

Nomination Form

Aotearoa/New Zealand Memory of the World Register

Title of the documentary heritage item or collection

This should be the complete name of the documentary heritage as it is usually known. Include dates if they are usually part of the name.

C P Dawes Collection

Section 1: Nominator Details

This section is for information about the source of the nomination and the authority under which it is made.

A copy of the Aotearoa/New Zealand Memory of the World programme's privacy policy is available on its [website](#).

1.1 Name of nominator (person or organisation)

Full name of the person(s) or organisation(s) making the nomination. *The nomination may be submitted jointly by more than one person or organisation*

Auckland Libraries Heritage Collections

1.2 Relationship to the nominated documentary heritage

Explain the nominator's relationship to the documentary heritage. *For example, the nominator may be a responsible officer of the library or archive which owns it; or he/she may be a private individual with a research interest in it.*

Custodian/owner

1.3 Contact person

Provide the name of the person who is responsible for the nomination process.

Keith Giles, Principal Photographs Librarian

1.4 Contact details

Provide sufficient details to allow easy communication with the contact person.

Email: keith.giles@aucklandcouncil.govt.nz

Phone:

Section 2: Identity and Description of the Documentary Heritage

2.1 Title of inscription

If the nomination is successful, what do you want it to be titled (e.g. for certificates)? Please use a maximum of 6 words.

C P Dawes Collection

2.2 Description of the documentary heritage

This should include a full description of what is included in the documentary heritage, its scope and its size. Include details of the type of documents e.g. letters, film, images etc.

The C P Dawes Collection is comprised of 3 separate accessions of glass plate negatives totalling almost 2200 items, and around 100 original prints. Additionally Auckland Libraries holds the photographer's camera.

2.3 Catalogue, registration or bibliographic details

This should include any bibliographic, registration, inventory, classification and/or call numbers that uniquely identify the documentary heritage.

The three accessions comprising the glass plate collection have the identifiers 1066, 1142 and 1572. All the negatives have been digitised and are viewable on the Auckland Libraries Kura Heritage Collections On-Line <https://kura.aucklandlibraries.govt.nz/digital/?p=r&collection=p20062coll1>

2.4 Visual documentation

Where available and appropriate, supply photographs or videos of the documentary heritage. Please provide images that can be used for the purposes of promoting of the World.

Some examples of Charlie Dawes' work can be seen by clicking on the links below (or by copying and pasting the link into your browser) :

<https://kura.aucklandlibraries.govt.nz/digital/?p=r&collection=p20062coll1&search=1572-322&field=all&mode=all&conn=&id=57009&rec=1>

<https://kura.aucklandlibraries.govt.nz/digital/?p=r&collection=p20062coll1&search=1142-D259&field=all&mode=all&conn=&id=56123&rec=1>

<https://kura.aucklandlibraries.govt.nz/digital/?p=r&collection=p20062coll1&search=1572-687&field=all&mode=all&conn=&id=55480&rec=1>

<https://kura.aucklandlibraries.govt.nz/digital/?p=r&collection=p20062coll1&search=1572-1571&field=all&mode=all&conn=&id=55876&rec=1>

<https://kura.aucklandlibraries.govt.nz/digital/?p=r&collection=p20062coll1&search=1572-1558&field=all&mode=all&conn=&id=57185&rec=1>

<https://kura.aucklandlibraries.govt.nz/digital/?p=r&collection=p20062coll1&search=1572-507&field=all&mode=all&conn=&id=56412&rec=1>

<https://kura.aucklandlibraries.govt.nz/digital/?p=r&collection=p20062coll1&search=1572-1641&field=all&mode=all&conn=&id=55509&rec=1>

<https://kura.aucklandlibraries.govt.nz/digital/?p=r&collection=p20062coll1&search=1572-146&field=all&mode=all&conn=&id=57242&rec=1>

<https://kura.aucklandlibraries.govt.nz/digital/?p=r&collection=p20062coll1&search=dawes%20timber&field=>

[all&mode=all&conn=&id=55573&rec=135](#)

