Bridging the DISTANCE
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This catalogue was published on the occasion of the exhibition of Bridging the Distance, which was on display at the National Library of Australia from 6 March to 15 June 2008.

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QANTAS

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Frank Hurley (1885–1962)
Dirt Road Bordered by Saltbush, Grey Chevrolet in Foreground, Central Australia [between 1955 and 1962]
digital print from 35 mm colour transparency, printed 2007
Reproduced courtesy of the Hurley family
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Foreword

The National Library of Australia, along with other Australian libraries, is responsible for collecting, preserving and making accessible the documentary heritage of Australia. Since 1901, the acquisition of major collections, numerous smaller purchases and gifts from private benefactors have contributed to the creation of an extensive and unique collection of diverse material relating to the history and stories of Australia.

One of the narratives the Library's collection reveals is that of the exploration and settlement of Australia by Europeans. Told through books, diaries and letters, maps, photographs, paintings and other works of art, objects, ephemera, oral history recordings and most recently the addition of digital images, this is a story of how we have engaged with our continent and endeavoured to conquer its vast distances.

This publication and the exhibition it accompanies draw on the National Library of Australia's collection to reveal how, as a nation, we have dealt with the physical distances that separate us—and which characterise our continent. The exhibition showcases 150 items from the Library's collection, many of which haven't been on display before. It acknowledges the long history of Australia's Indigenous people and spans the history of the continent from European settlement to the present day. The items on display document the exploration that made the expansion of European settlement possible. They reveal the development of new transport and telecommunication networks, which have enabled us to prosper as a society. And they record how we have shared our experiences as travellers with others—through the photographs, letters, journals, maps, books and artworks that together form Australia's documentary record.

_Bridging the Distance_ also tells a story about the way the National Library of Australia collects and preserves Australia's documentary record. From John Flynn and Frank Hurley's vast collections of images of Australian life, to Sir Charles Kingsford Smith's application for a pilot's licence; from Augustus Earle's early paintings of Australian life to Judy Horacek's cartoons commenting on our society and Loui Seselja's digital images of the aviation industry, the National Library of Australia's collection embraces our documentary history in all its diversity. Our collection continues to grow and, as technology changes, we are continuing to identify new ways to share the stories it tells.

Exhibitions such as _Bridging the Distance_ could not be staged without the support and enthusiasm of many people, including the artists, creators and custodians of the works on display. I would like to thank them for their support. I would also like to acknowledge the support of the Exhibition Sponsor, Qantas Airways, a company that has, since its inception in 1920, done much to bridge Australia's vast physical distances.

Jan Fullerton, AO
Director-General
National Library of Australia
Thomas Baines (1820–1875)

*Thomas Baines with Aborigines Near the Mouth of the Victoria River, N.T.* 1857

oil on canvas; 45.0 x 65.5 cm

Rex Nan Kivell Collection, NK129
The Question of Distance

*The outside track, wandering beyond the veil of things known, called to me—so I packed up and went.*

Francis Birtles, *Battle Fronts of Outback* (1935)

Francis Birtles (1881–1941) made overcoming the distance at our doorstep his life’s work. In 1906 the Boer War veteran became the first person to cycle from Australia’s west coast to the east. Six years later, he became the first to drive the route. In 1907 he rode his bicycle from Sydney to Darwin, returning via Adelaide—the 13 000-kilometre trip took a year—and he was the first to fly across the Simpson Desert.

For Birtles, distance was an abstraction—he took it in his stride. For many Australians, it is the continent’s defining characteristic. That’s hardly surprising in a land so large. Measuring about 3700 kilometres north to south and 4000 kilometres east to west, and covering nearly 7.7 million square kilometres, Australia is the sixth largest country in the world. Today, some of our state governments administer areas as big as or bigger than some countries. Western Australia, for instance, is almost as large as India, the world’s seventh largest country.

Australia’s population of 21 million is, on the other hand, comparatively small. The United States (excluding Alaska and Hawaii), for example, covers roughly the same area but has a population of about 300 million.

An uncompromising terrain, of course, dictates the disparity. It restricts, indeed constrains, habitation. Arid and semi-arid land makes up about 70 per cent of the continent. In an era when, for the first time, 50 per cent of the world’s population live in cities, Australia’s geography has contributed to confining almost nine Australians in 10 to large cities, most of them nestled along the fertile coastal fringe. The rest of us are scattered inland in smaller communities, or in far-flung remote areas. Little wonder we end up travelling distances that people from other countries find daunting.

Historian Geoffrey Blainey used the term ‘tyranny of distance’ to describe the way in which our geographical isolation from the Western world has shaped our character. Applied at a local level, the term also explains how the isolation of population centres within Australia has turned us into a nation of habitual travellers. We travel because we have to. Distance demands it. The cry from the back seat ‘Are we there yet?’ is always loudest in Australia.

Before European settlement, distances were covered on foot. For more than 40 000 years, Indigenous people have walked clearly defined and understood pathways. By agreement, they crossed each other’s territories to meet for gatherings and ceremonies or to trade valued material like ochre, shells, food, medicines, weapons and utensils such as sandstone grinding slabs.

Indigenous travellers would cover large distances: up to 200 kilometres in coastal regions and 500 kilometres in desert zones. In one case, a boomerang was found 1200 kilometres away from the place where it was made.

Indigenous people are thought to have arrived by sea from South-East Asia some time between 40 000 and 45 000 years ago, although some scholars argue they could have arrived as long ago as 70 000 years. Afterwards there came waves of arrivals. First, the explorers—the Dutch, English, French, Spanish and
Portuguese—and then the traders, such as the Macassan trepang fishermen from Sulawesi. Later, the convicts and free settlers arrived from England, foreshadowing the twentieth century’s wave of migrants from Europe, Asia, the Middle East and the Pacific.

The first European settlers knew little about the geography of their new home. The east coast, where they landed, had been charted by Lieutenant James Cook just 18 years earlier and the hinterland was little more than guesswork. The coasts of the west, north and south were another story. Early Dutch and English sailors had begun exploring Australia’s other shores as far back as 1606, when the 50-tonne Dutch pinnace, the *Duyfken*, charted nearly 320 kilometres of the western coast of Cape York Peninsula.

Understanding the new land required a grasp of its geography. Explorers began fanning out from Sydney, the first European foothold on the continent, looking for grazing land to expand settlement. The first forays were to Parramatta and Windsor. By 1815, a road had been carved through the Blue Mountains, west
of Sydney, and settlers began farming the lush Macquarie Plains, around modern-day Bathurst. European expansion had begun.

But amid the distance and the harsh and difficult terrain, much would prove invisible to explorers’ eyes. For Robert O’Hara Burke and William John Wills, it was food supplied by the land that they failed to see. Their expedition from Melbourne to the Gulf of Carpentaria provided tragic graphic evidence of the cost of ignoring the help and know-how of local Aboriginal people. Although Wills recorded in his diary the Indigenous people’s food preparation methods, he and Burke did not follow their examples. Starvation and death was the result for all but one of the team of explorers returning from the Gulf.

Other explorers saw things but did not understand their significance at the time. During his 1844–46 expedition to settle the debate as to whether there was an inland sea, Charles Sturt noticed a ‘broken hill’ and rocks that seemed to contain a metal ore. It would be nearly 40 years before silver ore would be ‘discovered’ and mined along with zinc and lead, and the city of Broken Hill established.

For single-minded explorers like Edward John Eyre, distance was a magnet. So was the desert. Eyre’s particular obsession was to open up stock routes through Adelaide's arid hinterland. Finding his way blocked by a salt lake (later named Lake Eyre) on an expedition in 1840, Eyre chose to instead head west, towards

Percy Leason (1889–1959)
*The Sturt Expedition Out of Food and Water* 1916
oil on canvas; 100.0 x 151.7 cm
Perth. The route took him and his party along the dry Great Australian Bight to Albany, in south-western Western Australia.

For decades now, Australians have taken to the road and the sky for business, holiday or for the sheer joy of the journey. It is an endless dance with geography and time that has made us a nation of the chronically restless. We travel to faraway places to get a better sense of the world, and make quiet pilgrimages to distant battlefields to gain a better sense of ourselves. Our home-grown distances make the longest journeys bearable.

While we might take distance in our stride, it does not mean that it is always easy to deal with. Managing distance affects every aspect of our lives—how we work, where and how we live, how we socialise, where we holiday. Many country children experience School of the Air distance schooling in their early years, before leaving home to go to boarding school in a city. The fortunes of country towns—isolated and not so isolated—fluctuate. Populations decline, for instance, in the face of natural disasters such as floods and droughts. People move to other centres to find new work. And as populations dwindle, basic services—financial, medical and educational—are withdrawn. For every distance bridged, there is one that remains to be spanned.

Sometimes our route leads us full circle. As Bilbo Baggins says in J.R.R. Tolkein's *Return of the King*, ‘The road goes ever on and on, Out from the door where it began’. This may well be the credo of Australia's latest societal group, the grey nomads, retired members of the baby-boomer generation who, like landlocked versions of a modern-day Matthew Flinders, circumnavigate Australia in their four-wheel-drives and caravans.

If distance is a fact of life for Australians, bridging the distance is a way of life. Our concern is, and has always been, how to manage distance—between capital cities and population centres, between agricultural centres and depots, between railheads and ports, between home and holiday spot.

In our attempts to shrink the continent since European settlement, we have built roads, laid railway tracks, spanned rivers, designed planes, launched paddle-steamers, strung telegraph lines, saddled horses, driven coaches, yoked bullocks and imported camels. Australians are a practical and inventive people. We adapt. We cope. We move on. Most of all, we move. The inventiveness, ingenuity and enthusiasm with which we have absorbed new technology, such as the camera and mobile phone, are the same impulses that have prompted us to seek solutions to problems posed by distance and terrain, to make the journey shorter and less arduous.

At the beginning of European settlement, we didn't so much bridge the distance as throw fragile strands across it. A strand like the single wire of the Overland Telegraph Line. Completed in 1872, the line connected Port Augusta, in South Australia, and Port Darwin (now Darwin) 3200 kilometres to the north, and from there linked Australia to the world. Invisible strands like the emergency messages sent via pedal-powered wireless transceivers to the Australian Inland Mission Aerial Medical Service. Invented by Alfred Traeger in 1927, the transceiver left the operator's hands free to use the radio. The 'mantle of safety' set up by Presbyterian minister and missionary John Flynn in 1928 would eventually cover more than 5 million square kilometres of land.

