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# Finding Oceania : organizing a collection of Oceanic photographs and albums at the Art Gallery of Ontario

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FINDING OCEANIA: ORGANIZING A COLLECTION OF OCEANIC PHOTOGRAPHS  
AND ALBUMS AT THE ART GALLERY OF ONTARIO

by

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BFA, Ryerson University, Toronto, 2010

BES, University of Waterloo, Waterloo, 2003

A Thesis Project

Presented to Ryerson University and the Art Gallery of Ontario

in partial fulfillment of the  
requirements for the degree of

MASTER OF ARTS

in the Program of

Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2012

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Finding Oceania: Organizing a Collection of Oceanic  
Photographs and Albums at the Art Gallery of Ontario

Master of Arts, 2012

Cassie Lomore

Photographic Preservation and Collections Management

Ryerson University

**Abstract**

The Oceanic Collection at the Art Gallery of Ontario (AGO) is comprised of photographic objects that reflect the social history of the Oceanic nations during the period after European settlement up to the mid-20<sup>th</sup> century. The anthropologist C.P. Mountford is the greatest single contributor in the collection. Other makers include Reverend Hamilton Aikin, press photographer Sam Hood and studio photographers Henry King, John William Lindt and Thomas Andrew.

This thesis is an applied project, done to re-house, catalogue and gain intellectual control over the collection. Part I outlines the re-housing and cataloguing process, as well as the considerations and decision making behind the organization of the finding aid. Part II is the finding aid, containing eight sections that address the historical and social context in which the collection material was made. Three appendices include biographical information, complete catalogue records and a summary of Oceanic art and artifacts at the AGO.

## **Acknowledgements**

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## **Part 1 – Thesis Project**

### **Introduction**

The collection of Oceanic<sup>1</sup> photographs and albums (herein referred to as the Oceanic Collection) was acquired by the Art Gallery of Ontario (AGO) in 2002 as part of a larger donation of artifacts and artwork from the same regions, which included such items as axes, spear points, boomerangs and bark paintings. The photographic objects were separated and transferred to the Prints and Drawings vault under the care of the photography department. An inventory of the collection was performed in 2006, but since that time no further work has been done to re-house or fully catalogue the material in The Museum System (TMS).

Included in this collection of late 19<sup>th</sup> to mid-20<sup>th</sup> century photographic objects are: approximately 300 unmounted albumen and gelatin silver prints, nineteen bound and unbound albums, three books, and two boxes that house loose photographs, negatives, 16 mm film reels and slides. The content of the photographs can be classified in several broad categories, including: studio photography, travel and snapshot albums, documentation of Aboriginal mission schools and press photography. A significant portion of the collection includes photographs and motion picture film reels produced by the anthropologist Charles Percy Mountford, who worked in the mid-20<sup>th</sup> century studying the life and culture of Indigenous Australian peoples in the Outback<sup>2</sup>. A group of unbound album pages with photographs by Reverend John William Hamilton Aikin shows the life of Indigenous Australian children in mission schools, part of Aikin's work with the Australian Inland Mission, organized by the Presbyterian Church. In

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<sup>1</sup> Oceanic nations represented in the collection include Australia and Tasmania, New Zealand, New Guinea and Samoa.

<sup>2</sup> Mountford's 1948 landmark expedition into the Australian Outback, the Australian-American Expedition to Arnhem Land, was the first joint venture by the Australian government, Smithsonian Institute in Washington and the American National Geographic Society.

addition, portraits and landscape work by studio photographers Henry King, Thomas Andrew and John William Lindt make up a portion of the collection and whose pictures are included in some of the assembled albums. The Oceanic Collection sheds light on the ways in which the Aboriginal peoples of the Oceanic nations were represented to a predominantly white, colonial audience.

This thesis will take the form of an applied project to catalogue and create permanent housing for the collection. The process and methodology used to catalogue, organize and re-house are outlined in Part I. Part II of the thesis is a finding aid that will provide the AGO with a document outlining the content of the Oceanic Collection and the photographers who produced the material to aid in the intellectual access of the collection. The structure and sections of the finding aid will follow the organization methodology as outlined in Part I. It is hoped that the contents of this finding aid may be implemented in an online environment by AGO so that international researchers and institutions avail themselves of the material. It is a unique collection to have in a Canadian institution; however, it is a collection that has not been explored in any great depth. The re-housing process will allow greater physical access and the use of archival-quality enclosures and housing will ensure long-term storage preservation. The cataloguing done on the objects and the research on the content has increased intellectual access by grounding the collection within the broader social and photographic history of Australia, providing a starting point for future research into specific collection objects.

## **Literature Survey**

It is necessary to review the literature that is available concerning both the content of the collection and the development and design of finding aids so that the material within the collection can be understood, and a framework for the finding aid can be developed to best suit the possible needs of researchers viewing the Oceanic Collection. This literature survey has been divided into three parts. The history of Australian photography, and the use of photography in anthropology – both related to the subject matter of the collection – is reviewed in the first and second sections. In the third section, I will discuss finding aids, first focusing on the development of early finding aids and books that serve as handbooks for the developer and then articles that have evaluated the effectiveness of finding aids for the end user. Looking at this material will help to provide a framework in which the finding aid for the Oceanic Collection will be developed, making it an efficient tool for AGO staff, students and researchers.

## **Australian Photography**

In order to understand the motivation behind the creation of the photographs and albums in the Oceanic Collection, it was necessary to consult literature that discussed photography in Australia. Photographer Jack Cato, nephew of the Tasmanian photographer John Watt Beattie, wrote the first comprehensive history of photography in Australia in 1955, with subsequent editions published later. *The Story of the Camera in Australia* presents this history, from the first daguerreotype studio established by George Barron Goodman in Sydney in the year 1842<sup>3</sup>, through the various photographic technologies used – like wet and dry plate negative – and some of the photographic movements that occurred in Australia, such as Pictorialism. Cato structures his text using these factors as well as noting the major studio photographers, like his uncle and

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<sup>3</sup> Jack Cato, *The Story of the Camera in Australia*, 3<sup>rd</sup> ed. (Melbourne: Institute of Australian Photography, 1979), 3

different geographic areas within Australia. The time frame covered by Cato directly corresponds to the photographs in the Oceanic Collection of the AGO, and many of the photographers discussed by Cato are included in the collection.

Alan Davies and Peter Stanbury concentrated on the early history of photography in Australia in *The Mechanical Eye in Australia: Photography 1841 – 1900*. In their preface, they acknowledge the pioneering work of Jack Cato as the publication that built the framework for photographic history.<sup>4</sup> They have structured their history in a different way, electing to discuss photographs that represent specific points in the development of Australian photography. What is particularly useful in this history is the inclusion of a comprehensive index of the photographic studios and photographers working in Australia as well as reproductions of newspaper advertisements. An explanation of the different photographic technologies used and their approximate timeframes of use were helpful in the dating of the Oceanic Collection during the cataloguing process.

The most recent history of Australian photography was published in 2007 by Helen Ennis, formerly the Curator of International and Australian Photography at the National Gallery of Australia. *Photography and Australia* is a small volume. However, she covers the entire span of photography in Australia, from the earliest developments to contemporary works.<sup>5</sup> Present within her text is a discussion of documentary photography, not previously discussed by either Cato or Davis and Stanbury. Ennis notes that documentary in postwar Australia meant “photographing a distinctly Australian reality.”<sup>6</sup>

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<sup>4</sup> Allan Davis and Peter Stanbury, *The Mechanical Eye in Australia: Photography 1841 – 1900*, (Melbourne: Oxford University Press, 1985), xi

<sup>5</sup> Ennis’ earlier *Intersections: Photography, History and the National Library of Australia* from 2004 tells the story of Australia’s photographic history using the library’s holdings of more than 600,000 photographs from the 1840s to present.

<sup>6</sup> Helen Ennis, *Photography and Australia*, (London, Reaktion Books Ltd., 2007), 93

More focused histories exist for Australian photography as well, such as Anne Maxwell's text on the exhibition of colonial photography in *Colonial Photography & Exhibitions: Representations of the 'Native' and the Making of European Identities*. Photographers represented in the Oceanic Collection appear in two chapters. In Chapter 5, Maxwell discusses John William Lindt's 1867 exhibition of Indigenous peoples living on the Clarence River of New South Wales as photographs that represented the "disappearing" of native peoples due to European settlement.<sup>7</sup> Chapter 6 discusses the photographs of Thomas Andrew from Samoa and New Zealand as a photographer who "moved beyond the production of colonial stereotypes... capturing the personalities of his sitters and experimented with the concept of making pictorial compositions that reflected the political tensions that divided the Samoan community."<sup>8</sup>

### **Photography and Anthropology**

The subject of ethnographic and anthropological photography, absent in earlier histories of photography, has only been addressed in the past 20 years. Michel Frizot's *A New History of Photography* from 1998 includes a chapter titled "Body of Evidence: The Ethnophotography of Difference" which discusses the use of photography in studies of the body. Frizot distinguishes photography used for scientific intentions, such as Guillaume-Benjamin-Amand Duchenne de Boulogne and the publication of Louis Figuier's *Les Races Humaines*, from non-scientific intentions. He argues that "photography is fundamentally ethnographic," and "the photographer

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<sup>7</sup> Anne Maxwell, "In the shades of imperialism: representations of colonized peoples in Australia and New Zealand," in *Colonial Photography & Exhibitions: Representations of the 'Native' and the Making of European Identities* (London: Leicester University Press, 1999): 140

<sup>8</sup> Anne Maxwell, "Beyond the native belle: dissident photographers and indigenous publics in Samoa and New Zealand," in *Colonial Photography & Exhibitions: Representations of the 'Native' and the Making of European Identities* (London: Leicester University Press, 1999): 166

is also ... an ethnologist and an anthropologist.”<sup>9</sup> It is the scientific intent that determines whether or not a particular photograph or body of work can be called ethnographic or not.

Elizabeth Edwards, the current Vice-President of the Royal Anthropological Institute of Great Britain and Ireland, has had a sustained interest in the use of photography in anthropology. She was the editor for *Anthropology and Photography 1860 – 1920*, published in 1992. This book has a more specific focus on the use of photography for anthropological pursuits and includes essays discussing photographs from the Royal Anthropological Institute, and a number of case studies for specific ethnographic projects in various parts of the world from 1860 to 1920. In the book’s introduction, Edwards notes

the intentions and ideology of the early makers of these images were ostensibly radically different from those of the contemporary visual anthropologist. This has created a tension and inaccessibility such that the resulting images have tended to be dismissed in rather simplistic terms.<sup>10</sup>

Therefore, it is necessary to regard the photographs through a historical context, as Edwards notes: “context is, as with any historical source, crucial to the interpretation of photographs.”<sup>11</sup> In the case of the AGO’s Oceanic Collection, we need to reexamine the material to identify possible conditions of production.

## **Finding Aids**

The literature written about finding aids comes in several forms: practical manuals, discussions of how to best utilize electronic means of disseminating finding aids, and evaluations on the usability and accessibility of finding aids over the Internet. The Canadian Committee on Archival Description developed a system for describing archival holdings. Their *Rules for*

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<sup>9</sup> Michel Fizot, “Body of Evidence – The Ethnophotography of Difference” in Michel Frizot, ed. *A New History of Photography* (Koln: Konemann, 1998): 259.

<sup>10</sup> Elizabeth Edwards, *Anthropology and Photography: 1860 – 1920* (New Haven: Yale University Press, 1992): 3.

<sup>11</sup> *Ibid*, 5.

*Archival Description* – an extensive guidebook for helping archivists organize and describe the objects within an archive for a finding aid – has been condensed and simplified by Jeff O’Brien in “Basic RAD: An Introduction to the preparation of *fonds*- and *series*-level descriptions using the Rules for Archival Description.” O’Brien has created a thirty-page document, scaled down from the complete guidebook that is more than 600 pages, which outlines in basic language the steps to creating a finding aid and how objects should be described. While the Oceanic collection of material is not a traditional archive, in the sense that it is not arranged by *fonds* or *series*, the guide will be useful for determining what information is required for describing the collection material for the finding aid.

The journal *The American Archivist*, produced by the Society of American Archivists, was first established in 1938 and has published a number of articles dedicated to studying and evaluating the design of finding aids. Effective finding aid design is discussed by Dennis Meissner in “First Things First: Reengineering Finding Aids for Implementation of EAD.” The author discusses the problems with existing finding aids, noting “previous finding aids did not explain themselves, their purpose, or their contents well enough to permit a reasonably intelligent customer to understand and use them effectively without the intercession of an archivist.”<sup>12</sup> Several issues were noted: information elements not clearly identified, information elements not optimally arranged, alternating levels of description and a lack of user instructions. These problems reduced the efficiency of the finding aid, thereby decreasing the access of researchers to a collection. The problems identified here will need to be addressed in the finding aid that is prepared for the Oceanic Collection to ensure that users of the document clearly understand its structure and purpose. Rita Czeck in “Archival MARC Records and Finding Aids

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<sup>12</sup> Dennis Meissner, “First Things First: Reengineering Finding Aids for Implementation of EAD,” *The American Archivist* 60, no. 4 (Fall, 1997): 375.

in the Context of End-User Subject Access to Archival Collection” also discusses the importance of considering the end-user. She concludes that “searchable and downloadable finding aids are wonderful research tools once a user has connected to a repository’s website.”<sup>13</sup> While Czeck discusses Internet-based finding aid tools rather than a static, printed document, her conclusions about considering the end-user coincide with those of Meissner.

Gregory Hunter’s book *Developing and Maintaining Practical Archives* from 2003 discusses how archives can be set up and outlines the steps to maintaining a well-organized repository. Finding aids for describing archival holdings are discussed in Chapter 6. Hunter defines finding aids as “the descriptive media, published and unpublished, created by an originating office, an archival agency, or a manuscript repository, to establish administrative and intellectual control over holdings.”<sup>14</sup> The author stresses the importance of having intellectual control in order to increase access and accessibility to the material in the archive. In order to be successful, finding aids should have the following five characteristics: they should be intended for researchers, objective about the collection, aware of the needs of a variety of researchers, clear and concise, and efficient.<sup>15</sup> These concepts were useful for the design and development of the Oceanic Collection finding aid.

Mary Lynn Ritzenthaler and Diane Vogt-O’Connor’s book *Photographs: Archival Care and Management* published in 2006 discusses much of the same material as Hunter. Their book, however, has a particular focus on photographs in an archive. It serves as a guide to all aspects of collection management, such as accessioning methods, cataloguing and preservation considerations for long-term storage of photographic materials. They have defined a finding aid

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<sup>13</sup> Rita Czeck, “Archival MARC Records and Finding Aids in the Context of End-User Subject Access to Archival Collections,” *The American Archivist* 61, no. 2 (Fall, 1998): 438.

<sup>14</sup> Gregory Hunter, *Developing and Maintaining Practical Archives: A How-to-do-it Manual* (New York: Neil-Schuman Publishers, 2003), 131.

<sup>15</sup> *Ibid*, 152-153.



as an access tool “that helps people use archival resources, including an accessions database, a catalogue, or a photographer’s logbook.”<sup>16</sup> Again, the finding aid is a tool to gain access to the intellectual content of an archive and is created by the archivist based on the collection material. The authors provide a step-by-step approach for the archivist for creating an effective finding aid, and have evaluated several finding aids that can be found online. Chapter 5, “Accessioning and Arrangement” discusses how one can arrange photographs that have no discernable original order into conceptual groupings based on photographer or other visual cues, and these groupings should benefit the anticipated user. In addition to the suggestions on grouping photographs, this guide has been useful for the re-housing considerations for the Oceanic Collections.

The literature concerning the content of the collection will help in the understanding of the meaning and motivation for the photographs, while the literature on finding aids and finding aid design will help in the generation of an effective research tool for the AGO and other researchers. What these resources highlight is the necessity of considering the end-user of the finding aid above the needs of the person developing the aid. This is to ensure that the aid is effective, and that researchers can determine whether or not material in a collection would be of use to their research. These considerations are discussed further in subsequent sections.

### **Survey of Collection**

Before work on re-housing and creating a finding aid could be started, it was necessary to complete a survey of the current housing for the Oceanic Collection. The collection had been stored in five plastic bins on temporary shelving space in the Prints and Drawings vault. Some of the loose photographs were stored in their own archival plastic sleeves, but, many photographs

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<sup>16</sup> Mary Lynne Ritzenthaler and Diane Vogt-O’Connor, *Photographs: Archival Care and Management* (Chicago: Society of American Archivists), 182.

were stored together in one sleeve. Albums, books and the archival boxes were wrapped in several layers of tissue paper or bubble wrap. These objects were stored together in the bins, some of which used bubble wrap placed on the bottom as a means of protecting the objects from damage.

I evaluated the contents of the containers and recorded the accession numbers to ensure the records in TMS corresponded to the contents. This also allowed the inventory lists included with the containers to be updated, as some of the objects had been moved within the containers after the initial container list had been made. I made notes about the current housing of the loose photographs so that the appropriate materials could be ordered to properly house the collection one photograph per sleeve and with albums housed in individual archival boxes.

### **Cataloguing**

Little documentation of the material had been done previous to this current study. Therefore, it was necessary to catalogue the collection in detail. The descriptive information I included in the catalogue records conforms to the AGO practice, which is based on international standards for cataloguing photographic works in TMS. This included consultation with the Getty vocabularies to ensure I was using structured terminology for artist names, geographic locations and medium descriptions. The National Library of Australia's (NLA) online digitized catalogue of photographs proved to be an invaluable resource during this process as some of the same photographs included in the Oceanic Collection were already catalogued and uploaded to the NLA's database. When exact images could be matched, I recorded the NLA catalogue number in the object record for the version held by the AGO. The cataloguing process was essential for

developing both the structure of the finding aid and the methods for re-housing the collection. I will discuss these processes in subsequent sections of the thesis.

I used an Excel worksheet to catalogue the loose prints and unbound album pages with information about dimensions, marks, such as studio stamps, inscriptions, both hand written and typed labels, geographic location and subject matter recorded. Where an unbound album page had photographs attached to the recto and verso of the mount, two object records were created in order to catalogue each side separately. For example, the object 2003/1287 was split in two, with the record 2003/1287.1 recording the information on the recto of the mount, while 2003/1287.2 recorded the verso. These two records can then be linked together in TMS to indicate that they are one object with two separately catalogued sides.

I was able to fully catalogue one album, 2003/1174, referred to as the Oceanic Album, which had 67 numbered pages that had between one and three photographs per page. I chose this album as it had the strongest relationship to the other collection material and the inscriptions on the pages provided rich contextual information about each photograph. In order to catalogue this album, I created new records for each photograph. The numbering strategy took the form of an alpha-numeric system that indicated the page number and the specific photograph on that page. For example, Page 33 had three photographs, so three object records were made, 2003/1174.33a, 2003/1174.33b and 2003/1174.33c, where a, b and c indicate the position of the photograph. Photographs were assigned a letter in the order from left to right, top to bottom of the page. In a meeting with Liana Radvak, Manager, Collection Information and Cindy Brouse, the Registrar for the AGO, I presented this numbering strategy and they both agreed that it was an appropriate method to use. As with the recto and verso object records, the object records for this album will be linked together in TMS so that they can be understood as one inseparable object.

Due to time constraints, I could not catalogue the other albums to the same degree. Instead, I took general notes about the content of the photographs and the geographic locations represented and the marks and inscriptions if they existed within the album, particularly if they identified the creator or individuals within the photographs. The full catalogue records for the collection material are found in Appendix B.

In addition to the object records, I had to update and add new constituent records in TMS. Corrections were needed for two; first, Reverend Hamilton Aikin was originally recorded as Aiken. This was confirmed through online research, where I found the Hamilton Aikin exhibition print collection in the NLA database. W. (Bill) Pedersen was corrected from Pederson, confirmed from the typed labels on the verso of the photographs that were attributed to him. Birth and death dates, birth and death locations and biographical narratives were added to the TMS records when I could locate this information. When a photograph was attributed to a photography studio, I added to the record information about the location of the studio, as well as the dates of its operation. The constituent records, as well as the object numbers that can be attributed to them, are found in Appendix A of the finding aid.

### **Re-Housing Strategy**

In order to ensure long-term preservation of the Oceanic Collection, I had to develop a strategy to re-house the collection objects and integrate them into the rest of the permanent collection. The re-housing decisions took into account the standards used by the AGO for their photographic collection and the best practices for preservation. All the materials that have been used for re-housing have meet PAT<sup>17</sup> standards and are safe to use for the long-term storage of

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<sup>17</sup> PAT refers to Photographic Activity Tests, an international standard developed by the Image Permanence

photographic materials. These tests measure the interactions between the photographic materials and their enclosures, including the glues, adhesives, plastics and papers that make up those enclosures.

There are several types of objects within the Oceanic Collection: unmounted photographs, medium and large format negatives, 16 mm motion picture films, photographs mounted on unbound album pages and bound albums and journals. I inserted the unmounted prints and unbound album pages in separate, acid-free archival sleeves, and placed them into two archival boxes; one box for unknown photographers and the other for known photographers. I put the press photography into a Hollinger binder box because the format of the enclosure makes it easy to view the photographs and the backs that have extensive typed labels and markings associated with their use in publications. This is an enclosure that has been used for other collections of press photography at the AGO.

In order to re-house the albums and journals in the Oceanic Collection, custom archival boxes were ordered from Custom Manufacturing Inc. (CMi). These boxes meet preservation standards for long-term storage and have been used by the AGO to house other albums in the permanent collection. Upon consultation with Katharine Whitman, the Conservator of Photographs at the AGO, these boxes were deemed appropriate for the Oceanic Collection's bound albums and journals, including the large and significantly warped Goulburn Gaol records.

### **Special Cases for Cataloguing and Re-Housing**

There were three cases in the Oceanic Collection that required special attention in order to properly catalogue and house the objects: a set of 56 photographs by Sam Hood, and two

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Institute for materials used in the long-term storage of photographic materials. For an explanation of the test and how the IPI performs these tests, see the IPI website: <https://www.imagepermanenceinstitute.org/testing/pat>.

boxes of photographic material by Charles Percy Mountford. As these objects presented unique challenges quite different from the rest of the collection, I will discuss the cataloguing and rehousing strategies for these three cases separately.

### **Sam Hood Photographs, 2003/1227**

A set of 56 photographs by the newspaper photographer Sam Hood show behind-the-scenes views, production stills and portraits of the actors from the 1935 dramatic film *Uncivilized*, directed by Australian filmmaker Charles Chauvel. These photographs were grouped into several plastic sleeves and stored in one cardboard container, and were assigned a single accession number when they were initially accessioned into the AGO collection. There are two strategies that can be implemented to properly catalogue these objects. First, the original accession number could be kept for each photograph, with an added extension. For example, the first photograph could be given the number 2003/1227.1, the second 2003/1227.2 and so on. This strategy would maintain the relationship between the separate photographs by virtue of the accession number, as the extension number implies a grouping.

The second strategy for cataloguing would be to give each photograph a new accession number. The last accession number in TMS for 2003 is 2003/1716, therefore the Sam Hood photographs could be renumbered 2003/1717, 2003/1718, and so on. Within the Relationship tab in TMS, a relationship between the photographs can be built to maintain the original grouping. This would be time-consuming to implement, as each of the 56 objects would require a relationship between the other 55 photographs to be built. In the Front Card tab, the Portfolio/Series data field could be used instead. This would be an effective approach to creating

the relationship between the objects because it is not as time-consuming; by entering *Uncivilized* into the data field for each of the 56 records, the relationship is maintained.

Following a discussion with Liana Radvak and Cindy Brouse, we decided the first cataloguing strategy listed above would be implemented because the photographs are part of a set, so the consecutive numbering system after the original accession number is appropriate.

The re-housing method I used for this set of photographs is comparable to the housing methods that have been used by the AGO for collections of press photographs. The Sam Hood photographs, previously grouped together in several plastic sleeves, were placed into separate archival sleeves and placed in a binder box. This ensures that the original order of the photographs is maintained and that they will not abrade one another.

#### **C.P. Mountford Boxes, 2003/1176 and 2003/1177**

The two boxes attributed to Charles Percy Mountford represented the biggest challenge in terms of cataloguing and re-housing. The first box, 2003/1176, contained a variety of distinct objects: Kodachrome slides, large and medium format negatives in glassine envelopes, photographic prints and a large number of small gelatin silver prints. What made these objects particularly challenging is that several objects were given a single accession number when they were first processed. In terms of cataloguing, if these objects were part of a set, as was the case the Sam Hood photographs, it would be reasonable to assign consecutive numbers after the original accession number, eg: 2003/1176.1, .2, .3 and so on. However, these objects cannot really be considered a set because they are quite different, despite entering the collection in one package. Following a meeting with Liana Radvak and Cindy Brouse, we decided that new 2003 accession numbers would be assigned to each object.

Re-housing objects in this box represented the second challenge. Previously, the objects were wrapped in multiple layers of tissue paper with labels to indicate the type and quantity of materials found within. Several negative formats were included; one glass plate negative, two large format and many medium format negatives on a flexible film base and housed in glassine envelopes, some having more than one negative to an envelope, with inscriptions indicating the location depicted. A set of medium format negatives were stored in the original Kodak envelope in which they would have been returned after processing. In order to best preserve the negatives for long-term storage while still maintaining the relationship between the negative and the information on the original envelopes, I removed the negatives from the glassine sleeves and placed both the envelopes and the negatives into PrintFile 4x5 polyethylene sheets. These sheets provided the archival protection necessary for long-term storage, allowed the image to be viewed without direct handling and the four-pocket design of the sheet allowed the positioning of the negative directly next to the envelope it was originally stored in. The negatives can be labeled to indicate when several negatives were stored together, maintaining a physical link between the two objects. The remaining objects in the box were more easily handled: I separated the twelve gelatin silver prints stored in one plastic sleeve and put them into their own individual archival sleeves; the glass plate negative was re-housed into an enclosure; and the set of 131 black and white snapshots were placed into PrintFile 4x5 sheets, allowing easy viewing of inscriptions which have been included on the back of many prints.

The second box, 2003/1177, contained six reels of 16 mm film housed in cardboard boxes and seven loose reels of 16 mm film, all raw footage from Mountford's expeditions to Central Australia. The film suffers from base deterioration, as evidenced by the distinctive vinegar smell present in the storage box. The presence of vinegar syndrome indicates the film



has an acetate base, not nitrate, which would have required special attention and cold storage to isolate the objects from the rest of the collection. The Carr McLean online catalogue lists Hollinger intercept microfilm boxes that are specially designed to neutralize off-gassing and pollutants in the air. They represented an economical and effective re-housing solution and allowed each film reel to be housed individually.

