

Lucy Kerley and the National Gallery School



In 2006 negotiations began between what was then the Victorian College of the Arts (VCA) library and UMA to transfer a small archival collection from the VCA special collections to the Archives. The transfer occurred in November 2007. The collection, named the Lucy Kerley/National Gallery School archive, is predominantly a history of the administration of the National Gallery of Victoria Art School, which began in 1867 and was closely associated with the National Gallery of Victoria.

Until 1910 the National Gallery School (NGS) was the major academic training ground for artists in Australia. Located in La Trobe Street, Melbourne, behind the State Library of Victoria, it produced such significant artists as Rupert Bunny, Frederick McCubbin (who was also a master at the School from 1885 until his death in 1917), Joy Hester, Tom Roberts, Margaret Preston, Charles Conder, Fred Williams, Arthur Boyd, Clarice Beckett, John Brack and many more. The first instructors

and masters were Eugene von Guerard and Thomas Clark. The first female instructor, Bea Maddock, was only appointed in 1970. The NGS became the foundation school of the Victorian College of the Arts in 1973.

The collection was established and added to over many years by Lucy Frances Kerley, born in 1908 in Geelong. She obtained a science degree and a diploma in analytical chemistry at the University of Melbourne in the mid-1930s, and held a part-time position as a demonstrator in the Chemistry Department in the late 1930s. She subsequently worked elsewhere, returning to the University in 1953, where she worked for the Obstetrics and Gynaecology and later Biochemistry Departments. Kerley studied drawing and painting at the NGS from 1941 to 1946; she was the honorary librarian at the School from 1946 until 1974 and was its self-appointed archivist. After she retired in 1973, she began researching and writing a history of the NGS, which remained unpublished. She died in 1996. *continued page 2*



Kerley was passionate about the School and actively collected everything associated with it, including student rolls and registers, student magazines, minutes, correspondence, newspaper cuttings, exhibition catalogues, original drawings and sketches, programs, account books and ephemera.

The correspondence in the archive is extensive. A particular exchange demonstrates her obvious dedication and commitment, not to mention her strong personality. A letter from 1984 from the director David Muir requests information from Kerley for his planned film about the NGS. The response is polite, yet somewhat terse. Although she answers his queries, she adds 'When my book is published ... then you may use my book and all its references as much as you like, but you should not expect to have my work (before publication) handed to you for your use.' A perusal of Muir's filmography suggests that this film was never made.

Fifty-seven chronological exercise books contain Kerley's extensive, if sometimes unintelligible, research notes, which are interspersed with doodles and ephemera. Her notes cover events related to the NGS and include handwritten transcripts from

primary sources. Some of these were 're-summarized and typed' by her. There are also draft chapters of her manuscript, covering 1856 to 1962.

A series of newspaper clippings from the 1960s details the students' stories of near poverty and having to work at jobs such as peeling potatoes and shows images of students labouring at their easels. From the early days the School awarded prizes and scholarships to its students, who inevitably struggled to make ends meet while they studied. The School's 'Women's Committee for Student Welfare' awarded the scholarships and was active in looking for donors to the School.

Various incarnations of student magazines were created by the students from 1917 to 1961. The first was 'Light and Shade', containing articles, poetry, cartoons, student news and gossip, advertisements and original student artwork. 'Colour on Parade: National Art Gallery Student Magazine' was produced in 1945 and again in 1946 with Kerley as the editor. It became 'Daub' in 1947 and was published annually until 1961, although the series in the archive is incomplete. Access to some of this part of the collection is restricted due to its extreme fragility; a research



grant is currently being sought to photograph these, so as to enable researcher access.

Approximately 20 of the photographs have been digitised. Many of them show groups of students in formal class portraits or dressed up and larking around for costume parties and balls. Arty interiors, Melbourne streetscapes, and landscapes can also be seen in the images.

The history of art schools and galleries has been somewhat neglected until recently. With a research grant from the National Archives of Australia, archivists Eileen Chanin and Steven Miller began a project in 2006 to identify the 'lost' archival records of Australia's art schools and make them accessible via a database (see <http://www.naa.gov.au/aboutus/research-grants/ian-macleane/former-awards/index.aspx>). The procurement and listing of the Kerley/NGS archive contributes to the corpus of knowledge in this area; indeed, completion of the history of the NGS, as Kerley so fervently desired, would make an excellent research project.

