

An annotated chronology of his life and work

Craig Hoehne Feb. 2001, revised 2005

Australian **b1918 Hobart - d1989 Brisbane**

photographer, filmmaker, radio personality

Worked: Australia and South East Asia

1918 (January 13th)

Born Hobart, Tasmania, Australia

Geoffrey was the third child and second son to, John Farnsworth St Aubyn Powell, and Esmerelda Powell, nee White.

Powell was born into a sheltered middle class upbringing within Hobart's Masonic establishment.ⁱ

Primary school education was undertaken at the exclusive Hutchins School, Hobart, Albury Grammar, Victoria and later Melbourne Grammar.ⁱⁱ

1924 aged 6

After the death of John Farnsworth St Aubyn Powell, the family moved to Victoria.

1928 aged 10

Esmeralda Powell, with youngest son Geoff, eventually settled at Cremorne on Sydney's north shore.ⁱⁱⁱ

1932 aged 14

Powell completed his intermediate certificate from North Sydney Intermediate Boys High, as an average student but with good grades in mathematics.^{iv}

It was at North Sydney Intermediate that Powell first met, future noted Sydney commercial photographer, Lawrence le Guay.^v It was le Guay who some years later introduced Powell to photography.

1933 aged 15

Powell took a yacht trip to Lord Howe Island. It was an experience which galvanised his desire to enter the merchant marine.

1934 aged 16

Powell embarked on his intended career and began working as a deck-boy, on the Howard Smith freighters 'SS Time' and then 'Macedon'.

1935 aged 17

Powell applied for an apprenticeship with the Elleman and Bucknell Line's, 'City of Canberra' and is all but accepted. It seemed Powell's aspiration to become a ship's captain was assured. Unfortunately, he failed the last required test. Powell was found to be colour-blind.

Powell then gained a position at Penney's Buying Department, Sydney, the warehouse subsidiary of shipping firm, Burns Philp.^{vi}

1936 aged 18

At Lawrence le Guay's suggestion, and with money borrowed from his mother, Powell purchased a Voigtländer Brilliant, his first camera.

Powell followed Lawrence le Guay's lead and joined the Photographic Society of New South Wales. The Society introduced Powell to many of Australia's foremost practitioners of the photographic medium.^{vii}

1936 (c May)

Powell gained employment as a junior studio assistant with the Russel Roberts Studio, Sydney.

Participated in the 'Modern Photography Exhibition', held at The Exhibition Hall, George Street, Sydney.

Powell's image 'Pattern' (1936) was included in the 'City Exhibition' of international works London Salon.^{viii}

In addition to the drudge of his basic duties at Russel Roberts, Powell pursued an interest in radio-plays through the Australian Broadcasting Commission (ABC), Sydney. This was an activity to which Powell returned throughout his life.

1937 aged 19

Powell moved over to the Max Dupain Studio, in Bond Street, Sydney, where he was given practical training and some minor photographic duties.^{ix}

‘Untitled’ Portrait of a Woman, two decorative buttons on dress (1938):
Powell Collection NGA, Canberra; Accn No NGA 89.1291

‘Discussion’ Max Dupain and George Hoyningen-Huene (1938). Powell
Collection NGA, Canberra; Accn No NGA 84.1852 and Accn No NGA
89.2192

Influenced by Dupain’s interest in surrealist photography, Powell also began to experiment with photomontage and made a handful of surrealist inspired compositions.^x

1938 (June)

Powell photographed famous WWI German Imperial Navy personality, Graf Felix von Luckner, commander of Der Seeteufel, which was at anchor in Sydney Harbour.

Powell, Geoffrey, ‘Count Felix von Luckner’, Ure Smith, Sydney, ed., *The Home*, John Fairfax and Sons, Sydney, July 1, 1938, pp. 60-61 and p. 21

Von Luckner was officially engaged on a goodwill voyage but the visit to Australia was suspected as a Nazi intelligence-gathering mission and received considerable level of public protest.^{xi} Powell befriended junior members of the crew and anticipated an invitation to join the Seeteufel for the home leg to Europe.^{xii}

1938 (August 13) aged 20

On the basis of the false expectation of joining the crew on board Seeteufel the rash Powell resigned his position at Dupain’s Studio.^{xiii} This was later taken up by Damien Parer in October.

1938 (September)

Powell met up with the Seeteufel in Cairns, North Queensland and stowed away in a lifeboat. He was soon discovered and put off at the next Australian port, Thursday Island. Powell returned to Cairns by stowing away on the local steamer ‘Taiping’, September 25th.

