The early mid-1920s saw an increase in travel to Central Australia as the car opened up opportunities for travel to the outback and enabled more independent forms of tourism. In 1924, for example, the Arctic explorer Vilhjalmur Stefansson travelled to Central Australia as a ‘guest of the Commonwealth Government’ to investigate the climate and vegetation of the Australian desert. In 1926, Francis Birtles (who had already crossed the continent in record time in 1913) set new records for driving between Melbourne, Sydney and Darwin. In 1927, Jack and Muriel Dorney completed ‘the first motor honeymoon around Australia’.1

The experiences of at least two travellers to Central Australia in this period are documented in UMA collections.2 In June 1924, the industrialist Essington Lewis (1881–1961) travelled by car from Adelaide to Darwin via Oodnadatta, Alice Springs and Katherine. Lewis had first travelled to Central Australia in the early 1890s when he was sent by his father to a remote pastoral station at Dalhousie Springs. Lewis senior hoped that the harsh life of the outback would be a character-building addition to his son’s formal education, and Geoffrey Blainey suggests that the later trip was a kind of pilgrimage.3 Lewis was accompanied by two directors of BHP — Harold Darling and Walter Duncan — a friend, Robert Meares, and two drivers.

The following month, a grazier named (John) Neville Fraser (1890–1962) — later the father of former Australian Prime Minister Malcolm Fraser — accompanied the Victorian Governor Lord Stradbroke and his wife on a trip from Oodnadatta to Darwin. Also on the trip were the anthropologist, geologist and explorer Dr Herbert Basedow, Lord Stradbroke’s private secretary, Captain Kepple Palmer, the University of Adelaide botanist Professor T.G.B. Osborn and his wife; and Mr and Mrs Henry H. Dutton of Anlaby Station in South Australia.4

Neville Fraser’s group left Adelaide for Oodnadatta by train on 17 July 1924. They took with them three Ford cars specially fitted with large petrol tanks and extra gears for pushing through the sand.5 Camels carried petrol and other supplies. From Oodnadatta they travelled to Lake Eyre, Blood’s Creek (on the South Australia-Northern Territory border), Charlotte Waters, Horseshoe Bend, Alice Springs, Tennant Creek, Daly Waters, Maranboy and Emungalen, arriving in Darwin on 20 August 1924.

Photography was an essential aspect of both journeys. Both Fraser and Lewis used their cameras to document some of the difficulties of their expeditions. Neville Fraser’s party had packed ‘a ton too much heavy food stuff’, with the result that one of the truck
axles broke and had to be replaced. The cars were often beaten by sand and spinifex. Both groups struggled to cross parched creek and river beds, using donkeys, sand grips and manpower to force the cars through the sand. For Lewis, such challenges were part of the appeal of the trip; opportunities for ‘a splendid exhibition of driving’. Other images capture lighter moments; a picnic at Palm Valley; Lady Stradbroke posing beside a seemingly smiling camel.

Many photographs focus on the unfamiliar natural features encountered in the ‘dead heart’. Images of expanses of gibbers (large stones) and spinifex reinforce the rough isolation of Central Australia, which to Fraser was nonetheless ‘A1 country’. Other photographs show natural oddities such as magnetic ant hills (or termite mounds) and the Northern Territory’s Palm Valley. Lewis’ party enjoyed their picnic at the Valley, but — on one of the few occasions where the difficulty of the journey appears to have become too much — Lewis wondered whether it was worth the effort: ‘the labour of going and returning somewhat discounted our pleasure. The road was too dry and rough to be tackled by motor, and it took us 2½ hours to do the 13 miles’.

Both men also took an interest in the indigenous population. Neville Fraser’s party had a spear-throwing competition with some of the Aboriginal men at Hermannsburg. At Mataranka in the Northern Territory they found some Aboriginal children ‘blowing on a long hollow pipe or reed [making] a deep booming sound — Didgerydoo’ [sic]. The Hermannsburg Mission provided many opportunities for taking photographs. The arrival of Neville Fraser’s group caused a ‘bit of a stir’. Lewis’ group treated the children of the mission to ‘motor joy rides’.