Another remarkable achievement was the establishment of the Western Queensland Auto Aero Services Limited. Established in 1920 by former Australian Flying Corps officers W. Hudson Fysh and Paul McGinness, it provided an aerial bridge across the vast distances of north-western Queensland. In time, it became the Australian icon Qantas.

These and other nascent services, such as early motorists' associations the NRMA, RACV and RAA of South Australia, would grow to become national networks. The Australian Inland Mission Aerial Medical Service was the forerunner of the Royal Flying Doctor Service. Together they have created a strong web of services that link the nation across our vast distances, a network that could not have been envisaged at their modest beginnings.

Historically, distance demanded much of governments and would lead to unnecessary and prolonged confusion. At times during the nineteenth century New South Wales, Victoria, Queensland, South Australia, Western Australia and Tasmania functioned like different countries. From 1851 until Federation
in 1901, each of the six colonies had its own customs service, a state of affairs that led to ferocious rivalry, especially between New South Wales and Victoria, over the levying of customs and excise duties.

Transport infrastructure, too, became a victim of the vastness. After railways were introduced in the 1850s, each colony chose a track width that best suited its needs: the expensive Irish, or broad, gauge was ideal for trains travelling at speed carrying heavy loads; narrow-gauge lines were cheaper to build; and the English, or standard, gauge was the original width used by George Stephenson, the pioneering railway engineer. Before long, Australia hosted three entirely different systems—journeys interstate for goods and passengers generally required a change of trains. The systems were not standardised until well into the 1950s.

Given that most of us live in a city near the sea, the image of the bronzed bushie revealed through our folklore is hardly realistic. But the circumstances that produced the archetype also...
created the rest of us. Its origins lie in the way we first wrestled with the size of the continent.

Until the early nineteenth century, most white Australians regarded our deserts as nowhere. According to the thinking at the time, the seemingly featureless landscapes were sterile. For many, the nation's geographic heart was a blank, a distance of the imagination waiting to be bridged. Deserts presented an impenetrable barrier, killed explorers and were entirely unsuitable for cultivation. Only in some areas, notably the goldfields east of Perth, did they redeem themselves with their largesse of gold-bearing ore, making possible the establishment of new towns and attracting gold-seekers to our shores, many of whom stayed.

After the First World War, attitudes toward the interior began to change. One of the driving forces for a change of perspective
was John Flynn, founder of the Australian Inland Mission Aerial Medical Service. Flynn saw the limitless potential of Australia’s desert regions and argued that his service could lay the foundations of a new society. The desert, he argued, represented the true heart of the nation.

In time, the inland was revealed to Australians. In the late 1940s, thanks to the transformative powers of the colour transparency, it became known as the ‘red centre’ and a popular destination for travellers. But even today, with the help of satellite imaging, much of the interior of the continent is still not intimately known, although the grey nomads are doing their bit as travellers and informal explorers.

As we have travelled across our continent, exploring the interior, building roads, bridges and railways, looking for work, taking holidays, we have recorded our journeys in works of art, maps, diaries, letters and photographs. *Bridging the Distance* displays some of those artefacts, many for the first time. Drawing on the rich collections of the National Library of Australia, the exhibition shows how we have responded to our country, its geography and its people.

The exhibition enables viewers to follow in the footsteps of Australia’s Indigenous and European settlers as the continent was opened up to the wider community. It looks at how new modes of transportation—from camels to paddle-steamers, from trains to aeroplanes and, of course, the arrival of the car—have altered the way we engage with the landscape. And it reveals how the way we communicate our journeys has changed. By sharing what we have seen, discovered and experienced, we are each contributing toward bridging the distance between us.

Percy Trompf (1902–1964)
*Winter Tours to Central Australia* 1930s
colour lithograph; 98.9 x 59.8 cm
Percy Trompf Artistic Trust, courtesy Josef Lebovic Gallery
Selected Items

From The Exhibit
Selected Items
FROM THE EXHIBITION
Eugene von Guérard’s *Natives Chasing Game*

This painting by Eugene von Guérard (1811–1901), son of a former court painter to Francis I of Austria, is unusual. It is one of only two by the renowned landscape painter in which the human figure features so prominently. It also, confusingly, has been known by two titles.

Von Guérard arrived in Australia in 1852 and—like another well-known artist of the period, S.T. Gill—tried his hand at mining on the Victorian goldfields. After spending 13 dismal and luckless months at Ballarat, he moved to Melbourne and recommenced his painting career, begun earlier in Italy. For the next 16 years, von Guérard travelled throughout south-eastern Australia, painting. He specialised in homesteads and wilderesses, and awe-inspiring mountain landscapes in the style of Europe’s great alpine artists. His popularity grew rapidly.

*Natives Chasing Game* was painted in 1854 and was exhibited in the Melbourne Exhibition between October and December of that year. The painting was sold through a public lottery, organised by the artist in 1855. Originally titled ‘Aborigines met on the road to the diggings’, the painting’s name was presumably changed so that it would not be confused with another of von Guérard’s works called *Aborigines on the Road to the Diggings*.

The artist’s diaries, kept during his time on the goldfields, reveal that he was troubled by the predicament of Aboriginal people. ‘It is sad to see,’ he wrote, ‘how the poor creatures are demoralised by the white man’s influence.’

*Natives Chasing Game*, however, depicts Indigenous people leading their lives without evidence of the demoralising influence of Europeans.

In 1870 von Guérard was appointed curator of the Victorian National Gallery and first master of painting at the National School of Art, in Melbourne. In 1891 he moved to London, where he died in poverty after losing all of his investments following the crash of the Australian banks in 1893.

Eugene von Guérard (1811–1901)

*Natives Chasing Game* 1854

oil on canvas; 46.5 x 37.0 cm

Rex Nan Kivell Collection, NK108
S.T. Gill, Watercolourist

Artist Samuel Thomas Gill (1818–1880), better known to the nineteenth-century world as S.T. Gill, walked the same road as Henry Lawson. Both men, committed reporters, were acclaimed for their portrayals of colonial life, both were alcoholics, and both died destitute.

After migrating from England in 1839, Gill settled in Adelaide, where he established a studio. In 1846 he accompanied the expedition led by John Horrocks to the north of the Flinders Ranges. Gill was the first artist to paint the region. The expedition was the first Australian expedition to use a camel. Sadly, the camel Horrocks had acquired for the purpose actually caused his death. It moved suddenly, causing a shotgun to discharge accidentally, mortally injuring Horrocks. Gill nursed Horrocks and returned him to his home in the Clare Valley, South Australia. Horrocks died soon afterwards. It is thought that Gill turned to drink as a result of the accident.

The works in the exhibition were painted by Gill in South Australia during the 1840s, and are considered to be an authentic portrayal of the lives of Aboriginal people of the period. Gill portrays his subjects in their traditional setting—for example, hunting, making fires and in family groups. In the years before the camera, such a record of a rapidly disappearing way of life is invaluable. (Gill is said to have been the first person to import daguerreotype equipment—an early type of photographic process—into Australia, but sold it within a few weeks.)

In 1851, after a long battle with alcoholism, Gill was declared bankrupt and in the following year travelled to the Mount Alexander goldfields, near Castlemaine, to try his luck. Before long Gill had swapped mining for sketching and, instead of gold, he discovered a wealth of subjects for his art.

A master of the caricature, he is best known today for his series of watercolours and wash drawings portraying life on the Victorian goldfields. The works capture the tenor of the times and were reproduced in newspapers and collections, notably *The Australian Sketchbook*. Towards the end of his life Gill, by now sick and forgotten, was reduced to trading hastily drawn sketches in hotels for drinks. This remarkable artist died in 1880 on the steps of the Melbourne GPO and was buried in a pauper’s grave.

The National Library of Australia has more than 500 S.T. Gill watercolours and prints in its collections.

Samuel Thomas Gill (1818–1880)
*Early Australian Landscape* 1840s
watercolour; 40.5 x 35.1 cm
An artist overlays a satellite image with the ancient tracks of her Aboriginal ancestors, and what was once prosaic becomes compelling. Using a combination of Indigenous art and science to span time and cultures, artists Tracey Andrews and Lyn Moore offer not only a stunning and original interpretation of the Australian landscape, but a celebration of Aboriginal society.

The map shown here is one of a group of five held by the National Library of Australia. The maps are based on Landsat 7 Enhanced Thematic Mapper (ETM) satellite images, taken from a height of 750 kilometres in January 2000. Selected by Moore, the images show the Mildura and Balranald areas. They were first exhibited as part of the artists’ installation Mapping Possibilities, at Mildura Palimpsest #3, an annual showcase for artists exploring changes in the environment and society.

Artworks have long been recognised as important interpretations of the natural environment of Aborigines and Torres Strait Islanders. Andrews has extended this concept by using a very modern map form—the remote satellite image—to reflect her people’s unique interpretation of the landscape. Her hand-painted ancestor tracks depict meeting places and paths used for at least 40 000 years by her people, the Barkindji.

The Barkindji live in south-western New South Wales and northern Victoria, a region bordered by present-day Mildura, Lake Mungo and Willandra Lakes. Recent archaeological research at Lake Mungo has revealed human habitation as far back as 68 000 years ago, making it the site of the oldest known human presence on the continent. Some of the artist’s tracks represent the region’s fauna, such as emu, echidna and kangaroo.
Battered and in places barely legible, the last diary of William John Wills (1834–1861) bears witness to the final agonising weeks of Australia's best known, and most tragic, journey of discovery.

The Burke and Wills expedition, led by Robert O'Hara Burke (1821–1861), left Melbourne on 20 August 1860 to trek to the Gulf of Carpentaria. Its aim was to achieve the first return crossing of the continent from south to north—and to do so before John McDouall Stuart's expedition.

