noose was not formed by a knot, as is often believed, but by a free-running steel eye, which was adjusted to sit under the jaw, with the eye at the back of the neck. When the trap door was opened the condemned would drop, and the noose would cause instantaneous death through fracture of the neck, not by strangulation.

The Superintendent of the Prison and four Officers attended the hangings, and together signed as witnesses. Other attending witnesses varied, but on average there were often 12 other people present. In the case of Martha Rendell, the only woman ever to be hanged at Fremantle Prison, there were 25 people who witnessed her execution. One officer was positioned in each corner around the trap door to ensure the prisoner stood up straight, though a chair was provided in case the prisoner was unable to stand. In most cases preparation was timed so that just as the first stroke of 8am was sounding on the Prison's clock, the trap door lever was pulled.

Once the sentence had been carried out, the body of the deceased was taken down and placed on a stretcher in the pit below the trap doors. A doctor waiting on the lower level examined the body and declared the person dead. The undertakers would then arrive a short time later to collect the body, by backing up their hearse to the main doors in 2 Division.

The last person to be hanged at the gallows in Fremantle Prison was Eric Edgar Cooke, in 1964. Cooke was a serial killer, and although only charged with one murder, supporting evidence and his own voluntary confessions, indicate that he killed a number of people during his three or four year reign of terror in the suburbs of Perth. Allegedly this pair of ankle straps in the Fremantle Prison Collection were used by the hangman to secure either the hands or feet of Eric Edgar Cooke during his execution.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1	2 ✓	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1	2 ✓	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Barber's Chairs
Category: Late 20th Century (1947-1991)
Accession Number: 1995.47, 1995.193



1995.193

Historical Notes

A Prisons Department Annual Report from June 1970 is the first to mention a modern barber shop at Fremantle Prison. The report records that a barber shop, complete with three chairs, was installed in the previous financial year, though it is not until a 1988 site plan of Fremantle Prison that its location is first recorded. The barber shop is located in cell 17, 2 Division of the Main Cell Block, however the site plan records the shop in the cell next to this location, though this is likely to be a mistake on the plan.

The two barber chairs in the Fremantle Prison Collection are made by Belmont. Belmont barber chairs first appeared in the 1930s in Japan. At that time, the manufacturer was called Takara Chuzo Ltd. which was founded by Hidenobu Yoshikawa. The 1950s marked Takara's entry into the world market by establishing a subsidiary in the United States. It brought about the creation of Takara Company NY Inc., which eventually became Takara Belmont USA, Inc. In the same decade, the company released its first hydraulic barber chair. In the 1960s, Takara rapidly expanded into Europe by teaming up with Wella, and also began selling dental and cosmetic products. When Takara entered the barber supply market in the United States, there were already several established manufacturers that dominated the industry, such as Koken and Emil J. Paidar. However, Takara soon established itself within the market because of its capacity to mass produce and access less expensive suppliers. Both industry leaders were caught by surprise when Takara released its Belmont barber chairs in the US market. They were cheaper and almost had the same quality as the more costly Koken or Paidar barber chair. Ultimately, it made more sense for barber shops to make the switch. By the end of the decade the Koken Barber's Supply Company was sold to Takara.

The barber's chairs in the Fremantle Prison Collection were left in the barber shop when the Prison closed in 1991.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1	2 ✓	3	4
Social/ Spiritual Significance	1	2 ✓	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1	2	3 ✓	4
Condition	1 ✓	2	3	4
Provenance	1	2 ✓	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance x		State Significance ✓	

Name: Cell Furniture made at Fremantle Prison

Category: Late 20th Century (1947-1991)

Accession Number: 1988.26.1-3, 2000.164, 2000.165, 2000.166, 1995.28, 1995.123-124, 1995.218, 2001.520, 2005.16, 2012.91, 2013.3, 2014.17.1-12



1988.26

2013.3

Historical Notes

Workshops were a necessary part of the Convict Establishment and were some of the first buildings constructed on site. The Carpenters Workshop was originally a wooden building at the front of the Prison until 1858, when it was moved next to the Blacksmith's Shop at the south-eastern corner of the site. Whilst carpentry was regarded as a difficult skill to learn, and not many of the convicts were trained to work with wood, carpenters were essential in the new Establishment's construction. Convicts were trained to lay the joists, floors and roof, and build the scaffolding required around the new Prison buildings. They also built the wooden portable houses used by road parties, wagons, trucks and coffins.

In the later years the Carpenters' Shop was reputedly one of the most productive shops in the Prison. Apprenticeships were relatively easily to obtain, with prisoners serving four years or more. The apprentices who worked in the shop and demonstrated an aptitude for the job were eligible to apply. In the Carpenter's Shop, along with an instructor, there would be several prisoner tradesmen, allowing the apprentices an opportunity to learn. The work varied from a regular production line of all the cell furniture used at Fremantle Prison, to the finer art of teak fittings for yachts and quality handmade furniture.

When Fremantle Prison closed in 1991 the Carpenters' Shop was still a productive prison industry. The cell furniture in the Fremantle Prison Collection, made in the Carpenters' Workshop, was left onsite when the Prison closed in 1991.

Significance

Assessment and Comparative Criteria

Assessment and Comparative Criteria	High		Low	
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2	3 ✓	4
Rarity value	1	2 ✓	3	4
Condition	1	2 ✓	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance x		State Significance ✓	

Name: Heidelberg Platen Printing Press
Category: Late 20th Century (1947-1991)
Accession Number: 2015.5



Historical Notes

Printing operations were part of the Convict Establishment's original infrastructure, when in 1854 convicts were instructed in the use of two printing presses, which were housed in the temporary accommodation of Scott's Warehouse. By 1857 the printing presses had been moved to the Prison site, and printing operations soon became so successful that the Establishment functioned as the official Government Printer for Western Australia from 1858 until around 1870. This status was rewarded to Fremantle Prison again from 1950, and prisoners were printing gazettes, forms, books, letterheads and official documents for the WA government.

Around 1960 the printing operation was moved into one of the West Workshops on the Fremantle Prison site, and was renamed the Print Shop. This dedicated workshop was built between 1900 and 1901, and was the outcome of the 1898-99 Royal Commission, which recommended that more workshops be established at Fremantle Prison. Many internal documents were printed in the Prison's Print Shop, including the successive internal newsletters published during the twentieth century, such as *The Newsletter*, *The Jarrah Post*, and *Ad Rem*. The August 1961 edition of *The Jarrah Post* records the Print Shop's output for the 1960-61 financial year as including 196,000 ruled pages, 2,900 mixed cards, 4,000 butter wraps, 400 copies of *The Stepping Stone*, and 1500 copies of *The Jarrah Post*. Also produced were address labels, 'gummed labels', envelopes, brown paper bags and correspondence pads.

On the 22 of January 1979, there were recorded to be 17 prisoners working in the Prison's Print Shop. During the 1980s the daily average was 25 prisoners in the Print Shop at one time, however, at times of high workloads there could be up to 40. The workshop was kept efficient by dividing the work structure into small, manageable tasks. New prisoners would be placed at the 'bag table', which was a bench for folding paper bags. They would remain here for a minimum of one week, after which those prisoners who proved co-operative, efficient and hardworking were allowed to stay in the Print Shop.

By the 1970s the Print Shop's equipment had become very outdated and inefficient, so in 1971 this Heidelberg Platen Letterpress printing machine was purchased. This Press, regarded by pressmen as "The Prince of Presses," was made in West Germany by Schnellpressenfabrik AG Heidelberg in the 1960s. The Heidelberg Press features heavy-duty construction with massive base and platen of specially cast alloy and shaft of steel, and used lead letters of type to print.

Until its closure in 1991, Fremantle Prison was the only prison in Western Australia with its own printing operation. The Heidelberg Printing Press was still in use when the Prison closed, and was then taken to Casuarina Prison, where it was used onsite before being decommissioned in 2015 and donated to Fremantle Prison.

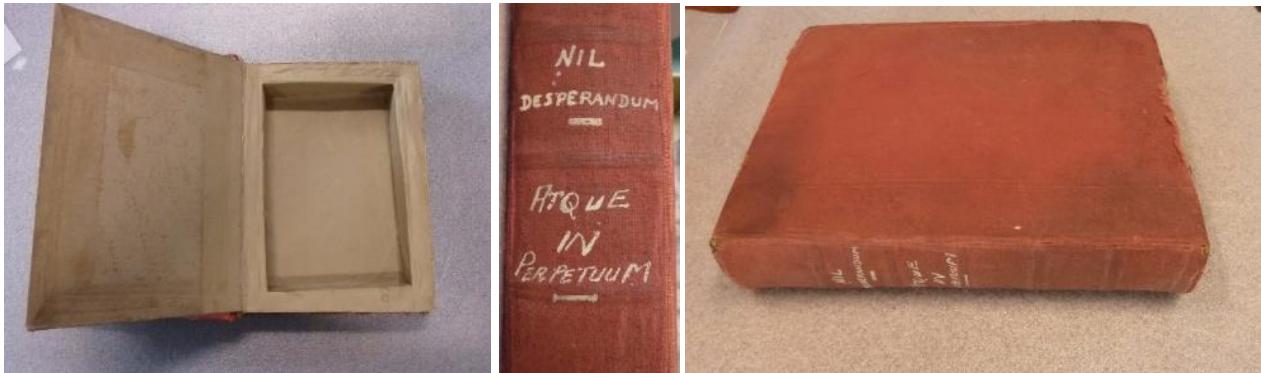
Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1	2 ✓	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance x		State Significance ✓	

Name: Modified Book

Category: Late 20th Century (1947-1991)

Accession Number: 1978.14



Historical Notes

While little has been published officially about drug use and contraband at Fremantle Prison, there is evidence to suggest that during certain periods of its history, such as the 1970s, drug use was particularly rife and difficult to control. According to one ex-Fremantle Prison inmate, it was not uncommon for prisoners to, "store up the quota of drugs they are entitled to for medical reasons", which would then be taken all at once to get a stronger effect. He also suggested that tranquilizers had a similar effect to, "other drugs available on the market", and that this often led to prisoners overdosing and spending time in the Prison's Hospital. This particular ex-inmate then goes on to say that it was easy to get drugs from the doctors at the Prison, such as barbiturates and sleeping pills. This meant that the abuse of prescription drugs obtained from inside the Prison was a more common and serious problem than the use of illegal drugs, such as marijuana or opium, being smuggled in from the outside.

Records show that during the 1970s the problem of prisoners stockpiling their medications was recognized by certain prison officers, who discussed with the Prison's doctors the possibility of dispensing prescription drugs in liquid form. There was also a suggestion at this time that prisoners on more potent medications should be housed in the Prison Hospital, though this was never carried out, likely due to a lack of resources at the hospital. There were also legitimate concerns about safety at the Prison's drug dispensary, with some Prison Officers fearing it wasn't secure. According to surviving meeting minutes, there was a desire from some Prison Officers to lessen the amount of prescription drugs given to prisoners, a move that was resisted by the Prison's Psychiatrist.

Being caught with contraband would lead you to be 'slotted' or to be taken to 'the chokey', a colloquial name for Solitary Confinement. The Solitary Confinement block consists of twelve punishment cells with windows and six slightly larger dark cells with ventilation only. Each cell has double chambers with inner and outer doors for added security which also prevented communication between prisoners. In the modern era, the prisoners were kept on a diet of bread and water and spent 23 hours in their cells, with one hour exercise daily including four minutes for a shower. The 'chokey' developed a reputation where prisoners endured beatings at the hands of the Prison Officers, and where the rules of the prison did not apply.

This led prisoners to come up with more ingenious ways of hiding drugs and contraband. Drugs were secreted in the walls, crevices and even modified books, such as this one. This book is believed to have been made by an inmate working in the Prison's Library during the 1970s, and was left onsite when the Prison closed in 1991. The inmate's sense of humour is evident through the title he gave the book: *Nil Desperandum; Atque in Perpetuum*.

Significance

Assessment and Comparative Criteria

	High				Low
Aesthetic Significance	1 ✓	2	3	4	5
Historic Significance	1 ✓	2	3	4	5
Social/ Spiritual Significance	1 ✓	2	3	4	5
Science/Research	1	2	3 ✓	4	5
Rarity value	1 ✓	2	3	4	5
Condition	1 ✓	2	3	4	5
Provenance	1	2 ✓	3	4	5
Interpretative Potential	1 ✓	2	3	4	5
International Significance x	National Significance ✓			State Significance ✓	

Name: Nooses

Category: Late 20th Century (1947-1991)

Accession Number: 1985.1, 2012.79, 2012.83, 2014.25



1985.1



2012.79



2012.83



2014.25

Historical Notes

Fremantle Prison became Western Australia's only official place of execution in 1888. The first execution held in the newly erected gallows took place on February 2, 1889, and over the next 75 years, 42 men and one woman would be executed at Fremantle Prison.

