

Origins

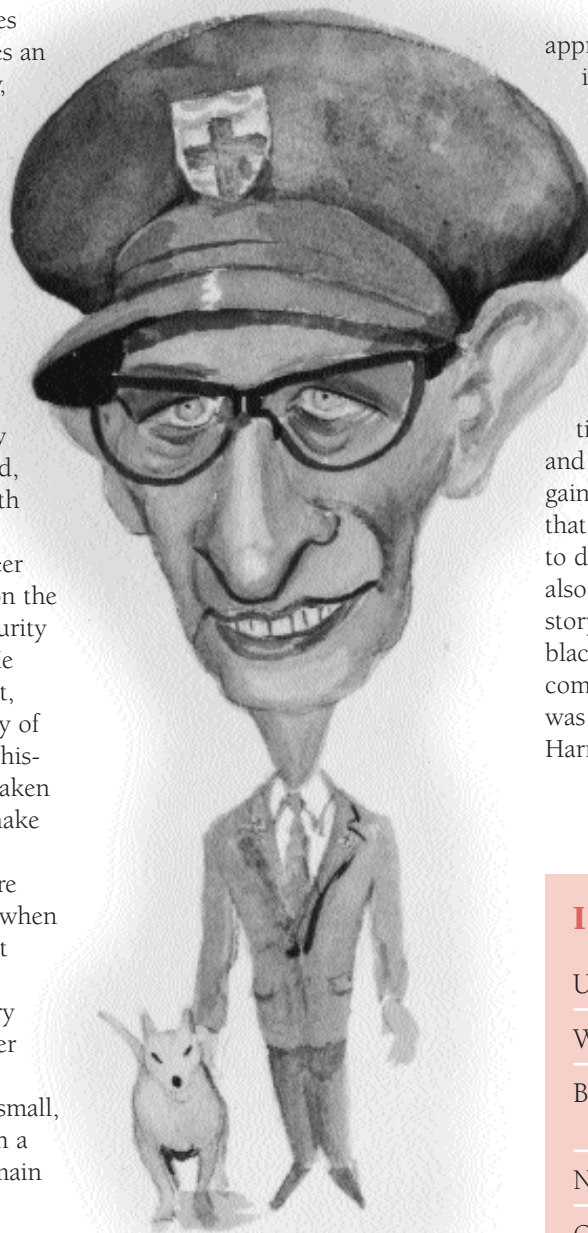
Newsletter of the UNSW Archives
No. 6 December 2000–January 2001

UP CLOSE AND PERSONAL

Twenty years of collecting for the Archives

Laurie Dillon retired as University Archivist in September 2000. He was appointed to establish the UNSW Archives in February 1980.

In the early 1980s the Archives received from internal sources an apparent curiosity — a dusty, black-framed photograph of the finish of a race at Kensington racecourse in 1920, thirty years before the coming of the university to the site. It was discovered that the small, elderly but resolute figure in a grey university security uniform standing in High Street outside Basser College each morning was the winning jockey in the photograph — Harry Reed, over sixty years on. His links with the university and its site were remarkable. After his racing career ended, he was nightwatchman on the Main Building, a member of security and, finally, a porter at Basser. He lived on campus, was sought out, and gave the Archives generously of his time and memories. An oral history was recorded. Walks were taken with him, with sketch-pad, to make notes about the very early days: where the racecourse stables were located, what changes occurred when the migrants came to High Street after the war. Photographs were annotated and relevant secondary sources selected. A few years later we added photographs of him, larger-than-life but still looking small, as the chosen university figure in a local community mural on the main shopping street of Randwick.



Caricature of Harry Reed by C.S. (Jim) Smith.

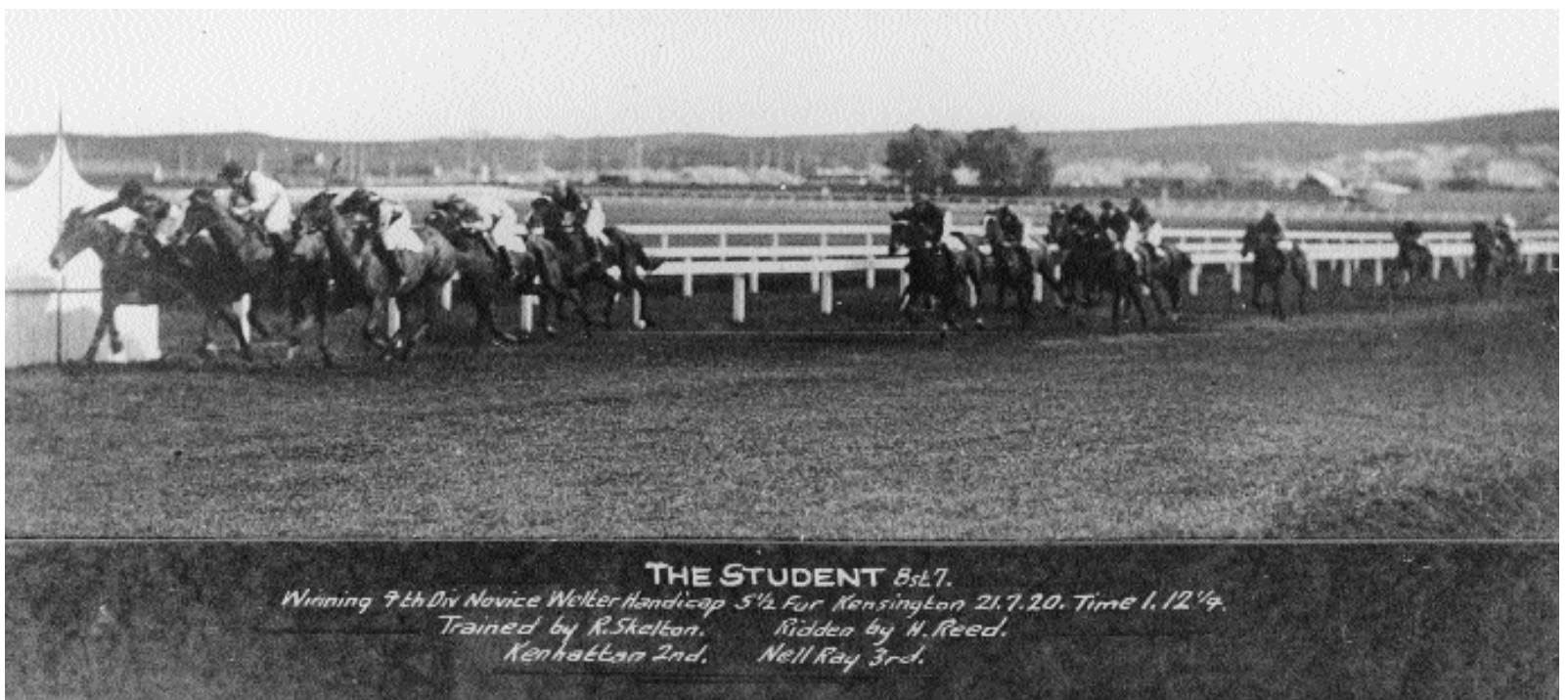
Harry Reed had a long association with the UNSW Kensington site, first as a jockey at Kensington Racecourse, then as security guard at the university and, finally, as a porter at Basser College. [CN1038/3]