These journeys are just two examples of a move to more adventurous forms of tourism between the wars. Lewis and Fraser’s accounts are more than just travelogues; they reveal changing concepts of travel and holiday-making and the gradual opening up of the Australian outback. Each journey was certainly an exhibition of driving, but each was also an exhibition of the enterprising spirits of the men behind them.

Dr Caitlin Stone, Curator, Malcolm Fraser Collection, UMA

Notes
2 Essington Lewis, Oodnadatta to Darwin, photograph album, 1924, Accession 92/47; John Neville Fraser, Oodnadatta to Katherine, photograph album, 1924, Accession 107/69, PJA 118.
5 ‘Direct to Darwin through Central Australia’, Argus, 15 July 1924, p. 11.
6 John Neville Fraser, ‘Oodnadatta to Katherine’, typescript, 12 pages, Accession 107/69, 18 July 1924.
8 Fraser, ‘Oodnadatta to Katherine’, 8 August 1924.
10 Fraser, ‘Oodnadatta to Katherine’, 8 August 1924.
11 Fraser, ‘Oodnadatta to Katherine’, 18 August 1924.
In the Freezer at the UMA: Preserving Nitrate and Acetate Negative Collections

The UMA, like many cultural institutions, holds collections of cellulose nitrate and cellulose acetate plastic photographic negatives that pose special problems for preservation and storage. Both these formats are subject to deterioration that can result in the eventual loss of the original image.

Cellulose nitrate flexible plastic negatives were first introduced by Eastman Kodak in the late 1880s and were widely used by many photographers. However, the highly flammable nature of nitrate and its tendency to rapidly deteriorate when kept in inappropriate storage conditions resulted in it being largely phased out for use in negatives by the mid-1930s. Cellulose acetate ‘safety’ film was introduced as a less flammable replacement for nitrate in the 1920s, however by the late 1950s it also was found to be relatively unstable and subject to deterioration.

The instability of these two materials pose a major concern as most historically significant films and negatives predating 1960 are on either nitrate or acetate. Fortunately, however, a partial solution to this issue was discovered when it was found that low temperatures significantly slow down the deterioration of both formats. Research conducted by such organisations as the Image Permanence Institute, Rochester, New York, indicates that the colder the storage conditions the greater the preservation benefit. At the optimum cold storage temperature of between -18 and -26 degrees Celsius the estimated lifespan of a negative can be as high as 3,500 years. Since the early 1970s cultural institutions around the world have been utilising cold storage for preservation.

The implementation of cold storage at the UMA has been a long-held aim of the collection management team and a recent conservation grant from the University’s Cultural Collections Committee has finally allowed this aim to be realised. The grant has enabled the purchase of two upright domestic freezers which will be used, along with the Critical Moisture Indicator (CMI) packaging method, to store the UMA’s negative collections.

The CMI packaging method was developed by Mark McCormick-Goodhart at the Smithsonian Institution, Washington D.C., in the early 1990s as an affordable cold storage alternative for cultural institutions without the resources to install large humidity controlled cool rooms for their collections. The method involves sealing the negatives to be frozen in a polyethylene zip-lock bag which is then sealed into a second zip-lock bag along with desiccated acid-free card and a critical moisture indicator; the latter is a strip of blotter paper imbibed with cobaltous chloride that changes colour with fluctuations in humidity levels.

This two bag system helps protect the negatives from moisture present in the freezer by creating a series of micro-climates. In the case of the outer bag failing, the desiccated cardboard will start to absorb excess moisture and the critical moisture indicator will indicate that there is a problem with the outer bag before the negatives in the inner bag are adversely affected. Trials are currently underway testing this method at the UMA until the end of July.

