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1897-1957

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Preamble to Bibliography

In order to harmonise with the footnote citation system used in this thesis, the bibliography is organised in alphabetical order by author, or publication in the case of journal editorials and anonymous articles, and then date.

The most frequently cited sources are the two, and for a brief period three, Australian photographic journals. The majority of those consulted are held in the State Library of Victoria, although that institution's holdings are incomplete. Early volumes of both the *Australian Photographic Journal*, (prior to 1898) and the *Australasian Photographic Review* (prior to 1905/1906) are lacking. The State Library of New South Wales holds complete sets of both. The State Library of Victoria does hold a complete set of the *Camera House Beacon*.

The National Library of Australia in Canberra has sets of two important British journals. A complete set of *Photograms of the Year* is held, as well as a run of the *Amateur Photographer & Photographic News* from 1910-1918.

Published material comprises by far the majority of sources consulted. An asterisk marks unpublished archives; locations are indicated in the bibliography.
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Watney, 1982.

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Weaver, 1989 b.

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White, 1924.

Wilkinson, 1924.

Williamson, 1983.

Willis, 1980.


Wilson, 1994.


Withers, 1887.


Wue, 1997.

67
Making Pictures: List of Illustrations

Frontispiece

L.W. Appleby, 'Hop' of the Bulletin, 1905

1. John Kauffmann, Mountain Gums, c. 1914
2. Henry Peach Robinson, Fading Away, 1858
3. Peter Henry Emerson, Gathering Water Lilies, 1886
4. George Davison, The Onion Field (An Old Farmstead), 1890
5. Ernest Docker, Bush Glade, c. 1860-1870
6. John Kauffmann, Guenn, 1908
7. Theodor and Oskar Hofmeister, Evening, 1899
8. Australian Photographic Journal, August 1908, cover
9. Mrs. Wm. Smith, The Snake Charmer, c. 1909
10. a. E.C. Joshua, Great Collins Street, Melbourne, before 1909
    b. A. Sutcliffe, A Foggy Morning, Melbourne, c. 1911
11. Arthur Streeton, Sunlight, 1895
12. Arthur Elliott, Brer Tarrypin, c. 1909
13. Arthur Elliott, March of Empire, c. 1909
14. J. McNeill Whistler, Nocturne: Furnace, 1866
15. Francis Seymour Haden, Breaking Up of the 'Agamemnon', 1870


---

---

a. Victor Cobb, *Old Heidelberg Road, Victoria*, before 1914

b. F. Styant Browne, *The Roadway*, before 1908

---

---


---

---

a. Frank Short, *Battersea*, 1884

b. Lionel Lindsay, *The Rocks Area, Cumberland Street, Sydney*, before 1918
20.

a. A. Henry Fullwood, *Martin Place, Sydney*, 1923

b. Harold Cazneaux, *Centre of Sydney*, c. 1927

21.

22. J.C. Goodhart, *North Mine, Broken Hill*

23.


24.

a. A. Norton, *Ti-Tree*, before 1909


27. W.S. White, *Melody of Morn*, 1916
28.

c. J. Williams, *A Winter's Evening*, c. 1909  
d. J. Williams, *Early Morning on the Yarra*, c. 1910

29.

b. K. Ishida, *The Collier*, c. 1922  
c. K. Ishida, *White Gum*, c. 1922

30. K. Yama, *K. Ishida at Work*, 1922

31.

b. Harold Cazneaux, *Before the Race*, c. 1925

32. Hiromu Kira, *Water Plants Decoration*, before 1926
33.

a. K. Ishida, *Argyle Cut Sydney*, c. 1922
b. Harold Cazneaux, *Going Home, Argyle Cut*, 1918
c. Harold Cazneaux, *The Wharf Road*, c. 1916
d. E.N. Poole, *The Argyle Cut*, c. 1918

34.


35.

a. Sydney Ure Smith, *Argyle Cut in 1926*
b. Lionel Lindsay, *The Old Argyle Cut*, before 1928

36.

a. Harold Cazneaux, *Found*, c. 1916
b. John Kauffmann, *The Survivor*, before 1919

37. Nicholas Caire, *Giant Tree at Marysville (70 feet girth)*, 1904

38. N.J. Caire, *Tall Timber (Eucalyptus Amygdelina)*, c. 1904
39. J.W. Beattie, *River Gordon, West Coast, Tas.*, c. 1900

40.

---

a. Max Dupain, *Weather of Tartarus*, 1933

b. John Kauffmann, *Victory*, before 1919

---

41.

---


b. J.E. Paton, *In Stately Splendour*, before 1926

---

42.

---


---

43. Gascoigne Lynde, *The Daily Round, the Common Task*, c. 1909

44. Francis Birtles, *Wildfellows*, *Northern Territory Blacks*, 1908

45. F.J. Denton, *Young New Zealand*, c. 1905

46.