<https://kura.aucklandlibraries.govt.nz/digital/?p=r&collection=p20062coll1&search=1572-636&field=all&mode=all&conn=&id=57182&rec=1>

<https://kura.aucklandlibraries.govt.nz/digital/?p=r&collection=p20062coll1&search=1572-768&field=all&mode=all&conn=&id=57165&rec=1>

<https://kura.aucklandlibraries.govt.nz/digital/?p=r&collection=p20062coll1&search=1572-1373&field=all&mode=all&conn=&id=55807&rec=1>

<https://kura.aucklandlibraries.govt.nz/digital/?p=r&collection=p20062coll1&search=1572-511&field=all&mode=all&conn=&id=55511&rec=1>

<https://kura.aucklandlibraries.govt.nz/digital/?p=r&collection=p20062coll1&search=1572-850&field=all&mode=all&conn=&id=57538&rec=1>

<https://kura.aucklandlibraries.govt.nz/digital/?p=r&collection=p20062coll1&search=1572-280&field=all&mode=all&conn=&id=56994&rec=1>

2.5 Bibliography

This should be, where possible, a list of 3-6 published sources that have been produced using (i.e. drawing heavily on) the documentary heritage to attest to the item/collection's significance.

Keith Giles, 'The C P Dawes Collection', *New Zealand Legacy*, volume 24.2 (July 2012)

Keith Giles, 'Charlie Dawes, Kohokohu Photographer', *New Zealand Memories*, issue 102 (June/July 2013)

Keith Giles, 'Charlie Dawes; Everybody's artist photographer', Heritage et AL

<http://heritageetal.blogspot.com/2019/05/charlie-dawes-everybodys-artist.html>

Martin Johnston, 'Revealed: Gift allows Northland photographer's historic images to go on display in Auckland', *New Zealand Herald* 28 May 2019

https://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=12234224

Soundcloud, 'Charlie Dawes; Everybody's artist photographer': interviews with Principal Photograph Librarian Keith Giles, Digital Imaging expert Joseph Brown and photograph conservator Gabrielle Hillebrandt

<https://soundcloud.com/auckland-libraries/sets/charlie-dawes>

Charlie Dawes photographs of the "Dog Tax Rebellion" appear in the *Auckland Weekly News*, 21 May 1898, supplement pages 2-4, and his photographic essay of Maori Pension claimants was published in the *New Zealand Graphic*, 25 March 1899, pages 356-7.

Section 3: Assessment Against the Criteria

3.1 History/provenance

Provide a summary of the provenance of the documentary heritage. For example, how and when was the material acquired and integrated into the holdings of the institution?

The C P Dawes Collection was acquired in 3 tranches: 475 glass plates were found in a secondhand shop in Kaitaia in 2012 and 1670 glass negatives were donated by a descendant of Charlie Dawes' wife Jessie in 2018. 13 negatives (Maori portraits) discovered in a junk shop in Upper Queen Street in the 1970s and gifted to the Library in 2010 were subsequently identified as the work of C P Dawes.

3.2. Uniqueness of the documentary heritage

Give a brief explanation of why the documentary heritage is unique and irreplaceable.

The fragile glass plates of the C P Dawes Collection document the people and communities of the Hokianga at the turn of the 20th century at a time when Kohukohu was not only the centre of New Zealand's timber industry but also a base for its fledgling viticulture. In particular they are an important record of Nga Puhi and Te Rarawa and their interaction with European settlers along the Hokianga.

3.3 Assessment against the significance criteria

Provide an explanation of what criteria the documentary heritage meets and why it meets those criteria. The documentary heritage must meet at least one of the criteria in this section. An explanation of each criteria is given on the front page of this form.

Time: Record of the Hokianga before fire, cars and intensive farming changed the landscape forever.

Place: Hokianga, in particular Kohukohu and Rawene.

People: Timber industry, viticulture, gum digging and interaction of Maori and Pakeha.

Subject and Theme: Unique record in around 50 photographs of the 1898 Dog Tax Rebellion.

Form and Style: Photographic record.

The C P Dawes Collection is an extensive photographic record of the Hokianga in the last decades of the 19th century and first decades of the 20th.