Stephanie Jaehrling
Publications, University Library

Front page: *National Gallery School Students' Ball, n.d.*

Clockwise from top left: *A group of students from the NGS, gathered under the statue of Joan of Arc, on the forecourt of the State Library of Victoria, Swanston Street, Melbourne. 'Copied from original snap shot taken in the 1920s (circa 1920)' is written in ink on the back of the photograph. An ink sketch on tracing paper accompanies the photo and identifies some students including Roy Thompson and Madge Freeman; Students and teachers at a life drawing class in 1916, at the NGS. Herbert Rose is second from the right and Bernard Hall is possibly second from the left; Judy Hunter and David Boyd holding mops in the courtyard of the National Gallery of Victoria in 1945. Both were students at the NGS; The artist Herbert Rose seated at his easel, painting in an Australian bush location in 1924. Rose was formally a student of the NGS; An indoor posed group of students in fancy dress at an NGS Students' Fancy Dress Ball, prior to 1914.*

Mining UMA Collections for Foresters at the University

For much of the 20th century the Forests Commission of Victoria (FCV) controlled forestry in Victoria. For decades Victoria's sole employer of foresters, the FCV trained foresters at its School of Forestry at Creswick and sent some for further studies at the University of Melbourne.

During my historical investigations of the University's Botany School I couldn't help noticing foresters — they often starred in botany exams. And so, for the approaching centenary of the Creswick School of Forestry, I decided to examine the University's intellectual relationship with the Creswick School.

But how to find foresters among Melbourne University's numerous students? When the University provided a degree specifically for foresters — the Bachelor of Science in Forestry (BScF) degree — graduation lists in the now digitised (hooray!) *Melbourne University Calendars* provide the names of BScF graduates — well, most of them. However, before the University provided their BScF course in the 1940s, a trickle of Creswick-trained foresters took the Bachelor of Science (BSc) degree. They studied botany which, under Professor Alfred Ewart, was, from 1914, taught in first, second and third years as Botany Parts I, II and III. Professor Ewart was also the long-serving chairman of the examination board that was responsible for maintaining standards in the Creswick School.

I have spent many hours in the University Archives repository in Dawson Street, trawling through the huge leather-bound volumes of University examination records in search of the names of Botany Part III students across the decades. I recognised the names of two Creswick graduates — John Harding Chinner, who would later head the University's School of Forestry, and James Hamlyn Willis, who left the FCV to work in the National Herbarium and would write *A Handbook to Plants in Victoria*, the indispensable successor to Ewart's *Flora of Victoria*. To find out more about their undergraduate studies, I sought the student records of the late John Chinner and Jim Willis. Each had honours in Botany Parts II and III and an exhibition.

Wondering whether other Botany Part III students were Creswick graduates, I consulted Frank Moulds' appendix, 'Graduates of the Creswick School of Forestry', in his book, *The Dynamic Forest: A history of forestry and forest industries in Victoria*, and found the names of 12 Part

III examinees in the 1930s. All but one had honours; seven had the sometimes shared exhibition. But someone was missing — Frank Moulds, whose FCV positions would include Creswick School principal and FCV chairman. In his contribution to *Cambridge–Castlemaine: A tribute to John Stewart Turner on the occasion of his 80th birthday*, Moulds commented that he first met Professor Turner (Ewart's recently-arrived successor) when he, Frank, 'was completing a science degree at the University of Melbourne in 1939'. So why was Frank Moulds not a Botany Part III examinee that year?

Nilufer Aylav helped me find the answer. She introduced me to a resource I should have known about — botany examination results and papers. Now I could easily peruse Botany Part II and III records. And there was Frank Moulds — passing Botany Part II (not III) in 1939. Unlike his dozen fellow Creswick graduates, Moulds majored in chemistry instead of botany.

Moulds' student record card carries a handwritten note, 'Granted exemption from 1st year of the course for BSc'. Like Chinner and Willis, Moulds gained a BSc degree after two university years. As explained in *Melbourne University Calendars*, from 1929,

a matriculated student who has completed a three years' course at the School of Forestry Creswick may on the recommendation of the Technical Colleges Board be admitted to the Second Year of the course for the Degree of Bachelor of Science and on completion of the Second and Third Years of a course approved in each such case by the [Science] Faculty ... may be admitted to the Degree of Bachelor of Science.¹

The University's Technical Colleges Board determined the standards and status of College diploma subjects and courses, including those of the Creswick School of Forestry. But why did the University recognise the Creswick diploma course at this particular time?