Harry died in 1983 and, appropriately, on campus. One day in 1996 two of Harry's children, now in their middle years, Henry and Rosalind, hesitatingly and humbly approached the Archives for assistance in discovering more about their father. The delight was mutual. They could again listen to their father's voice, hear him tell of his early life and tough times, see our mix of photographs and collected articles, and perhaps gain some satisfaction from knowing that the university had cared enough to document such a life. They could also share in Harry's oft-repeated story about the win shown in the black-framed photograph that had come into our possession. The win was surely an omen for the future: Harry's horse was called The Student.

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The UNSW Archives has striven since its establishment in February 1980 to engage closely with the people that make up the university, and to keep them at the centre of its concerns, which is what makes stories like Harry Reed's so satisfying for us.

A desirable element in any archival endeavour aimed at evoking the life and times of individuals is to acquire a broad diversity of records: personal papers, photographs, film and video, oral history, memorabilia, publications and records of special sub-groups — such as those of university sports clubs, and organisations for staff and students. Today, within this diversity, visual records have an especially important place, as does personal reminiscence.

Diverse documentation has marked many efforts by the Archives to capture something of the life and times of many university figures. Professor Fred Hollows was one. His was one life which had tested the routine structures of the university, and much else — a life which became, at the end, almost public property. After the death of Fred Hollows the Archives acquired his research and activity records from the Department of Ophthalmology, Prince of Wales Hospital. But before that, he had donated personal items including four volumes of press-cuttings relating mainly to his work fighting both the politicians and trachoma on behalf of the Aboriginal peoples. We added variously a video

copy of a segment on his overseas work donated generously by '60 Minutes', copies of articles on his life and work, and obituaries. Fred Hollows found time, somehow, to record for the Archives an oral history interview, which may well have been the last extended interview he gave to anyone before he died.

As with Harry Reed, there are some 'signature' visuals for Fred Hollows. We hold two special photographs. One shows him examining the eyes of an Aboriginal woman in outback Australia in 1978. The other, purchased by the Archives, shows him with a happy young Aboriginal woman, the then prime minister, Bob Hawke, and his wife Hazel, at Admiralty House on Sydney Harbour in 1991. The work depicted in the former led to the occasion depicted in the latter: namely, his official recognition as Australian of the Year, alongside Cathy Freeman as Young Australian of the Year.

The Archives receives many requests for information. One came from the film director George Miller, who wanted to know what year architectural guru Buckminster Fuller spoke to students on campus. The scant evidence of one filmed lecture in the Archives suggested it might have been the early 1970s. George Miller thought it was earlier. So it proved. Fuller had made at least one earlier, very memorable visit. Telephone calls across a wide

The Student, with Harry Reed as jockey, winning at Kensington Racecourse, 1920 [CN468/1]

network of helpful present and former staff and alumni produced — for the Archives as well as for our enquirer — a wealth of stories of poetry-loving students walking into and out of Fuller's eight-hour long, arm-waving lectures. Architecture acolytes later built around campus yellow, plastic, geodesic domes — a quintessential Fuller symbol. One recalled 'Hey, it all went purple when you entered — and we hadn't even inhaled anything!'

These were not stories sourced from any official record. But this suggests that, in theory at least, every archive has the potential to be as colourful, diverse, characterful and non-stereotypical as the individuals and organisations it documents — or, certainly, to be richly informed and shaped by such qualities.

Some appreciation of such colourful qualities can also be gained from the cartoons and caricatures of university life and people in the Archives collection. The most famous of these are by George Molnar, *Sydney Morning Herald* cartoonist (1952–84), who taught architecture at the University of Sydney (1946–65) and at UNSW (1965–75). He depicted the unexpected and, often, the funny side of

university life. The Archives has the original of one of his cartoons and has compiled information about his other UNSW-related cartoons, together with copies of them.

George Molnar was generous in his support of these endeavours to document his work. Universities, being universities, often have intelligent observers from within. C.S. (Jim) Smith, a staff member, drew caricatures that were affixed to the walls of the university workshop's canteen. The Archives organised a photographic expedition to the canteen, and there is now a pictorial record of these caricatures with identification available in the Archives.