On the day of an execution the condemned person was woken at 5:30am, allowed to shower, and given breakfast. They were then transferred from death row in New Division to the 'Death Cell' in the Solitary Confinement Block, where they were kept under constant surveillance. Here they were allowed a visit from a priest and offered the option of a glass of whisky or brandy. Before 8am, the prisoner was escorted to the gallows where their feet and hands were bound with leather ankle and wrist straps. A canvas hood was then placed over their head, followed by the noose. The noose was not formed by a knot, as is often believed, but by a free-running steel eye, which was adjusted to sit under the jaw, with the eye at the back of the neck. When the trap door was opened the condemned would drop, and the noose would cause instantaneous death through fracture of the neck, not by strangulation.

The Superintendent of the Prison and four Officers attended the hangings, and together signed as witnesses. Other attending witnesses varied, but on average there were often 12 other people present. In the case of Martha Rendell, the only woman ever to be hanged at Fremantle Prison, there were 25 people who witnessed her execution.

One officer was positioned in each corner of the trap door to ensure the prisoner stood up straight, though a chair was provided in case the prisoner was unable to stand. In most cases preparation was timed so that just as the first stroke of 8am was sounding on the Prison's clock, the trap door lever was pulled.

Once the sentence had been carried out, the body of the deceased was taken down and placed on a stretcher in the pit below the trap doors. A doctor waiting on the lower level examined the body and declared the person dead. The undertakers would then arrive a short time later to collect the body, by backing up their hearse to the main doors in 2 Division.

The last person to be hanged at the gallows in Fremantle Prison was Eric Edgar Cooke, in 1964. Cooke was a serial killer, and although only officially charged with one murder, supporting evidence and his own voluntary confessions, indicate that he killed a number of people during his three or four year reign of terror in the suburbs of Perth.

When an execution had been carried out it was procedure to destroy the noose used, as it could only be used once. Whilst some of the nooses in the Fremantle Prison Collection are unused, and were left on site, some former prison officers allege that one of these ropes was used to execute Eric Edgar Cooke.

Significance

Assessment and Comparative Criteria

	High	Low		
Aesthetic Significance	1	2 ✓	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1	2 ✓	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1	2 ✓	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Occasional Tables

Category: Late 20th Century (1947-1991)

Accession Number: 1999.131, 1999.904



1999.131



1999.904

Historical Notes

Workshops were a necessary part of the Convict Establishment and were some of the first buildings constructed on site. The Carpenters Workshop was originally a wooden building at the front of the Prison until 1858, when it was moved next to the Blacksmith's Shop at the south eastern corner of the site. Whilst carpentry was regarded as a difficult skill to learn, and not many of the convicts were trained to work with wood, carpenters were essential in the new Establishment's construction. Convicts were trained to lay the joists, floors and roof, and build the scaffolding required around the new Prison buildings. They also built the wooden portable houses used by road parties, wagons, trucks and coffins.

More recently the Carpenters' Shop was reputedly one of the most productive shops in the Prison. Apprenticeships were relatively easily to obtain, with prisoners serving four years or more eligible to apply, by working in the shop and demonstrating an aptitude for the job. In the Carpenters' Shop, along with an instructor, there would be several prisoner tradesmen allowing the apprentices an opportunity to learn. The work varied from a regular production line of all the cell furniture used at Fremantle Prison, to the finer art of teak fittings for yachts and quality handmade furniture. When Fremantle Prison closed in 1991 the Carpenters' Shop was still a productive prison industry.

Art was also an important component of the Prison's educational and industrial programming. In the early 1980s prisoner education was overhauled and new measures where implemented, including the employment of art teachers. The popularity of the resulting art program is evident by the fact that these classes saw more than 2,000 prisoners enroll within the first five years. The resulting artwork produced by the prisoners allows us a valuable insight into their personal prison experiences; it gives these men a voice. In the context of Fremantle Prison the art collection also provides an insightful and much more informed perspective on the lived experience of incarceration.

These occasional tables show an interaction between the workshops and the more personal art pursuits of the inmates in Fremantle Prison, by combining the hand crafted tables made in the Prison's Carpentry Workshop, and the hand painted scenery undertaken during art classes. Sometimes high quality, completed pieces like these tables were exhibited and sold at local agricultural shows during the 1960s.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1	2 ✓	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Plaster Sculptures from Catholic Chapel (Mary and Jesus)

Category: Late 20th Century (1947-1991)

Accession Number: 1988.1, 1988.20



1988.1



1988.20



1999.749.9 Image documenting the damage in the Catholic Chapel following the 1988 riot

Historical Notes

Initially there was no provision for a Catholic Chapel within Fremantle Prison, as the majority of the colony's population was Anglican or Protestant. In 1857, a request was put to Henry Labouchere, the Secretary of State for the Colonies in London, when the Catholic community requested the building of a separate chapel at the Convict Establishment. Labouchere replied, "I can find no precedent in any part of the Queen's dominions for undertaking to supply prisons with separate chapels for those belonging to different religious persuasions - I think, therefore, that they must continue to be accommodated, as hitherto, with a separate apartment for the present purpose." Despite this initial rejection, continued pressure from both catholic prisoners and colonists resulted in the upper floor of the northern Association Ward in the Main Cell

Block being converted into a Catholic Chapel in 1861. Further improvements were made in 1862 when a doorway was created, allowing access directly from the Main Cell Block into the Catholic Chapel. Previously the Chapel could only be accessed by using a circular staircase located on the outside of the building. Much later in the 21st century, the chapel was furnished with catholic imagery, and these plaster statues of Jesus and Mary stood on plinths on either side of the altar.

On the 4th of January 1988 inmates at Fremantle Prison began to riot. At lock up time, prisoners in 3 Division yard stormed into the Main Cell Block and attacked the Officers. Using anything that came to hand, including boiling water, five Prison Officers were taken hostage. Prisoners then lit spot fires inside some of the cells and on the landings, which were encouraged to burn with the use of newspapers, magazines and fuel from the Prison's lawnmower, which the prisoners had secretly been stockpiling in preparation for the riot. The top floor cells were opened, and wooden tables and stools were smashed and set alight. Mattresses and other combustibles were added until the flames reached the 130 year old jarrah roof of the Main Cell Block, which soon caught alight. The fire in the roof spread, and caused the collapse of the ceiling above the Catholic Chapel. As a result the Jesus and Mary statues, which had been on display either side of the altar, where knocked off their plinths, sustaining the damage which is still evident on these objects today. The riot lasted through the night and into the next day before the Prison was brought back under control. The repair work carried out on the Main Cell Block, to fix the damage cost 1.8 million dollars.

Significance

Assessment and Comparative Criteria	High	Low		
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2	3 ✓	4
Rarity value	1 ✓	2	3	4
Condition	1	2 ✓	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓			State Significance ✓

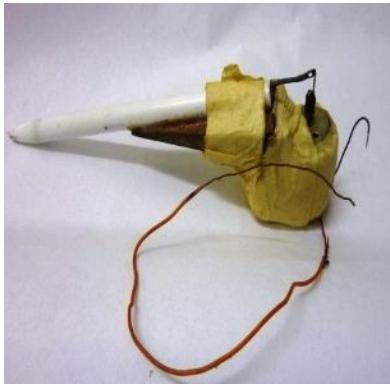
Name: Tattoo Apparatus

Category: Late 20th Century (1947-1991)

Accession Number: 1999.382, 2001.178, 2001.179



1999.382



2001.178



2001.179

Historical Notes

In the early convict system, tattooing was used by custodial authorities as a stigma, to degrade prisoners. There is evidence that convict tattooing was common aboard ships transporting prisoners from the United Kingdom. Such tattooing had the twin purpose of surveillance, as well as to humiliate prisoners as subjects of discipline. Once arrived in Australia, the cultural shift from the enforced imprint of tattoos, to convicts voluntarily tattooing themselves, was evident from very early on. Traditionally, prison regimes attempted to eradicate the individuality of inmates, relying on uniforms, codes, rules and regulations to transform individuals into conforming prisoners. Realising the potential role of tattooing in defining their sense of identity within prison institutions, inmates took to voluntarily tattooing themselves with words and images to create systems of values and cultural identification.

There are two important differences between 'professional' tattoos and 'prison' tattoos. Firstly, while professional tattooists appropriately trace designs templates onto the skin, prison tattoos are usually drawn 'free-hand'. Secondly, since the invention of the first electronic tattoo needle in 1891, most professional tattooists use three to eight tightly bunched non-hypodermic needles which move rapidly up and down on the skin between two to three thousand times per minute. Owing to the necessity for improvisation in prisons to perform what was essentially an illicit activity, prison tattoo application ranged greatly. One example of a more primitive way of applying a prison tattoo is hand-plucking, whereby a sewing or hypodermic needle is repeatedly dipped in ink and stuck on the skin until a line is achieved. These tattoos look more primitive than tattoos created with a machine, because a continuous line is difficult to achieve with a hand-plucked tattoo. Often this form of prison tattoo was self-administered, meaning they were often applied to visible parts of the body, such as the hands or lower arms.

More sophisticated application techniques for prison tattoos usually involved the use of an improvised rotary machine, though unlike professional tattoos, this machine could only be fitted with one needle at a time. The rotary machine was made by the prisoner using a motor taken from something like a cassette recorder, an electric razor or electric toothbrush, which is then connected to a guitar string or sewing needle, which vibrates up and down the barrel of a ball point pen. This form of application appears to be the more common method of tattooing among prison inmates.

The cultural significance of tattooing involves marking members as belonging to the same culture, as much as it involves distinguishing members of one group from another. Prison tattoos were generally regarded by inmates as a way of establishing or re-affirming community, either with those who were left outside, (via tattooed names and pictures of loved ones or gang names for instance), or with those who are inside the prison, or both. Tattooing in prisons is sometimes used as a proto-language. For instance, certain tattoos on the hands and face can denote a specific event or membership in a prison gang.

The tattooing apparatus in the Fremantle Prison Collection were left on site when the Prison closed in 1991, either by the prisoners themselves or after having been confiscated by prison officers.

Significance

Assessment and Comparative Criteria	High				Low
Aesthetic Significance	1	2 ✓	3	4	5
Historic Significance	1	2 ✓	3	4	5
Social/ Spiritual Significance	1	2 ✓	3	4	5
Science/Research	1 ✓	2	3	4	5
Rarity value	1	2 ✓	3	4	5
Condition	1 ✓	2	3	4	5
Provenance	1	2 ✓	3	4	5
Interpretative Potential	1 ✓	2	3	4	5
International Significance x	National Significance x		State Significance ✓		

Name: Toilet Buckets
Category: Late 20th Century (1947-1991)
Accession Number: 1996.- (assorted)



1996.404.17

Historical Notes

The hygiene and sanitation standards of Fremantle Prison underwent little modification throughout its history. Upon completion of the Convict Establishment, the Main Cell Block incorporated small, single cells, each featuring a wash basin with running water. Such amenities were considered a rare luxury at the time, and were reportedly envied by the free settlers of Fremantle. Despite the initial intention to provide prisoners with high sanitation standards, the wash basins proved to be an expensive failure for the Establishment, due to their constant need for repairs, the overflow of water from tap leakage, and the pungent smell of waste. It was under the recommendation of the Establishment's Surgeon that the wash basins were eventually removed from all the Prison's cells.

With the removal of the wash basins, prisoners were instead provided with two separate buckets; one for water and another to be used as a toilet. The toilet buckets, or 'slop buckets' as they were also known, would become a prominent object within the lives of most prisoners throughout the history of Fremantle Prison, representing the dehumanizing conditions of the system to which they considered themselves subjected.

During the 1970s there was an attempt to replace the toilet bucket with portable chemical toilets inside the cells. However, the introduction of these portable toilets proved to be unsustainable and impractical, as prisoners would both destroy the toilets and brew illicit beverages from the chemicals. As a result, the Prison returned to the traditional method of 'slopping out' with toilet buckets, a method which would endure until the Prison's closure in 1991.

The emptying of toilet buckets was incorporated into the prisoners' daily routine, which changed little over the course of the Prison's occupancy. Every morning prisoners would be released from their cells, where they would be instructed to 'file off' to their division's yard, wherein they would empty their buckets into septic traps before leaving the buckets on marked white lines to be disinfected by an appointed fellow prisoner. It is worth noting that the disinfection of the toilet buckets was not introduced until the mid-twentieth century.

The toilet buckets had a damaging effect on the mentality and psychology of prisoners and the lack of hygiene would ultimately contribute to the closure of the Prison. While some prisoners found it easier to accept the practice of toilet buckets, others found it repulsive and dehumanizing as one inmate recalls in 1991, "It's really dehumanizing you know, just even to use one, to even have to look at one is dehumanizing. Lots of people don't realise that outside. Has a very big effect on you morally you know."

The toilet buckets in the Fremantle Prison Collection were all left on site when the Prison closed in 1991, because the new maximum security prison Casuarina had adequate sewerage facilities.