The first two negative collections that will benefit from cold storage at UMA will be the Doris McKellar collection of 500 images dating from the first world war period and the reinforced Concrete and Monier Pipe Construction Company collection of 250 images from the late 1890s and early 1900s. As cold storage will make these collections less physically accessible an important part of implementation has been the complete digitisation of all negatives prior to freezing for reference and reproduction purposes.

History Students

For the 4th year in a row students of the history course Writing and Making Histories have used UMA collections to write their collection of essays. This year they are writing around the subject of Fitzroy. The course proposes to build on its students’ research and writing skills by having them write a body of essays around a theme using primary source research materials and then editing, publishing and launching the essays as an anthology. This year’s students have used the resources of the Public Record Office Victoria and Fitzroy Local History Society as well as UMA’s.

Above: Jason Benjamin checking the humidity strip attached to one of the cold storage test samples.

Right: The components required for the CMI cold storage system, including zip-lock bags, desiccated card, humidity strips and the negatives to be frozen.

Photos by Lindsay Howe
Befote John Monash went to war in December 1914 and became General Sir John, he was involved in establishing and running several businesses engaged in design and construction, mainly of civil engineering projects. The first of these was a partnership with J.T. Noble Anderson dating from 1894. This introduced him to a Sydney construction firm run by F.M. Gummow and W.J. Baltzer. The latter was a German immigrant who had brought to Australia the licence and know-how for the Monier patent of reinforced concrete construction. Anderson arranged for the partnership to have sole rights in Victoria, paying royalties to the Sydney firm. In 1901, Monash and Anderson joined with contractor David Mitchell (father of Nellie Melba), and Mitchell’s manager, chemist John Gibson, to found the Monier Pipe Company with a factory in Richmond. The factory was successful, but the partnership encountered major setbacks and by 1903 was experiencing financial difficulties. Anderson moved to New Zealand, and in 1905 Monash amalgamated the two firms, omitting Anderson, to form the Reinforced Concrete & Monier Pipe Construction Company (RCMPC). In 1906 the South Australian Reinforced Concrete Company was formed with additional business partners from that state. Of these enterprises, RCMPC was the most productive and longest-lasting. The firm specialised in the design and construction of reinforced concrete structures including arch and girder bridges, water reservoirs and towers, buildings, reticulation schemes, dams, and wharves.

Monash was a meticulous keeper of records. It is fortunate that RCMPC remained in the hands of his assistants, eventually being handed down through the family of Alex Lynch, his first works manager. Most of the project files have been preserved, including those of the partnership and the pipe company. The records of the SA firm itself seem to have been lost, but there is much in the RCMPC files that is relevant to its early years. The UMA collection covers some 27 metres, including correspondence, reports, calculations and folded drawings dating from 1880 to 1953. The images in the collection date mainly from the period 1898 to 1914, when Monash was actively involved with reinforced concrete. In round figures, there are 180 glass plate negatives, 510 cellulose negatives, and 700 prints. About 350 of the prints correspond to negatives. (Mention should be made here of two other collections relevant to the pre-World War 1 period: the Monash Papers at the National Library of Australia, and a private collection of over 1,000 mainly technical drawings.)

The RCMPC Collection at UMA has enormous potential for research and teaching. It provides a detailed account of the workings of a medium-sized ‘design-and-construct’ civil engineering business at the forefront of technology transfer to Australia. Though a century has passed since the foundation of RCMPC, people do not change, and there are lessons to be learned in areas such as management, training, and business and professional relationships. The broader technical issues, such as risk management and quality control are still relevant, and so are many matters of technical detail. Engineering educators are thus able to find case-studies and examples to bring such issues to life.

My personal interest is centred on John Monash, and the collection offers insights into the professional life of this rare individual and his contribution to engineering in Australia. We can gauge his understanding of the technological knowledge and expertise of the time, observe his dependence on overseas written sources, his relationships with politicians, his campaign of promotion of the ‘new’ material, and the resistance he encountered from established industries. We can study how he selected and built up a team of talented assistants and coached his foreman and workers. The collection also offers glimpses into the careers of other engineers, of architects, and owner-clients. It tells us much about the workers and the conditions under which they operated. In addition, the information gathered so far has proved useful for heritage authorities and helped justify the preservation of important components of Australia’s built heritage.

