



State Library  
of New South Wales

# max dupain MODERNIST







**I stress two things,  
simplicity and  
directness. This means  
reduction of the subject  
to elementary or even  
symbolic terms,**

by devious selection of  
viewpoint, by lighting, by after  
treatment. I do not always print  
the total negative ... I work  
mostly in black and white.  
It suits my will to interpret  
and to dramatise. I have  
more control with black  
and white without which  
the very personal element  
is lost forever ...

Max Dupain, 1978

**max dupain**  
**MODERNIST**

**Max Dupain — Modernist** is a free exhibition  
from 9 June to 23 September 2007

Exhibition opening hours:  
9 am to 5 pm weekdays  
11 am to 5 pm weekends

State Library of New South Wales  
Macquarie Street Sydney NSW 2000  
Telephone (02) 9273 1414 Facsimile (02) 9273 1255  
TTY (02) 9273 1541  
Email [library@sl.nsw.gov.au](mailto:library@sl.nsw.gov.au) [www.sl.nsw.gov.au](http://www.sl.nsw.gov.au)

Curator: Avryl Whitnall  
Exhibition Designer: Elin Thomas  
Project Manager: Phil Verner  
Editor: Cathy Perkins  
Graphic Designer: Dominic Hon  
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Cover images (clockwise from top):

- 48 House (Dupain), Castlecrag, 1954
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- 160 UTS Ku-ring-gai, 1978
- Max Dupain, photographed by Jill White, c. 1973
- 35 Shark tower, Manly Surf Pavilion, c. 1939
- 155 Town Hall House, 1976

Inside front cover: 86 Qantas House, 1961

Back cover: Max Dupain, photographed by Jill White, c. 1984

Images in this exhibition are principally derived from the archive of Max Dupain & Associates and from the Max Dupain Exhibition Negative Archive.  
For further information on the images shown, please telephone Exhibitions, State Library of NSW, on (02) 9273 1559 or (02) 9273 1530.



# FOREWORD

The State Library of NSW is proud to host our fifth exhibition featuring Max Dupain's photography. This is the first comprehensive look at Dupain's architectural photographic legacy.

From the early modernists of the 1930s through to Utzon and Seidler, Dupain captured a revolution in Australian architecture over his 60-year career. These images highlight Dupain's modernist approach — his use of interesting angles and stark contrasts to reveal the 'essence' of a building.

In presenting *Max Dupain — Modernist*, I am excited to announce that the 200 images featured in the Mitchell galleries will ultimately join the Library's collection of over one million photographs. The works also complement our significant architectural collection, including plans, drawings and supporting material from many of Dupain's internationally recognised clients.

This exhibition, curated by Avryl Whitnall, would not have been possible without the support and assistance of two of Dupain's former colleagues, Eric Sierins, director of Max Dupain & Associates, and Jill White, custodian of the Max Dupain Exhibition Negative Archive.

*Regina A. Sutton*

**Regina A Sutton**

State Librarian & Chief Executive

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# INTRODUCTION

**This exhibition presents the architectural photography of Max Dupain (1911–1992), one of Australia's best-known and best-loved photographers.**

His interest in and knowledge of architecture, combined with a critical approach to photographing his subjects, meant that Dupain became the photographer of choice for the founding architects of Australian modernism in the 1930s and 1940s. At his death in 1992, Dupain's clients numbered into the thousands — many of the architects he worked for became personal friends, including Harry Seidler, Glenn Murcutt, Sydney Ancher, Samuel Lipson and Jørn Utzon.

When first considering images for the exhibition, I was amazed at the number of photographs available and the wide range of architectural styles Dupain had captured — from 19th-century colonial to 20th-century brutalist; from industrial to public to domestic.

Dupain was famous for working closely with the architect, sizing up a building, determining the best angle and lighting conditions, and taking a handful of shots to capture the structure for posterity. He liked to 'keep things simple', and preferred black and white to colour photography.

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Among the more straightforward photographs in Dupain's archive, several visual themes keep emerging: buildings at twilight; buildings reflected in water; buildings and gum trees; buildings under a vast Australian sky. These photographs were welcomed by clients such as Ancher, who stated in a letter of appreciation: 'I can't tell you how much your work has been admired over the years. It's generally agreed that you make any architectural creation look so much better than it really is — and not by trick photography either ...'

The most striking architectural images include those featured in publications and art gallery exhibitions as stand-alone prints. They are photographs where Dupain has 'extract[ed] every ounce of content from any exciting form', using strong light and shade detail and selective close-ups. These images are indicative of the modernist movement which

**... 'purity, form, space' — an almost abstract concoction.** Add to that strength and drama. I want to extract every ounce of content from any exciting form. I want a full range of tonality, especially the blacks, and I want to give life to the inanimate.

Max Dupain, c. 1976





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impacted on Australian photography and other art forms from the 1930s. They became the key images for the exhibition, demonstrating Dupain's continued interest in the early modernist approach to photography, which he carried through his long career.