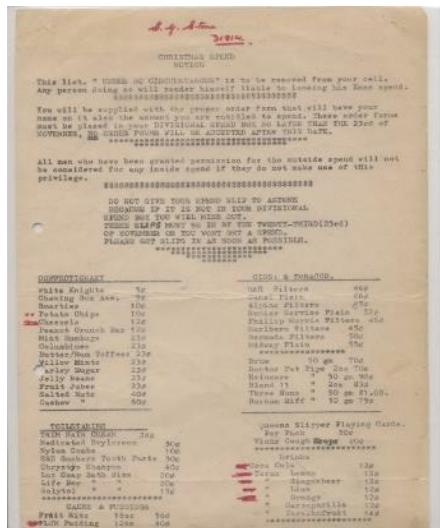
Significance

Assessment and Comparative Criteria	High	Low		
Aesthetic Significance	1	2 ✓	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2	3 ✓	4
Rarity value	1	2 ✓	3	4
Condition	1	2 ✓	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

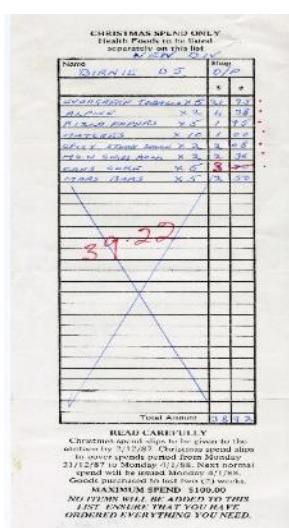
Name: Christmas Spend Slips

Category: Late 20th Century (1947-1991)

Accession Number: 1993.130.2 (a-b), 1993.611.1, 1993.611.2-175



1993.130.2



1993.611.2

Historical Notes

The Christmas period at Fremantle Prison saw some subtle changes in the everyday lives of the prisoners in the late twentieth century. More movies were shown in the evenings, extra activities were available and supplementary items were obtainable on the supplies list. On 11 and 12 December 1990, a Christmas concert was held at the Assessment Centre for prisoners and their families. The store WA Salvage provided presents for the attending children, while the remaining attendees were given presents provided by Outcare, a body that supported prisoner's families.

In order to purchase their own festive food and supplies, prisoners submitted spend slips. A list of available items and prices was displayed in each divisional yard. Payment was made by gratuities, such as the money earnt by prisoners through their prison work, or by spending a limited amount of cash. Spend slips were usually completed weekly but Christmas spends covered two weeks, with an increased purchase limit of \$100. Some planning was required as the Christmas spend slips had to be submitted by December 2, and since prisoners had no means of refrigeration, purchases consisted mainly of preserved foods. Many items were tinned, such as rice cream, fruit salad, oysters, mussels, deli ham, strawberries and cream. Items like HP sauce, chilli sauce and spicy steak sauce were also popular, as such condiments offered the opportunity to customise the standard and often bland food provided.

Significance

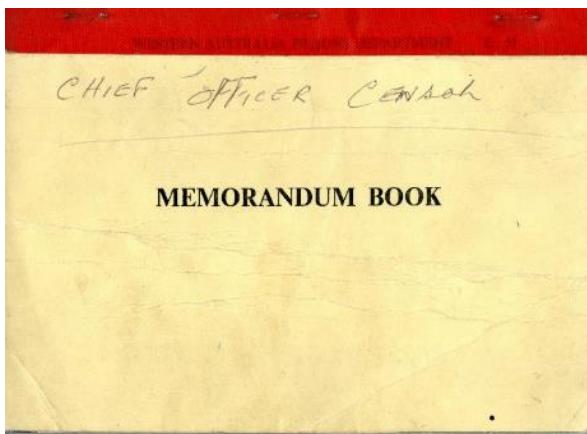
Assessment and Comparative Criteria

High

Low

Aesthetic Significance	1	2	3 ✓	4	5
Historic Significance	1 ✓	2	3	4	5
Social/ Spiritual Significance	1 ✓	2	3	4	5
Science/Research	1 ✓	2	3	4	5
Rarity value	1	2 ✓	3	4	5
Condition	1 ✓	2	3	4	5
Provenance	1 ✓	2	3	4	5
Interpretative Potential	1	2 ✓	3	4	5
International Significance x	National Significance x		State Significance ✓		

Name: Day-to-Day Administration Documents
Category: Late 20th Century (1947-1991)
Accession Number: 2015.15-424



2015.105

Historical Notes

The Administration Offices form the undercroft to the three story Anglican Chapel above, which sits on the western side of the Main Cell Block. Many different people used these offices during the Prison's history. In the 1850s they were used as a robing room and office for the Anglican Chaplain, along with offices for the porter, Surgeon and the Superintendent. By 1987, plans of the Prison show that these offices had been adapted to the time period, as they now included an information office, a boardroom, a records office, a security office and a rosters office. The signs which still remain above each door in the Administration Wing represent the role of each office at the time of the Prison's closure.

Handling the administration of the Fremantle Prison site, and its prisoners, was an extremely important and complex task, requiring a wide range of organisational and managerial skills. The Superintendent had overall authority over the Prison, and was ultimately responsible for security, maintaining discipline amongst prisoners and officers, and for devising management policies. Across Fremantle Prison's operational life, there were 19 Superintendents. Thomas Hill Dixon, the first Superintendent at the Convict Establishment, was described as reforming and humane, and arrived in Fremantle in 1850. Superintendent Dixon was responsible for the day-to-day management of the Convict Establishment, and as such introduced significant reformatory measures. Unfortunately Dixon lost the respect he had earned from those around him, when he was caught siphoning Prison funds into his personal bank account to pay off his debts. He fled the colony before he could be tried in court.

Another notable Superintendent at Fremantle Prison was Hugh Hann, who arrived in 1911 with a reformatory agenda. Hann believed that education rather than punishment was the key to reform, and as such one of his first decisions was to abolish the Separate System. He continued his reforms by demolishing 'the cage' in 1912, a circle of 30 radiating yards. Hann's zeal for reform was met with opposition and an enquiry in 1918 found Hann to be incompetent, and negligent in the discharge of his duties. Despite a review by the Public Service Commissioner leading to his eventual exoneration, Hann retired in 1919 owing to poor health.

Andrew Badger, another notable Superintendent, served 13 years from 1920 to 1933. Described as kind, considerate and sympathetic by the prisoners upon his retirement, Badger was associated with many reforms to the Prison's system, including the establishment of the Pardelup Prison Farm. Badger died two years after his retirement in 1935.

In 1966, Colin Campbell was appointed to the position of Superintendent at Fremantle Prison. Campbell had a degree in psychology, and brought with him extensive experience working in child welfare. His main achievement was to oversee the introduction of non-uniformed staff, as well as social services for prisoners, pulling Fremantle Prison into the modern era.

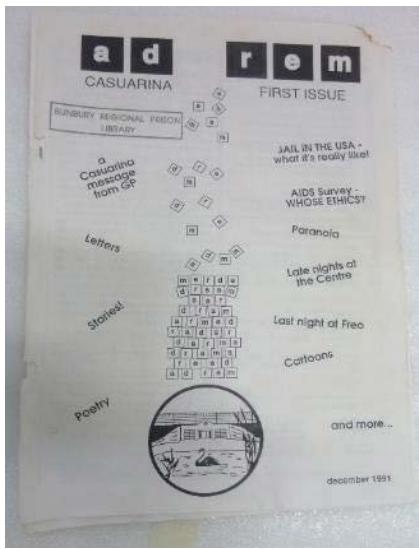
During the later years of the Prison, most Superintendents only occupied the role for a few years. During the final two years of the Prison's operation there were two Superintendents; Alan Haldan from 1989 and 1990, and finally Peter Moore from 1990 to 1991, who supervised the closure of Fremantle Prison.

This collection of assorted day-to-day administration documents was found in the Administration Wing offices in 2015 during an audit of the rooms. They contain documents used on a daily basis by the staff for the operation and administration of the Prison, from the late 1980s through to 1991.

Significance

Assessment and Comparative Criteria	High	Low		
Aesthetic Significance	1	2 ✓	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1 ✓	2	3	4
Rarity value	1	2	3 ✓	4
Condition	1	2 ✓	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance x		State Significance ✓	

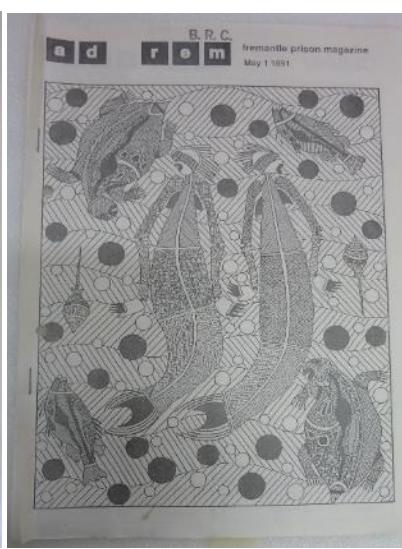
Name: Ad Rem Prison Newsletters
Category: Late 20th Century (1947-1991)
Accession Number: 1992.2.1-7



1992.2.1



1992.2.2



1992.2.4

Historical Notes

Printing was an essential trade performed from the earliest days of the Convict Establishment, and continued without interruption throughout the site's history. In 1854 convicts were instructed in the use of two printing presses, and printing operations at the Convict Establishment soon became so successful that they functioned as the official Government Printer for Western Australia from 1858 until around 1870. This status was again awarded to Fremantle Prison from 1950, with prisoners printing gazettes, forms, books, letterheads and official documents for the WA government. Around 1960 the printing operation was moved into one of the West Workshops on the Fremantle Prison site. The West Workshops were built between 1900 and 1901, the outcome of the 1898-99 Royal Commission which recommended that more workshops be established at Fremantle Prison.

Many internal documents, forms, and other work were also printed in the Prison's Print Shop, including the successive newsletters published during the twentieth century for prisoners, such as *The Newsletter*, *The Jarrah Post*, and *Ad Rem*. The August 1961 edition of *The Jarrah Post* records the Print Shop's output for the 1960-61 financial year as including 196,000 ruled pages, 2,900 mixed cards, 4,000 butter wraps, 400 copies of *The Stepping Stone*, and 1500 copies of *The Jarrah Post*. Also produced were address labels, 'gummed labels', envelopes, brown paper bags and correspondence pads.

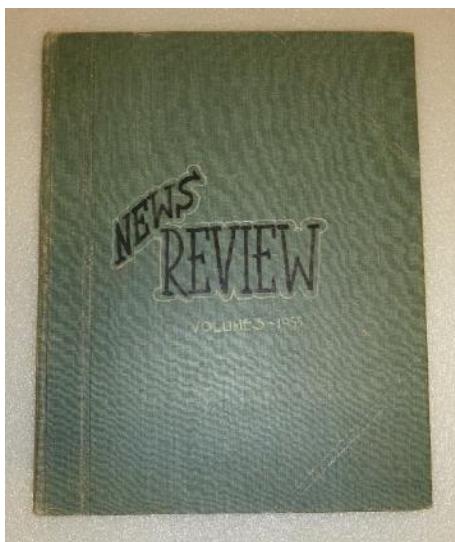
Ad Rem was a newsletter produced by prisoners in the Print Shop. Publications ran from December 1990 until the final edition was published in June 1991. The newsletter continued for a short while after Fremantle closed, with at least two editions produced at Casuarina Prison. *Ad Rem* was a magazine style publication, in A4 format, featuring a different illustration by a prisoner on the cover of each issue. The name 'Ad Rem' meant 'to the point' in Latin, chosen because, in the Editor's own words, it describes "the type of newsletter we want to produce. We don't plan to become one of those old-fashioned jail magazines full of moans and people feeling sorry for themselves."

Ad Rem gave all the inmates at Fremantle Prison a chance to contribute. It was frequently illustrated with cartoons, abstract drawings, sketches and landscape pictures and it included feature stories, sections on Aboriginal art and culture, historical features, short stories and poems. Recurring subjects in *Ad Rem* included prison nutrition, AIDS in the prison system, the building progress of Casuarina, and the Peer Support Team available in the Prison. These publications were extremely popular with inmates, so much so that the Editor often had to apologise to those prisoners who had trouble getting hold of a copy. Financial constraints meant only 200 copies could be produced of each edition, instead of the 300 required to allow for each inmate.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1 ✓	2	3	4
Rarity value	1	2 ✓	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: News Review (bound volume)
Category: Late 20th Century (1947-1991)
Accession Number: 1993.16



Historical Notes

Printing operations were part of the Convict Establishment's original infrastructure, when in 1854 convicts were instructed in the use of two printing presses. Printing operations at the Establishment soon became so successful that they functioned as the official Government Printer for Western Australia from 1858 until around 1870. This status was rewarded to Fremantle Prison again from 1950, with prisoners printing gazettes, forms, books, letterheads and official documents for the WA government.

Around 1960 the printing operation was moved into one of the West Workshops on the Fremantle Prison site. The West Workshops were built between 1900 and 1901, the outcome of the 1898-99 Royal Commission which recommended that more workshops be established at Fremantle Prison.

Many internal documents, forms, and other work was also printed in the Prison's Print Shop, including the successive newsletters published during the twentieth century for prisoners, such as *The Newsletter*, *The Jarrah Post*, and *Ad Rem*. The August 1961 edition of *The Jarrah Post* records the Print Shop's output for the 1960-61 financial year as including 196,000 ruled pages, 2,900 mixed cards, 4,000 butter wraps, 400 copies of *The Stepping Stone*, and 1500 copies of *The Jarrah Post*. Also produced were address labels, 'gummed labels', envelopes, brown paper bags and correspondence pads.