Each of the three sources — written material, photographs and engineering drawings — makes its own contribution in terms of depth and detail to our knowledge of the work of Monash’s firms, but the emphasis in this issue of the UMA Bulletin is on the images. It is hardly necessary to point out their value. Their most significant contribution to my own research has been the way they have brought to life the rather dry correspondence files. In 1900 a worker was hurt when a barrow run collapsed. Another stopped to help him and was abused by the foreman, at which the gang went on strike. A photograph showing workers trundling their barrows along the planks, and the fragility of the trestles that supported them, explains it all. It requires a photograph to truly appreciate the drama of the collapse of King’s Bridge in Bendigo in 1901, during an excessively heavy test with steamroller and traction engine. And a photograph, rather than a dry list of names in a newspaper clipping, underlines the social importance of the testing or opening of a bridge. In a somewhat disconcerting way, the images bring to life the workers themselves. There is the larrkinism of a worker
sky-larking on a ladder halfway up a water tower; and the healthy self-confidence of a young man who in all likelihood would volunteer for military service a few years later.

The photographs convey the atmosphere of the worksite. They provide information on work practices in an era when there were few power tools and remind us of the initial low level of safety. As time and standards progress, protective fences and cages are added to work platforms and access ladders. The images are also important at the level of technical detail. For example, certain features of the collapse of King’s Bridge, Bendigo, as described in the correspondence and inquest report, cannot be understood without reference to the photographs. Although engineers are trained to visualise three-dimensional objects from plans and cross-sections, photographs emphasise features that might otherwise be missed. This is particularly true of those showing structures at various stages of construction.

Naturally, the images have great value in recording structures that are no longer with us. But they also help in the case of extant structures where the erection of buildings or the growth of trees makes it impossible to obtain a modern photograph of the structure in its entirety. On a less serious plane, they record the answer to a frequently asked question: did Monash get his boots dirty?

It would be wrong to give the impression that the collection is of value only to civil engineers like myself. Steam enthusiasts can find many views of road rollers, traction engines and railway locomotives. Horse-drawn vehicles appear frequently and there is the occasional early motor car. Fashions may be observed at the opening ceremonies, in the country and, to stretch a point, on the worksite. There are several elevated views showing suburbs and towns at an early stage of development.

In August last year I commenced work as a volunteer on the digitisation of the RCMPC images. This provided an excellent opportunity to become more familiar with them, and introduced me to the fascinating debate about the objective of digitisation. Is the aim to record the item in its present, often imperfect, state? Is it to record what we guess the item must have looked like when it was first produced? Or should it be to re-create what we guess the photographer was looking at, and perhaps failed to capture, due to poor technique, awkward lighting conditions, or primitive equipment? These questions are particularly relevant to the RCMPC collection because most of them are snapshots taken by amateurs — probably Monash’s foremen. (We know he took some himself.) Settings of brightness and contrast in the scanned image that would please a civil engineer might not please a steam enthusiast or a historian of fashion. If digital editing tools are used to isolate portions of an image and bring each one to maximum clarity, it might be possible to simultaneously please all users. But then the image is certainly not what the original looked like, and probably is not what was seen by the naked eye at the time. It seems that there is no ‘correct’ answer, and it is comforting to know that the originals will be preserved for a very long time!

It has been a privilege to work since 1994 on mining the RCMPC archives, and over the past seven months to work on re-housing and digitising the image collection. My grateful thanks to Mr A.G. Lynch for depositing the records with UMA, and to the staff of UMA for their help and friendliness over the years.

