

CAMBERWELL HISTORY

RECORDING THE HISTORY OF CAMBERWELL
AND DISTRICT
Camberwell Historical Society



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Principal Patron: Professor Emeritus Geoffrey Blainey, AC
Patron: His Worship the Mayor of Boroondara, Cr Jim Parke

PRESIDENT'S MESSAGE

George Fernando

Our AGM was held on 25 August 2018 and office bearers were elected. Please see the report on page 12. I look forward to another successful year for Camberwell Historical Society.

I would like to congratulate Hawthorn Historical Society for their very successful exhibition Yesterday, Today and Tomorrow which was held at the Hawthorn Arts Centre.

A visit to Government House and La Trobe Cottage has been booked for Monday 24 September 10am start. Photo ID is needed for this tour and bookings and payment must be received by 10 September.

The committee would like to thank Sam Cantwell of MYCOM Pty Ltd for fixing our high definition A3 scanner. We are grateful for his help.



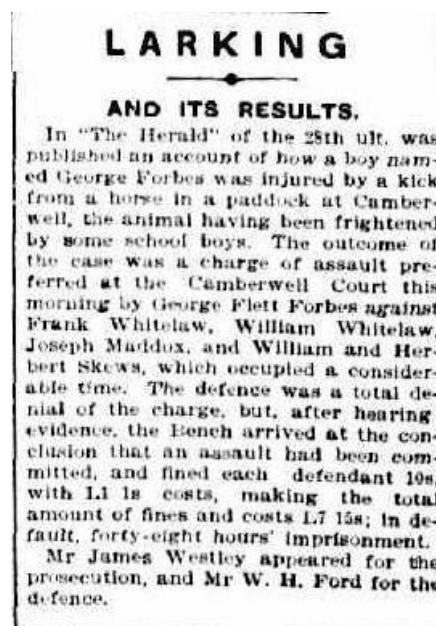
BABES IN GAOL: How a schoolyard feud in Camberwell led to the arrest of two children

Amy MacKintosh

On 29 September 1896, 8-year old George Flett Forbes decided to take a shortcut through a horse paddock on his walk home from Camberwell State School. Not long afterwards he was found lying in the paddock, unconscious and horrifically injured.

One month later George and his father went to the Camberwell Court, a local judiciary which had opened in the Shire Hall only four years previous. They were there to lodge a claim of assault against five boys who also attended Camberwell State School. Their names were William and Frank Whitelaw (aged 13 and 11), Joseph Maddox (unknown age) and Herbert and William Skewes

Right: National Library of Australia. *Herald* (Melbourne, Vic. : 1861 - 1954), Saturday 31 October 1896, page 4



(aged 7 and 5). George claimed that the boys had met with him in the paddock that day, beaten and kicked him, and then led a horse over his head and neck. The accused children all protested their innocence, arguing that the horse had been startled and had injured George accidentally. Little William Skewes was too young to even give evidence in his defence. Nonetheless, the Camberwell Court found all five boys equally liable for deliberate assault and each was fined 10 shillings plus costs.

This unusual case may have faded into obscurity if Mr Skewes had not refused to pay the fine for his sons, Herbert and William, who had been the youngest of the accused group. Whatever Mr Skewes' reasons for not paying, the Camberwell Court decided that in default the Skewes brothers should be sent to Melbourne Gaol for forty-eight hours. A warrant was issued for their arrest, and they were bundled into a carriage to be taken to Melbourne Gaol. The severe bluestone building must have been a terrifying sight to the young brothers, and they were sobbing when met by a warder at the gate (*The Herald*, 17 November 1896, p. 2). Shocked at the sight of two distraught children in his gaol, Chief Warder Buckley set up a collection among his staff. Within minutes the warders had produced the money needed to pay the defaulted fine, and Herbert and William were released into the care of their parents.

The Camberwell Court's decision to issue a warrant of arrest for the Skewes boys caused outrage in the press and was even debated in Victorian Parliament. The incarceration of children had been an ongoing issue since the early days of Melbourne. Though the *Juvenile Offenders' Act* of 1887 had attempted to address the problem, the Skewes case had brought into focus a loophole whereby very young children could still be sent to adult prisons in default of paying a fine. Courts had long been inconsistent in how they dealt with this loophole. In 1888 the St Kilda Court decided not to fine William McConnell, aged 6, for stealing pigeons because of his young age (*The Telegraph*, 14 January 1888, p. 6). In contrast, Leslie Moore, also 6, was sent to prison by the North Melbourne Court in 1896 in default of a fine he had received for stealing curtains (*Herald* (Melbourne), 15 January 1896, p. 4).