On 11 February 1861, Burke, Wills, John King and Charles Gray reached the estuary of the Flinders River, almost within sight of the northern coast. Leaving Gray and King with the camels, Burke and Wills took a horse and attempted to reach the coast itself. The boggy, wet-season ground allowed them to gain only another 15 miles (24 kilometres) before they had to turn back—without seeing the sea—and with King and Gray begin the long return journey south to their depot at Cooper's Creek. Gray died en route. Exhausted and malnourished, the three survivors arrived at the depot on 21 April, only to find that their support party had left just hours earlier.

The diary of English-born Wills, an expert surveyor and astronomer, accounts for the three men's final weeks, from 23 April to 28 June. During this period they lived on the few provisions left at the depot, on some fish supplied by Aboriginal people and on the ground-up seeds of the nardoo plant, an aquatic fern. They knew, but did not follow, the local people's preparation method, which would have made the nardoo wholesome and nutritious. The fragile diary, written in pencil, records their slow slide toward death from starvation. It makes unbearable reading. Among Wills' last words in the diary are: 'my legs & arms are mostly skin & bone: I can only look out like Mr Micawber “for something to turn up”.'

Wills died on 28 June, and Burke two days later. King survived only because he was helped by Aboriginal people and was rescued on 15 September.

The expedition is remembered today more for its bungling and bad luck than for its significant achievement. Ironically, it was the rescue parties sent to search for the men—and not the expedition itself—that opened up country suitable for settlement in northern Queensland.
Ernest Giles, Explorer

Ernest Giles (1835–1897) described it as ‘the dream of all Australian explorers from the time of Eyre and Leichhardt down to my own time’: the discovery of a stock route through central Australia to Perth.

It took the Bristol-born explorer three attempts to achieve his goal—a double-crossing of the western half of the continent—even though other explorers had made the crossing before him. Edward John Eyre, in 1840–41, and John Forrest, in 1870 and 1874, completed the journey on more southerly routes that hugged the Great Australian Bight. P.E. Warburton was the first man to cross from the centre of Australia to Western Australia, in January 1874.

Giles’ book, *Geographic Travels in Central Australia: From 1872 to 1874*, is an account of his travels. The National Library of Australia holds what is believed to be Giles’ personal copy, complete with numerous handwritten corrections (explained by a note saying he was away exploring when the proofs were delivered). It offers a unique insight into the mind of a nineteenth-century explorer. Giles’ three expeditions contributed much to the understanding of the geography of central Australia. He named the Gibson Desert after his fellow explorer, Alfred Gibson, and was the first European to see Uluru and The Olgas (now known by their Aboriginal name, Kata Tjuta).

Harsh deserts forced Giles to abandon his first expedition, an investigation of land west of the overland telegraph line, south of Alice Springs, in 1872. A year later Giles and his party set out from the Alberga River, north of Oodnadatta, to reach Perth, but were forced back by the Gibson Desert.

In 1875 Giles set out from Beltana, in the Flinders Ranges north of Port Augusta, again to make the trek to Perth. Using camels this time, he took five months to cover the 4000 kilometres to the western coast, along the way naming the Great Victoria Desert. His return journey, through the Gibson Desert, took six months.

When Giles died in 1897, he was working as an office clerk in Coolgardie, his achievements in outback Australia largely unrecognised by governments. He left a lasting legacy, however, in his journals. According to his biographer, Louis Green, these display ‘a fine descriptive ability and constitute a record of inner experience as well as outward observation. His culture, perception and imagination were no less marked than his skill and determination.’

Samuel Calvert, engraver (1828–1913)

*Mr Ernest Giles, the Explorer*

Melbourne: 1870s

wood engraving; 17.3 x 15.0 cm
MR. ERNEST GILES, THE EXPLORER.—SEE PAGE 158.
From the moment he stepped off the *Ellen* at Sydney in 1833 aged 18, Edward John Eyre (1815–1901) was a man on the move. Within four months the young Englishman, for whom the South Australian peninsula is named, had become a sheep farmer in the Hunter River district of New South Wales. In 1837 he drove stock from Sydney to Port Phillip and later, with 300 cattle, attempted to blaze a new stock route between Sydney and Adelaide.

Eyre became obsessed with South Australia, and resolved to become the first man to overland sheep from the east coast to Adelaide. He achieved his goal in 1839, and the venture made a profit of £4000. Eyre promptly turned his attention from droving to exploring.

Later that year Eyre set out to discover a stock route between Adelaide and Port Lincoln, nearly 700 kilometres to the west of the city. In a wide-ranging investigation he made several discoveries, including good grazing land around the Murray River. But the all-important permanent water supplies—a prerequisite for a successful stock route—eluded him.

On 18 June 1840, Eyre led an expedition from Adelaide, the aim of which was, in Governor Gawler's words, 'the discovery of the interior of Australia'. For the next three months, Eyre's party explored the Flinders Ranges, before reaching Lake Torrens and the lake named for him—Lake Eyre, an enormous and impassable salt lake.

Eyre decided to retreat south and strike west instead, toward Australia's western seaboard, and on 13 September the party of five began an arduous trek along the largely waterless Great Australian Bight to Albany, in south-western Western Australia. Disaster struck when two of the three Aboriginal men in the party killed John Baxter and left with most of the remaining supplies. Eyre and the third Aboriginal man, Wylie, survived with the assistance of the crew of a French whaling ship, and eventually arrived in Albany on 7 July 1841. Eyre had become the first European to cross Australia from east to west.

In his later life, Eyre became a colonial administrator, holding posts in New Zealand, St Vincent in the West Indies and Jamaica, where in 1864 he was appointed governor-in-chief. He returned to England in 1865 and remained there until his death on 30 November 1901.
Brother Edward Kempe’s Album

Brother Edward Challis Kempe’s album is full of striking photographs taken in the early 1900s to promote and publicise his life’s vocation, the salvation of the people who lived ‘back of Bourke’.

Between 1913 and 1915, Brother Kempe was vice-principal and later principal of the Brotherhood of the Good Shepherd, a Church of England mission established in 1903 in the Diocese of Bathurst. The mission, based in Dubbo, north-west of Sydney, served a vast hinterland and towns such as Bourke, Brewarrina and Wilcannia. To reach their flock, the brothers would normally use a buggy or sulky—a trip to the far west of the diocese could take up to four or five weeks. In floods or heavy rain, they would eschew wheeled vehicles in favour of horseback, with a packhorse at their side.

Brother Kempe’s photographs reflect the transient and often poverty-stricken lives of the sleeper cutters, shearers, boundary riders, bullockies and miners who lived throughout the region. Whole families often travelled vast distances in the hope of work—seen here is one of the images in the album showing four children of a family that lived on the road in a primitive cart.

It was an existence, the Mission’s publicity material suggests, from which people, especially children, needed saving. ‘The solitude and loneliness of so many of those young lives must affect their characters. They have been brought up amid colourless surroundings, and in consequence they have poor imaginations.’ Yet photographs in the album show families that were cheerful and welcoming, despite the difficulties of their lives.

Edward Challis Kempe
*A Travelling Family—They Live in This Cart* 1910s
b&w photograph; 14.1 x 8.4 cm
A travelling family live in this cart.
The First Inland Settlement: Bathurst, New South Wales

It may have been the site of Australia’s first gold rush in 1851, but Bathurst had been given a head start on the rest of the country several decades earlier.

On 7 May 1815, just four months after a road had been carved across the Blue Mountains from Sydney, 200 kilometres to the east, Governor Lachlan Macquarie stood upon the banks of the river that today bears his name and proclaimed a new settlement. It was to be called Bathurst, for the then British Secretary of State for War and Colonies. As a result, Bathurst is the oldest inland settlement in Australia. Lord Bathurst wrote to Macquarie that the town was a good ‘point from which future travellers may commence their journey, and to which on any unforeseen or necessary occasion they may return’.

It was the region’s excellent prospects that had kindled Macquarie’s interest. George Evans, the colony’s Deputy Surveyor-General and the first European, in December 1813, to set eyes upon what we now know as the Macquarie Plains, described the land as ‘the handsomest country I ever saw … The hills have the look of a park and grounds laid out. I am at a loss for language to describe the country’. A year after Macquarie’s proclamation in 1815, sheep were introduced and the first crop of wheat was planted.

From then on, Bathurst began to play a pivotal role in the settlement of Australia. It served as a base for explorers such as John Oxley and Charles Sturt, and in February 1851 Australia’s first payable gold was discovered nearby at Lewis Ponds and Summer Hill Creek (later renamed Ophir). The gold rush generated a rapid rise in population and economic activity. In 1862, the town had 50 hotels.

The National Library of Australia holds a lithograph map of Bathurst, including the location of public buildings, reserves and the cemetery, which was produced in 1862 by the Sydney printing house of J. Degotardi for the proprietor of the Bathurst Directory. By this time, as well as gold the region had produced the first grapes and hops in the country. In the same year, the town became the headquarters for Cobb and Co. Ten years later, the gold rush was ending and the township had a population of about 5000. Today the biggest industry in the city of 32,000 is education.

Augustus Earle (1793–1838)

View from the Summit of Mount York,
Looking Towards Bathurst Plains,
Convicts Breaking Stones, N.S. Wales c. 1826
watercolour; 22.5 x 33.0 cm
Rex Nan Kivell Collection, NK12/23
Harry Sandeman, ‘Gone Out to Australia’

At the beginning of his meticulously crafted autobiography, Englishman Harry G. Harsford Sandeman wrote ‘all that is herein set forth has been put down in a spirit of good nature, and as free from egotism as possible’.

His handwritten account of his career as a raw stockman on a family property in western Queensland, and later in New South Wales and Victoria, covers, as the man himself once did, an expanse of territory.

Accompanied by skilfully drawn sketches, the 145-page unpublished book traces Sandeman’s arrival in Australia from England in the early 1880s, his journey to Burenda, and his life in the saddle. Along the way, his eyewitness account casts light on the minutiae of life in rural Australia towards the end of the nineteenth century. He records, for example, the importance of horses and bullocks for transporting people and goods. The page reproduced here shows both, as well as ‘shanks's pony’, swagmen and Chinese workers travelling on foot.

Sandeman describes skirmishes among Aboriginal people and writes of their corroborees. He is caught in a devastating flood, fights bushfires, recounts alcohol-fuelled fist fights and a deadly outbreak of typhus, and undertakes a nine-month trip to Melbourne with 30 000 sheep, underscoring the distances people would travel in the course of their work. After the arduous journey, the by-now-penniless author returned to the family home, Seven Oaks, in Sydney. ‘Gone Out to Australia’ recounts his attendance at the opera, dances and even a ball at Government House.