I placed the re-housed Mountford material into new archival boxes and the original boxes were stored separately. The original boxes were not of archival quality and were suffering from spine damage that had the potential to allow dust to enter. There were no inscriptions or informational markings on the boxes, so the contents could be removed and placed in new archival containers without risking a loss of understanding of the material.

### **Structure of the Finding Aid**

Finding aids are generally reserved for archival materials, such as a collection of papers or documents created by one person or organization. When an archive has been created in such a way, with an original order, the archive has a built-in structure and function that dictates the organization of the finding aid. With the Oceanic Collection, this is not the case. There is no original order, there are multiple makers and the collection was acquired from multiple sources prior to the single donation to the AGO in 2002. Because of this, it is necessary to outline how decisions were made to bring about an intellectual order to the collection and how this led to the structure and framework of the finding aid.

The five essential characteristics of an effective finding aid from Gregory Hunter's book *Developing and Maintaining Practical Archives* were used as a basis for the design of this finding aid. Those characteristics are as follows: to be intended for researchers, objective about

the collection, exhibiting an awareness of the needs of a variety of researchers, clarity and conciseness, and efficient. There are several possible users for this finding aid: AGO staff, students in the field of photographic history, Australian history or anthropology as well as researchers from either national or international institutions. I have tried to convey the complexity of this material by discussing the historical context and then describing some of the collection material relevant to that section, allowing the reader to understand what is included in the collection.

The finding aid will exist as a hard copy document, however, in order to broaden the audience, it can also be made available on the AGO website as a downloadable PDF. Another option would be to translate the finding aid into a self-contained website with different pages for each of the sections. This will allow the information to be read by people without the need to physically visit the AGO.

The first three sections are standard, administrative components that provide a general overview of the collection. The introduction provides a general outline of the content of the collection, with the scope and content section describing the types and quantity of objects. The names of the photographers included in the collection are listed, along with the quantity of objects that could be attributed to each. The third section discusses the provenance and history of the collection material.

The remaining sections represent the intellectual arrangement of the collection and are based on groupings I could see within the material after the cataloguing process. I followed Ritzenthaler's and Vogt-O'Connor's advice for arranging photographic material based on visual cues, subject matter and maker to create the six sections of the finding aid. The sections are either thematic groupings, such as the representation of Oceania and its Indigenous peoples, or

based on a single maker, such as the anthropological work of C.P. Mountford. There is also a division between public representation of Indigenous peoples through studio photographers and the press and the private life of Australians as seen in the snapshot albums in the collection. The order in which these sections are listed reflects the importance of that grouping to the understanding of the whole collection. I have also taken into account supporting material held by the AGO, including the Oceanic Art and Artifacts and publications in the library. I have made reference to where material can be found in other institutions.

The public representation of Oceania and its Indigenous peoples is discussed first. I have divided this broad category into two parts. The first part takes into account the landscape and portrait photographs taken by studio photographers in the late 19<sup>th</sup> century for consumption by both the Australian market as well as tourists who visited Australia and the surrounding islands of the South Pacific. These photographers responded to the needs of their market and presented an idea of what Indigenous cultures were like. These images could be purchased for albums, made into postcards or used as the basis for other artistic forms. The second part of this section discusses the representation of the Aboriginal peoples in the early to mid-20<sup>th</sup> century as seen in the motion pictures and press photography. Sam Hood's photographs taken on the set of the 1935 dramatic film *Uncivilized* and the film itself show a conflicting view of Aboriginal peoples; the film presents a derogatory view of Aboriginal culture, while the photographs show the collaboration between the Aboriginal people and the filmmakers. This evolves again into the representation by documentary photographers employed by the Australian News and Information Bureau that existed to promote an Australian lifestyle to a more international audience. Presenting Aboriginal peoples as stockmen or trackers showed how they were integrated into the 'settled' lifestyle.

The largest group of objects created by a single person is the work of anthropologist Charles Percy Mountford (1890-1976), and this material is discussed in the second section. I have grouped these objects together and discuss them separately from the rest of the collection for two reasons: they are the largest group by a single maker and the material was generated through the anthropological study of Aboriginal peoples. These objects held the strongest relationship with the AGO's holdings of Australian art and artifacts as well as publications in the library. Some of the books that were written by Mountford are illustrated with photographs found in the Oceanic Collection, and many of these books, as well as books about Mountford himself, can be found in the AGO library.

The goal of Reverend Hamilton Aikin's, photographs was to promote the work of the Church more so than an image of the Indigenous peoples. The Presbyterian Church was actively involved in the welfare of the Aboriginal people throughout Australia. The Australian Inland Mission (AIM), run by the Church, set up mission schools for the young children and created housing for families, while introducing adults into the market economy. Reverend Hamilton Aikin (1904-1983), a minister originally from England, became involved with the work of the AIM, photographing the missions and the residents and reproducing the photographs in the religious journal *Outreach* as well as exhibitions.

The fourth section of the finding aid discusses the early 20<sup>th</sup> century snapshot albums assembled by anonymous sources, and reflects the creator's own experience of Australia. These albums have been discussed separately from the assembled albums of studio photographs because they reflect the private experiences of individual people and, while some do have photographs of Indigenous peoples, they are not the focus. I discuss four of the 11 snapshot albums.

Three bound albums from the Goulburn Gaol prison are discussed in the next section of the finding aid. There are two large albums of albumen photographs that record prisoners who have come into the prison and include inscriptions detailing the nature of their crimes. These objects are quite different from the rest of the collection because of their function as official government documents. Photographs here are used as tools for identification with the frontal and side profile format mapping out the features of each criminal.

The final grouping I have made is the non-photographic material. These manuscripts are written narratives with hand-drawn illustrations about the history of the discovery of Australia and the history of Aboriginal peoples living throughout Australia.

## **Conclusion**

The Oceanic Collection at the AGO is a unique collection to be held by a Canadian institution. The contents of the collection show the development of photography in the Oceanic countries and convey the complex relationship between Indigenous peoples and European settlers throughout the 19<sup>th</sup> and 20<sup>th</sup> centuries. While at the AGO since 2002, the collection material had not been given much consideration; the previous housing made it difficult to access the objects and little detailed cataloguing had been done. This thesis project has led to a greater understanding of the material, allowing better physical access to the collection through the re-housing and cataloguing component of this project, while the finding aid allows greater intellectual access into the collection.

Translating this finding aid into a web-based format, like those found on the Library of Congress website, would be a valuable next step, however, this was beyond the time frame allowed for this project. Alternatively, a PDF copy of the finding aid could be made available on

the AGO website so that a larger audience could be reached. The NLA could be used as a model for the digitization and presentation of collection material on the Internet. The complexity of the material in the collection warrants further research, and I would encourage anyone interested in the objects to use this finding aid as a launching point to understand the work.

A FINDING AID FOR THE COLLECTION OF OCEANIC PHOTOGRAPHS AND ALBUMS  
AT THE ART GALLERY OF ONTARIO

## **Part 2 – The Finding Aid**

### **Introduction**

This finding aid has been created for Art Gallery of Ontario (AGO) staff and outside researchers interested in the Oceanic Collection housed in the Prints and Drawings vault. The finding aid provides historical and contextual background information relevant to the material within the collection, including biographical information about the creators, a history of the Aboriginal missions and the nature of anthropological work in Australia. The collection material has been divided into six sections, such as The Representation of Oceania and Its Indigenous Peoples and Anthropological Studies in Australia. It also includes biographical information for the makers of the collection material and a complete catalogue of the objects as separate appendices. Links between the collection material, books, art and artifacts belonging to the AGO and related material found within international institutions are made where appropriate.

There are eight sections and three appendices within the finding aid:

1. *Scope and Content*
2. *Provenance and History of the Collection*
3. *The Representation of Oceania and Its Indigenous Peoples*

This section, which represents the larger group of material in the collection, is in two parts. First, the collection material produced by the 19<sup>th</sup> century studio photographers Henry King, John William Lindt, Thomas Andrew and Josiah Martin is discussed, including a summary of why these images were made and how the public consumed these photographs. There are 201 objects associated with this section, including 21



albumen prints, three albums, five postcards and other mounted photographic forms. The representation of Indigenous peoples in film and the press in the early to mid-20<sup>th</sup> century follows in the second section, represented by 57 photographs by Sam Hood and 33 by various press photographers.

4. *Anthropological Studies in Australia – The Work of C.P. Mountford*

A substantial amount of the collection consists of the work of anthropologist Charles Percy Mountford who studied the customs and lifestyle of Indigenous Australian peoples in the Outback. This section discusses his work and outlines how these primary research photographs and motion picture films were disseminated. This section includes 141 gelatin silver prints, 67 negatives, 41 colour slides, 13 film reels and an album. A list of the books found in the AGO library that relate to this material is also included.

5. *Mission Residences – The Albums of Reverend Hamilton Aikin*

This section discusses the photographs that relate to the mission schools created and run by the Presbyterian Church in Australia, primarily the photographs made by Reverend Hamilton Aikin. There are 25 unbound album pages with captioned gelatin silver prints associated with this section.

6. *Experiences of Australia – Snapshot Albums*

This section will discuss some of the 11 snapshot albums included in the collection. These albums document travels in Australia, activities on cattle stations and life in the Australian military. Most are made by unknown individuals with the exception of

three, where inscriptions identify two albums as assembled by the Bond family and another by Royal Australian Air Force pilot, Hawthorne.

#### *7. Goulburn Gaol Records*

This section will discuss the three bound volumes from Goulburn Gaol located in Goulburn, New South Wales, Australia.

#### *8. Manuscripts*

This section will discuss a group of manuscripts in the collection. This includes Lawrence Hargrave's written account of the discovery of Australia by Spanish explorers and R.H Mathews' notes on the division of Aboriginal groups throughout Australia.

### **Appendices**

#### *A. Biographies*

This section compiles biographical information on known creators in the Oceanic Collection. An explanation of the fields and the cataloguing terminology used is also included.

#### *B. Catalogue Records*

The complete catalogue records for the Oceanic photographs and albums are listed. An explanation of the fields and the cataloguing terminology is also included.

#### *C. Oceanic Art and Artifacts Summary*

This section includes a summary of the related non-photographic objects included in the same donation.

## 1.0 Scope and Content

Included in the collection are the following objects, listed from the greatest number of objects to the fewest. The unbound album pages have albumen prints, gelatin silver prints or lithographs mounted to the surface.

<b>Total Objects</b>	<b>Medium</b>
243	Gelatin Silver Prints
65	Medium Format Negatives
41	Unbound Album Pages
41	Kodachrome Slides (31 mounted, 10 unmounted)
21	Unmounted Albumen Print
14	Bound Albums
13	16 mm film
5	Kodachrome Slides (unmounted)
5	Post Cards
3	Books
2	Large Format Negatives
1	Glass Plate Negative
1	Framed Albumen Print

The creators of the collection material include:

<b>Total Objects</b>	<b>Maker</b>
251	Mountford, Charles Percy
142	unknown
57	Hood, Sam
27	Aikin, Rev. Hamilton
25	King, Henry
17	Andrew, Thomas
15	Martin, Josiah
14	Rowe, J.
9	Brindle, W. (Bill)
5	Lindt, John William
4	House, Dr. F.M.
4	Pedersen, W. (Bill)
2	Bond, O.G.
2	Hargrave, Lawrence
1	Bayliss, Charles
1	Beattie, John Watt
1	Bell & Langford
1	C.V.

<b>Total Objects</b>	<b>Maker</b>
1	Durietz, H.
1	Duryea, Townsend
1	Enright, W.J; Mathews, L.S.
1	Hawthorne, G.M.
1	J.V.
1	Kerry Photo
1	Lee Robinson and Frank Bagnall
1	Morris
1	Murray, Neil
1	Rudd, Charles
1	Spencer, Charles
1	Spurling, Stephen
1	Stump & Co
1	White, J.C.
1	Winter, Alfred
1	Wooley, Charles. A.

## **2.0 Provenance and History of the Collection**

The Oceanic Collection was given to the AGO by an anonymous donor in 2002. The provenance records show that the objects were purchased from several different auction houses in the United Kingdom and Australia between 1996 and 1999. When the collection was received, the photographic objects were physically separated from the Indigenous Australian art and artifacts and placed in the custody of the Photography Department.

## **3.0 The Representation of Oceania and Its Indigenous Peoples**

While British settlement of Australia did not occur until the late 18<sup>th</sup> century, archeological evidence suggests that Indigenous peoples had been living in Oceania for at least 50,000 years.<sup>18</sup> Despite Indigenous occupation, the concept of *Terra nullius*, the Latin term for ‘no man’s land’ or ‘land belonging to no one’ was invoked to legitimize Britain’s efforts in

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<sup>18</sup> Elizabeth Edwards, “The Emerging Shape” in *Australia in Oxford*, Howard Morphy ed. (Oxford: Pitt Rivers Museum, 1988): 17.

expanding her empire into Australia, so that by the early 19<sup>th</sup> century only the Crown could sell and distribute land to European settlers. Because of their nomadic, hunter-gatherer lifestyle and lack of material culture, the Indigenous groups were essentially ignored. From the beginning of European settlement, a division of power was set up where the settlers had domination over Indigenous Australians peoples. The rapid growth of urban centers, such as Melbourne and Sydney, was a point of pride for the newly established colony. The settler-Aboriginal person relationships and urbanization were expressed in the photographs that were produced by studio and amateur photographers in the late 19<sup>th</sup> century. Photographs were used as the public representation of Oceanic cities and its people, and, while the specific attitudes changed, the use of photography to present an image of both the people and places of Oceania continued into the 20<sup>th</sup> century in both dramatic films and the press. This evolving mode of representation can be seen in the Oceanic Collection. The 19<sup>th</sup> century studio and amateur photographers are discussed first, followed by the Indigenous Australian peoples in the film and press.

### **3.1 Studio Photographs and Photographers**

Studio and amateur photographers alike visually documented the development of the relatively young nation of Australia and the surrounding Oceanic islands as soon as photographic technology was available. Advertisements for daguerreotype photographers appeared in 1842, three years after the announcement of the process in France. Despite the physical distance between Europe and Australia, a regular trade route ensured photographers in Australia had access to the necessary equipment and advancements – like the collodion wet plate and later the dry plate process – to practice their craft. Documentation of Oceania meant photographing both the “exotic” landscape and the Indigenous peoples native to the area, and these images represented the history and civic achievements after European settlement. Common themes can

be seen in the photographic production of this time period and are represented in the Oceanic Collection: “exotic” landscapes, Indigenous peoples as well as government buildings and civic monuments.

The earliest studio photographs in the Collection are attributed to the German-born John William Lindt (1845–1926). Both Lindt and Henry King (1855–1923) composed studio photographs of Aboriginal peoples. Lindt concentrated on the tribes from the Clarence River, producing a series of photographs in 1872. Artificial studio scenes were set up with painted backdrops and generic tools and weapons with singles or groups posed in the scene, similar to the tradition of European painting. Expressionless, the individuals look directly into the camera at the viewer. Lindt marketed this set of portraits as the *Album of Australian Aboriginals* throughout Australia and Europe, and entered the Philadelphia International Exhibition in 1876, where he won the gold medal. King, however, composed his portraits differently. Rather than placing them in a scene, each portrait was a head and upper-body composition with a blank background. They are totally removed from any context, allowing the viewer to concentrate on the facial features and body scarification that was often highlighted in the photographs.

Early portraits were done in studio partly because of the technological limitations of the wet-plate process. Once dry plates were introduced to the region in 1880, it was easier for studio and amateur photographers to travel beyond the limits of the studio, exploring the rural landscapes surrounding the urban centers. Landscape views were produced and marketed to show the uniqueness and “exotic” qualities of the Oceanic lands. Images of fern tree gullies, like that in Figure 1, were common, as the sheer size of the vegetation was considered primordial and mysterious. Another common subject was closer to home: urban street views, civic monuments and parliament buildings in Sydney and Melbourne that show the progress of the relatively

young nation. Both the landscape and city views were presented to a local and international audience in order to show characteristic views of Oceania and present an image of progress, developing a sense of pride for the country. Both of these subjects – the “exotic” landscape and urban development – can be found in the Oceanic Collection.



Figure 1: J.W. Beattie, *Silver Falls, Fern Gully*, late 19th century, mounted albumen print, 2003/1286.1

The dissemination of portraits of Aboriginal peoples can be highlighted through the discussion of one particular image in the Oceanic Collection. King's *1133 Australian Aborigine* (Figure 2) appears twice in the collection, can be found as a lantern slide (Figure 3) at the National Library of Australia (NLA). A postcard of the image was used as the basis for the painting *Head of an Aborigine* by Count Girolamo Pieri Nerli (Figure 4), an Italian painter who travelled throughout Australia and New Zealand in the 1880s through 1890s. When compared to the other studio portraits of Aboriginal peoples by both King and Lindt, this image is unique

because of the man's expression. Rather than a straight-faced gaze into the lens of the camera in profile, he instead has a wide-mouthed smile and looks up and to the side of the camera. The presence of duplicates in the collection, and the various formats of the image suggest the popularity of this particular image, a representation of the Indigenous Australian peoples. The lantern slide reproduction indicates this image was shown in public lectures. Nerli's painting turns the portrait from a monochromatic composition to one of colour, where he has used greens and yellows in the background. An important alteration has been made to the portrait; he has shifted the eyes of the man from off camera to directly outward, so that the viewer is instead confronted with his gaze. The colours of the background, the gaze and the expression on the face of the man all contribute to an eerie quality and that had the potential to influence how people viewed Aboriginal peoples. A search of Nerli's painting reveals that reproductions of the work can still be ordered through a number of online retail outlets.



Figure 2: Henry King, 1133  
*Australian Aborigine*,  
2003/1155



Figure 3: Henry King, *Head and  
shoulders portrait of a laughing  
man, Australia*, lantern slide,  
National Library of Australia  
collection.



Figure 4: Count Girolamo Pieri  
Nerli, *Head of an Aborigine*, Oil  
on cardboard, early 20<sup>th</sup> century.



A considerable proportion of a photographer's income came from the sale of loose prints bought for the purpose of assembling albums,<sup>19</sup> and it is likely that the loose prints attributed to King and Lindt, discussed previously, were intended for this use. It was common for well-to-do travelers from Europe to assemble albums from the photographs they acquired en route<sup>20</sup> and photographers themselves would assemble their prints into albums for tourists to purchase, or to promote their business. The albums allowed travelers to bring their experience home so that they could convey the sights of the exotic lands and people to individuals back home or revisit their own travels.

One such travel album in the Oceanic Collection, object number 2003/1174 titled *Oceanic Album*, appears to have been assembled in the 1890s. This hardbound album contains 112 albumen prints mounted to consecutively numbered pages. The subjects include portraits of Indigenous peoples and landscape views of the Salomon Islands, Samoa, Fiji, New Guinea, Australia and New Zealand. Captions have been written in ink below each photograph, some quite brief and others longer, describing the action seen in the photograph or a piece of information about the customs of Indigenous people. While a large proportion of the photographs – 52 – cannot be attributed to a specific photographer, the rest have studio stamps or photographer's names directly on the negative. More than 10 photographs from Thomas Andrew, Josiah Martin and Henry King, prominent studio photographers of the time, are included. A similar album is held by the NLA that belonged to Sir Francis Boileau (1830–1900), assembled from photographs bought during a trip to Oceania in 1894 to 1895. Many of the same

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<sup>19</sup> Gael Newton, *Shades of Light: Photography and Australia, 1839 – 1988*, (Canberra: Australian National Gallery, 1988): 30.

<sup>20</sup> Helen Ennis, *Intersections: Photography, History and the National Library of Australia*, (Canberra: National Library of Australia, 2004): 74.

photographs of the Tikitere hot springs in New Zealand by Josiah Martin appear in the *Oceanic Album*.

Sending and collecting postcards became a common method for the dissemination of photographic images, both in Australia and elsewhere. Roughly 1.7 million postcards were sent through the mail in 1902, with a peak in 1910 with 12.6 million postcards handled by the post.<sup>21</sup> This does not account for the postcards that were bought and never sent through the mail, as buying for the sake of collecting was a common activity. Like *cartes-de-visite* before them, postcards were an inexpensive method to collect and give photographic images. Group portraits of Aboriginal peoples dressed in European-style clothing either sitting or standing in front of shelters or with white settlers was the most common representation.<sup>22</sup>

There are five postcards in the Oceanic Collection. Some have inscribed messages on the back, but none have postal markings to indicate they were sent through the mail. All but one shows a clothed grouping of aborigines, with one postcard showing a member of the police department in uniform. The inscription on the verso of one postcard is particularly insightful in revealing the predominant misconceptions about the Indigenous peoples. It reads, “Three English boys on it. They had it taken to send home to England because they think all blacks are wild.”<sup>23</sup> Figure 5 shows the image on the front of the postcard and Figure 6 shows the inscription on the back. Presumably the photographs of Indigenous peoples that had made their way to Europe were more in line with the representations by photographers like Lindt and King, and first-hand viewing of these people created a different impression.

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<sup>21</sup> Nicolas Peterson, “The Popular Image” in *Seeing the First Australians*, Ian Donaldson and Tamsin Donaldson ed. (Sydney: Allen & Unwin, 1984): 167.

<sup>22</sup> Ibid, 173.

<sup>23</sup> 2003/1215



Figure 5: unknown, *Streaky Bay Postcard*, 1914, 2003/1217

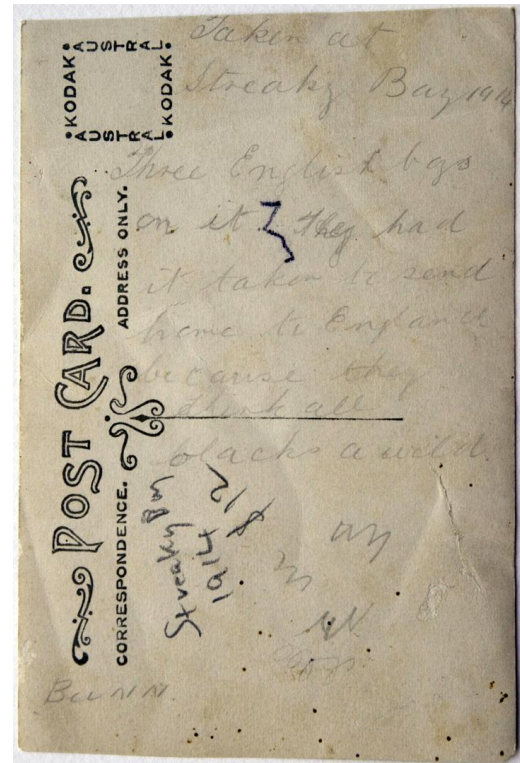


Figure 6: unknown, *Streaky Bay Postcard*, 1914, verso, 2003/1217

### 3.2 Indigenous Australian Peoples in Film and the Press

The film industry in Australia has been in existence since the beginning of motion picture film technology. Short documentaries directed by Marius Sestier appeared in 1896, and numerous dramatic films followed shortly after. Australian director and filmmaker Charles Chauvel (1897–1959) directed Errol Flynn in the 1933 film *In the Wake of the Bounty*, launching Flynn's acting career and prompted his relocation to Hollywood. Three years later, Chauvel wrote and directed the 1935 feature film *Uncivilised* starring Margo Rhys and Dennis Hoey. The premise of the film involves Rhys playing the part of a young author, Beatrice Lynn, who enters the Australian outback in search of Hoey's character, Mala, whom she believes is the white leader of a tribe of Aboriginal peoples, with the action occurring in the midst of rival tribes struggling for control of the opium trade. Some of the characters played by Cape York Peninsula

Aboriginal people include Moopil, the witch doctor and leader of a hostile tribe and his son, described as a mad killer. Immediately after the opening credits of the film, text scrolls revealing the contextual background in which the film is set. The unsettled territory of Australia is described as “an unknown land of mountain and waterfall – of great rivers that empty into lonely seas and endless swamps that stretch from jungles to become lost in deserts of sand and clay.”<sup>24</sup> The idea of Australia as an unknown land of exotic mystery, an idea that was present in the landscape photographs of the earlier studio photographers, is perpetuated in the film. Scrolling further, the narrative describes the “last remnants” of Aboriginal groups as “natives wanted for spearing cattle – stealing women – or for murder.”<sup>25</sup> The conception of Aboriginal peoples as savage, warring and superstitious is presented to both an Australian and international audience. The title of the movie alone shows the lack of respect for the traditional lifestyle of the Aboriginal peoples by the dominant white film industry. The National Film and Sound Archive is the current publishers of the film and hard copies can be found at Cornell University and University of California at Santa Cruz in the United States, King’s College in the United Kingdom and many Australian university and state libraries. In addition, the full run of the film is available on YouTube.

Included in the Oceanic Collection is a set of 56 behind-the-scenes shots and film stills from the movie by the press photographer Sam Hood (1872–1953). Many of the photographs show Aboriginal peoples in body paint being led by either a member of their own tribe, or one of the white members of the film crew, likely coaching for a scene that would be filmed for the movie. Other photographs show the traditional making of fire with sticks and bits of dry grass, cave painting and the application of body paint in preparation for upcoming film scenes. There is

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<sup>24</sup> *Uncivilised*, YouTube, directed by Charles Chauvel (1936; Australia: Expeditionary Films)

<sup>25</sup> *Ibid.*

a set of photographs where Hood is directly in or above the action of filming with the lights and other film equipment on the set. In one photograph (Figure 7), the director and the cameraman are directly in the center of the frame with their backs to Hood, and we see a group of Aboriginal people performing in the background. Many hold spears in their hands, and two are biting the spear with their teeth, perhaps to emphasize the wildness of the group. The main actors of the film, Rhys and Hoey, are shown in other photographs and in some we see them in their costumes. Hoey's character who has assumed the role of tribe leader, wears the same headdress as the tribe and Rhys assumes the role of the damsel in distress. There is one photograph with evidence of retouching, suggesting it had been reproduced in the press.



Figure 7: Sam Hood, [Camera operator and director with Aboriginal actors], 1935 gelatin silver print, 2003/1227.22



While the film itself has a decidedly pointed view of the Aboriginal people-as-savages, there are some photographs on set that show the actors, both white and Aboriginal, in periods between filming which reveal collaboration and cooperation between them. One photograph shows Hoey seated between two white women and an Aboriginal person in his character's costume. All of the individuals appear relaxed, suggesting a familiarity and ease in their interactions. Another shows Hoey playing a good-natured game of cricket (Figure 8). Perhaps the less public nature in which the two groups interact is masked by the public representation of the Aboriginal peoples in the name of drama and expectations by an international audience familiar with the stereotypical view of their way of life.