---

a. George Bell, *Pioneers*, before 1908

b. George Bell, *On the Road to the Dorrigo*, before 1908

---
47.

a. T. Cummins, *The Last Post*, before 1917
b. H. Cartright, *Fording the River*, c. 1911

---

48.

a. J.P. Campbell, *Heavy Laden*, c. 1907
b. T.C. Cummins, *Neptune's Wild Horses*, before 1908

---

49. H. Cartright, *Return of the Farm Horses*, c. 1911

50. Harold Cazneaux, *The Razzle Dazzle*, 1908


52. George Bell, *The Lawn, Cup Day, Flemington*, c. 1908


54. Harold Cazneaux, *M. Guillaux Aloft*, 1914

55. 

a. Advertisement, 'It Was Lipton's Tea That Was Carried On The Aerial Mail', *Sydney Morning Herald*, July 25, 1914
b. Advertisement, 'Guillaux Delivers O.T. By Aeroplane', *Sydney Morning Herald*, July 20, 1914
c. Advertisement, 'A Dive for Black & White', *Melbourne Punch*, July 8, 1914

---

57. Harold Cazneaux, *Wharfies, Circular Quay*, 1910


59. Norman Deck, *There is a Rapture on the Lonely Shore*, before 1912

60. Harold Cazneaux, *The Bidding of Spring*, before 1919


64. E.T. Holding, *The Craftsman*, 1908

65. Alvin Langdon Coburn, *The Rudder*, 1908


68. Alfred Stieglitz, *The Hand of Man*, 1903


71. H.S. Golding, *The Avenue*, before 1909


73. L. W. Appleby, *Signor Robert Hazon*, before 1906


76.


b. May Moore, *'Our Miss Gibbs' (Miss Blanche Browne)*, c. 1911

c. Ruth Hollick, *Thought*, 1920

d. Pegg Clarke, *Mist in the Mountains*, before 1924

76
77. W.J. Chapman, *The Young Housekeeper*, c. 1907

78. The Swiss Studio, *Mr. W.J. Cranley*, 1909


80.


c. F.C. Wills, *Group of some Members of the Toowoomba Photographic Society and Friends taken at the Outing to Sugarloaf Mountain*, 1910

81. W.M. Lean, *Some Members of the Ashfield District Camera Club*, 1910

82. S.H. Hodder, *My Own*, c. 1912


84. H. Cartright, *Grannie*, c. 1911

85. Harold Cazneaux, *The Quest*, 1910

86. F.A. Joyner, *A Shaft of Light*, c. 1905-1908

87. E. Coombe, *Pets*, c. 1909

88. S.P. Kemp, *And the Big Wolf Showed all his Teeth*, c. 1907

89. Miss L. Nicholls *Will I Do?*, c. 1907

90. Harold Cazneaux, *Rainy Day*, 1910

91.

a. N.S. Smith, *Peace Beside the Waters*, c. 1947

b. Max Knobel, *Wynyard Queue*, c. 1948


95. F.W. Frenchley, *An In hospitable Coast*, c. 1909

96.

____________


b. Marcia Clark, *Storm Signals*, c. 1943

97.

____________

a. H.C. Krutli, *Indifferent to Consequence*, c. 1907

b. L.W. Appleby, *A Knight of the Old Regime*, c. 1907

98.

____________


100. Julian Smith, *Mad Hatter*, before 1940

101. Julian Smith, *The Sleeping City*, c. 1929

102. Julian Smith, *Maestro*, 1941

104. Max Dupain, *Silos-Morning*, 1933

105. Julian Smith, *Mr. Pickwick*, before 1947

106.

________


b. W.C. Barker, *Ferry Focal Point*, c. 1947

________

107. Max Dupain, *Industrial Landscape 1935*

108. F.H. Wham, *Alexandra Bridge, Rockhampton*, c. 1908


110. Unknown, *Victoria Avenue Nth. Fremantle Looking Sou. West*, c. 1920s

111. Harold Cazneaux, *Steam and Sunshine*, 1935


114. Unknown, *Motor Car*, 1900


119. Monte Luke, unknown prints in 'Hattery to-day spells comfort when it is desired to be chic', advertisement, the *Home*, February 1920

120. Monte Luke, unknown print, in Falk Monte Luke Studios advertisement, the *Home*, 1920
121. Harold Cazneaux, unknown prints in, 'Frocks that Wash and that Never Forget to be Dainty', advertisement, the Home, December 1920

122. Unknown print in, 'Essex Motor Cars', advertisement, the Home, December 1920
'one of the best camera portraits made in this country'

Jack Cato

Fig. 1: John Kauffmann, *Mountain Gums*, c. 1914, carbon photograph, 31.0 x 23.0 cm. Private collection.
Fig. 2: Henry Peach Robinson, *Fading Away*, 1858, albumen photograph 23.0 x 14.5 cm. The Royal Photographic Society Collection, Bath.
Fig. 3: Peter Henry Emerson, *Gathering Water Lilies*, 1886, Platinum print. Plate 10 of *Life and Landscape of the Norfolk Broads*, London, 1886. The Royal Photographic Society Collection, Bath.
Fig. 4: George Davison, *The Onion Field (An Old Farmstead)*, 1890, 15.5 x 20.6 cm. Photogravure reproduction, *Camera Work*, 18, 1907.
Fig. 5: Ernest Docker, *Bush Glade*, c. 1860-1870, Collodion Dry Plate. Other details unknown, photogravure reproduction in *Australian Photographic Journal*, August 20, 1908, p. 234.
Fig. 6: John Kauffmann, *Guenn*, 1908, gum bichromate, 28 x 20 cms. Private collection.
Fig. 7: Theodor and Oskar Hofmeister, *Evening*, 1899, orange gum print, 82.8 x 42 cm. The Royal Photographic Society Collection, Bath.
Fig. 8: Cover, details unknown, Australian Photographic Journal, August 20, 1908.
Fig. 9: Mrs. Wm. Smith, *The Snake Charmer*, c. 1909, details unknown, photogravure reproduction in *Australasian Photo-Review*, February 22, 1909, p. 64.
Fig. 10


b. A. Sutcliffe, *A Foggy Morning, Melbourne*, c. 1911, details unknown, half-tone reproduction in *Australasian Photo-Review*, November 22, 1911, 'Supplement'.