The book’s attention to detail, its accomplished illustrations and the writer’s dry humour were unusual for the period. Sandeman’s experience working as a stockman on a family property was, on the other hand, probably typical. The sheep and cattle station, Burenda, located about 400 kilometres west of Dalby, was run by a relative, described by Sandeman as a ‘hard-riding old fox hunter from the Shires’.
Gone out to Australia.

One morning in March 1871, leaving behind all my family and friends, I made my way to the train station. The fare was high, but I had no choice. The train was packed, and as we left the station, the sun was setting in the west. The sky was painted with hues of orange and red.

As we journeyed deeper into the wilderness, the landscape changed. We passed through forests and fields, the sound of the train's whistle echoing through the emptiness. The journey was long and weary, but I was determined to reach my destination.

The journey took us through the heart of the Australian outback. The land was vast and empty, with only the occasional tree providing a semblance of shelter. The weather was hot and arid, and the sun beat down on us mercilessly.

Finally, after what seemed like an eternity, we arrived at my destination. It was a small town, surrounded by fields and forests. I was greeted by a friendly local who showed me to my new home.

Life was hard, but I was determined to make a new start. I worked hard, and over time, I built a life for myself. I learned to farm, and I grew to love the land and the people who lived in it.

Years went by, and I grew older. I married, and we had children. We built a home and raised a family. Life was not easy, but I was content. I had found my place in this vast land, and I was proud to call it home.
Long before the first railway lines began to arc across the Australian countryside, people relied on horse-drawn coaches. The earliest coach service, between Sydney and Richmond, began in 1814, 40 years before the first steam railway began running in Melbourne. By the early 1830s, coach services had been established between Sydney and Bathurst, and by 1850 coaches were running between Sydney and Melbourne. The coach quickly became part of folklore, and the subject of poems by Henry Lawson and Will Ogilvie, and of paintings, like the work by Norman Hardy (active 1890–99) shown here.

Between 1853 and 1924, one company dominated coach services in the eastern colonies. Cobb and Co., established by a group of four Americans led by Freeman Cobb, began with a service from Melbourne to Sandridge (now Port Melbourne). The company took over postal services, introduced regular runs between the city and the Victorian goldfields, and soon became profitable. Before the decade was out, it had changed hands four times.

Under the guidance of another American, James Rutherford, Cobb and Co. extended its network into New South Wales after gold was discovered in 1860 at Lambing Flat (now Young). In 1862 the company moved its headquarters to Bathurst, and in 1865 began services in Queensland. (South Australia, Western Australia and Tasmania never saw the lights of Cobb and Co.)

The company's enduring success was based on its ability to compete with the railways. By 1870, Cobb and Co. was using 6000 horses a day and its coaches were travelling 45 000 kilometres a week, carrying passengers, mail and freight. The mail subsidy alone was worth about £95 000 a year. But even Cobb and Co. was no match for the bushranger—during the days of the gold rush, the vulnerable coaches were often bailed up.

The last Cobb and Co. coach ran in 1924. The roads, once its domain, were soon to belong to the car.

Norman Hardy (active 1890–1899)

*Coaching in the Araluen Valley, N.S.W., 1893*

oil on canvas; 55.8 x 43.0 cm
Swaggies

For better or worse, the popular image of a swagman has been shaped by the exploits of the most famous swaggie of all. But Banjo Patterson's poem 'Waltzing Matilda', written in 1895, tells only half the story of the swaggie, an itinerant worker who would wander the roads, usually in country areas, in search of a job or a handout. The swaggie's reasons for 'waltzing matilda'—slang for travelling with a swag—were varied. Many of the swaggies were single men looking for work. Some were bankrupt, on the run from the police, or escaping their past.

Swaggies (their name derives from the swag, or bundle of belongings, they carried over their shoulders) first appeared in the 1850s, when men in their thousands trekked to the goldfields. When gold eluded them, they took to the roads in search of work.

The typical swaggie was self-contained. He carried in his swag a bluey (a bush blanket), a change of clothes, cooking and eating utensils (including the ubiquitous billy), needles and thread, and a spare pair of boots. He might also have packed a few scraps of his life, such as old letters and photographs. Female swaggies were few—those who did take to the road usually preferred to push a small cart or wheelbarrow containing their belongings.

Swaggies usually travelled alone or in pairs, and many would tramp huge circuits over the years. Unlike the 'sundowner'—who would time his arrival at a homestead at sunset: too late for work but just in time for dinner—most swaggies were willing to toil for their tucker.

Their numbers were greatest during the economic depressions of the 1890s and 1930s. With the rising popularity of the car, however, the swaggie became an increasingly rare sight.
Camels, the ‘Ships of the Desert’

The first camels to come to Australia met with indifference and disaster. In December 1840, a male and a female camel landed in Hobart, were exhibited in Melbourne and Sydney, purchased by the New South Wales Government and then, along with their new calf, disappeared from view.

Five years later, nine animals were imported from the Canary Islands. Only one survived the voyage and in 1846 John Horrocks took it on his expedition to the north of the Flinders Ranges.

It was not until 1860 that *Camelus dromedarius* became firmly established here. In that year, 24 camels were imported for the Burke and Wills expedition—organisers of the trek from Melbourne to the Gulf of Carpentaria wanted the animals for their ability to go without water for long periods (a later explorer, Ernest Giles, called them ‘those wonderful ships of the desert’).

From 1860 to 1907, between 10 000 and 12 000 camels were imported into Australia. Usually, they were accompanied by their handlers, known as cameleers. The cameleers were often called ‘Afghans’, but not all came from Afghanistan: some came from what is now Pakistan or nearby, and others from Turkey, Egypt or Iran. What they mostly had in common, however, was the Muslim religion.

Working as draught animals, the camels played a crucial role in the establishment of outback settlements. They accompanied explorers, carried supplies and mail, helped in rescues, and for several years were used by the patrol padres of the Australian Inland Mission.

By the 1920s, following the expansion of roads and railways across Australia, the camels became redundant and were destroyed or set free. As a result, more than 25 000 now wander the deserts of Australia, the only wild camel population on earth. They have, however, become a pest, competing with stock for food and eating much of the vegetation that shelters native mammals.

This lantern slide showing camels in use is one of a collection of more than 3000 held by the National Library of Australia.
George French Angas, Naturalist and Artist

Echuca, observed naturalist and artist George French Angas (1822–1886) of the bustling Victorian river port in 1877, would make an ideal location for the seat of federal government.

Angas might have known little about the politics of Australian federation, but he knew much about south-eastern Australia. His portrayal of life on the Murray River, in detailed text and pencil illustrations, is an invaluable addition to the record of the river settlers and post-contact Aboriginal culture.

_Sketches from the Artist’s Travels Along the Murray River_ formed part of an engraved work called _Down the Murray from the Source to the Sea_. It was published on 7 July 1877 as a supplement to the weekly newspaper _The Colonies and India_. Echuca, featured in Angas’ manuscript, was by this time the largest inland port in Australia and a major railway junction.

After studying drawing as a youth in England, Angas arrived in Adelaide in 1844. He travelled extensively around South Australia—on one occasion accompanying an expedition led by Governor George Grey as an official artist. Angas sailed back to England in 1846, where he published two volumes on the Indigenous inhabitants of Australia and New Zealand, before returning to Australia in 1850.

Following an unsuccessful attempt at prospecting on the Victorian goldfields, Angas travelled to the Bathurst goldfields in 1851. In 1853, he was appointed Secretary of the Australian Museum, in Sydney, where he worked for seven years classifying and arranging the Australian collections. He resigned from the museum in 1860 after a disagreement over staffing and returned to England. There he wrote _Australia: A Popular Account of its Physical Features, Inhabitants, Natural History and Productions_ (c. 1865), which was illustrated with wood engravings based on his drawings. He is remembered particularly for his book _South Australia Illustrated_ (1847).
Towards the end of the nineteenth century, the 5200 navigable kilometres of the Murray–Darling River system were the domain of the paddle-steamer.

The steamers helped open up western New South Wales and Victoria, transporting passengers and produce, such as wheat, wool, livestock and timber, to and from the region’s settlements and farms. At the height of the riverboat era, about 100 steamers and their tow barges worked the rivers.

The first paddle-steamer sailed up the Murray River in 1853, and for the next half-century the flat-bottomed, wooden boats were kings of the river. In its heyday, the 400-metre-long wharf at the port of Echuca, in Victoria, handled 90 000 bales of wool a year.

The dangers the riverboat crews faced were many: snags, capsizes, overhanging trees (some rivers were extremely narrow in places), sandbars, driftwood, dangerous currents, collisions and fire. The 10-metre annual variation in river heights between summer and winter meant that steamers could sail only eight months each year. But during a flood, they were able to run almost anywhere they pleased. Problems could arise, however, when the waters receded, leaving boats that had strayed too far stranded kilometres from the river.

The National Library of Australia holds a river pilot chart. Once mounted on two rollers on the bridge of a paddle-steamer, the chart would have been unrolled progressively by the captain during the voyage. Made of drafting linen and measuring up to 50 metres in length, such charts were an efficient and economical way of displaying the river’s countless twists and turns, not to mention its many hazards. Additions and alterations could be made easily to record new buildings on the riverbanks or changes in the river’s course. The iconography of the river pilot in describing or picturing these hazards and landmarks is truly a form of folk art, and these objects now can be seen as maps and as unique cultural and aesthetically pleasing artefacts.

As the railways, and later roads, began to spread into regions served by the paddle-steamer, the river trade fell slowly into decline. By 1970 it was all but over and today only a few original paddle-steamers exist.
High on a hillside near nineteenth-century Adelaide, a new railway viaduct inches its way across one of the steep valleys that lie between the city and the township of Nairne, 42 kilometres to the east. Completed in 1883, the line formed the first stage of the railway link between Adelaide and the eastern states.

This photograph depicting the dangers, not to mention the majesty, of early bridge building was taken by Samuel Sweet (1825–1886). A sea captain and would-be cotton grower, Sweet is South Australia’s best-known landscape photographer of the period.