Nothing better illustrates the intent to place people at the centre of the Archives' concerns than the Archives oral history program. Its roots date back twenty years to an interview (in April 1980) with the late Tay Cuningham, then warden of the University Union, and another (in 1981) with Peter Spooner, the first Professor of Landscape Architecture in Australia. Academics have a natural affinity with the interview process — as do politicians. When the writer was visiting the head of the oral history unit at the John F. Kennedy Presidential Library in Boston in 1981, a telephone call came through from a former aide to Jimmy Carter. He wanted to arrange a series of oral history interviews for the Carter Administration. It was an encouraging moment.

The UNSW Archives oral history program has grown immeasurably and achieved much since those first interviews. It has built up an extensive set of interviews that go beyond just exploring the early life of the university. They provide a rich and broad perspective on living and working in Australia, on growing up here and in other countries — all through the lives of its subjects. The program's special surveys and follow-up interviews capturing the personal experiences of some of the first two decades of UNSW students, and of senior academic women have been revelatory in every respect. The program has also produced publications, which include *Unique Providers* (1994), an illustrated history of the



extraordinary fundraising work of the U Committee for UNSW over its first thirty years. The Archives was exceptionally pleased to be able to generate this kind of permanent public tribute to the members of a voluntary group who, through their personal efforts, have made such an enormous difference right across the university.

There are those who think of archives as being a mite dry and boring, in common with that publication genre called 'university history'. But Patrick O'Farrell's historical portrait of UNSW was a delight with its narrative sweep, evocation of time and place, personality and incident, in its anecdotes, liveliness and often unconventional choice of illustrations. It is a demonstration against the dull and boring in histories of universities. The Archives was able to make available to the research for this history not only the traditional official university records but also, fortunately, sources for much of this story's colour. There were recorded personal

Irene Reuter, then Irene Eyck, aged twenty-six. The Reuters migrated to Australia before the outbreak of World War II.

Irene Reuter, an active member of various university-related associations including the U Committee, was convener of the first Book Fair. Both she and Fritz Reuter have been interviewed for the Oral History Program. [I. and F.H. Reuter 99A124]

remembrances, privately sourced photographs, cartoons and caricatures, biographical profiles, as well as personal papers and useful personal referrals to some of the many individuals who have contributed to building up our holdings. We like to think that Patrick O'Farrell's blow against one historiographical stereotype was aided by our own long-held determination to avoid another stereotype, its archival counterpart.

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To have a deliberate diversity in archival sources requires the existence of diverse sources, the recognition of their (variable) value and a well-spring of encouragement — especially a suitable organisational culture — upon which to draw. For this Archives the inspiration came strongly from the 1970s, the decade leading up to its establishment. In the 1970s UNSW had a natural communicator in its vice-chancellor, Professor (later Sir) Rupert Myers. The early 1970s were unpredictable and tension-filled. Among Sir Rupert's generous donations to the Archives have been letters he received from unhappy members of the public — some well-known — after Sir John Kerr was pelted with objects (were they eggs?) during a visit to the university, and Sir Rupert's level-headed replies, steering a course through the highly charged emotions from both sides. Sir Rupert has also donated five large photograph albums spanning many years of life as vice-chancellor. It is an astonishing record of university life, and service to the university, right up close and personal, in the charming manner of Sir Rupert and his wife Io. Personal papers can help illuminate people's lives and work, and for the alert researcher reveal unexpected inter-relationships and new lines of enquiry.

And one of Sir Rupert's last acts of foundation was to approve the establishment of the University Archives in 1980, along with its committee and its general charter, all embodying some elements of the vigour, variety, communicative culture and even-handedness of the years that had gone before.

It is significant in more than one way that *Uniken* was established, too, in the middle of the Myers era by Dr Peter Pockley. It was a publication that came to be perceived externally as one of the best university newspapers in Australia. The university administration's interest in events relevant to its public image in the late 1960s and early 1970s led to newspaper cuttings being collected together from all Australian newspapers and pasted into scrapbooks to document this time of tension for

universities generally. The scrapbooks were never thrown out, and eventually were deposited in the Archives, providing a deeply engaging media portrait of the period. Films and videos of various events and activities on campus, some going back to the early 1960s, were also commissioned by the university, and many of these are now held by the Archives.

To recall *Uniken* is to bring to mind the critical significance of university publications of all kinds. Early annual reports contained appointments and departures of staff down to mainstream lecturing and other professional levels, vital when individual staff records no longer exist. Most major university events were carefully chronicled in early publications: the opening of new buildings, the reception of notable visitors, the establishment of new faculties or other university entities, and the conferring of honorary degrees — with speeches in response reprinted in many cases. Importantly, personal profiles of newly appointed, or retiring senior staff were dutifully prepared in years past and have become vital archival resources about the university and its work.

Recent times have, however, seen great changes. Centralised university media are now more scaled down with less funding, and with a more

professional, less inquisitive editorial brief, while the numbers of magazines, newsletters and websites from the outlying faculties, schools and other university units grow rapidly. The people involved in the story of the university are still discernible, although some may appear more as a flash of passing inspiration in the information flood. Only if these organs of media retain their significance to individual readers will they survive — on paper or in cyberspace. How it will all proceed is too difficult for this writer to guess. But perhaps the time has come for the university to ask itself seriously about what kind of twenty-first century version of the 'journal of record' does it wish to create, support and leave as a permanent tracing in time. Hopefully, it will include fair recognition of the individual, and the general contribution to the university of a broad range of its members. Perhaps also the time has come to compile a UNSW dictionary of biography, comprising biographical sketches of noteworthy UNSW people from all walks of university life. This is one idea conveyed to the Archives by eminently wise and perceptive senior university figures, who care greatly both for its past and future. It is an idea with a great deal to commend it.

The Archives is in the predictive business. It has to 'know' and choose well from the present, so as to preserve and re-present these choices to the future — an increasingly difficult business. It appears to this writer that, for better or worse, any past which is difficult to know, and is impersonally presented or fails to excite people's interest will, however important, lose the competitive struggle to be recognised and valued. The accessible, enlivened past, which can connect with the present at the personal level, will have the advantage. A major key to this survival will be to ensure that the people of the university — their impact on the university, and how the university impacts upon them — continue to remain at the core of the Archives' concerns.