In the 1920s the FCV was anxious to professionalise forestry and wanted access to tertiary qualifications for its better Creswick students. Documents in that information-rich UMA collection, the Central Registry correspondence, show that several Creswick-trained foresters studied at the University in the 1920s and that the FCV was dissatisfied with their treatment. In 1927 the FCV chairman complained that several Creswick-trained

BSc students had had to repeat work already done at Creswick 'for which the University was not prepared to grant exemption'. He wanted the University to recognise the three-year diploma course and grant exemptions from Part I Botany, Geology and Chemistry.²

Inspectors appointed by the Technical Colleges Board reported on the Creswick course in 1928. Not surprisingly, given Ewart's long association with Creswick School, the standard of botany was considered satisfactory. Students granted the School's diploma were considered 'well qualified to proceed directly to the 2nd Year work in Botany at the University'. They 'could be exempted from Botany Part I', but other subjects required improvement to bring them up to first-year University standard. The inspectors recommended that, when the Science Faculty could accept an improved Creswick course as 'substantially fulfilling the requirements of 1st Year Science', it should 'introduce legislation into the Regulations for the Science Degree to give such students, on the recommendation of the Technical Colleges Board, the status of 2nd Year Science students'.³ The University subsequently passed legislation allowing students with a Creswick diploma 'to be given the status of 2nd Year students in this University, and to complete the Science Degree in two years of study with approved subjects'.⁴

And so John Chinner, Jim Willis, Frank Moulds and other Creswick graduates could undertake second- and third-year BSc studies in the 1930s. But this is not the full story. It is but part of a complexity of forestry discussions involving the FCV, the Australian Forestry School (AFS) in Canberra and the universities of Adelaide and Melbourne in the 1920s. The Melbourne University Council and Science Faculty disagreed. The Council supported an AFS-linked BScF degree sought by the AFS. Despite faculty arguments against a degree being awarded for studies over whose second half the University had no control, from 1931 the University offered a BScF degree with two years of AFS forestry studies following two years of University science studies. The FCV would have nothing to do with such a degree. Instead it sent a succession of Creswick-trained foresters for BSc studies and offered to fund a forestry lectureship to help Melbourne University establish a forestry course for Creswick graduates.

Meanwhile, only two (non-FCV) students took the AFS-linked BScF course.

Record cards for Creswick-trained BSc students reveal more than the subjects they studied and their examination results. Penned comments include Technical Colleges Board and Science Faculty information about exemptions granted and courses allowed. Students from Creswick in the 1920s (before the University recognised the diploma course) were granted only a single exemption — Botany Part I. Record cards for Willis, Chinner, Moulds and other later Creswick students confirm that they were admitted to second-year BSc studies.

Eventually, in the early 1940s, the University followed Science Faculty recommendations to accept the FCV's offer and provide a course designed specifically for Creswick graduates. It was a new course for the BScF degree. From 1942, the *Melbourne University Calendar* carried descriptions of two BScF courses — the rarely taken AFS-linked course and the new Creswick-based course which was undertaken by increasing numbers of FCV foresters.

Melbourne University Calendars and UMA collections have enabled me to gain some understanding of the University's changing intellectual relationship with the Creswick School of Forestry. Now I know why Creswick-trained foresters undertook BSc studies in the 1930s and BScF studies from the 1940s. Of course I was aided by more than the collections. Intelligent and perceptive archivists and librarians have tolerated and responded to my sometimes repetitive questions, even occasionally providing crucial material before I requested it. How could I have managed without UMA collections, sleuths and scanners? I thank Sophie Garrett, Katie Wood, Jane Ellen, Nilufer Aylav, Christian Kuhlmann and any of their colleagues who have contributed namelessly to my investigations.

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Notes

- 1 Regulation no. VII — Degree of Bachelor of Science, *Melbourne University Calendar 1929*, pp. 333–334.
- 2 Galbraith to University Registrar, 21 December 1927, 1928/302, UM 312, UMA.
- 3 Report on the School of Forestry, Creswick, 1928/302, UM 312, UMA.
- 4 Report from the Faculty of Science on the question of teaching and degrees in Forestry adopted by the Professorial Board, 30 April 1929, 1930/243, UM 312, UMA.