*Max Dupain — Modernist* provides the viewer with an essential experience of Dupain's vast archive of architectural photography. The images with lasting resonance are those where he has created art out of architecture; where he has applied his camera to capture the essence of an architectural design — his 'modernist' shots.

**Avryl Whitnall**

Curator

109 Pennant Hills  
High School, 1967



**The text below is from Max Dupain's typewritten notes, c. 1976**

Was born into happy home. Only child — spoiled rotten. Both my parents were devoted to each other. My father a life student of medicine and physical education was totally involved in his work and, lucky for him, my mother backed him up in every possible way ... He wrote five books and hundreds of articles — all dealing with the attainment of good physical/mental health and endurance. The titles range from 'Diet & Physical Fitness' to 'Curing Constipation Naturally'.

He owned and operated a first class gymnasium in the city ... I used to work in the gym often, particularly at giant tennis [played with a medicine ball] and probably owe my reasonably good physical condition to just that. Dietwise there was no question that the tucker I ate was properly balanced and adequate. In the Dupain household it was mandatory. I know the old man was disappointed because I did not take over his work; but he never ever murmured his disapproval of my seeking a totally different profession, believing, unlike his own father, that it is the individual who must make the decision.

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His income was modest but adequate and enough to send me to what was then (and still is!) an expensive Great Public School — Sydney Grammar. I left that school at the end of the first term, 1930 [at 18] — after the rowing! My scholastic achievements could be chalked up as nil. But thanks to my sixth form English master, 'Sandy' Phillips, I learned to love Shakespeare and can still quote numbers of salient extracts which we were required to learn by heart.

How all this has shaped my outlook in photography would be hard to determine. Fortuitously the work I have chosen to do is physically arduous and demanding and I often feel that I could not cope with it if I were not fit. I think I learned discipline as I grew up and my work progressed. I am quite anti laissez faire and the innocuous 'fun thing' that pervades a lot of current photography. My close association with architecture has underpinned this factor in all my work.





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The pursuance of architecture, not for photography necessarily, but for its own sake, has aroused in me a strong sense of symmetry. I find this so pronounced in the old Georgian architecture of this country and to blend this with the astringency of modern architecture is to give pictorial vent to something pretty much to the point with no humbuggery whatsoever. That's how I like it.

A very likeable uncle once gave me his old camera. Believe it or not it was a bloody Box Brownie — the poor man's instamatic. He used to process the film for me in the laundry at Alt St., Ashfield, the home of my mother's family. In those days Kodak had produced a daylight processing kit whereby film was spooled into a light-proof apron in a light tight box — the whole lot taken out and immersed in a tank of developing agent. Then washed and fixed and washed again. It was fascinating.

I was at school, aged 16. I acquired one of these magic boxes and when the family set up a new house I was able to convert the old pantry into a darkroom. Then it was really on. This was photography for me. I left school after winning the Carter Memorial Prize for productive use of spare time. Straight away got a job as an apprentice with Cecil Bostock,

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13 Girl diving, 1950s

whom I have described elsewhere as an intransigent man with a lot of hang-ups. Like [Harold] Cazneaux (they were bracketed as top flight photographers in Sydney) he worked in isolation. But he had terrific technique. He was a craftsman of the first order ... But something killed him in the end; I think it was his inability to rise superior to the crap he had to photograph for a living. Pictorially emasculated by boredom. I have nothing but heart felt sympathy for him.

**The photograph  
is concerned with  
showing actual life,  
often beyond the scope  
of the human eye ...**

It is necessary to develop photography with particular reference to its mechanistic form. Let it be automatic as much as possible, the human element being selection of viewpoint and moment of exposure, subsequent technicalities being performed skillfully and scientifically.

Max Dupain  
in *Contemporary Photography*, 1947

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He had some good clients, Harry Bindoff of David Jones was his friend ... an extremely talented designer of window display, and at night in order to avoid reflection in the glass we would make photographs of these star windows ...

Bostock used to work for Mauri Bros and Thompson. Engineers. This was good stuff too and CB enjoyed doing it. I remember an installation somewhere in the city which was quite well lit by available light but CB wanted to give a kick to the highlights — the metal, so while I opened the shutter he fired a small flash obliquely to do just this. The small flash consisted of magnesium powder mixed with clay and poured into a pan and fired by wick and match. This was about 1932.

It was a similar situation as that experienced by Cazneaux. One had to be versatile or else. A portrait one day, a machine the next, maybe a fashion shot and a still life to follow. It was all good training for me ...

I did a lot of fashion photography for David Jones before the war — about 3 years of it. Some of my best illustration was done at that period but it was illustration only and could not be anything else. I keep the best of it stowed away in a cupboard as a souvenir of a diverting interlude. One cannot say the possibilities of fashion photography are limitless. They are strictly contained within the guidelines of the client's requirements and those of the blockmakers and printer.