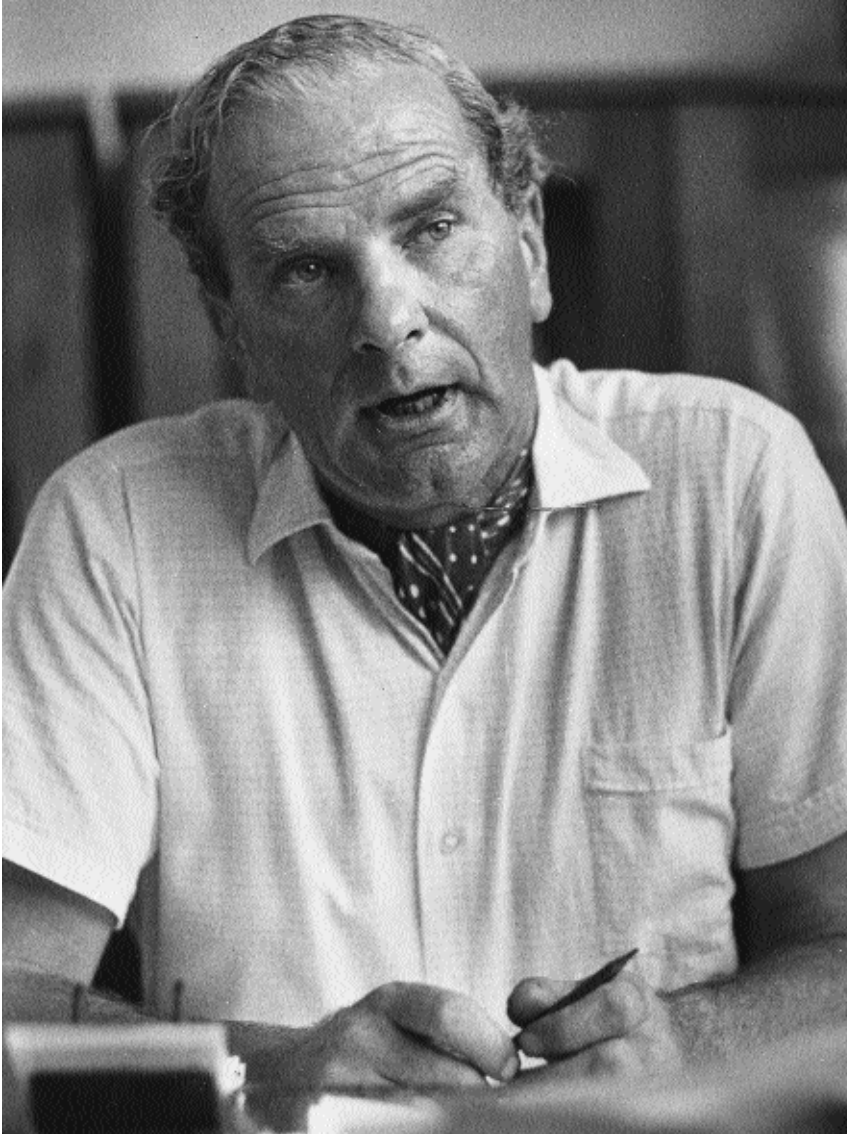
LAURIE DILLON

What have you got for us?

We would be interested to hear from staff leaving UNSW who have personal papers or other records relating to their time here or who could be of help in documenting some particular aspect of the story of the university and its people.

Family members of those who have been associated with the university and who have inherited personal papers, photographs and other memorabilia may also like to contact us about depositing them in the Archives.

BIOGRAPHICAL PROFILE

Robert Quentin (1917–79)Adapted from an entry prepared by Julia Horne for the *Australian Dictionary of Biography*

Robert Quentin, associate professor in English and foundation Professor of Drama at UNSW, 1959–77, and founding director of NIDA, 1959–63 [CN122/816]

Robert Quentin was head and founding Professor of Drama at UNSW from 1966, although his association with this university began in 1959 with his appointment as associate professor in the school of English and as founding director of NIDA. He helped establish a university drama department and dramatic arts institution that attracted students and enhanced the university's reputation. He also continued to

contribute in various ways to dramatic arts in Sydney, combining his position as academic with that as theatre entrepreneur.

Born in England, educated at Oxford, commissioned in the Royal Naval Volunteer Reserve during World War II, Robert Quentin first lived in Sydney for two years (1945–47), where he produced *The Importance of Being Earnest* at Bryant's Playhouse and directed Eugene

O'Neill's *Mourning Becomes Electra* for the Independent Theatre for (Dame) Doris Fitton, before becoming stage director for J.C. Williamson Ltd.

After returning to England in 1947, he worked for the Old Vic Theatre Company, in Bristol and in London, and as a freelance producer until he left in 1953 for the United States of America, where he continued to be involved with theatre and lectured on drama at several universities.

He returned to Sydney in 1955 as general manager of the Australian Elizabethan Theatre Trust's opera company, which was to be established in Sydney and to tour the country. This ambitious project provided a strong base for local operatic talent. Subsequently, helped by H.C. Coombs, chairman of the Trust, and (Sir) Philip Baxter, UNSW vice-chancellor, Quentin and the executive-director of the Trust, Hugh Hunt, established NIDA to train professional actors and teach stage-skills, with Quentin as its director (1959–63). At the same time he was appointed associate professor in the school of English, which was to offer drama as an academic subject. Drama became a department in 1964, and a separate school, with Quentin as professor and its first head, in 1966. He was also director of drama (1964–65) for the Australian Elizabethan Theatre Trust.

