

Object number:
ANMS0829[057]

Title: Architectural model of the Australian National Maritime Museum building and surrounding wharf with vessels

Date: 1968

Primary Maker: Max Dupain

Name: Photograph



Object number:
00001259

Title: At Newport, 1952

Date: 1952

Primary Maker: Max Dupain

Medium: Silver gelatin print on paper

Name: Photograph

History: This photograph by Max Dupain is one of his best known. Taken at Newport Baths on Sydney's northern beaches, it encompasses the "Australianness" that Dupain became known for. A beach lover himself, Dupain shows a natural affinity for the coastal landscape and an intimacy with those swimmers who also embraced it. The central figure in the photograph, the youth climbing down from the pools edge, is Peter Heath, then 14 years old. It is believed that Heath was unaware the image was taken by Dupain until he received a book of Dupain's photographs on his 50th birthday. Heath was gifted a copy of the photograph by Dupain before his death in 1992.



Object number:
00001258

Title: Figures on the beach, 1952

Date: 1952

Primary Maker: Max Dupain

Medium: Paper

Name: Silver gelatin print

History: Dupain preferred black and white photography to capture the dazzling light and colour of the Australian seaside. He was a leading figure of the modernist New Photography movement in the 1930s and pursued a life long fascination with extremes of light, perspective and its relationship to form.



Object number:
00001255

Title: (Form at) Bondi 1939

Date: 1939

Primary Maker: Max Dupain

Medium: Paper

Name: Silver gelatin print

History: Dupain preferred black and white photography to capture the dazzling light and colour of the Australian seaside. He was a leading figure of the modernist New Photography movement in the 1930s and pursued a life long fascination with extremes of light, perspective and its relationship to form. "The marvellous balance of Max Dupain's (Form at) Bondi, which is human rather than statuesque, comes from the lifted heel and the tugging thumb of the woman. There is also a subtle contrast between the scrambled sand and the lifting spray in the distance, and the sleek, well-oiled, sunburnt skin of the figures in the foreground. And one can only marvel at the luck, if it was that, which positioned the two young men in white-belted bathers on either side of the central figures." ('State of the Art', Number 8, April 1994).



Object number:
00001257

Title: Girl kneeling on sand, 1952

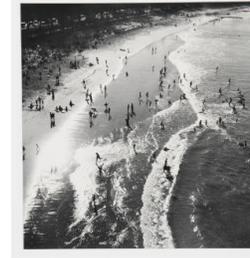
Date: 1952

Primary Maker: Max Dupain

Medium: Paper

Name: Silver gelatin print

History: Dupain preferred black and white photography to capture the dazzling light and colour of the Australian seaside. He was a leading figure of the modernist New Photography movement in the 1930s and pursued a life long fascination with extremes of light, perspective and its relationship to form. "The sand is an endless challenge to invention: calligraphy, castles, channels, waterworks, tunnels. It can provide total rest, or hours of business. One of the subtleties of Max Dupain's Girl Kneeling on the Sand is the movement of the girl's hand, when everything else except the water is still." ('State of the Art', Number 8, April 1994).



Object number:
00001253

Title: Manly Beach, 1938

Date: 1938

Primary Maker: Max Dupain

Medium: Silver gelatin print

Name: Photograph

History: A photograph of the famous Manly beach primarily notable for its artistic quality, but it is also of journalistic interest for the many rubber surfboards which were the rage of the day.

Object number:
ANMS1174[003]
Title: Scrapbook containing
vintage photographs by

Object number:
ANMS1174[001]
Title: Scrapbook relating to
DEER CANYON and the Gadsden

Object number:
ANMS1174[002]
Title: Scrapbook relating to
DEER CANYON and the Gadsden

vintage photographs by
Max Dupain
Date: 1947
Primary Maker: Max Dupain
Medium: Paper
Name: Scrapbook
History: Lars Halvorsen (1887-1936) was a Norwegian boat builder who, after struggling to create a successful boat-building business, migrated firstly to South Africa in 1922, and then after hearing favourable comments about Sydney Harbour, arrived in Australia in 1925. Halvorsen began working from a small rented boat shed in Drummoyne with his eldest son Harold. His first commission was a yacht, and Halvorsen quickly received more work constructing cruising racers. He also began building the first of several 'Missionary boats' for the Seventh Day Adventist church. Needing larger premises, the fledgling business moved to a boat shed at Careening Cove, and in 1927 to Lloyd's yard at Neutral Bay. In 1928 Lars Halvorsen built Sydney's first trailer boat - a dinghy with an outboard motor. In the same year, Halvorsen was given the commission to build the MIRAMAR II. Described in the press as a 'floating palace', it was a 75 foot sea-going motor cruiser and was reportedly the