After failing in an attempt to grow cotton in Queensland in the early 1860s, the English-born Sweet arrived in Adelaide in 1866. For the next 20 years, interrupted by stints at sea (after joining the navy at 19, he attained the rank of Master Mariner), Sweet documented life throughout the young colony, the Northern Territory and Timor, often using a horse-drawn darkroom. He eventually retired from ocean-going life after a ship he was commanding ran aground on Office Beach, at Wallaroo on the Yorke Peninsula, in South Australia.

South Australia was the first colony to build a railway line—the horse-drawn tramway from Goolwa to Port Elliot in 1854. The Nairne railway, the beginnings of which Sweet captured in 1880, was integral to South Australia’s economy. Its construction through the steep Adelaide Hills was not without its challenges. It took 800 men to build the eight tunnels and two viaducts needed to negotiate the steep terrain, raising the average cost per mile of the line to Nairne to £20 500.

The line was extended to Bordertown in 1886, and the first train between Adelaide and Melbourne ran on 19 January 1887. This was the first railway line between colonial capitals not to have a break-of-gauge and, in 1995, was the last to be converted to standard gauge.
Building a Railway

Australia was quick to see the benefits of railways. In 1854, not quite 25 years after the first rail service began in England, Australia inaugurated its first line, between Melbourne and Port Melbourne. While railways were costly to construct, their useful life was long and their contribution to the country’s economy great: they provided efficient transport for passengers and large quantities of freight, and linked production areas with towns, cities and ports.

For a long time, however, Australia’s transportation ambitions seemed to be heading down the wrong track. From the moment they began planning their rail systems, well before Federation, the colonies appeared intent upon fragmenting the nation, rather than uniting it. At issue was the question of the track width, or the rail gauges, to be used.

When construction started on the first railways in the 1850s, colonies had a choice of three gauges: broad, or Irish (5 feet 3 inches); standard, or English (4 feet 8 ½ inches); and narrow (3 feet 6 inches), a popular gauge in the United States and India. Victoria chose the broad gauge; New South Wales the standard; Queensland, Tasmania and Western Australia the narrow; and South Australia used a combination. A trip from Perth to Sydney in the 1930s, for instance, covered all three gauges and entailed six changes of train. Efforts to address the problem of differing gauges began in the 1950s and today all mainland capital cities are connected by standard-gauge track.

The line that set the example was the Trans-Australian Railway linking the east and west coasts. Although Western Australia and South Australia used the narrow gauge, the line was constructed on the standard gauge. Work began in Port Augusta in 1912 and in Kalgoorlie a year later. The two lines met on 17 October 1917, and the first train ran five days later.

Attempts to link the north and south of the continent proved far more time consuming. Work on the line between Adelaide and Darwin began from two directions. The southern line, begun in Port Augusta in 1878, reached Alice Springs in 1929. (This narrow gauge line from Port Augusta to Alice Springs was replaced by a standard gauge line from Tarcoola to Alice Springs, opening in 1980 after being re-routed through country less likely to flood.) Also in 1929, the northern line—for which preliminary work had begun in Palmerston (now Darwin) in 1885—reached Birdum, 1000 kilometres north of Alice Springs. Never profitable, though always useful, the line closed in 1976. It was not until September 2003 that a new line from Darwin to Alice Springs completed the transcontinental line, and Adelaide and Darwin were finally linked by rail.

June Orford (b. 1942)
Thermit Welding of Rail Joints
colour digital print
Reproduced courtesy of the artist
The Car in Australia

Australia’s entry into the world of car design was marked by a certain eccentricity. The first locally built vehicle powered by a petrol engine was, in fact, not a car at all—built in 1893, it was a bicycle. Four years later, the Australian Horseless Carriage Syndicate financed another breakthrough: the Pioneer, Australia’s first car to be powered successfully by a kerosene engine.

Regardless of the vehicle or its power source, early motoring in Australia was an often lonely and difficult affair. Suitable roads were few, mechanics and garages scarce, and petrol had to be purchased in tins from grocers or pharmacists, assuming they stocked it.

Despite the obstacles, the new form of transport soon became popular. In 1903, motoring organisations were formed in New South Wales, Victoria and South Australia, and a year later South Australia introduced a speed limit of 15 miles per hour (24 kilometres per hour). By 1920, many towns boasted garages.

Ultimately, the story of the car in Australia is the story of Holden. The South Australian company, originally known as J.A. Holden and Co., began as a saddlery business. In 1924 Holden, by then involved in the large-scale production of car bodies, opened a state-of-the-art manufacturing plant in Woodville, South Australia. In its first year of operation, the plant made 22,150 car bodies for chassis produced by General Motors, makers of Chevrolet, Pontiac, Cadillac and Oldsmobile. In 1931, General Motors bought Holden to form General Motors Holden, and the Australian car industry was born. With the backing of the prime minister, Ben Chifley, in 1948 General Motors Holden produced the first locally built car, the Holden, known fondly (and unofficially) as the ‘FX’. Within 10 years, General Motors Holden had captured 51 per cent of the Australian vehicle market.

The photograph End of the Main Assembly Line shows some of the 32,000 FX Holdens sold in Australia. The FJ was released in 1953 and confirmed Holden as the maker of the most popular cars in Australia.

Today, attention is turning from the once-popular large sedans and four-wheel-drives to smaller and greener vehicles, such as the tiny Smart Car. Originally designed to be a very short, easy-to-park vehicle, the Smart Car was a joint venture between Swatch, the Swiss watch manufacturer, and Daimler AG, merging in 2007 with Mercedes-Benz. The compact vehicle has a three-cylinder engine boasting low carbon-dioxide emissions and low fuel consumption. The smallest engine in the current range produces 61 brake horsepower—almost the same as the first Holden engine, built 60 years earlier.
YOU ARE NOW ENTERING THE HUME HIGHWAY

PRAY!

← YASS

GOULBURN →
Roads and Highways

Geoff Pryor’s vision of the nightmare that awaited Canberra drivers as they struggled to get onto the Hume Highway, and Frank Hurley’s image of a lonely road stretching toward a far-off horizon (reproduced on the cover), capture the two main themes of the motoring experience in Australia: discomfort and distance.

Before the arrival of the first settlers, the only roads on the continent were networks of trails. Called ‘native pads’ by European settlers, the trails were well-worn footpaths that Aboriginal people used when they moved between waterholes, negotiated riverbanks, or transported goods for bartering, such as spear tips or flints, from one region to another. One such pathway, the Bundian Way, stretches 260 kilometres from Twofold Bay to the Snowy Mountains. It connected Indigenous people with their special places and ceremonies, including ceremonies associated with the bogong moths of the high country and the whales of Twofold Bay. The pathway has existed for more than 40,000 years and is still accessible.

In 1789, the first road designed to take horses and wheeled transport was built along the west side of Sydney Cove. The first road worthy of the name, however, was begun 25 years later and completed early in 1815. Linking Emu Plains, outside Sydney, and the Bathurst region, the 162-kilometre road followed the trail blazed across the Blue Mountains by the explorers Blaxland, Wentworth and Lawson.

Most early roads were built by convicts. The end of transportation and the coming of the railways in the 1860s signalled a downturn in road building and maintenance. But after the First World War, roads were back on the federal agenda. The rising popularity of the car had changed attitudes dramatically, and in 1923 the Federal Government introduced the Main Roads Development Act 1923 to allow states to build new roads to open up undeveloped regions.

For many years, Geoff Pryor was the much-loved cartoonist-in-residence at The Canberra Times and the National Library of Australia holds his extensive archive of drawings. Frank Hurley was a noted photographer and filmmaker who accompanied two expeditions to the Antarctic and photographed fighting on the Western Front during the First World War. He travelled widely in Australia and published books on the Australian landscape and its cities. The Library holds his diaries and a collection of more than 11,000 images.

Geoff Pryor (b. 1944)
*You Are Now Entering the Hume Highway. Pray!* 1985
pen, wash and ink on paper; 16.5 x 29.0 cm
Reproduced courtesy of Geoff Pryor, The Canberra Times
The Royal Flying Doctor Service

On 17 May 1928, a biplane carrying a Sydney surgeon took off from Cloncurry, in Queensland, and at once the vast spaces of Australia's remote interior became a little less inhospitable. It was the maiden flight of the Australian Inland Mission Aerial Medical Service, better known today as the Royal Flying Doctor Service. Established by Presbyterian minister and missionary John Flynn (1880–1951), the service aimed to provide medical treatment to people living in isolated outback regions.

The Australian Inland Mission was established by Flynn in 1912, with the backing of the General Assembly of the Presbyterian Church of Australia, to attend to the spiritual needs of outback residents. To carry the church’s message into outlying areas, Flynn recruited ‘patrol padres’, many of them using camels. In time, the Mission would also set up nursing homes throughout the inland.

In 1917, a Victorian medical student named Clifford Peel sent Flynn a report urging the Mission to introduce aerial ambulances to bring emergency medical services to the outback. Flynn had been thinking along similar lines and enlisted the help of inventor Alfred Traeger, who developed an inexpensive pedal-powered wireless transceiver. It took Flynn many years to raise the funds necessary to establish the aerial ambulance service. When it was finally established in 1928 as a 12-month experiment, the Queensland and Northern Territory Aerial Services Limited (later to become Qantas) provided the aircraft at a charge of two shillings per mile flown, as well as an engineer to service it.

During the service’s first year, Sydney surgeon Dr Kenyon St Vincent Welch flew more than 32 000 kilometres and saw 255 patients. By the time the service changed its name to the Flying Doctor Service in 1942, it had six bases located across Australia. (Her Majesty Queen Elizabeth II granted approval to use the Royal prefix in 1955.) Today, 40 Royal Flying Doctor Service aircraft fly more than 16 million kilometres from 22 bases each year. The doctors they carry see almost 200 000 patients.

John Flynn was a passionate photographer. The National Library of Australia holds some 4466 items, spanning four decades and underscoring Flynn’s obsession with photography and with recording life in inland Australia.
Balarinji Jets for Qantas

On a still September evening in 1994, a Qantas 747 passenger jet touched down at the new Kansai Airport, in Osaka, taxied to the terminal and, before a throng of media and well-wishers, ushered in a unique form of travelling art. The plane was, in effect, a jumbo-sized canvas. Instead of the usual Qantas livery, its exterior bore the vivid colours of the Australian landscape—the red deserts, the green grasses, the orange skies at sunset—rendered in a striking piece of contemporary Aboriginal art.