A number of commentators also debated the Court's finding that the tiny Skewes boys were equally as liable for the assault as teenager William Whitelaw. Newspapers scoffed that the Camberwell Court Bench had made themselves "ridiculous" by concluding that a 5-year-old child could have controlled a fully-grown horse and pulled it over George (*The Bendigo Independent*, 21 November 1896, p. 2). Even those who did believe that the Skewes boys were guilty thought that they never should have been sent to gaol. As J. M. Pratt of the Legislative Council pointed out:

He had no sympathy with half-a-dozen children who set upon a poor defenceless little thing. But that was not the point. The point was that the punishment inflicted upon these children was such as ought not to have been inflicted.

Legislative Council Hansard, Session 1896, Vol. 83, p. 3437.

Though the Skewes case highlighted the issue of incarcerating children, there were no immediate policy changes in the judicial system. Camberwell Court seems to have learned nothing from the outrage and debate they had caused. Just a week after their decision was debated in the Legislative Council they imposed a fine on Charles James and Charles Kuster, aged 11 and 12, for throwing stones. In default, the Court determined, the boys would be sent to prison for twelve hours (*Reporter* (Box Hill), 27 November 1896, p. 5).

BABES IN GAOL.

A CASE FOR INQUIRY.

KIND-HEARTED WARDERS

PAY THEIR FINE.

Were one to say that two babes were sent to gaol as criminals, the statement would naturally be received with doubt. In fact it would not be credited. But such, we regret to say, is an actual event. The case is a most extraordinary one, and calls for immediate inquiry on the part of the authorities. Two children, babes in fact, named Herbert Skews, aged 7, and William Skews, aged 5, were charged at the Camberwell Court on 6th November with having committed an unlawful assault on George Flett Forbes, another infant, on 28th September. Each of these desperate defendants was fined 10s, in default 48 hours' imprisonment, for their crime. Time was allowed the parents in which to pay the fines. They failed to do so, and yesterday the babes were committed on warrant in default of payment, to 48 hours' imprisonment. Constable Lewis brought them into the Melbourne Gaol to serve their term of imprisonment. The desperadoes, we might mention, were not handcuffed, and offered not the slightest resistance to the police. The knock of the constable at the gaol gates was answered by the warder in the usual prompt regulation manner. He was staggered at the sight, and admitted the infants. The usual warrants were produced, but the warders, to their very great credit, performed their duties as men. The children dragged from the care of their parents were weeping their little hearts away in the gaol corridor, and the sight was most painful to those who beheld it. Chief Warder Buckley suggested that the warders should pay the fine rather than have it said that such miles of humanity should be compelled to spend their time in gaol. His suggestion was scarcely made when money came pouring in from the warders, who were deeply touched by the terrible sight. In a few minutes, more than the amount required was collected, and the babes were sent home to their parents. Think of it! Two children, aged 7 and 5 respectively, charged with unlawful assault in the first instance; men fining babes 10s each, and babes, in default of payment of the fines, being sent to gaol! Surely something should be done in face of these facts.

these facts. As we understand it, it is taken generally that a child under the age of seven cannot be deemed guilty of committing a crime.

PARLIAMENT.

LEGISLATIVE COUNCIL.

WEDNESDAY, NOV. 18.

The President took the chair at half-past 4 o'clock, and read the prayer.

CHILDREN IN GAOL.

Mr. ABBOTT called the attention of the Solicitor-General to a report that two children, aged respectively five and seven years, were presented at the Camberwell court on the 6th inst., charged with assault, and sentenced by the Bench to a fine of 10/- each, and in default 48 hours' imprisonment, and that the fine not being paid these infants were committed on warrant, and taken to the Melbourne Gaol, there to serve their term of imprisonment; and asked if he intended to take any action to prevent the recurrence of such a revolting spectacle as infants at these ages being sent to gaol.

Mr. CUTHBERT said the case came before the Camberwell bench on the 30th ult., when five lads were charged with unlawfully assaulting another lad, eight years of age. The magistrates were Mr. Keogh, P.M., and Messrs. J. C. Clinch and W. A. S. Williamson, J.P.s. The evidence showed that the assault was of an atrocious character. The boy assaulted was stopped on his way from school, held down, and repeatedly kicked, and while he was still on the ground his assailants led a horse over him, and caused it to tread on his neck. He was taken home unconscious, and when the doctor first saw him he appeared to be dying. The parents of the accused employed counsel to defend them, and in three cases the fines were paid. The parents of the other two would not pay the fine, and the boys were sent to gaol for 48 hours. Under the circumstances, he considered that the decision of the Court was perfectly justified. (Hear, hear.)

Mr. MELVILLE.—What are the ages of the children?

Mr. CUTHBERT.—I think they were of tender age.

Mr. MELVILLE said he would move the adjournment of the House to discuss the question whether mere infants should be sent to gaol.

The requisite number of members having risen in their places,

Mr. MELVILLE said he saw no possible justification for a child of five years being placed in a prison cell. (Hear, hear.) If the magistrate could do nothing better than that, he was unfit for his position, and ought to be removed. ("Hear, hear," and "No.")

Mr. CUTHBERT.—Would you let the children go unpunished?