Alan Holgate

Dr Alan Holgate is an engineer who taught in the Department of Civil Engineering at Monash University for many years.
A hitherto little-known collection at UMA is the Jack Lockyer O’Brien photograph collection of the architecture of inner-city Melbourne and country Victoria. The collection numbers some 4,000 photographs and slides that Jack O’Brien, an historian at the University, took between the late 1950s and early 1960s. Many of them capture the architecture and streetscapes of inner-city Melbourne at a point when the area was in transition, caught between its then essentially 19th century topography and working-class status, just before the large-scale demolitions that made way for the construction of the housing commission high-rise blocks, and the middle-class migration back to the inner-city and subsequent renovation and gentrification of its housing.

The address of each building photographed is helpfully pencilled on the back of the print. O’Brien’s purpose was not to depict the slum squalor of the area as in F. Oswald Barnett’s photos of Fitzroy taken a generation earlier, but rather to document the variant architectural styles and features. The social and street life is depicted incidentally but reveals a time when residents lived more visibly out of doors: children play on the streets, Italian families take coffee on the front porch, and many upstairs balconies are still covered in and used as extra bedrooms. A survey of the photographs of Fitzroy that are available on the Picture Australia1 website reveals a paucity of images of Fitzroy architecture, which makes the O’Brien collection all the more valuable.

Jack O’Brien was also interested in the early architecture of country Victoria and photographed 19th century homesteads, hotels, churches, banks, railway stations, as well as humbler buildings that often escape attention like stables, wool sheds, outhouses and local lock-ups. No doubt many of the structures that he captured some 50 years ago have since been demolished.

His photographic excursions in rural Victoria are closely connected with the establishment of the University of Melbourne Archives. According to his widow Laurie O’Brien most of them were made in the company of historian Geoff Serle and foundation University Archivist Frank Strahan, and others in the late 1950s and early 1960s in expeditions to uncover and rescue the archives of early pastoral families and businesses. The records they found on their searches formed the cornerstone of our earliest collections and include woolbroking firms Younghusband Ltd and Dennys Lascelles, Ballarat Brewing, Imperial Quartz Mining Co., and farming records of the Scott, Foord, Patterson and Shaw families.

Jack had a special interest in bluestone buildings, as many of his photos attest. In 1957 he and Laurie purchased a double-storey Georgian-style bluestone house in Hanover Street, Fitzroy, the O’Briens being very early members of the university tribe to move into the area. The renovation of their Hanover Street home and its backyard stable are also documented in photographs and include images of surrounding backyards taken from the upper floor of the stable.

Once resident there, Jack’s interest in Fitzroy’s architecture deepened as he began to research the provenance of individual buildings. He developed a methodology, new at the time, of consulting ratebooks, street directories, titles, sub-division notices and sewerage connection data to establish the date, builder and occupation of complete streets.2

Jack O’Brien was born in 1905 in Adelong, NSW, the son of a miner. He was awarded a scholarship to Sydney University where he graduated with first-class honours and won the university medal in classics. He then proceeded to Emmanuel College, Cambridge (B.A., 1932). Once back in Australia he was appointed in 1934 as a lecturer in the University of Melbourne’s department of classics and in 1945 he transferred to the department of history as a senior lecturer where he taught ancient history. He was by all accounts a distinguished scholar and linguist and a gifted and imaginative teacher.3 In an obituary following his premature death in 1965, Professor Max Crawford wrote of his ‘great originality and fertility of imagination’ and of his contribution to the development of the history department as ‘profound and profoundly original’.4

Jack O’Brien’s photographs of...
Allegedly ‘retired’, Lindsay Howe has been working intermittently — but more on than off — at UMA since 2004, on digitising many of our collections of photographs. A man of many interests, I recently spoke to him about some of them.

What work did you do before coming here?
For more years than I care to remember I was a photographer and then manager of a photographic and digital imaging unit at La Trobe University, Bundoora campus. We undertook a wide variety of work to support the research, teaching, outreach and promotion of the University. Due to political machinations (which seem typical of universities) I reported to senior staff in the library! This had unexpected benefits for me, as I was acquiring many photographs of the University’s development from its commencement and wanted to apply good archival practice to their preservation and management. The Chief Librarian was supportive and I undertook post-graduate archival studies and became more interested in working with photographic records than actually taking pictures! Before I left La Trobe I had the satisfaction of seeing all original images safely housed within the University’s records management system with a search facility in place for access.