Charlie's first ever photograph was taken in 1888 and shows his brother 14 year-old Ernie, 13 year-old Jack Josephs and 29 year-old Edwin Dugmore (Charlie's future brother-in-law) with canvas kits at their feet taking a rest from gum-digging. This might be Charlie's first attempt at photography but it is indicative of the relaxed, informal and candid style which was to characterise his work.

Charlie was an instinctive cameraman with an eye for the perfect photograph. He had a considered and methodical approach which was evident in the hand-written notes he often added to his negative envelopes - frequently a name or location in conjunction with a date which he occasionally supplemented with further details, sometimes the time of day of the photograph and the length of exposure. He was encouraged in his photography and in his record-keeping by dealings with other photographers and photo-enthusiasts. Uniquely the Hokianga was a hotbed of photographic activity and Charlie had close contact with local photographers William Gordon-Jones, William Low Sarjeant and Daniel Mapowder Warren, amongst others, regularly exchanging equipment and ideas. The weekly passenger ship service between Kohukohu and Onehunga likewise enlarged Charlie's network of experts by providing easy access to the area for the likes of Enos Sylvanus Pegler and the Wellington-based businessman Henry Wright, whilst at the same time ensuring the uninterrupted availability of photographic equipment and supplies from Auckland businesses. Diaries kept by Charlie's friend Gordon-Jones record visits to the amateur photographer Charles Winkelmann (brother of Henry) and the Northwood Brothers, implying that they were also among Charlie's circle.

Charlie made the transition from amateur to semi-professional photographer about the time of the Dog Tax War (the “last gasp” of the New Zealand Wars) in May 1898, probably with the encouragement of Enos Pegler, and although there are around 50 photographs of the unrest at Waima and Rawene (including the classic shot of the arrested ringleaders) this was not the only conflict he covered. The collection includes photographs of soldiers from the era of the South African War, soldiers lined up in front of the Kohukohu Post Office prior to their departure for Europe during World War I, and Charlie’s 6 year-old son Earle dressed in his own WW1 uniform before the realities of the conflict began to bite. There is even a handful of photographs of Earle wearing a World War II soldier’s uniform in what must have been some of Charlie’s final photographs before his death in 1947.

The Hokianga was the hub of New Zealand’s kauri industry and Charlie’s work straddles the industry’s peaks and its decline. He records the coming of roads to the region, construction work, the cultivation of grapes and stone fruit, the camaraderie of gum digging, social gatherings and church openings, as well as fire and decay. His photographs also confirm the generally unhindered and routine relations that existed between Pakeha and local iwi evidenced in Gordon-Jones’s diaries.

3. 4 Testimony of at least two independent experts

The committee requires testimony from at least two independent people or organisations who can give an informed opinion about the significance and provenance of the documentary heritage.

The informed opinion should focus on the criteria for inscription provided above and on the front page of this form. Please provide up to one page from each expert in support of your submission.

Expert One

Name	Shaun Higgins
Qualification(s)	Curator, Pictorial - Auckland War Memorial Museum ORCID ID 0000-0002-1068-9329
Contact number	
Email	
Paragraph in support	<p>I support the nomination of the Charlie Dawes collection for the UNESCO NZ Memory of the World Register. This collection represents a unique photographic record of life in the Hokianga region during the turn of the 20th century. As 'Everybody's Artist Photographer' Dawes took studio back drops and outdoor scenes, documenting his local community inside and out. His portrait style is refreshing and relaxed, with subjects often seated outdoors against a dreamy swirled background like those produced by 19th century Petzval lenses. The collection features a portrait of Charlie in front of a painted backdrop looking across the Auckland waterfront to Rangitoto, offering sitters an Auckland setting from the Hokianga. Many informative elements such as this help document how photography was practised adding to our knowledge. It also represents a visual record of the landscape and community. From gum digger dwellings to Ngāpuhi gardens, the collection records over twenty years of Hokianga history.</p>