It was the Wunala Dreaming plane, designed by Balarinji, an Indigenous design studio established by John Moriarty in Adelaide in 1983. The design—which grew out of a concept developed by Ros Moriarty, John Moriarty’s wife—depicted the movement of the kangaroo spirit people across the land during the Dreamtime. The symbolism was irresistible. John Moriarty is a member of the Yanyuwa people, of north-eastern Northern Territory, and belongs to the Kangaroo Dreaming. The Qantas logo is, of course, a kangaroo and Wunala is the Yanyuwa word for kangaroo.

To get the painting airborne, technicians transferred the studio’s design onto a scale model of a 747. It was then digitised, magnified a hundred times and made into a series of stencils two kilometres long. Fourteen people took two weeks to paint the tracings.

Two more Balarinji jets for Qantas soon followed. Like their stunning predecessor, the Nalanji Dreaming and Yananyi Dreaming aircraft were inspired by Aboriginal stories and imagery. The three innovative works represented not only a leap of corporate imagination by Qantas, but a proud, and truly high-flown, representation of Aboriginal art and culture.

The beginnings of Qantas also lie deep in the Australian landscape. In 1920, former Australian Flying Corps officers W. Hudson Fysh and Paul McGinness had begun flying mail and passengers across outback Queensland, covering in hours distances that had previously taken days. Their Western Queensland Auto Aero Service Limited was later renamed Queensland and Northern Territory Aerial Services Limited—shortened to Qantas. Even before scheduled flights began on 2 November 1922, its two aircraft—a BE2E and an Avro—had carried 871 passengers and logged 54 000 kilometres. The company soon needed larger aircraft for its airmail services and the increased demand for passenger flights.

Qantas had arrived on the Australian transport scene, and the speed and convenience of air travel were perfectly suited to overcome many of the problems posed by distance and terrain.

Unknown photographer
Qantas Aircraft Nalanji Dreaming in Flight in its Aboriginal Art Livery [between 1995 and 2007] (top)
Qantas Aircraft Wunala Dreaming on the Tarmac in its Aboriginal Art Livery [between 1994 and 2007] (bottom)
digital prints
Reproduced courtesy of Qantas
Herbert Gallop (1890–1958)
Elizabeth Street, Sydney, by Night  c. 1930
oil on canvas; 55.0 x 66.0 cm
Exhibition Checklist

All dimensions given are height before width. Where information is not supplied, it is not known. Some items are reproduced in the exhibition as design features only. These are included in the checklist and are indicated by an asterisk (*).

Trish Ainslie and Roger Garwood
Rebecca and Lissie Tate with Their Mother Gian, at Their School of the Air Lessons in a Cyclone Proofed Portable Classroom 1998
digital print from colour transparency, printed 2007; 8.1 x 12.1 cm
nla.pic-an23460439

Tracey Andrews (Barkindji people) and Lyn Moore
Balranald Region 2000
colour satellite image with hand-drawn pictorial additions; 28.9 x 28.9 cm
MAP RM 3480

George French Angas (1822–1886)
Bathurst
Sydney: Woolcott and Clarke, 1851
colour lithograph; 22.7 x 34.0 cm
nla.pic-an6065485

George French Angas (1822–1886)
Ophir at the Junction, June 1851
London: J. Hogarth, 1851
hand-coloured lithograph; 25.5 x 32.5 cm
Rex Nan Kivell Collection, NK672
nla.pic-an6065484

Bill Bachman (b. 1952)
Outback Family (Andrew and Kathy Wall, Daughter Rebecca and Son Ben or Kieren[?]) Greets the Flying Mailman on his Weekly Visit, Langidoon Station, North-east of Broken Hill, South-west New South Wales, October 2003
colour photograph, printed 2006; 29.7 x 45.8 cm
nla.pic-vn3883678

Thomas Baines (1820–1875)
Thomas Baines with Aborigines Near the Mouth of the Victoria River, N.T. 1857
oil on canvas; 45.0 x 65.5 cm
Rex Nan Kivell Collection, NK129
nla.pic-an2273869

M. Bass
Launceston Town, Tasmania 1878
oil on canvas; 44.4 x 53.8 cm
Rex Nan Kivell Collection, NK6420
nla.pic-an2310343

R.B. Bate (Firm)
Surveying instruments used by Sir Thomas Mitchell during his three expeditions 1831–1846
nla.pic-an6393476

Geoffrey Blainey (b. 1930)
The Tyranny of Distance: How Distance Shaped Australia's History*
Melbourne: Macmillan, 1982
N 330.994 B634

Gregory Blaxland (1778–1853)
A Journal of a Tour of Discovery Across the Blue Mountains in New South Wales
London: B.J. Holdsworth, 1823
FRM F894

Bill Brindle (active 1947–1950s)
Sister Edwards and Dr. L. Dawson Inside the Australian Inland Mission Hospital at Birdsville, Queensland, August, 1956
b&w photograph; 20.5 x 25.3 cm
nla.pic-vn3409969

John L. Buckland (1915–1989)
The 'Indian-Pacific' in Avon Valley near Perth, Western Australia, 1970
b&w photograph; 16.8 x 21.6 cm
nla.pic-vn4247797

Henry Burn (c. 1807–1884)
Richmond Park 1869
oil on canvas; 30.5 x 40.6 cm
nla.pic-an2291510

Samuel Calvert, engraver (1828–1913)
Construction of the Overland Telegraph to Port Darwin from a photograph by J.H. Nixon
Melbourne: c. 1870
wood engraving; 15.7 x 22.5 cm
nla.pic-an9025867

Samuel Calvert, engraver (1828–1913)
Mr Ernest Giles, the Explorer
Melbourne: 1870s
wood engraving; 17.3 x 15.0 cm
nla.pic-an9548205

Robert Campbell Cameron (1863–1940)
Diaries, 1889–1941
MS 7439
Jeff Carter (b. 1928)
*Ambulance Officers Carry Patient Thor Carter to a Helicopter Ambulance for an Emergency Airlift to Wollongong Hospital, New South Wales, 14 May 2006*
colour photograph; 23.9 x 35.9 cm
nla.pic-vn3697505

Jeff Carter (b. 1928)
*Dig Tree at Coopers Creek, Site of Burke and Wills Stockade, Queensland, 1963*
b&w photograph; 28.0 x 38.4 cm
nla.pic-vn3997102

Jeff Carter (b. 1928)
*Drover, Graham Mansell, Deniliquin, New South Wales, February 2007*
colour photograph; 42.8 x 28.0 cm
nla.pic-vn3970413

Jeff Carter (b. 1928)
*On the Road, Ivanhoe, New South Wales 1955*
b&w photograph; 26.6 x 36.2 cm
nla.pic-vn3104831

Jeff Carter (b. 1928)
*A ‘School of the Air’ Classroom in Progress at Broken Hill, Presided Over by Mrs. Phyllis Gibb, a Well Known District Identity, c. 1958*
b&w digital print; 24.0 x 27.8 cm
nla.pic-vn3549015

Harold Cazneaux (1878–1953)
*Australian Stock Route* c. 1935
b&w photograph; 27.1 x 34.4 cm
nla.pic-an2384470

Central Mapping Authority of New South Wales
*Bathurst City Map*
Bathurst, NSW: Bathurst and District Tourism Management Committee, 1987
map; 42.0 x 55.0 cm
MAP G8971.B3 1987

John and Monica Chapman
*Bushwalking in Australia*
John Flynn (1880–1951)

*An Elderly Woman Operating a Pedal Wireless Surrounded by Three Girls* 1930s
digital print from b&w lantern slide, printed 2007; 8.2 x 8.2 cm
nla.pic-an24681856

John Flynn (1880–1951)

*Mr Alf Traeger Transmitting by a Pedal-powered Wireless* c. 1929
digital print from b&w lantern slide, printed 2007; 8.2 x 8.2 cm
nla.pic-an24631139

John Flynn (1880–1951)

*Patrol Car Being Towed by a Horse Team, Dunbar, Queensland*
[between 1912 and 1951]
digital print from coloured lantern slide, printed 2007; 8.2 x 8.2 cm
nla.pic-an24651223

John Flynn (1880–1951)

*Unidentified Man at Tennant Garage Petrol Bowsers, Tennant Creek, Northern Territory* 1930s
digital print from hand-coloured lantern slide, printed 2007; 8.2 x 8.2 cm
nla.pic-an24731875

George Frankland (1797–1838)

*This Map of Van Diemen’s Land, is Dedicated to the Land Holders of the Colony by Their Faithful Servant George Frankland, Surveyor General & Sole Commissioner of Crown Lands* London: J. Cross, 1839
coloured map, mounted on linen; 128.0 x 83.0 cm
MAP RM 1216

Herbert Gallop (1890–1958)

*Elizabeth Street, Sydney, by Night* c. 1930
oil on canvas; 55.0 x 66.0 cm
nla.pic-an2288446

General Motors Holden

*End of the Main Assembly Line in Plant 1, General Motors Holden at Fishermen’s Bend, Melbourne, Victoria* 1951–52
b&w photograph; 38.5 x 48.1 cm
nla.pic-vn3092827

Geoscience Australia

*Natmap 2004 Railways of Australia* produced by Geoscience Australia … with the assistance of the Australian Railway Association
Symonston, ACT: Geoscience Australia, 2004
coloured map; 78.0 x 113.0 cm
MAP G8961.P3 2004

G. F. P.

*Gold Pen and Pencil Sketches, or The Adventures of Mr John Slasher at the Turon Diggings* Sydney: W. Moffitt, 1852
SR A 821.1 G111go

Ernest Giles (1835–1897)

*Geographic Travels in Central Australia from 1872 to 1874* Melbourne: printed for the author by M’Carron, Bird, 1875
N 919.4 GIL

Ernest Giles (1835–1897)