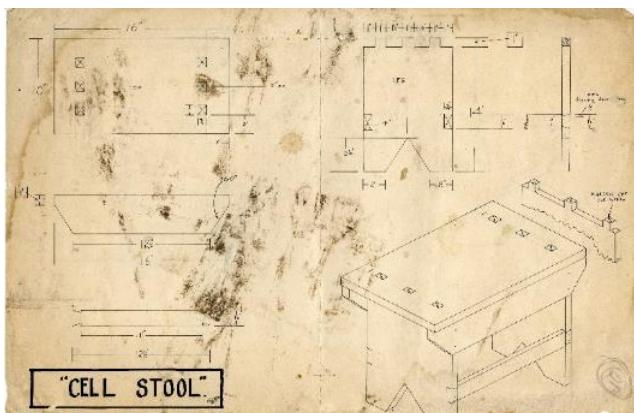
The *News Review* was a newsletter printed in the Fremantle Prison Print Shop, and distributed around the Prison between 1953 and 1959. It had an informal tone, compared to its predecessor *The Newsletter*, and appears to have had some prisoner input. Unfortunately none of the articles in the *News Review* carry an identifiable author's name, although some pieces carry pseudonyms such as 'the Bard' or 'the Bird'. This makes it difficult to distinguish between prisoners' stories and those chosen by the Prisons Department.

The *News Review* carried football fixtures on the front page of every issue. It also contained long, more developed articles than *The Newsletter*, and had an editorial section. The *News Review* also included a section from the Alcoholics Anonymous club that operated at Fremantle Prison. These publications also incorporated news excerpts, probably taken from other publications, and was only published in black and white, except at Christmas.

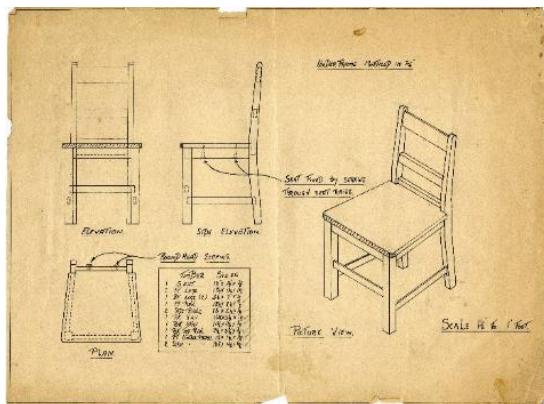
Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1 ✓	2	3	4
Rarity value	1	2 ✓	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Plans of Cell Stool and Chair
Category: Late 20th Century (1947-1991)
Accession Number: 1993.808-10



1993.808



1993.810

Historical Notes

Workshops were a necessary part of the Convict Establishment and were some of the first buildings constructed on site. The Carpenters Workshop was originally a wooden building at the front of the Prison until 1858 when it was moved next to the Blacksmith's Shop at the south eastern corner of the site. Whilst carpentry was regarded as a difficult skill to learn, and not many of the convicts were trained to work with wood, carpenters were essential in the new Establishment's construction. Convicts were trained to lay the joists, floors and roof, and build the scaffolding required around the new Prison buildings. They also built the wooden portable houses used by road parties, wagons, trucks and coffins.

More recently the Carpenters Shop was reputedly one of the most productive shops in the Prison. Apprenticeships were relatively easy to obtain, with prisoners serving four years or more and who worked in the shop and demonstrated an aptitude for the job eligible to apply. There would be several prisoner tradesmen in the Carpenters' Shop, along with an Officer instructor, allowing the apprentices an opportunity to learn. The work varied from a regular production line of all the cell furniture used at Fremantle Prison, to the finer art of teak fittings for yachts and quality handmade furniture.

These plans are from Fremantle Prison's Carpentry Workshop, and show some of the furniture that was produced by the prisoners, including furniture for their cells.

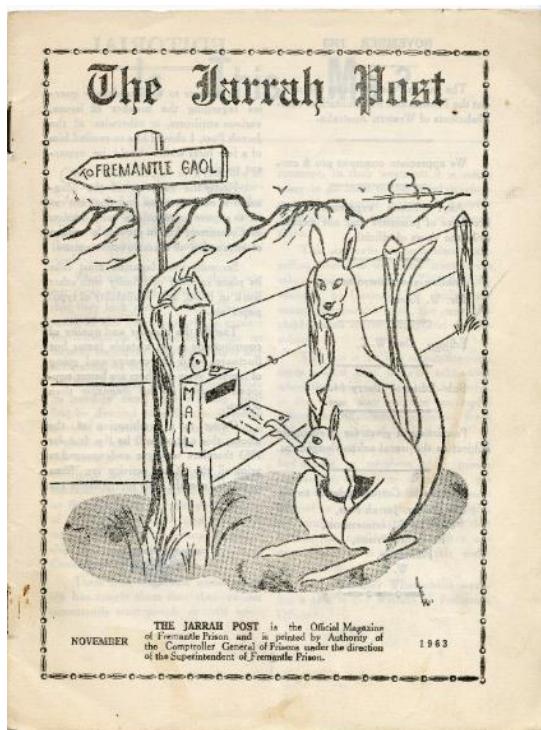
Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1	2 ✓	3	4
Science/Research	1	2	3 ✓	4
Rarity value	1	2 ✓	3	4
Condition	1	2 ✓	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance x		State Significance ✓	

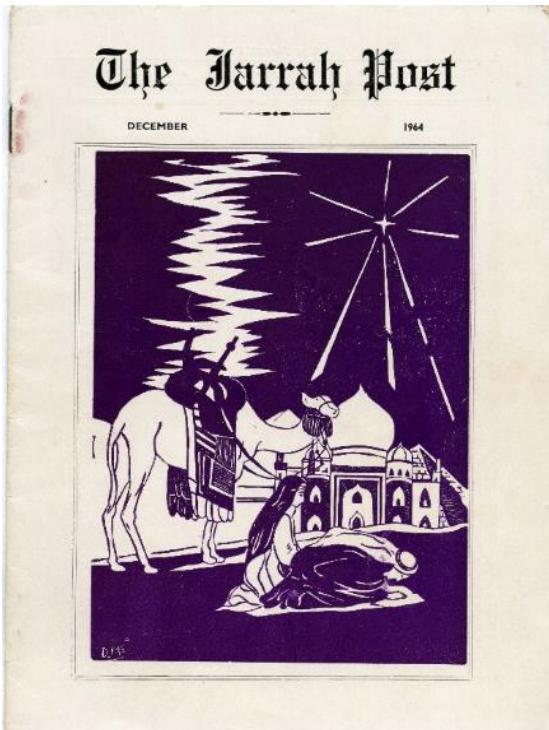
Name: *The Jarrah Post* Prison Newsletter

Category: Late 20th Century (1947-1991)

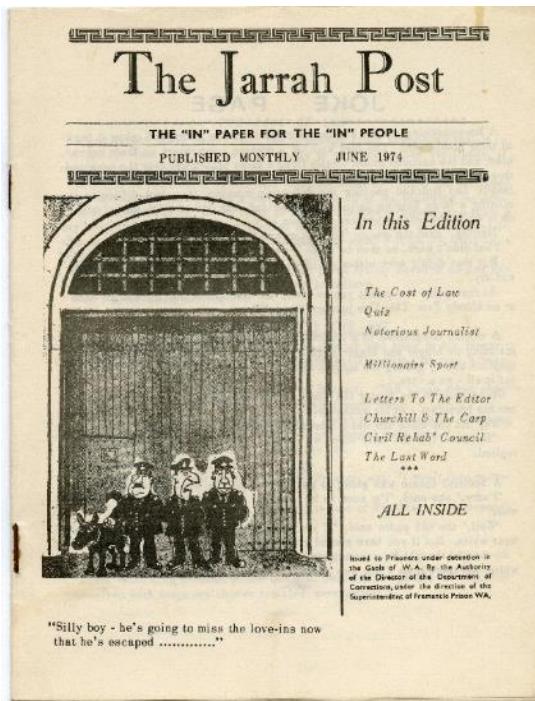
Accession Number: 1992.3.1-17, 1992.3.20, 1992.3.24-25



1992.3.13



1992.3.15



1992.3.24



1992.3.3

Historical Notes

Printing was an essential trade performed from the earliest days of the Convict Establishment, and continued without interruption throughout the site's history. In 1854 convicts were instructed in the use of two printing presses, and printing operations at the Convict Establishment soon became so successful that they functioned as the official Government Printer for Western Australia from 1858 until around 1870.

This status was again rewarded to Fremantle Prison again from 1950, with prisoners printing gazettes, forms, books, letterheads and official documents for the WA government.

Around 1960 the printing operation was moved into one of the West Workshops on the Fremantle Prison site, and was renamed the Print Shop. The West Workshops were built between 1900 and 1901, the outcome of the 1898-99 Royal Commission which recommended that more workshops be established at Fremantle Prison.

Many internal documents, forms, and other works were also printed in the Prison's Print Shop, including the successive newsletters published during the twentieth century for prisoners, such as *The Newsletter*, *The Jarrah Post*, and *Ad Rem*. *The Jarrah Post* was a monthly publication which was printed in the 1960s and 1970s. It was authorised by the Comptroller General of Prisons and was issued to 'well conducted' prisoners under detention in Western Australian gaols. In its first issue in 1960, the editorial said, "In this magazine, an attempt has been made to produce something which is entirely new in this Prison. In it, we have been given the opportunity to make known our views, and I feel this is a mighty step forward. *The Jarrah Post* is our magazine and it is intended that the items published in it will be for our interest and information."

The Jarrah Post was published in booklet form, with 16 to 20 pages, roughly A5 in size. Until the 1970s, the cover page was often printed on different colour paper, and carried a cartoon illustration created by a prisoner. Sometimes, on special occasions such as Easter or Christmas, the cover was printed in colours. The contents of the booklet were produced by male prisoners, and were originally intended for use by male prisoners only. A women's page appeared in *The Jarrah Post* for the first time in December 1961, but was not a regular occurrence.

These publications included radio and movie programming, games such as crosswords, letters to the editor and carefully selected news items. By including these news items, *The Jarrah Post* allowed prisoners access to the media, if even in a small way. In theory at least, the publications produced at the Print Shop also aimed to give all prisoners, no matter who they were, the chance to give their opinions. One example is a poem by prisoner Bluey P, which was published in the August 1961 issue of *The Jarrah Post*, "Take up your pen, and do your most, they may make *The Jarrah Post*".

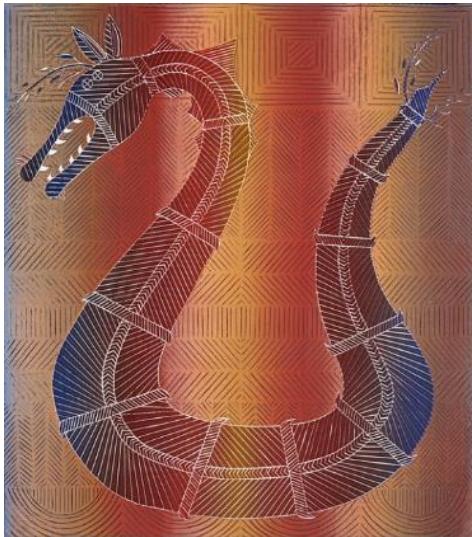
Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1	2 ✓	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Peter Cameron Prints

Category: Late 20th Century (1947-1991)

Accession Number: 2012.128.1-8



2012.128.1



2012.128.4

Historical Notes

Born in Geraldton in 1960, Peter Irwin Cameron was a Yamatji man. He was first sent to prison in the mid-1970s, when he was 14 years old. In 1988 he was placed on remand at Cannington, charged with murdering his fiancée's lover after finding them in bed together. He was convicted, and sent to Fremantle Prison to serve his life sentence. When Fremantle Prison closed in 1991 he was transferred to Casuarina Prison, where he served a further six years of his sentence, before being transferred to Karnet Prison Farm.

While at Fremantle Prison, Cameron began studying for a Bachelor of Health Sciences, and began producing his art. He designed the Kulunga Research Network logo, which is run by the Telethon Child Health Research Institute, where he regularly corresponded with Professor Fiona Stanley. Cameron was very proud of his Aboriginal heritage. With two other prisoners, he designed and painted the 4 Division yard mural at Fremantle Prison, a mural designed as a tribute to the many Aboriginal cultures from around Australia who were represented behind the walls of Fremantle Prison.

In 1996 Cameron was on a pre-release program, and was allowed to leave Karnet Prison Farm unaccompanied, to attend laboratory sessions for a medical technology degree he was studying for at Curtin University. Cameron's final release from prison was set for January 1997, upon which Cameron planned to complete his studies and hold a touring exhibition of his artworks. However, Cameron died of a heart attack at 2:30am on Saturday 11 January 1997, aged 36. At that time, he was on a 36 hour leave pass, the completion of which marked the end of his sentence. Therefore, Cameron died just 17 hours before his official release from prison. His death is classed as an Aboriginal death in custody.