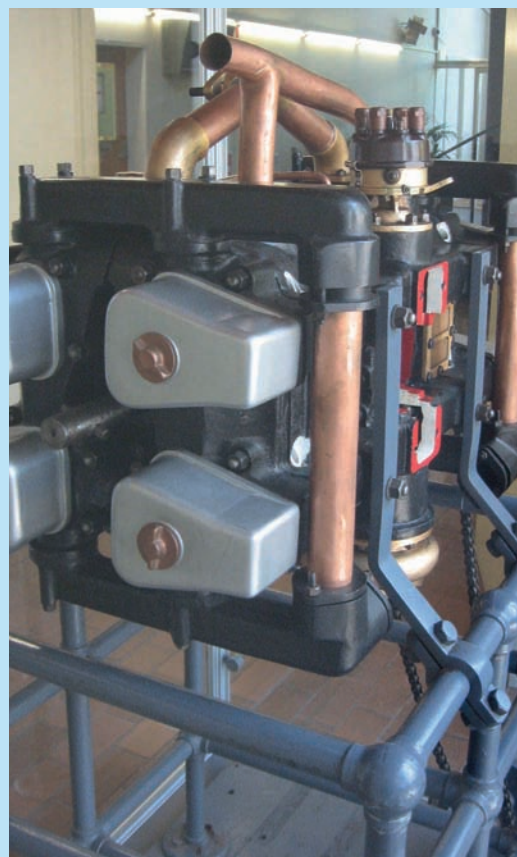
A.G.M. Michell's Crankless Engines

For a former arts student the prospect of listing thousands of 1920s engine drawings, still slightly dusty and reeking of that peculiar smell I since have discovered only comes from manufacturing drawings, was not one that filled me with inspiration. But a month in the cold, dimly-lit repository getting intimate with crankless engines changed my mind somewhat. The detail and intricacy of some of the drawings is quite beautiful, while the accuracy achieved in the age before computer graphics is stunning.

The drawings of A.G.M. Michell's Crankless Engines Ltd are of substantial importance to Australian engineering and motoring history. Anthony George Maldon Michell (1870–1959) studied civil and mining engineering at the University of Melbourne, graduating with first-class honours in 1899. His thrust-bearing design (patented in 1905) revolutionised large-ship building on the eve of World War I. Michell was the recipient of a number of distinguished awards, including the 1938 University of Melbourne Kernot medal and the 1943 James Watt International, awarded by the Institution of Mechanical Engineers, London. He was made a fellow of the Royal Society and at the age of 80 published *Principles of Lubrication*.

Crankless Engines was established in 1920 and ran out of a workshop located at 129–131 Greeves Street, Fitzroy. The company produced automobile engines, pumps, compressors and gas engines based on the innovative crankless engine designed by Michell and patented in 1917. The A.G.M. Michell collection contains 2,508 drawings of the parts of various crankless engines. The collection includes engines that are currently on display in the School of Mechanical Engineering. A significance assessment conducted on the collection found that possible research areas might include the study of draftsmanship skills in previous eras, the history of manufacturing drawings or the study of alternative engine designs. Of course the collection holds interest for engineering buffs who relish the thought of donning the white gloves and discovering a wealth of engineering knowledge and expertise.

Kathryn Wood
Reference Archivist



Crankless engine on display in the foyer at the Department of Mechanical Engineering.

References

- Samira Afrasiabi and Anna Stockley, final year project, 'Significance Assessment of the Michell Crankless Engine Collection', Department of Mechanical and Manufacturing Engineering, Faculty of Engineering, University of Melbourne, 20 September 2006.
- Sydney Walker, 'Michell, Anthony George Maldon (1870–1959)', *Australian Dictionary of Biography*, vol. 10, Melbourne: Melbourne University Press, 1986, pp. 492–494.

Reflections on 2009

As usual, much has gone on behind the scenes at the University of Melbourne Archives during 2009 with new staff and new projects.

In March we welcomed Sophie Garrett as the new Coordinator of Repository and Collection systems, working at our Brunswick premises. This is a crucial role and Sophie does everything: welcoming researchers who come to Dawson Street; coordinating shelving and locations within the repository; liaising with maintenance staff. Sophie works in tandem with Denise Driver on managing incoming collections, preservation and access, and with Oliver Brown and Rolf Linnestad, our repository assistants, on rationalisation of space in the repository.

Rolf and Oliver this year have relocated the equivalent of 1,000 boxes of material subsequent to the installation of new shelving, and have identified many strays from collections in the process. They have moved over 30 plan cabinets and are working on an audit of their contents. They tracked the move of our whole object collection twice, and the relocation of our Australian Stock Exchange collection into external storage and back.

Apart from being our registrar of incoming collections and our preservation and loans officer, Denise Driver has also implemented our preservation strategy for nitrate photographic negatives using freezing protocols which were developed by Jason Benjamin. Jason and Denise also took a major role in training Archives staff in disaster recovery in the case of flood or fire threatening collections in the repository.