Expert Two

Name	Graeme Burgess
Qualification(s)	Burgess Treep & Knight Architects
Contact number	
Email	
Paragraph in support	<p>My name is Graeme Burgess. I am an architect and have worked in the field of heritage and conservation since 1990. I am a member of the Auckland Council Heritage Advisory Panel.</p> <p>Through my heritage work I have come to know a little more about the Hokianga, through two projects, firstly a conservation plan for the Omanaia Marae at Omanaia (2012), and more recently through a conservation plan for the Rawene Methodist Church (2019).</p> <p>In both these projects a number of period images became critical to my understanding of the history of these places. Those images, although in reputable archives, were anonymous. When I had all but completed the Rawene project, I was invited by Jane Wild, to view the C P Dawes Collection. What a revelation! I had been aware of one or two of the images, from local histories, I was not prepared for the many hundreds of images of people and places, including photographs of the church taken mainly during</p>

	<p>the late 1890s. It transpired that all the photographs that I was familiar with were C P Dawes photographs.</p> <p>The photographs are a vivid, and comprehensive record of the Hokianga at this remarkable time. The images show not only the places but the people both Māori and Pākēha. The clarity of the images is breathtaking, and each image has a richness of information that could fuel many histories. It is amazing that this photographic taonga has survived and even more remarkable that this collection is now in one place, digitised and available to us all.</p>
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Expert Three

Name	Whina Te Whiu
Qualification(s)	Masters of Indigenous Practice (candidate) Graduate Diploma of Heritage and Museum Studies
Contact number	
Email	
Paragraph in support	<p>I support the nomination of the Dawes Collection for the UNESCO NZ Memory of the World Register.</p> <p>The large photographic collection of Charles Peet Dawes is important to New Zealand due to its high cultural and historical value.</p> <p>The Hokianga and its surrounding environs is an important historical region which documents early contact between Māori and European settlers to New Zealand from the 1820s. Māori were the sole inhabitants and owners of the lands, and were also the chiefs of industry with the adoption of the New Zealand flag by the United Tribes of New Zealand in 1834 which enabled northern chiefs to export and trade overseas. Early European successful settlement in the Hokianga was determined on their ability to negotiate with chiefs for land purchase or the bartering for land, or the gifting of land leading to the inevitable necessity for intermarriage between Māori women and European men.</p> <p>70 years later Charles Dawes studio was established in Kohukohu and he was granted unprecedented access into the lives one of the earliest truly bicultural communities in New Zealand. Capturing the pictorial record of Hokianga circa 1892 and ending circa 1925. The portraits of tupuna Māori (Māori ancestors) are taonga tuku iho because of the rarity of tupuna Māori photographs from this region (Ngā Puhi and Te Rarawa) from this era which are in the public realm.</p> <p>Dawes also documented events of historic importance, such as the confrontation between the Crown and some northern Māori hapu who opposed the tax on dogs. A poignant rare photograph taken in Waima shows soldiers and local Pakeha keeping a respectful and casual distance where negotiations led by Māori eventually lead to the peaceful arrest of those hapu in opposition to the tax laws. A testament to the enduring relationships forged over generations of living together in the Hokianga.</p> <p>The Northwood Brothers Charles and Alfred set up a photography studio in the town of Kohukohu from 1910 -1919, however those collections are in private hands and have possibly been destroyed or “gone missing”, highly likely to never be seen again.</p> <p>The Dawes Collection is unique and is worthy of nomination for the UNESCO NZ Memory of the World Register.</p>

	Nga mihi Whina Curator, Museum at Te Ahu, Kaitaia
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Expert Four

