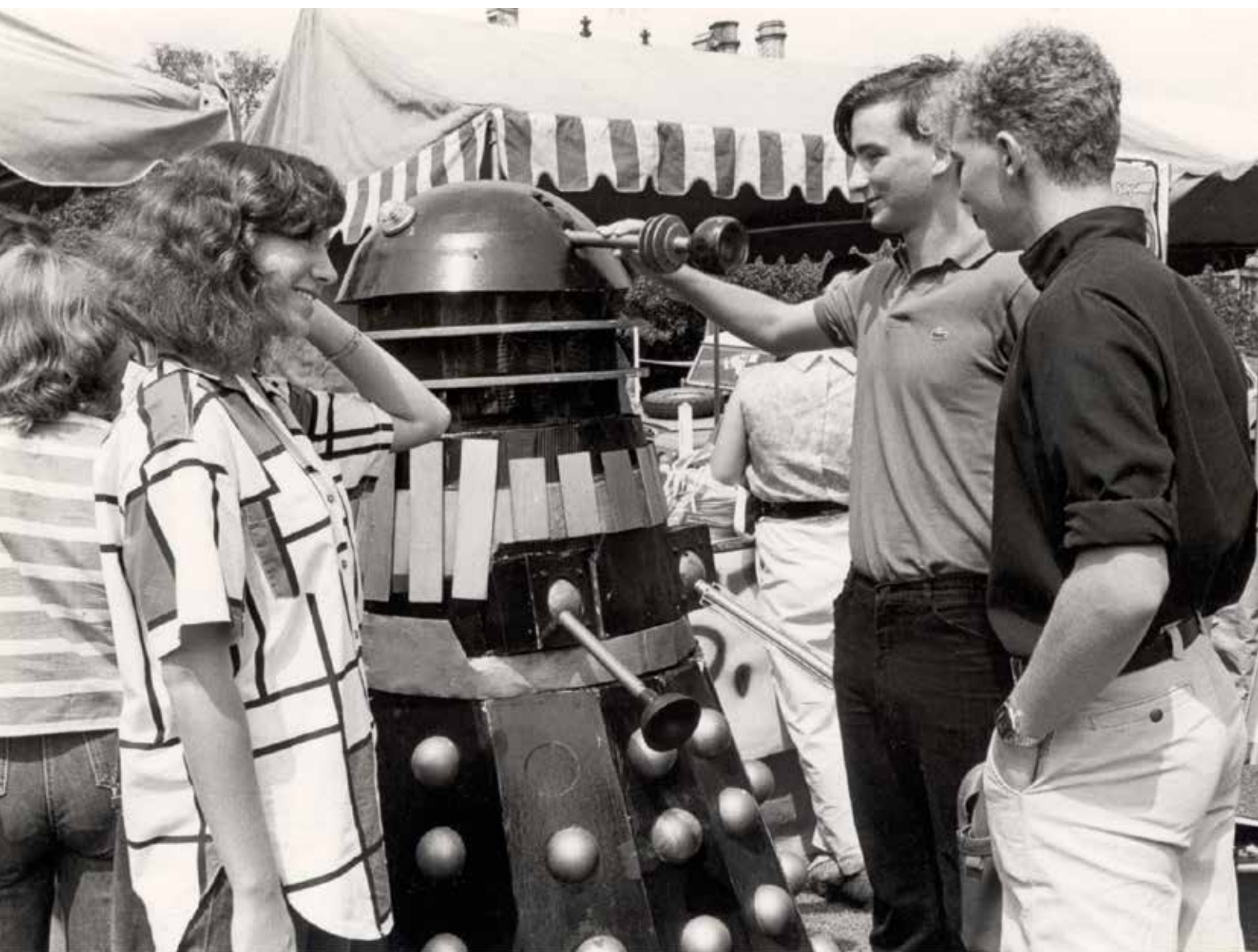


# RECORD

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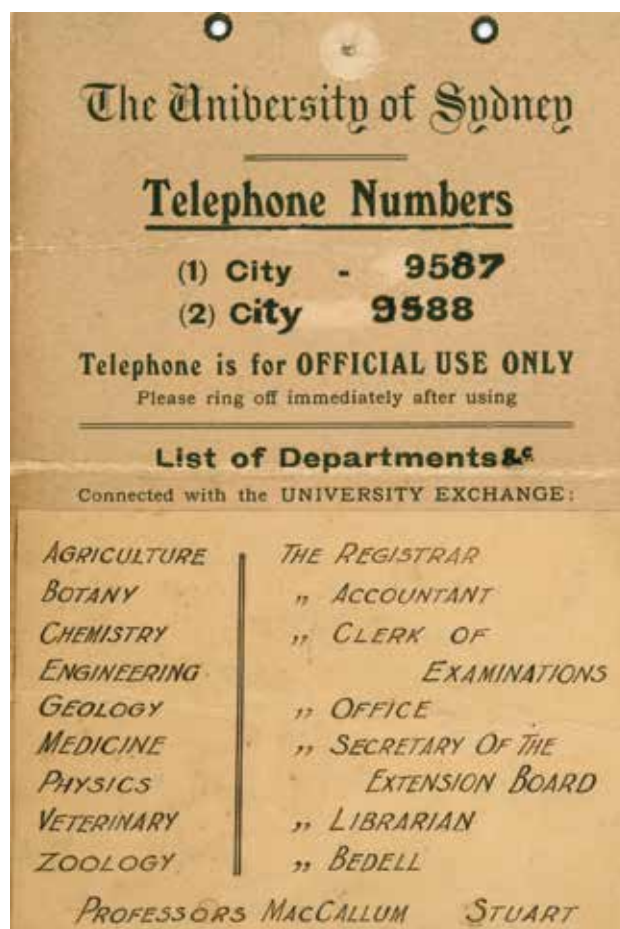
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# Record The University Archives

2015 edition



University of Sydney Telephone Directory, n.d. [P123/1085]

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# Archivist's notes

With the centenary of WWI in 1914 and of ANZAC this year, war has again been a theme in the Archives activities during 2015. Elizabeth Gillroy has written an account of a year's achievements in the *Beyond 1914* project. The impact of WWI on the University is explored through an exhibition showing the way University men and women experienced, understood and responded to the war, curated by Nyree Morrison, Archivist and Sara Hilder, Rare Books Librarian.

Nyree Morrison has also provided an account of a visit to the Sydney University Regiment (SUR) Archives in their new location at Holsworthy Barracks. SUR has been on, or close to, the Camperdown campus since its creation. Last year their historical collection was moved to be with the Army History Unit at Holsworthy.

The theme of war, in this case WWII, forms the basis for Dr Peter Hobbins article on Dr Frank Cotton's "G-Suit" developed to permit fighter pilots to withstand greater G forces during combat. Probably one of the least known facts about the Anderson Stuart Building is that it once housed a centrifuge not unlike the one made famous by Roger Moore as James Bond in *Moonraker*.

Rosemary Stack, Indigenous Photograph Project Officer has written an account of her valuable work in the Aboriginal Photographs Research Project. The proper identification of the many hundreds of images in the Archives will allow communities to access images often

not seen before. Our consultation with the communities will also enable wider research access to the images where appropriate.

2015 marks another important centenary, that of the Sydney Conservatorium of Music. To mark this, the Archives has made a digital copy of the exam results from the Diploma of the State Conservatorium of Music, 1921 – 1961, available on our web site. Nyree Morrison has chosen some documents and images to mark the centenary in this issue.

The staff of the Archives were very pleased to see longtime colleague and researcher, Jill Brown formerly of Fisher Library, publish *The University of Sydney, Postcards 1899-1955 and Photographs* this year. I urge anyone with an interest in the University's buildings to buy a copy. Dr Neil Radford, former University Librarian has written a review of this fascinating book.

Sadly, this issue of *Record* concludes with obituaries of friends and colleagues: Dr Gumbula, Mr Trevor Howells, Emeritus Professor Harry Messel and Miss Margaret Taylor. All were unique and all will be greatly missed.

I am indebted to Nyree Morrison for her excellent work, once again, in producing this issue of *Record*.

Tim Robinson  
University Archivist

# The pigeonhole waltz: Deflating innovation in wartime Australia

Dr Peter Hobbins, Department of History

A historian of science, technology and medicine explores the surprising extent of wartime aviation research at the University of Sydney.



Among the many Cotton suit fragments held in the Macleay Museum is item 8, a pair of shorts showing evidence of both heavy use and repairs [Reproduced with permission by the Macleay Museum]

Can ideas really win wars? Perhaps. But as the story of the anti-blackout suit developed at the University of Sydney over 1940–45 suggests, innovators can follow many more paths to defeat than to victory.

World War II is often portrayed as a battle between ‘boffins’, in which novel scientific and technological insights not only solved pressing problems, but generated new operational opportunities. Examples ranged from radar to rockets, nuclear weapons to penicillin, electronic computing to ‘schnorkels’ permitting submarines to remain submerged indefinitely. One Allied technical success – unmatched by German, Japanese or Italian research – was flying suits which helped prevent pilots from blacking out during tight turns or recovering from

steep dive-bombing attacks. But did they materially alter the course of the conflict?

The two years after the European war opened in September 1939 saw such suits being developed quite independently in the USA, Canada and Australia.<sup>1</sup>

An unanticipated conjunction of events drew these threads together on the day the Pacific War commenced. Arriving in Washington DC on 8 December 1941 – just hours after news of the Japanese raid on Pearl Harbor – Dr Frank Cotton stepped into a new world of possibilities. A member of the University of Sydney’s Department of Physiology since 1913, ‘Frankie’ was no stranger to America, having enjoyed a Rockefeller Travelling Fellowship in Cleveland over 1932–34. As one of the first



Senior Research Fellows supported by the newly formed National Health & Medical Research Council [NH&MRC] in 1937, he was among only a handful of promising Australian medical scientists to be funded by the Commonwealth as the Great Depression receded and the prospect of a new war loomed.<sup>2</sup>

It was Cotton's expertise – and his intuition as to how it might help win the war – that had brought him back to North America. A specialist on the human cardiovascular system, his doctoral thesis had investigated changes in the body's centre of gravity. Reading that blackout was proving a significant problem in the wheeling dogfights above the embattled British Isles, in September 1940 he suddenly envisioned how the problem might be overcome. Within days, Cotton was seeking support from the University of Sydney, the NH&MRC and the Royal Australian Air Force [RAAF] to develop his invention: an inflatable anti-blackout suit.<sup>3</sup>



Frank Cotton [in white coat] and assistant Ken Smith load an early model CAAG suit into the centrifuge. The wooden torso and legs survive in the Macleay Museum collection as item 117, or more affectionately, 'George' [Unknown Daily Telegraph photographer] [P147/106]

From the outset, however, Cotton's project required instigating two quite distinct, but interrelated, initiatives. The first was the flying suit; the second, a human centrifuge in which to evaluate it. Both would prove equally effective in stymying Cotton's hopes for producing an item of operational equipment to hasten the Allied triumph.