Mr. MELVILLE.—No, but he would make the punishment appropriate. On a former occasion he had called attention to a child of eight being sent to gaol, and he

former occasion he had called attention to a child of eight being sent to gaol, and he understood then that steps would be taken to prevent such a thing occurring again.

Mr. FRASER approved of the action of the magistrates. If parents did not control their children someone else must do it for them.

Mr. C. J. HAM said that the case might easily have been one of murder, and a little sympathy might be given to the victim. It was too common for a boy on his way to school to be set upon by other boys and maltreated.

Mr. CONNOR regretted that the boys in the Camberwell case had not been soundly lashed.

Mr. COUTTS said that under the circumstances the magistrates in this case had no other course open. The proper punishment was no doubt a thrashing, but there was no provision for that in Victoria, although it was the law in New South Wales.

Mr. GODFREY believed that the conviction was illegal, because no child of five years was capable of being sentenced under the criminal law.

Mr. PRATT said the magistrates might have asked the parents to whip the offenders. Children of such tender years should not be sent to gaol. The very warders in this case put their hands in their pockets and paid the fines, rather than see the children placed in the cells.

Sir HENRY WRIXON pointed out that section 306 of the Crimes Act gave magistrates power to order boys under 16 years of age to be privately whipped by a police constable. The Solicitor-General would do well to call the attention of magistrates to the section, which was expressly designed to meet cases such as the present. (Hear, hear.)

The motion for adjournment was negatived.

INSOLVENCY LAW AMENDMENT BILL.

The debate on the second reading of this bill was resumed.

Mr. LEVI approved generally of the bill. He agreed that the credit of the colony had been greatly injured by the secret compositions which had been effected. The expenses of insolvency proceedings were at present excessive. Many of the clauses in the bill would be oppressive to small insolvents, and should be struck out.

Mr. PRATT said the leading principles of the bill were such as he heartily approved of. The clauses providing for the imposition of conditions upon the granting of certificates of discharge appeared to be in some respects unnecessarily harsh. He also disapproved of the proposal that the Government should receive a percentage of the gross assets in each estate.

Mr. C. J. HAM said the bill contained many useful clauses, but it seemed to disregard the possibility of deserving people being unfortunate. (Hear, hear.) The clause providing that a certificate of discharge might be granted on the condition that the insolvent allowed judgment to be

Above left: National Library of Australia.

Herald (Melbourne, Vic. : 1861 - 1954), Tuesday 17 November 1896, page 2

Above right: National Library of Australia

Argus (Melbourne, Vic. : 1848 - 1957), Thursday 19 November 1896, page 7

ENRICHING THE PAST BY CAPTURING THE PRESENT

Interview tips and tricks for audio and video recording

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This article has recently been published in *Film, Video and Virtual Reality* magazine
<https://filmvideoandvirtualreality.com/>

Recording video or audio interviews is not inherently difficult, especially with the range of modern cameras, digital audio recorders and smartphones available. As in all things, though, there are some tricks and techniques the professionals use that can really improve the quality of your final recording and also greatly simplify the editing process. Here is a checklist of some methods I use to make the most of an interview session.

I've often written that audio contributes at least 70% of a video or movie experience. It is that important. This first section deals primarily with audio issues, although most of the points are relevant when doing video recordings as well.

AUDIO

1. Do your research

In a nutshell, you can never do too much research. The better prepared you can be before the interview, the better the chance that you'll be able to pick up on finer points in the subjects' answers.

2. Plan your questions but don't be bound by them

It's always good practice to have a set of prepared questions that will form the basis of your interview. Less experienced interviewers often simply work through the list, moving from question to question. You can certainly record a good interview this way but there are better ways to draw out the interviewee and get a richer set of answers. Very commonly, one question will bring up a novel twist in the answer and if you pick up on that twist you stand to get some worthwhile new information. You can always return to your prepared questions but try to think of the interview more as a conversation than a straight question and answer session.

3. Allow 'breathing time' after your question

Encourage your guest to leave a little space before answering. This will be helpful when it comes to editing.

4. Don't talk over the answers

This one is very important. As an interviewer you must learn to be silently encouraging. If you've ever seen a live radio interview in progress, you'll see how professional interviewers use all sorts of facial expressions and hand gestures to encourage their guest, but that it is all done without making a sound. This is a somewhat unnatural skill but if used properly it will really pay off and result in very clean, easily edited interviews that are not spoiled by unwanted overlapping sounds from the interviewer.

5. Encourage your guest to finish sentences

This may sound strange, but some people have so much to say that one sentence flows into the next, then they move on to a new subject, and then a further one with barely a pause for breath.

This kind of interview can be frustrating when you try to edit it later. Sometimes you just can't solve this problem, but it never hurts to give some simple instructions to your guest before you start. Just say 'we need you to give fairly concise answers' and gently pull them up if they start to ramble on. This is a case for using silent hand signals such as a hand up stop sign or twirling finger 'wind up' sign to encourage them to finish a sentence.