Meanwhile, Quentin had helped to found several professional drama companies that transformed Sydney's theatre scene and encouraged a new generation of mainstream theatre. In 1963 he and Tom Brown, NIDA's new director, established the Old Tote Theatre Company to specialise in the classics. The Old Tote was located in a renovated tin shed (next to the old totalisator building) in the university's grounds. Its first production, Chekhov's *The Cherry Orchard*, which was directed by Quentin, set a new standard for professional theatre

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Archives — A biographer's friend

Compiling biographical entries raises the questions of what sources are useful and where to find them. As a professor and founding director of NIDA published sources on aspects of Robert Quentin's life did exist: he had an entry in *Who's Who in Australia*, and *Uniken* ran a feature on him just before his retirement. Also, his contributions to Sydney's theatre scene in the 1960s and 1970s meant he was important enough to have had several obituaries written about him. These articles provided the bare bones to start examining his life, especially his career from the age of forty. But there were still a number of questions unanswered. What did he do in England? What did his parents do? What were their names? What was his war service? Why did he go to the USA? When, where and who did he marry?

His oral history interview, conducted for the National Library of Australia in 1971, provided a few more answers regarding his family and educational background. Official correspondence held by the UNSW Archives was useful on the circumstances of his appointment to UNSW, Baxter's support for him and the

types of academic interests he hoped to pursue during his years at UNSW. Also deposited were the School of Theatre Studies/School of Drama records covering his period at UNSW, and from these there was evidence of some of his general theatrical activities. But I could not locate any personal papers about his life in Sydney at the end of World War II, his return to England, and his time in the USA. Interviews with close friends and his second wife added a personal perspective, and various histories of Australian theatre provided other details. Consultation of war, and births, deaths and marriages records enabled dates to be corrected and his birth-name added: John Burnett Quentin (later changed).

I was told that he had kept personal papers, and these may have included diaries and private correspondence going back to pre-war Britain. Although these were supposed to have been deposited, they haven't come to light. But just think, if they were located in a publicly accessible archive, and I'd been able to gain access to them. Perhaps then I could have learnt why he left England and went to live in the United States.

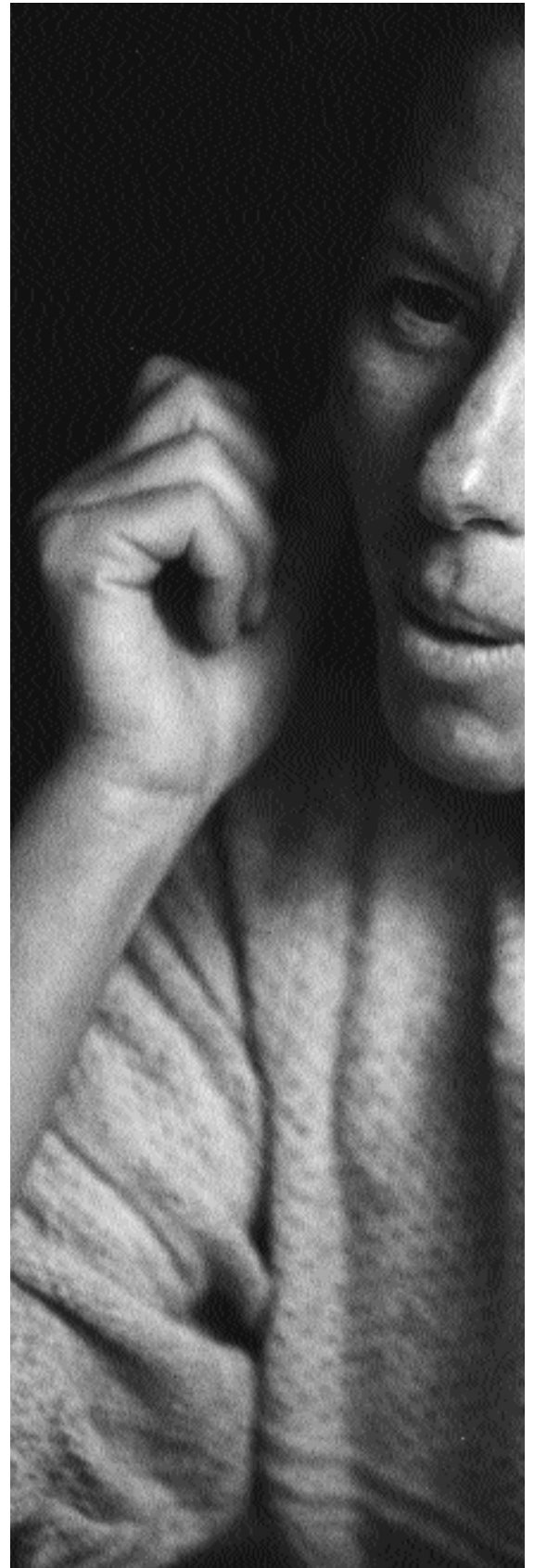
in Sydney. He was involved in the short-lived 'Three Shilling Theatre' (1963) at the Palace Theatre, where patrons could eat their sandwiches during a forty-minute lunchtime performance. In 1966 Quentin and others established the Jane Street Theatre, a venue for new Australian plays: H.G. Kippax described its opening as 'the theatrical event of this Sydney year'.

Quentin believed that theatre was one of life's great educators, but under threat from an entertainment industry catering to the 'lowest common denominators of public taste'. This belief informed many of his projects. He held that the academic

study of drama was a means of acquiring knowledge and taste, and might help to create an informed audience; he saw NIDA as a training-school which would provide Australian dramatic productions with high technical standards.

Quentin was associated with a number of organisations to promote Australian theatre. In December 1977 he tried to rescue the finances of the Old Tote with his last production, Alan Ayckbourn's *The Norman Conquests*, but the company went into liquidation in 1978. He retired from UNSW in 1977, aged sixty years.