PEER GTINI and the Sydney to Hobart yacht race
Date: 1947
Primary Maker: Noreen Halvorsen
Medium: Paper
Name: Scrapbook
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largest and most luxurious boat on Sydney Harbour. Lars Halvorsen trained his sons to be shipwrights from the age of fourteen and they progressively joined the company; Carl in 1927, Bjarne in 1930, Magnus in 1932, and Trygve in 1934. His daughter Elnor joined in 1928, working with her mother Bergithe and the youngest daughter Margit, who worked as secretary of the growing business from 1939. Following the death of Lars Halvorsen at the age of 49 in 1936, Lars Halvorsen Sons Pty Ltd was formed with Harold as Chairman, Managing Director and principle designer, and Carl as Sales Director. The Halvorsens rented boats and established a speedboat joyride operation on Sydney Harbour during the 1930s and Halvorsen built boats gained an increasing reputation for their quality workmanship. In 1940 Lars Halvorsen Sons Pty Ltd purchased a five acre property on the Parramatta River at Ryde and production moved from the Neutral Bay boatshed, which was retained as a service branch, to the new boatshed. The Ryde facility was the largest boatyard in the southern hemisphere, with an engineering section, blacksmith and lumber shops, stores,

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machine shop, plumbers shop, sheet metal shop, fueling facilities and five slip-ways for craft up to 90 feet and 100 tons. During World War II owners of boats over 40 feet in length were asked to hand over their vessels to the government for the war effort and were refitted for military use. Over 200 boats built by Lars Halvorsen Sons were deployed by the Australian, United States and Dutch forces during the war, including 178 air-sea rescue boats (38 foot) and sixteen Fairmile class armed motor launches (112 foot). Halvorsen built boats were among the vessels that successfully depth-charged one of the midget submarines that attacked Sydney Harbour in June 1942. The momentum of war time production continued into the 1950s with the manufacture of cruisers and the subsequent establishment of a large hire fleet at Bobbin Head, on Pittwater north of Sydney in the late 1940s. During the 1950s, 'hiring a Halvorsen' and taking a trip up the Hawkesbury River became something of a Sydney institution. From 1926 to 1976 the Halvorsens built 1,299 vessels including motor cruisers, launches, tenders, yachts, tugs, mission

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Object number:
00001254
Title: Surf race start, 1940s
Date: 1940s
Primary Maker: Max Dupain
Medium: Ink on paper
Name: Silver gelatin print



Object number:
00001256
Title: Sunbaker, 1937
Date: 1937



Object number:
00001260
Title: Surfboat launch, 1938
Date: 1938



Date: 1937

Primary Maker: Max Dupain

Medium: Paper

Name: Silver gelatin print

History: Dupain preferred black and white

photography to capture the dazzling light and colour of the Australian seaside. He was a leading figure of the modernist New Photography movement in the 1930s and pursued a life long fascination with extremes of light, perspective and its relationship to form. "Max used to say that his punishment in hell would be to print the 'Sunbaker' forever. He reckoned it was one of the most difficult to print because the neg was so poor - stretched and blotchy". ('State of the Art', Number 8, April 1994). "It was taken on some empty South Coast beach, where a group of friends were camping one summer weekend. One, glistening from the surf, flung himself on the sand, pillowed his head on a forearm, and slept in the sun. Another of the group, 26 year old Max Dupain, photographed him as he lay, and the ensuing image, Sunbaker 1937, was to become an Australian icon. Endlessly reproduced in prints, on posters and bookcovers, it

still retains its sheer physical impact, the near-tangible glisten of water and grit of the sand"



Date: 1938

Primary Maker: Max Dupain

Medium: Paper

Name: Silver gelatin print

History: Dupain preferred black and white

photography to capture the dazzling light and colour of the Australian seaside. He was a leading figure of the modernist New Photography movement in the 1930s and pursued a life long fascination with extremes of light, perspective and its relationship to form. Dupain was an enthusiastic beach goer and felt a strong affinity with Sydney beaches and those who also embraced them. Whether pleasure seekers or more invested groups such as lifesavers. Dupain saw lifesavers through the lens of heroism and peak physical fitness - ideals of masculinity are strong elements in his lifesaving images. These men were what an ideal Australian looked like and set in the ultimate Australian landscape of Sydney's beaches. Surf carnivals and boat races were the best scenario to display these elements.