6. The ubiquitous 'So'

One of the strangest phenomena I've encountered as an interviewer is the habit of many, many people – and school teachers in particular – to commence every answer with the word 'so'. It is so common it can drive you up the wall. If possible, you can ask your guest not to do this. Good luck! Fortunately – and this applies especially to audio-only interviews – the word 'so' is usually very easily excised in editing software.

7. Secondary answers

The very best interviewers, such as Terry Lane, Andrew Denton, Phillip Adams and Michael Parkinson, are so relaxed in their craft that this unhurried mood comes to pervade the whole session. Such interviewers are content to listen to the guest's answer to their question, and then to simply sit quietly and allow a pause for thought. Often, the guest will come up with a secondary answer and this may very well be pure gold, an answer not covered in your research, but one that will surprise and delight you. Once again, the golden rule is not to rush the interview, allow plenty of breathing space, and wherever possible stay silent.

8. Microphone placement

The basic rule is to have the microphone as close as possible to the subject's mouth, but not so close as to cause distortion or 'clipping'. Place the mic about 10cm from the mouth as you'll see any night on the TV news. I like to use a neck or Lavalier microphone because they only pick up sound within a small sphere and reject most of the background noise. Be careful to ensure that the mic isn't going to rustle against clothing. If possible check this by using headphones while recording.

If you're using another kind of microphone or smartphone be sure to avoid holding it in your hand. Place it on a cushion or in a proper microphone stand or clamp. This will avoid rustling or scraping sounds coming from your hand moving against the microphone

Try to choose a quiet room with carpet and curtains to help reduce echo. Listen for traffic noise and avoid it if possible. Turn off air conditioning or other noise makers such as coffee machines or urns. If some unexpected noise occurs – a magpie calling, a car horn or an aircraft flying over, it's really best to stop at that point and ask the question again.

If you want the questions and the answers recorded, you should use two microphones. If you're only recording the answers, it's important to encourage the guest to reply in complete sentences. eg

Q: 'Why did you visit the property in Shepparton?'

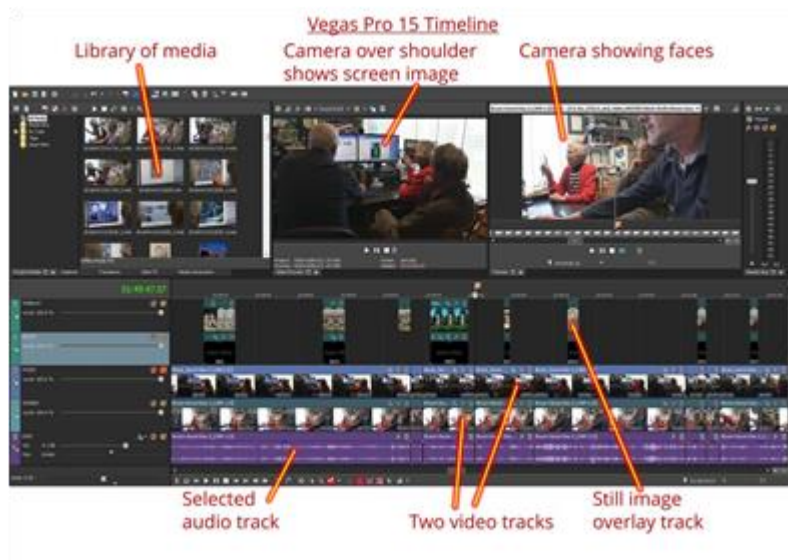
A: 'To see where my grandparents lived.' This answer won't make sense if the question is not included. A better answer would be:

A: 'I visited the property in Shepparton to see where my grandparents had lived.'

9. Atmos

Record two minutes of room ambient sound with no-one speaking, aka 'atmos'. A sound recordist will ask for 'Quiet please, recording atmos'. This is especially useful in the editing stage. It's important to note that absolute silence never occurs in the real world, so you need the atmos track if you want to introduce 'silence' for some reason.

10. Editing



Today there are numerous software packages that make audio and video editing simple and effective. I have used Vegas Pro and Sound Forge which are commercially available and provide extremely powerful professional quality tools. There are also many free packages that will meet almost all your needs.

Using these tools, it is possible to repair badly recorded audio and video, to remove background noise and even reduce echo from a recording. Some people operate

on the basis that if something's not recorded properly it can be 'fixed in post' ie post-production editing. That's a bad habit to get into. It is vastly better, simpler, faster and cheaper to get the audio and video as close to perfect as you can while it's being recorded.

11. End up back at the start

People are only human. We all get nervous and this affects our tone of voice, breathing and the energy of a performance. This is typically most noticeable when you start the interview then the whole tone tends to change as the guest relaxes and builds up more energy. For this reason, it can be very effective to return to the first two or three questions at the end of the session, when everyone is thoroughly warmed up. These answers will almost certainly be better than the opening ones. Another trick here is to ask two or three non-critical questions at the start, to get everyone relaxed, then to start with the 'real' questions.