JULIA HORNE



Sue Kennedy, student in Art Education, photographed for 97 Prospectus UNSW [University photographer 00A31]



Class photo, Alexander Mackie College,
early 1960s [CN988/16]

News

University Photographer's collection in Archives

At the beginning of this year University Photographer Tony Potter, a familiar face around the campus for the past twelve years, farewelled UNSW. Tony Potter, who has taken tens of thousands of university-related photographs, said the best part of his job was getting out and seeing what people did in the university. Before his departure, Tony transferred his huge collection of photographs, negatives and transparencies to the University Archives — a welcome addition to the extensive photographic collection already held by the Archives.

This latest accession alone includes around 37,000 negatives, 2500 prints, 700 slides, 600 proof-

sheets and 400 transparencies. The photographs mainly cover the period 1989–2000, many having appeared in various university publications including *Uniken* and *Graduate Review*. There are also photographs taken for university organisations to record commemorative events, as well as numerous portraits of people and general campus shots. Tony's campus photographs were recently published in the February–March 2000 issue of the architecture and design magazine *Monument*.

Tony Potter's collection contains, in effect, his 'working papers', systematically documenting UNSW and its people over the 1990s. The university community can be grateful that he has preserved these photographs and had the foresight to deposit this vast collection with the University Archives, thus increasing the chances of its survival for use by



present and future generations.

The photographs are organised according to people's names, faculties, departments and broad subject categories. They may be viewed in the University Archives.

St George Institute of Education

With the closure of the St George campus at Oatley at the end of 1998, the University Archives acquired an important collection of material from the St George Institute of Education. This collection includes records of the institute's preceding bodies: Alexander Mackie College and Alexander Mackie College of Advanced Education.

These records date back to 1958, when the Alexander Mackie College was established in Paddington in inner-city Sydney. The college was named after a Scottish émigré, principal of Sydney Teachers' College in 1906, and Professor of Education at the University of Sydney from 1910, and provided training for primary and high school teachers in art, music, science and social science. As student numbers grew, classes came to be conducted at five different sites in Sydney. The reorganisation of tertiary education in the 1970s led to several changes at what was now called the Alexander Mackie College of Advanced Education, including the development of award courses in visual arts and art education, from which the current College of Fine Arts emerged. Greater student numbers and diversity of courses prompted the establishment of the Oatley campus in 1981.

The records cover a wide range of items providing insight into many different aspects of education training in New South Wales from the 1950s to the 1990s and include practical teaching reports (1965–77), choral concert programs (1959–69), athletic and swimming carnival programs, course outlines as well as minutes of meetings

of college-related bodies.

Publications include calendars/handbooks, annual reports, yearbooks, and student magazines. There is also a large collection of photographs including those of classes (1958–73), graduations and staff, as well as campus views. The collection also contains material prepared for 'St George 2000', the institute's response to the 'UNSW Options 2000' proposals for the future of the Oatley campus.

There are gaps. The college only appointed an archivist in 1986, by which time a number of records had already been lost. Cramped facilities in the early years and the later dispersal of facilities over several sites probably contributed to these losses. Nonetheless, the collection is extensive and contains a variety of material covering the second half of the twentieth century. A guide has been prepared and will soon be available on the Archives web-page. Access conditions to the collection may apply.

Mass Observation

Dorothy Sheridan, archivist of the Mass-Observation Archive at the University of Sussex, presented an interesting seminar over afternoon

tea with historians and archivists, hosted by the University Archives. She provided an account of the Mass-Observation Archive, its history and some of its current activities.

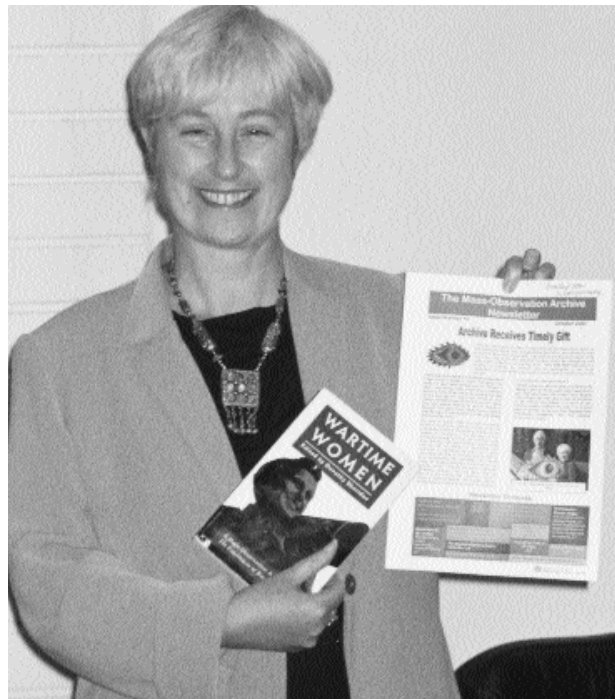
'Between 1937 and the early 1950s, hundreds of ordinary people in Britain took part in the work of a social research organisation called Mass-Observation. People from all over the country were invited to record their everyday lives and to send what they wrote to Mass-Observation's offices in London. Some of the volunteers chose to keep a diary, others responded to open-ended monthly questionnaires sent to them by Mass-Observation. They were encouraged to write freely about their experiences and opinions on a wide variety of subjects', Dorothy Sheridan explained.

The papers assembled, a number of research reports and publications followed, including a best-seller, *Nella Last's War: A Mother's Diary 1939–45*, an engaging account of one woman's life in wartime Britain.

'The papers are now stored at the University of Sussex where they can be read and used by scholars and students in this period of British history', she explained.

'Since 1981, a new project initiated by the Archive has set out once again to involve people in the recording of everyday life. Over 2800 people have taken part, with a current group of around 400–500 people.' For more information on Mass-Observation, consult the Archive's website at <www.sussex.ac.uk/library/massobs>.

