

**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 pool's 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 Dupains (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**

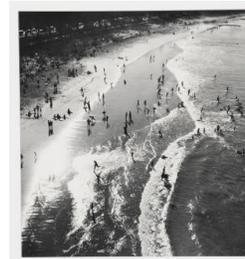
**Title:** Girl kneeling on sand, 1952

**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.

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

**Object number:**  
**ANMS1174[001]**  
**Title:** Scrapbook relating to  
DEEP CANYON and the Canyon

**Object number:**  
**ANMS1174[002]**  
**Title:** Scrapbook relating to  
DEEP CANYON and the Canyon

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.