Karina Lamb has joined us part-time as our objects registrar. She is working on identifying, tagging and significance-assessing the many objects we have acquired with our collections of records. Conservator Nola Orr has also joined us to pack, label and preserve over a thousand pieces of laboratory equipment from the University's early chemistry labs. These will eventually be transferred to the Chemistry Department.

Others contributing to our ongoing

work have been Lindsay Howe, digitising photographs for display on our image database, and Bob Hocking, our bookbinder who creates specialist boxes for the preservation of fragile items. You will see the results of their work in the reading room, or on UMAIC.

Fiona Ross joined us in mid-2008 on a project to overhaul our collection management systems and processes and to align our archival descriptive practices to Australian best practice. However in August 2009 it became apparent that our current database would be replaced by EMu, a collection management product used widely in museums. The last few months of 2009 were taken up with data migration, training and customisation of EMu to our needs.

In 2010, as the dust settles from the implementation of EMu, we plan to review many of our processes, beginning with our accessioning and descriptive standards and procedures, to align them to the new database and ensure that we are using it to its maximum potential. We also need to develop a new web interface for presentation of our collections to the public. The most exciting aspect of the new database and website is their potential capacity to provide researchers with more detailed information about our collections as well as the accession summaries we have been able to make available previously.

Katie Wood began 2009 as the Reference Archivist in our reading room in the Baillieu Library and is concurrently working on a subject guide for World War I diaries held at the UMA.

One of the joys of archival research is the serendipitous find. The reference questions are so varied and really highlight the diversity of the collections. In 2009 we've helped celebrate the 30th anniversary of the Repco reliability trials, found interior decorations for the University's Child Psychology Unit in the 1950s, and found information about union celebrations of May Day in the 1930s. And that's barely scratching the surface.

Melinda Barrie
Rio Tinto and Business Archivist



Sophie Garrett, Coordinator of Repository and Collection Systems.



Rolf Linnestad (left) and Oliver Brown, our repository assistants.



Objects Registrar Karina Lamb with a model bread loaf, used in May Day parades by the Pastrycooks, Bakers & Biscuitmakers & Allied Trades Union.

Bile Beans for Perfect Health!

What are Bile Beans? An obscure and unattractively-named legume? In fact they were not a foodstuff but a patent medicine that may be familiar to those readers old enough to remember Dr McKenzie's Menthoids, Ford Pills and Vincent's Powders. The advertisement for them (right) was recently discovered amongst the UMA collection of the former grocery chain, Crofts Stores. Bile Beans were marketed as a universal panacea that could remedy 'biliousness and constipation, headache, indigestion, impure blood, sallow skin, dizziness, bad bile, debility and other liver and stomach troubles, also rheumatism and obesity' and aided 'inner health and a lovely figure'.

First manufactured and sold in Australia in the 1890s, early advertisements had it that they were an 'ancient Australian medicine' invented by an Australian scientist, Charles Forde, who had allegedly researched the therapeutic attributes of native roots and herbs and had discovered the 'finest remedy yet discovered for all liver and digestive disorders'. This was all hokum of course, Charles Forde didn't exist and the real 'inventor' was a Canadian living in Sydney named Charles E. Fulford, who had once worked as a shop assistant in a Canadian pharmacy. Fulford had appropriated the idea from a remedy already on the American market named Smith's Bile Beans, while his marketing ploy was borrowed from the popular Dr Morse's Indian Root Pills, whose manufacturers claimed their source as native herbs and roots used by American Indians.

With a partner, Ernest Gilbert, Fulford initially marketed a preparation called Gould's Tiny Tonic Pills, which met with little success. He then thought up the matchless slogan 'Bile Beans for Biliousness' and proceeded to have them manufactured. Aggressively marketed, mainly in newspaper ads which included expansive testimonials from ostensible consumers, Bile Beans quickly took off in Australia. Promotional spinoffs included a music score, *The Bile Bean March*, composed by one F.H. Fulford, and a cookbook published in Sydney in 1908, the *Bile Bean Cookery Book* (surely an odd and confusing word association), containing 'tasty, wholesome, inexpensive dishes for working people'.

In 1899 Fulford and Gilbert set about launching the Beans on the UK market. Once there they mounted an advertising blitz that apparently included printing millions of flyers that were personally delivered to households by hordes of men. The ads claimed that Bile Beans 'had for ages brought health and vigour to the natives of that island Continent, and were now being introduced for the benefit of a civilised nation'.