Name	Chris Robertson
Qualification(s)	B.Ed., Dip Ag., Dip. Tchg.
Contact number	
Email	
Paragraph in support	<p>Keith Giles at the Auckland Central Library has asked me to write my recollection of how my wife and I came into the possession of the Charles Dawes photographic collection and our knowledge of any provenance behind the collection.</p> <p>For me it all began when I first met Verleene (my wife) in the late 1970's. After we had known each other for a while I was invited to the family dairy farm in Umawera for dinner. It was at that dinner while discussing local history with Verleene's father Neil Austin M.P. that he mentioned he had some photos I might be interested in. He then showed me some astounding large glass negatives which were clearly of real historical significance. I asked if he had any more and he said that there were suitcases full of them in the roof of his cowshed. He said that they were the work of Charlie Dawes who was married to Jessie, Verleene's maternal great grandmother.</p> <p>It transpired that many years before, he (Neil), had gone around to Earl Dawes (Charlie's son) house in Umawera to help him move out of the family home (Charlie's old house). It was there he discovered that Earl was throwing old glass negatives, that had been stored under the house, onto a fire. Neil, recognising the historical significance of the plates asked Earl if he could have them and was duly told to take them away. This was how they came to be stored in the cowshed roof as it was deemed to be the driest place to store them and they would be safer there than in the small farm cottage that Verleene's parents lived in.</p> <p>The next phase in the history of the collection came when Verleene's parents retired and built a house next door to us in Glenbervie near Whangarei. Neil and his wife Violet didn't want to clutter up their new house with "old stuff" so knowing how much we valued the collection they gave it to us.</p> <p>This gave me the chance to have a real look at it and this was when I discovered that it was beginning to deteriorate with some of the storage envelopes starting to adhere to the plates. I decided then to take some leave from my job and protect and catalogue the entire collection. It turned out to be a pretty massive task and I worked for around eight weeks full time in a darkroom I built in my barn especially for the project.</p> <p>I carefully removed each plate from its envelope and placed a sheet of acid free paper between each plate.</p> <p>I was careful too to remove anything Charlie had written on the envelope and place it in the box with the plates. In the catalogue if Charlie had written a title or description I noted that in inverted commas.</p> <p>I also made a large number of contact prints and was astounded at the scope, quality, cultural and historical significance of the collection. We then moved the collection into our house from the barn as we assumed that would be a drier and safer environment.</p>

	Over the years we became increasingly concerned that should we have a house fire the collection would be lost so we determined to donate the collection to New Zealand for the enjoyment of future generations and hopefully give Charlie the recognition he deserved.
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The above experts have given their written permission to provide this information to the Memory of the World Committee and they have agreed that the provided information can be published without email and contact details and that they can be contacted by the Register Subcommittee if required. Yes No

Section 4: Legal Information

4.1 Owner (name and contact details)

Provide the name and full contact details of the owner or owners, whether an institution or an individual.

Auckland Council Libraries

4.2 Custodian (name and contact details if different from the owner)

Provide the name and full contact details of the custodian, whether an institution or an individual. Sometimes the custodian of the documentary heritage may not be the same as the owner. It is essential to establish both before a nomination can be added to the Register.

4.3 Legal status

State whether the documentary heritage is owned privately, or by a public institution, or by a commercial corporation. Details of legal and administrative powers for the preservation of the documentary heritage should be the name of the Act, or other instrument of administrative power, that gives the owner and/or the custodian the legal power to preserve the documentary heritage.

The collection is owned by a public institution.

4.4 Accessibility

Provide a brief description of how the documentary heritage may be accessed. All access procedures and restrictions should be clearly stated.

There are three levels of access:

- access to verify the significance, integrity and security of the material. This is the minimum condition for inscription
- access for reproduction, which is strongly encouraged
- public access in physical, digital, or other form

Access to original material is given on request, under supervision.

The C P Dawes negatives are fully digitised and accessible through Kura
<https://kura.aucklandlibraries.govt.nz/digital/?p=l&collection=p20062coll1>

Members of the public have access to both the physical and digital items.

4.5 Copyright Status

For documentary heritage items that are subject to copyright, details should be provided on the relevant copyright

legislation and copyright owner(s). Any other factors affecting the legal status of the documentary heritage should be noted. For example, is any institution required by law to preserve the documentary heritage in this nomination?

Charles Peet Dawes died in 1947. The collection is consequently out of copyright.

Section 5: Stakeholders

The nominating institution is accountable for consultation with all relevant stakeholders before submitting the nomination.

5.1 Owner

The owner(s) of the documentary heritage has been consulted: Yes No

5.2 Custodian

The custodian(s) of the documentary heritage has been consulted: Yes No

5.3 Significant Stakeholders

Stakeholders with a significant interest in the content of the documentary heritage e.g. iwi, family members, have been consulted, if relevant: Yes No

Section 6: Care and Preservation and Risk Assessment

Identify any risks to the survival of the nominated documentary heritage. We understand if you have not done a formal risk assessment.