Figure 8: Sam Hood, [Dennis Hoey and Aboriginal men playing cricket], 1935 gelatin silver print, 2003/1227.42

Unlike this film, the press photographs produced by the Australian News and Information Bureau of the Department of the Interior in the 1950s and 1960s presented a much different picture of Aboriginal peoples. This organization was founded in order to promote Australia to an international audience, disseminating images of the Australian landscape and the lifestyle of its citizens, including photographs directly relating to the Aboriginal population. However, rather than presenting a negative view of the people – although negative attitudes towards them still existed and are expressed in the collection material – the organization focused on the valuable assets of their traditional way of life, such as their knowledge of the land crucial for tracking, and how they have been incorporated into the cattle and sheep farming activities common throughout the rural areas of Australia. That said, Aboriginal peoples had little control over how they were represented in the press, as state-run organizations and newspapers aimed at a local and international audience were dominated by the white urban centers such as Sydney and Melbourne.

The caption of one photograph from the Australian Press Bureau (Figure 9) reveals the common attitude towards Aboriginal peoples in the press. Titled *Not a Cave Man*, the image is of a male in face paint with a club in his raised hand. The text reads:

No, he isn't an artist's conception of what the well-groomed cave dweller looked like, but a living example of the world's most primitive people, the Australian aborigines. His tribe runs wild on Bathurst Island, off the north coast, and lives by the club, the spear and the boomerang. He has patronised the beauty parlor to have his face painted with clay-cream, but the barber shop knows him not.<sup>26</sup>

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<sup>26</sup> 2003/1233



Figure 9: unknown, *Not a Cave Man*, 1950-1973  
gelatin silver print, 2003/1233

There are approximately 30 photographs that can be classified as press photographs, some by the above-mentioned state organization and the rest by other news media outlets, such as the Sydney-based *Sun-Herald*. A common image that was presented was that of the Aboriginal stockman; farmhands used on cattle and sheep stations to care for and move the herd to pasture. These images were used to show that the Aboriginal peoples were being incorporated into the everyday life of white Australians, rather than being at odds with the settlers or segregated in state or church-run mission settlements. Fully integrated, the Aboriginal stockmen are dressed in clothing appropriate for the job, with cowboy boots and hats, ride horses and work alongside their white counterparts. Little of their traditional lifestyle is revealed in the



photographs. The verso of some of the photographs have date stamps showing when and how often they were used, and some include a clipping of the caption that was used at the time of publication. One caption reads “Native stockman Old Jerry throws his lasso during the branding.”<sup>27</sup> On the image itself (Figure 10), there is evidence of retouching around the head of one stockman, used to separate the figure from the background.

Another activity commonly photographed was the corroboree (Figure 11), a traditional ceremonial dance performed to celebrate the meeting of two tribes, weddings, births or deaths as well as numerous other events worthy of gathering. One caption describes the dance as “the remarkable natural ballet of the Australian native.”<sup>28</sup> In some cases, corroborees were organized as exhibitions where townspeople could observe an aspect of traditional Aboriginal culture.<sup>29</sup> The photograph shows the tribe arranged in a circle with the white viewers in the background.



Figure 10: unknown, Aboriginal Stockmen [Native stockman, Old Jerry, throws his lasso during the branding], 1957, gelatin silver print, 2003/1244

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<sup>27</sup> 2003/1244

<sup>28</sup> 2003/1235

<sup>29</sup> 2003/1237



Figure 11: unknown, Aboriginal people from the Central Desert and Northern Territories [First Sound Recording Films Made of Australian Aborigines' Secret Rites], 1953-1970, gelatin silver print, 2003/1235

The photographs from the Australian News and Information Bureau in the Oceanic Collection were taken by several people; W. (Bill) Brindle, W. (Bill) Pedersen, Neil Murray, Lee Robinson and Frank Bagnall. What separates these from the other press photographs is the use of extended captions on the verso explaining what the image is showing and giving a history of the Aboriginal people it shows.

A set of four photographs by Pedersen is an informative look at the then-current state of Aboriginal groups in the Kimberley region of Western Australia. The tracking abilities of the group are praised and utilized by the Australian police in one of the extended captions on the verso, however, the shorter caption describe the Aboriginal people as previously a menace to the white settlements who were then tamed by the police force. Another photograph describes the use of spears and boomerangs for hunting kangaroos and emus, while a third shows an Aboriginal stockman. Rather than being assimilated into the white settler's world, this man has maintained his traditional clothing and custom of body scarification (Figure 12). Pedersen's photographs and the accompanying text relay a historical context between the tribes and the

settler's, but at the same time respect their Aboriginal way of life, a respect that was not commonly present within the early photographs and films. Other photographs from the Bureau acknowledge the harm inflicted on the Aboriginal peoples because of European settlement in Australia.



Figure 12: unknown, Aboriginal Stockmen [Half Cast Stockman Joe], 1957, gelatin silver print, 2003/1252

#### **4.0 Anthropological Studies in Australia – The Work of C.P. Mountford**

The use of photography for fieldwork in various scientific disciplines was common. The 1901 geologic survey of the Kimberly Region in North West Australia lead by Fred Brockman included photographic documentation of cave paintings by botanist Dr. F.M. House. Four of these photographs are included in the Oceanic Collection. The use of photography in these studies was quite different from the earlier landscapes and portraits of Indigenous peoples.

Rather than presenting the ‘exotic’, the photographs were scientific exhibitions, or a way to document personal interactions between the researcher and his subject, the subjects being the land and the Aboriginal peoples.

Included in the Oceanic Collection are two boxes contain material by the anthropologist Charles Percy Mountford (1890–1976), who dedicated much of his life to the study of the Indigenous Australian peoples who lived in Central Australia around Ayers Rock and Mount Olga, as well as Arnhem Land, located in the Northern Territory close to Darwin. Figure 13 shows a photograph of Mountford in the Outback with a member of his expeditionary group. There are 13 reels of motion picture film, both edited and unedited source material he used for the 1948 documentary film, *Brown Men and Red Sand*. The book of the same name, held in the AGO’s library, features some of the photographs in the collection. Mountford, a self-taught anthropologist, completed many expeditions into Central Australia during the 1930s to 1960s, resulting in *Ayers Rock, Its People, Their Beliefs and Their Art*, which he submitted as his Masters thesis to the University of Adelaide in 1964. His life’s work culminated in the book *Nomads of the Australian Desert* in 1976, however, it was withdrawn from sale shortly after its publication because of some of the restricted images it contained.<sup>30</sup> Both publications can be found in the AGO library. He assembled his personal archive with the assistance of Harold Sheard and placed it in the custody of the State Library of South Australia in two separate donations, one in 1957 and the other in 1970. The National Library of Australia holds material by or about Mountford, and both the National Museum of Australia and the Smithsonian Institution have collections of art and artifacts gathered from the landmark 1948 American-Australian Scientific Expedition to Arnhem Land. Mountford took a leading role in the

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<sup>30</sup> Philip Jones, ‘Mountford, Charles Percy (1890-1976)’, Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/mountford-charles-pearcy-11188/text19941>, accessed 24 June 2012.

expedition, which included members from the Smithsonian Institution in Washington and the National Geographic Society.

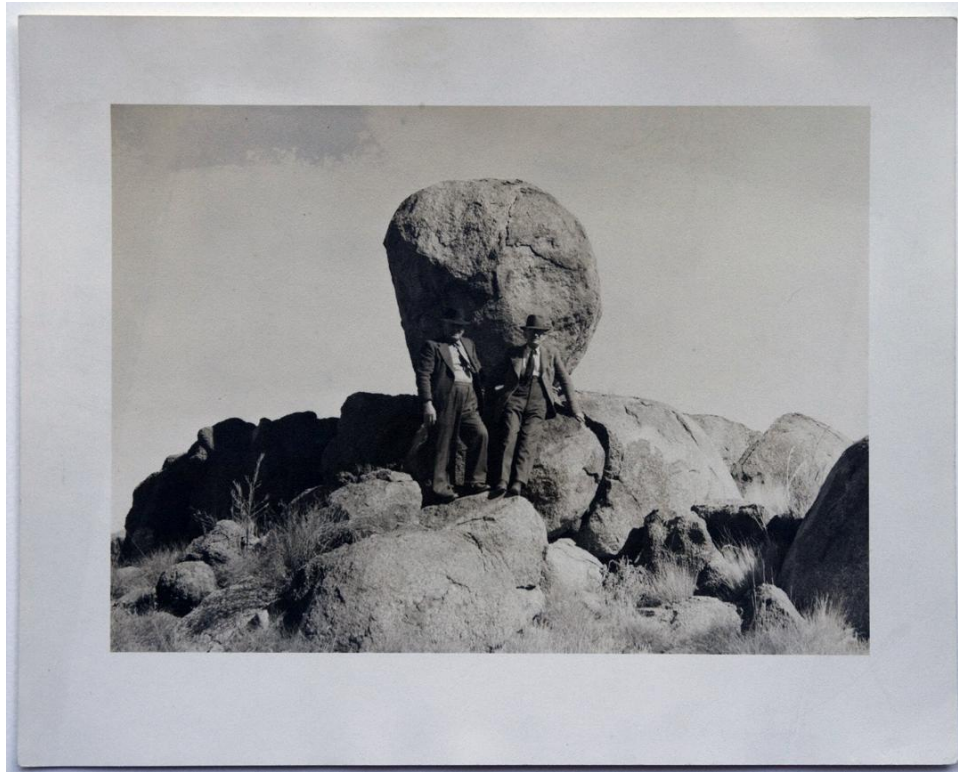


Figure 13: unknown, [C.P. Mountford and man in front of rock formation], c.1950  
mounted gelatin silver print, 2003/1743

The Mountford material in the Oceanic Collection also includes 62 medium format negatives, 41 colour slides, 131 small black and white photographs and an album. The content is mostly landscape and photographs of rock paintings, taken around Ayers Rock, Haast's Bluff Mission, Hermannsburg, Ernabella and Alice Springs in Central Australia. Many small black and white photographs are found in the album. It is likely that this material functioned as documentation of the Montford expeditionary group's travels and fieldwork in Central Australia. Rock formations, mountains and other distinct features in the landscape are prominent in the photographs, one example being Haast's Bluff. Captions have been placed on the back of many, either directly on the surface of the paper, or on labels that have been glued on.



The 62 medium format negatives came in an original Kodak envelope. The inscription, “Doris’ negs” on the package identifies the photographer, however, there is no record of a Doris on the expeditionary group. This woman was perhaps a family member, wife or friend of someone in the official party. There is a woman in some of the slides and photographs (see Figure 14), and a camera can be seen around her shoulder, so it is possible that the negatives from the Kodak envelope were taken by her.



Figure 14: unknown, *Hermannsburg Schoolchildren*, c.1950  
mounted gelatin silver print, 2003/1728

What differentiates Mountford’s work from that of the earlier photographers previously discussed was his concern for and respectful treatment of the Aboriginal peoples. While they do not escape some of the prejudice of the time period, both his writing and his photographs show

both an empathy and respect for the Aboriginal peoples' way of life, absent in previous representations.

Books written by Mountford and available in the AGO library are listed below, ordered by the date of publication. The call number for each publication is listed after the bibliographic reference.

- *Aboriginal Stone Structures*, Adelaide: R.S.S.A, 1940: 572.9944 M86
- *The Art of Albert Namatjira*, Melbourne: Bread and Cheese Club, 1945: 759.994 N15 M86
- *Brown Men and Red Sand: Wanderings in Wild Australia*, Melbourne: Robertson & Mullens, 1948: 9919.42 M86
- *Records of the American-Australian Scientific Expedition to Arnhem Land: Art, Myth and Symbolism*, Melbourne: Melbourne University Press, 1956: 572.994295 M86
- *Ayers Rock: Its People, Their Beliefs and Their Art*, Honolulu: East-West Center Press, 1965: 398.20994 M86 1965
- *Legends of the Dreamtime: Australian Aboriginal Myths in Paintings by Ainslie Roberts*, Adelaide: International Limited Editions, 1975: 398.20994 M86
- *Nomads of the Australian Desert*, Adelaide: Rigby, 1976: 994.004991 M86
- **Biography**: Lamshed, Max, 'Monty': *The Biography of C.P. Mountford*, Adelaide: Rigby, 1972: 301.20924 L21

## **5.0 Mission Residences – The Albums of Reverend Hamilton Aikin**

The segregation of Aboriginal peoples began in the mid-19<sup>th</sup> century, and while it is not actively done today, the mission settlements still exist. There was a belief that in order to save the Indigenous Australian peoples from extinction, they had to be removed from their traditional nomadic lifestyle and housed in permanent residences. Both church and secular missions and settlements were established throughout Australia, usually in the more remote territories where

there would be little chance for interaction between Aboriginal peoples and white settlers. Since the time of white settlement, diseases brought by the Europeans, such as small pox, and contact the contact between sailors and Aboriginal women resulting in sexually transmitted diseases, combined with violence, decimated the population so much so that settlements were established between 1860 and 1911 to protect them and prevent their complete extinction.<sup>31</sup> Sometimes called 'stations', 'missions' or 'settlements', the general goals were the same: to segregate the Aboriginal peoples from the white settlers, provide more permanent living conditions and provide regular meals. The settlements in the Northern Territory and Northern Queensland, some of the most isolated of the settlements, survived well into the 20<sup>th</sup> century, largely due to mission workers fighting for financial support and legislation regarding the fair treatment of Aboriginal peoples, especially during a period of poor treatment and conflict in the 1920s and 1930s.<sup>32</sup>

Included in the Oceanic Collection are 27 photographs taken by Reverend Hamilton Aikin (1904–1983), which were used to promote the humanitarian work of the Church. Aikin, ordained by the Presbyterian Church of England in 1933, arrived in Sydney, Australia in 1942 and began working in the Audio-Visual Education Department of the Presbyterian Church of Victoria. The objects in the collection include photographs he took while visiting the Aurukun and Weipa settlements in the remote area of North Queensland on the Cape York Peninsula. At the time these were taken c.1950, the two settlements had been established for a number of years: Weipa since 1898 and Aurukun since 1904. These images were meant to promote the Church and show how the Aboriginal peoples in the settlements assimilated into a European lifestyle, which included cotton clothing, an introduction to a market economy and formal education for children. In one image (Figure 15), three young school children look at a photograph of Queen

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<sup>31</sup> Elisabeth Gigler, *Indigenous Australian Art Photography: An Intercultural Perspective*, (Shaker Verlag: Aachen, 2008): 18.

<sup>32</sup> J.P. Long, *Aboriginal Settlements*, (Australian National University Press: Canberra, 1970): 139.



Elizabeth and the caption provided by Aikin reads, “She is our Queen.”<sup>33</sup> Another shows an Aboriginal man bringing fish to the market to sell, and a particularly well-fed, chubby child is paired with the caption, “No malnutrition here,”<sup>34</sup> implying the abundance of food available at the settlement, combating the perception that tribes outside of the settlements were faced with dwindling food supplies and starvation. None of the people have been identified by name; rather, generalized terms are used, such as Weipa lands, beautiful girl, etc. The individuality of the person is sacrificed in order to represent the work in the Church settlements.



Figure 15: Rev. Hamilton Aikin, *She is our Queen*, c.1950  
mounted gelatin silver print, 2003/1275

<sup>33</sup> 2003/1275

<sup>34</sup> 2003/1278

## **6.0 Experiences of Australia – Snapshot Albums**

The previous sections of this finding aid dealt with the public representation of Oceania, while the 11 snapshot albums in the Oceanic Collection discussed here present the private life experiences of different people living in Australia. There are a number of albums assembled by military personnel at the Darwin military base in Northern Australia. There are also those assembled by private Australian citizens wishing to document some aspect of their life, whether it be a journey by car across the country or life on a cattle station.

Located in the northern-most part of Australia, the Darwin military base was home to the Royal Australian Air Force (RAAF), with construction of the airfield beginning in 1938 and completed in 1940. The RAAF itself was first established in 1921, making it the second oldest air force in the world. The airfield was put to use right away as the proximity of Darwin to the Empire of Japan made it a popular home base for American forces during World War II.

There are several snapshot albums assembled by military personnel from this time frame in the Oceanic Collection. One album, 2003/1206, was assembled by RAAF member G.M. Hawthorne; his name has been inscribed in ink on the inside cover along with his RAAF number, 416425 and he has identified photographs of himself throughout the album using ‘self’ (Figure 16). There are a variety of image sizes affixed to the album pages with photo corners and each has been captioned with the name of either the person or the place depicted. What makes this album valuable in comparison to the other albums is the association with a particular person. The images show his experiences of official military activities, but also the more casual moments of Hawthorne and members of his group: a trip to the beach (Figure 17), sporting events and group shots with their wives or girlfriends. Aboriginal people on Groote Eylandt are shown in

photographs on the final pages of the album, evidence of what Hawthorne would have experienced in the areas surrounding the base.



Figure 16: unknown, *Self seated at radio*, photograph from RAAF album, 1920s-1940s, gelatin silver print, 2003/1206



Figure 17: unknown, page from RAAF album, 1920s-1940s, gelatin silver prints, 2003/1206

Two additional albums, 2003/1204 and 2003/1205, originating from military personnel appear to have been made by the same person, or at least within the same time frame, as the cover and format of the album is the same for both. Both albums have a variety of size formats with photographs that are either glued directly to the surface of the album page or affixed using photo corners. As with the previous album, the images show a variety of activities that would be common on a military base, such as marching, practice at a gun range and groups in formation. There are also images of the men performing civic duties, like road building and excavation in preparation for a dam, as well as the more recreational activities of tennis and cricket. In

addition, both albums show Aboriginal people dancing at corroborees, hunting or show features of their bodies, especially focused on the scarification of their skin. Only 2003/1204 has captions inscribed in ink below most of the photographs.

The albums discussed above attempt to show a complete experience of military personnel, in both official and recreational activities. In addition to the military-based albums, there are others in the Oceanic Collection created by private citizens to commemorate a specific event or daily activities of a family. Two albums, 2003/1180 and 2003/1181, have been assembled by the same family for such a purpose. Inscribed on the inside cover of one is the date, 1928, and the name Doreah G. Bond. The second album has not been attributed in such a way, but the same format of the album and the presence of some of the same images in both are evidence that they belonged to the same family or group. Within the two albums, a journey by car into Central Australia has been documented, including the follies of early transportation (several photographs show the men in the travelling party pushing an automobile out of a ditch or up a steep trench). The majority of the snapshots show this journey, with stops for picnics and the landscape encountered along the way. Some of the photographs have been captioned, but most remain uncaptioned. It is interesting to view these albums in relation to those described in section 3.1 of this finding aid, where each photograph has been carefully captioned and historical notes about the subject or place depicted have been made.

## **7.0 Goulburn Gaol Records**

Australia's history as a penal colony is well known, with the first convicts and other settlers arriving on British ships in the late 18<sup>th</sup> century. Sydney Cove proved to be the best location for landing, and the penal colony of New South Wales was established in 1788. Regular

immigration meant steady growth in both the population and development. Rather than slave labour, convicts skilled in various trades were enlisted to construct buildings and infrastructure necessary for the development of the colony.

Shortly after this initial colonization, Goulburn Gaol was established in 1847 in Goulburn, New South Wales, situated roughly between the cities of Sydney and the current Australian capital, Canberra. The prison would later be called the Goulburn Reformatory from 1928 – 1949, Goulburn Training Centre from 1949 – 1993 and it is currently called the Goulburn Correctional Centre. The facilities accommodate minimum, maximum and super maximum security. Written records were made to document the daily activities of the prison as well as the prisoners that were admitted to the jail. Three albums of official records from Goulburn Goal are in the Oceanic Collection, one journal kept by the Governor and two entrance books. Similar records are in the State Records Archives of the New South Wales Government.

The journal, object 2003/1210, is a daily record kept between July 13, 1901 and July 14, 1902. The two page spreads represent one day, and include information about the number of officers and prisoners in the jail, along with the conditions of the cells and rations available for meals. More space has been left for a longer written account of the directions and the important occurrences that happened that day.

Along with the journal, there are two entrance books that were used to record information about the specific prisoners entering and exiting the prison. Two identification photographs – one frontal portrait and one profile – used to visually describe the faces of each convict are pasted onto the sheet along with the date the photographs were taken. The dates range between 1904 and 1905. Other information about the identity of the prisoner is included as well: name, birth date and nationality, their trade or occupation, religion, education, height, weight – at the time

they were committed and when they were discharged – hair and eye colour as well as any special marks or features such as scars. Aside from the identification information, there is a listing of their criminal history including the crime, where they were imprisoned and their sentence. Larceny and minor assault are the main offences for many of the prisoners. Figure 18 shows a portion of a page from one album.

This form to be carefully folded in six parts.

No. **1859**  
Goulburn

Name *Joseph Edward Mullen*

Date when portrait was taken *28* *2* 190*5*

Native place *Wickham*

Year of birth *7-1-1880*

Arrived in } Ship  
State } Year *B.S.*

Trade or occupation } *Labourer*  
previous to conviction }

Religion *C. of England*

Education, degree of *C. 4th*

Height, without shoes, *5* feet *9* inches

Weight } On committal *149*  
in lbs. } On discharge *145*

Color of hair *Brown*

Color of eyes *Blue*

Marks or special features:—  
*Left arm short - Heart also*  
*Scars inside forearm*  
*inside arm freckled.*  
*Scar outside edge of right thumb. Three teeth missing front top jaw*  
*Scar inside left shoulder blade*



Figure 18: unknown, page from Goulburn Gaol entrance album, c.1900, 2003/1208

## 8.0 Manuscripts

There are three objects in the Oceanic Collection that provide a written account detailing aspects of Australian history. It is possible that these manuscripts, particularly the text written by R.H. Mathews, functioned as research material for Mountford. While Australia is known as an English colony, Spanish ships likely visited the area in the late 16<sup>th</sup> century. This is the history

that is explored by Lawrence Hargrave's manuscript *Lope de Vega*, a two-volume document, 2003/1194.1-.2, detailing his theories on the disappearance of the Spanish Captain, Lope de Vega, off the coast of Tinakula, a volcanic island in the Solomon Islands, in 1595. Hargrave presents this history as proof of a Spanish presence in the Port Jackson area of Australia, now commonly known as the Sydney Harbour, well before English ships first arrived nearly two centuries later. The theory evolved out of a paper and talk he first presented in 1909. He uses the presence of iron tools and cave paintings in the Port Jackson area as evidence of Spanish visitation. Volume I is the textual account, and Volume II holds the illustrated plates that accompany the text.

The manuscript itself is composed of typed pages that have been bound together. Throughout the volume, hand-written notes have been added in the margins, adding new or different information Hargrave had found during his research. Large portions of text have been covered over completely with a new typed section of text pasted over the old version. The editing process has been done over the course of time. Dates towards the back of the manuscript indicate when various revisions had been made to the text; in this case there are five revision dates between February 18, 1913 and July 30, 1914.

Another written history in the Oceanic Collection is an assemblage of typed letters, newspaper clippings, followed by an extended typed manuscript concerning different aspects of Aboriginal peoples living in South Australia. The letters and clippings are dated between the early 1920s to the early 1930s and appear to belong to W.J. Enright, a member of Chamber of Commerce and holder of public office. The extended manuscript was written by R.H. Mathews and dates to 1900. There are several drafts of the same topics, all of which attempt to delineate boundaries between different Aboriginal peoples in New South Wales, Victoria and Queensland.

Mathews recognizes that there has been a general apathy towards the study of Aboriginal culture by white settlers, and so has tried to understand the intertribal marriage customs, languages and art work in the form of cave and bark paintings. While the groups may lack the material culture customary to settlers, he has recognizes and acknowledges that they do have their own culture that includes a complex and developed language. Mathews outlines this language structure and has included the English translation. These manuscripts were presented in both English and French to the Société d'Anthropologie de Paris. It is interesting to compare this written understanding of Indigenous peoples with the visual representations of the same people that were being circulated concurrently.



## Appendix A: Biographies

Records for each maker identified in the collection were either created or updated with new information found during research. The objects attributed to each maker are listed and can be cross-referenced with the catalogue records in Appendix B. The biographies have been listed in alphabetical order.

<b>Full Name</b>	Reverend Hamilton Aikin
<b>Birth Date</b>	1904
<b>Birth City</b>	England
<b>Death Date</b>	1983
<b>Death City</b>	Melbourne, Victoria, Australia
<b>Biography</b>	Aikin was ordained by the Presbyterian Church of England in 1933, and came to Sydney Australia in 1942. He was the director of the Australian religious Film Society's Visual Education Department from 1943 to 1956, and the Director of the Stewardship and Promotion Department of the Presbyterian Church of Victoria from 1956-1962. He used photographs of the Australian Aborigines to illustrate his articles in <i>Outreach</i> , a journal published by the Social Sciences Department of the Presbyterian Church. Many of his photographs were exhibited to make the missionary and service work of the Australian Inland Mission public. His film <i>The Living World</i> (1954) focuses on the Bible in Palestine, New Hebrides, the UK, America and Central Australia.
<b>Related Objects</b>	2003/1255, 2003/1256, 2003/1257, 2003/1258, 2003/1259.1, 2003/1259.2, 2003/1260, 2003/1261, 2003/1262, 2003/1263, 2003/1264, 2003/1265, 2003/1266, 2003/1267, 2003/1268, 2003/1269.1, 2003/1269.2, 2003/1270, 2003/1271, 2003/1272, 2003/1273, 2003/1274, 2003/1275, 2003/1276, 2003/1277, 2003/1278
<b>Full Name</b>	Thomas Andrew
<b>Birth Date</b>	1855
<b>Birth City</b>	Takapuna, Auckland New Zealand
<b>Death Date</b>	1939
<b>Death City</b>	Apia, Samoa
<b>Biography</b>	Andrew photographed the Samoan landscape and its Indigenous peoples when he moved to the island in 1891, working with Alfred Tattersall and John Davis. Many of his photographs can be found at the Museum of New Zealand Te Papa Tongerewa.
<b>Related Objects</b>	2003/1174.3b, 2003/1174.7, 2003/1174.8, 2003/1174.9, 2003/1174.10, 2003/1174.11, 2003/1174.12, 2003/1174.13, 2003/1174.14a, 2003/1174.16b, 2003/1174.17a, 2003/1174.17b, 2003/1174.20a, 2003/1174.20b, 2003/1174.23, 2003/1174.24a, 2003/1174.24b
<b>Full Name</b>	W. (Bill) Brindle
<b>Birth Date</b>	
<b>Birth City</b>	Australia
<b>Death Date</b>	
<b>Death City</b>	Australia
<b>Biography</b>	Brindle was employed by the Australian News and Information Bureau as a professional photographer. The organization would change its name to the Australian Information Service in 1973. ( <a href="http://trove.nla.gov.au/people/643357?c=people">http://trove.nla.gov.au/people/643357?c=people</a> )
<b>Related Objects</b>	2003/1234, 2003/1254, 2003/1167, 2003/1168, 2003/1169, 2003/1170, 2003/1171, 2003/1172, 2003/1173

<b>Full Name</b>	Charles Bayliss
<b>Birth Date</b>	1850
<b>Birth City</b>	Hadleigh, Suffolk, England
<b>Death Date</b>	1897
<b>Death City</b>	Sydney, New South Wales, Australia
<b>Biography</b>	Bayliss came to Melbourne, Australia from England in 1854, when he was four years old. He would work for the photographer Holtermann in the 1870s, and would later exhibit his own photographs in the 1883-84 Calcutta International Exhibition. Albums of his work in Sydney can be found at the National Library of Australia and other public institutions in Australia.
<b>Related Objects</b>	2003/1290.2
<b>Full Name</b>	John Watt Beattie
<b>Birth Date</b>	1859
<b>Birth City</b>	Aberdeen, Scotland
<b>Death Date</b>	1930
<b>Death City</b>	Hobart, Tasmania, Australia
<b>Biography</b> <sup>35</sup>	Beattie turned to photography in 1879, making expeditions into the Tasmanian bush. He became a professional photographer in 1882, and became Tasmania's official photographer in 1896, producing framed prints, postcards, lantern slides and albums to promote the colony. He toured the Western Pacific in 1906. His work is found in the collections of the Queen Victoria Museum and the Tasmanian Museum.
<b>Related Objects</b>	2003/1286.1
<b>Full Name</b>	Townsend Duryea
<b>Birth Date</b>	1823
<b>Birth City</b>	Glencoe, Long Island, New York, United States of America
<b>Death Date</b>	1888
<b>Death City</b>	Balranald, New South Wales, Australia
<b>Biography</b> <sup>36</sup>	Duryea began his training in photography in 1840 in the United States before moving to Melbourne in 1852. There he joined Alexander McDonald in a studio partnership. He moved to Adelaide in 1855, setting up a daguerreotype studio, and was later joined by his brother Sandford, forming Duryea Bros. Their partnership lasted until 1863. Duryea would be the official royal photographer during the royal visit of 1867, travelling with the party throughout their visit. Duryea specialized in portraits of dignitaries, panoramas and views of Adelaide. His entire collection of 50,000 negatives were lost to a fire in 1875, an unfortunate loss as his work represented a comprehensive record of early South Australian colonial life.
<b>Related Objects</b>	2003/1220

<sup>35</sup> Michael Roe, 'Beattie, John Watt (1859–1930)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/beattie-john-watt-5171/text8687>, accessed 15 March 2012.