Parts of this story were revealed when Fulford saw fit to sue a rival manufacturer of an imitation product in Scotland in 1905. He lost the case when the judge ruled that the plaintiff's



business was 'not a *bona fide* trade; that no trade name had been acquired by them by legitimate and *bona fide* trading; that their whole business was founded on, and was still being carried on by means of a gross fraud'. The case was later written up in the *Transvaal Medical Journal* of December 1905 under the rubric 'The Story of "Bile Beans": A business founded on fraud, impudence and advertisement', an indictment that could no doubt have been equally applied to any number of patent medicines.

The case did little harm to their flourishing market however; Bile Beans continued to prosper and are even mentioned in James Joyce's story, 'A Painful Case' from *Dubliners*, written in 1905 (although not published until 1915). An advertisement for them is among the belongings of Joyce's repressed protagonist, Mr Duffy, carrying a connotation that the reader can no longer easily infer.

Bile Beans remained very popular during the early half of the 20th century, reaching an apogee in the 1930s and were still on sale in England until the 1980s. It is not

clear when they disappeared from the Australian market.

What was in them? Like many other quack remedies of the period they were essentially a drastic purgative; unlike other similar products they also contained hydragogue cathartics (which removed water from the bowel). Other ingredients promoted the flow of bile from the liver, thereby aiding the digestion of fats, while cardamom, capsicum, ginger and peppermint oil prevented flatulence.

The glamorous lass in this advertisement is one of a series of British ads for Bile Beans which appeared in the 1940s, presumably for in-store use. They all depict young women in action poses: a servicewoman, a horse rider, a swimmer and a hiker amongst them. As with the earlier newspaper ads, Bile Beans were being marketed for female consumption in particular, which raises many interesting questions that cannot be addressed here.

As for the source collection, Crofts Stores were a grocery chain founded by Archibald Crofts in South Melbourne in 1905. His first store was at 73 Park Street. By 1945 Crofts had over 110 branches and went on to pioneer self-service food stores in Australia.

Archie Crofts (1875–1942) was born in India, educated in Adelaide and initially worked for grocery wholesalers, Robert Harper & Co. A mover and shaker in his time, he was president of the South Melbourne Football Club, 1933–1937, a South Melbourne City councillor, 1931–1942, Mayor of South Melbourne, 1934–1935, and a Member of the Victorian Legislative Council from 1935 until his death in 1942. Photographs of some of the Crofts stores have recently been digitised and placed on our online image catalogue, UMAIC.

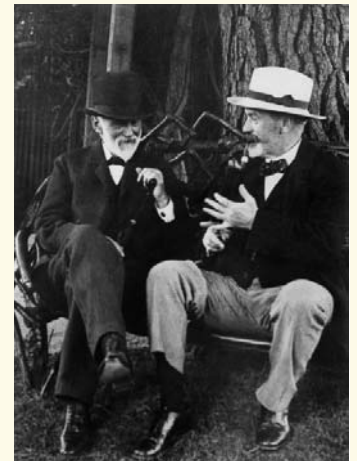
Jane Ellen

New Images Online

Photographs from the following collections have recently been digitised:

- Crofts Stores: photographs depicting the world of retail grocery, including the shops, staff and displays, from around the mid-20th century.
- Meanjin: images of Australian writers and other cultural identities from the mid-20th century.
- Ursula Hoff: some portraits of the renowned art historian and her cohorts.
- John O'Brien: A further instalment of John O'Brien's photographs of Victorian architecture and streetscapes taken in the 1950s.
- National Gallery School: a small but unique set of photos from the leading Melbourne art school which was founded in 1867 (see article on p. 1)

These images are all available online on our website.



Above left: Ursula Hoff, 1943, photographer unknown; **right:** Alfred Felton and (Edward) William Grimwade at 'Harleston', Caulfield, Victoria, Christmas Day, 1902, photographer: E. Norton Grimwade.



Above: Crofts Stores self-service grocery store in Coburg, Victoria, 1928, photographer unknown; **left:** Carnation Evaporated Milk marketing display in a Victorian Crofts Store, 1952, photographer unknown.



A house in View Street, Bendigo, Victoria, c.1958, photographer: John L. O'Brien.



Left: Ian Fairweather standing alongside an unknown botanical object, date and photographer unknown; **right:** Group portrait including A.A. Phillips, C.B. Christesen, Lina Bryans, Rosa Ribush, Keith Macartney, Sir John Barry and Andrew Fabinyi, 1959, photographer unknown.

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