VIDEO

Video recording is so easily done these days that you should certainly consider it when interviewing friends and relatives. Being able to see facial expressions and gestures adds immeasurably to the portrait you can create of your loved ones. Audio can give a hint, but video can really bring out 'personalities'.

12. Use a tripod

One of the near-ubiquitous features of YouTube videos – whether of cats, skate boarders or music clips – is that they all use hand held phones or cameras. This technique can certainly add immediacy to action videos but for several reasons it's best avoided when shooting interviews. I've had many people comment that my online videos 'look really clear and sharp'. Why is that? Certainly, I use professional quality cameras, but in all honesty, most modern smart phones and cameras have superb lenses and excellent image processing and can deliver very high-quality

video in either Full HD or 4K resolution. So why do my videos look better on YouTube? The answer is stunningly simple: I always use a tripod.

When the camera is moving about, everything in the shot is moving, subject, background, everything. When this set of over-exuberant pixels is encoded for the web, or for a DVD or other delivery medium, you inevitably get blurry, jaggy images. When you use a phone stand or camera tripod, the background is fixed and encodes far better, giving a crisp image. Only the relatively small facial movements of the subject need special encoding, so the resulting interview video looks far more professional.

13. What kind of tripod or phone support?



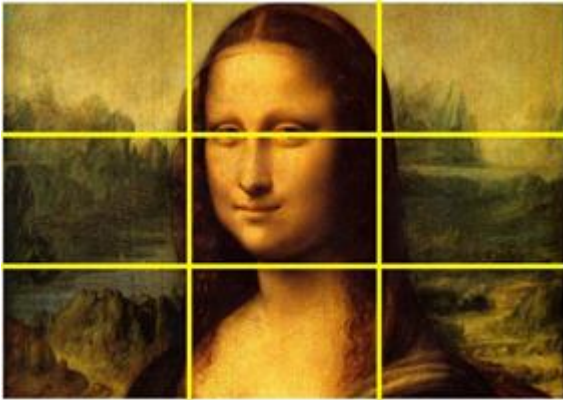
When I'm filming professionally, I use a big, heavy, fluid-head Miller tripod. Although it's heavy to lug around, its mass is my best friend when shooting. Combined with the fluid head this means you can much more easily achieve extremely smooth pans (horizontal movements) and tilts (vertical movements) that are just about impossible with a lightweight tripod. Smoothness is really important because our brains are rapidly drawn to jerkiness or other unexpected movements and anything that distracts you from the unfolding story is bad.

Obviously, you don't want to do your interview of Aunty Flo with an iPhone sitting on a huge Miller tripod (although I have done just that when necessary). The simplest support for a smart phone is one of those suction cup mounts used to attach your phone to the windscreen when using the GPS. These can be stuck to a window or a table, although a wooden table won't stick so well so in that case stick the holder to a smooth place mat.

For any 'real' camera with a 1/4" screw socket you can use any kind of tripod whatsoever and there are many very small ones that are perfect for the task. The way you set up the camera and tripod should reflect your care with framing the subject (see below).

14. Framing

Framing your subject is important. By framing, I mean the positioning of the subject's head within the screen. If the subject is framed too low, they will psychologically seem to be dominated by the camera, making them seem less confident. The ideal framing – as established by generations of great painters – is to have the eyes positioned one third of the way down the screen. Also, don't forget the importance of ensuring that those windows to the soul are in sharp focus.



Where should your subject look? They can either look straight into the camera, or slightly off to one side. I find the safest option for me, as the interviewer, is to sit behind the camera but slightly to one side. Then the interviewee can really be speaking to me directly, which makes for a more natural looking interview, especially when interviewing non-professional talent.

One further option which can make for a more interesting edited video is to re-frame slightly

after each question has been answered. You should aim to switch between two different focal lengths, moving from medium to close shot after each question. This way of shooting works well when the interviewee has been asked to answer each question in a complete sentence. The answers can then be much more easily intercut when editing.

15. The background

Choosing the background is pretty much a matter of taste. I usually prefer a clean background although sometimes when filming someone in their favourite room you allow for some set decoration with favourite or typical objects in shot. Just be cautious, though, because too much clutter can distract from the real subject of the interview: the person.

You can buy plain backgrounds with their own stands but they're quite expensive. A plain wall or maybe some cheap fabric from Spotlight will work well.

One important thing is to position the subject well in front of the backdrop. Don't have them sit close to the wall because there will be a shadow on the wall and you'll also see all the imperfections in the wall, which can be distracting.

Finally, make sure that the edges of the background are not in shot and that it is well and evenly lit.

16. Lighting

There are hundreds of books written on the art and technique of lighting, so this is a really basic set of suggestions.

New cameras have a light on top which certainly lights the subject, although not in a particularly flattering way. We call it the 'deer in the headlights' look. This is best avoided.