<sup>36</sup> R.J. Noye, 'Duryea, Townsend (1823–1888)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/duryea-townsend-3458/text5283>, accessed 2 June 2012.

<b>Full Name</b>	Lawrence Hargrave
<b>Birth Date</b>	1850
<b>Birth City</b>	Greenwich, England
<b>Death Date</b>	1915
<b>Death City</b>	Darlinghurst, Sydney. New South Wales Australia
<b>Biography</b>	Hargrave was born in England and sailed to Sydney, Australia in 1866 to join his father who had moved there in 1857. With an education in mathematics and engineering, Hargrave became a draftsman for the Australasian Steam Navigation Company. He traveled to New Guinea in 1871 and again in 1876. He became a life member of the Royal Society of New South Wales. His interest in engineering and engines led him to build models of flying machines and draft papers to the Royal Society on various matters concerning aeronautics. In 1909, his thoughts on the Lope de Vega voyage were first published, and this theory was developed up to his death in 1915.
<b>Related Objects</b>	2003/1234, 2003/1254
<b>Full Name</b>	Dr. F.M. House
<b>Birth Date</b>	1865
<b>Birth City</b>	Privett, Hampshire, England
<b>Death Date</b>	1936
<b>Death City</b>	Gnowangerup, South-Western Australia, Australia
<b>Biography</b>	House is most known for the expedition with F.S. Brockman in 1901 where he took the role of botanist and naturalist in a survey of North-West Kimberly beyond the Mount Leopold Ranges. This survey was published in 1902 as the <i>Report on Exploration of North-West Kimberley</i> , 1901, by Fred. S. Brockman, with App. by Chas. Crossland and Dr. F.M. House. Available online at <a href="http://nla.gov.au/nla.aus-vn5018477">http://nla.gov.au/nla.aus-vn5018477</a> . He came to Australia in 1891, becoming the Resident Magistrate and Medical Officer of the Kimberly District in 1896.
<b>Related Objects</b>	2003/1202, 2003/1279, 2003/1280, 2003/1281
<b>Full Name</b>	Sam (Samuel John) Hood
<b>Birth Date</b>	1872
<b>Birth City</b>	Sydney, New South Wales, Australia
<b>Death Date</b>	1953
<b>Death City</b>	Sydney, New South Wales, Australia
<b>Biography</b>	
<b>Related Objects</b>	2003/1227.1, 2003/1227.2, 2003/1227.3, 2003/1227.4, 2003/1227.5, 2003/1227.6, 2003/1227.7, 2003/1227.8, 2003/1227.9, 2003/1227.10, 2003/1227.11, 2003/1227.12, 2003/1227.13, 2003/1227.14, 2003/1227.15, 2003/1227.16, 2003/1227.17, 2003/1227.18, 2003/1227.19, 2003/1227.20, 2003/1227.21, 2003/1227.22, 2003/1227.23, 2003/1227.24, 2003/1227.25, 2003/1227.26, 2003/1227.27, 2003/1227.28, 2003/1227.29, 2003/1227.30, 2003/1227.31, 2003/1227.32, 2003/1227.33, 2003/1227.34, 2003/1227.35, 2003/1227.36, 2003/1227.37, 2003/1227.38, 2003/1227.39, 2003/1227.40, 2003/1227.41, 2003/1227.42, 2003/1227.43, 2003/1227.44, 2003/1227.45, 2003/1227.46, 2003/1227.47, 2003/1227.48, 2003/1227.49, 2003/1227.50, 2003/1227.51, 2003/1227.52, 2003/1227.53, 2003/1227.54, 2003/1227.55, 2003/1227.56

<b>Full Name</b>	Kerry & Co.
<b>Birth Date</b>	1892
<b>Birth City</b>	Sydney, New South Wales, Australia
<b>Death Date</b>	1917
<b>Death City</b>	Sydney, New South Wales, Australia
<b>Biography</b>	Kerry and Co., operated at 308 George Street, Sydney between 1892-97 and 310 George Street, Sydney between 1898-1917. The field photographers were George Bell 1893-1900, Harold Bradley 1893-1911 and Willem van der Velden 1907-11. Charles H. Kerry left the firm in 1911
<b>Related Objects</b>	2003/1298.2
<b>Full Name</b>	Henry King
<b>Birth Date</b>	1855
<b>Birth City</b>	Swanage, Dorset, England
<b>Death Date</b>	1923
<b>Death City</b>	Waverly, New South Wales, Australia
<b>Biography</b> <sup>37</sup>	King came to Sydney, Australia with his family in 1857 and began working with J. Hubert Newman, a Sydney photographer. He established his own photographic studio with William Slade in 1880 at 316 George Street and by 1884, the partnership dissolved and he became the sole proprietor. King specialized in studio portraits of Australian Aborigines, and in 1893 was awarded a bronze medal at the World Columbian Exposition in Chicago. King would later use the dry plate process to photograph the Sydney streets and Australian landscape.
<b>Related Objects</b>	2003/1150, 2003/1151, 2003/1152, 2003/1153, 2003/1155, 2003/1156, 2003/1157, 2003/1160, 2003/1161, 2003/1162, 2003/1163, 2003/1164, 2003/1165, 2003/1166, 2003/1291, 2003/1174.22a, 2003/1174.22b, 2003/1174.35, 2003/1174.36, 2003/1174.37, 2003/1174.38, 2003/1174.39, 2003/1174.40, 2003/1174.41a, 2003/1174.41b
<b>Full Name</b>	John (Johannes) William Lindt
<b>Birth Date</b>	1845
<b>Birth City</b>	Frankfurt on Main, Germany
<b>Death Date</b>	1926
<b>Death City</b>	Hermitage, Black Spur, Victoria, Australia
<b>Biography</b> <sup>38</sup>	Lindt first came to Australia in 1863, where he worked in a photography studio. After a brief visit to Germany in 1867, he returned and bought the business. In 1875 and 1876, he photographed the Clarence River district and its Aborigines, producing several albums. Afterwards, he moved to Melbourne and opened a new studio on Collins Street, where he photographed society, theatre and landscape subjects. He became the official photographer for an expedition to British New Guinea in 1885, exhibiting his photographs at the Indian and Colonial Exhibition in London in 1886 and later publishing <i>Picturesque New Guinea</i> in 1887. He became a member of the Royal Geographical Society, and in 1888 was the official photographer for the Melbourne International Exhibition.
<b>Related Objects</b>	2003/1154, 2003/1158, 2003/1159, 2003/1288.2, 2003/1303

<sup>37</sup> Richard King, 'King, Henry (1855–1923)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/king-henry-6959/text12087>, accessed 12 February 2012.

<sup>38</sup> Valerie Frost, 'Lindt, John William (1845–1926)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/lindt-john-william-4023/text6385>, accessed 12 February 2012.

<b>Full Name</b>	Josiah Martin
<b>Birth Date</b>	1843
<b>Birth City</b>	London, England
<b>Death Date</b>	1916
<b>Death City</b>	Northcote, Auckland, New Zealand
<b>Biography</b> <sup>39</sup>	Josiah Martin moved to New Zealand from England with his family in 1866, where he would become involved with education and education reform. He resigned from his headmaster position in 1879 due to failing health, and concentrated on photography, undertaking a tour to England and Europe that year to study the advancements in photography including the gelatin bromide process. Martin set up a studio on his return to Auckland, specializing in portraits and topological studies of New Zealand. In particular, he visited the thermal regions of Tarawera and Rotomahana in 1876, returning in 1886 for a volcanic eruption event. He visited Fiji, Samoa and other Pacific Islands in 1898 and 1901. He would contribute articles to Sharland's New Zealand Photographer (where he was an editor), Auckland Weekly News and the New Zealand Illustrated Magazine.
<b>Related Objects</b>	2003/1174.54b, 2003/1174.56, 2003/1174.57a, 2003/1174.58, 2003/1174.59a, 2003/1174.59b, 2003/1174.60a, 2003/1174.60b, 2003/1174.61a, 2003/1174.61b, 2003/1174.62a, 2003/1174.62b, 2003/1174.64a, 2003/1174.66a, 2003/1174.66b
<b>Full Name</b>	Charles Percy Mountford
<b>Birth Date</b>	1890
<b>Birth City</b>	Hallett, South Australia, Australia
<b>Death Date</b>	1976
<b>Death City</b>	Norwood, Adelaide, South Australia, Australia
<b>Biography</b> <sup>40</sup>	Mountford was trained as a mechanical engineer and in 1920 was first introduced to Aboriginal Australian ceremonies and lore. This interest would continue and he published his first paper on Aboriginal rock-carvings in 1926 and, along with his father, would establish the Anthropological Society of South Australia that same year. Mountford worked as a stills photographer on an expedition to Warburton Range, Western Australia in 1933. He continued these expeditions investigating the culture of the Aboriginal people, most notably the four-month expedition in 1940 to Ayers Rock and the Olgas that led to an exhibition of his photographs and the book and film <i>Brown Men and Red Sand</i> . Other films include <i>Tjurunga</i> and <i>Namatjira the Painter</i> which also included the book <i>The Art of Albert Namatjira</i> . His investigations would lead to his thesis <i>Ayers Rock, Its People, Their Beliefs and Their Art</i> , submitted to the University of Adelaide in 1964. He donated his manuscripts and photographs (Mountford-Sheard Collection of Ethnology) to the State Library of South Australia in 1973.
<b>Related Objects</b>	2003/1225, 2003/1176, 2003/1717.1-.131, 2003/1718.1-.31, 2003/1719.1-.5, 2003/1720, 2003/1721.1-.2, 2003/1722.1-.2, 2003/1723.1-.63, 2003/1724, 2003/1725, 2003/1726, 2003/1727, 2003/1728, 2003/1739, 2003/1740, 2003/1741, 2003/1742, 2003/1743, 2003/1744, 2003/1177, 2003/1746, 2003/1747, 2003/1748, 2003/1749, 2003/1750, 2003/1751, 2003/1752, 2003/1753, 2003/1754, 2003/1755

<sup>39</sup> Gordon Maitland, 'Martin, Josiah, 1843-1916: Teacher, educationalist, lecturer, photographer', Dictionary of New Zealand Biography, New Zealand Ministry of Culture and Heritage, <http://www.teara.govt.nz/en/biographies/2m36/1>, accessed 30 May 2012

<sup>40</sup> Philip Jones, 'Mountford, Charles Percy (1890–1976)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/mountford-charles-pearcy-11188/text19941>, accessed 4 June 2012.

<b>Full Name</b>	Lee Robinson
<b>Birth Date</b>	1923
<b>Birth City</b>	Petersham, New South Wales, Australia
<b>Death Date</b>	2003
<b>Death City</b>	Australia
<b>Biography</b>	After World War II, Robinson joined the Department of Information Film Unit, writing and directing the documentary <i>Namatjira the Painter</i> in 1946. He would later direct <i>Darwin: Gateway to Australia</i> , <i>Crocodile Hunters</i> , <i>The Pearlers</i> and <i>Outback Patrol</i> for the DOI. His first major feature film came with <i>Phantom Stockman</i> in 1953.
<b>Related Objects</b>	2003/1237
<b>Full Name</b>	Stephen Spurling
<b>Birth Date</b>	1847
<b>Birth City</b>	Hobart Town, Tasmania, Australia
<b>Death Date</b>	1924
<b>Death City</b>	Launceston, Tasmania, Australia
<b>Biography<sup>41</sup></b>	Spurling, his father and his son, worked together as photographers in Hobart, Tasmania. He established his own studio in Launceston, Tasmania in 1873. Specializing in portraiture, he would also travel and photograph the Tasmanian landscape using the wet plate process, later importing dry plate technology. Some of his photographs were displayed at the 1888 Centennial Exhibition in Melbourne and the 1889 Exposition Universelle in Paris.
<b>Related Objects</b>	2003/1284.2
<b>Full Name</b>	Stump & Co
<b>Birth Date</b>	1887
<b>Birth City</b>	Adelaide, South Australia, Australia
<b>Death Date</b>	1933
<b>Death City</b>	Adelaide, South Australia, Australia
<b>Biography</b>	Founder was Alfred Stump
<b>Related Objects</b>	2003/1174.42b
<b>Full Name</b>	Alfred Winter
<b>Birth Date</b>	1837
<b>Birth City</b>	
<b>Death Date</b>	1911
<b>Death City</b>	
<b>Biography</b>	A professional photographer, Winter had his own studio on Bourke Street in Melbourne from 1860 to 1867. He visited Hobart Town, Tasmania in 1866 and would permanently relocate there in 1870. He exhibited in the 1866 Melbourne Intercolonial Exhibition and the 1880 Melbourne International Exhibition. Collections of his photographs can be found at the Mitchell Library, State Library of New South Wales, Sydney, Archives Office of Tasmania in Hobart Town and the Tasmanian Museum and Art Gallery in Hobart Town.
<b>Related Objects</b>	2003/1193.1

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<sup>41</sup> Christine Burgess, 'Spurling, Stephen (1847–1924)', *Obituaries Australia*, National Centre of Biography, Australian National University, <http://oa.anu.edu.au/obituary/spurling-stephen-1580/text1653>, accessed 3 June 2012.

<b>Full Name</b>	Charles Alfred Woolley
<b>Birth Date</b>	1834
<b>Birth City</b>	Hobart Town, Tasmania
<b>Death Date</b>	1922
<b>Death City</b>	Tasmania
<b>Biography</b> <sup>42</sup>	Charles Woolley was a professional photographer working in Hobart Town, Tasmania, taking wet-plate photographs of the area as well as portraits. Woodcuts of his photographs were published in newspapers or used as the basis for artists' sketches and paintings. Woolley was appointed as one of the official photographers for the Duke of Edinburgh's 1868 visit to Hobart Town. He is best known for his portraits of the Oyster Cove Aborigines in 1866.
<b>Related Objects</b>	2003/1182

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<sup>42</sup> 'Charles Alfred Woolley', Design and Art Australia Online, [http://www.daa.org.au/bio/charles-alfred-woolley/#artist\\_biography](http://www.daa.org.au/bio/charles-alfred-woolley/#artist_biography)

## **Appendix B: Catalogue Records**

The following table includes the full catalogue records as entered in TMS. This includes the accession number, title, photographer/creator (if known), medium, date, any marks or inscriptions found on either the photograph or the mount, classification for the finding aid, geographic location(s) the photograph or album depicts and the subject matter. During the cataloguing process, the photographic object was divided into nine quadrants (top, centre, bottom, left, centre and right) in order to indicate the location of marks and inscriptions on either the recto or verso of the photograph, or an inscription directly on the negative from which the print was made. The quadrant method has been adapted from the AGO's standard for condition reports. The terminology found in the marks and inscriptions cells are as follows:

TL: top left; TC: top centre; TR: top right  
CL: centre left; CC: centre centre; CR: centre right  
BL: bottom left; BC: bottom centre; BR: bottom right.

The Finding Aid Classification field (F.A) indicates the section of the finding aid into which the object was categorized. The catalogue records have been grouped by this classification and ordered in the same way as the main body of the finding aid. The following list outlines the numerical code and its classification:

- 3.1 - Representation of Oceania and Its Indigenous Peoples – Studio Photographs and Photographers
- 3.2 - Representation of Oceania and Its Indigenous Peoples – Aboriginal Australians in Film and the Press
- 4.0 - Anthropological Studies in Australia – The Work of C.P. Mountford
- 5.0 - Mission Residences – The Albums of Rev. Hamilton Aikin
- 6.0 - Experiences of Australia – Snapshot Albums
- 7.0 - Goulburn Gaol Records
- 8.0 - Manuscripts



Table 1: Catalogue records for the Oceanic Collection

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
3.1	Durietz, H.	[Aboriginal man and woman]	late 19th century	2003/1191		recto in negative: Tobnny [?] Campbell and his Gin; typed on mount recto BC: H. Durietz, Gympie; in pen on verso TC: for grand mama [illeg]	Australia	Portrait, Aboriginal man and woman, standing
3.1	Duryea, Townsend	Aborigine servants	late 19th century	2003/1220	partial photographer's stamp BC: 158A Rundle Street [photographer's name could be Duryea?]	in pencil on verso CC: \$95 / Aboriginal	Australia	Australian Aborigines; Group portrait in studio
3.1	King, Henry	No. 1403 Australian Aborigine (Queensland)	1889-1894	2003/1150		recto in negative BC: No1403 AUSTN ABORIGINE (QUEENSLAND) H.KING SYDNEY (REGO)	Queensland Australia	Studio Portrait, Australian Aboriginal
3.1	King, Henry	No. 1406 Australian Aborigine (Queensland)	1889-1894	2003/1151		recto in negative BC: No1406 AUSTN ABORIGINE (QUEENSLAND) H.KING SYDNEY (REGO)	Queensland Australia	Studio Portrait, Australian Aboriginal
3.1	King, Henry	No. 1419 Australian Aborigine (Queensland)	1889-1894	2003/1152		recto in negative BC: No1419 AUSTN ABORIGINE (QUEENSLAND) H.KING SYDNEY (REGO)	Queensland Australia	Studio Portrait, Australian Aboriginal
3.1	King, Henry	No. 792 Northern Australian Aboriginal	1889-1894	2003/1153		recto in negative BC: 792 NORTHERN AUSTRALIA ABORIGINAL (H.KING PHOTO SYDNEY)	Northern Australia	Studio Portrait, Australian Aboriginal
3.1	King, Henry	1133 Australian Aborigine	1889-1894	2003/1155		recto in negative BL: 1133 AUSTRALIAN ABORIGINE; BR: (H. KING PHOTO SYDNEY)	Australia	Studio Portrait, Australian Aboriginal
3.1	King, Henry	No. 1399 Australian Aborigine (Queensland)	1889-1894	2003/1156		recto in negative BL: No1399 AUSTN ABORIGINE (QUEENSLAND) H.KING SYDNEY (REGO)	Queensland Australia	Studio Portrait, Australian Aboriginal
3.1	King, Henry	1063 Australian Aboriginal N.S.W (PADDY)	1889-1894	2003/1157		recto in negative BL: 1063 AUSTRALIAN ABORIGINAL N.S.W (PADDY); BC: (H.KING PHOTO SYDNEY)	New South Wales, Australia	Studio Portrait, Australian Aboriginal
3.1	King, Henry	1133 Australian Aborigine	1889-1894	2003/1160		recto in negative BL: 1133 AUSTRALIAN ABORIGINE; BR: (H. KING PHOTO SYDNEY)	Australia	Studio Portrait, Australian Aboriginal
3.1	King, Henry	478 Australian Aboriginal N.S.W.	1889-1894	2003/1161		recto in negative BL: 478 AUSTRALIAN ABORIGINAL N.S.W.; BCC: H.KING PHOTO SYDNEY	Australia	Studio Portrait, Australian Aboriginal
3.1	King, Henry	1451 King St. Sydney from Pitt Street Looking East	late 19th century	2003/1162		recto in negative BC: 1451 KING ST SYDNEY from PITT ST Looking E. (H KING SYD)	Sydney, Australia	Landscape, Urban
3.1	King, Henry	1477 Australian Bush Scenery	late 19th century	2003/1163		recto in negative BC: 1477 AUSTRALIAN BUSH SCENERY (H KING SYD)	Australia	Landscape, Outback
3.1	King, Henry	292 Neutral Bay, Sydney, N.S.W.	late 19th century	2003/1164		recto in negative BC: NEUTRAL BAY, SYDNEY, N.S.W. HENRY KING SYDNEY 292	Sydney, Australia	Landscape, Urban
3.1	King, Henry	161 Sydney Harbour from Mossman's Bay Point	late 19th century	2003/1165		recto in negative BR: 161 SYDNEY HARBOUR FROM MOSSMAN'S BAY PT. (H.KING PHOTO SYD) No.1	Sydney, Australia	Landscape, Urban
3.1	King, Henry	No. 1323 Australian Sheep-Shearing - New Style	c.1890	2003/1166		recto in negative BC: AUSTRALIAN SHEEP SHEARING - NEW STYLE; BL: HENRY KING SYDNEY No.1323	Australia	Sheep shearing, livestock
3.1	King, Henry	No. 795 Northern Australia Aboriginal	late 19th century	2003/1291		recto in negative BC: 795 Northern Australia Aboriginal; in pen on mount BL: Aboriginal; BR: Australia	Northern Australia	Studio Portrait, Australian Aboriginal, female
3.1	Lindt, John William	2162 Native of Australian Sph... Head Gear...	c.1880	2003/1154		recto in negative BL: J.W. LINDT MELBOURNE 2162; BR: NATIVE OF AUSTRALIAN SPIN.. [illeg] HEAD GEAR [illeg]	Australia	Studio Portrait, Australian Aboriginal
3.1	Lindt, John William	2189 "Kollindaboo" Ingleedee Tribe N.T. Australia	c.1880	2003/1158		recto in negative BC: "KOOLINDABOO". INGELEDGEE TRIBE N.T. AUSTRALIA; BR: J.W. LINDT MELBOURNE 2139	Northern Australia	Studio Portrait, Australian Aboriginal
3.1	Lindt, John William	41 "Jun Gun" N.W. Australian Aboriginal	c. 1890	2003/1159		recto in negative BL: "JUN GUN", N.W. AUSTRALIAN ABORIGINAL; BR: J.W. LINDT MELBOURNE 41	North Western Australia	Studio Portrait, Australian Aboriginal
3.1	Lindt, John William	Australian Aboriginal	1873	2003/1303		recto in negative BR: 9.; in ink on recto BL: Australian Aboriginal	Australia	Studio portrait, Aboriginal male and female, kangaroo

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
3.1	Wooley, Chas. A.	3 Tasmanian Natives	1866	2003/1182	mark on verso CC: Female to left, TRUGANINI, - Seaweed. (Lallah / Rookh). About 65 years old. The only Aboriginal / Native of Tasmania living in April, 1869. / Female to right, PINNANOBATHAC, - Kangaroo / Head. (Bessy Clarke). About 50 years old, died at Oyster Cove, February 12th, 1867. / Male, WILLIAM LANNE, or King Billy, about 26 / years old. The last male Aboriginal Native of Tas- / mania. Died at Hobart Town, March 3rd, 1869. / Photographed from life by / Chas. A. Woolley, August, 1866.; BC: CHAS. A. WOOLLEY, 42, MACQUARIE-STREET / HOBART TOWN.	typed label on verso TC: FROM / WALCH, BROTHERS, & BIRCHALL, TASMANIA.	Tasmania	Tasmanian Aboriginals; Group portrait in studio
3.1	White, J.C.	[Full length portrait of Aborigine man and woman seated]	19th century	2003/1192	stamp on verso: J. C. Whyte		Australia	Portrait, Aboriginal man and woman, seated
3.1	Unknown	Man with spear and boomerangs "Akka-Willi-Likka, Adrawilla tribe, Ellanor River, Central Australia	early 20th century	2003/1183		on recto in negative BL: AKKA-WILLI-LIKKA / ANDRAWILLA TRIBE / ELLANOR RIVER / CENTRAL AUSTRALIA; in negative BR: WTLS; verso in pencil TL: II	Ellanor River, Central Australia	Australian Aboriginal; Portrait in landscape
3.1	Unknown	Portrait of a woman. Alice Springs, Arunta	early 20th century	2003/1184		on verso in pencil TL: II; CC: Alice Springs; BR: [illegible]	Alice Springs, Northern Territory, Australia	Australian Aboriginal; Portrait in landscape
3.1	Unknown	Portrait of man. Timmy Dodd, West Coast, South Australia	early 20th century	2003/1185		on recto in negative BC: WTLS; on verso in pencil TL: II; CC: Tommy Dodd / West Coast / S.A.	West Coast, South Australia, Australia	Australian Aboriginal; Portrait in landscape
3.1	Unknown	Portrait of woman with head-hand. Woman, Alice Springs, Arunta, South Australia	early 20th century	2003/1186		in pencil on verso TL: II; BC: Woman / Alice Spring / [illegible] / S.A.	Alice Springs, Northern Territory, Australia	Australian Aboriginal; Portrait in landscape
3.1	Unknown	Profile of a woman with headgear. Nov. 1.10 young Aborigine woman showing method of cording strings around head and plaited hair. Tribe Warramunga	early 20th century	2003/1187		in pencil on verso TL: II; TC: Nov. T. 10; TR: Neg V; TC: Young Aborigine Woman / [illegible] / Strings around head and / painted Hair / Tribe Warramunga / probably [illegible]	Australia	Australian Aboriginal; Portrait in landscape
3.1	Unknown	Half-length portrait of a man. Naunaucha	early 20th century	2003/1188		on recto in negative BL: WLST; in pencil on verso TL: II; BC: Waunaucha / ?	Australia	Australian Aboriginal; Studio portrait
3.1	Unknown	Aboriginal camp - Bowen. N. Queensland, Australia	early 20th century	2003/1195		recto TC: Aboriginal Camp - Bowen North Queensland, Australia; in pencil on verso TR: \$15.	Bowen, Queensland, Australia	Aboriginal group in landscape, housing
3.1	Unknown	Post card photograph. Aborigine women with babies	early 20th century	2003/1196		in pencil on verso BR: \$8	Australia	Aboriginal group in landscape, housing
3.1	Unknown	[Group photograph of Aborigines seated before their encampment]	c.1900	2003/1200		in pencil on verso TR: Murray Bridge / c.1900.	Murray Bridge, South Australia, Australia	Aboriginal group in landscape, housing
3.1	Unknown	Portrait of South Australian Aborigine woman. Half-profile studio portrait	1875 c	2003/1212			Australia	Studio Portrait, Australian Aboriginal
3.1	Unknown	Old Aboriginal Man	early 20th century	2003/1214		in ink on verso CC: To Mum. / Big feller son alonga Cairns / him bin plenty good / lookin'. quick, lock'em up / da gin.	Australia	Australian Aboriginal; Portrait in landscape
3.1	Unknown	Aborigine group	1920 c	2003/1216		in pencil on verso CC: \$25	Australia	Australian Aboriginals; Group portrait in landscape