### Performance under pressure

His most important idea was the pressure gradient. When an aircraft turns at high speed, the associated centrifugal force drains blood from the pilot's head and chest into their abdomen and legs. Measured in multiples of the normal acceleration due to gravity, a force of 5 'G' can within seconds lead to a greying of vision, then a total loss of sight – 'blackout' – before producing unconsciousness. Pilots able to withstand high G for a few more seconds, or at a greater level, can potentially outmanoeuvre opponents to deadly effect.

Cotton's logic was to counter this process by creating a gradient of pressure from the feet up to the ribcage. By fitting pilots with a tight suit that inflated according to the amount of G experienced, the greatest counter-pressure was applied in the boots, gradually lessening up the legs and being least in the midriff. The effect was to 'squeeze' blood back toward the heart and brain, where it was most needed.<sup>4</sup> This was the principle Cotton's small team worked on from September 1940 until 21 November 1941, when he set off to exchange research with colleagues in Canada, the USA and the UK. As letters he received from senior aviation medicine figures attested in 1945, it was also considered his most valuable contribution to the Allied war effort.

Indeed, it could be argued that Cotton's North American visit of November–December 1941 represented the high point of his research programme. In Toronto he met with Canadian medical scientist Wilbur 'Bill' Franks, who had been exploring the same problem since 1938. Franks also advocated a tight rubber suit, albeit one filled with approximately two gallons [9 litres] of water. As the G level rose, both the pilot's blood and the water were forced toward his feet. Because the outfit could not expand, the water compressed the lower body, returning blood to the torso and head. Flight testing confirmed that



British factories produced approximately 1500 Canadian-designed Franks Flying Suits, which went through a variety of water and then air-filled designs over 1940-45, shown here with the Toronto centrifuge [P147/34]

this hydrodynamic suit increased blackout threshold by about 2G.

By late 1941 Franks oversaw the world's most sophisticated human centrifuge, funded by the Royal Canadian Air Force. More importantly for Cotton, the Franks Flying Suit was just entering production at the Dunlop factory in Manchester for use by Britain's Fleet Air Arm, being used sporadically by pilots flying off aircraft carriers from 1942 onwards.<sup>5</sup> Although Cotton's prototype offered greater protection – up to 9G – the Canadian had stolen his march, even if one British pilot complained: "I hated the Franks suit. It was cold and clammy and always made me want to piddle after half an hour's flying".<sup>6</sup>

In America, Cotton conferred with a US naval flight surgeon, John 'Jack' Poppen, who had been developing a rather ineffective constrictive waist belt to stop dive-bomber pilots blacking out. In evaluating several new competing designs for inflatable suits, Poppen immediately saw the potential offered by Cotton's gradient pressure principle and urged its application to subsequent American developments. As a result, from 1943 both US Army Air Force and US Navy fighter pilots received early model G-suits which worked along Cotton's lines. By mid-1944, however, this principle was dropped in favour of a simpler, lighter, single-pressure system.

While American Air Force units were ambivalent about the combat value of anti-blackout suits over Europe – and

were expressly forbidden from using them in the Pacific – their naval aviators proved enthusiastic converts. They claimed both that G-suits improved their victory tallies and reduced the physical fatigue that often drained pilots after dogfighting. Although perhaps overstating the case, in 1948 Yale University physiologist John Fulton claimed that “Our fighters with their anti-g suits were able completely to out-manoeuvre the German fighters during the last months of the war and in that way they effectively shortened the conflict”.<sup>7</sup>

### Zeros, zippers and zoot suits

In Australia, however, Cotton faced an uphill battle. Returning from Britain early in 1942, he just skirted the fall of Singapore but was caught in Darwin the day it was first bombed – 19 February 1942.<sup>8</sup> Buoyed by his reception in America, and by British encouragement to develop his work as a backup to the Franks suit, Cotton now found the RAAF scrambling for modern fighters to defend the continent’s north.

As American Kittyhawks and British Spitfires gradually made their way to the Northern Territory over 1942–43, it

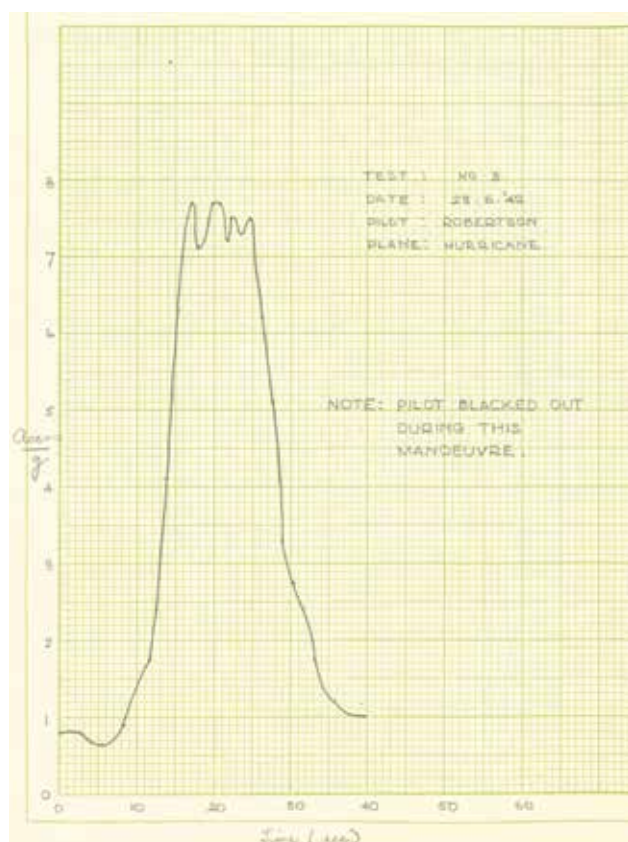
soon became apparent that they were outmanoeuvred by front-line Japanese fighters such as the Mitsubishi ‘Zeke’ [or ‘Zero’] and Nakajima ‘Oscar’. Here was the opportunity for the recently christened Cotton Aerodynamic Anti-G [CAAG] suit to make a meaningful difference.

Sadly, it was not to be. In evaluating the operational failure of the CAAG programme, there is no single ‘smoking gun’. While the obstacles were often independent, their effect was cumulative. Frank Cotton’s extensive papers in the University of Sydney Archives tell part of the story, especially when matched against corresponding NH&MRC and RAAF files from the National Archives of Australia. Another critical clue lies in the many fragments of experimental and operational CAAG suits held at the University of Sydney’s Macleay Museum, where they have been preserved since being discovered during renovations of the Old Medical School in the mid-1990s.

Indeed, some of the most mundane problems were material. Developing from scratch a flying suit that would tightly fit each pilot’s body, then inflate progressively to counteract dynamic G levels almost instantaneously, was no simple matter. When the first prototypes created by Hardy Brothers failed miserably, Cotton turned to Dunlop Perdreau, whose master rubber technician, J Kelly, soon became a critical member of the team. Gradually, suits were produced by surrounding an inner silk lining with inflatable bladders and dipping the outfit multiple times in latex. Each suit had to be hand-made, then individually tested in Cotton’s centrifuge both for effectiveness and durability. As repairs in the surviving suit elements confirm, it was not uncommon for them to burst.<sup>9</sup>

Zippers were also enormously problematic. Only a relatively new technology, zips were essential to allow pilots to rapidly don and doff CAAG suits. But wartime Australian zips tended to fail on test, effectively writing off the entire suit, while supplies of more robust Canadian alternatives were repeatedly held up. As a result, the specifications, proving and manufacture of Cotton’s suit were delayed through the critical months of late 1942 and early 1943.

A parallel problem afflicted the distributors designed both to supply the correct air pressure to inflate the



Hurricane blackout test for Ken Robertson, 23 June 1942 [P147/26]



suit's pressure-gradient compartments and then deflate it when the need had passed. Although a fine-tolerance valve was later designed by engineer David Myers at the National Standards Laboratory – located on campus – each had to be repeatedly tested in the centrifuge for reliability. In February 1944 the RAAF withdrew their order from the first manufacturer after 18 months of exasperating failures. During an air test in Britain, one device malfunctioned, such that the “whole suit was blown up to the highest pressure”; the “pain of nearly thirty pounds of pressure to every square inch over nearly the whole of his body” nearly caused the alarmed pilot to crash.<sup>10</sup>

Nevertheless, by May 1943 the CAAG suit and ancillary equipment had reached a critical point of reliability. George Jones, Chief of the Air Staff, ordered 100 suits and declared it the RAAF's “absolute top priority” to fit this equipment to front-line Spitfire, Kittyhawk and Australian-made Boomerang fighters.<sup>11</sup> Although in the

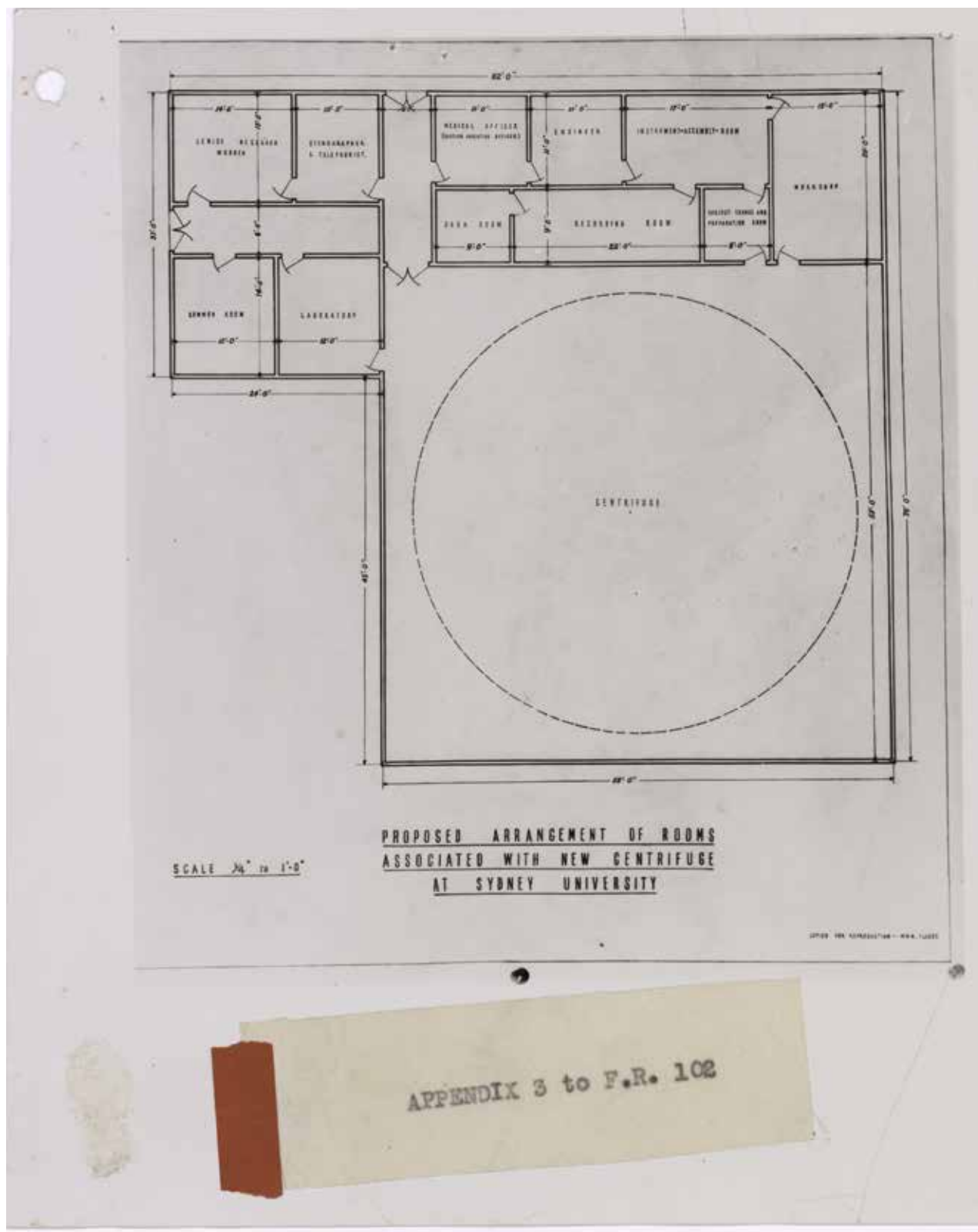
end only Spitfires were used, it wasn't simply a case of shipping the suits to squadrons. Each aircraft had to be fitted with a carbon dioxide supply and regulator valve, plus a combination of lights, buzzers and horns to warn pilots that they were either pulling more G than their aircraft could withstand, or turning so tightly that they risked falling from the sky.