Powell, Geoffrey, ‘I stowed Away with Count von Luckner’, *Pertinent*, November, 1940, pp. 5-9

1938 (c October)

On Powell's return to Cairns, the local Leica dealer, an Italian-Australian fascist, apparently took him on as a temporarily assistant to his small format portrait studio. It is not known if Powell made any photographs at this time.^{xiv}

Moreover, Powell needed a better income to finance his return home to Sydney.^{xv}

1938 (c November)

Powell then obtained casual work on Gunnewarra Station in the Mt Garnet region of North Queensland. The area was suffering under a prolonged drought and Powell was employed at a station out-post, Cashmere, bailing well water into a dinking trough for stock.

Powell Geoffrey, 'Cattle Country' photo's by Herbert Fishwick, Ure-Smith, Spencer, eds., *Australia National Journal*, Sydney Ure Smith, Sydney, March 1st, 1942, pp. 57-59

Powell made a small number of images while working on the Cashmere outpost of Gunnewarra. Apart from some casual snapshots made around his camp and a couple of self-portraits, which later appeared in *Pertinent*, this photography was largely unsuccessful and none was published in the commercial media.

'Bailing Water' (1938), Powell Collection: National Gallery of Australia; Accn No NGA, 84.1865

1938 (late December)

Having now earned the £8 train fare, Powell immediately embarked for Sydney.^{xvi}

1939 (January 12th) aged 21

Powell arrived back in Sydney just in time to celebrate his 21st birthday.

Through his association with Count von Luckner and the Seeteufel, Powell is said to have adopted vocal pro-Nazi sympathies and consequently became ostracised from the respectable Sydney photographic scene.^{xvii}

"He talks quite openly against all British interest and professes to have NAZI sympathies."^{xviii}

"I believe that my association with von Luckner has jeopardised my position as a photographer in Sydney and also in other ways."^{xix}

1939 (May)

Powell photographed the American flagged schooner, Henrietta, in Sydney.

'Looking Down The Mast', *Daily Telegraph*, Sydney, May 1, 1939

In an ill conceived act which mirrored his previous Seeteufel misadventure, Powell followed the Henrietta to Brisbane in the vain hope gaining a crews berth. Unable to afford the price of working passage, Powell had hoped to be included by producing free publicity for the ship.

Schooner Henrietta was film boat in "Captain Courageous", *Telegraph*, Brisbane, May 1939; and 'Sailing around the world, *Courier Mail*, Brisbane, May 1939

Powell stayed on in the city of Brisbane for a number of months. Penniless he made attempts to sell his photography and photographic skills with limited success.^{xx}

Red Comb Bulletin, Poultry Farmers' Co-operative Society, Brisbane, No. 134, (July 1939) and No. 135, (August 1939)

'Miss Elaine Hamill, radio and film player' *Teleradio*, Brisbane, July 1 1939, p.29

Teleradio, section 1: Home Interests, Brisbane, July 8, 1939, p. 5

Teleradio, section 1: Home Interests, Brisbane, July 22, 1939, p. 22

As Powell was financially constrained he produced but small a handful of images outside the few paid commissions cited above. The most notable personal photographs are the two exposures made of Brisbane's iconic Story Bridge, as it was under construction and also a portrait of a friend slumped over a silky oak table.^{xxi}

Any hope Powell had of making a go of it within the Brisbane scene were in trouble, after an incident which saw him ejected from the office of a Jewish newspaper editor. War had recently broken out and the hapless Powell naively attempted to submit an article broadly sympathetic to Nazi Germany.^{xxii}

1940 (c Jan)

Powell returned to Sydney but produced very little work and for all practical purposes remained unemployed.

Powell, Geoffrey, 'Vertigo in Sydney', Sydney Ure Smith, ed., *The Home*, John Fairfax and Sons, Sydney, (March 1, 1939), pp. 26-57

Powell also continued his earlier interest in radio-features.

Colin G. Moore, Powell, G.B., Application for the registration of copyright in a dramatic work, 'The Fifth Collum', (28 June 1940): National Archives of Australia, Canberra

1940 (c April) aged 22

Through the aid of friends Powell attempted to restart photographic work using studio facilities managed by Graham (Dick) Kentwell, 26 Hunter Street, Sydney.