The afternoon tea provided an opportunity for archivists and historians from Sydney-based institutions to gather and discuss the historical and archival value of survey-based questionnaires.



Dorothy Sheridan, archivist of the Mass-Observation Archive, University of Sussex, with its publications [00A111/3]

Oral History in the Archives



Grace Yong and Choo Peak Mee outside the Salvation Army Hostel in Stanmore, 1961. In the early 1960s a number of overseas students stayed in the Hostel, which was nicknamed the Young Women's Hostel. [Choo Peak Mee 00A8/4]

Calling 1970s alumni

The Oral History Program is to survey student experience of the 1970s, thanks to a generous donation by UNSW law alumnus Mr Peter Noble, which has made this possible.

Previous surveys have examined student experience at UNSW in the 1950s and 1960s. The completed questionnaires from those surveys are now a valuable archival source for student life and life in Australia in those years. The 1970s survey consists of an in-depth questionnaire to help alumni construct memoirs of their student life. Anyone who was a UNSW student in the 1970s is invited to participate. There is also a special questionnaire for those who were overseas students.

If you would like to help the Archives document this important decade, please provide Dr Julia Horne (contact details on the back page of *Origins*) with your name and postal address and you will be forwarded a questionnaire.

Introductory oral history workshops

Julia Horne, co-ordinator of the Oral History Program in the UNSW Archives, will conduct two introductory weekend workshops on oral history in March 2001: 'Interviewing people about their lives' (3 March) and 'Producing oral histories' (17 March). They are an opportunity to learn the subtleties of interview techniques, and how memory works. You will also find out how to transcribe and edit an interview and present it as a finished product.

Contact UNSW Professional for more details about the workshops —

ph: 9385 2726 or email: <unswprofessional@unsw.edu.au>. The full UNSW Professional Summer School program is online at <unswprofessional.arts.unsw.edu.au/>

Oral history in Singapore and Malaysia

Staff at the Oral History Program have interviewed approximately twenty overseas alumni from Singapore and Malaysia about their student experience in Australia in the 1950s and 1960s. These are valuable documents about Asian perspectives of postwar Australia, and reveal interesting aspects of Australian-Asian relations in that period. Some of the in-depth interviews are now available in the Archives, subject to access conditions. A few of the photographs donated by the alumni are featured in this issue of *Origins*.

A national directory of oral history

A new, electronic directory to Australian oral history collections is now available online. Maintained by the National Library of Australia, this directory provides details of private and public oral history collections throughout Australia. It is searchable by subject category, name of collection and date/decade of recording. Go to <www.nla.gov.au/ohdir/> online, for more information.

Recent accessions

This is a selection of records received by the University Archives from August 1999 to October 2000.

The Archives extends its special thanks to all depositors. We are always interested in receiving documentary, visual or other material relating to the university and its members.

Access enquiries to the collection are invited. In some instances access is restricted or special conditions apply.

Personal papers/items/oral history interviews

Basden, K.S. Photographs of staff and students, Mining Engineering and Applied Geology, 1950s. [99A105]
 Bearman, R.J. Personal papers relating to his employment as foundation Professor of Chemistry at the Royal Military College and ADFA and the development of the department in its early years. [00A118]
 Broadbent, D. Photographs of Radio University, 1961 & late-60s. [99A118]

Bush, Pat. Library card, ca. 1960s/1970s. [00A74]
 Chand, Fateh. Photographs of student life in Australia. [00A9]
 Chand, Fateh. Oral history interview about student life and Australia in the 1960s. Malaysian alumnus. [OH119]
 Choo Peak Mee. Photographs of student life in Australia, 1960s. [00A8]
 Choo Peak Mee. Oral history interview about student life and Australia in the 1960s. Malaysian alumna. [OH113]
 Chua Yong Hai. Oral history interview

about student life and Australia in the 1960s. Singapore alumnus. [OH125]

Cranmer, V. Group photograph of staff of Applied Chemistry at Ultimo, 1954. [00A87]

Evers, Moira P. Photographs of UNSW campus, ca. 1959. [00A62]

Fong Voon Seng. CD-R with photograph files of photos of Fong's experience in Australia, 1960s. [00A112]

Fong Voon Seng. Oral history interview about student life and Australia in the 1960s. Malaysian alumnus. [OH118]

Gan Chin Kew. Oral history interview about student life and Australia in the 1960s. Malaysian alumnus. [OH115]

Gissing, P. Sir Philip Baxter, Engineer: The Fabric of a Conservative Style of Thought. PhD thesis, UNSW 1999. [99A149]

Heseltine, H. Student poetry presented to Heseltine by students partaking in a student lunchtime workshop on writing poetry, ca. 1972. 13pp. [99A129]

Hindmarsh, Mary. H.N. Barber, Botanists' Miscellany 1949–63, unpubl. memoir 1963. [00A69]

Ho Fee Chin. Oral history interview about student life and Australia in the 1960s. Malaysian alumna. [OH120]

Ho Lung Tat, John. Oral history interview about student life and Australia in the 1950s. Malaysian alumnus. [OH121]

Hora, H. Copies of articles relating to the Department of Theoretical Physics, Professor Dirac and Hora's contribution in the field of laser particle beams, 1977–99. [00A46]

Horne, Julia. Photographs of interviewees who participated in the survey

of overseas students in the 1950s and 1960s. Malaysia, November 1999 [00A109]; Singapore, July 2000 [00A110]

Kingston, Beverley. Faculty of Arts and Social Sciences badge. [00A34]

Kirby, M. Copy of the review of K. Dutton's book *Auchmuty the Life of James Johnston Auchmuty* Boombana Publications 2000, presented by the Hon. Justice Michael Kirby on the occasion of the launch of the book, June 2000. [00A108]

Koch, L. Personal papers, 1935, 1948–64. [99A139, 00A56, 00A90]