Fig. 11: Arthur Streeton, *Sunlight*, 1895, oil on canvas, 30.5 x 45.8 cm. National Gallery of Australia, Canberra. Bequest of Mary Meyer in memory of her husband, Dr. Felix Meyer, 1975.
Fig. 12: Arthur Elliott, *Brer Tarrypin*, c. 1909, details unknown, half tone reproduction on the cover of *Amateur Photographer & Photographic News*, July 13, 1909, p. 36.
Fig. 15: Francis Seymour Haden, *Breaking Up of the 'Agamemnon*', 1870. First State, 9 x 18 cm. Plate 62 in Salaman, Malcolm C., *The Etchings of Sir Francis Seymour Haden, P.R.E.* Halton and Truscott Smith, Ltd., London, 1923. 'From a proof in the possession of Sir Frank Short, R.A., P.R.E.'


Fig. 19

a. Frank Short, Battersea, 1884, etching, 11 x 7 cm. Private collection.

b. Lionel Lindsay, The Rocks Area, Cumberland Street, Sydney, before 1918, etching, other details unknown, half-tone reproduction in Art in Australia, Fourth Number, 1918, unpaginated.

Fig. 21


Fig. 22: J.C. Goodhart, *North Mine, Broken Hill*, c. 1926, etching, other details unknown, half-tone reproduction in *Art in Australia*, 3/18, December 1, 1926, advertisement.


Fig. 26: Pegg Clarke, *Winnie*, c. 1915, details unknown, photogravure reproduction in *Australasian Photo-Review, Supplement*, October 15, 1915.
Fig. 27: W.S. White, *Melody of Morn*, 1916, bromide photograph, 29 x 20.5 cm. Private collection.
Fig. 28

1. 'Australian Sunlight School' - Sydney Camera Circle

'a. W.S. White, Melody of Morn, 1916, bromide photograph, 29 x 20.5 cm. Private collection.

2. 'European Twilight'

b. C. Bostock, Mangroves, c. 1926, details unknown, half-tone reproduction in 'Cameragraphs' 1926, p. 25.

3. 'Natural Pictorial'


d. J. Williams, Early Morning on the Yarra, c. 1910, details unknown, half-tone reproduction in Australasian Photo-Review, September 22, 1910, 'Supplement'.
Fig. 29

Works by K. Ishida, Sydney Camera Circle, c. 1922. Listed in the Catalogue of an Exhibition of Camera Pictures by the Photographic Society of N.S.W., 1922.


Fig. 30: K. Yama, *K. Ishida at Work*, 1922, details unknown, half-tone reproduction in Harrington's Photographic Journal, September 1, 1922, p. 32.
Fig. 31

a. Bromoil print

b. Contact print

Fig. 32: Hiromu Kira, *Water Plants Decoration*, before 1926, details unknown, half-tone reproduction in *Camerographs* 1926, page 5.
Fig. 33: Argyle Cut, Sydney: Photographs.

a. K. Ishida, Argyle Cut, Sydney, bromide photograph, other details unknown, half-tone reproduction in Harringtons' Photographic Journal, September 1, 1922, p. 20

b. Harold Cazneaux, Going Home, Argyle Cut, 1918, bromide photograph, other details unknown, half-tone reproduction in Geeves, 1980, plate 40.

c. Harold Cazneaux, The Wharf Road, c. 1916, bromide photograph, 34.8 x 40.3 cm. Collection National Library of Australia, Canberra.

d. E. N. Poole, The Argyle Cut, c. 1918, details unknown, half-tone reproduction in Australasian Photo-Review, 'Supplement', November 15, 1918.
Fig. 34: Argyle Cut, Sydney: Other Media. (1)


b. Lionel Lindsay, *The Old Argyle Cut*, before 1928, etching, other details unknown, half-tone reproduction in *Art in Australia*, 3/23, March, 1928.

Fig. 37: N.J. Caire, *Giant Tree at Marysville (70 feet girth)*. 1904, 21.3 x 28.4 cm, in Caire, Nicholas, *Victorian Views*, 1905, Sands & McDougall, Melbourne, for the Department of Agriculture. National Library of Australia, Canberra.
Fig. 39: J.W. Beattie, *River Gordon, West Coast, Tas.*, c. 1900, glass lantern slide with hand colouring, 8.5 x 8.5 cm, 'Lantern slide views of Tasmania'. State Library of Victoria.
Fig. 40

Expressive Trees


Fig. 41

Trees as framing devices


Fig. 42

Picturesque trees


Trees in a typical Australian landscape

Fig. 43: Gascoigne Lynde, *The Daily Round, the Common Task*, c. 1909, details unknown, half-tone reproduction in *Amateur Photographer & Photographic News*, July 13, 1909, p. 32.
Fig. 44: Francis Birtles, "Wildfellows," *Northern Territory Blacks*, 1908, details unknown, photogravure reproduction in *Australian Photographic Journal*, April 20, 1908, p. 110.
Fig. 45: F.J. Denton, Young New Zealand, c. 1905, gelatin silver photograph, 280 x 202 cm., Sarjeant Gallery, Wanganui.
Fig. 46: Photographs by George Bell