It is not known whether these linocut prints in the Fremantle Prison Collection were completed by Peter Cameron during his incarceration at Casuarina or Fremantle Prison.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1	2 ✓	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1	2 ✓	3	4
Condition	1 ✓	2	3	4
Provenance	1	2 ✓	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance x		State Significance ✓	

Name: Jim Dempster Painting
Category: Late 20th Century (1947-1991)
Accession Number: 94.130



Historical Notes

In 1978 Steve Culley began teaching art classes at Fremantle Prison, soon accompanied by David Wroth and Lindsey Pow. The popularity of their art program can be gauged by the number of prisoners who enrolled; more than 2,000 students within the first five years. Initially these art classes were for Aboriginal prisoners only, but as their popularity grew the classes were opened up to other prisoners, and were moved into a larger space in the Assessment Centre. The Assessment Centre was considered secure enough that prisoners could come and go freely, but when the Prison took back this space two years later, the art classes were moved into the Main Cell Block, behind the Catholic Chapel.

This painting is in the Carrolup style, a style of painting which originated from a Native Settlement of the same name in the South West of Western Australia. It was first established in 1915 but closed in 1922. In 1940 it was reopened as a farm training school for Aboriginal boys under the Aboriginal Protection Act. In 1945 the school's headmaster Noel White, and his wife Lily, established educational programs in art and music for the pupils. The art produced by the children became famous in Australia and overseas, and many pupils went on to become established artists.

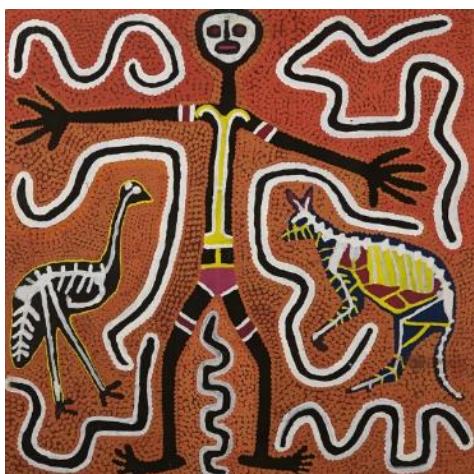
Mr White developed a rapport with the children at Carrolup, and encouraged them to draw what they saw whilst on nature rambles. One student said, "The native children in the past wasn't given a chance to learn, but since Mr White took over the teaching at Carrolup we are now getting people to respect us and our drawings". Carrolup was closed down by the Department of Native Affairs in 1951, viewed by many as a victim of its own success. Unfortunately many former students of the school later found themselves behind bars in Fremantle Prison, and the Carrolup art style became a common theme in prisoner art.

Bureaucracy, in one form or another, was mainly responsible for artworks being left behind when Fremantle Prison closed in 1991 and prisoners were moved to Casuarina. If a prisoner created or acquired something during their incarceration, which they did not have when they were first admitted to prison, they had to apply for that article to be added to their record, so that such items could be taken with them when they left or were transferred. It is likely that a number of the artworks now in the Fremantle Prison Collection were never claimed by prisoners in this way, and as a result were left behind when the Prison closed. It is believed this painting, signed by Jim Dempster, is one such example.

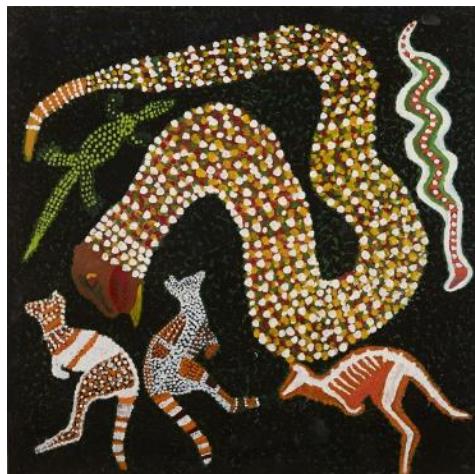
Significance

Assessment and Comparative Criteria	High				Low
Aesthetic Significance	1 ✓	2	3	4	5
Historic Significance	1	2 ✓	3	4	5
Social/ Spiritual Significance	1 ✓	2	3	4	5
Science/Research	1	2 ✓	3	4	5
Rarity value	1	2 ✓	3	4	5
Condition	1	2 ✓	3	4	5
Provenance	1	2 ✓	3	4	5
Interpretative Potential	1 ✓	2	3	4	5
International Significance x	National Significance x		State Significance ✓		

Name: Jimmy Pike Paintings
Category: Late 20th Century (1947-1991)
Accession Number: 94.119, 2011.89



94.119



2011.89

Historical Notes

Jimmy Pike was a Walmajarri man, born around 1940. He grew up in the sand hills of the Great Sandy Desert, leading a traditionally nomadic life, before beginning work as a stockman on stations in the Kimberley. Pike was convicted of murder in 1980 and sent to Fremantle Prison. It was whilst in prison that Pike began to focus more on producing art. Making the most of the opportunities offered, Pike worked in the Prison's different industries, including the Boot Shop and the garden party, and also attended a class in English literacy where he learnt to read and write, before joining the Prison's art class. Though he had grown up carving designs in wood, these art classes were his first experience of formal tuition. Pike participated in classes run by art teacher Steve Culley, and it was a print making workshop, which Pike didn't actually attend, that was the catalyst for his extraordinary talent to emerge.

The story, as told by Steve Culley, is that despite not attending the print making workshop, which was run by printmaking tutor David Wroth, Pike asked if he could take a stack of blank linoleum blocks back to his cell over the weekend. The artworks he subsequently produced over the next few days had both Steve Culley and David Wroth amazed. In Culley's own words, this was, "the moment when the genius became absolutely undeniable". It was from this event that the Desert Designs brand was born. The company, co-founded by Wroth and Culley, used designs created and licensed by Jimmy Pike. The brand heralded the height of the Aboriginal cultural renaissance, bringing Aboriginal design into the households, and wardrobes, of thousands of white, urban Australians.

Upon his release from Fremantle Prison in 1986, Pike spent his parole years living in the Great Sandy Desert with his partner Pat Lowe, a former prison psychologist. He continued to draw and paint, and produce work for the Desert Designs label. He died in 2002 after suffering a heart attack.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Tim Kluwen Collection of Landscape Paintings (assorted artists)

Category: Late 20th Century (1947-1991)

Accession Number: 2007.19.1-10



2007.19.2



2007.19.6

Historical Notes

Art has been a part of the prison experience since the convict era. Artworks in the Fremantle Prison Collection testify to a continued practice of arts and crafts at the Prison, despite the lack of structured art education until the 1970s.

In 1978 Steve Culley began teaching art classes at Fremantle Prison, soon accompanied by David Wroth and Lindsey Pow. The popularity of their art program can be gauged by the number of prisoners who enrolled; more than 2,000 students within the first five years. Initially these art classes were for Aboriginal prisoners only, but as their popularity grew the classes were opened up to other prisoners, and were moved into a larger space in the Assessment Centre. The Assessment Centre was considered secure enough that prisoners could come and go freely. When the Prison took back this space two years later, the art classes were moved into the Main Cell Block, behind the Catholic Chapel.

Steve Culley painted alongside his students, and his specialty was landscapes. Culley focused on the skills of the individual students within his class, and in effect got the prisoners to teach each other. This strategy was particularly effective with the non-Aboriginal students. Although only Aboriginal prisoners were the initial students, one day Culley returned to class after a lunch break to find a white prisoner named Johnny Chester standing with the Aboriginal prisoners, waiting to join the class. Chester appeared to have been beaten up, but Culley didn't say anything, and let him into the classroom with the others. It transpired that Chester had had to physically fight his way through prisoner resistance in the yards to join the class, as it was viewed by others as something only Aboriginals did.

This collection of artwork is known as the Tim Kluwen collection, and comprises of 10 framed landscape paintings, which were purchased from Tim Kluwen in 2007. They were accompanied by a first edition copy of the 1979 publication *North of the 26th*, edited by Helen Weller, in which reproductions of these paintings appear. Kluwen had in turn purchased this collection of paintings at an auction by Bob Gregson's Auctions, held in Belmont Western Australia, on Wednesday 15 and Thursday 16 July 1998.

The auction catalogue entry for each of these artworks states that they were painted by Aboriginal artists in Fremantle Prison, under the tutelage of Steve Culley. Steve Culley is mentioned in the acknowledgements of the catalogue, "for his help in procuring paintings by Aboriginal artists."

Steve Culley began teaching art classes at Fremantle Prison in 1978, and it seems likely that the artworks in the Tim Kluwen collection would have been undertaken at around that time, given that the book *North of the 26th*, in which these paintings first appear, was published in 1979. The artists featured in the Tim Kluwen collection include Neville Gable, Reggie Molarvie, Ken Curly, Victor Frazer, Donald Fraser, and Jackie McArthur. The movement of these artworks from their initial creation at Fremantle Prison, through to the publication of *North of the 26th*, and finally the auction in 1998, is unclear. However, the presence of other works by Molarvie and McArthur in the Fremantle Prison Collection, and the association with Steve Culley, provide the Tim Kluwen collection with a strong connection to Fremantle Prison.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1	2 ✓	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1	2 ✓	3	4
Condition	1 ✓	2	3	4
Provenance	1	2 ✓	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance x		State Significance ✓	

Name: Jackie McArthur Paintings

Category: Late 20th Century (1947-1991)

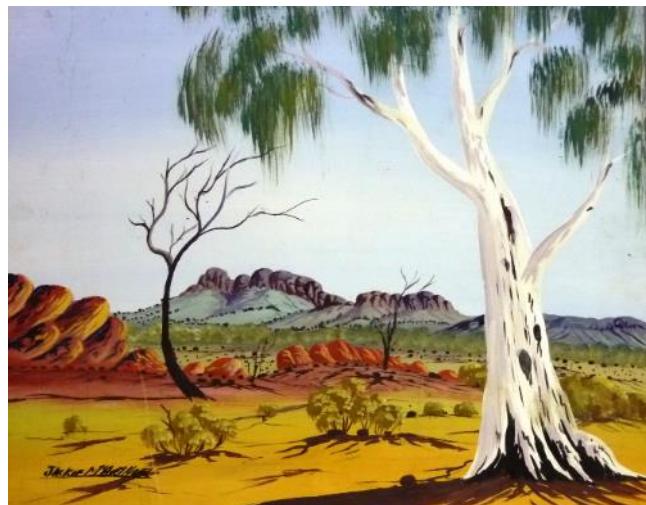
Accession Number: 94.90, 94.129, 94.135, 02.102



02.102



94.90



94.129



94.135

Historical Notes

In 1978 Steve Culley began teaching art classes at Fremantle Prison, soon accompanied by David Wroth and Lindsey Pow. The popularity of their art program can be gauged by the number of prisoners who enrolled; more than 2,000 students within the first five years. As the popularity of the art classes grew, they were moved into a larger space in the Assessment Centre. The Assessment Centre was considered secure enough that prisoners could come and go freely. When the Prison took back this space two years later, the art classes were moved into the Main Cell Block, behind the Catholic Chapel.

Prison art provides a valuable and unique insight into the prison experience, reminding us that sites of incarceration are first and foremost about people, not buildings. Created by the prisoners themselves, prison art allows those who have been silenced by the system a voice and way to express themselves. In the context of Fremantle Prison the art collection also provides an insightful and much more personal perspective on the experience of incarceration.

Aboriginal prisoners were initially the only students allowed to participate in the art classes at Fremantle Prison. Steve Culley is recorded as saying that at the beginning he was teaching about 15 Wongai artists from the Warburton/Mt Margaret area.

At the Mt Margaret Mission, where a lot of these prisoners had previously been confined, the principals applied strict discipline. The result was that these Aboriginal artists, although they'd been born to a traditional tribal life, had not gone through the law. The Mission had succeeded in isolating them from their traditional ways, forcing them into European education of reading and writing. In the art classes at Fremantle Prison, Culley encouraged these men to embrace their traditions. Their success meant that Culley was soon overrun with students, so he began to make certain students into student teachers. One of these was Jackie McArthur, a Wongai man who ran a Namatjira landscape school.

Bureaucracy, in one form or another, was mainly responsible for artworks being left behind when Fremantle Prison closed in 1991, and prisoners were moved to Casuarina. If a prisoner created or acquired something during their incarceration, which they did not have when they were first admitted to prison, they had to apply for that article to be added to their record, so that such items could be taken with them when they left or were transferred. It is likely that a number of the artworks now in the Fremantle Prison Collection were never claimed by prisoners in this way, and as a result were left behind when the Prison closed.