The fledgling business conducted from these shared premises later became more formally known under the name, “Geoffrey Powell Studio.”^{xxiii}

‘Reg Johnston’, *Wireless Weekly*, cover, 28 June 1941

‘soldier and girlfriend’, *Woman*, cover, 20 October, 1941

‘untitled’ women holding a magazine, (1941) Powell Collection NGA, Canberra, Accn No NGA 89.2189

‘untitled’ women wearing long floral dress, (1941) Powell Collection NGA, Canberra, Accn No NGA 89.2288

Having ready access to studio resources enabled Powell to demonstrate his abilities as a commercial photographer. However, the harsh reality was that the Geoffrey Powell Studio was not a viable enterprise and the work generated was not sufficient to properly support him. Over its operational life till late 1942, Powell’s studio only exposed a little over one hundred sheets of film which is ample indication as to its low productivity.^{xxiv}

1941 (August 18th) aged 23

Powell was drafted into the AMF (Australian Military Force) service, Broadmeadows, NSW (N12302)

1942 (9th May)

The income provided through compulsory Militia duties gave Powell the financial security needed to marry his 1st wife and childhood sweetheart, Sheila Croudance. Three daughters follow from the marriage.^{xxv}

1942 (June 30th)

Powell makes the rank of Sergeant; 2 Bomb Disposal Coy

A portrait of Powell in uniform, sporting his three strips is held in the private collection of the Miller family, Sydney.

1942 (October 20th)

Powell eventually enlisted in the AIF (Australian Imperial Force) as an ordinary soldier, Liverpool, NSW (NX 126352)

After enlisting Powell ceased photographic activities.

Importantly, during the war years Powell did not emulate many of those who worked as a photographer in the military. Nor was he engaged by a government ministry as a photographer.

1943 (March 18th)

Transferred to Bomb Disposal Engineers, RAE, from NSW, L of C Area Works, RAE, Victoria Barracks, as instructor 1 Aust Tactical School

1943 (September 9th) aged 25

Applied for and obtained an army Lieutenant's commission.^{xxvi}

1943 (October 1st)

Served with, 5 Aust. Bomb Disposal Section, Atherton Tablelands, North Qld, and then transferred to Wagga Wagga, NSW. Sidelined from active duty Powell was responsible for producing the camp newspaper.^{xxvii}

1944 (July 28th)

Relieved of active duty and placed on the Reserve of Officers RAE.^{xxviii}

1944 (August) aged 26

Powell sought and obtained a release from army service in order to join the staff at Consolidated Press, Sydney. Under picture editor Bill Brindle, Powell was assigned as a junior level photographer to the *Daily Telegraph* and *Sunday Telegraph* newspapers.^{xxix}

1944 (c October)

During an industrial dispute, Powell worked on the Australia Journalist Association (AJA) strike paper *News*, published via the Australian Communist Party's Newsletter Printery.^{xxx}

1944 (December)

In late 1944, Brindle entrusted Powell with a prestigious assignment for *The Australian Women's Weekly* magazine. This took Powell to Canberra where he covered the arrival of the new Governor General.^{xxxi}

1945 (April)

Powell had enjoyed his earlier experiences working on the AJA strike paper *News*, which had introduced him to Communism. This inspired Powell to take on two "foreign jobs" for the official communist newspaper *Tribune*, Sydney.

'full page NTL spread', Chandler, H.B., ed., *Tribune*, Sydney, Australian Communist Party, Sydney, New Series No. 107 (Thurs April 26, 1945), p. 4;

'Victory May Day', *ibid.*, New Series No. 107 (Thurs May 10, 1945), p. 9

At around this time Powell also joined the Mosman Branch of the Australian Communist Party (ACP).^{xxxii} He maintained leftwing views throughout the rest of his life.

1945 (May 18th) aged 27

Powell resigned from Consolidated Press to work for *Tribune* as its official in-house photographer.

"GEOFFREY POWELL, who was with the Sydney 'Daily Telegraph' then got a job as a photographer with the Tribune, claiming that he wanted to leave the capitalist press, and do honest work..."^{xxxiii}

Working from the basement at Marx House in George Street, Sydney, Powell was directly responsible to Chief Editor, H.B Chandler and News Editor, Rupert Lockwood. Powell's news assignments and human interest photography appears throughout the following *Tribune* issues. This work is credited with the by-line "Tribune-Photo".