Fig. 47: Pioneers and Pictorialists


Fig. 49: H. Cartright, *The Return of the Farm Horses*, c. 1911, bromoil, other details unknown, photogravure reproduction in *Australasian Photo-Review*, July 22, 1911, p. 381.
Fig. 50: Harold Cazneaux, *The Razzle Dazzle*, 1908, bromide print 22.4 x 28.4 cm, photogravure reproduction in *Australasian Photo-Review*, 'Supplement', June 22, 1912.
Fig. 51: Tom H. Stoward, *Labour*, c. 1911, carbon photograph, other details unknown, photogravure reproduction in *Harrington's Photographic Journal*, April 22, 1911, facing title page.
Fig. 52: George Bell, *The Lawn, Cup Day, Flemington*, c. 1908, details unknown, photogravure reproduction in *Australian Photographic Journal*, December 21, 1908. p. 363.
Fig. 53: John Kauffmann, *The Melbourne Cup, 1911*, 1911, half-tone reproduction as Plate 8 in Beer, 1919.
IT WAS LIPTON'S TEA THAT WAS CARRIED ON THE AERIAL MAIL.

Guillaux Deliver O.T. By Aeroplane

A Dive for "Black & White"


c. *Punch*, July 8, 1914, p. 79.
Fig. 57: Harold Cazneaux, Wharfies, Circular Quay, 1910, silver gelatin photograph 24.2 x 28.7 cm. Collection of the National Library of Australia.
"THE TRAIL OF THE HUNS."
F. J. Mortimer, F.R.P.S.

Special Prize for Collective Exhibit
Awarded to
The Photographic Society of New South Wales.

Fig. 58: F.J. Mortimer, *The Trail of the Huns (The Wreck)* 1911, details unknown, photogravure reproduction in *Harringtons' Photographic Journal*, October 20, 1917, p. 313.
Fig. 60: Harold Cazneaux, *The Bidding of Spring*, before 1919, details unknown, photogravure reproduction in *Harringtons' Photographic Journal*, October 15, 1919, p. 335.
Fig. 61: Harold Cazneaux, *The Japanese Blind*, 1915-1916, details unknown, half tone reproduction in *Australian Pictorial Photography*, 1917.
Fig. 62: Malcolm Arbuthnot, *The Wheel*, 1908, details unknown, half-tone reproduction in *Amateur Photographer & Photographic News*, September 29, 1908.
Fig. 63: Malcolm Arbuthnot, The Pool, 1908, details unknown, half-tone reproduction in *Amateur Photographer & Photographic News*, October 6, 1908.
Fig. 64: E.T. Holding, *The Craftsman*, 1908 details unknown, half-tone reproduction in *Amateur Photographer & Photographic News*, October 6, 1908.
Fig. 65: Alvin Langdon Coburn, The Rudder, 1908, 20.7 x 16.4 cm, half-tone reproduction in Camera Work, 21, 1908.
Fig. 66: Harold Cazneaux, *Ship's Spiders*, c. 1915, gelatin silver photograph, 25 x 18.6 cm. National Library of Australia, Cazneaux Family Collection.
Fig. 67: Harold Cazneaux, *Pyrmont Marshalling Yards*, 1910, gelatin silver photograph, 26.8 x 17 cm. National Library of Australia, Cazneaux Family Collection.
Fig. 68: Alfred Stieglitz, *The Hand of Man*, 1903, details unknown, photogravure reproduction in *Australian Photographic Journal*, November 21, 1904, p. 246.
Fig. 69: J. Temple Stephens, 'The Dredger', River Arno, Florence, before 1917, details unknown, photogravure reproduction in Harringtons' Photographic Journal, December 20, 1917, p. 384.
Fig. 71: H.S. Golding, *The Avenue*, before 1909, details unknown, photogravure reproduction in *Australian Photographic Journal*, November 22, 1909, p. 331.
Fig. 72: Fred Radford, *The Window*, 1909, details unknown, photogravure reproduction in *Australian Photographic Journal*, April 22, 1909, p. 106.
Fig. 73: L. W. Appleby, Signor Robert Hazan, before 1906, from a gum print, other details unknown, photogravure reproduction in *Australian Photographic Journal*, January 20, 1908, p. 12.
Fig. 75: Gaston Mervale, Portrait of Mrs Gaston Mervale, before 1909, details unknown, photogravure reproduction in Australian Photographic Journal, May 22, 1909, p. 142.

b. May Moore, *Our Miss Gibbs* (Miss Blanche Browne), c. 1911, details unknown, photogravure reproduction in *Harringtons’ Photographic Journal*, March 22, 1911, facing title page.