The traditional standard is to have three lights: one key light, one backlight and one fill light. The key light is set above and to one side to light the face, the backlight highlights the hair and gives pleasant separation of the subject from the background and the fill light softens shadows and wrinkles created by the key light.

Arranging for these lights may be tricky so a simpler version is to bounce a light off a white ceiling to give a soft, pleasant light without harsh shadows. Then use a small LED light, fitted with a softening filter to light the face. Lights reflected from the eyes bring life to the face and this can be achieved by mounting a small penlight on the camera's soft shoe.

17. Two camera cover

Using two cameras is straightforward and can really open up useful advantages for your interview video. This is especially relevant if you're having relatives talk about a collection of photos.

I have digitised almost all of my own family's vast collection of photographs and slides, which is great because they're now organised and safely backed up in several locations. While digitising, I realised that many of the earlier photos showed people who were completely unknown to me. How could I put names to these faces?

My solution was to invite two relatives, Aunty Joyce at 90 and Uncle Bruce at 84, to come over and look at the photos on my computer. The hope was that they would remember who was who and thus enrich the collection for posterity.

To make the most of their insights, I arranged two cameras, one on their faces to capture their expressions and reactions, the other on the computer screen to help me key out which photo they were describing. We were all sitting in my office, so I simply used the room lighting and the inbuilt camera microphones. It worked a treat and over two afternoons we recorded more than five hours of quite insightful commentary on the family's history.

At the beginning of each session I asked them both to give a single loud clap. This tried and true technique gives you a simple way to synchronize the two video tracks by aligning the two clap spikes on the respective timelines. Other than that, it was simply a matter of providing coffee and cake to boost the spirits and all of those old and important photographs came brilliantly to life.

To produce an entertaining video or DVD of the session, intersperse shots of their faces, over-the-shoulder shots of the computer screen or photo album, and then add full-frame images of the actual photo being discussed by adding it to an overlay video track. This is also the time to do a light edit, removing any unwanted ums and ahs, and generally cleaning up the whole presentation. Add a title frame at the head and some credits at the end and you will have your own personal Family Feature Film. And your great-great-grandchildren will applaud your efforts decades from now.

18. Audio for video

Apart from the tips given in the first section of this article, the crucial thing is to ensure that you have an adequate, undistorted audio signal. Ensure that the mic/s are comfortably close to the subject, ensure that neck mics are not subject to rustling clothing or clinks from necklaces, and remember to encourage interviewees as silently as possible, avoiding overlapping remarks as a priority.

Finally, having recorded all that audio and video, it's a very simple matter to have the audio transcribed. You then have the basis of a lively, illustrated family history book, a process in which I am currently engaged.

CAMBERWELL HISTORICAL SOCIETY DONATION RECEIVED FOR THE COLLECTION

Jack Stanley Robinson Champion's sash, badge and silver tray trophy from 1939 was donated by his family.

Jack Stanley Robinson



Above: Jack Robinson in Beirut, 1941

Below: Championship sash 1939



and New Guinea until August 1945. He did not return to competitive cycling after five years away at the war.

After discharge from the Army, he used his wartime signals training to start a career with the Postmaster-General's Department, the precursor to Telstra, as a linesman rolling out the copper telephone network across the state. On assignment to Phillip Island in 1946 he met Alice Clark. They married in 1949 and lived with Jack's parents at Highfield Road for a few years. To afford

Jack Stanley Robinson was born on 11 January 1919 in Burnley Street, Richmond, the second son of Clarence Vincent Eric Leopold Robinson and Katie Emily Sweetland.

The family moved to 13 Highfield Road, Canterbury (which had been the home of Katie's parents) in 1925 upon the death of Katie's father George Sweetland.

The family remained in Highfield Road until about the 1960s. Clarence died in 1962 and when Katie became too frail to manage the house it was sold in about 1964.

Jack was educated at Canterbury Primary School and Box Hill High School up to year 8. His father was a tailor, however, and like so many others, hit hard by the Great Depression, Jack had to leave school and go out to work to help support the family. He worked with a plumber who specialised in irrigation for gardens in larger houses around the Camberwell and Hawthorn suburbs.

Jack appears in the press (NLA Trove) as a member of the Malvern cycling team in a March 1934 trial competition of "boys", and then with increasing frequency in amateur competitions throughout 1935 to 1938. In October 1938 he appears in the Camberwell team. The last entry so far found is in December 1939, still with the Camberwell team.

Jack enlisted in the Australian Imperial Force (AIF) in 1940 and was at the Seymour training camp by June of that year. He served in the Light Anti-Aircraft Signals in the Middle East

their own home they had to move further out, and in about 1952 the couple purchased their own home in Mitcham.

With a young family Jack sought more local work and was based at Lilydale and later Croydon until 1970, when he was posted to Dandenong. The family moved one more time, to North Dandenong. Here he completed his working life and in his remaining years remained closely involved in the Dandenong RSL, serving at various times as Secretary and President in the 1980s.