Significance

Assessment and Comparative Criteria	High				Low
Aesthetic Significance	1 ✓	2	3	4	5
Historic Significance	1	2 ✓	3	4	5
Social/ Spiritual Significance	1 ✓	2	3	4	5
Science/Research	1	2 ✓	3	4	5
Rarity value	1	2 ✓	3	4	5
Condition	1 ✓	2	3	4	5
Provenance	1	2 ✓	3	4	5
Interpretative Potential	1 ✓	2	3	4	5
International Significance x	National Significance x		State Significance ✓		

Name: Papillion Artworks

Category: Late 20th Century (1947-1991)

Accession Number: 1993.184, 1993.198, 2001.493-506, 2005.57.1-2, 2012.120-122, 2014.6.1-75, 2017.1.1-66



2012.120



2017.1.11

Historical Notes

Papillion is the self-given nickname of a prisoner who was incarcerated at Fremantle Prison until its closure in 1991. He decorated his cell, (cell 5, in 1 Division), with multiple examples of his distinctive butterfly artwork, with each piece attached to the walls and ceiling using metal thumbtacks and toothpaste. It has been suggested, though not officially confirmed, that the artist known as Papillon is a convicted pedophile, who is still in prison, and therefore his name has been redacted.

Papillion gave himself this nickname, presumably in reference to the French writer Henri Charrière, who was convicted of murder in 1931. Charrière wrote the novel *Papillion*, a memoir of his incarceration and escape from a penal colony in French Guiana. The title of the book derives from a butterfly tattoo on Charrière's chest, with 'Papillion' being the French word for butterfly.

According to an ex-prison officer who worked at Fremantle Prison in the early 1990s, the prisoner Papillion was allowed to create his butterfly artwork as a form of therapy. When asked, the officer denied that the butterfly artwork was a metaphor or symbol of pedophilia. When Fremantle Prison closed in 1991, the prisoner Papillon was transferred to Casuarina Prison and his artworks were left upon the walls of his cell.

Significance

Assessment and Comparative Criteria	High		Low	
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1	2 ✓	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1	2	3 ✓	4
Condition	1	2 ✓	3	4
Provenance	1	2 ✓	3	4
Interpretative Potential	1	2 ✓	3	4
International Significance x	National Significance x		State Significance ✓	

Name: Prisoners in Yard Painting
Category: Late 20th Century (1947-1991)
Accession Number: 1995.5



Historical Notes

The exercise yards of the Main Cell Block were established between 1855 and 1859. The natural limestone, which was quarried by convicts from the Fremantle Prison site, was used to build both the buildings and install the perimeter walls, creating the exercise yards along the eastern wall of the Main Cell Block. At some stage, most likely in the early twentieth century, the limestone ground in the exercise yards was bituminized.

Throughout Fremantle Prison's occupation, the exercise yards saw few major changes in their structure. In 1909, an east-west dividing wall was built through one of the southern exercise yards, to create an extra, separate, yard. Shelters offering protection from the elements were added in the late 1960s to early 1970s only. Also, as a result of the Fremantle Prison riot in 1988, the northern most exercise yard was altered and reduced in size to accommodate the Special Handling Unit. One final addition, which was another change resulting from the 1988 riot, was the fitting of Swiss turnstile gates outside the doors, linking the yards to the Main Cell Block. These were intended to prevent uncontrolled rushes by prisoners which might overwhelm staff on duty. Along with a few other minor changes, including bituminous paving and improved toilet facilities, the character of the yards changed little over time.

By the early 1900s most Aboriginal prisoners were held in 2 Division, which they shared with debtors and prisoners on remand. However, from the 1930s up until 1965, Aboriginal prisoners were entirely segregated from the white prisoners. Over time 2 Division, and its associated exercise yard, became known as the Noongar Division. Segregation was an unofficial administrative practice at Fremantle Prison, rather than an official policy of the Prison Department. In 1965 segregation ended and Aboriginal and non-Aboriginal prisoners were distributed throughout the Prison. Even so, there continued to be a large Aboriginal presence in 2 Division, which remained the centre of Aboriginal culture at the Prison until its closure in 1991.

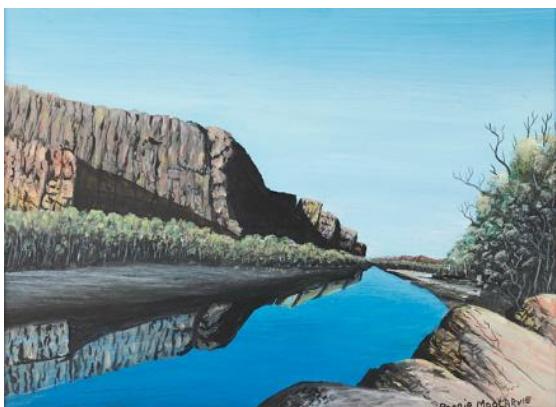
This painting is a scene from the 1980s, possibly of the 3 Division exercise yard. The estimated date of completion is assisted by the colour of the prison officer's blue uniform, which was changed to a khaki colour around 1988 or 1989. This painting was donated to the Fremantle Prison Collection in 1995, when the people depicted in this work were identified as Fremantle Prison inmates.

It is presumed that the men represented are artists, Revel Cooper, Reggie Molarvie, and possibly Yaddabooka, an Aboriginal man from northwestern Australia.

Significance

Assessment and Comparative Criteria	High	Low			
Aesthetic Significance	1 ✓	2	3	4	5
Historic Significance	1	2 ✓	3	4	5
Social/ Spiritual Significance	1 ✓	2	3	4	5
Science/Research	1	2 ✓	3	4	5
Rarity value	1 ✓	2	3	4	5
Condition	1 ✓	2	3	4	5
Provenance	1 ✓	2	3	4	5
Interpretative Potential	1 ✓	2	3	4	5
International Significance x	National Significance x	State Significance ✓			

Name: Reggie Moolarvie Paintings
Category: Late 20th Century (1947-1991)
Accession Number: 94.77, 96.173



94.77



96.173

Historical Notes

Art education programs at Fremantle Prison served as an introduction to further education for most participating prisoners, both inside the prison system and upon release. From its origins in the 1950s, the provision of art classes within the Western Australian prison system continues through to today, providing inmates with a chance to creatively channel emotions and to find their own voice. In this way prison art is pivotal in that it provides inmates with the opportunity to construct an identity based around positive achievement.

In 1978 Steve Culley began teaching art classes at Fremantle Prison, soon accompanied by David Wroth and Lindsey Pow. The popularity of their art program can be gauged by the number of prisoners who enrolled; more than 2,000 students within the first five years. Initially these art classes were for Aboriginal prisoners only, but as their popularity grew the classes were opened up to other prisoners, and were moved into a larger space in the Assessment Centre. The Assessment Centre was considered secure enough that prisoners could come and go freely. When the Prison took back this space two years later, the art classes were moved into the Main Cell Block, behind the Catholic Chapel.

Born in Hall's Creek in 1947, Reggie Moolarvie worked as a stockman, though from his mid-twenties he found himself in and out of prison. Whilst at Fremantle Prison, Moolarvie worked with art teacher Steve Culley. The Fremantle Prison Collection contains several works by Moolarvie in the Carrolup style, as well as landscapes on the cell wall of cell C30 of 4 Division. Moolarvie also contributed to a mural in the 2 Division yard.

The distinctive Carrolup style of painting originated from a Native Settlement of the same name in the South West of Western Australia. It was re-established in 1940 as a farm training school for Aboriginal boys under the Aboriginal Protection Act. In 1945 the school's headmaster Noel White, and his wife Lily, established educational programs in art and music for the pupils. The art produced by the children became famous in Australia and overseas, and many pupils went on to become established artists.

Mr White developed a rapport with the children at Carrolup and encouraged them to draw what they saw whilst on nature rambles.

One student said, "The native children in the past wasn't given a chance to learn, but since Mr White took over the teaching at Carrollup we are now getting people to respect us and our drawings". Carrollup was closed down by the Department of Native Affairs in 1951, viewed by many as a victim of its own success.

Unfortunately many former students of the school later found themselves behind bars in Fremantle Prison, and the Carrollup art style became a common theme in prisoner art.

Significance

Assessment and Comparative Criteria	High					Low
Aesthetic Significance	1 ✓	2	3	4	5	
Historic Significance	1	2 ✓	3	4	5	
Social/ Spiritual Significance	1 ✓	2	3	4	5	
Science/Research	1	2 ✓	3	4	5	
Rarity value	1	2 ✓	3	4	5	
Condition	1 ✓	2	3	4	5	
Provenance	1 ✓	2	3	4	5	
Interpretative Potential	1 ✓	2	3	4	5	
International Significance x	National Significance x			State Significance ✓		

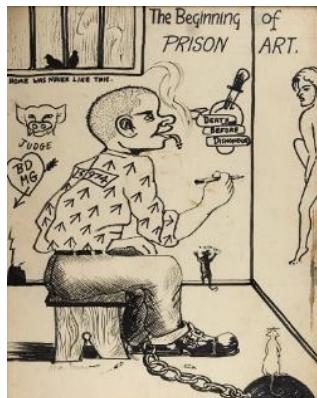
Name: Revel Cooper Artworks

Category: Late 20th Century (1947-1991)

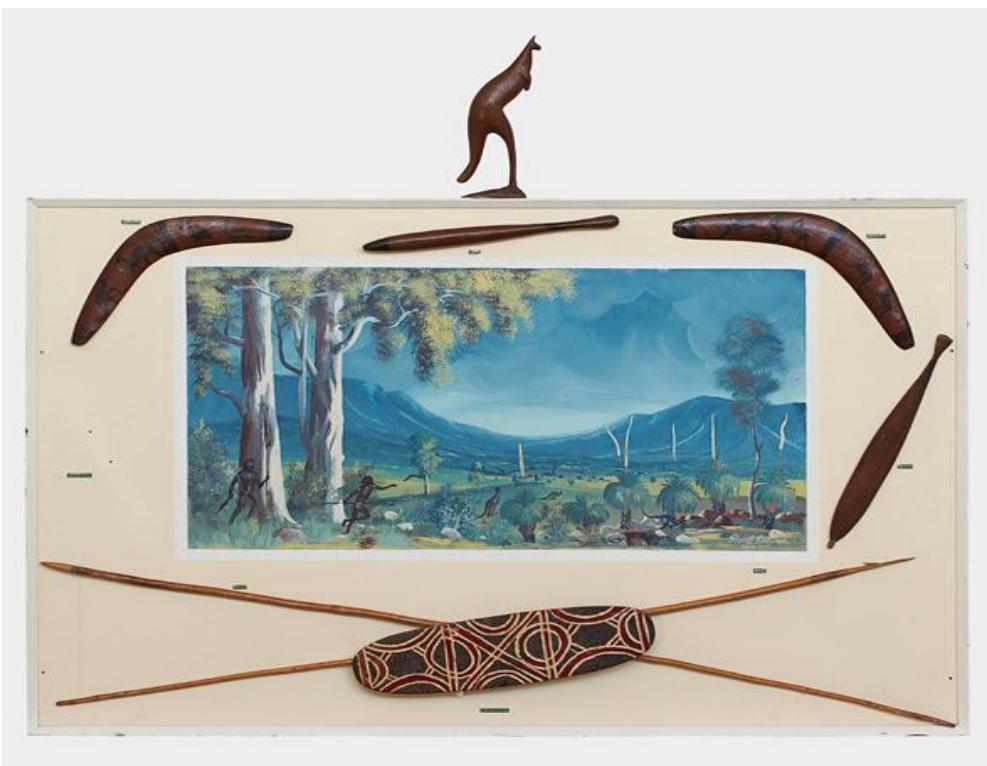
Accession Number: 2012.118, 94.97, 1985.3.1, 1994.95-96, 1997.43



2012.118



1997.43



1985.3.1

Historical Notes

Revel Ronald Cooper was born of Nyungar descent at Katanning, Western Australia, in 1934. As a young boy Cooper was declared a ward of the state and placed in the Carrolup Mission settlement. Amid conditions of poverty and degradation, the school's headmaster, Noel White, established educational programs in art and music in 1945. The Mission is best known for fostering the Carrolup style of painting, a style that became famous in Australia and overseas, with many pupils going on to become established artists. The Carrolup Mission was closed by the Department of Native Affairs in 1951, and unfortunately many former students of the school later found themselves behind bars in Fremantle Prison, where the Carrolup art style became a common theme in prisoner art.

Revel's own work first appeared in *Child Artists of the Australian Bush*, written by Dame Mary Durack Miller in 1952. Noel White intended that the training provided at Carrollup would serve a vocational role and Cooper was employed for a short period by J. Gibbney & Son Pty Ltd, who were commercial artists in Perth. When Carrollup Mission closed, Cooper worked locally as a farm labourer and as a railway fettler.

In November 1952 Cooper was convicted of manslaughter and sentenced to four years' imprisonment. Cooper subsequently served several prison sentences in both Western Australia and Victoria. Despite these terms of incarceration, Cooper still succeeded in forging a career as an artist. In the mid-1950s he was employed briefly at Bill Onus' *Aboriginal Enterprise Novelties*, where he became a role model for the young aspiring artist Lin Onus, and a formative influence on later generations of Nyungar artists. With help from art collector James Davidson and the Victorian Aborigines Advancement League, Cooper exhibited regularly during the 1960s in Victoria and elsewhere, gaining recognition for his landscapes and corroboree scenes. During a term in Fremantle Prison, Cooper undertook several art commissions, including illustrations for the second edition of Mary Durack's book *Yagan of the Bibbulmun*, published in 1976, and images of the Stations of the Cross for the Sacred Heart Church, Mount Barker, in Western Australia.