Fig. 77: W.J. Chapman, *The Young Housekeeper*, c. 1907, details unknown, photogravure reproduction in *Australian Photographic Journal*, September 22, 1909, p. 265.
Fig. 78: The Swiss Studio, Mr. W.J. Cranley, 1909, details unknown, photogravure reproduction in *Australian Photographic Journal*, February 20, 1909, p. 37.
Fig. 79: W.J. Cranley, *Reflections*, before 1909, details unknown, photogravure reproduction in *Australian Photographic Journal*, February 20, 1909, p. 39.
Fig. 80: Camera Clubs, Social Outings


Fig. 81: W.M. Lean, *Some Members of the Ashfield District Camera Club*, 1910, details unknown, half-tone reproduction in *Australasian Photo-Review*, July 22, 1910, p. 383.
Fig. 82: S.H. Hodder, *My Own*, c. 1912, details unknown, photogravure reproduction in *Australasian Photo-Review*, June 22, 1912, p. 330.
Fig. 84: H. Cartright, Grannie, c. 1911, details unknown, photogravure reproduction in Harringtons' Photographic Journal, May 22, 1911, p. 132.
Fig. 85: Harold Cazneaux, *The Quest*, 1910, Kodura Etching Brown, 33.3 x 26.4 cm. Collection of the National Library Of Australia.
Fig. 86: F.A. Joyner, *A Shaft of Light*, c. 1905-1908, toned gelatin silver photograph, 21.3 x 15.7 cm, National Gallery of Victoria. Gift of Mrs. Max Joyner, 1983.
Fig. 87: E. Coombe, *Pets*, c. 1909, details unknown, photogravure reproduction in *Australian Photographic Review*, October 22, 1909, p. 309.
Fig. 88: S.P. Kemp, *And the Big Wolf Showed all his Teeth*, c. 1907, details unknown, half-tone reproduction in *Ballarat Star Annual*, 1907. [p. 18.]
Fig. 89: Miss L. Nicholls, *Will I Do?*, c. 1907, details unknown, half tone reproduction in *Ballarat Star Annual*, 1907. [p. 14.]
Fig. 90: Harold Cazneaux, *Rainy Day*, 1910, silver gelatin photograph, 29.5 x 22.8 cm. Collection of The National Library of Australia.


Fig. 92: W.H. Moffitt, *Dry Weather*, 1936, details unknown, half-tone reproduction in *Australasian Photo-Review*, May 1947, p. 254.
Fig. 93: S.H. Lofts, *Heralds of the Storm*, c. 1948, details unknown, half-tone reproduction in *Australasian Photo-Review*, June 1948, p. 324.
THE ALPS AT DAY-BREAK.

The sun-beams streak the azure skies,
And line with light the mountain's brow:
With hounds and horns the hunters rise,
And chase the roebuck thro' the snow.

Fig. 94: J.M.W. Turner, The Alps at Daybreak, engraved by Edward Goodall for Samuel Rogers' Poems. (1834)
Fig. 95: F.W. Frenchley, *An Inhospitable Coast*, c. 1909, details unknown, half-tone reproduction in *Amateur Photographer & Photographic News*, August 3, 1909, p. 115.


Fig. 100: Julian Smith, *Mad Hatter*, before 1940, details unknown, half-tone reproduction in *Australasian Photo-Review*, February 1941, p. 61. 'Exhibited at the 1940 'Red Cross' Victorian Salon of Photography and purchased by Kodak (Australasia) Pty. Ltd. for the Kodak Collection of Australian Pictorial Photography.'
Fig. 101: Julian Smith, 'The Sleeping City, c. 1929, details unknown, half-tone reproduction in Australian Photo-Review, November 15, 1929, p. 532.
Fig. 102: Julian Smith, Mawsro, 1941, details unknown, half-tone reproduction in Australasian Photo-Review, February 1941, p. 51.
Fig. 104: Max Dupain, *Silor-Morning*, 1933, details unknown, half-tone reproduction in Newton, 1980, (4) p. 21.
Fig. 105: Julian Smith, Mr. Pickwick, before 1947, 'facsimile reproduction' 35.0 x 26.5 cm, in Fifty Masterpieces of Photography by Dr. Julian Smith.

Fig. 107: Max Dupain, *Industrial Landscape 1935*, details unknown, half-tone reproduction in Newton, 1980, (4) p. 21.
Fig. 108: F.H. Wham, *Rockhampton Bridge*, c. 1908, details unknown, photogravure reproduction in *Australian Photographic Journal*, December 21, 1908, p. 369.
Fig. 109: Unknown, *Forrest St. Cottesloe Looking East*, c. 1920's, details unknown. Collection of The Library and Information Service of Western Australia.
Fig. 110: Unknown, *Victoria Avenue Nth. Fremantle Looking Sou. West*, c. 1920's, details unknown. Collection of The Library and Information Service of Western Australia.
Fig. 111: Harold Cazneaux, *Steam and Sunshine*, 1935, bromide, other details unknown. Half-tone reproduction in *Australasian Photo-Review*, December 1952, p. 754.
Fig. 112: Harold Cazneaux, *Pouring Steel*, 1933, bromide, other details unknown, half-tone reproduction in *Australasian Photo-Review*, December 1952, p. 754.
Fig. 113: W. Kimbel, *Hammond’s First Flight, At Dawn*, 1911, details unknown, half-tone reproduction in *Australasian Photo-Review*, May 22, 1911, p. 282.
Fig. 114: Unknown, *Motor Car*, 1900, details unknown, photogravure reproductions in *Australasian Photographic Review*, July 21, 1900, 'Supplement'.
Fig. 115: The Government Printer, Kuring-Gai Chase, N.S.W., c. 1900, details unknown, photogravure reproduction in Australasian Photographic Review, December 22, 1900, 'Supplement'.
Fig. 116: Monte Luke, unknown print in 'Bollinger' advertisement, *Art in Australia*, 3/18, December 1, 1926.
CRUDE as certainly were the methods of our earlier settlers, the colonisation of Australia and its establishment as a Nation took place over a period when the present high standard of financial practice was rapidly being reached. Today Australia has definitely taken her place as one of the Nations of the World, and guided by the experience of the world, is conducting her own finance. The Commonwealth Bank of Australia, established and guaranteed by the Commonwealth Government is organised to provide every Banking facility that can possibly be needed by either the people or the Governments of Australia. It acts as Banker to five Australian Governments and carries its service to the people at all points in Australia.