As these multiple elements began to come together, coordinated especially by George Ellis at the RAAF's Directorate of Technical Services, Cotton and several colleagues took the suit to Darwin for a field test with 452 Squadron.

At first deeply suspicious, Spitfire pilots were gradually won over, especially by Cotton's long-term test pilot, Ken Robertson. Immediately labelling it the ‘zoot suit’, most flyers who tried the CAAG equipment agreed that it might just give them the edge they were seeking. With Jones' endorsement, by early September 1943 the entire Squadron was fully outfitted.



An envelope marked 'Secret' bearing essential zippers for Cotton's suit prototypes from Canada [P147/26]



Plan of the construction of a new centrifuge at Sydney University [NAA:A705, 132/1/828 part 1]

### Development, deployment and déjà vu

It was exactly at this point, however, that Japanese raids over Northern Australia effectively ceased. Thus the suit

was never used in combat. Furthermore, because the Franks Flying Suit was still on the secret list in Britain, Allied high command forbade the use of any anti-G suit

over enemy territory, ruling out potential tests over New Guinea. In the end, the only aircraft known to have been brought down by Cotton's invention was a 452 Squadron Spitfire which crashed because its pilot put on his CAAG suit incorrectly and it caught on the controls.

Furthermore, by November 1943 pilots had decisively turned against the suit. It was intolerably hot to wear in the tropics, which made rapid 'scrambling' almost impossible. They also worried about fatally overstressing their lightly-built Spitfires. Moreover, many feared that wearing a cumbersome rubber suit, connected by a hose to the aircraft, would substantially lessen their survival chances if they had to bail out. Jones now declared that the suit be withdrawn.

Further technical developments over late 1943 lightened the CAAG suit and improved its appeal to airmen. In particular, as suggested by the abundant 'boots' found in the Macleay Museum, removing the feet had minimal effect on its anti-G efficacy while substantially improving pilots' control over their rudder pedals. In May 1944 Jones again decreed that returning the CAAG suit to the front line was of the "highest priority".<sup>12</sup> By late July, all three Spitfire units in Northern Australia – 452, 548 and 549 Squadrons – were fully equipped. However, by now the chance of intercepting Japanese aircraft was remote, and the gear was abandoned by September. A year later, most of the CAAG suits in store were marked for disposal, even though Cotton hoped they might play a role in the new high-speed jet aircraft soon to enter service.

Meanwhile, by November 1944, evaluation of the latest American G3 'tropical' suit – which weighed about an eighth of the heavy CAAG outfit – led to it being recommended for RAAF use. In the end, the order for 155 G3 suits failed to materialise before hostilities ceased in August 1945, although some were subsequently used by RAAF pilots in the Korean War of 1950–53.

### Spinning out of control

The CAAG programme, moreover, was never just about the suit and its associated equipment. The project revolved – quite literally – around the human centrifuge built in

a ground-floor room at the University of Sydney's Old Medical School over 1941.

Originally created to evaluate Cotton's ideas and various suit prototypes, the centrifuge embodied a unique design. The test subject lay in a seated position on his back on a rotating turntable. As the device began spinning, building up centrifugal force, the seat could be wound out to its full extent, thus further increasing the amount of G. The unit was eventually enclosed to prevent the horrendous motion sickness that afflicted many subjects, but it nevertheless led to giddiness, vomiting and fainting in many who experienced a 'spin' which might last up to 30 minutes.

The great problem with the centrifuge was its centrality. In addition to his teaching duties at the university, Cotton had to conduct numerous physiological studies to understand G-induced blackout – often with himself as a guinea-pig. Furthermore, every pilot expected to use the CAAG suit operationally was also supposed to be 'indoctrinated' via two-day course in high G, which included several runs in the centrifuge. Ultimately, over a hundred British and Australian pilots, non-flying RAAF volunteers and university students took a spin in Cotton's machine.

In addition, every adaptation of the suit – which went through six major versions and many minor variations – also had to be evaluated. Furthermore, every individual suit hand-made by Dunlop had to be checked at high G to ensure that it worked to specification; ditto for the distributor valves. These tests, it was reported, were "necessarily lengthy and tedious, the work even being limited by weather conditions [on cloudy days, when many lights are burning in the University, the centrifuge cannot be operated without blowing important fuses]".<sup>13</sup>

Built into a tight space under the strictures of wartime rationing, the centrifuge was designed by engineer Charles Prescott and built by White Elevators under the supervision of the University Engineer, Thomas Wilkins. It performed admirably but was simply overworked. Over 1943, and especially into 1944–45, the machine broke

down more and more frequently, being out of service for weeks or months at a time. As a result everything – experiments, prototyping, proving and indoctrination – came to a halt. Pilots flown from the Northern Territory to Sydney to be trained found that they had to return because the machine was unserviceable. By the end of the war the centrifuge was hardly in use, and coming to be seen as something of a hazard.

As early as September 1942, Cotton and his supporters on the RAAF's Flying Personnel Research Committee had been urging the construction of a larger, more capable centrifuge. It never happened. While Cotton argued with his colleagues over the preferred format for the spinning cradle, the projected cost grew from £10,000 to £13,500 – approximately the price of two Spitfires. After considerable wavering by the NH&MRC, the Air Board and Treasury, the budget was finally approved in July 1943. Priorities, however, always seemed to be elsewhere: the wartime shortage of engineers and draftsmen meant that technical drawings were not ready until late 1944. It then took six months for a series of local aircraft and automotive firms to decline to build the large, complex, fine-tolerance machine. While the Tasmanian Government Railways finally took on the project in May 1945, four months later the order was cancelled when the war ended.

### **"Scrap iron and timber"**

Although the University of Sydney had originally been willing to host both the original centrifuge and the new one – sketched to sit between the Old Medical School and the projected chemistry building – the upsurge in post-war student numbers saw a rapid reversal of policy. Now pressed for space, university administrators urged the RAAF to remove 'their' centrifuge. The Air Force eventually paid off the NH&MRC to own the device outright, and continued to service and occasionally test it through the late 1940s. The last person to be spun on Cotton's machine was probably RAAF officer, Robert Tasker, in June 1947.

This was not an end to the RAAF's ambitions, however. Even during the war, Air Force medical officers had

questioned both Cotton's civilian status and medical expertise, given that he held a DSc rather than an MB BS. By 1945, critiquing the moribund status of the now-declassified CAAG suit, they also queried his project management skills. Certainly, since 1943 the RAAF detachment at the University of Sydney, known first as 2 Clinical Investigation Section and later as 2 Flying Personnel Research Unit, had been quite ably managed by a medically trained physiologist, Archie McIntyre.

Moreover, RAAF doctors wanted to establish their own Institute of Aviation Medicine at the major training base of Point Cook, Victoria. As this facility gradually became a reality, both the 'push' and 'pull' to remove the centrifuge from the University of Sydney grew until, in November 1952, it was dismantled and eventually delivered to Point Cook in June 1953 – just as the Korean War ended. While plans for a suitable building to house it were drawn up, the budget for its re-erection escalated to £20,000 – far more than it would have cost to construct a brand-new and more capable device in 1945. Surveying the rusting, perishing and peeling remnants – many unidentified and lacking documentation – in April 1957 the RAAF declared that Frank Cotton's centrifuge could be "classed as so much scrap iron and timber".<sup>14</sup> A month later it was unceremoniously sold off for salvage.

### **Inception to ignominy**

The story of the CAAG suit, from inception to ignominy, illustrates both much that was wrong and much that might have been right in the ways in which Australia's scientific and engineering resources were mobilised during and after the Second World War. As Frank Cotton himself said in recounting the story for the University of Sydney Engineering Club in 1950, "the research on black-out began to spread wider and wider until it became essentially a piece of team work involving more and more help".<sup>15</sup> No single person, organisation, item of equipment or event led to its failure. But perhaps this was precisely the problem. More than anything else – and despite the often under-recognised efforts of efficient administrators such as George Ellis and Archie McIntyre – the CAAG and centrifuge programme failed because it was never appreciated as a complex, integrated system.



As its multiple elements waltzed from pigeonhole to pigeonhole, the very lack of a conductor orchestrated its demise.

### Acknowledgements

For their generosity in sharing time and resources for this research, I sincerely thank Nyree Morrison, Jan Brazier, Wilfrid Brook, Roger Dampney, Ian Stewart, Ian Madden and Monica Walsh. Part of this research was also supported by a Faculty of Arts and Social Sciences Research Incubator grant.

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**By Rosemary Stack, Indigenous Photograph Project Officer, University Archives**

[illegible]

The South Australian collection is comprised of over 400 images which were taken by the anthropologist AP Elkin during his 1930 South Australian field trip. He crossed the width and breadth of the state recording the social life and customs of almost every Language Group

– from the Arabana to the Wailpi. As well as being a record of the lives of many peoples, they are a record of a changing time. He was particularly interested in recording the lives of the peoples who had had less contact with white people, hence the recording of Ritual and Sites in certain places but not in others. Elkin also apparently collected photographs that predate his field trip.