'CCC Art Exhibition', Chandler, H.B., ed., *Tribune*, Sydney, Australian Communist Party, Sydney, New Series No. 118 (June, 5, 1945), p. 5, to New Series, No. 211 (May 7 1946)

During this time Powell was assigned to produce a small concept series of promotional illustrations for the Communist Party's, Sydney branch congress. The series included, 'Families Awaiting Eviction', 'Truants', 'Delegates to a Political Conference' and 'Making a Speech'. Powell, who had retained three of the negatives from this job, later submitted them for publication in the mainstream press.^{xxxiv} It is just these few examples of Powell's leftwing photography that were published outside the obscurity of Communist Party journals, and thereby gained an enhanced exposure to a wider audience. In particular, 'Families Awaiting Eviction', which was re-invented under the title, 'Family Group', was well received as an example of the new genre of documentary.^{xxxv} 'Family Group' became the only image of Powell's that has endured through the years.

1945

Powell became actively involved in the newly established, Sydney Film Society, a Communist Front organisation. At the Society he met filmmaker, John Heyer. This friendship led to Powell's later interest and work in filmmaking.

1945 (c August/September)

Powell fell out with key figures in the Communist Party hierarchy, who considered him a security risk after he had apparently admitted to working as security police informant.^{xxxvi}

For a period thereafter, in addition to his duties at *Tribune*, Powell began to take on a limited amount of outside freelance work.

Ure-Smith, Spencer, eds, *Australia National Journal*, Sydney Ure Smith, issues (August – October, 1945)

1945 (c. September-November)

Powell also worked on the Waterside Workers Federation documentary film, 'Indonesia Calling'. This controversial film, released in 1946, was directed by Dutch East Indies filmmaker Joris Ivens. It is during the making of 'Indonesia Calling' that Powell was introduced to fellow photographer/filmmakers, Edward Cranstone and Alex Poignant.^{xxxvii}

1945 (c October)

Through a leftwing contact, John Oldham, Powell was commissioned to produce 30 negatives and prints for the Department of Post-War Reconstruction, 'Servicemen's Re-establishment Exhibition', now referred to as the 'Return to Civil Life' series.^{xxxviii} The 'Servicemen's Re-establishment' photography was actually a commercial project involving large scale posed compositions, but has been mistaken for documentary.

Department of Post-War Reconstruction, Public Relations Division, purchase order 45/46-71, September 27, 1945

'Return to Civil Life' series, nine silver-gelatine prints; Powell Collection: National Gallery of Australia, Accn Nos NGA 84.1654 through 84.1662

1946 (March 22nd) aged 28

At the encouragement of John Heyer, Powell left the *Tribune* to take up employment as a cinematographer, Grade 1, with the News and Information Bureau, Department of Information, Film Unit.^{xxxix} Powell worked from the film unit's facilities at Burwood, Sydney.

Film work credits;

Journey of a Nation (1947)

Born in the Sun (1947)

Turn the Soil (1948)

The Cane Cutters (1948)

The Lighthouse Keeper (1949)

Orchard to the Can (not released)

1946 (November)

Powell, who had by now given up an active pursuit of photography, contributed his 'Photography-A Social Weapon' article (illustrated with the "Family Group" image) to the inaugural issue of the photographic industry journal *Contemporary Photography*.

Powell, Geoffrey, 'Photography – A Social Weapon', Le Guay, Lawrence, ed., *Contemporary Photography*, Vol. 1 No. 1, November – December, (1946), pp. 16-17 and 60

1947 (c February) aged 29

While employed fulltime as a cinematographer with the Department of Information, Powell dusted off his Rolleiflex camera to covertly provide stills photographs for the Miners' Federation. Local photographers, such as Powell, were engaged by the Federation to document aspects of the badly rundown coal industry. The photography produced was used to support the Union's case for improved amenities at Australian coalmining communities and pits.

Ross, Edgar, ed. *Common Cause*, Miner's Federation of Australia, Sydney, Vol. XII No. 8 (March 1, 1947), to Vol. XIII No 32 (August 21, 1948)

Ross, Edgar, ed., *How To Get More Coal*, Miners' Federation of Australia, (October 1947) pp. 1, 5, 7, 9-13, 16-19, 25, 29 and cover art montage

The Amenities Campaign was the only large documentary project Powell undertook. It is also the last serious photography he produced in Australia. Powell's contribution to the Amenities Campaign remained latent until the unveiling of his scrapbooks by the NGA, Canberra, 1990. The greater significance and full extent of this previously unknown work was only later revealed through this research.