With emerging Aboriginal self-determination, Cooper assumed a new cultural voice. While imprisoned in Geelong, Victoria, he wrote an article, *To Regain Our Pride*, for the July-September 1968 issue of the *Aboriginal Quarterly*.

In an interview for a documentary, *The Broken Covenant*, broadcast posthumously by Australian Broadcasting Corporation television on 1 September 1983, he recalled his experiences with discrimination and injustice, and, in a passionate affirmation of his Aboriginality, attacked the materialism of a 'white' and 'machine' world.

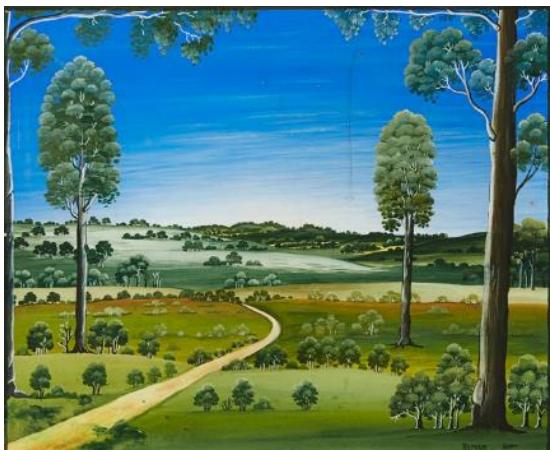
Cooper's struggle with alcoholism, and his itinerant lifestyle contributed to both his achievements and the tragedy of his life. Around April of 1983 he died from head injuries sustained when he was attacked with a heavy instrument. His body was found on 28 December 1985 at Buxton, after a Matthew DeCarteret confessed to his murder. Cooper was buried on 30 January 1987 in the Catholic section of the Fawkner cemetery.

Cooper is regarded as a leading figure of a distinctive Nyungar landscape tradition, which is the heritage of Carrollup. His work is represented in the Berndt Museum of Anthropology at the University of Western Australia, the Art Gallery of Western Australia, Fremantle Prison, the Fremantle Hospital and the Holmes à Court collection.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1	2 ✓	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Reynold Hart Artworks
Category: Late 20th Century (1947-1991)
Accession Number: 2012.39.6, 2012.90



2012.39.6



2012.90

Historical Notes

Reynold Hart was born in 1938 and was a Nyungar artist and member of the Pinjarup and Kaniyang peoples of southwest Western Australia. Hart was taken to the Carrolup Native Settlement near Katanning when he was four years old and was amongst the celebrated group of young artists who were encouraged to draw and paint their surroundings by teachers Noel and Lily White, the couple that managed the Carrolup School between 1945 and 1951. Amid conditions of poverty and degradation, Noel White established educational programs in art and music, intending that the training provided at Carrolup would serve a vocational role. The Mission is best known for fostering the Carrolup style of painting, a style that became famous in Australia and overseas, with many pupils going on to become established artists. The Carrolup Mission was closed by the Department of Native Affairs in 1951, and unfortunately many former students of the school later found themselves behind bars in Fremantle Prison, where the Carrolup art style became a common theme in prisoner art.

Hart's landscape paintings and pastels, along with those of other Carrolup artists, were exhibited and sold to wide acclaim in Australia, Europe and New Zealand in the late 1940s and early 1950s. Hart continued painting throughout his adult life, and examples of his work can be found in the collections of the Art Gallery of Western Australia, the Berndt Museum of Anthropology and the Picker Gallery at Colgate University in New York. Hart passed away in Collie, Western Australia, in 1981.

The examples of Reynold Hart's artwork in the Fremantle Prison Collection belonged to William John Elkes (1941-2008), who was a Prison Officer at Fremantle Prison from 1968 to 1969. These artworks were donated by Elkes' family, who recalled he had a friendly relationship with many of the Prison's inmates. Elkes was also a carpenter by trade, and often assisted in the Prison's woodworking classes. It is therefore assumed that Elkes was given these artworks directly from Hart himself.

Significance

Assessment and Comparative Criteria

	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1	2 ✓	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance ✓		State Significance ✓	

Name: Tommy Karadada Painting
Category: Late 20th Century (1947-1991)
Accession Number: 94.138



Historical Notes

Art has been a part of the prison experience since the convict era. Artworks in the Fremantle Prison Collection testify to a continued practice of arts and crafts at the Prison, despite the lack of structured art education until the 1970s. In 1978 Steve Culley began teaching art classes at Fremantle Prison, soon accompanied by David Wroth and Lindsey Pow. The popularity of their art program can be gauged by the number of prisoners who enrolled; more than 2,000 students within the first five years. Initially these art classes were for Aboriginal prisoners only, but as their popularity grew the classes were opened up to other prisoners, and were moved into a larger space in the Assessment Centre. The Assessment Centre was considered secure enough that prisoners could come and go freely. When the Prison took back this space two years later, the art classes were moved into the Main Cell Block, behind the Catholic Chapel.

Tommy Karadada was a Wunumbal artist from the Kalumburu community in the far north-west Kimberley region of Western Australia. In this artwork, Karadada has painted a Wandjina, (also called wanjina or ounjina), which are the sacred creation spirits and source of cultural law, for the Worrora, Wunumbal and Ngarinyin Aboriginal peoples of the Kimberley. The Wandjina established the laws of life, marriage, kinship and obligation to country. These sacred spirits have been artistically depicted in a unique and distinctive form by those language groups for thousands of years, first in rock paintings and now as a contemporary art form. Today these depictions represent one of the most widely recognized symbols in Aboriginal art.

Prison Art can provide a valuable and unique insight into the prison experience, reminding us that these sites of incarceration are first and foremost about people. Created by the prisoners themselves, prison art allows those who have been silenced by the system a voice. In the context of Fremantle Prison the art collection also provides an insightful and informed perspective on the experience of incarceration, especially for Aboriginal inmates, who have been removed from their country and culture.

Significance

Assessment and Comparative Criteria	High					Low
Aesthetic Significance	1 ✓	2	3	4	5	
Historic Significance	1 ✓	2	3	4	5	
Social/ Spiritual Significance	1 ✓	2	3	4	5	
Science/Research	1	2 ✓	3	4	5	
Rarity value	1 ✓	2	3	4	5	
Condition	1 ✓	2	3	4	5	
Provenance	1	2 ✓	3	4	5	
Interpretative Potential	1 ✓	2	3	4	5	
International Significance x	National Significance ✓			State Significance ✓		

Name: 1991 Karin Calvert-Borshoff Photographs

Category: Late 20th Century (1947-1991)

Accession Number: 1991.2-68



1991.10.11



1991.12.15

Historical Notes

In 1991 professional photographer Karin Calvert-Borshoff took a series of black and white photographs inside the Prison while it was still operational. These photographs were taken over several weeks in June 1991, five months before Fremantle Prison closed as Western Australia's maximum security prison. Calvert-Borshoff was commissioned to document everyday life inside the Prison by the State Government, to record the facility and its customs before it ceased to operate as a place of incarceration. These striking images show more than everyday life, they offer a rare view of people's life and the stark conditions inside Fremantle Prison. Calvert-Borshoff captured inmates, staff and educators going about their daily routines. This photographic series encapsulates one of the best records of everyday life inside Fremantle Prison. The collection consists of 103 original prints signed by the author and a larger selection of negatives.

The average daily routine of inmates altered little over Fremantle Prison's history. The day commenced when the night officer rang a hand bell throughout the divisions at 6.45am to indicate that the cells would be unlocked in 15 minutes. After the prisoners had dressed and prepared for the day, officers would systematically unlock each cell until they reached the end of their assigned landing. The released prisoners, who had been locked in their cells for the past fourteen hours, were required to remain standing outside the cell door until told to 'file off'. Once the order was given they would move away, carrying their toilet bucket and water bucket, into the exercise yards. The prisoners would move down into the back end of the yard where they would empty their toilet buckets into the septic traps, leaving the buckets on the white lines nearby for hosing and disinfecting. The prisoners would then be able to clean their teeth, shave and wash their face and hands. On Monday, Wednesday or Friday they would also be filed off to the shower shed to bathe.

The prisoners would then return to their cells for breakfast, picking up their meal from the food trolley before being locked back in their cells. At 8am, the cells would be unlocked again and the prisoners would return to the yards, where they would be marshalled for work in the Prison workshops. Work began at 8.30am, and stopped at 12 noon for lunch in the exercise yards. After lunch, prisoners returned to the workshops until 3.30pm. After work, they returned to the exercise yards where they picked up their toilet buckets and lined up for dinner. They were then locked in their cells around 4pm, with lights out at 11pm. The weekend routine differed, with the wakeup call at 7.45am, no work in the workshops, and the whole day spent in the exercise yards.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance ✓	National Significance ✓		State Significance ✓	

Statement of Significance

These professional photographs, which record everyday life at Fremantle Prison just prior to its closure in 1991, are a rare example of life inside a maximum security facility in the early 1990s. As further evidence of how this convict site has survived through continued use into the modern era, these images have international historic and social significance. Their excellent condition, provenance, and high aesthetic value add to their overall significance, expressing authentic prison experiences at this Word Heritage Listed site.

Name: Library Photographs
Category: Late 20th Century (1947-1991)
Accession Number: 02.137.1, 02.139-140



02.137

Historical Notes

From the beginning of the Convict Establishment, there were books available for prisoner use. The Prison's first Superintendent, Thomas Dixon, requested the provision of books for the improvement and betterment of convicts, soon after the Prison was first constructed.

In the nineteenth century the Anglican Chaplain was responsible for selecting texts and overseeing the use of the Prison Library. It is not known where the Library was housed at this time, however by the early 1900s it was located in the Administration Wing of the Main Cell Block. By 1922 the Library boasted more than 3,000 books in its collection. It moved again, this time into what had been the Female Division, in the early 1970s, after the female prisoners had been transferred to the newly established Bandyup Women's Prison. Prisoners were not allowed access into the Library at this time, and books were instead distributed by the 'library man', who delivered books to prisoners in their cells. Prisoners were only allowed one item from the Library at a time, and the selection of books available was limited. Prisoners often complained that they were not able to browse, and choose their own books.

In 1975 the Fremantle Prison Library opened as a branch of the Library Board of Western Australia which meant that for the first time, prisoners had access to a frequently changing collection of reading material. Also for the first time, prisoners were able to access the library on a roster and choose their reads themselves. They were allowed to visit the Library weekly, and take out up to three books and two magazines at a time. The Library dramatically increased its own collection, which reached approximately 10,000 books by the time the Prison closed in 1991. Prison Officer Bob Hind occupied the role of Prison Librarian from 1975 until the Prison closed. The Library was very popular amongst both prisoners and Prison Officers, and by June 1988, of the 269 prisoners at Fremantle, 209 were registered members of the Library.

The Library moved into its final location, the upper floor of the southern Association Ward in the Main Cell Block, in 1981, where it remained until the Prison's closure in 1991.

Significance

Assessment and Comparative Criteria	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1	2 ✓	3	4
Rarity value	1	2 ✓	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance x	National Significance x		State Significance ✓	

Name: Prisoners Baking Bread Photograph

Category: Late 20th Century (1947-1991)

Accession Number: 99.735



Historical Notes

Records indicate that from the 1950s, 23 prisoners worked in the kitchens at Fremantle Prison, under the guidance of a cook-instructor and a disciplinary officer. A job in the Prison kitchens was a highly regarded position, and sought after by most prisoners. To acquire such a position an inmate had to be recommended by an officer, and then interviewed by the instructor.

The Prison kitchen staff prepared up to 500 meals at a time, with daily menus planned two weeks in advance to ensure as much variety in the meals as possible. With no communal dining facilities at Fremantle Prison, meals were placed on trolleys and taken to the various Divisions. Here prisoners lined up and collected their meal, before retiring to eat either in their cell or outside in the exercise yards, depending on which meal time was in progress.

A section of the Prison kitchen, which is today behind a glass wall, was originally the bake house where prisoners made fresh bread rolls and cakes. During the convict era, the bread was baked to the size of a man's ration, which was approximately one-third of a loaf of bread. However, the Surgeon at the time believed that fresh bread was unwholesome, so the bread was kept for a day before being served and eaten. This original bakery area was later turned into a Recreation Room, which housed a pool table, TV, dartboards, chairs and tables, where the kitchen workers could take their breaks.

In June 1968, growing prisoner discontent with the quality of meals culminated in a violent riot. On the day of the riot, prisoners refused to leave the exercise yards and return to work. A delegation of prisoners met with the Superintendent to complain about the food quality. Among their list of demands was the improvement of the Prison's cooking facilities, a change in menu, better quality meat, and more sweets with their meals. The prisoners became angry when their demands were not immediately met, and began to riot. At this point additional Prison Officers were called on duty, and armed guards were placed on the East Bank overlooking the yards.