He passed away in May 1993, survived by his wife Alice and three children.

REPORT OF MEETINGS 2018

23 June 2018 Dr David Smith: Enriching the past by capturing the present

Documentary film maker Dr David Smith created the award-winning Duldig Studio documentaries. He advocates the use of modern technology to preserve the stories of the past.

Modern audio and video technology enable oral histories to be recorded easily. It is crucial to record the stories of our past. A photograph album is much more meaningful with the stories to go with the pictures.

David's recording of documentaries started with his father's visit to the Truscott Base in the Northern Territory on its 50th anniversary. For the commemoration, people came from all over Australia and New Zealand. David recorded the event and the memories of Gordon Smith and later George Bell and Frank Holmes.



David went on to talk about family photos and what they can reveal of both family stories and of the area in which they were taken. He advocates scanning photographs and any information recorded on the back of them.

Above: Dr David Smith, Adèle Fernando-Swart, Vee Wood and Bryony Cosgrove

21 July 2018 James Nicolas – The mystery of Fairyland, Kew

The Mystery of Fairyland, Kew is a true story set in Melbourne's postwar suburbia. For 20 years until 1965 Grace Tabulo and her Gallipoli veteran husband Jim had made their home a tourist attraction for children in the local area and beyond. Fairyland was free of charge and open most days. It was lit both front and back with fairy lights at night – most unusual in those days. It was full of statues, gnomes, fairytale characters and bric-a-brac.

The Tabulos ran special events for Empire Day and all royal occasions. Groups would come and perform, including the Allen brothers (Peter Allen and Chris Bell). With exhibits, stories, concerts and celebrations, Fairyland was featured in newspapers and magazines in Melbourne and abroad. Nine visitors' books were filled with comments.

Grace was a great storyteller and would tell stories such as Alice in Wonderland to groups of children. It was a place where people were welcome to come in and have a cup of tea and talk. Grace was a good listener. Fairyland was a happy place for many children.

Jim was a first Gallipoli Landing veteran who also served in Flanders on the Western Front. His service record shows that he suffered shell shock, was hit by shrapnel and was gassed. When he returned, he was permanently changed. When WWII came he tried to re-enlist but was deemed unfit for overseas service. In 1946 he left the army on compassionate grounds as Grace had had a nervous breakdown. He was very involved with the RSL. In 1950, when his horse was spooked by a car, Jim hit his head and died.



In 2005 James found out that Grace and Jim were the adoptive parents of his mother, but he had never met them as his mother was estranged from them. The breakdown in the family relationship is thought to have led to Grace's nervous breakdown.

Left: Alister Bennie, George Fernando, Wendy Baden-Powell, James Nicolas and Hugh Waldron

25 August 2018 Annual General Meeting

The Society's Annual Meeting was held, and the usual reports were presented. The Committee was elected for 2018 - 2019 and comprises: President: George Fernando; Secretary: Adèle Fernando-Swart; Treasurer: Peter Huggan; Committee: Bryony Cosgrove, Jennifer McArthur, Alister Bennie and Peter Stephens.

The timing of meeting was discussed, and it was decided to survey members. Many people present liked the Saturday afternoon meeting in Winter months, however, numbers attending was smaller than for the evening meetings.

Recent items added to the collection from Jack Robinson's 1939 cycling victory and photographs recently purchased for the collection were displayed. (photographs - see next page)

The Outer Circle: Melbourne's Forgotten Railway DVD produced in 2014 by Evolving Communications and Shack West was played during afternoon tea .





John Maidment

I have brought in to the meeting today two historic pictures of the substantial warehouse erected in the city by Edward Duckett in 1885 at a cost of £23,000. The warehouse was located between Lonsdale Street and Little Lonsdale Street, between Elizabeth and Queen Streets and was designed by noted architects Twentyman & Askew, who also designed the Block Arcade.