1948 (June)

Powell submitted three images from the 1945 Communist Party congress series to the Australian Photography 1947 competition. He was awarded one of seven bronze plaques on offer for his "Family Group" image.^{xl}

Australian Photography 1947 bronze plaque, Powell estate, Brisbane

1948 (c July)

Powell began to come under the increased scrutiny from anti-communist factions at the Department of Information, film unit. This notoriety even led to his dismissal, but was soon after reinstated to his former position. It is around this time that Powell claimed that he had not formally worked for the Communist paper *Tribune*, rather contributing photographic material on a freelance basis.^{xli} This seems to be a convenient revision aimed to distance himself from his communist past.

1950 (January 25th) aged 32

Powell resigned from the Film Division, at Burwood, to join John Heyer's, Australian Shell Film Unit.^{xlii}

Film work credits;

Rankin Springs is West (1952)

Shellubrication (1952)

1952

Powell left the Shell film Unit and embarked on a venture that produced prefabricated houses in Sydney's northern beach suburbs.

The enterprise was, however, cut short. Moreover, Powell also suffered from a chronic back condition which required a vertebrae fusel operation which prevented him from undertaking further physical labour.^{xliii}

1953

Unable to do active work of any kind, Powell wrote regular articles for the *Sydney Morning Herald* newspaper, illustrated by renowned black-and-white artist, Clem Searle. Powell also supplemented this work by writing radio-play scripts for the ABC, Sydney.^{xliv}

1954 (April) aged 36

Powell then embarked on a fulltime career in Radio with 2RE, Taree, NSW. Initially he was employed in sales representative but later undertook temporary announcing duties.

1954 (December)

Powell's name was found in documents carried by defecting Soviet MVD agent, Vladimir Petrov.

Lockwood, Rupert, Petrov Royal Commission Documents, J 26 and J37 (c.1945-46)

Sadovnikov, Royal Commission Documents, 'Document G5', transcript of handwritten document (c1946-48)

Interviewed by ASIO, Powell was then subpoenaed to appear as a witness before the Sydney hearings of the Royal Commission on Espionage, better known as the 'Petrov Commission'.

Commonwealth of Australia, Royal Commission on Espionage, *Report of the Royal Commission on Espionage*, (August 1955), pp. 238-9 and 405

1955 (c April)

Powell moved to Brisbane to work with commercial radio station 4KQ. While announcing at 4KQ, Powell also moonlighted for Brisbane ABC radio, producing radio-plays.

1955 (December 4th)

Powell commenced duties as a temporary announcer at Brisbane ABC Radio 4QR.

1956 (October 15th)

Powell transferred to ABC Television, Sydney, and was employed as a studio supervisor. He later switched to producing features material for the national broadcaster.^{xlv}

1960 (February 13th)

Powell left Sydney to work on an extended overseas assignment for ABC Television. Via this project Powell embarked on his first trip abroad visiting the Philippines, Hong Kong and Macao

1961 (April 9th)

Powell returned to Sydney from the ABC, South East Asia assignment.

1962 (January)

Effectively abandoned his life in Australia, Powell returned to South East Asia, and permanently settling in Macao. Initially he attempted to support himself by introducing poker machines to Chinese gamblers, but unsuccessfully.^{xlvi}

1963 (October-November)

Powell, for a short period resurrected his radio career, announcing the breakfast session with Radio Hong Kong. His services were prematurely cancelled ostensibly on account of his Australian accent.^{xlvii}

1964 (March)

Powell expected to manage a new radio station in Macao. This however, never eventuated.

Over this period Powell earned income from producing foreign interest film material for the ABC, in Australia

1964

Powell eventually established himself in a tourism promotion business working on behalf of the Portuguese island province of Macao. Part of his commission was to provide promotional material for the Macao Grand Prix.

It is at this time that Powell again took up the pursuit of photography. Over the next few years he produced an extended photo-essay of Macao and Hong Kong. This material was a personal project and only a small portion of it was ever printed beyond small lab proofs.^{xlviii}

1970 aged 52

Powell meets Macao girl, 'Winnie' and fathered son Warwick.

1971

Powell wound up his tourism promotion business relocating to Bangkok, Thailand. While residing in Thailand Powell again worked in Radio.^{xlix}

Powell had by now ceased all serious work in photography and from then on only used his cameras to make occasional family snaps.¹

1974

Powell returned to the British Colony of Hong Kong, presenting English language "phone-in-radio" for station Radio Hong Kong.

1976 aged 58

Powell came back to Australia to work for Melbourne radio station 3AW.^{li}

1977

Powell retired to the NSW countryside^{lii}

1980

Powell came out of retirement, and through his 'Powell Line' programme introduced the talkback radio format to the Australian Broadcasting Commission, at 4QR Brisbane. The controversial programme ran for about a year before being cut.