By 7.15pm the prisoners in New Division Yard were close to successfully breaking into the Main Cell Block and scaling the embankment leading to the perimeter wall. It was at this point that three prisoners were injured by rifle fire, two shot in the leg and one in his back. After this, the prisoners backed down and surrendered.

Significance

Assessment and Comparative Criteria

	High			Low
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1	2 ✓	3	4
Science/Research	1	2	3 ✓	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1	2 ✓	3	4
International Significance x	National Significance x		State Significance ✓	

Name: 1991 Film Footage

Category: Late 20th Century (1947-1991)

Accession Number: unaccessioned



Historical Notes

The 1991 Film Footage is a rare record of daily life at Fremantle Prison. Recorded shortly before Fremantle Prison closed in 1991, the film was commissioned to record everyday life inside the Prison, for prisoners, staff and visitors, and includes footage of the workshops, Prison hospital, meal times and leisure activities. It was recorded in colour, with no voice over or added music. The footage includes a selection of interviews with both prisoners and officers, however the majority of the eight hours of unedited footage simply records prisoners and guards going about their daily and nightly, routines. Along with the 1991 Karin Calvert-Borshoff photographic series, the 1991 Film Footage encapsulates one of the best records of everyday life inside Fremantle Prison before its closure.

The average daily routine of inmates altered little over Fremantle Prison's history. The day commenced when the night officer rang a hand bell throughout the divisions at 6.45am to indicate that the cells would be unlocked in 15 minutes. After the prisoners had dressed and prepared for the day, officers would systematically unlock each cell until they reached the end of their assigned landing. The released prisoners, who had been locked in their cells for the past fourteen hours, were required to remain standing outside the cell door until told to 'file off'. Once the order was given they would move away, carrying their toilet bucket and water bucket, into the exercise yards. The prisoners would move down into the back end of the yard where they would empty their toilet buckets into the septic traps, leaving the buckets on the white lines nearby for hosing and disinfecting. The prisoners would then be able to clean their teeth, shave and wash their face and hands. On Monday, Wednesday or Friday they would also be filed off to the shower shed to bathe.

The prisoners would then return to their cells for breakfast, picking up their food from the food trolley before being locked back in their cells. At 8am, the cells would be unlocked again and the prisoners would return to the yards, where they would be marshalled for work in the Prison workshops. Work began at 8.30am, and stopped at 12 noon for lunch in the exercise yards. After lunch, prisoners returned to the workshops until 3.30pm. After work, they returned to the exercise yards where they picked up their toilet buckets and lined up for dinner. They were then locked in their cells around 4pm, with lights out at 11pm. The weekend routine differed,

with the wakeup call at 7.45am, no work in the workshops, and the whole day spent in the exercise yards.

Significance

Assessment and Comparative Criteria	High	Low		
Aesthetic Significance	1 ✓	2	3	4
Historic Significance	1 ✓	2	3	4
Social/ Spiritual Significance	1 ✓	2	3	4
Science/Research	1 ✓	2	3	4
Rarity value	1 ✓	2	3	4
Condition	1 ✓	2	3	4
Provenance	1 ✓	2	3	4
Interpretative Potential	1 ✓	2	3	4
International Significance ✓	National Significance ✓	State Significance ✓		

Statement of Significance

This film footage records an exceptionally comprehensive and personal insight into life in an Australian maximum security prison in the 1990s. Its provenance, content and aesthetic value contribute to its high significance as an important record of everyday life inside Fremantle Prison. As a rare, firsthand account of how this UNESCO World Heritage Listed convict site has survived through continued use into the modern era, the 1991 Film Footage has international significance.

Name: 1980 Prison Riot Film Footage
Category: Late 20th Century (1947-1991)
Accession Number: unaccessioned



Historical Notes

On the morning of January 30, 1980, 550 inmates at Fremantle Prison refused to go to work to protest against the rejection of a series of demands made to the Prison administrators. The Prison Officers on shift that morning feared the trouble would escalate so they called in Officers on leave and the riot squad.

The riot squad was made up of 50 professionally trained Prison Officers carrying batons and shields. They began arriving soon after 10am. Department of Corrections Assistant Director Jim Driscoll allowed reporters into the Prison grounds to watch the incident unfold and report on how the staff dealt with it.

Explaining how these situations can often get out of control, one Prison Officer in the footage says, "This happened prior to the 68' riot, prior to the 72' riot. They just push and push and just see how far they can go, and one day they go right over the top." Department of Corrections Acting Director Ian Hill stated that the sit-out, "was a clear demonstration that they [the inmates] were prepared to ignore the established procedures which they have available to them." The procedure for a prisoner to lodge a complaint was to have a member of the Inmate Committee speak to the Superintendent on your behalf. Ian Hill said that this was, "the only procedure which the Department will recognise and accept."

Inmates used the television cameras on site to their advantage, airing their grievances. One inmate was applauded by fellow inmates when he said to the camera, "This is not a riot situation, that's totally untrue. The whole place is overcrowded, there is rats and god knows what. Why don't you get the truth? Come down and speak to us, we'll give you the truth."

According to Acting Director Hill, a lot of the prisoners who participated in this sit-out did not do so, "because they wanted to, but because they were frightened of certain groups who would in fact put pressure on them."

The prisoners in New Division indicated the night before the sit-out that they would not return to their cells in the morning, striking in sympathy with their counterparts in the Main Cell Block. However, in the morning the 100 inmates of New Division returned to their cells when asked.

Eventually the prisoner's returned to the Main Cell Block of their own accord, just prior to 1pm on January 30. This was achieved without the riot squad taking any action. Prisoners were confined to their cells for the rest of the day and lost certain privileges.

Little information remains regarding this sit-out incident at Fremantle Prison, which is often overshadowed by the later, and much more serious, riot in 1988. Its rarity makes this footage significant, showing both sides of the incident as well as how the Prison was set up to deal with hostile situations.

Significance

Assessment and Comparative Criteria	High	Low			
Aesthetic Significance	1 ✓	2	3	4	5
Historic Significance	1 ✓	2	3	4	5
Social/ Spiritual Significance	1 ✓	2	3	4	5
Science/Research	1 ✓	2	3	4	5
Rarity value	1 ✓	2	3	4	5
Condition	1 ✓	2	3	4	5
Provenance	1 ✓	2	3	4	5
Interpretative Potential	1 ✓	2	3	4	5
International Significance x	National Significance ✓			State Significance ✓	

Name: Oral History Programs

Category: Late 20th Century (1947-1991)

Accession Number: unaccessioned

Historical Notes

Fremantle Prison was a place of incarceration from 1855 to 1991, and is a World Heritage site. As a state institution, most of the Prison's official records are held by the Western Australian State Records Office or by the State Library. Apart from a few letters and diaries, first-hand personal experiences of prisoners and staff who lived and worked at Fremantle Prison is gained through the abstract, via objects and artworks in the Fremantle Prison Collection. In this context, oral histories are a precious testimony.

The Battye Library holds the largest collection of Fremantle Prison oral histories, consisting of 31 oral histories which have been transcribed and are available to the public. These oral histories were conducted between 1989 and 1995 and were, along with the commissioning of a film and a series of photographic portraits in 1991, part of the government's effort to document the Prison before its definitive closure. The interviewees were mainly Prison Officers, other prison staff and their families. While the State Library of Western Australia holds the original tapes of the interviews, Fremantle Prison keeps copies of the interviews in its resource library. While these oral histories are not included in the Fremantle Prison Collection, they are an important resource.

In addition to these 31 oral histories, a number of other oral histories have been collected over time and are part of the archives located at Fremantle Prison:

- One interview was recorded in 2008 with Clinical Psychologist Patricia, who was born in England and migrated to Australia in 1972. She was appointed to Fremantle Prison in 1976. She describes her background and her reasoning behind her move to Australia. She speaks about the officers and what her work entails. She shares stories about prisoners during her time at Fremantle and talks about the Aboriginal population in prison, including her future partner, Jimmy.
- 18 interviews were recorded as part of the Fremantle Prison Oral History Program of 2012-2013. The program aimed to record the voice of ex-prison staff and ex-inmates before too much time passes and the opportunities to do so would disappear. A particular effort was made to find ex-prisoners and Aboriginal ex-prisoners as only few were interviewed in the 1989-1995 project. The interviews are as follows (surnames have been redacted for privacy reasons):
 1. Peter was charged with breaking and entering and served at Fremantle Prison from 1969 to 1983. He also shares his story about an attempted suicide. He explains his impression of Fremantle Prison, and the rules of the Prison. He also talks about homosexuality and rape, as well as 'old chokey' (solitary confinement). Peter attempted to escape several times and explains this in his interview.
 2. William was born in 1947 in the United States and migrated to Australia in 1950. He worked as a prison officer at Fremantle Prison from 1981 to 1991. His interview focuses on his work as a supervisor in the boiler room.
 3. Herbert was an aboriginal prisoner in Fremantle Prison in the 1980s. His father and uncle served time in Fremantle Prison before he did. His interview talks about many issues of the Prison life including officers, violence, rape and contraband. He also speaks about art classes and escapes.

Herbert shares how the Prison felt before and after the 1988 riot, and how the death of a prisoner effected the prisoners and guards.

4. Peter escaped custody while serving a prison sentence in Long Bay Gaol. On his recapture he was sent to Fremantle Prison. In his interview Peter speaks about his escape attempts and plans. He also shares his experience with deaths in custody, cell conditions, drugs and gambling.
5. Steve worked as an art teacher at Fremantle Prison in the 1970s. Steve was well respected by his students, even going into business with former inmate Jimmy Pike. His interview focuses on his art class, the reactions from the students and the officers.
6. Peter was sentenced to six months for assault when he was 17 years old. He was housed in the Juvenile Centre at Fremantle Prison. In his interview, Peter shares his first impressions of Fremantle Prison, and speaks about the Prison's routine, tattooing, work and religion. He also goes into detail about the 1969 mass breakout, in which eight prisoners escaped. Peter and another prisoner were the final two recaptured after almost three weeks on the run.
7. Ronald served seven months in Fremantle Prison for arson when he was 16 years old. He was sent to the Juvenile Centre in 1956. His interview talks about his experiences, including religion, Christmas, contraband, violence and rape in prison.
8. Fabien served time in Fremantle Prison from 1979, when he was 18 years old. He had been in and out of jail since the age of 14. He talks about his first impressions of Fremantle Prison and what it was like for an Aboriginal man inside. He describes the daily routine and his work in concrete products. Fabien also talks about violence and contraband, as well as education and recreational activities.
9. Greg was sentenced to three months at Fremantle Prison. He talks about his experience as an Aboriginal man in Fremantle Prison as well as the food and routine. He also goes into detail about his rehabilitation and release, which led to excessive drinking. He also talks about how his experiences saved his sons from being locked up, and following in his footsteps.
10. Sealin discovered faith in the late 1970s and became a minister at Fremantle Prison. Sealin's interview talks about his impressions of Fremantle Prison and the way his father and brother's incarceration affected him. He also speaks about the way incarceration destroyed Aboriginal families.
11. Guy was the Senior Clinical Psychologist at Fremantle Prison from 1976. His interview speaks about his experiences at Fremantle Prison and the prisoners' impressions and reactions to him and their psychiatric treatment.
12. Trevor served time in Fremantle Prison in the 1960s when he was around 15 years old. Trevor speaks about his experience in the Juvenile Centre and what it meant to him. He also talks about his future plans.
13. Jim was a Prison Officer in Fremantle Prison from 1967 until the closure in 1991. In the interview he shares his experience in Fremantle, the violence, contraband and the relationship between the officers and prisoners.
14. Ray began working at Fremantle Prison as an officer in 1972. His interview talks about his background and how he came to work at the Prison. He also shares his experiences with the routine of looking after the prisoners.
15. Barbara was charged with assault and served 12 months at Fremantle Prison in 1968. Her interview talks about Female Division and her experience as an Aboriginal woman in Fremantle Prison.

16. Merril's father was the surgeon at Fremantle Hospital and Fremantle Prison. Her interview talks about her childhood living at number 18 The Terrace, and her experience with prisoners working in and around her home.
17. Shane was first incarcerated at Fremantle Prison in 1980. He talks about his first days in Fremantle Prison and the cell conditions. He explains his work in the concrete products workshop, family visits and solitary confinement.
18. Bruce began working at Fremantle Prison as an officer in 1979. He talks about the reputation of Fremantle Prison and the daily routine. He speaks about the Purple Circle and the officers, the Aboriginal community in the Prison and escape attempts.

Significance

Assessment and Comparative Criteria	High					Low
Aesthetic Significance	1 ✓	2	3	4	5	
Historic Significance	1 ✓	2	3	4	5	
Social/ Spiritual Significance	1 ✓	2	3	4	5	
Science/Research	1 ✓	2	3	4	5	
Rarity value	1 ✓	2	3	4	5	
Condition	1 ✓	2	3	4	5	
Provenance	1 ✓	2	3	4	5	
Interpretative Potential	1 ✓	2	3	4	5	
International Significance x	National Significance ✓				State Significance ✓	