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
3.1	Unknown	Streaky Bay 1914 Aborigine group	1914	2003/1217		in pencil on verso CC: Streaky Bay / 1914 / \$12 ; in pencil: Taken at / Streaky Bay, 1914 / Three English boys on it. They had / it taken to send / home to England / because they / think all / blacks are wild	Streaky Bay, South Australia, Australia	Australian Aborigines; Group portrait in landscape
3.1	Unknown	Aborigine servant	late 19th century	2003/1218		in pencil on verso TL: \$20; BR: Aboe / Servant	Australia	Australian Aboriginal; Servant
3.1	Unknown	Group photo of Kanaks	late 19th century	2003/1219		in pencil on verso CC: [illeg] / Group of Kanakas at [illeg]	Australia	Australian Aborigines; Group portrait; Kanakas Tribe
3.1	Unknown	[Group of Aborigines presenting ceremonial objects probably near Broome, Western Australia]	1890 c	2003/1211		in pencil on verso TR: (Q3-3AL) / \$150.00	Broome, Western Australia, Australia	Aboriginal group in landscape
3.1	Unknown	Herberton Aborigines, Queensland	late 19th century	2003/1221		in pen recto BC: Herberton Aborigines. Q'Land; in pencil on verso TL: \$50.	Herberton, Queensland, Australia	Australian Aborigines; Group portrait in landscape
3.1	Unknown	Early photograph of Aborigines		2003/1222			Australia	Australian Aboriginal; Studio portrait
3.1	Unknown	Aborigine Police Sergeant	early 20th century	2003/1223		in pencil on verso TR: \$15	Australia	Australian Aboriginal; Police sergeant
3.1	Unknown	Aborigine Group	19th century	2003/1228		in pencil on verso CC: \$30 [upside down]	Australia	Australian Aborigines; Group portrait in landscape
3.1	Unknown	560 Aborigines, New South Wales	late 19th century	2003/1292		in pencil on verso BC: 560 Aborigines, N.S.W.	New South Wales, Australia	Studio Portrait, Australian Aboriginal male and female
3.1	Unknown	Hut of Aboriginal	1882	2003/1302		in ink on mount BC: Hut of Aboriginal; dated on mount TL: 1882	Australia	Aboriginal group in landscape, housing
3.1	Unknown	558 Aborigines, New South Wales	late 19th century	2003/1306		in pencil on verso TL: white / superintendant [sideways]; BC: 558 Aborigines N.S.W.	New South Wales, Australia	Australian Aboriginal group portrait in landscape
3.1	Unknown	[Mixed ethnology album]	c.1894	2003/1175		illegible name on inside cover in pen; locations inscribed on recto in negatives for most photographs	Cairns, Queensland, Australia; Chillagoe, Queensland, Australia; Bellenden Ker, Queensland, Australia	Railway, tunnels; Landscape, forest; Landscape, waterfalls; Aboriginal Australians; Landscape, cave interior
3.1	Unknown	Mitchell Collection album - photocopies	negatives: 1880s-1890s; photocopies made later	2003/1203		locations and titles on recto in negative for most photographs; collection number in pen on verso of pages	Dunlop, New South Wales, Australia; Darling River, New South Wales, Australia; Port Lincoln, South Australia, Australia; Northern Territory, Australia; Melville Island, Northern Territory, Australia;	Aboriginal Australians; Objects, idols; Dwellings; Woohiah Tribe;
3.1	Unknown	Ratu Samson - Chief of Viwa-Fiji	1890s	2003/1174.1		title on mount BC: Ratu-Samson - Chief of Viwa-Fiji; in pencil BR: 1	Fiji	Studio Portrait
3.1	Unknown	A Solomon Island Thrasher	1890s	2003/1174.2		recto in negative BL: SOLOMON IS; BL: 67; in ink on page TC: N.B. / "Except a shell, or bangle rare," / "A feather here - a flower there:" / "The South Pacific niggers wear," / "Their native nothingness." / ER; in pencil BL: 2	Solomon Islands	Studio Portrait
3.1	Unknown	Solomon Islands + Shrine containing the head of a Chief	1890s	2003/1174.3a		recto in negative BL: 70; in ink on page BC: Solomon Islands + Shrine containing the head of a Chief -	Solomon Islands	Group portrait in landscape
3.1	Andrew, Thomas	Solomon Island Chief	1890s	2003/1174.3b		recto in negative BL: SOLOMON IS / 16 T.A.; in ink on page BC: Solomon Island Chief - ; in pencil BR: 3	Solomon Islands	Studio Portrait
3.1	Unknown	Solomon Islands - Grouping for a war dance	1890s	2003/1174.4a		recto in negative BL: 84; in ink on page BC: Solomon Islands - Grouping for a War dance.	Solomon Islands	Group portrait in landscape

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
3.1	Unknown	Solomon Islands - Womens indoor costume - full dress	1890s	2003/1174.4b		recto in negative BL: 79; in ink on page BC: Solomon Islands - Womens indoor costume - full dress.	Solomon Islands	Group portrait in landscape
3.1	Unknown	Solomon Islands - Womens outdoor working dress	1890s	2003/1174.4c		in ink on page BC: Solomon Islands - Womens outdoor working dress - ; in pencil BL: 4	Solomon Islands	Group portrait in landscape
3.1	Unknown	Native Archer - Lilipa Island	1890s	2003/1174.5a		in ink on page BC: Native Archer - Lilipa Island -	Lilipa Island [now Lelepa Island], Vanuatu	Archer
3.1	Unknown	Girl - Stewart Island (Likaiawa)	1890s	2003/1174.5b		in ink on page BC: Girl - Stewart Island - / (Likaiawa); in pencil BR: 5	Stewart Island, Solomon Islands	Portrait in landscape
3.1	Unknown	Samoa - Preparing Kava	1890s	2003/1174.6		in ink on page BC: Samoa. Preparing Kava. [underlined] The Kava Root / is first masticated by young girls, then deposited in / a large wooden bowl of water poured thereon, it is then / worked up by the hands, allowed to stand for a little / while, then strained off through a peice [sic] of cloth & served - ; in pencil BL: 6	Samoa	Group portrait; Food preparation
3.1	Andrew, Thomas	Samoa girl - Niabon	1890s	2003/1174.7		recto in negative BC: ANDREW; in ink on page BC: Samoa girl / Niabon [underlined]; in pencil BR: 7	Samoa	Studio Portrait
3.1	Andrew, Thomas	A Native Chief. Samoa	1890s	2003/1174.8		recto in negative BL: A MALE CHIEF T.A. / 137; in ink on page BC: A Native Chief. Samoa; in pencil BL: 8	Samoa	Studio Portrait
3.1	Andrew, Thomas	Samoa girl - Lupusilu	1890s	2003/1174.9		recto in negative BC: ANDREW; in ink on page BC: Samoa Girl - Lupusilu; in pencil BR: 9	Samoa	Studio Portrait
3.1	Andrew, Thomas	Samoa girl - Musia	1890s	2003/1174.10		recto in negative BC: ANDREW; in ink on page BC: Samoa Girl - Musia; in pencil BL:10	Samoa	Studio Portrait
3.1	Andrew, Thomas	Samoa girl - Nerida.	1890s	2003/1174.11		recto in negative BC: ANDREW; in ink on page BC: Samoa Girl - Nerida.; in pencil BR: 11	Samoa	Studio Portrait
3.1	Andrew, Thomas	Samoa girl - Lupetea	1890s	2003/1174.12		recto in negative BL: SAMOAN GIRL 147 - T.A.; in ink on page BC: Samoa Girl - Lupetea.; in pencil BL: 12	Samoa	Studio Portrait
3.1	Andrew, Thomas	Samoa girl - Nalia	1890s	2003/1174.13		in ink on page BC: Samoa Girl - Nalia; in pencil BR: 13	Samoa	Studio Portrait
3.1	Andrew, Thomas	Samoa girls - Making wreaths	1890s	2003/1174.14a		recto in negative BC: WREATH MAKING SAMOA T.A.; in ink on page BC: Samoa Girls - Making wreaths; in pencil BL: 14	Samoa	Studio Portrait; Crafts
3.1	Unknown	Samoa girls - gathering leaves	1890s	2003/1174.14b		in ink on page BC: Samoa Girls - gathering leaves	Samoa	Group portrait in landscape
3.1	Unknown	Young Samoan wearing ornate head-dress	1890s	2003/1174.15a		in ink on page BC: Young Samoan wearing the ornate / head-dress used in some of their dances. / The three discs in front are of looking glass.	Samoa	Studio Portrait
3.1	Unknown	Samoa girl in gala dress - Laloi	1890s	2003/1174.15b		in ink on page BC: Samoa Girl in Gala dress / Laloi; in pencil BR: 15	Samoa	Studio Portrait
3.1	Unknown	Samoa girl - Miriami	1890s	2003/1174.16a		recto in negative BC: A SAMOAN BELLE COP.REG.72; in ink on page BC: Samoa Girl - Miriami, / "L'Allegro" [underlined]	Samoa	Studio Portrait
3.1	Andrew, Thomas	Samoa girl - Letia	1890s	2003/1174.16b		recto in negative BL: ANDREW; in ink on page BC: Samoa Girl. Half-cast. / "Il Penseroso" Letia; in pencil BL: 16	Samoa	Studio Portrait
3.1	Andrew, Thomas	Leone Girls	1890s	2003/1174.17a		recto in negative BL: LEONE GIRLS / ANDREW; in ink on page BC: Leone Girls	Leone, American Samoa	Group portrait in landscape
3.1	Andrew, Thomas	Beach Scene - Manua, an island of the Samoan group	1890s	2003/1174.17b		recto in negative BL: MANUA / ANDREW; in ink on page BC: Beace scene - Manua, an island of the Samoan group - ; in pencil BR: 17	Manua, Samoan Islands	Group portrait in landscape; Beach
3.1	Unknown	Fijian boys from Bai Tara, Wai-na-Buka Viti Lira	1890s	2003/1174.18a		in ink on mount BC: 13. Fijian boys from Bai Tara Wai-ua-Buka Viti Lira	Fiji	Group portrait in landscape
3.1	Unknown	[Group of men with cooking tools]	1890s	2003/1174.18b		inscribed in pencil on page BL: 18	Fiji	Group portrait in landscape
3.1	Unknown	Port of Vavau out of the Tongan or Friendly Islands	1890s	2003/1174.19a		recto in negative BC: VAVAU; in ink on page BC: Port of Vavau out of the Tongan or Friendly Islands	Vavau, Atua, Samoa	Landscape, sea port
3.1	Unknown	Group of Vavan girls playing the game of "Fisi"	1890s	2003/1174.19b		recto in negative BL: GAME OF "FISI" VAVAU; Group of Vavan Girls playing the game of "Fisi" / Tita: Palu; Lagisiva: Temeteri: Vaega; in pencil BR: 19	Vavau, Atua, Samoa	Group portrait; Games
3.1	Andrew, Thomas	Vavau Girl - Soenga	1890s	2003/1174.20a		recto in negative BL: VAVAU GIRL / ANDREW; Vavau Girl. Soenga	Vavau, Atua, Samoa	Studio Portrait
3.1	Andrew, Thomas	Group of Vavan girls playing "Hiko"	1890s	2003/1174.20b		recto in negative BL: HIKO VAVAU / ANDREW; Group of Vavau Girls playing "Hiko" / Fanua. Lalia. Soenga.; in pencil BL: 20	Vavau, Atua, Samoa	Group portrait; Games
3.1	Unknown	Levuka - the former capital of the Fiji Islands	1890s	2003/1174.21a		recto in negative BL: LEVUKA; in ink on page BC: Levuka - The former Capital of the Fiji Islands	Levuka, Fiji	Landscape, sea port

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
3.1	Unknown	Fau uike at Nauieka Wai-na-Buka Viti Liva	1890s	2003/1174.21b		in ink on mount BC: 23. Fau uike at Nauieka Wai-na-Buka Viti Liva; in pencil BR: 21	Fiji	Group portrait in landscape
3.1	King, Henry	Fijian	1890s	2003/1174.22a		in ink on page BC: Fijian.	Fiji	Studio Portrait
3.1	King, Henry	Fijian Girl - Lawitute	1890s	2003/1174.22b		recto in negative BL: 931 FIJIAN GIRL (H.KING PHOTO SYDNEY0; in ink on page BC: Fijian Girl - Lawitute.; in pencil BL: 22	Fiji	Studio Portrait
3.1	Andrew, Thomas	Fijian Girl - Otaoto	1890s	2003/1174.23		recto in negative BL: FIJIAN / T.A.; in ink on page BC: Fijian Girl - Otaoto; in pencil BR: 23	Fiji	Studio Portrait
3.1	Andrew, Thomas	Fijian Girl - Soenga	1890s	2003/1174.24a		recto in negative BL: 66 / FIJIAN / T.A.; in ink on page BC: Fijian Girl - Soenga	Fiji	Studio Portrait
3.1	Andrew, Thomas	Fijian Girl - Soenga	1890s	2003/1174.24b		recto in negative BL: 61A / FIJIAN / T.A.; in ink on page BC: Fijian Girl - Soenga; in pencil BL: 24	Fiji	Studio Portrait
3.1	Unknown	Banana Tree - Fiji	1890s	2003/1174.25a		recto in negative BL: BANANA PLANTATION FIJI; in ink on page BC: Banana Tree. Fiji	Fiji	Landscape, forest
3.1	Unknown	Cocoa Nut Tree - Fiji	1890s	2003/1174.25b		recto in negative BL: 760; in ink on page BC: Cocoa Nut Tree - Fiji.; in pencil BR: 25	Fiji	Landscape, forest
3.1	Unknown	Group of natives on the beach at Tupusilu New Guinea	1890s	2003/1174.26a		in ink on page BC: Group of natives on the beach at Tupusilu New Guinea.	Tupusilu, Papua New Guinea	Group portrait in landscape
3.1	Unknown	New Guinea. Side street in the village of Aroma	1890s	2003/1174.26b		in ink on page BC: New Guinea. Side street in the village of Aroma.; in pencil BL: 26	Aroma, Papua New Guinea	Landscape, village
3.1	Unknown	Logea Boy - Kwato - New Guinea	1890s	2003/1174.27a		in ink on page BC: Logea Boy - Kwato - New Guinea	Kwato, Papua New Guinea	Studio Portrait
3.1	Unknown	Girl - Port Moresby, New Guinea	1890s	2003/1174.27b		recto in negative BL: GIRL PORT MORESBY / N.G.; in ink on page BC: Girl - Port Moresby - New Guinea	Port Moresby, Papua New Guinea	Studio Portrait
3.1	Unknown	Boy - Port Moresby, New Guinea	1890s	2003/1174.27c		in ink on page BC: Boy - Port Moresby - New Guinea.; in pencil BR: 27	Port Moresby, Papua New Guinea	Studio Portrait
3.1	Unknown	Logea Men, Kwato, New Guinea	1890s	2003/1174.28a		recto in negative BC: No.44 LOGEA MEN KWATO N.GUINEA; in ink on page BC: Logea men, Kwato, New Guinea	Kwato, Papua New Guinea	Group portrait in landscape
3.1	Unknown	Kwato Girls, New Guinea	1890s	2003/1174.28b		in ink on page BC: Kwato Girls - New Guinea	Kwato, Papua New Guinea	Group portrait in landscape
3.1	Unknown	Kwato Girls, New Guinea	1890s	2003/1174.28c		in ink on page BC: Kwato Girls - New Guinea; in pencil BL: 28	Kwato, Papua New Guinea	Group portrait in landscape
3.1	Unknown	New Guinea. Group of water carriers	1890s	2003/1174.29		in ink on page BC: New Guinea. Group of Water Carriers.; in pencil BR: 29	Papua New Guinea	Group portrait in landscape
3.1	Unknown	Club wiki at Nameka, Wai-na-Buka Viti Liru	1890s	2003/1174.30a		in ink on mount BC: 22. Club wiki at Nameka, Wai-na-Buka Viti Liru	Fiji	Group portrait in landscape; assembly
3.1	Unknown	[Group of men with clubs]	1890s	2003/1174.30b		in pencil on page BL: 30		Group portrait in landscape
3.1	Unknown	Motu-Motu boys, New Guinea	1890s	2003/1174.31a		recto in negative BL: 229; in ink on page BC: Moto-Motu Boys - New Guinea.	Papua New Guinea	Studio Portrait
3.1	Unknown	Beach scene near Port Moresby, New Guinea	1890s	2003/1174.31b		in ink on page BC: Beach scene near Port Moresby - New Guinea	Port Moresby, Papua New Guinea	Group portrait in landscape, beach
3.1	Unknown	Motu-Motu boys, New Guinea	1890s	2003/1174.31c		recto in negative BL: 204; in ink on page BC: Moto-Motu Boys - New Guinea.; in pencil BR: 31	Papua New Guinea	Studio Portrait
3.1	Unknown	[Man with corpse of his father, New Guinea]	1890s	2003/1174.32a		recto in negative BC: No.90 NEW GUINEA; in ink on page t: New Guinea; BC: In some tribes it has been the custom for the eldest son / to carry about with him the corpse of his father until it / became skeletonized, when the skull was preserved as / a heirloom. The British Governor, Sir W. Macgregor / has prohibited this gruesome duty, & has caused all / such remains to be burnt whenever found.	Papua New Guinea	Portrait in landscape; corpse
3.1	Unknown	[Brother and sister with skulls of their ancestors]	1890s	2003/1174.32b		recto in negative BL: No.92 NEW GUINEA; in ink on page BC: New Guinea / Brother & Sister, with the skulls of their / ancestors, preserved as heirlooms, and for a form of ancestor worship. -; in pencil BL: 32	Papua New Guinea	Group portrait in landscape; skulls
3.1	Unknown	New Guinea widows	1890s	2003/1174.33a		recto in negative BL: 77.; in ink on page BC: New Guinea. Widows. It is customary / on the death of a husband for his widows / to shave their heads.	Papua New Guinea	Studio Portrait
3.1	Unknown	New Guinea idols, front-view	1890s	2003/1174.33b		recto in negative BL: 136.; in ink on page BC: New Guinea . Idols. / Front-view	Papua New Guinea	Object, idol
3.1	Unknown	New Guinea idols, profile	1890s	2003/1174.33c		recto in negative BL: 138.; in ink on page BC: New Guinea . Idols. / profile; in pencil BR: 33	Papua New Guinea	Object, idol

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
3.1	Unknown	New Hebrides - Group of natives	1890s	2003/1174.34a		recto in negative BL: 45; in ink on page BC: New Hebrides - Group of Natives.	Vanuatu	Group portrait in landscape
3.1	Unknown	New Hebrides - Group of women and children	1890s	2003/1174.34b		recto in negative BL: 43; in ink on page BC: New Hebrides - Group of Women & children.	Vanuatu	Group portrait in landscape
3.1	Unknown	New Caledonia - Group of native boys	1890s	2003/1174.34c		in ink on page BC: New Caledonia - Group of Native boys.; in pencil BL: 34	New Calodonia	Group portrait in landscape
3.1	King, Henry	794 Northern Australia Aboriginal	1890s	2003/1174.35		recto in negative BC: 794 NORTHERN AUSTRALIA ABORIGINAL (H.KING PHOTO SYDNEY); in ink on page BC: Australian Aboriginal. Queensland / Male [underlined]; in pencil BR: 35	Northern Australia	Studio Portrait
3.1	King, Henry	793 Northern Australia Aboriginal	1890s	2003/1174.36		recto in negative BC: 793 NORTHERN AUSTRALIA ABORIGINAL (H.KING PHOTO SYDNEY); in ink on page BC: Australian Aboriginal. Queensland / Female [underlined]; in pencil BL: 36	Northern Australia	Studio Portrait
3.1	King, Henry	No. 1423 Australian Aborigine (Queensland)	1890s	2003/1174.37		recto in negative BC: No.1423 AUSTN. ABORIGINE (QUEENSLAND) H.KING SYDNEY. (REGo); in ink on page BC: Australian Aboriginal - Queensland; in pencil BR: 37	Queensland, Australia	Studio Portrait
3.1	King, Henry	No. 1422 Australian Aborigine (Queensland)	1890s	2003/1174.38		recto in negative BC: No.1422 AUSTN. ABORIGINE (QUEENSLAND) H.KING SYDNEY. (REGo); in ink on page BC: Australian Aboriginal - Queensland / Married at 12 years of age. This portait was / taken shortly after the birth of her first child / and before her 13th birthday.; in pencil BL: 38	Queensland, Australia	Studio Portrait
3.1	King, Henry	No. 1424 Australian Aborigine (Queensland)	1890s	2003/1174.39		recto in negative BC: No.1424 AUSTN. ABORIGINE (QUEENSLAND) H.KING SYDNEY. (REGo); in ink on page BC: Australian Aboriginal - Queensland; in pencil BR: 39	Queensland, Australia	Studio Portrait
3.1	King, Henry	Australian Aboriginal - Queensland	1890s	2003/1174.40		in ink on page BC: Australian Aboriginal - Queensland; in pencil BL: 40	Queensland, Australia	Studio Portrait
3.1	King, Henry	1070 Australian Aboriginal N.S.W.	1890s	2003/1174.41a		recto in negative BL: 1070 AUSTRALIAN ABORIGINAL N.S.W. (H.KING PHOTO SYDNEY); in ink on page BC: Australian Aboriginal. New South Wales.	New South Wales, Australia	Studio Portrait
3.1	King, Henry	1023 Aboriginal Woman N.S.W.	1890s	2003/1174.41b		recto in negative BL: 1023 ABORIGINAL WOMAN N.S.W. (H.KING PHOTO SYDNEY); in ink on page BC: Australian Aboriginal. Woman New South Wales.; in pencil BR: 41	New South Wales, Australia	Studio Portrait
3.1	Unknown	Group of Australian aboriginals with two half-cast children	1890s	2003/1174.42a		in ink on page BC: Group of Australian Aboriginals, with / two half-cast Children - Boy & Girl	Australia	Group portrait
3.1	Stump & Co	Group of Australian aboriginals	1890s	2003/1174.42b		in ink on page BC: Group of Australian Aboriginals; in pencil BL: 42	Australia	Group portrait
3.1	Unknown	1293 Aborigine boy (Port Stephens N.S.W)	1890s	2003/1174.43		recto in negative BL: 1293 ABORIGINE BOY (PORT STEVENS N.S.W) H.KING SYDNEY; in ink on page BC: Australian Aboriginal Boy. / Port-Stephens. New South Wales.; in pencil BR: 43	Port Stevens, New South Wales, Australia	Studio Portrait
3.1	Unknown	Samoa, showing the hut where L. Stevenson is found	1890s	2003/1174.44		in ink on mount BC: Samoa. Showing the hut where L. Stevenson is found; in pencil BL: 44	Samoa	Landscape, housing
3.1	Unknown	Samoa canoe	1890s	2003/1174.45		in ink on mount BL: Samoa Canoe; in pencil BR: 45	Samoa	Object, canoe
3.1	Unknown	The Hotel, Jenolan Caves	1890s	2003/1174.46		recto in negative BL: THE.HOTEL.JENOLAN.CAVES; in pencil on page BR: 46	Jenolan Caves, Jenolan, New South Wales, Australia	Landscape, cave interior
3.1	Rowe, J.	Coral Grotto No. 15	1890s	2003/1174.47a		recto in negative BL: CORAL GROTTTO. NO.15;	Jenolan Caves, Jenolan, New South Wales, Australia	Landscape, cave interior
3.1	Rowe, J.	Nellie's Grotto No.20	1890s	2003/1174.47b		recto in negative BL: NELLIE'S GROTTTO.IMP.NO20 / J.R.; in pencil on page BR: 47	Jenolan Caves, Jenolan, New South Wales, Australia	Landscape, cave interior
3.1	Rowe, J.	Crystal Citie's, Jenolan Caves	1890s	2003/1174.48a		recto in negative BL: CRYSTAL. CITIES. JENOLAN.CAVES;	Jenolan Caves, Jenolan, New South Wales, Australia	Landscape, cave interior
3.1	Rowe, J.	Fairies Grotto No.6	1890s	2003/1174.48b		recto in negative BL: FAIRIE'S GROTTTO.NO.6; in pencil on page BL: 48	Jenolan Caves, Jenolan, New South Wales, Australia	Landscape, cave interior
3.1	Rowe, J.	Coral Cave, Jenolan	1890s	2003/1174.49a		recto in negative BL: CORAL.CAVE.JENOLAN;	Jenolan Caves, Jenolan, New South Wales, Australia	Landscape, cave interior