### The beginning of the project

The prints were first examined to gain a ‘picture’ of people and places, then matched to the negatives. Having noted that the negatives had been pre-arranged into sub-series, e.g. “South Australia, 1930” the negatives were described by sub-series into a spread sheet. The sub-series arrangement has proved to be very useful in the early stages of identifying people and place, and the later organisation of images to people and place. Having matched the

prints to negatives, metadata on the prints was recorded, with further research being undertaken to support the identification process.<sup>1</sup>

The Language Groups represented by the photographs include: Arabana, Arrernte, Lower Arrernte, Dhiari, Kokatha, Kuyani, Luritja, Mandjindja, Marulda, Ngaanyatjarra, Ngalia, Ngamini, Narangga, Nukunu, Piltapalta, Pitjantjatjara, Wailpi, Wangkangurru Western Desert, Wirangu, Wirdjaragandja, Yandruwandha, Yankunytjatjara, Yarluyandi, and the Yawarawarka. Elkin’s photographs were taken at many places during the field trip including Cordillo Downs Station; Ernabella in the Musgrave Ranges; the Flinders Ranges; Fowlers Bay; Innamincka; Mount Margaret; the Oodnadatta Track; Oldea; Port Lincoln; and Quorn.

### Issues that came up when identifying people and place

The movement of peoples across their lands and into the lands of other peoples is perhaps the most significant issue that impacted on the identification process. People moved from their country into another, remained in their country when others moved in, and moved out of their country almost entirely, e.g. Mt Margaret. During Elkin’s field work there had been a significant drought in the northwest. He recorded that there was only one local tribesman in Mt Margaret during his time there and all the other people had moved into the area from western and northern South Australia and the near north of Mt Margaret.

This then raised the question who owns the images when the language group cannot be identified? Is it the people who were there in 1930? Is it those people on whose land the photographs were taken? Who owns a Ritual? Is it



Aboriginal Australia Wall Map, DR Horton, Aboriginal Studies Press, AIATSIS, 1996



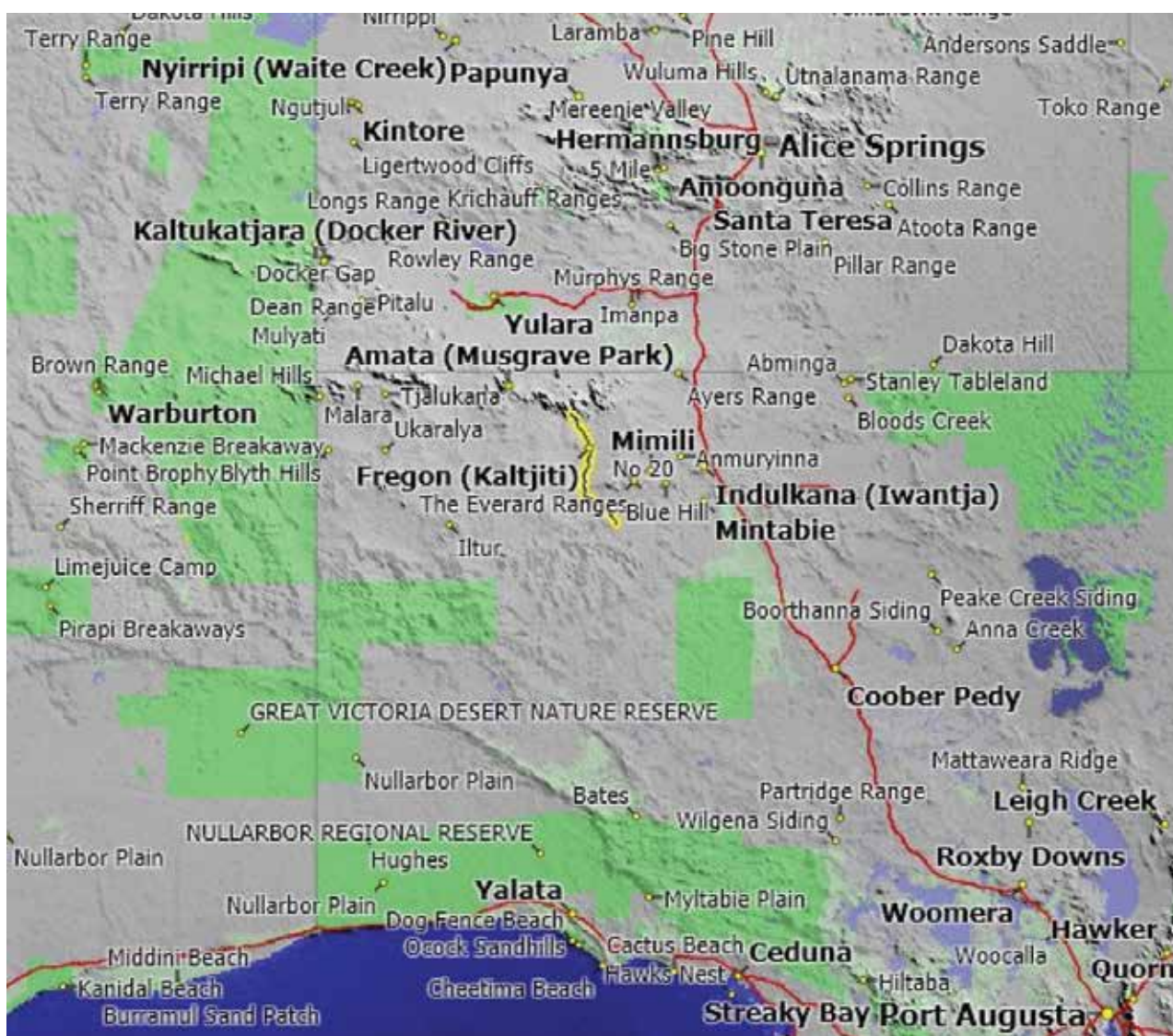
the people who were there in 1930? Is it those people on whose land the photographs were taken?

### Community Consultations

Consultations have begun with the Ooldea and Spinifex people at the Tjuntjuntjara Community, Plumridge Lakes in remote Western Australia near the Great Victoria Desert; the Luritja people at Hermannsburg Lutheran Mission; the ex-residents of the Koonibba Aboriginal Mission on the far south coast; the Wangkangurru and Yarluyandi; the Yawarawarka and Yandruwandha of the far northeast and the Pitjantjatjara, Ngaanyatjarra and, Yankunytjatjara peoples through the Arlrititja. A senior man from the University will work with senior men in the communities regarding secret Men's Ritual which can only be seen by men.

It may take many months before we hear back from communities because often there is more important local business at hand. Working in partnership with people makes for better outcomes for them and the University.

The University Archives is working to develop online access to the collection, and will update image descriptions, and access and permissions to them after all due consultations with communities. This is an important initiative that will allow access by Aboriginal communities, as well as opening up the collection in keeping with other major state and national institutions such as the National Library of Australia and the State Library of South Australia.



Online Resources used in describing and analysing the images: Maps: <http://www.bonzle.com> - this source is excellent for waterholes, sinks, and other small or remote sites which are not to be found on larger state maps. e.g. Officer's Creek which is in Anangu Pitjantjatjara Lands.



### Research and resources that helped identify people and places.

The Elkin field notebooks and the metadata on the reverse of prints and on the packaging for the negatives were the most valuable primary sources for identifying people and places. This was furthered by relating images of buildings or landscapes that are grouped under the generic reference “South Australia, 1930” or “Travel Southern S/A/ia 1930” as this helped to identify the place in which there are Aboriginal people, Ritual or sites. The image of Koonibba Church [Series 1042\_0005] and associated items, is an example of this. Building on this process by using the State or National Library search tools delivered many related images. Other resources used include journal articles written by Elkin based on his field trips; additional records within the personal archives of AP Elkin; online search tools such as: Australian Institute of Aboriginal and Torres Strait Islander Studies [AIATSIS]; state and national museums and libraries and their online tools such as TROVE; state Native Title organisations; historic and current missions, and, where relevant, state land councils.

The photographs are a remarkable ‘picture’ of people long gone but not forgotten by their mobs for there are images of family groups, of ritual, and of significant sites that tells of beliefs held for millennia. What also comes through these images is the generosity of Aboriginal peoples of South Australia toward a man they didn’t even know. Images include senior men performing their ritual at Ernabella or Mt Margaret and the seminal image of a Yawarawarka family group that allowed him to photograph a woman’s burial ceremony. We see the senior woman, three senior men, the little boy and girl and the two dogs sit behind her burial mound waiting for the singers who will sing her ceremonial totem on the pathway behind and around them. And you can also see the photographer’s shadow in the foreground. Through these amazing images, the University can give their descendants a glimpse in time.

*No photographs of people are included in this article out of respect for community participation and approval.*

### References

1. Items not identified as South Australian were inserted but no further identification was undertaken.



Poonindie Mission church [Series 1042\_0032]. A similar photograph to this is held in the National Gallery of Australia and it helped identify the image held in the South Australian group as being from the Poonindie Mission Church near Port Lincoln. At the time of Elkin’s visit, Poonindie had been closed for several years and had become an Aboriginal Reserve, but the Church remained.

# Conservatorium Of Music celebrates its centenary

Nyree Morrison, Archivist

The Conservatorium of Music was officially opened on 6 May 1915 with an inaugural concert. The Conservatorium began teaching in 1916 with students attending private [fee-paying] tuition classes. The first graduates of the Conservatorium undertook the two-year Diploma of State Conservatorium of Music [DSCM – Performer, DSCM – Teacher] from 1920.

To celebrate the centenary, the Archives have made available online the Diploma State Conservatorium of Music [DSCM] Teacher and Performer exam result sheets, 1921-1961 [http://sydney.edu.au/arms/archives/con\\_examsheets.shtml](http://sydney.edu.au/arms/archives/con_examsheets.shtml)

Students names are listed alphabetically for each year as well as the numeric result for some years. The results are: P – pass; D – distinction; and, H – honours.

Conservatorium of Music Exam result sheets [G75/25]

Joan Sutherland made her debut performance in *Judith* in 1951 [G75/24]

JUDITH		
(Goossens)		
CAST:		
Judith (a Jewish widow) ..	{ JOAN SUTHERLAND. (June 9, 12, 18, 22)	
	{ HEATHER McMILLAN. (June 16 and 26)	
Haggith (her maid) .....	{ LINA BELLE. (June 9, 18 and 26)	
	{ MARY ADAMS. (June 12, 16 and 22)	
Holofernes (Commander of the Ammonite Army) .....	JAMES WILSON.	
Bagoas (his chief Eunuch) .....	RONALD DOWD.	
Achior (an Ammonite Captain) .....	ALAN LIGHT.	
Soldiers, Attendants, Slaves, Dancing Girls.		
Scene: The Camp of Holofernes in the valley below the city of Bethulia, towards evening.		

N.S.W. STATE CONSERVATORIUM OF MUSIC  
Director: EUSTACE GOSWICK, D.Mus., F.R.C.M.

Season 1951.

Commonwealth Jubilee Celebrations

THE  
CONSERVATORIUM STUDENT OPERA SCHOOL  
in conjunction with  
THE CONSERVATORIUM STUDENTS' ORCHESTRA  
presents

**JUDITH**  
(Goossens)  
and  
**GIANNI SCHICCHI**  
(Puccini)

Programme

June 9, 12, 16, 18, 22, 26.  
1951, at 8 p.m.