Commonwealth Bank of Australia.

Fig. 117: Arthur Ford, Ferry Lane, before 1922, in 'Commonwealth Bank of Australia', advertisement, Art in Australia, 'Sydney Number', 3/20, June 1927.
Fig. 119: Monte Luke, unknown prints in 'Hattery to-day spells comfort when it is desired to be chic', advertisement, the Home, February 1920, p. 14.
Fig. 120: Monte Luke, unknown print in Falk Monte Luke Studios advertisement, the *Home*, December 1, 1920, p. 64.
Frocks that Wash and that Never Forget to be Dainty

Sensible cottons and shady hats, the former simply cut and designed with a difference not always to be found in children's frocks. Home, June, 1920.

A sailor's a sailor for 'a' that, and so it wore and washed well even when he faced and ho-pleated to look like lady's stuff.

Very fine the tucking and good the Vail, the trousers there was frocks from Anthony Horlers's, Sydney. Some, you see, are less watered and others planned on Empire lines.

Thai jolly little gowns with capacious pockets and tidy collars, is the kind of frock that looks clean all the time—clear pink and blue you know, widely creased on a white ground.

Fig. 121: Harold Cazneaux, unknown prints in, 'Frocks that Wash and that Never Forget to be Dainty', advertisement, the Home, December 1, 1920, p. 38.
Appendix I

Working database of Australian Pictorial Photographs, 1897-1916. Grouped by Type of Work, Sorted by Artist and Date of Work.

Abbreviations used under 'Source' refer to entries in the Bibliography. They are: APJ, Australian Photographic Journal; AP-R, Australasian Photo-Review; APPN, Amateur Photographer & Photographic News; HPJ, Harringtons’ Photographic Journal; PSNSW, Photographic Society of New South Wales.

<table>
<thead>
<tr>
<th>Name of Artist</th>
<th>Title of Work</th>
<th>Date of Work</th>
<th>Source</th>
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<tbody>
<tr>
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<td>After The Drink</td>
<td>1909</td>
<td>APJ 02/09</td>
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<td>Kitty</td>
<td>1910</td>
<td>AP-R 07/10</td>
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<tr>
<td>Permin, J.W.</td>
<td>A Spring Evening</td>
<td>1911</td>
<td>AP-R 05/11</td>
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Type Of Work: Botanical

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<th>Date of Work</th>
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<tbody>
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<td>Warner, T.</td>
<td>Daffodils</td>
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Type Of Work: Waterfronts

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<td>APJ 02/09</td>
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<td>Cummins, T.</td>
<td>Neptune's Wild Horses</td>
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<td>APJ 04/08</td>
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<td>There Is A Rapture On The Lonely Shore</td>
<td>1912</td>
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<td>APJ, 12/09</td>
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**Type Of Work: Novelty**

- Gilbert, Bert

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**Type Of Work: Portrait**

- Appleby L.W.
- Appleby L.W.
- Barnett, Walter H.
- Bostock, C.W.
- Campbell, A.J.
- Cato, Jack
- Cazneaux, Harold
- Cazneaux, Harold
- Chapman, W.J.
- Chapman, W.J.
- Deck, Norman C.
- Dreyer, H.C.
- Giles, B.
- Krutli, H.C.
- Mervale, Gaston
- Mervale, Gaston
- Radford, Fred
- Radford, Fred
- Unknown

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<th>Name of Artist</th>
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<th>Date of Work</th>
<th>Source</th>
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<td>Appleby L.W.</td>
<td>Signor Robert Hazon</td>
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<tr>
<td>Appleby L.W.</td>
<td>A Group</td>
<td>1908</td>
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<td>Walter H. Barnett</td>
<td>1911</td>
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<td>Bostock, C.W.</td>
<td>Nude Study</td>
<td>1915</td>
<td>Newton, 1979</td>
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<td>Campbell, A.J.</td>
<td>Portrait Of A Lady</td>
<td>1905</td>
<td>APJ 03/05</td>
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<td>Cato, Jack</td>
<td>Duchess Of Leinster</td>
<td>1911</td>
<td>Ennis, 1988 (1)</td>
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<td>Cazneaux, Harold</td>
<td>Portrait Of Miss M.</td>
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<td>Chapman, W.J.</td>
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<td>Dreyer, H.C.</td>
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<td>APJ 05/09</td>
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<td>Elizabeth</td>
<td>1905</td>
<td>PSNSW 1911</td>
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Appendix II

21/02/00 Working database of Australian Pictorial Photographs, 1897-1916.
Natural Landscapes and Waterfronts Grouped by Type of Work, Sorted by Subject, Artist and Date of Work. Sources as in Appendix I