What aspect of working at UMA most appeals to you?
I enjoy being part of the team at UMA. I admit to a private obsession though: I love researching and identifying images of the past where insufficient textual information remains. This especially relates to images of physical locations in Victoria. In my own time and based on hunches and an uncertain memory, I’ve been known to scour the suburbs of Melbourne and nearby countryside trying to match photocopies of images I’m working on in the Archives with their possible locations. This especially applies to buildings. Actually, I’ve been right on many occasions and this has enabled more old images to be identified. It’s a worry, though, as I’ll probably get arrested for loitering one day!

Which category of collections do you prefer?
Basically anything concerning photographs. I love working with old images of any sort and participating in their preservation and management. Although it’s routine work, I enjoy digitising images from the Archives, plus researching and writing descriptions. Trying to be accurate, objective, succinct and interesting are challenges I enjoy, realising of course that objectivity in describing photographs is impossible. We all bring our own biases. This is why it is pleasing to assist in ‘unlocking’ the actual images from our collections to enable public access.

Strangest/most interesting item you’ve ever come across in the archives?
While roaming around a trash and treasure market in Central Victoria I spotted a 1938 brass plaque that had been removed from Union House years ago. How it found its way to a country market remains a mystery but I was able to act as a ‘go-between’ to bring about its return to the University. From an ex-professional photographer’s point of view I really admire a series of photographs in the Grimwade Collection. Russell Grimwade was a man of many attributes. Two of these were his interest in Australian eucalypts and photography. At one time, before colour photography, he attempted to photograph small samples of all known varieties of eucalypts, tinting the prints to match the colour of the leaves. His results were excellent and we are fortunate in having these images in the UMA.

Read any good books lately?
I’m currently reading The Spectacle of Flight: Aviation and the Western Imagination 1920–1950 by Robert Wohl (published incidentally by Melbourne University Press). I have a rather ‘boys own’ obsession with civil air travel of this period and Wohl examines the subject from cultural, political and sociological perspectives.

Notes
1. See www.pictureaustralia.org

Victoria’s architectural heritage are of national significance and plans are currently afoot to secure funding to have them digitised and made available on our online picture database, which feeds into Picture Australia.

Jane Ellen

Clockwise from top left:
36 Smith Street, Collingwood, c.1960;
44 King William Street, Fitzroy, c.1960;
66 King William Street, Fitzroy, c.1960;
Atherton Street, Fitzroy, c.1960;
210 Fitzroy Street, Fitzroy, c.1960;
44 King William Street, Fitzroy, c.1960;
35 Smith Street, Collingwood, c.1960;
Young Street, Fitzroy, c.1960.
Photos by Jack Lockyer O’Brien
The Archives has had an extremely busy start to the year. The Collection Review is now well underway, and a solid list of recommendations for action is developing. Stakeholder consultation was a significant activity in the early months of the year, and will continue as we make progress.

I am extremely pleased that Fiona Ross commenced work with us in May. Fiona is the Project Archivist overseeing the feasibility, design and implementation of an Integrated Archival Management & Access System (IAMAS), in addition to converting the current cataloguing accession-based system to the Series System, a documentation system adopted by the Commonwealth Archives in the 1960s and now the industry standard. Over the next two years, Fiona will be planning and investigating just how to undertake this enormous change process which will allow us greater control over our holdings in addition to facilitating access to the collections. Fiona brings a wealth of experience with her, and is a welcome addition to the team. The UMA is also pleased to welcome two new continuing staff members: Denise Driver, Coordinator, Collection Management & Storage (based at the Brunswick repository), and Nilufer Aylav, Administrative Assistant (based in the Cultural Collections Reading Room, 3rd Floor Baillieu Library). Both bring a wealth of expertise and experience in their respective positions.