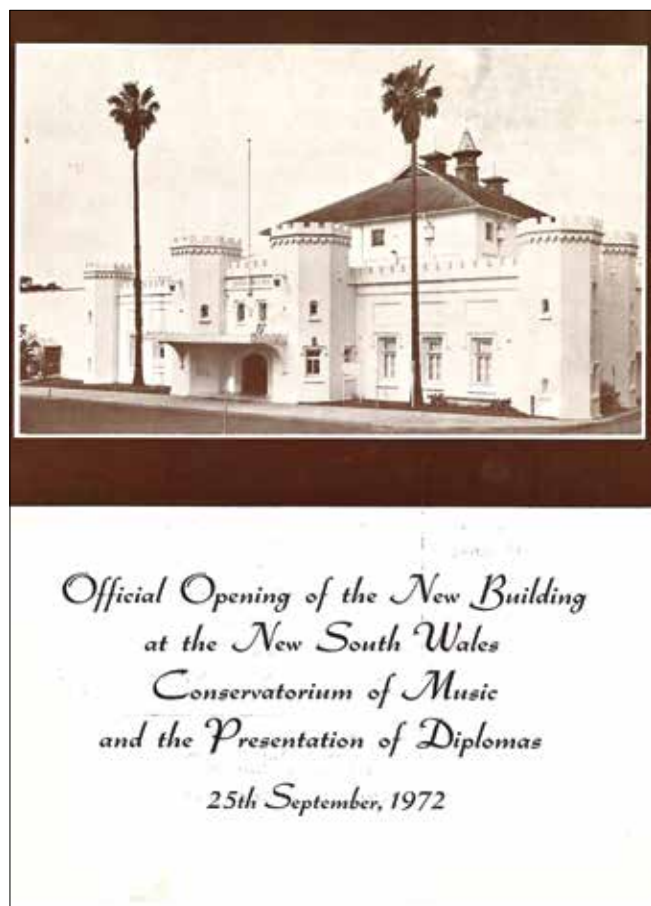
R. G. ALLINGHAM.  
Registrar.



NSW Conservatorium of Music Orchestra, with Director Henri Verbruggen sitting in the front row, 1919 [G3/224/2830]



Program for the Inaugural Concert of the Opening of the NSW Conservatorium of Music, 6 May 1915 [G75/24]



Program for the opening of the new building of the Conservatorium of Music and presentation of Diplomas, 25 September 1972 [G75/24]



# The Seymour Centre – 40 years in pictures

**Nyree Morrison, Archivist**

The Seymour Centre turned 40 in November this year. The NSW Conservatorium Chamber Orchestra held a rehearsal in the Everest Theatre on 10 September 1975 to test the acoustics which apparently was successful. The Centre held its first public performance on 20 September 1975, when the Carl Pini Quarter, presented by Musica Viva, played in the Everest Theatre.

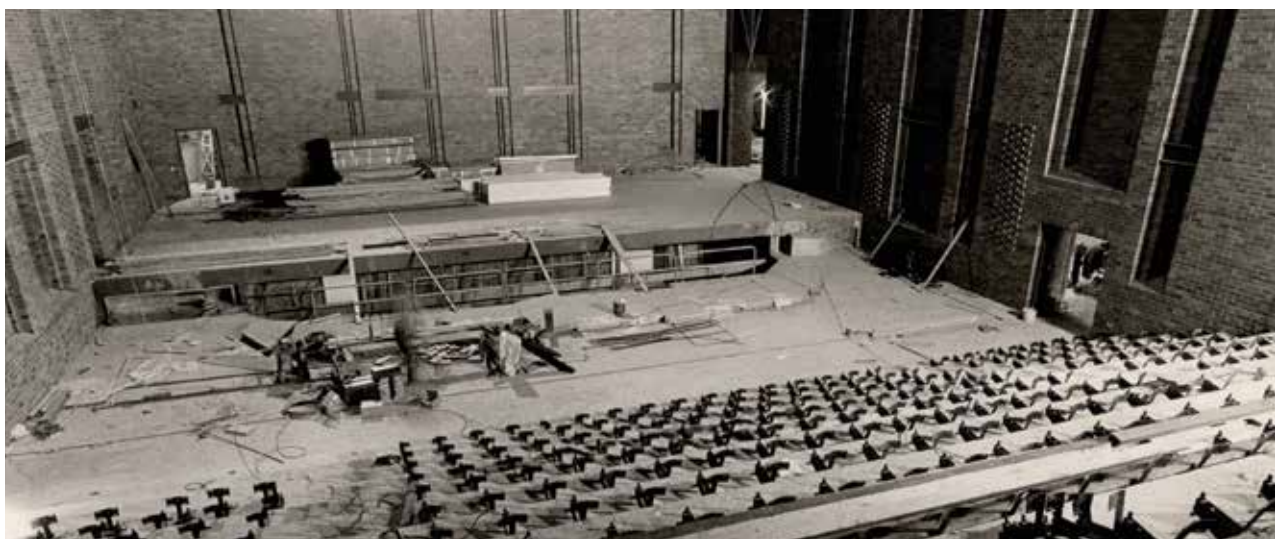
The centre is named after Everest York Seymour, a successful business man who died in January 1966. He left the residue of his estate for,

*...the purchase or construction of a building...in the City of Sydney to serve as a center for the cultivation, education and performance of musical and dramatic Arts befitting the City of Sydney...*

However, it took 4 years of negotiation and legal proceedings before the University of Sydney's proposal for a centre for musical and dramatic productions was successful.



Positioning the logo of the Seymour Centre on the front wall, n.d. [G77\_1\_0024]



The Everest Theatre being built in the Seymour Centre, 1974 [G77\_1\_0026]

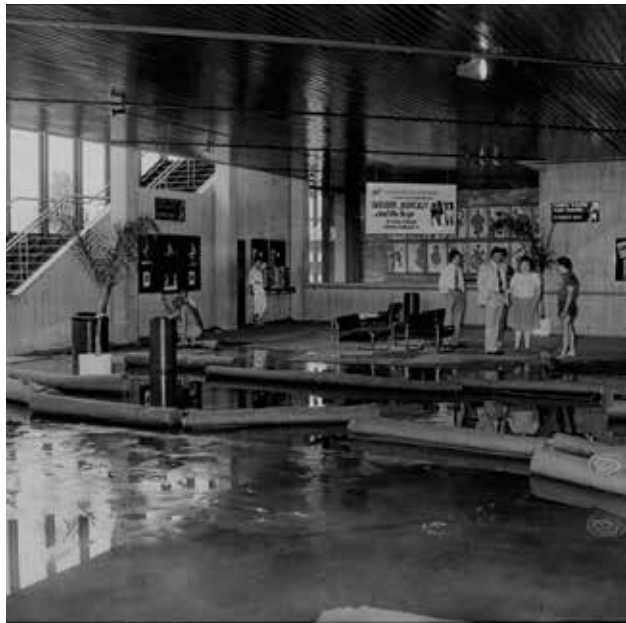




Robert Pickler rehearses the NSW Conservatorium Chamber Orchestra at the Tuning concert in the Everest Theatre, 1975 [G77\_1\_0223]



John Bell and Liz Alexander in 'Wild Honey' at the Nimrod, Seymour Centre, 1986 [G77\_1\_0199]



Interior view of the Seymour Centre following a flood/leak, n.d. [G77\_2\_0024]

# Sydney University Regiment

Nyree Morrison, Archivist



Sydney University Regiment Colours [Nyree Morrison]



Solid silver candelabra  
[Nyree Morrison]

The University Historian Associate Professor Julia Horne, the University's WWI project Officer Ms Elizabeth Gillroy, and myself were recently invited to view the Sydney University Regiment Archives now located at Holsworthy Barracks. We were interested to know what information they have on staff, students and alumni who were involved in WWI, and opportunities for sharing this information on the *Beyond 1914* site.

The Regiment moved from the City Road site to the IXL Garage near Abercrombie St last year. However, the Archives, which included many photographs – framed and unframed; documents; publications; uniforms; badges; equipment such as a field telephone set for voice and Morse dated 1943; leather leggings of a WWI light horseman; weapons; and silverware including trophies and a candelabra and pewter goblets, was moved to Holsworthy Barracks.

The Regiment Archives falls under the remit of the Army

History Unit. The Army History Unit teaches new recruits about the Australian Army's past and current operations and is used to provide historical analysis for future military planning. There are 18 museums managed by the Unit including the Australian Army Museum of Military Engineering, Royal Australian Army Pay Corps Museum, Australian Army Military Police Museum, and various Army Museums' in the states and territories (except for the Northern Territory).

We had a guided tour of the new Australian Army Museum of Military Engineering which was officially opened by Major General SJ Day, DSC, AM on 26 June 2015. The Museum showcases the contribution of the Australian Army Engineer and Survey Corps throughout Australia's military history.

For more information on the Army History Unit and the museums please see <http://www.army.gov.au/Our-history/Army-History-Unit>

# Beyond 1914 The University & the Great War – One Year On

Elizabeth Gillroy, World War 1 Centenary Project Officer, University of Sydney

In September this year we celebrate 12 months since the launch of *Beyond 1914 – the University and the Great War* website, which was made possible through generous funding by the Chancellor's Committee and the four residential colleges St Andrew's, St John's, St Paul's and Women's Colleges.

The project was developed as an extensive, searchable database powered by Heurist, of biographies and archival information about members of the University community involved in World War 1. The University of Sydney's digital team designed the website and manage the workings of a complex database connecting with a sensitive website interface.

In this first year, the website has been visited by thousands of new users, been a partner in stimulating public events and recently won a commendation at the national conference of the Australian Society of Archivists.

Supplementary information is regularly being added to the website thanks to the generosity of family historians, special interest groups and some great volunteer citizen historians. These participants' initial engagement with us is usually through the completion of an emailed contribution form, often with offers of further interesting information and stories.

The family of Thomas Cotgrave Hewitt generously shared their fine research and kindly provided scans of the original hand-written letters sent by Tom, as the University Archives held only typed copies. This personal family record provided the identities of the people mentioned in the letters, and gave associated entries



FS Harradine top left with pipe, Ferry Post East, Suez Canal.  
[Courtesy of the Harradine Family]

from other web-based sources, which have enhanced Hewitt's profile on *Beyond 1914*.

Another example is the family of Frederick Sydney Harradine. The 1939 *Book of Remembrance* and the University Archives held only a small amount of information on FS Harradine. The family has shared with the *Beyond 1914* project, a personal collection including wonderful photographs taken by Harradine at Anzac Cove Gallipoli, a tin dated at 1914 which once held a piece of Christmas cake and a University diary written in shorthand. These additions are a unique and significant contribution to the website.



Frank Harradine's tin which once held a piece of Christmas cake and his University diary. [Courtesy of the Harradine family]

The University truly appreciates the Hewitt and Harradine families' generous support of the project. See more of these wonderful collections here: <http://beyond1914.sydney.edu.au/profile/3103/frederick-sydney-harradine> and <http://beyond1914.sydney.edu.au/profile/3162/thomas-cotgrave-hewitt>

This regular engagement between the University and the community through shared research is one of the project's greatest capabilities. It serves both parties well, with families overjoyed to uncover letters or photographs from the University Archives now in the public domain and in return make contributions of additional information, which was absent from the relevant profile on *Beyond 1914*.