Koh, Jimmy. Photographs of student life in Australia, 1960s. [00A107]

Koh, Jimmy. Oral history interview about student life and Australia in the 1960s. Singapore alumnus. [OH130]

Koh Eng Hooi, David Dato'. Banner of the University of New South Wales Alumni Association, Malaysian Chapter, late 1990s. [00A113]

Koh Eng Hooi, David Dato'. Oral history interview about student life and Australia in the 1960s. Malaysian alumnus. [OH117]

Lam, Mei. Personal photographs of Lam's experience in Australia, 1960s. [00A106]

Lam, Mei. Oral history interview about student life and Australia in the 1960s. Singapore alumna. [OH129]

Lee, Brian. Oral history interview about student life and Australia in the 1960s. Singapore alumnus. [OH131]

Lee, Eddie. Oral history interview about student life and Australia in the 1960s. Singapore alumnus. [OH128]

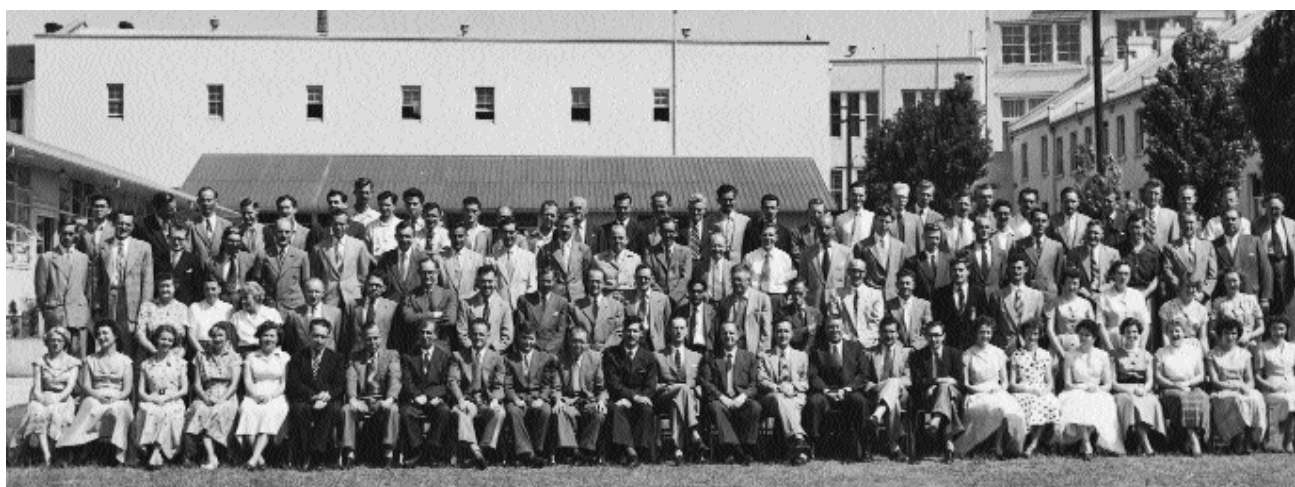
Lee Wan Hoi. Oral history interview



Basser freshman at Coogee Beach, early 1960s. Under a college ritual freshmen were sent to Coogee Beach to invite girls to the Basser Ball. This photograph was taken by UNSW alumnus Jimmy Koh, interviewed for the Oral History Program in 2000. [J. Koh 00A107]



Maths 1, UNSW, 1960. Students included Omar bin Ibrahim, Fateh Chand, Chong Foo Shin, Helen Lee, Marilyn Warne, Diana Peet. [F. Chand 00A9/2]



Staff, school of Applied Chemistry, NSW University of Technology, 1954. Thirty-two staff members were absent from this photograph. [00A87]

about student life and Australia in the 1960s. Malaysian alumnus. [OH116]

Leo, Andra. Oral history interview about student life in the 1960s. [OH126]

Long Foo Yee, Fred. Oral history interview about student life and Australia in the 1960s. Singapore alumnus. [OH132]

McKenzie, Marie. Colour slides of UNSW campus taken in 1979 as part of a film production subject undertaken in the then School of Drama. [00A120]

Martin, H. Poster of the Chemical Society, New South Wales University of Technology, advertising a lecture by Professor Alexander, early 1950s. [L.W.O. Martin 99A123]

Myers, R.H. T-shirt and Dragon figure presented to Myers at the time of his knighthood, 1981. [99A106]

Ngiam Tong Yuen. Oral history interview about student life and Australia in the 1960s. Singapore alumnus. [OH127]

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Oxley, P.L.B. Personal papers relating to Oxley's career as academic administrator, teacher and senior researcher, 1964–99. [00A1]

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Sports Association. Association files re members, club files and reports, 1971–98. [99A128]

Student activities. Printed items relating to the International House Residents Society, Union of the Vietnamese Students in Australia, Students Eastern Cultural Association, and UNSW Union, 1970s. [Isabella Trahn 00A28]

Students Union. Autographed program of 'Bottoms Up', 1958 Revue. [Jim Colman 00A63]

UNSW alumni memories. Alumni recollect their funniest, most moving or memorable experience at UNSW, 2000. [00A49]

UNSW Baseball/Softball Club. Club files, reports, photographs, shirts and Australian University Games medals, 1990s. [00A117]

Vice-Chancellor's Office. 50th Anniversary: Recognition of UNSW student leaders, 1999. [99A140, 99A141]

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Administration tie and mug, photograph of the 'Jockey's House', 1986–89. [00A23, 00A27]

Facilities Department. Aerial maps of David Phillips Field, UNSW Kensington and Randwick campus. [00A32]; Brass plaque of university arms, formerly hung in Council Chambers. [00A94]

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 Media and Education Technology Support Unit. Videotapes: 1999 Foundation Day and UNSW 50th Anniversary Celebrations, 1999. [99A147]
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