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
3.1	Rowe, J.	The Fluted Columns	1890s	2003/1174.49b		recto in negative BL: THE.FLUTED.COLUMNS; in pencil on page BR: 49	Jenolan Caves, Jenolan, New South Wales, Australia	Landscape, cave interior
3.1	Rowe, J.	Under Ground River No.14, Jenolan Caves	1890s	2003/1174.50a		recto in negative BL: UNDER.GROUND.RIVER.NO.14 / JNOLAN.CAVES;	Jenolan Caves, Jenolan, New South Wales, Australia	Landscape, cave interior
3.1	Rowe, J.	The Terraces, Jenolan Caves	1890s	2003/1174.50b		recto in negative BL: THE.TERRACES.JENOLAN.CAVES; in pencil on page BL: 50	Jenolan Caves, Jenolan, New South Wales, Australia	Landscape, cave interior
3.1	Rowe, J.	The Willows	1890s	2003/1174.51a		recto in negative BL: THE.WILLOWS;	Jenolan Caves, Jenolan, New South Wales, Australia	Landscape, cave interior
3.1	Rowe, J.	Architect's Studio No.1	1890s	2003/1174.51b		recto in negative BL: ARCHITECT'S.STUDIO.NO.1; in pencil on page BR: 51	Jenolan Caves, Jenolan, New South Wales, Australia	Landscape, cave interior
3.1	Rowe, J.	The Shadow Room, Jenolan Caves	1890s	2003/1174.52a		recto in negative BL: THE.SHADOW.ROOM.JENOLAN.CAVE S;	Jenolan Caves, Jenolan, New South Wales, Australia	Landscape, cave interior
3.1	Rowe, J.	The Jersey, Coral Cave, Jenolan	1890s	2003/1174.52b		recto in negative BC: THE.JERSEY.CORAL.CAVE.JENOLAN; in pencil on page BL: 52	Jenolan Caves, Jenolan, New South Wales, Australia	Landscape, cave interior
3.1	Rowe, J.	The Queen's Diamonds, Jenolan Caves	1890s	2003/1174.53a		recto in negative BL: THE.QUEENS.DIAMONDS.JENOLAN.CAVES.;	Jenolan Caves, Jenolan, New South Wales, Australia	Landscape, cave interior
3.1	Rowe, J.	Katies Bower No.10	1890s	2003/1174.53b		recto in negative BL: KATIES.BOWER.NO.10; in pencil on page BR: 53	Jenolan Caves, Jenolan, New South Wales, Australia	Landscape, cave interior
3.1	Unknown	Te Taupur & Rotorur Natives 137	1890s	2003/1174.54a		recto in negative BL: TE TAUPUR & ROTORUR NATIVES 137; in ink on page BC: Maori's - Natives of Rotorua - New Zealand	Rotorua, New Zealand	Portrait in landscape
3.1	Martin, Josiah	Maori War Canoe	1890s	2003/1174.54b		recto in negative BL: MAORI WAR CANOE / J.M. 953; in ink on page BC: Maoir War Canoe. / now in the Museum of Auckland. New Zealand.; in pencil BL: 54	New Zealand	Seascape with canoe
3.1	Morris	Mt. Cook, New Zealand 12349 Ft. No.151A	1890s	2003/1174.55		recto in negative BC: MT.COOK.N.Z. 12349 FT. NO.151A MORRIS; in pencil on page BR: 55	Mt. Cook, New Zealand	Landscape, mountains
3.1	Martin, Josiah	Sophia	1894	2003/1174.56		recto in negative BL: 241. SOPHIA; in ink on page BC: Sophia [underlined] / A very well known half-cast Maori guide to the famous Pink / and White Terraces: formerly resident at Wairoa. At the / eruption of Mount Terawera in June 1886, the Terraces / were destroyed. Lake Rotomahana swallowed up and the / village of Wairoa laid in ruins. Sophia now lives / at Whakarewarewa (1894) near Rotorua. She saved / ten lives at th etime of the eruption & earthquake.; in pencil BL: 56	New Zealand	Studio Portrait
3.1	Martin, Josiah	Fairy Bath Okoroire	c.1890	2003/1174.57a		recto in negative BL: FAIRY BATH OKOROIRE / JM 905;	Okoroire, Waikato, New Zealand	Landscape, thermal
3.1	Unknown	Hinemoa's Bath, Mokoia Island	1890s	2003/1174.57b		recto in negative BC: HINEMOA'S BATH. MOKOIA IS. 327; in pencil on page BR: 57	Mokoia Island, Rotorua, New Zealand	Landscape, thermal
3.1	Martin, Josiah	Rangiherekara	c.1890	2003/1174.58	embossed signature on print BL: J. Martin / Auckland	recto in negative BL: RANGIHEREKARA; BL: 647; embossed signature on print BL: J. Martin / Auckland; in pencil on page BC: Rangiherekara. Daughter of a Maori Chief; in pencil BL: 58	New Zealand	Studio Portrait
3.1	Martin, Josiah	The Inferno, Tikitere	c.1890	2003/1174.59a		recto in negative BL: THE INFERNO.TIKITERE J.M/140; in ink on page BC: The Inferno. Tikitere near Rotorua New Zealand	Tikitere, Rotorua, New Zealand	Landscape, thermal
3.1	Martin, Josiah	Tarata, Black Boiling Pools, Tikitere	c.1890	2003/1174.59b		recto in negative BL: TARATA.BLACK BOILING POOLS. / TIKITERE, 137.; in ink on page BC: Black Boiling Pools. Tikitere - Rotorua, New Zealand; in pencil BR: 59	Tikitere, Rotorua, New Zealand	Landscape, thermal
3.1	Martin, Josiah	Mud Lake, Whakarewarewa	c.1890	2003/1174.60a		recto in negative BL: MUD LAKE / WHAKAREWAREWA. / JM 310; in ink on page BC: Mud Lake - Whakarewarewa - New Zealand	Whakarewarewa, Rotorua, New Zealand	Landscape, thermal
3.1	Martin, Josiah	The Brain Pot, Whakarewarewa	c.1890	2003/1174.60b		recto in negative BC: THE BRAIN POT.WHAKAREWAREWA / JM 113; in ink on page BC: The Brain Pot. Whakarewarewa. New Zealand; in pencil BL: 60	Whakarewarewa, Rotorua, New Zealand	Landscape, thermal
3.1	Martin, Josiah	White Terrace, New Zealand	c.1890	2003/1174.61a		recto in negative BL: White Terrace; BL: 173; in ink on page BC: The White Terrace. Destroyed by the eruption of Mount / Tarawera June 1886	Mount Tarawera, Rotorua, New Zealand	Landscape, volcano
3.1	Martin, Josiah	The Pink Terrace, New Zealand	c.1890	2003/1174.61b		recto in negative BL: PINK TERRACE; BL: 253; in ink on page BC: The Pink Terrace. Destroyed June 1886; in pencil BR: 61	Mount Tarawera, Rotorua, New Zealand	Landscape, volcano

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
3.1	Martin, Josiah	Mount Tarawera after eruption, New Zealand	c.1890	2003/1174.62a		recto in negative BL: MOUNT TARAWERA / AFTER ERUPTION / JM 193; in ink on page BC: Mount Tarawera. After the eruption showing chasm	Mount Tarawera, Rotorua, New Zealand	Landscape, volcano
3.1	Martin, Josiah	Great Mud Crater, Whakarewarewa	c.1890	2003/1174.62b		recto in negative BL: GREAT MUD CRATER / WHAKAREWAREWA / JM 308; in ink on page BC: Great Mud Crater. Whakarewarewa. New Zealand.; in pencil BL: 62	Whakarewarewa, Rotorua, New Zealand	Landscape, thermal
3.1	J.V.	Pohutu Geyser Basin, Whakarewarewa, New Zealand	1890s	2003/1174.63		recto in negative BL: POHUTU GEYSER BASIN. WHAKAREWAREWA.N.Z. 17271 J.V.; in ink on page BC: The Basin of the Pohutu Geyser. Whakarewarewa. New Zealand. / This geyser is intermittent, but when in play discharges an immense volume of boiling water & steam to a / high [sic] of over one hundred feet - see photograph below [arrow pointing to 2003/1174.64a]; in pencil BR: 63	Whakarewarewa, Rotorua, New Zealand	Landscape, geyser
3.1	Martin, Josiah	Pohutu, Whakarewarewa	c.1890	2003/1174.64a		recto in negative BL: POHUTU.WHAKAREWAREWA / JM 130.; in ink on page BC: Pohutu in full play. Said to be the / largest geyser in the Southern hemisphere	Whakarewarewa, Rotorua, New Zealand	Landscape, geyser
3.1	Unknown	Matooutouga Stone Image	1890s	2003/1174.64b		recto in negative BL: MATOATOUGA MOON STONE IMAGE; in ink on page BC: Matooutouga. An ancient stone idol now on the island / of Mokoia Lake Rotorua. Said to have been brought to / New Zealand in the Arawa Canoe.; in pencil BL: 64	Mokoia, Lake Rotorua, Tikitere, New Zealand	Object, idol
3.1	C.V.	The Porridge Pot, Lake Rotomahana	1890s	2003/1174.65		recto in negative BL: THE PORRIDGE POT. L. ROTOMAHANA. 30. CV.; in ink on page BC: The Porridge Pot. Lake Rotomahana. New Zealand; in pencil BR: 65	Lake Rotomahana, Rerewhakaaitu, New Zealand	Landscape, thermal
3.1	Martin, Josiah	Great Wairakei	c.1890	2003/1174.66a		recto in negative BC: GREAT WAIRAKEI / JM 367; The Great Wairakei Geyser. Wairakei. New Zealand	Wairakei, Waikato, New Zealand	Landscape, geyser
3.1	Martin, Josiah	Dragon's Mouth, Wairakei	c.1890	2003/1174.66b		recto in negative BL: DRAGON'S MOUTH / WAIRAKEI / JM 405; The Dragon's Mouth. Wairakei. New Zealand; in pencil BL: 66	Wairakei, Waikato, New Zealand	Landscape, thermal
3.1	Unknown	Mount Tarawera, New Zealand	1890s	2003/1174.67		recto in negative BL: MOUNT TARAWERA FROM LAKE. N.Z. 17312 J.V.; in ink on page BC: Mount Tarawera. New Zealand; in pencil BR: 67	Mount Tarawera, Rotorua, New Zealand	Landscape, mountains
3.1	Winter, Alfred	In Fern Tree Gully (recto)	1878-1879	2003/1193.1	photographer's mark embossed on recto BL: A.WINTER PHOTO / HOBART	in pen on mount BC: In Fern Tree Gully; BR: Hobart	Hobart, Tasmania	Landscape, forest
3.1	Unknown	Fern Tree Bower (verso)	late 19th century	2003/1193.2		in pen on mount BC: Fern Tree Bower; BR: Hobart	Bowen, Hobart, Tasmania	Landscape, forest, fern trees
3.1	Unknown	Berry's Bay, Parramatta River; Govt House, Wellington (recto)	late 19th century	2003/1283.1		recto in negative of top photograph BC: BERRY'S BAY PARRAMATTA RIVER. J.P.; in negative of bottom photograph BC: GOVT HOUSE WELLINGTON NZ 52 F.E.T.	t: Berry's Bay, Parramatta River, Sydney New South Wales, Australia b: Wellington, New Zealand	t: Landscape, port town; b: architecture, government building
3.1	Unknown	Fern Tree Gully; Emu (verso)	late 19th century	2003/1283.2		recto in negative of left photograph BC: 580 FERN TREE GULLY; in pen on mount: BL: Melbourne; BR: Emu	l: Tasmania; r: Australia	l: Landscape, forest; r: animal, Emu
3.1	Unknown	Hop Picking at New Norfolk (recto)	late 19th century	2003/1284.1		in pen on mount BC: Hop Picking at New Norfolk; BR: Tasmania	New Norfolk, Tasmania	Hop picking, agriculture
3.1	Spurling, Stephen	[Bridge over Stream] (verso)	late 19th century	2003/1284.2	photographer's stamp embossed on photograph BR: S. SPURLING PHOTO		Tasmania	Landscape, forest, bridge
3.1	Unknown	[Landscape, cabins in distance] (recto)	late 19th century	2003/1285.1			Australia	Landscape, forest, cabin
3.1	Unknown	[Kangaroo; Logging Scene] (verso)	late 19th century	2003/1285.2			Australia	l: animal, kangaroo; r: logging, men
3.1	Beattie, John Watt	Silver Falls, Fern Gully (recto)	late 19th century	2003/1286.1	photographers mark embossed on recto: J.W. BEATTIE PHOTOGRAPHER HOBART	in pen on mount BC: Silver Falls, Fern Gully	Silver Falls, Tasmania	Landscape, forest, waterfall
3.1	Unknown	[Defoliated forest] (verso)	late 19th century	2003/1286.2			Australia	Landscape, forest, logging
3.1	Unknown	Natives at Lake Tyers (recto)	late 19th century	2003/1287.1		in pen on mount BR: Natives at Lake Tyers; BR: Victoria	Lake Tyers, Victoria, Australia	Australian Aboriginal group in landscape



F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
3.1	Unknown	Collins St. from Swanston Looking West (verso)	late 19th century	2003/1287.2		recto in negative BC: COLLINS ST FROM SWANSTON ST LOOKING WEST 38	Melbourne, Victoria Australia	Landscape, urban, streetview
3.1	Unknown	Souvenir of Gibraltar (recto)	late 19th century	2003/1288.1			Gibraltar	Landscape, urban, coast, rural
3.1	Lindt, John William	[Aborigines at water's edge; Pathway through the forest] (verso)	late 19th century	2003/1288.2		recto in negative of bottom photograph BC: J.W. LINDT MELBOURNE 234; BR: IN THE HEART OF FERN TREE GULLY	Fern Tree Gully	t: Australian Aborigines in coastal landscape, boat; b: landscape, forest, pathway
3.1	Rudd, Charles	House of Parliament, Spring St. Melbourne	late 19th century	2003/1289.1		recto in negative BL: HOUSE OF PARLIAMENT SPRING ST MELBOURNE	Melbourne, Victoria, Australia	Architecture, government building
3.1	Unknown	An Australian Bush Home (verso)	late 19th century	2003/1289.2		recto in negative BL: 216 AN AUSTRALIAN BUSH HOME	Australia	Architecture, bush home
3.1	Unknown	[Wooden pathway along cliff face] (recto)	late 19th century	2003/1290.1			Australia	Landscape, river, pathway
3.1	Bayliss, Charles	[Group of aborigines in front of huts] (verso)	late 19th century	2003/1290.2	embossed number on print BL: No.74		Australia	Australian Aboriginal group in landscape, housing
3.1	Unknown	[3 mounted photographs, marked page 41] (recto)	1885	2003/1293.1		in ink TC: Australian aborigines; TR: 41; CL: N. Queensland; CR: N. Queensland; people in photograph identified BL: W.Frogatt, Ankisis (Malay), AV. Vogan, Hensworth; BC: Our camp ashore Strickland River Sep. 1885	Queensland Australia; Strickland River, Australia	Studio Portraits, Aboriginal male; Group portrait in coastal landscape
3.1	Unknown	Donreath, residence of Berry Smith Esq. (page marked 42) (verso)	c.1885	2003/1293.2		in ink TL: 42; BC: "Donreath" / Residence of Berry Smith Esq. / Strathalbyn S.A.	Stathalbyn, South Australia, Australia	landscape, architecture
3.1	Unknown	Australian Aborigines (page marked 37) (recto)	c.1885	2003/1294.1		in ink TR: 37; c: Australian aborigines; CR: a widow		Portrait in landscape with horse and carriage
3.1	Unknown	Eernest Patterson carting oranges to Market (page marked 38) (verso)	c.1885	2003/1294.2		in ink BC: Earnest Patterson / Carting Oranges to Market / Balkani Hills / Parramatta	Parramatta, Australia	Studio portrait, Aboriginal females.
3.1	Unknown	[3 mounted photographs, page marked 33] (recto)	c.1885	2003/1295.1		in ink TR: 33 c: throwing boomerang / Australian native; BC: Inspector Townsend & sub-Inspector Little	Australia	Studio portraits, Aboriginal male, boomerang; Group portrait, military
3.1	Unknown	Cats (page marked 34) (verso)	c.1885	2003/1295.2		in ink TL: 34 c: Cats by H. Winkleman	Australia	cats, cow in landscape
3.1	Unknown	[4 mounted photographs, page marked 35] (recto)	c.1885	2003/1296.1		in ink TR: 35; CC: Aboriginal women; BC: Australian aborigines	Australia	Studio portraits, Aboriginal females
3.1	Bell & Langford	[River Scene, page marked 36] (verso)	c.1885	2003/1296.2	photographer's mark on verso photograph BL: Bell & Langford	in ink TL: 36	Australia	Landscape, river, men, boat
3.1	Unknown	[4 mounted photographs, page marked 39] (recto)	c.1885	2003/1297.1		in ink TC: N. Queensland / Aborigines; TR: 39	Queensland Australia	Studio portraits, Aboriginal men
3.1	Unknown	The Ferry at Te Aroia (page marked 40) (verso)	c.1885	2003/1297.2		in ink TL: 40; CR: The Ferry at Te Aroia / over river. [sideways]	Te Aroia, Australia	landscape, river, ferry
3.1	Unknown	Bark Huts (page marked 15) (recto)	c.1885	2003/1298.1		in ink on mount TR: 15; CR: Bark huts. N. Queensland aborigines.	Queensland, Australia	landscape, housing, huts, Aboriginal females
3.1	Kerry Photo	Camel Trains... (page marked 16) (verso)	c.1885	2003/1298.2		recto in negative BL: 0392 CAMEL TRAINS WAHAARING ROAD. WARRECO DISTRICT. / KERRY PHOTO SYDNEY; in ink TL: 16	Warreco District, Australia	Transportation, camel train
3.1	Unknown	[3 mounted photographs, page marked 43] (recto)	c.1885	2003/1299.1		in ink TR: 43; CL: Kanaka.; CR: N. Queensland; BL: Kanakas	Queensland, Australia; verso:	Studio portraits, Aboriginal men; Kanaka Tribe
3.1	Unknown	[2 mounted photographs, page marked 44] (verso)	c.1885	2003/1299.2		in ink TL: 44; CC: At Mount Morgan	Mount Morgan, Australia	miners

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
3.1	Unknown	Kilkivan natives (page marked 31) (recto)	c.1885	2003/1300.1		in ink TR: 31; CR: Kilkivan natives - Central Queensland [sideways]	Queensland, Australia	Aboriginal group, housing; Kilkivan Tribe
3.1	Unknown	[3 mounted photographs, page marked 32] (verso)	c.1885	2003/1300.2		in ink TL: 32; TR: Henry Winkleman on his farm. Gt. Bamier Island; CR: ditto; BR: ditto	Great Barrier Island, Australia	Group portrait in landscape, coastal landscape; Landscape, aerial
3.1	Unknown	[2 mounted photographs, page marked 29] (recto)	c.1885	2003/1301.1		recto in negative BC: Owahara Gorge No 26; in ink TR: 29; CC: Natives of N. Queensland. DRUM carved like dragon; BC: Aborigines in war paint	Queensland, Australia	Aboriginal group in landscape; studio portrait, aboriginals
3.1	Spencer, Charles	Owharua Gorge (page marked 30) (verso)	c.1885	2003/1301.2		in ink TL: 30; CR: Owharua Gorge. No Zealand. IN Island [sideways]; BL: DA007/45; BL: 2	Owharua Gorge, New Zealand	Landscape, forest, river
3.1	Unknown	[1 mounted photograph; 3 mounted lithographs] (recto)	late 19th century	2003/1304.1		recto in negative BR: 61. A BUSHMAN'S HOME IN AUSTRALIA; in ink on mount CC: In the "Back Blocks"; on lithograph BR: Bulls fighting	Australia	Group portrait in landscape; cattle farming
3.1	Unknown	[2 mounted photographs N.W. Aborigines] (verso)	late 19th century	2003/1304.2		in ink on recto BL: N.W.A aborigines; BR: N.W.A. aborigines	North Western Australia	Group portrait, aboriginals
3.1	Unknown	[4 mounted photographs: "At Home"; "Convicts"; "Police & Black Trackers"; "Convicts"] (recto)	late 19th century	2003/1305.1		in ink on recto TL: "At home"; TR: Convicts; BL: Police + Black trackers; BR: Convicts	Australia	Aboriginal group, convicts
3.1	Unknown	[3 mounted photographs: "Aborigine Miners"; "A Corroborree"; "W.A. Aborigines In Mourning"] (verso)	late 19th century	2003/1305.2		recto in negative of left photograph BC: 16 W.A. ABORIGINALS IN MOURNING G&E; in ink on recto TR: Aborigine Minters; BR: A Corroborree	Western Australia	Aboriginal group, miners, corroborree
3.2	Brindle, W. (Bill)	Arnhem Land - Northern Australia [Aborigine group]	1950-1973	2003/1167	agency stamp on verso TL: NEWS AND INFORMATION BUREAU DEPT. OF THE INTERIOR Australian Official Photograph; agency stamp TCC: AUSTRAL-INTERNATIONAL / PRESS AGENCY / BOX 5352, G.P.O., / SYDNEY PHONE FX 1693; agency stamp TR: COPYRIGHT / ATLANTIC PRESS / FEATURES REPORTAGES / 18, Rue d[illeg] / MENTION OBLIGATOIRE / All rights reserved for one reproduction / [illeg] syndicated / [illeg] written	typed label on verso: ARNHEM LAND – NORTHERN AUSTRALIA / Although Arnhem land, on the northern coast of Australia was discovered by the first of the European navigators to explore / the southern oceans, the area remains, because of its inaccessibility, / one of the least-known corners of the continent. Here, on a / reservation of 31,000 square miles of ecalypt forests, coastal plains / and rugged mountain plateaus, live 3,000 Australian aborigines. Some / of their time is spent around isolated European settlements, mainly / missions, and the rest of it in the bush living the nomadic life / followed for centuries by their ancestors. Recently, a small expedition / travelled from Sydney to Arnhem Land to photograph in colour the / paintings done generations ago by native artists on cave walls and / ceilings.; typed label on verso: Aboriginies outside the huge cave at Obiri, Arnhem Land, / where a natural gallery of aboriginal rock paintings was / discovered and photographed in colour for reproduction in / a U.N.E.S.C.O. portfolio on aboriginal art. / AUSTRALIAN OFFICIAL PHOTOGRAPH by W. Bridle L13063; in pencil TR: L13063	Obiri, Arnhem Land, Australia	Australian Aboriginals, group, press print
3.2	Brindle, W. (Bill)	[Aborigines with spears and clubs]	1950-1973	2003/1168			Australia	Australian Aboriginals, group, press print
3.2	Brindle, W. (Bill)	[Aborigine climbing a tree]	1950-1973	2003/1169	agency stamp on verso: photo by ACME Newspictures Inc.		Australia	Australian Aboriginal, tree climbing, press print
3.2	Brindle, W. (Bill)	La Mare aux Lys [Women at a waterhole collecting lillies for ceremonial food]	1950-1973	2003/1170		typed label on verso CC: AUSTRALIE CENTRALE. / La Mare aux Lys.; in pencil on verso CC: Lily Pool / Roper R. N.J. / Dr. Holmes	Central Australia	Australian Aboriginals, group, press print

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
3.2	Brindle, W. (Bill)	Indigene de l'Australie Nord-Est [Aboriginals of North East Australia]	1950-1973	2003/1171	agency stamp on verso CC: Copyright/ Keystone View Company	typed on verso TL: Indigene de l'Australie Nord-Est	North Eastern Australia	Australian Aboriginals, man and child
3.2	Brindle, W. (Bill)	[Aboriginal man with children]	1950-1973	2003/1172	partial agency stamp on verso BC	in pen on verso CC: [missing] itrian aboriginals	Australia	Australian Aboriginals, man and child
3.2	Brindle, W. (Bill)	[Cattle station, Australia]	1950-1973	2003/1173			Australia	Cattle station, livestock
3.2	Brindle, W. (Bill)	Aborigines from the Central Desert and Northern Territories [Aborigines outside cave at Obiri, Arnhem Land]	1950-1973	2003/1234	agency stamp on verso TR: NEWS & INFORMATION BUREAU / DEPARTMENT OF THE INTERIOR / Australian Official Photograph	typed label on verso CC: Series 14 AUSTRALIA IN PICTURES [underlined] / NATIVE PEOPLES [underlined] / In Australia, as in all newly-settled countries, the / natives suffered at first from their contact with the white race. / It is believed that at the time of the first white settlement in / 1788 there were about 300,000 aborigines in Australia. It is / estimated that there are still nearly 50,000 full-blooded aborigines / and about 27,000 half castes. The Australian aborigines are one of the more primitive peoples in existence. They have a complex social / organisation, but possess, in their native tribal state, no knowledge / of metals or agriculture. Today rather less than one-third of the / total live as nomads, mainly in the Northern Territory, the north / of Western Australia, and northern Queensland. Others, no longer / tribal, live in supervised camps. The rest live in normal contact / with the white man and are usually in employment, especially as / stockmen on cattle stations. Aborigines show remarkable proficiency / as trackers, and some are employed by the police to aid in bringing / criminals to justice. A group of aborigines in Central Australia, / of whom Albert Namatjira and Edwin Pareroulitja are the best known, / have shown unusual ability as painters. Plans for the education / and training of detribalised aborigines have the long term / objectives of full citizenship and their assimilation into the / Australian community. / Natives 5. (L13063) / Aborigines outside the huge cave at Obiri, Arnhem / Land, where a natural gallery of aboriginal rock paintings was / discovered and photographed in colour for reproduction in a / UNESCO portfolio on aboriginal art. Arnhem Land contains an / aboriginal reservation of 31,000 square miles. / AUSTRALIAN OFFICIAL PHOTOGRAPH by W. Brindle.	Obiri, Arnhem Land, Australia	Australian Aboriginal; Group in landscape
3.2	Brindle, W. (Bill)	[Group of seated Aboriginal children]	1950-1973	2003/1254	agency stamp on verso BC: WIDE WORLD PHOTOS / The New York Times / VIENNA BUERO / [illeg]	typed on verso CC: pictures from the ROHEIM – AUSTRALIA –[illeg]; in pencil CC: Page 7	Australia	Australian Aboriginals, group, children
3.2	Hood, Sam	[Portrait of Ernie Dingo]	1987	2003/1227.1		typed label on verso CC: Australia's ERNIE DINGO plays Dav, Mad Mike's / assistant in "TOMMY TRICKER AND THE STAMP / TRAVELLER". Don't let the pipe he's holding fool you - he uses it to make some very / beautiful music in this, the 7th TALES FOR ALL / from producer Rock Demers. / Les Productions La Fête Inc. 1987 (14)	Cape York, Queensland, Australia	Portrait, male; Actor
3.2	Hood, Sam	[Aboriginal Man throwing spear]	c.1935	2003/1227.2			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Group of Aboriginal Men with weapons]	c.1935	2003/1227.3			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Group of Aboriginal Men with weapons]	c.1935	2003/1227.4			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Group of Aboriginal Men with weapons]	c.1935	2003/1227.5			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Group of Aboriginal Men with weapons]	c.1935	2003/1227.6			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Group of Aboriginal Men making fire]	c.1935	2003/1227.7		typed on verso TC: The aborigines show skill in kindling fire with their fire-sticks in Expeditionary / Films "UNCIVILIZED", directed by Charles Chauvel. in pencil TL: L15	Cape York, Queensland, Australia	Motion picture; Australian Aboriginal