1981

Powell's photography and motion film work from the 1940s had long been forgotten. Noted photo-historian, Charles Merewether, was the first researcher to investigate Powell's photography.^{liii} However, Powell was not included in the subsequent 'Art and Social Commitment' exhibition.^{liv}

1983 (May)

This initial research was followed by media academic, Albert Moran of Griffith University, Queensland, who investigated Powell's documentary film work.^{lv}

1984

Through curators, Ian North and Martyn Jolly, the National Gallery of Australia, at Canberra, (NGA) began researching and collecting examples of Powell's photography.^{lvi}

On the back of this interest from the academic community, Powell began to write his memoirs, *Worms in a Tin*. The text assumes a personalised account of the trials and tribulations of his extraordinary life. It is, by and large, a forum where Powell puts his side of the story regarding events sounding his tumultuous film and radio careers. However, portions of the text do encompass Powell's earlier experiences with photography. These sections provide a valuable insight into Sydney's photographic scene of the 1930s from the perspective of a young photographer.^{lvii}

1988

Powell was included in the 'Shades of Light', exhibition curated by Gael Newton, of the NGA.^{lviii}

1989

Helen Ennis, then curator of photography at the NGA, followed up on that institutions previous interest in Powell.

1989 (September 16th) aged 71

Powell unexpectedly suffered a fatal heart attack, Brisbane, Australia.^{lix}

1991

Helen Ennis, senior lecturer at the Australian National University, was the first researcher to attempt to address the photographic oeuvre of Geoffrey Powell. 'A quest for Geoffrey Powell' is constrained within art-historical

perspectives and concentrates on the photographer via the few available surviving prints.^{lx}

2001 (February)

The author was made aware of the existence of Powell's negatives and memoirs. This discovery became the catalyst for more comprehensive research into Powell's photography.

Smith, Craig, and O'Rourke, Caroline, *The Geoffrey Powell Archive negative collection: Initial Assessment Conservation Strategies Report*, CAC, The Whole-Plate Camera Studio, unpublished, Brisbane, (April, 2001); NGA Geoffrey Powell File, No. 117, pp. 6-7

Hoehne, Craig, *Occasionally through the viewfinder: a consideration of Geoffrey Bruce St Aubyn Powell's photography*, research essay, (2006)

2004 (January)

Despite the limitations presented by Powell's negative collection, there was sufficient material available to show some better examples of this photographer's imagery made in this country. With partial financial assistance provided by an Arts Queensland grant, the author produced a mini-retrospective exhibition of seventeen posthumously printed images.^{lxi} Printed so as to reflect a period aesthetic the selection of images showcased Powell's photographic work to a modern audience, serving to heighten awareness his photography.^{lxii}

2004 (October 29)

Generous funding from the, Mineworkers' Trust Fund, facilitated the production of a sample of Powell's 1947 Amenities Campaign documentary photography. Twenty posthumously printed images produced by the author, were made from those few negatives that Powell kept back from the original commission.^{lxiii}

The Amenities Campaign photography is arguably the most significant singular documentary produced in the post-war period but has to date received scant attention.

References

ⁱ Powell, Geoffrey, *Worms in a Tin*, unpublished autobiographical draft manuscript, (c1986), Powell estate, Brisbane

ⁱⁱ school reports: uncatalogued original documents: Powell estate, Brisbane

ⁱⁱⁱ *supra* note i

^{iv} Department of Education, NSW, Intermediate Certificate, uncatalogued original documents; Powell estate, Brisbane

^v Powell, Geoffrey, *Worms in a Tin*, Chapter 12, *ibid.*

^{vi} Powell, Geoffrey, *Worms in a Tin*, *ibid.*

^{vii} Powell, Geoffrey, *Worms in a Tin*, *ibid.*

^{viii} Powell scrapbooks 1936-1949, bound photocopies, Vol.1; National Gallery of Australia, research library, Canberra

^{ix} Powell, Geoffrey, *Worms in a Tin*, *ibid.*

^x see Hoehne, Craig, "The Young Modernist Photographer", in: *Occasionally through the viewfinder: a consideration of Geoffrey Powell's photography*, research paper, (2006) pp. 5-7

^{xi} 'Count Felix von Luckner & crew of "Der Seeteufel": C.G.C. Moore, H.M. Schwartz, Hans Osteriech, Michael Hutt'; Dossier, Series A367, Commonwealth Investigation Service, Central Office.