We have also participated in new outreach activities: in March and April, staff members participated in seminars held at the State Records Centre in North Melbourne aimed at introducing students and researchers to archives and archival institutions. Staff from UMA represented the collecting archives arm of the profession while the state (Public Record Office Victoria — PROV), and federal (National Archives Australia) were also represented.

An important but often overlooked outreach activity, the loan of items to other institutions, often for public display in exhibitions, is an ever-present activity which provides additional access and exposure to our collections. This year we have had items from the Ursula Holt and Joseph Burke collections displayed in an art history exhibition, prints and images from the Hirschfeld-Mack collection in several exhibitions simultaneously (including a request from the Bauhaus Museum in Germany to use some of the images), the Sovereign Changer from the Commercial Travellers Association collection is on loan for exhibition purposes to the City Museum at Old Treasury, posters and newsletters from the Jeannie Zakharov and Woman’s Christian Temperance Union of Victoria and a plaster profile, Head of Doctor Moloney by Charles Costermans are included in Centenary of Women’s Suffrage, an exhibition at the State Records Centre, and finally the wages book and personnel cards from the McKay Sunshine Harvester records are on long-term display at Museum Victoria’s newest exhibition which focuses on the development of Melbourne through the ages. These are a sample of the items we have on loan which are the silent contributors to building awareness of not only the collections, but UMA itself.

In recent weeks, collaboration with National Archives Australia regarding the transfer of materials from the Malcolm Fraser collection has been continuing. A special meeting of the Malcolm Fraser Papers Working Party was held recently in Melbourne and involved not only representatives from the University and the NAA with the Director-General Ross Gibbs, the chair of the NAA Advisory Council, Paul Santamaria, and the Manager, Personal Records, Shirley Sullivan taking part, but also representatives from the Office of Senator the Honorable John Faulknner and the Department of Premier and Cabinet and the Right Honorable Malcolm Fraser himself. It was agreed that further review of the collection needs to take place, and further legal advice be sought.

Helen McLaughlin

New collections/continuing accessions

The following are our most recent accessions; most were received at the end of 2007 or resulting from agreements made in 2007. As reported in the previous UMA Bulletin, in 2008 we are undertaking a moratorium of new accessions.

- Australian Psychological Society
- Laurence Couse (art historian and art educator)
- Roderick Weir Home (emeritus professor of the History and Philosophy of Science)
- Shell Australia Ltd
- Silverton Tramway Company Ltd
- Wendy Suiter (feminist)
- T. Passfield & Co. (bakers)
- Victorian College of Agriculture and Horticulture
- Heather Chapple (feminist)
- Cultural Studies Review
- Foy & Gibson Pty Ltd (former department store)
- Malcolm Fraser
- John Neville Fraser and Una Fraser (parents of Malcolm)
- Gold Producers’ Association Limited
- Evan Jones (poet, academic)
- Lucy Kerley (early records of the National Gallery School)
- Meanjin (records from Ian Britain’s editorship)
- A.G.M. Mitchell, 1870–1959 (technical drawings from the inventor, engineer and founder of Cranekess Engines Pty Ltd)
- Pyramid Permanent Building Society
- Chris Batsa (records of the first lesbian feminist conference in Australia)
- Victorian Chamber of Mines
- Chris Wallace-Crabbe (poet, academic)
- Patrick Weller (political scientist)
- Norman Viodetzky (University photographs)
- World Student Christian Federation

UMA Bulletin

Editors: Jason Benjamin & Jane Ellen Design & layout: Jacqui Barnett Produced by: Publications, Information Services, University of Melbourne ISSN 1320 5838 The University of Melbourne Archives University of Melbourne, Victoria 3010, Australia Opening Hours: Wed 9.30 am–7.30 pm Thu & Fri 9.30 am–5.30 pm First Sat of the month 11.00 am–5.00 pm (Feb–Nov) Phone: +61 (03) 8344 6848 Fax: +61 (03) 9347 8627 Email: archives@archives.unimelb.edu.au Website: www.lib.unimelb.edu.au/ collections/archives/index.html