(Sydney Morning Herald, 1
August 1992).



Object number:

00038571

Title: Sydney Harbour
Crepuscule

Date: 1937

Primary Maker: Max Dupain

Medium: Silver gelatin print

Name: Photograph

Object number:

00038310

Title: Tug HERO towing the
sailing ship DAMIR

sailing ship PAMIR
Date: 14 April 1947
Primary Maker: Max Dupain
Medium: Silver gelatin
print, wood, glass
Name: Photograph
History: PAMIR Built by
Blohm & Voss in Hamburg,
PAMIR was launched in
1905 and joined the fleet
of the German company
Laeisz primarily for use in
the Chilean nitrate trade.
After World War I the ship
was awarded to Italy as
war compensation, but was
bought back by Laeisz in
1924 and continued
working the trade route
around Cape Horn to Chile.
PAMIR was later sold to
Captain Gustaf Erikson of
Finland, and in 1932 the
vessel entered the
Australian grain trade. It
made headlines in
February 1934 when it
arrived in Sydney from Port
Victoria, South Australia
and had to lower the
topgallant mast in order to
pass under the Sydney
Harbour Bridge. During
World War II the ship
changed hands again when
she was seized as a war
prize while berthed in
Wellington, New Zealand in
August 1941 - the first ship
ever taken in this way in
New Zealand. Under the
New Zealand flag with
Captain Horace Stanley
Collier in command, PAMIR
made several commercial
voyages to Australia. In
January 1947, PAMIR

brought 750 000 super feet

brought 750,000 super feet of New Zealand timber and stayed in Sydney for three months as a result of minor industrial disputes and the wharf-labourers' strike. One major event during the vessel's sojourn was Sydney's Anniversary Regatta. The 111th Australia Day Regatta was held on the public holiday on 27 January 1947. The PAMIR was the flagship of the regatta and, along with a naval gunboat, was moored at Kurraba Point acting as the starting and finishing line for some 2,000 race participants. In the end, 30 vessels were capsized during the races, a record at the time. In 1948 the vessel was returned to the Erikson Line. PAMIR then sailed from New Zealand to Australia to collect grain before voyaging onto Falmouth, on the journey that confirmed the vessel's status as the last sail ship to carry a commercial load around Cape Horn in July of 1949. As the Erikson fleet became more reliant on steamships, sailing ships such as PAMIR were becoming obsolete and the vessel eventually became a training ship for the German navy. In 1957 tragedy struck en route from Buenos Aires to Hamburg. The ship became caught in a hurricane and sank in the middle of the Atlantic. Of the 86 men

ABYSS. Of the 60 men aboard, only 6 survived to be rescued. The legacy of PAMIR is closely linked to the shipping history of Cape Horn as she was the last commercial sail ship to pass the cape in 1949.

HERO The tug HERO, pictured with PAMIR in this image, was a regular feature in the harbours of NSW for nearly 70 years. HERO was built in England in 1892 for towage firm J&T Fenwick and was one of the most powerful tugs of the time. During HERO's long career the tug safely and successfully guided many ships to port including the famous clipper ships CUTTY SARK and THERMOPYLAE. In 1905 HERO was involved in the dramatic rescue of the American barque ABBY PALMER. The tug's crew braved life threatening weather conditions in order to prevent ABBY PALMER from being destroyed against the cliffs at Bondi and to tow the barque to safer waters. HERO came close to disaster several times while performing the often dangerous duties of towage with two near fatal collisions in 1908 and 1929. While berthing British freighter NORTHUMBERLAND in 1940 the tug collided with the ships bow and sank, with the loss of one life. HERO remained at the bottom of Sydney Harbour

bottom of Sydney Harbour
until 1943 when a wartime
shortage of vessels saw
the tug salvaged by the US
Navy. At this stage HERO
was 50 years old, and went
on to serve another 17
years with Fenwicks before
an incident in 1960 with
the ship BULWARRA at Port
Kembla saw HERO
irretrievably sunk.