*Map Showing the Routes Travelled and Discoveries Made by the Exploring Expeditions Equipped by Thomas Elder and under the Command of Ernest Giles: Between the Years 1872–6* compiled by order of the Surveyor General from Mr. Giles original plans; drawn by Edwin S. Berry
Adelaide: Surveyor General’s office, 1876
coloured map; 50.1 x 97.3 cm
MAP RM 2902/1

Samuel Thomas Gill (1818–1880)

*Early Australian Landscape* 1840s
watercolour; 40.5 x 35.1 cm
nla.pic-an4696666

Samuel Thomas Gill (1818–1880)

*Native Village in the Northern Interior of S. Australia* c. 1846
watercolour; 15.1 x 22.0 cm
nla.pic-an2377287

Cindy and Jeremy Gough

N 919.40846 G692

George Frederick Gregory (c. 1815–1887)

*S. S. City of Adelaide* 1866
watercolour; 59.8 x 85.5 cm
nla.pic-an5944942

Brigid Mary Grover

*Diaries* 1882–1901
MS 5150

Eugene von Guérard (1811–1901)

*Koort Koort-nong Homestead, near Camperdown, Victoria* 1860
oil on canvas; 50.8 x 83.9 cm
Rex Nan Kivell Collection, NK4017
nla.pic-an2253040

Eugene von Guérard (1811–1901)

*Natives Chasing Game* 1854
oil on canvas; 46.5 x 37.0 cm
Rex Nan Kivell Collection, NK108
nla.pic-an2282444-1

Norman Hardy (active 1890–1899)

*Coaching in the Araluen Valley, N.S.W., 1893* oil on canvas; 55.8 x 43.0 cm
nla.pic-an2280892

The Herald and Weekly Times Ltd, Melbourne

*Marree Railhead, South Australia* b&w photograph; 15.7 x 20.9 cm
nla.pic-vn427882

Judy Horacek (b. 1961)

*The Unjolly Swagman* 2001
pen and ink drawing on paper; 14.0 x 20.7 cm
nla.pic-vn3293448

David Horton, compiler (b. 1945)

*Aboriginal Australia* rev. edn, 2000
Frank Hurley (1885–1962)
Dirt Road Bordered by Saltbush, Grey Chevrolet in Foreground, Central Australia [between 1955 and 1962]
digital print from 35 mm colour transparency, printed 2007
nla.pic-an24153287

Frank Hurley (1885–1962)
North Bondi Beach, Sydney, New South Wales 1940s
digital print from full plate glass negative, printed 2007
nla.pic-an23478424

Ferdinand Jean Joubert (1810–1884)
Edward John Eyre, Lieut.-Governor of Jamaica, from a Painting in the Possession of the Family
London: R. Bentley, 1865
etching; 15.0 x 11.4 cm
Rex Nan Kivell Collection, NK3324
nla.pic-an9455843

Edward Challis Kempe
A Travelling Family—They Live in This Cart
1910s
b&w photograph; 14.1 x 8.4 cm
nla.pic-an24616674

Sir Charles Kingsford Smith (1897–1935)
Application for pilot’s licence by Kingsford Smith, dated 11 July 1921
in Papers of Charles Kingsford Smith, 1921–29
MS 5918

Arthur Laycock (1881–1960)
The River Steamer Victoria, c. 1910
digital print from glass negative, printed 2007; 8.2 x 10.7 cm
nla.pic-an24527236

Percy Leason (1889–1959)
The Sturt Expedition Out of Food and Water 1916
oil on canvas; 100.0 x 151.7 cm
nla.pic-an2268338

William Lees
Brisbane: Carter-Watson Co., c. 1917
N 388.30994 LEE

Ludwig Leichhardt (1813–1848)
Journal of Dr. Ludwig Leichhardt’s Overland Expedition to Port Essington, in the Years 1844–45
Sydney: W. Baker, 1846
FRM F4327

Ludwig Leichhardt (1813–1848)
Map of Part of the South Queensland Downs, Balonne and Dawson Rivers
Sydney: 1847
map; 29.3 x 38.3 cm
MAP RM 3929

Alison Lester
Are We There Yet?: A Journey Around Australia
Camberwell, Vic.: Penguin Viking, 2004
Nq A 823.3 L642ar

B.R. Linklater
Wise Motorists Fly TAA, Then Drive Avis Rent-a-car: See More—Do More—Save More
Melbourne[?]: TAA, c. 1958
colour poster; 100.6 x 75.0 cm
nla.pic-an7649535

Edmund Lockyer (1784–1860)
Settlement at King George Sound, W.A. Taken 3 April 1827
watercolour; 21.5 x 30.7 cm
Rex Nan Kivell Collection, NK233
nla.pic-an5402061

W. Morro
The Angler’s Paradise, Kangaroo Island, South Australia, Where Holiday Dreams Come True
Adelaide: Government Publicity and Tourist Bureau, 1930s
colour lithograph; 101.0 x 63.0 cm
nla.pic-an13659440

John Aloysius Mulligan (1927–1996)
A View of the New TAA Terminal at Mascot Airport, Sydney, 29 June, 1962
digital print from b&w acetate negative, printed 2007; 9.4 x 12.0 cm
nla.pic-an24458976
Charles Nettleton (1826–1902)
*Chinese Immigrants Off to the Goldfields, Cab-rank, Bourke Street, Melbourne, 1860*
digital print from b&w negative, printed 2007; 9.9 x 12.5 cm
nla.pic-vn3771014

June Orford (b. 1942)
*Thermit Welding of Rail Joints*
colour digital print
nla.pic-an24813015

Joseph Pearson (b. 1849)
*Pearson's Cyclist's and Traveller's Distinct Road Map of New South Wales*
Sydney: J. Pearson, 1902
map; 95.0 x 70.0 cm
MAP G8971.P2 1902

August Heinrich Petermann (1822–1878)
Gotha: J. Perthes, 1861
map; 51.0 x 18.4 cm
MAP RM 3350

Port Jackson Painter (active 1788–1792)
*Aboriginal Hunting Implements and Weapons c. 1790*
watercolour; 30.1 x 47.8 cm
Rex Nan Kivell Collection, NK134/E
nla.pic-an6077234

Port Jackson Painter (active 1788–1792)
*Five Half-length Portraits of Aborigines c. 1790*
gouache drawing; 38.5 x 55.0 cm
Rex Nan Kivell Collection, NK144/C
nla.pic-an5576843

Geoff Pryor (b. 1944)
*You Are Now Entering the Hume Highway. Pray! 1985*
pen, wash and ink on paper; 16.5 x 29.0 cm
nla.pic-an23333248

Charles Douglas Richardson (1853–1932)
*Bert Hinkler's world's record flight, London to Darwin, 1928, medal*
Manufactured by Stokes, Melbourne, 1928
bronze and silver medals; diam. 5.0 cm
nla.pic-an6393466

Charles Douglas Richardson (1853–1932)
*Plaster maquettes of the design for the medal commemorating the flight of Bert Hinkler to Darwin, Feb. 1928*
2 plaster casts; diam. 26.5 cm
nla.pic-an6803915

John Septimus Roe (1797–1878)
*Report of an Expedition under the Surveyor-General, Mr. J. S. Roe, to the South-Eastward of Perth ...: Between the Months of September, 1848, and February, 1849, to the ... Colonial Secretary*
London: William Clowes, 1851
FER F15027aaaa

Edward Roper (c. 1830–1904)
*Bringing Down the Wool from a Murray Station c. 1888*
oil on cardboard; 40.8 x 75.3 cm
Rex Nan Kivell Collection, NK1310
nla.pic-an2260467

Royal Automobile Association of South Australia
*Bathurst–Sydney 205 km Great Western Highway National Route 32*
Adelaide: RAA, 1980
map; 21.0 x 6.0 cm
MAP G8961.P2 svar

Robert Russell (1808–1900)
*Residence of Andrew Lang Esqr., Patersons River, 1837*
watercolour; 15.9 x 27.7 cm
nla.pic-an2982864

Harry G. Harsford Sandeman
*‘Gone Out to Australia’ 1882*
MS 3628a

Loui Seselja (b. 1948)
*Ambulance Officers from the Queensland Ambulance Service Assist a Patient Transferred from Lockhart River on the Royal Flying Doctor Service of Australia’s Beechcraft King Air 200, VH-FDF, Cairns Airport, Cairns, Queensland, 16 June 2005*
colour print from digital file, printed 2007
nla.int-nl39475d-ls438

Loui Seselja (b. 1948)
*Captain Richard Godden and First Officer Troy Clegg Assist Passengers to Board MacAir Airlines’ Fairchild Metro VH-UUF to Longreach via Winton, Townsville International Airport, Townsville, Queensland, 31 May 2005*
colour digital print, printed 2007
nla.int-nl39475a-ls143

Loui Seselja (b. 1948)
*Qantas Hangar Longreach Airport, Longreach, Queensland, 31 May 2005*
colour digital print, printed 2007
nla.int-nl39475a-ls179

Wolfgang Sievers (1913–2007)
*Shell Road Train at the Devils Marbles, N.T., 1983*
colour photograph; 17.6 x 25.6 cm
nla.pic-vn3412633

Wolfgang Sievers (1913–2007)
*Telephone Exchange at ICI House, East Melbourne, 1958*
gelatin silver photograph; 21.0 x 25.0 cm
nla.pic-an13986918-18

Matthew Sleeth (b. 1972)
*Untitled #25 from Rosebud, 2003*
colour photograph; 35.7 x 43.7 cm
nla.pic-vn3599814

Samuel White Sweet (1825–1886)
*King William St, Adelaide [between 1878 and 1889]*
gelatin silver photograph; 20.0 x 14.5 cm
nla.pic-an20886593-22

Samuel White Sweet (1825–1886)
*Nairne Railway Viaduct, South Australia*
c. 1880
sepia-toned photograph; 15.8 x 21.1 cm
nla.pic-an22985354

Sydney Morning Herald and Sydney Mail
*Front View of Vickers Vimy Biplane G-EAOU on the Ground with Engines Running*
c. 1919
b&w photograph; 11.3 x 17.5 cm
nla.pic-vn3722834

John R. Talbot
*Driver's licence*
1918
sheet; 22.4 x 20.3 cm
MS 4822

Thiel Studio (Brisbane, Queensland)
The AIM at Work  1920s*
colour print from coloured lantern slide, printed 2007; 8.2 x 8.2 cm
nla.pic-an24280576