In anticipation of the World War 1 centenary commemorations this year, each of our partner colleges has been researching and collecting information on their respective World War 1 participants. Recently we have

engaged a research assistant to upload this information to the database and to work with the colleges to identify any additional research requirements. The addition of so much University-related information will significantly enhance the information available on the website.

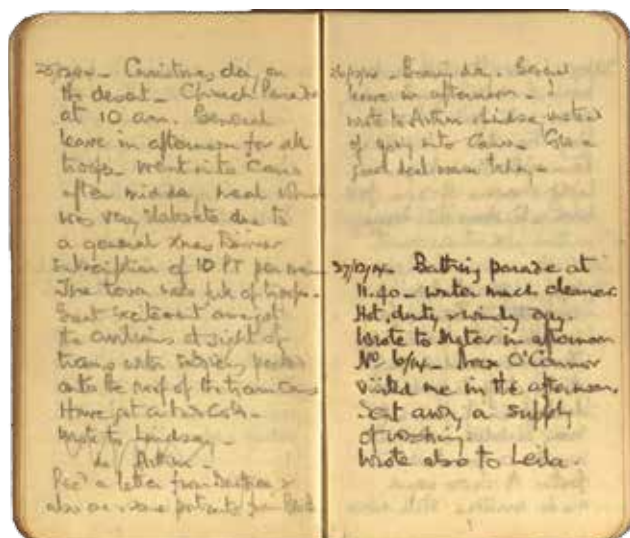
It is a great honour and often very moving, to read the hand-written letters of men and women detailing their observations and personal experiences in wartime. A couple of volunteer citizen historians are transcribing diaries and letters and also undertaking detailed research on specific cohorts to increase our knowledge of the lives of these University men and women. Thanks Dace and Barbara!

With this volunteer support we will continue to uncover wonderful stories, which have remained undiscovered for 100 years such as the story of Kenneth Saxby and Dorothy Macklin. Kenneth was in his first year of an Engineering degree when he enlisted with the approval of his parents at the age of 17. His diaries have now been transcribed and reveal a very practical and religious young man keen to 'do his duty'. His family has also shared a series of letters written to Kenneth by a young girl, Dorothy Macklin, living in China with her missionary parents. Kenneth was killed on the Western Front aged 19. Reading Dorothy's letters professing her effusive affections towards Kenneth and knowing the unhappy reality makes for very poignant reading.



Alan Sams [G14/12]





Extract from the diary of Francis Badham Oliver [P7/4]

During 2015 we have produced a selection of digital resources, which are available to listen to &/or watch on the *Beyond 1914* resource page [http://sydney.edu.au/arms/archives/beyond1914\\_resources.shtml](http://sydney.edu.au/arms/archives/beyond1914_resources.shtml) For the commemoration of ANZAC Day we created a short audio-visual production, based on diary entries by Francis Badham Oliver [1884 – 1962] in the days leading up to the Gallipoli landings of April 1915.

The *Beyond 1914* project co-presented two Sydney Ideas events, which were very well attended. Recordings of these instructive events may be a valuable teaching aid in future historical inquiries of the World War 1. On 23 April 2015, in conjunction with the *Griffith Review*, *Enduring Legacies* shone new light on the legacy, and long shadow, of the great wars of the twentieth century. And more recently on August 18 *Shell Shock*, *Gallipoli and the Generation of Silence*, with respected Professor Jay Winter of Yale University.

These public events raise debate around World War 1 and increase the profile of the *Beyond 1914* project, which is reflected in an increase in website traffic.

The *Beyond 1914* project has also been showcased at a number of community events via public presentations and was recently one of the University's activities in a Building on Bridges program for year 10 students at Penrith. This program is designed to highlight the variety

of studies available at university and build bridges between universities and school students who otherwise might not consider a university degree. This hands-on workshop introduced students to the *Beyond 1914* website via ipads and by researching on the TROVE database they uncovered information on specific people which was missing from the website, but with verification could now be added.

We are very pleased to announce we received a commendation in the 2015 Mander Jones Awards from the Australian Society of Archivists, in the category of the best finding aid to an archival collection held by an Australian institution or about Australia. A deserved way to mark the end of the first year of this joint project between Archives and History.

Looking to the year ahead we plan to increase contact with educational networks to develop the *Beyond 1914* website as an integral resource in the teaching of history in both primary and secondary education.

For further information or to make a contribution please contact the project officer [Elizabeth.Gillroy@sydney.edu.au](mailto:Elizabeth.Gillroy@sydney.edu.au) [beyond1914.sydney.edu.au](http://beyond1914.sydney.edu.au)

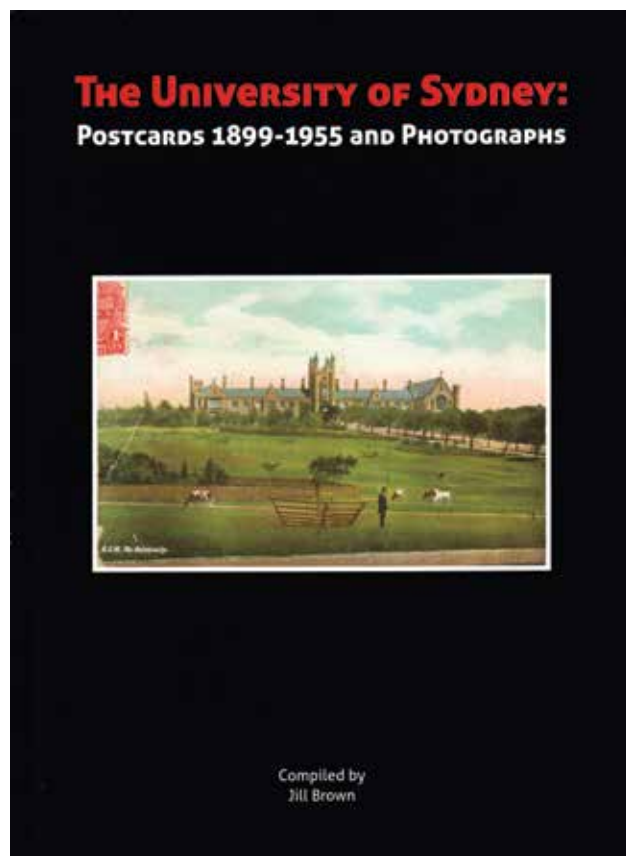
Kenneth Knowlton Saxby [Courtesy of the Saxby family]



# The University of Sydney: Postcards 1899–1955 and Photographs

Compiled and published by Jill Brown, 2015. [ISBN 978-0-646-92881-4]

Reviewed by Dr Neil Radford



A hundred years or so ago the impressive Gothic Revival buildings of the University of Sydney were a popular tourist attraction, particularly those surrounding the Quadrangle – the magnificent Great Hall, the Clock Tower, the Nicholson Museum and the new Fisher Library. Postcards, a cheap and easy way of communicating and sharing experiences, were produced in their millions in many countries, and cards with views of the University were popular purchases for those living in or visiting Sydney.

Though the picture postcard has long been in decline as a medium of communication it continues to fascinate collectors [known as deltiologists from the Greek *deltos*,

‘writing tablet’ or ‘letter’]. Jill Brown, a former staff member in Fisher Library, is proudly a deltiologist and her speciality is postcards depicting the University. In a labour of love she has selected and published 87 cards from her much larger collection – the mere tip of a postcard iceberg. Jill is also a keen photographer and in many cases she contrasts the cards with recent photographs of the same scene. Her expertise enables her to date many of the otherwise undated cards by reference to, for example, when trees were planted on the front lawns and elsewhere and when cranes loomed over the roofs during the construction of the original Fisher Library, now MacLaurin Hall.

Not surprisingly most of the cards reproduced are of the main building [the ‘Eastern Range’] as the University’s most outstanding architectural feature. But there are cards and more modern photographs of Sydney Grammar School, where the University began; St Andrew’s, St Paul’s and Women’s Colleges; the Institute building; the Holme building; the former Sydney Teachers’ College; Fisher Library [MacLaurin Hall]; the Anderson Stuart building; the Conservatorium; the lake in Victoria Park with the University in the distance; student groups and scenes in lecture theatres; the Quadrangle; and other scenes and buildings familiar to all who know the place.

As well as documenting the University pictorially, Jill Brown’s book is a reflection of social history because although her primary aim is to reproduce the pictures on the fronts of these cards she also transcribes the messages on the backs. What sorts of things did people typically say on a postcard a century ago? Of necessity their messages were brief. Often they were banal and inconsequential – “Hope you are having a good time and enjoying the best of health”, “Wishing you the Compliments of the Season”, “Could you & your mother come and see us on Thursday

afternoon”, and so on. Other messages are of more interest – “Tasted a ripe ‘paw-paw’ fruit today, would on the whole prefer an un-ripe turnip”, “This is where Guy is studying for a licence to kill [i.e. Medicine]”. Many crammed longer messages into a small space by means of tiny script and use of abbreviations, everything from notes of tourism to reports of medical conditions, but only four of the writers mentioned the University or having been there. It seems that the cards were selected for purchase not so much for the relevance of their pictures but because they were readily available and suitable for a quick and friendly note to a friend or relative. To whom were these cards sent? Some in the collection are unused, but the others spanned the world. Foreign destinations are the most numerous [UK, France, New Zealand and elsewhere], followed by addresses in Sydney suburbs, NSW country towns, and interstate. The University’s images were widely disseminated.

The 87th and last card reproduced represents the jewel in Jill Brown’s collection, a card for which she searched for many years. It is of the main building and Great Hall, from the north-east, and shows clearly the long-lost Angel of Knowledge triumphantly on her pedestal at the eastern end of the Great Hall roof. Seven feet tall and sculpted from sandstone, the Angel was removed in 1874 for safety reasons and its whereabouts has become an enduring mystery. Photographs of it are rare, but Jill has found one.

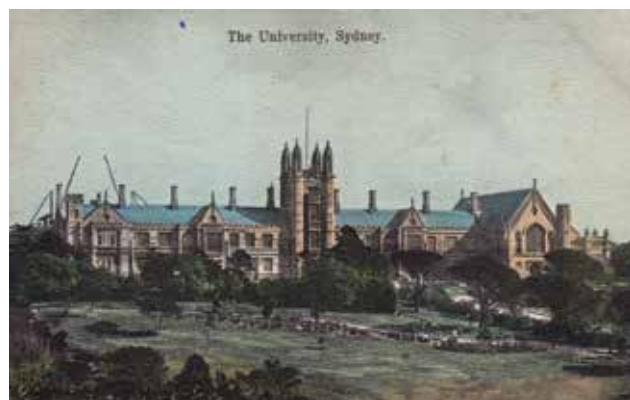
Jill Brown has produced a beautiful and nostalgia-filled book and anyone interested in the University’s history will find this a fascinating journey through its buildings and the people responsible for them.