^{xii} Powell, Geoffrey, *Worms In A Tin*, *ibid*

^{xiii} Dupain, Max, hand written reference on Max Dupain Studio letterhead, addressed to Geoff Powell, 13th August 1938; Powell estate, Brisbane

^{xiv} Only a four quarter-plate sheet film negatives of street scenes are known to have been made by Powell while he was in Cairns (September-December 1938): Powell negative collection, Powell estate, Brisbane

^{xv} Powell, Geoffrey, *Worms in a Tin*, *ibid.*

^{xvi} *ibid.*

^{xvii} Australian Security Intelligence Organisation, Central Office, 'Geoffrey Bruce St Aubyn Powell', personal files; alpha-numeric series A6119, (1949-)

^{xviii} Police Informant Report, 12 June 1940, Australian Security Intelligence Organisation, Central Office, 'Geoffrey Bruce St Aubyn Powell', personal files; alpha-numeric series A6119, (1949-)

^{xix} Powell Geoffrey, typed statement, to Intelligence, HMA, Naval Establishments, Garden Island, Sydney, 19th September 1940: ASIO, personal files, *ibid.*

^{xx} Powell, Geoffrey, *Worms In A Tin*, *ibid.*

^{xxi} see Powell, Geoffrey, accompanying exhibition pamphlet, *Reintroducing Geoffrey Powell*, Brisbane, privately published, (Jan 2004); plates fifteen and sixteen respectively.

^{xxii} Powell, Geoffrey, *Worms in a Tin*, *ibid.*; also

Powell, Geoffrey, scrapbooks, bound photocopies Vol.1, NGA research library, Canberra

^{xxiii} *ibid.*

^{xxiv} see, 'Sheet Film Formats: 4x5" format sheet film' Smith, Craig, O'Rourke, Caroline, ed. *The Geoffrey Powell Archive negative collection: Initial Assessment Conservation Strategies Report*, CAC, The Whole-Plate Camera Studio, unpublished, Brisbane, (April, 2001): NGA Geoffrey Powell File, No. 117, p. 6

^{xxv} Pers. Com. Suzie Miller (nee Powell), Sydney, 2001

^{xxvi} King's Commission parchment; Powell estate, Brisbane

^{xxvii} Powell, Geoffrey, *Worms in a Tin*, *ibid.*

^{xxviii} Commonwealth of Australia, military service record, N.X. 126352, Lt POWELL Geoffrey Bruce St Aubyn

^{xxix} Brindle. W, *Daily Telegraph*, employment reference, 18th of May 1945

^{xxx} Powell, Geoffrey, 'Reputation', *Worms In A Tin*, chapter 25, *ibid.*

^{xxxi} 'Preparing Home for Duke and Duchess in New Home', *The Australian Woman's Weekly*, Consolidated Press, Sydney, (December 16, 1944), pp. 12-13

'Mothers Help Run This School', *The Australian Woman's Weekly*, Consolidated Press, Sydney, (December 25, 1944), p. 17

'Canberra, The Gloucester's New Home Town', *The Australian Woman's Weekly*, Consolidated Press, Sydney, (February 3, 1945), pp. 16-17

'Duke and Duchess in New Home', *The Australian Woman's Weekly*, Consolidated Press, Sydney, (April, 14, 1945), p. 16

^{xxxii} *ibid.*; and Australian Security Intelligence Organisation, Central Office, 'Geoffrey Bruce St Aubyn Powell',; alpha-numeric series A6119, (1949-)

^{xxxiii} Lockwood, Rupert, Petrov Papers, J Series Documents, (c 1945-46), from 'Petrov Commission' investigator's transcript of Document J 26, (1954).

^{xxxiv} 'Photography – A Social Weapon', *Contemporary Photography*, *ibid.* (1946), p.16 and 17

Ziegler, Oswald, Ed., *Australian Photography 1947*, *ibid.* pp, 44, 49; and 171

'Photography Discovers The People', *AM: The Australian Magazine*, Consolidated Press, Sydney (July, 1948) 'Family Group Awaiting Eviction', p. 34

^{xxxv} 'As others See Us!', compiled by, Mansill, N. M. W., Le Guay, ed. *Contemporary Photography*, Vol. 2 No. 3, March -April (1949), 'Family Group', pp 20-21

^{xxxvi} Lockwood, Petrov Papers, J Series Documents, (c 1946), from 'Petrov Commission' investigator's transcript of Document G 26, (1954)

Sadovnikov, Petrov Papers, G Series Documents, (c 1947), from 'Petrov Commission' investigator's transcript offhand written document, 'Document G 5', (1954)