<table>
<thead>
<tr>
<th>Name of Artist</th>
<th>Subject of Work</th>
<th>Date of Work</th>
<th>Title of Work</th>
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<tbody>
<tr>
<td>Radford, Fred</td>
<td>Bush cottage</td>
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<td>The Window</td>
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<td>Bush scene</td>
<td>1903</td>
<td>Burning Off</td>
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<td>1907</td>
<td>A Country Road</td>
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<td>Cottage</td>
<td>1905</td>
<td>An Old Cottage - Obersdorf</td>
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<tr>
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<td>Cottage</td>
<td>1907</td>
<td>The Lonely Cottage</td>
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<tr>
<td>Styant Browne, F.</td>
<td>Cottage by roadside</td>
<td>1908</td>
<td>Morning</td>
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<tr>
<td>Williams, J.</td>
<td>Evening scene</td>
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<td>A Winter's Evening</td>
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<td>Styant Browne, F.</td>
<td>Haystacks in a field</td>
<td>1906</td>
<td>Harvest</td>
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<td>Kauffmann, John</td>
<td>House on a hill</td>
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<td>The Brow Of The Hill</td>
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<tr>
<td>Deck, Norman C.</td>
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<td>1906</td>
<td>To The Plains</td>
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<td>Stephens, J. Temple</td>
<td>Landscape with distant mountain</td>
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<td>Early Spring</td>
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<td>Fox, Sydney</td>
<td>Man in a garden</td>
<td>1900</td>
<td>In An Old Garden</td>
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<td>Stoward, T.H.</td>
<td>Man plowing</td>
<td>1909</td>
<td>An Upland Farm</td>
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<td>Propsting, A</td>
<td>Mountain stream</td>
<td>1907</td>
<td>A Mountain Torrent</td>
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<td>Russell, H.E.</td>
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<td>The Road To Town</td>
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<td>Sheep At Pasture</td>
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<td>Fox, Sydney</td>
<td>Tree by seashore</td>
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<td>Evening Calm</td>
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<td>'Where Stand The Hardy pines.'</td>
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<td>Morning Mists</td>
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<td>By The Yarra</td>
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<td>Golding, H.S.</td>
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<td>The Avenue</td>
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<td>1916</td>
<td>Sandringham</td>
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<td>1897</td>
<td>A Chestnut Grove In Autumn</td>
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<td>Fisher, W. Churchill</td>
<td>Trees and bush</td>
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<td>Across The Creek</td>
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<td>The Roadway</td>
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<td>Milner, A.J.</td>
<td>Woman walking down a snowy road</td>
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<td>The boatman</td>
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<td>Boat on river</td>
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<td>The River Bend</td>
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<td>Frenchley, F.W.</td>
<td>Clouds over coastline</td>
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<td>An Inhospitable Coast</td>
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<td>Kauffmann, John</td>
<td>Clouds over seascape</td>
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<td>After Sunrise</td>
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<td>Dawn light, clouds</td>
<td>1900</td>
<td>After Sunrise, Victor Harbour</td>
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<td>Fishermen in skiff</td>
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<td>Returning Home</td>
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<td>Men dangling from ship's stern</td>
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<td>Ship's Spiders</td>
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<td>The Shimmer Of The Sea</td>
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<td>Moonlight reflected on water</td>
<td>1909</td>
<td>Moonlight</td>
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<tr>
<td>Ford, Arthur</td>
<td>Plane over warship</td>
<td>1915</td>
<td>On Guard</td>
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<tr>
<td>Deck, Norman C.</td>
<td>River and trees</td>
<td>1909</td>
<td>'The Fair Morn In Gladsome Mood'</td>
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<tr>
<td>Masters, J.E.</td>
<td>River bank</td>
<td>1900</td>
<td>By The Riverside</td>
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<tr>
<td>Kemp, S.P.</td>
<td>River crossing</td>
<td>1907</td>
<td>The Crossing</td>
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<td>Radford, Fred</td>
<td>River scene</td>
<td>1909</td>
<td>The Approach Of Evening</td>
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<tr>
<td>Wynn, Stanly Dickson</td>
<td>River scene</td>
<td>1909</td>
<td>The Riverside</td>
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<tr>
<td>Woolnough, C.W.</td>
<td>River view</td>
<td>1907</td>
<td>Brown's River, Tasmania</td>
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<tr>
<td>Gates, Walter, E.</td>
<td>Sailing ship</td>
<td>1906</td>
<td>Drifting</td>
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<tr>
<td>Cazneaux, Harold</td>
<td>Sea view</td>
<td>1908</td>
<td>To The Sea</td>
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<tr>
<td>Cummins, T.</td>
<td>Seascape</td>
<td>1908</td>
<td>The Sirens' Dance</td>
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<tr>
<td>Cummins, T.</td>
<td>Seascape</td>
<td>1908</td>
<td>Neptune's Wild Horses</td>
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<td>Gilbert, Bert</td>
<td>Seascape</td>
<td>1908</td>
<td>Wellesley Beach</td>
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<tr>
<td>Hurley, J.F.</td>
<td>Seascape</td>
<td>1910</td>
<td>'Whose Frowning Base And Jutting Crags Are Are Swirled By The Mighty Ocean”</td>
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<tr>
<td>Deck, Norman C.</td>
<td>Seashore</td>
<td>1912</td>
<td>There Is A Rapture On The Lonely Shore</td>
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<td>Golding, H.S.</td>
<td>Ship at night</td>
<td>1909</td>
<td>Peace</td>
</tr>
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<td>Benda, G.</td>
<td>Ships</td>
<td>1911</td>
<td>The Old Hulk</td>
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<td>Chapman, W.J.</td>
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<td>A Tranquil Sea</td>
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<td>Coulson, O.H.</td>
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<td>1910</td>
<td>The End Of The Voyage</td>
</tr>
<tr>
<td>Name of Artist</td>
<td>Subject of Work</td>
<td>Date of Work</td>
<td>Title of Work</td>
</tr>
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<td>Oeck, Norman C.</td>
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<td>Upper Darling Harbour</td>
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<td>Hewett, Otto, W.</td>
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<td>1910</td>
<td>In Charge Of The Pilot</td>
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<td>Kauffmann, John</td>
<td>Ships</td>
<td>1899</td>
<td>Harbour Scene, Adelaide</td>
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<tr>
<td>Kauffmann, John</td>
<td>Ships</td>
<td>1910</td>
<td>A Fleeting Gleam</td>
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<td>Stoward, T.H.</td>
<td>Ships</td>
<td>1909</td>
<td>All's Well</td>
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<td>Ships, sea</td>
<td>1909</td>
<td>Reflections</td>
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<td>Paterson, D.W.</td>
<td>Sky, water and boats</td>
<td>1909</td>
<td>Half Moon Bay</td>
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<tr>
<td>Birtles, Francis</td>
<td>Steamer</td>
<td>1910</td>
<td>Am Excursion Steamer, Brisbane</td>
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<td>Stephens, J. Temple</td>
<td>Trees over water</td>
<td>1911</td>
<td>Swamp Ti-Tree</td>
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<td>Thomson, Miss A.</td>
<td>Trees reflected in water</td>
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<td>Windswept</td>
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<td>1909</td>
<td>Evening</td>
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<td>Cazneaux, Harold</td>
<td>Water and Bridge</td>
<td>1909</td>
<td>Pyrmont Bridge</td>
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<tr>
<td>Williams, J.</td>
<td>Yarra River</td>
<td>1910</td>
<td>Early Morning On The Yarra</td>
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</table>