Copies of the book are available for \$40 through the Chancellor’s Committee Gift Shop under the Clock Tower in the Quadrangle, or by email at <http://sydney.edu.au/ccs/shop/index.shtml>

**A discounted copy is available at the Chancellor’s Committee Gift Shop if you bring your copy of Record with you.**



*Inside the Quadrangle No 322 University of Sydney N.S.W.  
G Giovanard, Publisher, Sydney. 5 February 1906.*



Postcard 33 *The Eastern Range*. The main building with the Great hall far right. Posted 1907.



Photograph 37. The Great Hall with the Angel of Knowledge on the roof, c1859-1874.

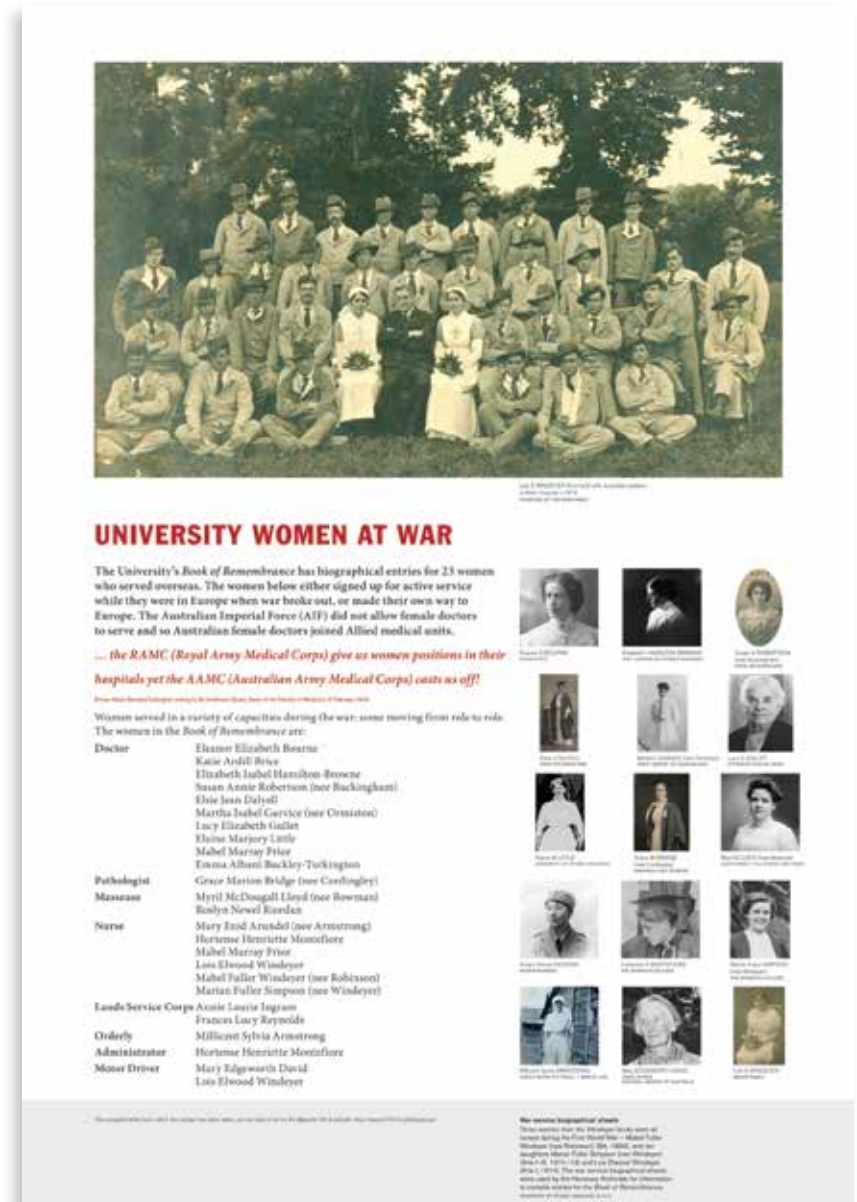
# Archives news

## Stories of War From the University Collections

This joint exhibition by the University Archives and the Rare Books and Special Collections Library was launched on 23 April this year on level 2 of the Fisher Library, and will run until 15 January 2016.

The exhibition is a gathering together of impressions, experiences, ideas and people. Drawn primarily from the Archives and Rare Books collections, with contributions from the Macleay Museum and the Faculties of Medicine and Education and Social Work, collectively, the materials on display reflected the nuanced and varied ways in which the University, and its men and women, experienced, understood and responded to the First World War.

The University had a unique role to play in the war effort, with the expertise of its academic staff and students in high demand. As the war developed, so too did the need for qualified doctors, engineers, scientists and veterinarians. As early as 1916, the University recognised the need to honour and memorialise the efforts of its community and so began to collect letters, photographs, records and stories. These efforts were later reflected in the creation



Display panel for "University Women at War" [Virginia Buckingham].

and installation of the War Memorial Carillon in the Quadrangle building in 1928 and the publication of The University of Sydney's *Book of Remembrance* in 1939, which included

over 2000 short military biographies of those who served overseas [see these biographies and archival material online at <http://beyond1914.sydney.edu.au/>]



The *Stories of War* was organised around a selection of themes directly inspired by the many letters of these men and women. They included Life at Sea, The Landscape, Conscription, The Sydney Teachers College Experience, Sounds of War and Women Abroad.



Rare Books Collections exhibition space [Virginia Buckingham]



Rare Books Collections exhibition space [Virginia Buckingham]



Left to right: Virginia Buckingham [Exhibition Graphic Designer]; Sara Hilder [Rare Books Librarian & Exhibition Curator]; Jo Higgins [Archive Exhibitions Officer]; & Nyree Morrison [Archivist & Exhibition Curator] [Tim Robinson]

### World War 1 Diary of Francis Oliver

A video production of extracts from the World War 1 diary of Francis Oliver can be viewed online [https://www.youtube.com/watch?v=j-H-8nw\\_bJY](https://www.youtube.com/watch?v=j-H-8nw_bJY). The video was developed for the centenary of ANZAC with extracts from Francis's diary brought to life, as he waits to land at Gallipoli with so many others. Francis's war diaries and selected other papers can be found in the papers of his father, Alexander Oliver, who was a Fellow of Senate, 1879–1904. For more information on Francis and to read an extract from his diary, please see [http://sydney.edu.au/arms/archives/oliver\\_exhibit.shtml](http://sydney.edu.au/arms/archives/oliver_exhibit.shtml)

### Beyond 1914 wins Mander Jones Award

The World War 1 database, *Beyond 1914* has won a commendation from the Australian Society of Archivists in category 3, "Best finding aid to an archival collection held by an Australian institution or about Australia". <http://beyond1914.sydney.edu.au/>

Congratulations to all those associated with the *Beyond 1914* project.

### In Memory

Over the past year, it is with great sadness that we report that the following have passed away, Dr Gumbula, Mr Trevor Howells, Emeritus Professor Harry Messel, and Miss Margaret Taylor.

**Dr Gumbula** was an eminent Yolŋu elder, artist and intellectual. He was descended from a long line of prominent Yolŋu leaders whose contributions to dialogue and understanding between Indigenous and other Australians date from the 1920s, and was a foremost authority on international collections of material culture from Arnhem Land. As a leading authority on Yolŋu law, knowledge and culture, Dr Gumbula contributed to numerous studies and cultural survival initiatives including the 'National Recording Project for Indigenous Performance in Australia' and worked extensively with Dr Aaron Corn [now at the ANU School of Music] on collaborative projects. From 2003 to 2005, he worked as a Senior Fellow in Australian Indigenous Studies at the University of Melbourne. He toured internationally as a director and lead performer with traditional companies such as the Gupapuyŋu Dancers, and was awarded the Doctor of Music *honoris causa* by the University of Sydney in 2007.

Dr Gumbula was Indigenous Research Fellow in Curatorial Studies at the University of Sydney 2007 – 2009, and in 2010 received an Australian Research Fellowship – Indigenous grant for a further 3 years to address broad Indigenous community concerns in Australia surrounding rationales, policies and processes for the repatriation of Indigenous cultural heritage materials in the contemporary global context.

Dr Gumbula and the University of Sydney Archives worked together on a significant project assessing some of the earliest photographs and other record materials from the north-eastern Arnhem Land communities of Milinjibi [Milingimbi] and Galiwin'ku. In 2012 the Darlington Press and the University of Sydney Archives published *Mali Buku-Runamaram: Images of Milingimbi and surrounds, 1926–1948* primarily for use of Yolŋu community libraries. In 2013, Dr Gumbula was the recipient of the 2013 Mander Jones Award Category 2B: Best publication that uses features or interprets Australian archives, written or edited by a person in their own right, for the book.

Dr Gumbula passed away on 19 August 2015.

**Mr Trevor John Howells**, Senior Lecturer in Heritage Conservation unexpectedly passed away in July this year. Trevor graduated from the University of Sydney Bachelor of Science [Architecture] in 1973 and Bachelor of Architecture, 1976. He loved architecture, especially architecture of historical value and he loved the great gardens created by landscape architects. These loves underpinned a full and impressive future career as an academic specializing in conservation and the history of architecture.

He first worked with Emery Balint from UNSW and Victoria Smyth, publishing a book titled *Warehouses and Woolstores of Victorian Sydney* [Oxford University Press, 1982]. Then, following in the footsteps of his friend Stephen Davies, and after a brief stint in professional practice as a conservation architect in the UK, Trevor commenced further studies in 1979 at York University under Dr Derek Lindstrum. At York he obtained the essential education and higher qualifications for his future academic career.