^{xxxvii} *ibid.*

^{xxxviii} Powell, Geoffrey, 'Reputation', *Worms In A Tin*, *ibid.*

see also: Hoehne, Craig, *Occasionally through the viewfinder: a consideration of Geoffrey Bruce St Aubyn Powell's photography*, research essay, (2006)

^{xxxix} Powell, Geoffrey, 'The Past Catching Up', *Worms In A Tin*, chapter 26, *ibid.*: and,

ASIO, Act, transcript of telephone message, 8/11/54, request employment details subject 'Geoffrey Bruce St Aubyn Powell's', DoI employment record. ASIO personal file, *op. cit.*

^{xl} Ziegler, Oswald, Ed., *Australian Photography 1947* (annual) Ziegler Gotham Publications, Sydney, (1948)

^{xli} Australian Security Intelligence Organisation, Central Office, 'Geoffrey Bruce St Aubyn Powell', alpha-numeric series A6119, (1949-) Geoffrey Bruce St Aubyn Powell, Royal Commission on Espionage investigation file documents (1954-55)

Powell, Geoffrey, 'Reputation', *Worms In A Tin*, *ibid.*

Powell, Geoffrey 'TRESURE TROVE !' Typed letter addressed to Helen Ennis, curator pf photography Australian Nation Gallery, 22 February 1989, NGA Powell file 84 /667

^{xlii} ASIO, Act, transcript of telephone message, 8/11/54, request employment details subject 'Geoffrey Bruce St Aubyn Powell's', DoI employment record, ASIO personal file, *op. cit.*

^{xliii} Powell, Geoffrey, *Worms in a Tin*, *ibid.*

^{xliv} Powell Scrapbooks Vol. 2, bound photocopies, National Gallery of Australia, research Library.

^{xlv} Australian Broadcasting Commission employment record, January 16th 1956

^{xlvi} ASIO file document Overseas Travel Notification: Australian Security Intelligence Organisation, Central Office, 'Geoffrey Bruce St Aubyn Powell', personal files; alpha-numeric series A6119, (1949-)

^{xlvii} 'Reference Headquarters' Memorandum 4747 (p/1/48), Director-General Attorney-General's Department, "D" Branch, MELBOURNE, 22/4/64

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- ^{xlviii} Powell negative collection, 35mm colour , B+W, negatives and lab proof prints; Powell estate, Brisbane
- ^{xliv} Powell scrapbooks South East Asia Material; Powell estate, Brisbane
- ^l 35mm silver and C41 negatives and lab proof prints, Powell estate, Brisbane
- ^{li} *ibid.*
- ^{lii} pers. com. W. Powell
- ^{liii} Powell, Geoffrey, letter (copy) to Charles Merewether, 17th September 1981: Powell estate, Brisbane
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- ^{lv} Moran, Albert, O'Regan, Tom ed, 'Australian Film in the 1950s', *Nation Building: The Post-War Documentary in Australia (1945-1953) Continuum: The Australian Journal of Media and Culture*, Vol. 1 No. 1, (1987)
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- ^{lvi} Geoffrey Powell File; National Gallery of Australia, Canberra
- ^{lvii} Powell, Geoffrey, *Worms in a Tin*, unpublished autobiographical draft manuscript, (c1986), Powell estate, Brisbane
- ^{lviii} Edwards, Zeny, Newton, Gael, *Shades of Light: Photography and Australia, 1839-1988*, Australian National Gallery, Canberra, (1988), pp.123 and 128
- ^{lix} pers. com. Warwick Powell
- ^{lx} Ennis, Helen, 'A Quest for Geoffrey Powell', *SHOT*, Centre of Contemporary Photography, Melbourne (1992), pp. 37-43 revised from Ennis, Helen, 'Geoffrey Powell: A Worker Photographer', paper presented to the Art Assoc. of Aust. Conference, September 22, 1991
- ^{lxi} Arts Queensland; projects approved for funding in the march 2002 grant round,; Warwick Powell and Craig Smith, \$9,960.00 towards the costs to conserve produce and exhibit an important body of historic Australian modernist and social documentary photography
- ^{lxii} Powell, Geoffrey, accompanying exhibition pamphlet, *Reintroducing Geoffrey Powell: Australia's forgotten documentary photographer*, Brisbane, privately published, (Jan 2004)
- ^{lxiii} The Miners' Federation Amenities Campaign photography exhibition is now held within the permanent collection of the CFMEU mining division, Queensland.