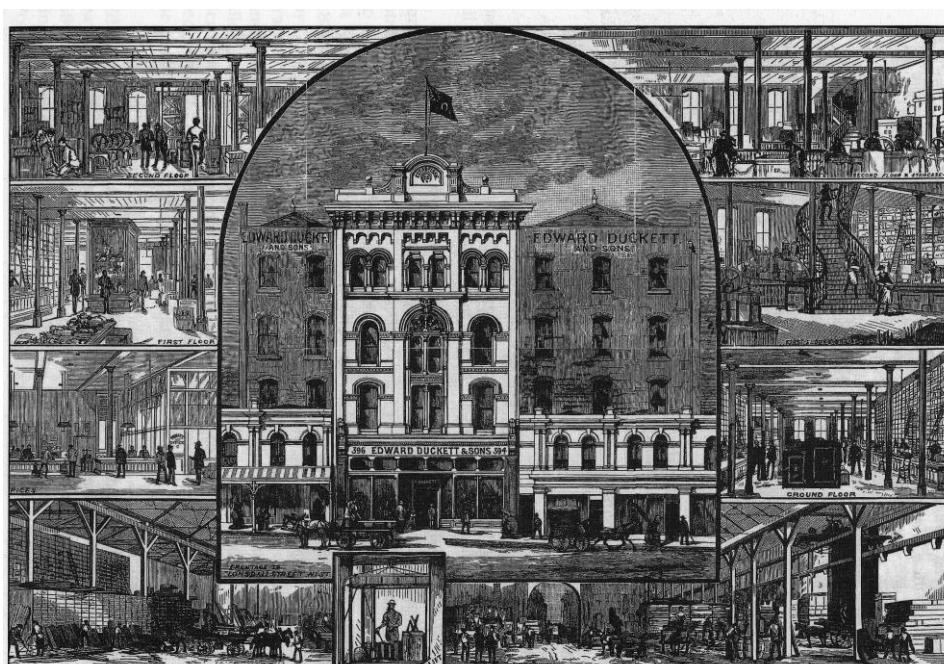
Edward Duckett, my maternal great-great-grandfather, was born in Settle, Yorkshire in 1826 and emigrated to Melbourne with his wife Ellen and their first child in 1849. He set up a hardware business almost immediately and this thrived, becoming one of the largest of its type in the colony. When he died in 1902, Duckett left a colossal estate of £212,000 – sadly, none of this lasted more than two generations.



The first illustration, an original photograph, taken maybe at the start of 1885, shows the staff outside the newly erected building, some standing on the first floor parapet and some at open windows. Edward Duckett himself must be there and also some of his sons. The firm's logo, a horseshoe, can be seen painted on the eastern side of the tall building. The front of the site was narrow, but this broadened out to 100 feet (over 30 metres) at the back, where land was available, and extended right through to the street behind.

The second illustration is from the *Australasian Sketcher* 11 March 1885, and of particular interest is the depiction of many facets of the firm's activities in small vignettes around the sides, all labelled. One can see the immense

blackwood spiral staircase that rose through the floors at the front, also the wooden display cabinets under the caption "first floor" that are now in the Medical History Museum at the University of Melbourne. The caption "and Sons" was added later to the original woodblock, which is held by the founder's descendants. The building was demolished following its sale in 1962 and became the Cobb & Co Car Park, itself recently demolished.



Edward's wife Ellen return to England in the early 1870s and stayed there, living in Preston Lancashire. Two of the children, the youngest daughter Emily and a son, Arthur, went with her. Daughter Emily married John Wilkinson-Newsholme, who operated the firm's London office in Fenchurch Street. The famous

composer Edward Elgar, who holidayed in Settle, Yorkshire, proposed marriage to John's sister Sarah-Anne but this was firmly rejected by her father as he was a Catholic and a musician!

SUBSCRIPTION RENEWAL for the year ending 30th June 2019

The Secretary, Camberwell Historical Society Inc., PO Box 1274, Camberwell, 3124.

Subscription Rate:	Ordinary membership:	\$30.00
	Family membership:	\$40.00
	Corporate membership:	\$40.00

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Bendigo Bank, BSB 633-000, Account No 142260678

MEETINGS FOR 2018

Monday September 24 2018 (9.30am for 10am)	Government House tour cost: \$20 / \$15 Photo ID needed
Tuesday October 23 2018 (8pm meeting)	Dr Sue Taffe: A White Hot Flame: Mary Montgomerie Bennett
Tuesday November 27 2018 (8pm meeting)	Bob Kerr: Elgar and his survey

CAMBERWELL HISTORICAL SOCIETY SUBSCRIPTIONS RENEWALS 2018

Camberwell Historical Society's financial year operates from 1st July to 30th June. Subscriptions for the 2018 – 2019 financial year are due and payable on or before July 1st 2018. Single \$30 Family \$40. Camberwell Historical Society, BSB 633-000 Account No 142260678 Cheques to Camberwell Historical Society, PO Box 1274, CAMBERWELL 3124

CAMBERWELL HISTORICAL SOCIETY DONATIONS TO THE COLLECTION

Camberwell Historical Society welcomes donations of the following items relating to the former City of Camberwell: photographs and prints, documents, letters, diaries, maps, plans, books, pamphlets, and reminiscences of former residents and people who worked in the area.

Contributions to *Camberwell History* contain the opinions of the contributors and do not necessarily reflect the views of Camberwell Historical Society, its committee or members.

CAMBERWELL HISTORICAL SOCIETY, INC

ABN 79 935 200 741 Incorporation No A0041541Y
Affiliated with The Royal Historical Society of Victoria, Inc

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President — George Fernando; Secretary - Adèle Fernando-Swart; Treasurer – Peter Huggan
Committee members — Bryony Cosgrove, Alister Bennie, Jennifer McArthur and Peter Stephens
Camberwell History: Editor — Adèle Fernando-Swart

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