

PHOTO INVESTIGATOR



Researchers anywhere in the world can now access thousands of photographs from the State archives collection, directly through *Photo Investigator* on the State Records website

From the 1870s onwards, New South Wales Government agencies made increasing use of photography to document or promote their activities, to record significant events and anniversaries, and to encourage tourism and immigration. Significant quantities of these photographs have been retained as part of the State archives collection. Their immediacy, accessibility and rich content have given them a wide appeal, both to researchers and the general community.

The range of surviving formats is extremely wide, including glass-plate negatives, lantern slides, black and white and colour negatives, and prints of all types. Some photographs were taken by amateurs using a basic camera, while others were the work of professional photographers. Many prints were stored loose in bundles; others were mounted onto cards or into albums — from the inexpensive domestic types through to the most lavish, large-scale presentation albums.

Modern scanning technology and the Internet are ideal vehicles for bringing these records to the widest possible audience. *Photo Investigator* allows the user to find individual photographs, browse through a range of images, and locate more detailed information on the records and their context through links with *Archives Investigator*. The photographs can also be accessed via *PictureAustralia*, a national gateway to digitised photographs and other images.

The following collections, already available in full or in part via *Photo Investigator*, illustrate the range of photographs in the archives:

Sydney Harbour Bridge, 1923-1933

The construction of the Sydney Harbour Bridge is extensively documented in 14 albums of photographs, from the turning of the first sod to the final steps of construction, the official opening and the early use of the bridge by the public. A selection from the 2000 photographs in the series are being added progressively as the scanning of each album is completed.

Baby and child health clinics and treatments, 1914

These photographs document the early days of formal programs and services for baby and child health in Sydney, showing the premises occupied by the clinics, and illustrating the health services available for infants and children.

Scheyville Training Farm, about 1926

From 1905 to 1940, Scheyville (near Windsor) functioned as a training farm for young men selected from the Sydney area, and those arriving under various British immigration schemes. The photographs illustrate the farm property and buildings, training programs and various aspects of daily life of the people working at Scheyville. Scheyville later became a migrant hostel (see *Marta Senger's artworks based on her memories of the hostel p9*).

Government House Stables, 1913

This small album of photographs contains images of the exterior of the Government House Stables. The photographs also document the early stages of construction to convert the stables into premises for the Conservatorium of Music.

New South Wales Bushmen's Contingent, 1900

This series contains photographs of the contingent prior to their departure for the Boer War. Included are photographs of inspection parades, a camp at Kensington Racecourse in Sydney and the contingent's departure on troop ships.

Franco-British Exhibition, 1908

This collection of lantern slides (previously highlighted in *Vital Signs #3*) was shown at the Franco-British Exhibition in London, 1908. They include images of typical NSW country scenes and suburban homes of the period, as well as a number of slides illustrating the buildings and displays of the exhibition itself.

You can access photographs from the *Romance & Industry* exhibition and other images from the NSW railways via *Photo Investigator*:

Photographs displayed in NSW trains, about 1938-1969

This collection of NSW promotional images — from scenic country views to metropolitan Sydney and its beaches — were used to decorate the interiors of country trains from the late 1930s to the late 1960s.

State Rail Authority Archives Photographic Reference Print Collection, about 1850-1988

This series consists of photographs showing the work of the NSW railways, including railway stations, railway refreshment rooms, ambulances, locomotives and Royal tours. As this is a very large collection of approximately 35 000 photographs, samples have been chosen to highlight each subject.

Photographs of the Eveleigh Workshops during the 1917 railway strike

These photographs show the 'loyalists' who crossed the union picket line to live and work on the railway premises during the strike. Only selected images have been digitised, as a number of the photographs are unable to be scanned due to their poor physical condition.

Photo Investigator: www.records.nsw.gov.au
PictureAustralia: www.pictureaustralia.org



Opening ceremony for Sydney Harbour Bridge; Sydney Harbour Bridge Photographic Albums, 1923-33 [NRS12685]

Nurses and mothers with babies at Newtown Baby Clinic; Photographs of the Newtown, Alexandria and Bourke Street Baby Clinics, 1914 [NRS4873]



← First Impressions

↓ Arrival

HERE, AND NOW

Digital media artist and lecturer Marta Sengers lived for a short time at the Scheyville migrant hostel in the 1960s, when she and her family first arrived from the Netherlands. She has explored her childhood memories of this time in the recent exhibition, *Here, and now*. Her digital images combine photographs taken at the time of her arrival in Sydney with recent documentation of historic buildings at the old Scheyville hostel

“ We arrived at Scheyville in the 1960s. We weren't there for long, but I was left with another Dutch family for several weeks while my parents looked for work and somewhere to live. I didn't speak English; my school, friends and toys were left behind. My very first impressions of Australia were Nissan huts, flies and endless trails of ants; then building our house at Kellyville, having a small farm, getting a car. All of these things have found their way into my images for the exhibition. Leaving the Netherlands to come to Australia was traumatic; it was also an adventure. It turned me into an explorer. ”

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