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
3.2	Hood, Sam	[Two aboriginal men painting rock wall]	c.1935	2003/1227.8			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Two aboriginal men painting rock wall]	c.1935	2003/1227.9		typed label on verso BC: UNCIVILIZED (Expeditionary Films, 1936) / produced+director: Charles Chauvel) / Please return still to Ian Klava, Box 3763, G.P.O., Sydney 2001; in pencil on verso TL: L11121 / C.F.U.; in pencil BR: 23	Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Fight scene]	c.1935	2003/1227.10			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Fight scene]	c.1935	2003/1227.11		typed label on verso CC: UNCIVILIZED (Expeditionary Films, 1936) / Please return to Ian Klava, Box 3763, G.P.O., Sydney 2001; in pencil on verso TL: C.F.U.; in pencil b.r: 2	Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Aboriginals in boxing ring]	c.1935	2003/1227.12		in pencil on verso TL: L176	Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Aboriginal men receiving body paint]	c.1935	2003/1227.13			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Aboriginal men receiving body paint]	c.1935	2003/1227.14			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Aboriginal men receiving body paint]	c.1935	2003/1227.15			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Interior of a church]	c.1935	2003/1227.16			Cape York, Queensland, Australia	Motion picture; Architecture, church
3.2	Hood, Sam	[Aboriginal men receiving body paint]	c.1935	2003/1227.17			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Group of aboriginal men with spears];	c.1935	2003/1227.18	stamped in ink on verso BR: 6235	typed label on verso CC: UNCIVILIZED (Expeditionary Films, 1936) / Please return still to Ian Klava, Box 3763, G.P.O., Sydney 2001; in pencil on verso TL: C.F.U.; in pencil CC: 6 [circled]; in pencil BR: 23	Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Film still showing actors and film crew from above]	c.1935	2003/1227.19		in pencil on verso TL: UNCIVILIZED	Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Film still showing actors and film crew from above]	c.1935	2003/1227.20			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Aboriginal men with masks, surrounded by seated women]	c.1935	2003/1227.21			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Camera operator and director with aboriginal actors]	c.1935	2003/1227.22			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Camera operator and director with aboriginal actors]	c.1935	2003/1227.23		typed label on verso CC: UNCIVILIZED (Expeditionary Films, 1936) / Please return still to Ian Klava, Box 3763, G.P.O., Sydney 2001; in pencil on verso TL: L173 / C.F.U.; in pencil b.r: 23	Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Charles Chauvel directs Dennis Hoey and Margo Rhys in Uncivilized]	c.1935	2003/1227.24		recto in pen bc: REDUCE; typed label on verso CC: 24. Charles Chauvel (in whites) directs Dennis Hoey and Margo Rhys in / Uncivilized [underlined] (1936); Tasman Higgins controls the camera at left.; in pencil on verso TL: UNCIVILIZED; in pen on label 37 [circled]; in pencil BC: REDUCE TO 6 1/8"	Cape York, Queensland, Australia	Motion picture; Actors
3.2	Hood, Sam	[Crew films aboriginal man in scene]	c.1935	2003/1227.25			Cape York, Queensland, Australia	Motion picture
3.2	Hood, Sam	[Scene from Uncivilized]	c.1935	2003/1227.26			Cape York, Queensland, Australia	Motion picture
3.2	Hood, Sam	[Film still showing actors and film crew from above]; variant of T	c.1935	2003/1227.27			Cape York, Queensland, Australia	Motion picture
3.2	Hood, Sam	[A crowd of excited Tahitian girls and youths gather to watch the mysterious camera][provided title]	c.1935	2003/1227.28		typed label on verso CC: A crowd of excited Tahitian girls and youths gathert [sic] / to watch the mysterious camera	Cape York, Queensland, Australia	Motion picture

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
3.2	Hood, Sam	[Three children on river bank]	c.1935	2003/1227.29			Cape York, Queensland, Australia	Motion picture
3.2	Hood, Sam	[Two men with horses]	c.1935	2003/1227.30			Cape York, Queensland, Australia	Motion picture
3.2	Hood, Sam	[Group of camels in the desert with small buildings in background]	c.1935	2003/1227.31		in pencil on verso TL: 3 U57; TR: 3	Cape York, Queensland, Australia	Motion picture
3.2	Hood, Sam	[Group of camels in the desert with small buildings in background]	c.1935	2003/1227.32		in pencil on verso TL: U57	Cape York, Queensland, Australia	Motion picture
3.2	Hood, Sam	[Actors sitting with camera]	c.1935	2003/1227.33		in pencil on verso TL: Uncivilized [?]	Cape York, Queensland, Australia	Motion picture
3.2	Hood, Sam	[Scene from Uncivilized]	c.1935	2003/1227.34		typed label on verso c: UNCIVILIZED (Expeditionary Films, 1936) / Please return still to Ian Klava, Box 3763, G.P.O., Sydney 2001; in pencil on verso TL: C.F.U.; in pencil b.r: 23	Cape York, Queensland, Australia	Motion picture
3.2	Hood, Sam	[Aboriginal man receiving body paint from film crew]	c.1935	2003/1227.35			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Aboriginal rugby team]	c.1935	2003/1227.36		in pencil on verso TR: U74	Cape York, Queensland, Australia	Motion picture; Australian Aboriginal; Sport, rugby
3.2	Hood, Sam	[Aboriginal men demonstrating dance]	c.1935	2003/1227.37			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal; Dance
3.2	Hood, Sam	[Aboriginal men demonstrating spear throwing]	c.1935	2003/1227.38			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal; Spear
3.2	Hood, Sam	[Aboriginal men demonstrating dance]	c.1935	2003/1227.39			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal; Dance
3.2	Hood, Sam	[Aboriginal men demonstrating dance in tent]	c.1935	2003/1227.40			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal; Dance
3.2	Hood, Sam	[Aboriginal men demonstrating dance in tent]	c.1935	2003/1227.41			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal; Dance
3.2	Hood, Sam	[White man and aboriginal men playing cricket]	c.1935	2003/1227.42			Cape York, Queensland, Australia	Motion picture; Sport, cricket
3.2	Hood, Sam	[Portrait of Dennis Hoey]	c.1935	2003/1227.43		in pencil on verso TL: Dennis Hoey	Cape York, Queensland, Australia	Motion picture; Portrait, male
3.2	Hood, Sam	[Portrait of Dennis Hoey holding snake]	c.1935	2003/1227.44		in pen on verso c: Dennis Hoey / Clark Choral [?] / Uncivilized / 1933	Cape York, Queensland, Australia	Motion picture; Portrait, male
3.2	Hood, Sam	[Portrait of aboriginal man]	c.1935	2003/1227.45	stamp in ink on verso CR: 1332	in pencil on verso: Reduce to / 1 ¼ " wide and / deep etch / all round figure / mounted / wanted; in red pencil BR: 3 pulls / MONDAY 4 pm	Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Aboriginal men preparing for scene]	c.1935	2003/1227.46			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Aboriginals arrive at central station] – title provided	1937	2003/1227.47	artist stamp on verso CC: S.J. Hood / PRESS PHOTOGRAPHER / 124 PITT STREET / SYDNEY / TEL. B.1845		Cape York, Queensland, Australia	Motion picture; Australian Aboriginal; Train station
3.2	Hood, Sam	[Men standing in front of microphone]	1937	2003/1227.48	artist stamp on verso CC: S.J. Hood / PRESS PHOTOGRAPHER / 124 PITT STREET / SYDNEY / TEL. B.1845		Cape York, Queensland, Australia	Motion picture; Opening night
3.2	Hood, Sam	[Opening night at Embassy Theatre] – title provided	1937	2003/1227.49	artist stamp on verso CC: S.J. Hood / PRESS PHOTOGRAPHER / 124 PITT STREET / SYDNEY / TEL. B.1845		Cape York, Queensland, Australia	Motion picture; Theatre
3.2	Hood, Sam	[Aboriginal man standing in front of seated group]	c.1935	2003/1227.50	stamp on verso CC: ENLARGED BY LEICA PHOTO SERVICE KYLE HOUSE, SYDNEY		Cape York, Queensland, Australia	Motion picture; Australian Aboriginal

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
3.2	Hood, Sam	[Aboriginal man standing in front of seated group]	c.1935	2003/1227.51	stamp on verso CC: ENLARGED BY LEICA PHOTO SERVICE KYLE HOUSE, SYDNEY		Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Margo Rhys standing between two aboriginal men]	c.1935	2003/1227.52		typed label on verso BC: UNCIVILIZED (Expeditionary Films, 1936) / Please return still to Ian Klava, Box 3763, G.P.O., Sydney 2001	Cape York, Queensland, Australia	Motion picture; Australian Aboriginal; Actress
3.2	Hood, Sam	[Aboriginal men seated holding snakes]	c.1935	2003/1227.53		typed label on verso BC: UNCIVILIZED (Expeditionary Films, 1936) / Please return still to Ian Klava, Box 3763, G.P.O., Sydney 2001	Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[White man with two aboriginals]	c.1935	2003/1227.54			Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[White man with two aboriginals]	c.1935	2003/1227.55		typed label on verso BC: UNCIVILIZED (Expeditionary Films, 1936) / Please return still to Ian Klava, Box 3763, G.P.O., Sydney 2001	Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Group of Aboriginal Men with weapons]	c.1935	2003/1227.56		in pencil on verso TC: 48.	Cape York, Queensland, Australia	Motion picture; Australian Aboriginal
3.2	Hood, Sam	[Photograph of Tommy Trinder with an Aborigine holding a spear]	1950	2003/1282	stamp on verso BR: EALING STUDIOS PRESENT / "BITTER SPRINGS" / (Produced in Australia) / A MICHAEL BALCON PRODUCTION / DIRECTED BY RALPH SMART.	recto in negative BR: 730-X.4; typed label on verso BC: [illegible] Tommy Trinder, holding the "Woomera" which [illegible] spears, chats to one of the [illegible] how to use a spear.	Flinders Ranges, South Australia, Australia	Motion picture; Actor; Australian Aboriginal
3.2	Murray, Neil	Aborigines from the Central Desert and Northern Territories [Aborigines, Beswick Station, Northern Territory]	1957	2003/1236	agency stamp on verso: AUSTRALIAN NEWS AND INFORMATION BUREAU / PLEASE / ACKNOWLEDGE	typed label on verso BC: Though trained as stockmen and eagerly accepting the modern amenities / of life, aborigines of Beswick Station, Northern Territory, revert / to their traditional culture from time to time, especially when / the occasion arises to dance a corroboree. This corroboree was staged / in a dry creek bed near the settlement to celebrate the home-coming / of an aboriginal boy who had been away in hospital. Music is supplied / by the didgeridoo, a long hollowed-out tree limb used as a drone pipe, / and by clicking of sticks. / AUSTRALIAN NEWS AND INFORMATION BUREAU PHOTOGRAPH by Neil Murray. / Aborigines - General. (54)(P57/915) L17843. in pencil TR: L17843; in pen BR: Mountford Expedition 1957/3	Beswick Station, Northern Territory, Australia	Australian Aborigines; Corroboree
3.2	Pedersen, W. (Bill)	Aborigines of the Kimberly region of tropical Eastern Australia]	1950-1973	2003/1229	agency stamp on verso TR: NEWS & INFORMATION BUREAU / DEPARTMENT OF THE INTERIOR / Australian Official Photograph	typed label on verso BC: L15280. / The aborigines of the Kimberly region of tropical Western / Australia, where some nomadic tribes still exist, hunt kangaroos / and emus with long spears made of bamboo and tipped with iron. / Spears are thrown with the aid of a womera [underlined], a hand-carved wooden / implement upon which the haft of the spear is laid. / AUSTRALIAN OFFICIAL PHOTOGRAPH by W. Pedersen.; in pencil TL: Set of 4 / Pedersen; TR: L15280	Kimberly, Western Australia, Australia	Australian Aborigines; hunting

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
3.2	Pedersen, W. (Bill)	Aborigines [Aborigines poised upon red cliffs above Kimberly plain]	1950-1973	2003/1230	agency stamp on verso TR: NEWS & INFORMATION BUREAU / DEPARTMENT OF THE INTERIOR / Australian Official Photograph;	typed label on verso CC: AUSTRALIAN MOUNTED POLICE TAMED A HOSTILE LAND [underlined title] / In the many thousand square miles of uninhabited country throughout / the Kimberley region of north-western Australia law and order is / represented by the occasional appearance of a mounted police / trooper on patrol. Of the six stations operated here by the Western / Australian police, four maintain black trackers and a plant of mules / and horses. At least one each year they patrol their districts, / riding the country for three or four months at a time. / The black tracker, who knows the terrain intimately, reveals / wonderful powers of observation. He can track a man by his footprints / through rugged mountains, over rocks and hard ground, through long / grass where no white man could find a track at all. / The Kimberleys would not have been opened up without these police / patrols, for it was they who tamed the natives once given to spearing men / and cattle. 1052.; typed label: L.14906 / Poised upon some red cliffs above the Kimberley plains, the aborigines / with their long spears were once a menace to the white man's settlement. / AUSTRALIAN OFFICIAL PHOTOGRAPH by W. Pedersen.; in pencil TL: Set of 4 / Pedersen	Kimberly, Western Australia, Australia	Australian Aborigines; Trackers
3.2	Pedersen, W. (Bill)	Aborigines [Two aborigines; one resting aboriginal fashion; one holding a womerah (spear thrower)]	1950-1973	2003/1231	agency stamp on verso TR: NEWS & INFORMATION BUREAU / DEPARTMENT OF THE INTERIOR / Australian Official Photograph	typed label on verso BC: L14935. / Spears, boomerangs and loin cloths are only produced on "walkabout" / today. This aborigine, in Western Australia, once wanted by the / police for cattle spearing, is resting aboriginal-fashion, holding a / womerah [underlined] (spear thrower) in his left hand. / AUSTRALIAN OFFICIAL PHOTOGRAPH by W. Pedersen; in pencil TL: Set of 4 / Pedersen	Kimberly, Western Australia, Australia	Australian Aborigines; hunting
3.2	Pedersen, W. (Bill)	Aborigines [Aboriginal stockman]	1950-1973	2003/1232	agency stamp on verso TR: NEWS & INFORMATION BUREAU / DEPARTMENT OF THE INTERIOR / Australian Official Photograph	typed label on verso BC: L15284. / Like the aborigines in other parts, most men in the Kimberley / region of tropical Western Australia work as stockmen on sheep / and cattle stations, but still carry on many of their tribal customs, / including man-making initiation rites which entail the making of / deep incisions on chest, arms and back. / AUSTRALIAN OFFICIAL PHOTOGRAPH by W. Pedersen.; in pencil TL: Set of 4 / Pedersen. 1940's; TL: L15284 [sideways]	Kimberly, Western Australia, Australia	Australian Aboriginal; Body scarification
3.2	Lee Robinson and Frank Bagnall	Aborigines from the Central Desert and Northern Territories [Mosik & Bill of the Millingimbi people lead a corroboree]	1950-1973	2003/1237	agency stamp on verso: NEWS & INFORMATION BUREAU / DEPARTMENT OF THE INTERIOR / Australian Official Photograph	typed label on verso BC: EXHIBITION CORROBOREE AT DARWIN [underlined] / Recently the Australian Northern Territory Department / of Native Affairs arranged an exhibition corroboree (aboriginal / dances) in the Darwin Botanical Gardens. Townspeople were / invited to see something of the art and culture of the native / people. / 29.; typed label BC: L11684. Mosik and Bill, of the Millingimbi people, lead a / corroboree. Ted Shawn, American dance expert who visited / Australia during 1948, numbered these two aborigines among the / world's greatest dancers. / AUSTRALIAN OFFICIAL PHOTO - Lee Robinson and Frank Bagnall.	Darwin, Northern Territory, Australia	Australian Aborigines; Corroboree; Millingimbi Tribe
3.2	Unknown	Aborigines from the Central Desert and Northern Territories ["Not a Cave Man"]	1950-1973	2003/1233		typed label on verso: NOT A CAVE MAN: [underlined] No, he isn't an artist's conception of what the well-/groomed cave dweller looked like, but a living example / of the world's most primitive people, the Australian aborigines. His / tribe runs wild on Bathurst Island, off the north coast, and lives by / the club, the spear, and the boomerang. He has patronised the beauty / parlor to have his black face painted with clay-cream, but the barber / shop knows him not. - Australian Press Bureau photo; in pencil TL: Photo / 5127; TR: ciao / \$65	Bathurst Island, Northern Territory, Australia	Australian Aboriginal; boomerang

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
3.2	Unknown	Aborigines from the Central Desert and Northern Territories [First Sound Recording Films Made of Australian Aborigines' Secret Rites]	1950-1973	2003/1235		typed label on verso CC: FIRST SOUND RECORDINGS, FILMS MADE OF AUSTRALIAN ABORIGINES' / SECRET RITES. / Professor A.P. Elkin, of the Department of / Anthropology, Sydney Australia, has brought back from / Arnhem Land, North Australia, for the first time wire / recordings, films and photographs of secret ceremonials of / the aborigines there, together with interpretative material / which will give anthropologists and ethnologists valuable / material for study. His admittance to the sacred rites / follows 20 years' field work among the aborigines. / 1. 109. / The arrival of Professor A.P. Elkin, Professor of / Anthropology at Sydney University, was welcomed by Arnhem / Land natives with a public ceremonial dance, or corroboree. / Three groups, numbering about 90 aborigines, took part in / this demonstration of the remarkable natural ballet of the / Australian native. Here two groups with reversed spears / are moving up to the dancing place. The "musicians" are / just out of sight, keep perfect rhythm with the dancers' / movements. / Caption by C.C.D. Brammall. / University of Sydney Photograph.; in blue pencil on verso TC: 89 4 [circled and crossed out]	Arnhem Land, Australia	Australian Aborigines; Group dance
3.2	Unknown	Aborigines from the Central Desert and Northern Territories [An Arunta tribesman, Central Australia]	1950-1973	2003/1238	agency stamp on verso TR: NEWS & INFORMATION BUREAU / DEPARTMENT OF THE INTERIOR / Australian Official Photograph;	typed label on verso CC: L.11679. An Arunta tribesman, Central Australia. / AUSTRALIAN OFFICIAL PHOTO.; in pencil TR: L11679; in blue pencil CR.: 93	Central Australia	Australian Aboriginal; Arunta Tribe
3.2	Unknown	Aborigines from the Central Desert and Northern Territories [Aboriginal Child on mother's shoulders]	1950-1973	2003/1239		in pencil on verso CC: 99	Australia	Australian Aborigines; Mother and child
3.2	Unknown	Aborigines from the Central Desert and Northern Territories [Aborigine with kangaroo]	1950-1973	2003/1240		title on verso CC: Aborigine with Kangaroo; in pencil TL: 3537; TR: \$2	Australia	Australian Aboriginal; hunting
3.2	Unknown	Aborigines from the Central Desert and Northern Territories [Group of aboriginal singers]	1950-1973	2003/1241	agency stamp on verso TL: NEWS & INFORMATION BUREAU / DEPARTMENT OF THE INTERIOR / Australian Official Photograph	typed label on verso CC: The Hermannsburg Lutheran mission station and adjacent / country in and near the MacDonnell Ranges, Central / Australia, has Christianised natives and primitives / living in juxtaposition. This country is therefore / packed with interest for the anthropologist and for the / country itself, with the weird beauty of the rock / formations in evening and early morning, is also most / unusual and attractive scenically, and has supplied / the inspiration for a very important colony of aboriginal / painters, headed by Albert Namatjira, based on the / Hermannsburg mission. These painters are famous / throughout Australia, and are rapidly coming to the / notice of art circles abroad. / L.7871. Group of aboriginal singers providing a back-/ground to the kangaroo, euro and night owl corroboree, / at Haasts Bluff.; in blue pencil TC: 95; in pencil TR: L7871	Haasts Bluff, Northern Territory, Australia	Australian Aboriginal; Corroboree
3.2	Unknown	Aborigines from the Central Desert and Northern Territories [Group of nomadic aborigines in ceremonial paint...]	1950-1973	2003/1242	agency stamped on verso TL: : AUSTRALIAN NEWS AND INFORMATION BUREAU / PLEASE / ACKNOWLEDGE	typed label BC: A group of nomadic aborigines, in ceremonial paint, performing / one of their ancient dances, known as corroborees. / AUSTRALIAN NEWS AND INFORMATION BUREAU PHOTOGRAPH L.16065 / Aborigines – Tribal; in pencil TR: L16065; in pen BR: Mountford Expedition 1957/5	Australia	Australian Aborigines; Corroboree



F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
3.2	Unknown	Aborigines from the Central Desert and Northern Territories [Decorating Komia, the Pintibi leader...]	1950-1973	2003/1243	stamp on verso TR: NEWS & INFORMATION BUREAU / DEPARTMENT OF THE INTERIOR / Australian Official Photograph	typed label on verso CC: The Hermannsburg Lutheran mission station and adjacent / country in and near the MacDonnell Ranges, Central / Australia, has Christianised natives and primitives / living in juxtaposition. This country is therefore / packed with interest for the anthropologist and for the / country itself, with the weird beauty of the rock / formations in evening and early morning, is also most / unusual and attractive scenically, and has supplied / the inspiration for a very important colony of aboriginal / painters, headed by Albert Namatjira, based on the / Hermannsburg mission. These painters are famous / throughout Australia, and are rapidly coming to the / notice of art circles abroad. / L7875. Decorating Komia, the Pintibi leader of the / totem ceremony. in blue pencil TC: 72; in pencil TR: L7875	Hermannsburg, Northern Territory, Australia	Missions; Australian Aboriginals; Pintibi Tribe
3.2	Unknown	Aborigine Stockmen [Native stockman, Old Jerry, throws his lasso during the branding]	1957	2003/1244	stamp on verso TR: S-H; stamp CR: USED / SUN HERALD / 27 OCT 1957; date stamp BR: 29 OCT 1957	typed label on verso CC: Native stockman Old Gerry throws his lasso during the branding.	Australia	Australian Aboriginal; Stockman
3.2	Unknown	Aborigine Stockmen [Two stockmen, dog in background]	1950-1973	2003/1245	agency stamp on verso TL: NEWS & INFORMATION BUREAU / DEPARTMENT OF THE INTERIOR / Australian Official Photograph	in pencil on verso TR: OU1500/12	Australia	Australian Aboriginal; Stockman
3.2	Unknown	Aborigine Stockmen [ Three stockmen on horses]	1950-1973	2003/1246	agency stamp on verso: W.A. NEWSPAPERS LTD. PERTH / Copyright Picture / Payment of ..... to be made / direct to Company on publication	in pen on verso CC: 10/6	Australia	Australian Aboriginal; Stockman; Horseback
3.2	Unknown	Aborigine Stockmen [Mrs. Harrison's daughters, Hazel, Margaret]	1951	2003/1247	date stamp in ink CC: 24 APR 1953; date stamp CC: 13 APR 1953; date stamp CC: 6 SEP 1951; date stamp CR: 24 FEB 1958	in pen on verso TC: Mrs. Harrison's daughters Hazel 7 [circled] / left [circled] & Margaret 12	Australia	Australian Aboriginal; Stockman; Housing
3.2	Unknown	Aborigine Stockmen [Around Mick Daly's camp fire]	1960	2003/1248	stamp on verso TL: HERALD; stamp BL: COPYRIGHT / HERALD-SUN / PHOTOGRAPH / SUPPLIED BY / FEATURE SERVICE / THE HERALD & WEEKLY TIMES LTD. / MELBOURNE AUSTRALIA; stamp BR: USED / HERALD / 9 NOV 1960	typed label on verso CC: RIGHT: Around Mick / Daly's campfire on the / Barkly stock route. / From the left are Joe / Craigie, Mick Daly, / Gladys Namagu, New / Australian George Major, / holding his horse, and, / with back to camera, Tony Johnston.	Barkly Stock Route, Northern Territory, Australia	Australian Aboriginal; Stockman; Campfire
3.2	Unknown	Aborigine Stockmen [Cattle in Wave Hill Station, N.T.]	1952	2003/1249	date stamp: 17 SEP 1952; date stamp b.CC: 5 AUG 1960; date stamp BR: 29 JUN 1962; date stamp BR: 25 MAR 1960	in pencil on verso CR: Cattle in / Wave Hill Stn. / N.T.	Wave Hill Station, Northern Territory, Australia	Australian Aboriginal; Stockman; Horseback
3.2	Unknown	Aborigine Stockmen [His nickname is "Tippo"]	1959	2003/1250	date stamp on verso BL: 22 MAY; date stamp BR: 31 JUL 1959	typed label on verso TR: his nickname is "Tippo" - new / photographed against a typical bus / bleached gums at the Broadmeadows / with his [missing]kewbald pony Gary.	Australia	Australian Aboriginal; Stockman; Horseback
3.2	Unknown	Aborigine Stockmen [Bagot Native Reserve, Darwin]	1963-1962	2003/1251	agency stamp on verso TR: NEWS & INFORMATION BUREAU / DEPARTMENT OF THE INTERIOR / Australian Official Photograph; date stamp TR: 25 MAR 1963; date stamp TR: 2 MAY 1962	typed label on verso CC: BAGOT NATIVE RESERVE, DARWIN. [underlined] / Bagot, a small native reserve near Darwin, Northern / Territory, is an example of the Australian Government's native / policy. Run by the Native Affairs branch of the Northern Adminis-/tration it provides a home for full-blooded aborigines living and working in and around Darwin. 751. [second typed label has been torn off]; in pencil TR: L13798; in pen BR: 1447 59867 D8	Bagot, Northern Territory, Australia	Australian Aboriginal; Stockman; Housing
3.2	Unknown	Aborigine Stockmen [Half Cast Stockman Joe]	1957	2003/1252	date stamp on verso CC: 31 OCT 1957	typed label on verso CC: 8. Half Caste stockman Joe, who was one of the trappers.; in pencil TL: 8	Australia	Australian Aboriginal; Stockman
3.2	Unknown	Aborigine Stockmen [Beatrice Mercy, a well-known Woodenbong resident]	1958-1959	2003/1253	date stamp on verso TL: 6 AUG 1958; date stamp CC: 22 JUL 1957	in pencil on verso TC: Beatrice Mercy, a well-known Woodenbong / resident. Beatrice is now convalescing / at a T.B. Sanatorium	Woodenbong, New South Wales, Australia	Australian Aboriginal; Livestock, chickens