Note: a successful inscription may assist you to obtain funds to preserve and care for the nominated documentary heritage.

If your nomination is successful we may request additional information on the care and preservation of the inscribed documentary heritage.

Note: A formal risk assessment has not been done for this collection

Risk	Likelihood of risk occurring
Water	Low/ Medium – There is a wet pipe sprinkler system in the photograph store. This collection is stored with 3 levels of protection, chemically stable folders and boxes within baked-enamel steel cupboard cabinets. Building maintained by Auckland Council Property Services.
Theft	Low – High level of security and monitored alarms. CCTV cameras in staff and public areas recorded to video.
Fire	Low – Protected by smoke detectors, alarms and wet pipe sprinkler system.
Staff/Public handling and under supervision.	Low – Only staff trained in care and handling use collection. Public use is minimal
Inherent vice enclosures.	Low – Kept under controlled environmental conditions in archival protective
Earthquake risk	Low/ Medium – This collection is protected from breakage by the 3 levels of protection mentioned above.

Section 7: Summary

Provide a brief summary describing the documentary heritage and how it meets the criteria for inscription on the Aotearoa/New Zealand Memory of the World Register.

Keep your summary to no more than 300 words as, if successful, it will be used on the website (www.unescomow.org.nz) to describe why the documentary heritage has been inscribed on the New Zealand Register and given UNESCO recognition.

The C P Dawes collection comprises around 2200 glass plate negatives from the last years of the 19th century and the first decades of the 20th. Charlie Dawes photographed the people and communities of the Hokianga at a time when the area was at the centre of New Zealand's timber industry, and before the arrival of cars and intensive farming. The collection includes many formal portraits, but more importantly Charlie often captured his neighbours informally at work and at play, documenting commercial and public buildings and private houses, fires, church openings and funerals, the gum industry, the nascent wine industry, the timber mills at Kohukohu, and the social interaction of Maori and Pakeha, including Maori pension claimants at the courthouse in Rawene in 1899. Importantly from the historian's point of view he created a unique record of the 1898 Dog Tax Rebellion, regarded by some as the last gasp of the New Zealand Wars. Some of these negatives are annotated "Amtr Photo", acknowledging his essentially amateur status at that time. It is extremely unusual for photographic collections of this period to span the transition from amateur to professional.

Section 8: Promotion of documentary heritage

Inscription to a UNESCO Memory of the World register provides an opportunity to promote the importance of documentary heritage.

Give a brief overview of how your institution will use the opportunity of a successful nomination to promote the Memory of the World programme and the importance of documentary heritage. You may wish to consult with communications staff in your organisation to provide an answer to this question.

The current exhibition of Charlie Dawes photographs which has been on display in the Auckland Central City Library since the end of May 2019 closes on 19 August. From September to December the prints will be exhibited in a joint venture between galleries in Rawene in Kohukohu. There are plans for them to be on show at a Leafe family reunion at the Kohukohu Town Hall in mid-2020, after which they will be made available to two new museums due to open in the Hokianga area.

If the nomination of the C P Dawes Collection for inscription to the Aotearoa/New Zealand Memory of the World Register is successful, the MoW logo and status will be added to the publicity and collateral accompanying the prints on their tour of the Hokianga area. In addition these details will be added to our on-line records.

Section 9: Permission to use visual documentation

The Aotearoa/New Zealand Memory of the World Committee will also work with you and your communications staff to obtain publicity for the programme and for the successful inscriptions.

Do you give permission for the Committee to use the visual documentation you have provided for Aotearoa/New Zealand Memory of the World publicity purposes (e.g. for brochures/website)?

Yes

No

I would like to be consulted first

Section 10: Declaration of Authority

I am authorised to nominate the above documentary heritage to the Aotearoa/New Zealand Memory of the World Register.

Name: Jane Wild, Manager Heritage Collections

Date: 23 August 2019