Total: 42 subjects, 48.28%

<table>
<thead>
<tr>
<th>Grand Total:</th>
<th>Total Subjects with Trees:</th>
<th>Total Subjects with Ships:</th>
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</thead>
<tbody>
<tr>
<td>87 subjects, 100.00</td>
<td>30, 34.48</td>
<td>18, 22.50</td>
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Appendix III

Comparison Between 91 Australian Etchings Reproduced in Art in Australia Before 1922, and a Working Database of 224 Australian Pictorial Photographs Before 1922

Type of Work

<table>
<thead>
<tr>
<th>Type</th>
<th>Etchings</th>
<th>Photographs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cities</td>
<td>25.3%</td>
<td>7.6%</td>
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<tr>
<td>Genre</td>
<td>17.6%</td>
<td>16.5%</td>
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<tr>
<td>Natural Landscapes</td>
<td>24.2%</td>
<td>25.5%</td>
</tr>
<tr>
<td>Waterfronts</td>
<td>12.1%</td>
<td>19.6%</td>
</tr>
<tr>
<td>Portraits</td>
<td>1.1%</td>
<td>9.8%</td>
</tr>
<tr>
<td>Views Abroad</td>
<td>9.9%</td>
<td>2.2%</td>
</tr>
<tr>
<td>Work &amp; Recreation</td>
<td>9.9%</td>
<td>16.0%</td>
</tr>
<tr>
<td>Other</td>
<td>-</td>
<td>2.8%</td>
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As % of Natural Landscapes and Waterfronts

<table>
<thead>
<tr>
<th>Type</th>
<th>Etchings</th>
<th>Photographs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trees</td>
<td>37%</td>
<td>42%</td>
</tr>
<tr>
<td>Ships</td>
<td>16%</td>
<td>19%</td>
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</table>

1Categories follow Crombie, 1993.
Appendix IV


<table>
<thead>
<tr>
<th></th>
<th>High Keyed</th>
<th>Realist</th>
<th>Total</th>
<th>European Twilight</th>
<th>Natural Pictorial</th>
<th>Total</th>
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<tbody>
<tr>
<td></td>
<td>Impressionist</td>
<td>Realist</td>
<td>% of total</td>
<td>% of total</td>
<td>% of total</td>
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<tr>
<td>Australasian Photo-Review 1906</td>
<td>4</td>
<td>4</td>
<td>14.55</td>
<td>6</td>
<td>10.91</td>
<td>55</td>
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<td>Harringtons 1906</td>
<td>1</td>
<td>3</td>
<td>6.35</td>
<td>26</td>
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<tr>
<td>Australasian Photo-Review 1911</td>
<td>16</td>
<td>14</td>
<td>22.56</td>
<td>29</td>
<td>21.80</td>
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<td>Harringtons 1911</td>
<td>8</td>
<td>12</td>
<td>11.17</td>
<td>69</td>
<td>38.55</td>
<td>90</td>
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<td>Australasian Photo-Review 1916</td>
<td>3</td>
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<td>8.61</td>
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<td>46.36</td>
<td>68</td>
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<td>24</td>
<td>12</td>
<td>50.00</td>
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<td>50.00</td>
<td>19</td>
<td>12.67</td>
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<tr>
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<td>26</td>
<td>83.33</td>
<td>3</td>
<td>4.17</td>
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</table>

Note. In 1917 Harringtons' Photographic Journal illustrated 32 works by members of the Sydney Camera Circle.
Author/s:
EBURY, FRANCIS

Title:
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2001

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