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
4.0	Mountford, Charles Percy	Photograph album: 24 photographs	1950s	2003/1225			Ayres Rock, Northern Territory, Australia	Landscape, Ayers Rock; Cave painting
4.0	Mountford, Charles Percy	[Hand-written note with names inscribed in list]	c.1950	2003/1176		inscribed in pen: Theresa Ryder / Dorothy Brown / Harold Matthouse / Lindberg Inkamala / Gabriella Wallace / Herbert Raberaba / Kenneth Entata / Henz Hezekle / Harold Lankin / Tommy Stephens / Eileen Crombie / Gabriella & Clifford Possoun / Vta Vta; inscribed on post-it note: George Lottie / Kenneth Murphy / Jeffery Hida / Lewis / Maxine / Susanah Dawson / Caleb / Felecia / Patrick / Mary / Eudosera / Norman / Johnny / Max / Noel / Denis / Mona / Gottlieb	Australia	Names
4.0	Mountford, Charles Percy	Black and white snapshots (131)	c.1950	2003/1717.1-.131			Ernabella, Australia	Landscape, cave paintings
4.0	Mountford, Charles Percy	Kodachrome slides (31)	c.1950	2003/1718.1-.31			Ernabella, Australia	Landscape
4.0	Mountford, Charles Percy	Medium format negatives (3) with hand-written note	c.1950	2003/1719.1-.5		inscribed on note in pencil: Mrs. Mathews / S. Kidman & Co. / E.R. Kemp / F. Marsh / A. McLean Anna Creek / Alan Breadon / Joe / J. Weabpunson [?] / Andy Ferguson / 48 years / ago / at Oodnadatta	Oodnadatta, South Australia, Australia	Group portrait in landscape
4.0	Mountford, Charles Percy	[Portrait of Aboriginal Girl]	c.1950	2003/1720				Studio Portrait
4.0	Mountford, Charles Percy	Aerial Ayers Rock [title on envelope]	c.1950	2003/1721.1-.2		inscribed in pen on envelope: Aerial / Ayers Rock	Ayers Rock, Northern Territory, Australia	Landscape, aerial
4.0	Mountford, Charles Percy	Aerial neg of Mt. Olga [title on envelope]	c.1950	2003/1722.1-.2		inscribed in pen on envelope: Aerial neg / of Mt. Olga	Mount Olga, Northern Territory, Australia	Landscape, aerial
4.0	Mountford, Charles Percy	Medium format negatives of Hermannsburg (63) in envelope	1953	2003/1723.1-.63		inscribed in pencil on envelope on recto: Doris negs; in pencil on verso TC: HERMANSSBURG / ETC. / DORIS'S / NEG	Hermannsburg, Northern Territory, Australia	Landscape; Group portraits in landscape; Mission School
4.0	Mountford, Charles Percy	[Group portrait of men sitting outside]	1904	2003/1724		inscribed in pen on verso CC: From Left. / E.R. Kemp - F. Marsh - A. McLean (Anna Creek) / Alan Breaden - Joe Breaden - J. Warburton / Andy Ferguson / Taken at Oodnadatta in 1904	Oodnadatta, South Australia, Australia	Group portrait in landscape
4.0	Mountford, Charles Percy	First car to cross Australia [provided]	1908	2003/1725		inscribed in pencil on verso TC: First car to / cross Aust. 1908	Australia	Transportation, car
4.0	Mountford, Charles Percy	[Group portrait of aboriginal women and children]		2003/1726			Australia	Group Portrait; Australian Aboriginals
4.0	Mountford, Charles Percy	Ayers Rock [provided] [Cave painting at Ayers Rock]	1907	2003/1727	stamp on verso t.l: KODAK / ENLARGED / PRINT	inscribed in pencil on verso CC: Ayers Rock; in pencil c.l: 1907	Ayers Rock, Northern Territory, Australia	Landscape, cave paintings
4.0	Mountford, Charles Percy	Madigan's Map, Simpson Desert [provided]	1949	2003/1728		inscribed in pencil on verso CC: Madigan's Map / Simpson Desert / 1949	Simpson Desert, Australia	Map
4.0	Mountford, Charles Percy	[Portrait of Aboriginal Girl]	c.1950	2003/1739			Australia	Portrait; Australian Aboriginal
4.0	Mountford, Charles Percy	[Aboriginal man at cave painting]	c.1950	2003/1740			Australia	Australian Aboriginal; cave painting
4.0	Mountford, Charles Percy	[Portrait of man, profile]	c.1950	2003/1741			Australia	Australian Aboriginal
4.0	Mountford, Charles Percy	Hermannsburg Schoolchildren [provided]	c.1950	2003/1742		inscribed in pencil on recto BC: Hermannsburg Schoolchildren	Hermannsburg, Northern Territory, Australia	Group portrait; School children
4.0	Mountford, Charles Percy	[C.P. Mountford and man in front of rock formation]	c.1950	2003/1743			Australia	Group portrait in landscape
4.0	Mountford, Charles Percy	[Rock formation]	c.1950	2003/1744			Australia	Landscape, rocks
4.0	Mountford, Charles Percy	Ayer's Rock	c.1940	2003/1177		on box in pencil: Part 1&2 off cuts North [illeg] / amber title / "Surrounded by tribal / mountains etc"; verso: Titles / Mountfords might be useful / Title Ayer's Rock / Cave		

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
4.0	Mountford, Charles Percy	Brown Men Red Sand	c.1940	2003/1746		on box in pencil: Brown Men Red Sand / Mountford; verso: useful titles / Rubbing Stone / Emily Gap / Dup		
4.0	Mountford, Charles Percy	Brown Men Red Sand	c.1940	2003/1747		on box in pencil: Brown Men Red Sand / also 2 [illeg] – title has been crossed out; verso: Laskens Lifes [?]		
4.0	Mountford, Charles Percy	Comic Trial	c.1940	2003/1748		on box in pencil: Comic Trial; verso: Mylor / Kodak Pty Ltd., / ADELAIDE.... / A3631		
4.0	Mountford, Charles Percy	Cuts from Ayers Rock film	c.1940	2003/1749		on box in pencil: Cuts from Ayers Rock film; verso: cuts from Ayers Rock film / Discard		
4.0	Mountford, Charles Percy	Untitled	c.1940	2003/1750		on box in pencil: [illeg] / & microscope		
4.0	Mountford, Charles Percy	Untitled	c.1940	2003/1751				
4.0	Mountford, Charles Percy	Untitled	c.1940	2003/1752				
4.0	Mountford, Charles Percy	Untitled	c.1940	2003/1753				
4.0	Mountford, Charles Percy	Untitled	c.1940	2003/1754				
4.0	Mountford, Charles Percy	Untitled	c.1940	2003/1755				
4.0	House, Dr. F.M.	Brockman's Cave (Wandjina tribe cave paintings with human bones, Manning Creek, Kimberly's Western Australia)	1901	2003/1202			Kimberly, Western Australia, Australia	Cave painting, Wandjina tribe
4.0	House, Dr. F.M.	Brockman's Cave (Wandjina tribe cave paintings with human bones, Manning Creek, Kimberly's Western Australia)	1901	2003/1279		in pencil on verso TL: Brockman [upside down]	Kimberly, Western Australia, Australia	Cave painting, Wandjina tribe
4.0	House, Dr. F.M.	Brockman's Cave (Wandjina tribe cave paintings with human bones, Manning Creek, Kimberly's Western Australia)	1901	2003/1280		in pencil on verso TR: Brockman; BL: Brockman [upside down]	Kimberly, Western Australia, Australia	Cave painting, Wandjina tribe
4.0	House, Dr. F.M.	Brockman's Cave (Wandjina tribe cave paintings with human bones, Manning Creek, Kimberly's Western Australia)	1901	2003/1281		in pencil on verso BR: Brockman	Kimberly, Western Australia, Australia	Cave painting, Wandjina tribe
5.0	Aikin, Rev. Hamilton	Elder girls mind the younger ones	c.1950	2003/1178		typed label on recto BL: AURUKUN; typed label BC: ELDER GIRLS MIND THE YOUNGER ONES.	Arunkun Mission, Queensland Australia	Presbyterian mission, Portrait, Australian Aboriginal girl
5.0	Aikin, Rev. Hamilton	Making Fire Sticks - An art whose past goes back a long way	c.1950	2003/1255		typed label on reco BL: AURUKUN; typed label BC: MAKING FIRE STICKS-AN ART WHOSE PAST GOES BACK A LONG WAY.	Arunkun Mission, Queensland Australia	Presbyterian mission, Australian Aboriginals, two seated
5.0	Aikin, Rev. Hamilton	Father and Child	c.1950	2003/1256		typed label recto BL: AURUKUN; typed label recto BL: FATHER AND CHILD.	Arunkun Mission, Queensland Australia	Presbyterian mission, Australian Aboriginal group with child
5.0	Aikin, Rev. Hamilton	[Aboriginal woman in dress looking over shoulder]	c.1950	2003/1257			Australia	Presbyterian mission, Portrait, Australian Aboriginal girl

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
5.0	Aikin, Rev. Hamilton	[Aborigine seated on rock; two women, one holding child in rocky landscape]	c.1950	2003/1258	stamp on verso TR: A PHOTOGRAPH BY THE / PRESBYTERIAN CHURCH OF VICTORIA / AUDIO-VISUAL EDUCATION DEPT. / 167 COLLINS STREET / MELBOURNE. / COPYRIGHT BY / THE PRESBYTERIAN CHURCH OF VICTORIA / TRUSTS CORPORATION		Australia, Outback	Australian Aboriginal group in landscape
5.0	Aikin, Rev. Hamilton	[Grass Hut]	c.1950	2003/1259.1		recto in pencil on mount TL: Keen-eyed hunters; in pencil TR: R[illeg] side; in pencil CR: 2 of this [sideways]	Australia, Outback	Landscape, Outback
5.0	Aikin, Rev. Hamilton	Five [Aboriginal Hunters with dog on rocks]	c.1950	2003/1259.2		recto in pencil on mount TR: 18	Australia, Outback	Australian Aboriginal group in landscape
5.0	Aikin, Rev. Hamilton	Beautiful Girl from Weipa	c.1950	2003/1260		typed label recto BL: NORTH QUEENSLAND; typed label on verso BC: BEAUTIFUL GIRL FROM WEIPA.	Weipa, Queensland, Australia	Presbyterian mission, Portrait, Australian Aboriginal girl
5.0	Aikin, Rev. Hamilton	[An Old Man of the tribe Pitjantjatjara]	c.1950	2003/1261	stamp on verso TR: A PHOTOGRAPH BY THE / PRESBYTERIAN CHURCH OF VICTORIA / AUDIO-VISUAL EDUCATION DEPT. / 167 COLLINS STREET / MELBOURNE. / COPYRIGHT BY / THE PRESBYTERIAN CHURCH OF VICTORIA / TRUSTS CORPORATION	on verso in pencil TL: 39 / 62; TR: Block Two [?] / Front Cover; TR: An old man of / the tribe / (Pitjantjatjara); measurements in pencil CC: 6 3/8 x 9 5/8 / 38 1/2 x 58; BC: To be returned to ; N.S.W. Foreign Missions Dept. Presbyterian Church offices. Box 100 G.P.O. Sydney	Northern Territory, South Australia, Australia	Portrait, Australian Aboriginal, male, Pitjantjatjara tribe
5.0	Aikin, Rev. Hamilton	[Aboriginal man resting head on hand]	c.1950	2003/1262	artist stamp on verso TR: PHOTOGRAPHY BY / REV. HAMILTON AIKEN / STEWARDSHIP & PROMOTION DEPT. / PRESBYTERIAN CHURCH OF VICTORIA		Australia	Portrait, Australian Aboriginal, male
5.0	Aikin, Rev. Hamilton	[Head and shoulder aboriginal man with headband]	c.1950	2003/1263		verso in pen on mount TL: ERNABELLA	Ernabella, Australia	Portrait, Australian Aboriginal, male
5.0	Aikin, Rev. Hamilton	[Young Girl in dress with book]	c.1950	2003/1264			Australia	Portrait, young girl
5.0	Aikin, Rev. Hamilton	Making a Child's Cradle	c.1950	2003/1265		typed label recto BL: NORTH QUEENSLAND; typed label BC: MAKING A CHILD'S CRADLE-A DYING ART.	Arukun Mission, Queensland Australia	Presbyterian mission, Australian Aboriginals, group, housing
5.0	Aikin, Rev. Hamilton	Old Style House	c.1950	2003/1266		typed label recto BL: AURUKUN; typed label BC: OLD STYLE HOUSE.	North Queensland, Australia	Presbyterian mission, Australian Aboriginals, group, cradle-building
5.0	Aikin, Rev. Hamilton	Weipa Lads	c.1950	2003/1267		typed label recto BL: NORTH QUEENSLAND; typed label BC: WEIPA LADS.	Weipa, North Queensland, Australia	Presbyterian mission, Australian Aboriginals, males
5.0	Aikin, Rev. Hamilton	A Born Stockman	c.1950	2003/1268		typed label recto BL: NORTH QUEENSLAND; typed label BC: A BORN STOCKMAN	North Queensland, Australia	Australian Aboriginal, male, stockman
5.0	Aikin, Rev. Hamilton	[Head and shoulders of aborigine with headband] (recto)	c.1950	2003/1269.1			Australia	Portrait, Australian Aboriginal, male
5.0	Aikin, Rev. Hamilton	[Bearded Aborigine in coat, head and shoulders] (verso)	c.1950	2003/1269.2		in pencil on mount TR: Keen-eyed hunter watches for the kangaroo	Australia	Portrait, Australian Aboriginal, male

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
5.0	Aikin, Rev. Hamilton	The Older Generation	c.1950	2003/1270	stamp on verso TR: A PHOTOGRAPH BY THE / PRESBYTERIAN CHURCH OF VICTORIA / AUDIO-VISUAL EDUCATION DEPT. / 167 COLLINS STREET / MELBOURNE. / COPYRIGHT BY / THE PRESBYTERIAN CHURCH OF VICTORIA / TRUSTS CORPORATION	in pen on verso: The Older Generation; in pen TC: ERNABELLA	Ernabella, Australia	Portrait, Australian Aboriginal, male
5.0	Aikin, Rev. Hamilton	Nganyingjanya	c.1950	2003/1271	artist stamp on verso TR: PHOTOGRAPHY BY / REV. HAMILTON AIKEN / STEWARDSHIP & PROMOTION DEPT. / PRESBYTERIAN CHURCH OF VICTORIA	in pen on verso TC: NGANYINGJANYA	Australia	Portrait, Australian Aboriginal, female
5.0	Aikin, Rev. Hamilton	Cloud Formation over the Islands	c.1950	2003/1272		typed label recto BL: NEW HEBRIDES; typed label BL: CLOUD FORMATION OVER THE ISLANDS	New Hebrides (now Vanuatu)	Landscape, ocean coast
5.0	Aikin, Rev. Hamilton	Teenage girls have protection on the mission they would not have outside	c.1950	2003/1273		typed label recto BL: AURUKUN; typed label BL: TEENAGE GIRLS HAVE PROTECTION ON THE MISSION THEY WOULD NOT HAVE OUTSIDE.	Arukun Mission, Queensland Australia	Presbyterian mission, Aborigines, group, girls
5.0	Aikin, Rev. Hamilton	School Girls on Parade	c.1950	2003/1274		typed label recto BL: AURUKUN; typed label BL: SCHOOL GIRLS ON PARADE	Arukun Mission, Queensland Australia	Presbyterian mission, Aborigines, group, girls
5.0	Aikin, Rev. Hamilton	She is our Queen	c.1950	2003/1275		typed label recto BL: AURUKUN; typed label BL: SHE IS OUR QUEEN	Arukun Mission, Queensland Australia	Presbyterian mission, Aborigines, group, girls
5.0	Aikin, Rev. Hamilton	Bringing in Fish for Sale to Store	c.1950	2003/1276		typed label recto BL: AURUKUN; typed label BL: BRINGING IN FISH FOR SALE TO STORE.	Arukun Mission, Queensland Australia	Presbyterian mission, fish market, white women, aboriginal male
5.0	Aikin, Rev. Hamilton	Nursing Sister with Child at Weipa	c.1950	2003/1277		typed label recto BL: NORTH QUEENSLAND; typed label BC: NURSING SISTER WITH CHILD AT WEIPA	Weipa, North Queensland, Australia	Presbyterian mission, White female with aboriginal child
5.0	Aikin, Rev. Hamilton	No Malnutrition Here	c.1950	2003/1278		typed label recto BL: AURUKUN; typed label BL: NO MALNUTRITION HERE	Arukun Mission, Queensland Australia	Presbyterian mission, Portrait, Australian Aboriginal baby
5.0	Unknown	Hermannsburg children with teacher H.A. Heinrich	1900 c	2003/1215		on envelope: Hermannsburg children with / teacher H.A. Heinrich / (1900?) see [circled] (a) Then and Now, Pitjantjatjara and Aranda / 1995:9 / (b) Between Two Worlds 1995:52	Hermannsburg, Northern Territory, Australia	Mission Schools; Group portrait
6.0	Bond, O.G.	[Photograph snapshot album of Central Australia: 253 images]	1920's	2003/1180		on first photograph on page 16 in pen: Yours Faithfully / Gilbert F Rogers / Guide to the / Grampion Mountains	Grampian Mountains, Victoria, Australia; Beltana, South Australia, Australia; Coward Springs, South Australia; Portland, Victoria, Australia	Travel; Landscape, mountains
6.0	Bond, O.G.	[Photograph album of Central Australia: 285 images]	1928	2003/1181		in pencil on inside cover: Dorean [?] G. Bond / 2 Cameron Rd. Hawthorne S.A.	Oodnadatta, South Australia, Australia; Copley, South Australia;	Travel
6.0	Unknown	[Northern Territories Album: paper stamps and 29 photographs]	1932	2003/1179		in pencil on inside cover: Early N.T. / Photographs / at REAR / \$3,000; locations on mount under each photograph	Port Darwin, Northern Territory, Australia; Adelaide River, Northern Territory, Australia; Glencoe Cattle Station, Northern Territory, Australia; Flora Falls, Northern Territory, Australia	Stamps; Landscape, urban; Landscape, waterfalls; Landscape, river; Railway station; Architecture, lighthouse

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
6.0	Unknown	Photograph album: 73 photographs dating from Sept. 27, 1929-Feb. 1, 1931	1929-1931	2003/1201		typed labels under each photograph with date and locations	Kalgoorlie, Western Australia, Australia; Boulder City, Western Australia, Australia; North Fremantle; Barton, South Australia, Australia; Wynbring, South Australia, Australia; Mundaring Weir, Western Australia, Australia; Seaton Park, South Australia, Australia; Victor Harbour, South Australia, Australia;	Railway stations; Education facilities; War memorial; Dam; Livestock, poultry; Military personnel
6.0	Unknown	Photographic Album: 242 images	c1932	2003/1204		inscriptions below each print for identification	Darwin, Northern Territory, Australia; Melville Island, Northern Territory, Australia; Bathurst Island, Northern Territory, Australia	Military detachment; Navy, battleship; Aboriginal Australians; Binyan Tribe; Corroboree; Landscape, from air
6.0	Unknown	Darwin Detachment Album		2003/1205		some inscriptions on photographs	Darwin, Northern Territory, Australia; Brisbane, Queensland, Australia	Military detachment; Aboriginal Australians
6.0	Hawthorne, G.M.	Soft back photo album: Australian Air Force at Groote Island	1920s-1940s	2003/1206		in pencil on inside cover: 416425 / Hawthorne G.M. / RAAF [all photographs have inscriptions identifying individuals in the photograph]	Groote Island, Darwin, Northern Territory, Australia	Military detachment; Aboriginal Australians
6.0	Unknown	Hard back photo album: Alexandria Downs Northern Territory: 127 photographs	1916-1923	2003/1207		typed on inside cover: TO THE / NORTHERN TERRITORY BUSH / ILLUSTRATING / SOME TYPICAL CATTLE RUNS / AND SPECIALIZING / 'ALEXANDRIA' / THE STATION WITH THE / LARGEST AREA / IN THE WORLD / & MANY OTHER SUBJECTS. [all photographs have inscriptions on the negative]	Alexandria Station, Northern Territory, Australia; Alice Springs, Northern Territory, Australia; Barrow Creek, Northern Territory, Australia; Roper River, Northern Territory, Australia; Alroy Downs, Northern Territory, Australia; Carrarah Creek, Northern Territory, Australia; Borroloola MacArthur River, Northern Territory, Australia; Brunette Downs, Northern Territory, Australia; Avon Downs, Northern Territory, Australia; Barclay Downs, Northern Territory, Australia; Riversleigh Station, Northern Territory, Australia; Simpson's Gap Macdonald Ranges, Northern Territory, Australia	Livestock, cattle station; Australian Aboriginals

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
6.0	Unknown	Photograph album: Commemorating the visit of the Hon. J. Stopford with Parliamentary Party to Barambah 3rd Oct. 1925: 31 photographs	1925	2003/1213	embossed title on cover: VISIT OF THE HOME SECRETARY / THE HON. J. STOPFORD M.L.A. / WITH PARLIAMENTARY PARTY / TO BARAMBAH ABORIGINAL SETTLEMENT / ON 3RD. OCTOBER 1925		Barambah (now Cherbourg), Queensland, Australia	Aboriginal Settlement; Agriculture; Livestock
6.0	Unknown	Photograph album. Aviation in Central Australia: 91 photographs	c.1920	2003/1224		some inscriptions on album pages	Clifton Hill, Victoria, Australia; Clare, South Australia, Australia; Ballarat, Victoria, Australia	Aviation
6.0	Unknown	Hardback photograph album: 62 photographs	1950s	2003/1226			Australia	Mission Schools; Portraits, Australian Aboriginals
6.0	Unknown	[Unbound album page with 11 captioned photographs]	c.1935	2003/1189		inscription below each photograph in white ink.	Port Darwin, Northern Territory, Australia	Aboriginal groups in landscape; corroboree; Landscape, ant hills.
6.0	Unknown	Blacks on the Trans-Australian Railways. Aborigines beside piled railway sleepers	1912-1917	2003/1197	printer stamp on verso CC: KODAK PRINT	in pen on verso TC: Blacks on the Trans-Australian Railway; in pencil BL: \$2.	Australia	Aboriginal group in landscape, railway building
6.0	Unknown	Blacks on the Trans-Australian Railways	1912-1917	2003/1198	printer stamp on verso CC: KODAK PRINT	in pen on verso TC: Blacks on the Trans-Australian Railway; in pencil BL: \$2.	Australia	Aboriginal group in landscape, railway building
6.0	Unknown	Group of Aborigines at encampment	early 20th century	2003/1199		in pencil on verso CC: 3165	Australia	Aboriginal group in landscape, railway building
7.0	Unknown	The Goulburn Gaol Records 1899-1923: Book 1: Bound records of convicts (301 photographs)	1899-1923	2003/1208			Goulburn, New South Wales, Australia	Portraits, convicts; Government records
7.0	Unknown	The Goulburn Gaol Records 1899-1923: Book 2: Bound records of convicts (249 photographs)	1899-1923	2003/1209			Goulburn, New South Wales, Australia	Portraits, convicts; Government records
7.0	Unknown	The Goulburn Gaol Records 1899-1923: Book 3: Journal of the Governor of Goulburn Gaol	1899-1923	2003/1210			Goulburn, New South Wales, Australia	Government records; Official correspondence
8.0	Enright, W.J.; Mathews, L.S.	[Hardback album formerly belonging to W. J. Enright (including bound-in typescripts, loose correspondence, pamphlets (2), newspaper clippings etc.)]	1900-1925	2003/1190			Sydney, New South Wales, Australia	Correspondence, letters; Newspaper clippings
8.0	Hargrave, Lawrence	Lope de Vega, Vol. 1	1910	2003/1194.1		typed pages bound in volume	Australia	Vega, Lope de, fl. 1595-1600.; Mendan'za de Neira, Alvaro, d. 1595.; Santa Isabel (Ship); Explorers, Spain.; Australia, Discovery and exploration

F.A	Maker	Title	Date	Object Number	Marks	Inscriptions	Geography	Subject
8.0	Hargrave, Lawrence	Lope de Vega, Vol. 2	1910	2003/1194.2		in ink on pages: line drawings, maps	Australia; Woollahra Point; Queensland, Australia	Vega, Lope de, fl. 1595-1600.; Mendan?a de Neira, Alvaro, d. 1595.; Santa Isabel (Ship); Explorers, Spain.; Australia, Discovery and exploration



## Appendix C: Oceanic Art and Artifacts Summary

The following table summarizes the various types of objects found within the Oceanic Art and Artifacts collection. These objects were part of the same donation as the photographic prints and albums that are discussed in detail in this finding aid. This summary was prepared by exporting the object records from TMS, creating a further generalization of the object classification (for example, Boomerang and Boomerang-Ceremonial were combined into one category) and then adding up the total number of objects in that classification.<sup>43</sup> Spear points make up the bulk of the collection, with boomerangs being the second largest group.

Table 2: Total number of objects and their classification

Object Classification	Total Objects	Object Classification	Total Objects
Spear points	817	Mourning Armlet	3
Boomerang	328	Charm/Bullroarer	2
Club	177	Tobacco pipe	2
Stone Object	122	Bark Container	1
Shield	110	Bobbin	1
Churinga	75	Ceremonial belt	1
Spearthrower	65	Charm	1
Message Stick	51	Fire stick holders	1
Axe	36	Forehead band	1
Wood Container	25	Gut or Tendon	1
Club, digging stick	18	Head ornament	1
Pointing Stick	17	Ivory Statue	1
Basket	16	Kurdaitcha shoes	1
Stone knife	16	Miniature shield with club	1
Spearhead	15	Mourning ring	1
Bark Painting	14	Necklace	1
Spear	14	Nose bone	1
Pearl shell pendant	12	Pendant	1
Nose bones	9	Ritual object	1
Didjeridu	6	Saw knife	1
Knife	4	Snake staff	1
Shovel/digging implement	4	Stone ritual object	1
Club, Toy ('Kangaroo-Rat' toy)	3	Wood Statue	1
Decorated Baobab nuts	3	Woodworking chisels	1
Firemaking sticks in holder	3		

<sup>43</sup> In some cases, a single object record represented multiple objects. This could be seen in the structure of the accession number (ex: 2003/50.1-.16, meaning 16 objects), or in the title field (ex: Spear points (729), meaning there were 729 spear points). The occurrences of multiple objects were accounted for in the creation of the Oceanic Art and Artifacts summary.

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