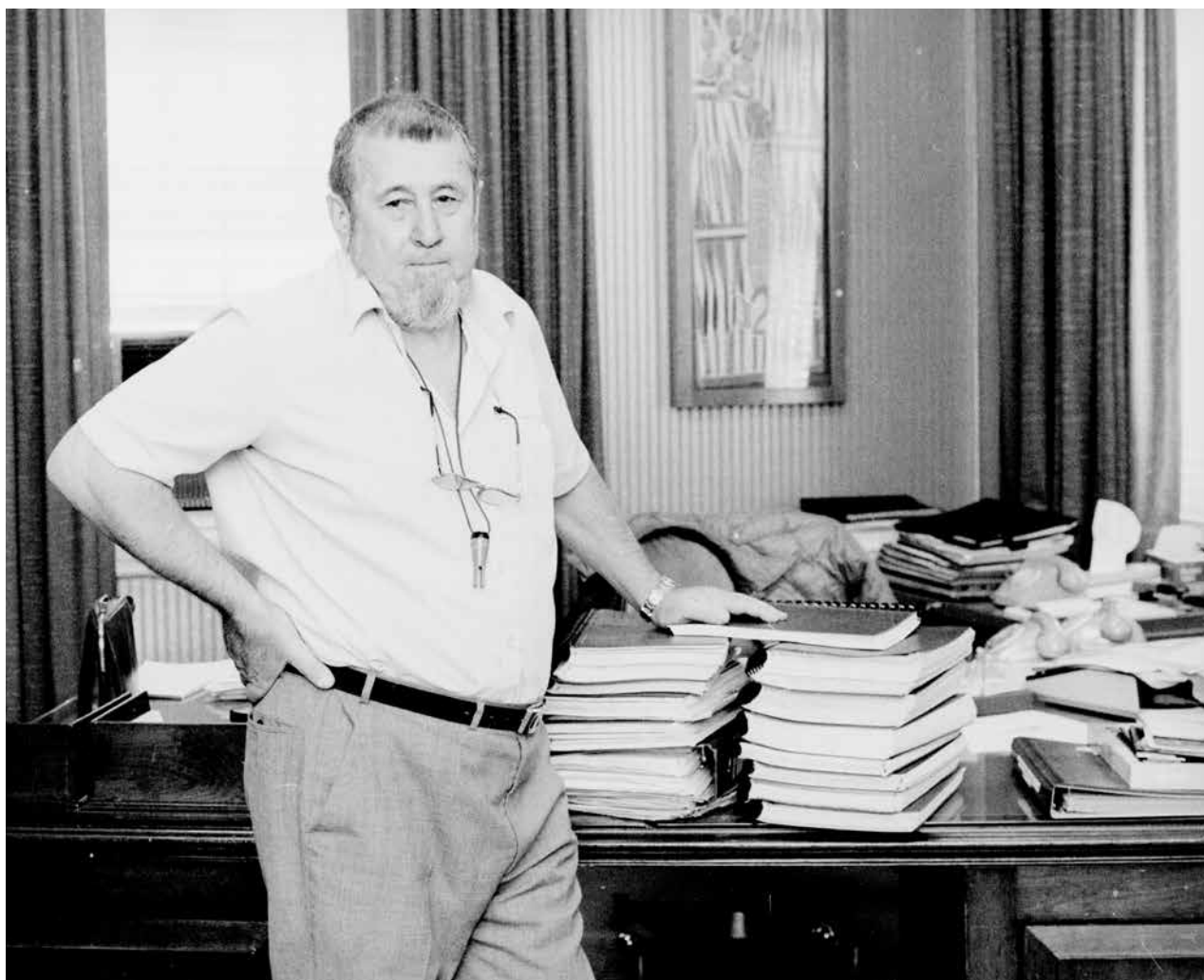
Other books written by Trevor include *Terrace Houses in Australia*, *Allen Jack and Cottier 1952–2012* [Sydney, 2003]; *Towards the Dawn: Federation Architecture in Australia*

1890–1915 [Hale & Iremonger, 1989] and *University of Sydney Architecture* [The Watermark Press, 2007]. His most recent book, *Istanbul Architecture* was published in 2014, and written with Dr Murat Gul of the Istanbul Technical University – a book covering more than two millennia of this city’s history and its buildings.

Aside from his active participation and many leadership roles in organizations such as the National Trust, one of his most important legacies is his establishment of the Heritage Conservation Program at the University of Sydney, the leading program of study in Australia under his stewardship. Trevor’s students not only researched the buildings and grounds of the University, but other significant areas in Sydney. He pressed on them the need to research in the Archives and arranged for them to visit the University Archives to assist in their work.

**Emeritus Professor Harry Messel (3 March 1922 – 8 July 2015)** Emeritus Professor Messel’s association with the University began in 1952. He was appointed Head of the School of Physics at the age of 30 and retired in 1987. He remained close to the School of Physics and the University of Sydney. His death came this year during the 38th Professor Harry Messel International Science School, held biennially at the University. He was 93. A memorial service was held for Emeritus Professor Messel at the University in the Great Hall, on 18 September in recognition of his significant contribution to physics, teaching and the pursuit of excellence. Over the years, Emeritus Professor Messel deposited not only his personal papers with the University Archives, but also the records of the School of Physics.

For more information on Emeritus Professor Harry Messel’s career please see here <http://sydney.edu.au/news/science/397.html?newsstoryid=15203>



Emeritus Professor Harry Messel, 1986. [G77\_2\_0386]



### **Margaret Alice Taylor 1929–2015**

When Gerald Fisher, the second University Archivist, needed a new staff member, the University advertised in the *Sydney Morning Herald* under "Positions Vacant – Women and Girls" for a typist. Margaret (Peg to her friends and family, but always Margaret at work) joined the University Archives in February 1977 and retired in January 1994. It was soon obvious that important as typing skills were, Margaret's abilities went beyond that. Her later title "Assistant to the Archivist" far more accurately described her role in the Archives.

Born and educated in Victoria, Margaret completed a business course at Melbourne Technical College. She came to the University Archives with glowing references, including from Clement Semmler then Deputy General Manager of the ABC and Peter Wilson, Manager of Examinations at the Royal Academy of Dancing in London.

In the Archives, Margaret quickly became indispensable. When Gerald was overseas for four months in 1978 Margaret kept the Archives functioning and took on many responsibilities for the provision of reference services in his absence. This practice continued under Ken Smith as University Archivist. While Ken regularly and strongly argued

that Margaret's responsibilities and ability merited her position graded higher, he had limited success. This was not a reflection on the strengths and validity of Ken's arguments but of a lack of recognition and understanding of archival work.

Margaret's great interest was the performing arts. From her teenage years she loved musical theatre, ballet and opera. She had worked on archives for the Laurel Martyn Ballet Company in Melbourne, before becoming more interested in opera. Her sister recorded that for Margaret there were never enough nights in the year and that she had seen one of Dame Joan Sutherland's performances more than twenty times. Margaret joined the Joan Sutherland Society of Sydney in 1982. She was elected secretary in 1985, a position she held until 1994. Margaret also produced the newsletter for the Society from 1985 until 1993.

On a personal level, I will always remember with fondness Margaret's calm competence and kindness. As with the legacy of Gerald Fisher, the Archives relies on work done by her decades ago.

**Tim Robinson, University Archivist**



Margaret and Joan Sutherland, (n.d.)



# Selected Accessions

## September 2014–September 2015

No	Title	Start Date	End Date
2172	Papers of Professor John Burnheim regarding Philosophy Strike at the University in 1973	01/01/1973	31/12/1981
2173	Additional records from Cumberland College of Health Sciences	n.d.	n.d.
2174	Department of Government Oral History Project	13/01/2014	24/07/2014
2175	Elevations of Fisher Library book stack, plans and drawings of Fisher Library	17/04/1963	12/12/1968
2176	Student Essays of Leslie H Sullivan	01/01/1948	31/12/1949
2177	Faculty of Agriculture and Environment Minutes	Jan 2014	Dec 2014
2178	Digitised preservation copies of negatives and prints from the papers of AP Elkin Series 1042 [P130/18]	01/01/1910	
2179	Student File	01/01/2003	31/12/2010
2180	Personnel files	01/01/1974	31/12/2004
2181	Additional Records from the Teachers Guild of NSW	01/01/2009	31/12/2014
2182	Personal Archives of Frank William Nicholas	01/01/1964	31/12/2008
2183	Testamurs, publications, lecture notes and ephemeral material including copies of the Undergraduates' Song Book of May Cameron Small and Winifred Newsham Small	19/05/1922	15/07/1952
2184	Digitised Microfilm of Selected Papers of Sir John Percival Vissing Madsen	n.d.	n.d.
2185	Faculty of Arts and Social Sciences Minutes	17/03/2014	27/10/2014
2186	Examination Papers – Electronic format 2014	2014	
2187	Personnel file	01/01/1955	31/12/1992
2188	Sydney University Cricket Club Annual Reports	01/01/1877	31/12/1960
2189	Property Deeds		
2190	Freedom Rides news clippings & other documents	01/01/1965	31/12/2014
2191	Campus Heritage Record – Photographic record of Oval No. 2 University of Sydney – Graham Brooks and Associates Pty Ltd	20/01/2015	20/01/2015
2192	Thomas Henry Coulson's copy of 'Lectures on Ancient History'	01/01/1852	31/12/1852
2193	Campus Heritage Record– Photographic record of Fisher Library Levels 1–4; RD Watt Building; Holme Building Refurbishment; Physics Building; & Chaplaincy.	01/12/2011	28/02/2014
2194	Assessment Records / Course Results for the Diploma in Teaching, Bachelor of Education in Human Movement & Health Education [Faculty of Education & Social Work]	1971	1996
2195	Digitised copies of documents pertaining to Kenneth Knowlton Saxby	20/07/1912	03/05/1935

# Selected Accessions

## September 2014–September 2015

No	Title	Start Date	End Date
2196	Documents and images of Lois Elwood Windeyer & Marian Windeyer & group copy image of Henry Chamberlain Russell and others	01/01/1895	31/01/1931
2197	Campus Heritage Record – Photographic record of Childcare Centre; Pharmacy; Badham & Griffith Taylor Buildings; Badham & Bank Buildings; Audley Building Bloomfield Hospital Orange	01/01/2006	05/07/2013
2198	Nursing History Research Unit-Selected Series		
2199	WT Atkinson – additional photographs and AV material	01/01/1930	31/12/1960
2201	Index Cards to University Donations		31/12/1985
2202	RECFIND Files [Research [Academic] Grants]	1994	11/06/2015
2203	Pro VC [Research] Correspondence	02/04/1990	29/04/1993
2204	Microfilm preservation copy of Conservatorium of Music Exam Sheets	01/01/1921	31/12/1961
2205	Additional documents relating to the conflict in the Philosophy Department	20/08/1972	14/09/1972
2209	SRC Song Book	10/06/1960	
2210	Australian Boat Race 2014	01/01/2014	

# General information

Established in 1954, the University Archives sits within Archives and Records Management Services, reporting to the Group Secretary, Office of General Counsel. The Archives retains the records of the Senate, the Academic Board and those of the many administrative offices which control the functions of the University of Sydney. It also holds the archival records of institutions which have amalgamated with the University, such as Sydney College of Advanced Education [and some of its predecessors including the Sydney Teachers College], Cumberland College of Health Sciences, Sydney College of the Arts and the Conservatorium of Music. The Archives also houses a collection of photographs of University interest, and University publications of all kinds. In addition, the Archives holds significant collections of the archives of persons and bodies closely associated with the University.

The reading room and repository are on the 9th floor of the Fisher Library, and the records are available by appointment for research use by all members of the University and by the general public. It is important to note that while housed within the Fisher Library, the Archives is not a part of the University Library and has different hours and conditions of use. Access to administrative records is governed by the *State Records Act 1998* [NSW], the *Health Records and Information Privacy Act 2002* [NSW] and *Privacy and Personal Information Protection Act 1998* [NSW] and/or the *Government Information [Public Access] Act 2009* [NSW] [GIPA]. Restricted access conditions may apply to some records and photocopying of original records is not possible.

## Contact details

The Archives is available for use by appointment only from 9 – 1 and 2 – 4.30 Monday to Thursday.

Appointments may be made by:

Phone: +61 2 9351 2684

E-mail: [university.archives@sydney.edu.au](mailto:university.archives@sydney.edu.au)

Postal Address:

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NSW, AUSTRALIA, 2006

Web site: [www.sydney.edu.au/arms/archives](http://www.sydney.edu.au/arms/archives)

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