Percy Trompf (1902–1964)
*Winter Tours to Central Australia*  1930s
colour lithograph; 98.9 x 59.8 cm
nla.pic-an21530848

J.L. Turner
*Mr. W.E. Hart, the First Australian Aviator in his Biplane*
c. 1911
b&w photograph; 9.8 x 14.8 cm
nla.pic-vn3722795

Unknown artist
*Go to Pete's Motor School*
Melbourne: Pete's Motor School, early 1960s
colour poster; 98.5 x 60.4 cm
Broadsipe 467

Unknown artist
*Jervis Bay National Park*  1995
colour poster; 71.0 x 47.0 cm
nla.pic-vn3917953

Unknown artist
*Murray River Paddle Steamers Including Elizabeth*  c. 1880
watercolour; 55.0 x 76.0 cm
nla.pic-an6152993

Unknown artist
*Sandford, an Australian Homestead*  c. 1845
oil on canvas; 50.9 x 75.5 cm
Rex Nan Kivell Collection, NK17
nla.pic-an2253162

Unknown artist
*Washing Tailings*  1870s
chromolithograph; 11.8 x 17.4 cm
Rex Nan Kivell Collection, NK6316
nla.pic-an24794265

Unknown cartographer
*Map of South Australia with Adjacent Colonies Showing the Direct Line of Telegraphic Communication between Adelaide & London, 1882*
Adelaide, South Australia: Government Printer, 1882
coloured map; 50.7 x 70.8 cm
MAP RM 1163

Unknown cartographer
*River Pilot Charts of the Darling River from the Budarick Collection*  1917
coloured ms. map on 1 of 7 rolls, drafting linen and cloth; 8100.0 x 47.0 cm
MAP RM 3522

Unknown cartographer
*Route of Blaxland, Wentworth and Lawson Across the Blue Mountains in 1813 from notes supplied by Mr. Bladen*  1890s
coloured ms. map; 39.0 x 54.6 cm
MAP RM 1762

Unknown engraver
*The Burke and Wills Australian Exploring Expedition*  
wood engraving; 40.0 x 27.0 cm
nla.pic-an8960212

Unknown engraver
*Holiday Excursionists*
Melbourne: c. 1873
wood engraving; 17.5 x 22.8 cm
nla.pic-an10328026

Unknown engraver
*Overland Telegraph Party, J.A.G. Little, Robert Paterson, Charles Todd, A.J. Mitchell*  
London?: c. 1873
hand-coloured wood engraving, after a photograph by Samuel Sweet; 19.5 x 27.8 cm
nla.pic-an8988955

Unknown maker
*Aboriginal artefacts*  19th century
4 sticks and 1 dish; wood
nla.pic-an7852719

Unknown maker
*Carved emu egg on silver-plate and wood stand with fern, kangaroo and emu decoration*  c. 1900
ornament; height 27.0 cm
nla.pic-an6803486

Unknown makers
*A collection of badges relating to aeronautics and aero clubs in Australia*  
[jetween 1930 and 1965]
Crome Collection
nla.pic-an8005322

Unknown makers
*Traeger transceiver Type TM3, no. 4021*  c. 1962
in collection of pedal wireless sets and parts, … relating to the Australian Inland Mission and the Royal Flying Doctor Service
transceiver 13.0 x 28.0 x 26.5 cm; microphone 9.0 x 6.5 x 3.0 cm
PIC OBJ A40003752–A40003922

Unknown maker
*Original valve-stem from the engine of the*
Southern Cross taken out after the Trans-Pacific flight in 1928. Accompanying the valve is a letter from Eric Kingsford Smith, a piece of fabric from a Vickers Vimy and knobs from the radio receiver on the Southern Cross metal valve; length 13.8 cm (approx.)
nla.pic-an8005326

Unknown maker
Part of last rail laid, Trans-Australian Railway silver-coated metal rail; height 12.8 cm
PIC OBJ A40005631

Unknown maker
Piece of metal in the shape of a rail inscribed: A National Act of Faith, an Adelaide to Darwin Railway by the 1988 Australian Bicentennial c. 1980
iron rail; height 12.7 cm
PIC OBJ A40008932

Unknown maker
St. Kilda to Brighton. Electric Tramway. Dickens St. to Melbourne. First Class colour printed cardboard tram ticket; 3.0 x 5.6 cm Ephemeracollection: General Ephemera: Public Transport

Unknown maker
Souvenir handkerchief of the great trans-Tasman flight in the Southern Cross piloted by Charles Kingsford Smith 1928 linen; 45.6 x 44.7 cm
nla.pic-an7719694

Unknown maker
Water bottle used by Captain Charles Sturt 1820s black glass with fibre cover; height 31.0 cm
nla.pic-an6393462

Unknown maker
Year 1955 Redex Trial Route Map pamphlet
nla.aus-vn3803987-1

Ephemera Collection: Programs and Invitations: Motor Racing 1950s

Unknown photographer
An Aboriginal Mechanic Using the Sap of the Bloodwood Tree and a Hot Stick to Repair the Oldsmobile 30, Arnhem Land, c. 1915 b&w photograph; 8.5 x 14.2 cm
nla.pic-vn3301757

Unknown photographer
'The Alice', an NM Class 4-8-0 Traverses Heavitree Gap Through the Macdonnell Ranges En Route to Port Augusta with a Cattle Train 1970s b&w photograph; 16.2 x 21.9 cm
nla.pic-vn4247714

Unknown photographer
Caltex Service Station, c. 1986 digital print from colour transparency, printed 2007; 5.8 x 3.8 cm
nla.pic-an24196152

Unknown photographer
Experimental Monoplane of Aviator W.E. Hart, 1912 b&w photograph; 9.8 x 15.0 cm
nla.pic-vn3722800

Unknown photographer
Helicopter Used for Mustering 1970s digital print from b&w negative, printed 2007; 12.5 x 10.0 cm
nla.pic-an22863922

Unknown photographer
Horse-drawn Buggy on the Brogo Pass between Bega and Quaama, New South Wales c. 1900 b&w photograph; 16.0 x 25.4 cm
nla.pic-vn4269590

Unknown photographer
Hudson Fysh Cleaning up the BE2E, Thargomindah, Queensland 1920s b&w photograph; 15.6 x 21.0 cm
nla.pic-vn3722866

Unknown photographer
Loading Up, the Wheat Teams Sydney, NSW: Australian Consolidated Press, [between 1880 and 1910] b&w photograph, printed 1981; 18.9 x 24.0 cm
nla.pic-vn3707763

Unknown photographer
Nancy Bird Walton with her Gypsy Moth Plane, 1935 digital print from b&w negative, printed 2007; 9.5 x 11.8 cm
nla.pic-vn3302813

Unknown photographer
Oldsmobile in the Tall Grass on a Buffalo Track, Arnhem Land, Northern Territory, c. 1915 b&w photograph; 8.3 x 12.4 cm
nla.pic-vn4082481

Unknown photographer
On the Wallaby Track Sydney, NSW: Australian Consolidated Press, [between 1880 and 1910] b&w photograph, printed 1981; 19.2 x 24.5 cm
nla.pic-vn4284739

Unknown photographer
Portrait of Mr. and Mrs. Gardiner in Horse-drawn Carriage [between 1870 and 1899] gelatin silver photograph; 15.1 x 20.0 cm
nla.pic-an23692508

Unknown photographer
Qantas Aircraft Nalanji Dreaming in Flight in its Aboriginal Art Livery [between 1995 and 2007] digital print
nla.pic-vn4201359

Unknown photographer
Qantas Aircraft Wunala Dreaming on the Tarmac in its Aboriginal Art Livery [between 1994 and 2007] digital print
nla.pic-vn4201356
Unknown photographer
Qantas Aircraft Yananyi Dreaming in Flight in its Aboriginal Art Livery
[between 2002 and 2007]
digital print
nla.pic-vn4201358

Unknown photographer
Road Construction [between 1912 and 1955]
digital print from a b&w lantern slide, printed 2007; 8.2 x 8.2 cm
nla.pic-an24429711

Unknown photographer
Road Sign and the Red Stump at Boulia, Queensland [pre-1967]
digital print from b&w negative, printed 2007; 12.5 x 10.0 cm
nla.pic-an22840389

Unknown photographer
Road Train for Wright’s Cattle Transport Co. Ltd., 1973
digital print from b&w negative, printed 2007; 10.0 x 12.5 cm
nla.pic-an3583548

Unknown photographer
Two Men in a Car Parked between Magnetic Anthills, Arnhem Land, c. 1915
b&w photograph; 8.5 x 14.0 cm
nla.pic-vn3301714

Unknown photographer
Ten Aboriginal Men with their Captured Crocodile Alongside of the Oldsmobile, Arnhem Land, Northern Territory, c. 1915
b&w photograph; 7.8 x 10.5 cm
nla.pic-vn4082489

Unknown photographer
Tree in Queensland Marked by Leichhardt 1960s*
b&w negative; 7.8 x 4.6 cm
nla.pic-vn3360295

Wall Bros
Five Men Standing Around a Horse Drawn Wagon, Victoria  c. 1888
albumen photograph; 13.5 x 20.6 cm
nla.pic-an23920835

William John Wills (1834–1861)
Diary, 23 April – 28 June 1861
in Papers relating to the Burke and Wills Expedition, 1860–1861
MS 30

R.B. Bate (Firm)
Surveying instruments used by Sir Thomas Mitchell during his three expeditions 1831–1846
Port Jackson Painter (active 1788–1792)

*Aboriginal Hunting Implements and Weapons*  c. 1790

watercolour; 30.1 x 47.8 cm

Rex Nan Kivell Collection, NK144/E
Select Bibliography


Horton, David (ed.), *The Encyclopaedia of Aboriginal Australia: Aboriginal and Torres Strait Islander History, Society and Culture*. Canberra, ACT: Aboriginal Studies Press for the Australian Institute of Aboriginal and Torres Strait Islander Studies, 1994.


Unknown photographer

Nancy Bird Walton with her Gypsy Moth Plane, 1935
digital print from b&w negative, printed 2007; 9.5 x 11.8 cm