The war or my very limited part in it was a shock to my sensibilities. It showed me the difference between life and death, neither of which I had really considered in any depth before. This experience determined that I should not return to anything so trivial as fashion photography. It had to be photography of some sort but please God something with meat in it; not ephemeral bullshit. I set about getting assignments for industry — the machine form. Architecture was always a pleasure to photograph. Sometimes you have

a spontaneous affinity for something but you don't register this for years afterwards. I think architect, Samuel Lipson, an old friend indeed, asked me to make photographs of some of his houses. We worked at night and the results were dramatic. The pictures got Sammy a lot more architectural assignments. Syd Ancher, the arch priest of domestic architecture in Australia had me photograph his houses. He hated photographs by night — figured the dark would cover up bad detailing if it existed (and I know it didn't). He was prepared to let the world know about it and to hell. Good on him! Then Harry Seidler. I have 25 years documentation of Harry's work in my files and it's not finished yet. Through Harry I have



learned a lot: the stark form, the abstract form, the functional form, Bauhaus all over with the pictorial response uppermost. In other words — 'here is a marvellous piece of precast concrete, steel and glass, how do we get it onto film with pictorial sensibility, drama and emotional involvement?'

... I departed from the Bostock studio in 1934 — not without reluctance. It was the natural in thing to get out on your own. An Australian prerogative. Set up sharing a darkroom and studio in Bond Street. Later moved up to the top floor and took a lot more space. About that time David Jones came in as major clients.

While with Bostock indulged in sending pictures to international salons like London, Paris, Amsterdam etc. I had pictures accepted there — it was another in thing in the 30s. This salon indulgence petered out when I discovered Man Ray, Hoyninger Huene, Horst, Eugene Smith, Dorothea Lange, Walker Evans, Brandt, Brassai, Bresson etc, etc. Man Ray particularly appealed to my sense of the radical. Lets kick convention right up the arse and do a new thing. I still like to think I think that way!

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- 1 Sketch at sunrise, c. 1935
- 2 Arum lilies, 1930s
- 10 Brave new world, c. 1935



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By a strange coincidence the plumber who rigged my home darkroom was a keen amateur photographer and a member of the NSW Photographic Society. He persuaded me to join it. That's democratic Australia for you! I think everyone belonged to it except some of the elite from The Sydney Camera Circle. I met and received encouragement from Arthur Smith, HN Jones, Henri Mallard, Doug Hill, Harold Cazneaux and others. The monthly competitions were a great thing. Pictures were hung as in a gallery and you saw your own work alongside work by other photographers.

8 Missonne [Belgian pictorialist photographer Léonard Missonne (1870–1943)] was a pure romantic and my early work had a lot of that too. In fact I think you could say it was pretty universal when you take a look at the landscape of the twenties and thirties. There was this terrible make believe thing: it was just unable to be avoided at that moment. Missonne was adored by the 'pictorialists'. There are several originals around in Sydney including one in this house! It's called 'Nuages' dated 1927 ...

19 Meat queue, 1946

8 Torso in sunlight (II),  
1941

Opposite page

11 Bondi, 1939

... In perspective, one looks at [Cazneaux's] work as a whole piece. It was a consistent style from beginning to end and now it has more content than previously — that of history. It tells the story of Pictorial Photography in Australia. As a young contemporary of Caz, the wholeness did not come out then; rather one was seduced by a picture at a time except in the case of infrequent exhibitions of his work. I think Caz was short sheeted by circumstance, his own and the 'moribund Australia' around him.

... I can't get away from Documentary. (It is the school I have adopted and will stand by. Any other attitude would be phony.) That is if you mean optical accuracy mixed up with 'creative treatment'. I think this applies to the things I'm interested in now and they mean much more



to me than 'Meat queue', 'Sunbaker', 'Torsos' and landscapes. People are almost out right now — it's what they make or build that interests me. You have hit it when you talk about 'purity, form, space' — an almost abstract concoction. Add to that strength and drama. I want to extract every ounce of content from any exciting form. I want a full range of tonality, especially the blacks, and I want to give life to the inanimate. It's a sort of extension of my penchant for still life as in the old days eg. 'Bondi' was intended as nothing more than a comparison of two contrasting shapes. The fact that the woman reached behind and adjusted her costume at the moment of exposure was sheer incidental luck.

We fed our spiritual selves on books and magazine articles. I can remember the excitement in the studio when a new copy of 'Photography' or 'Das Deutsche' hit the book stalls. Souls condemned to starvation, saved once more from pictorial purgatory!

Yes, 'The Home' magazine and 'Art in Australia' were very important to all of us. Syd [Ure Smith] had no money to speak of but that did not matter; it was the enthusiasm to get pictures published and on show to the public that mattered, an audience of some sort for christ's sake! ...



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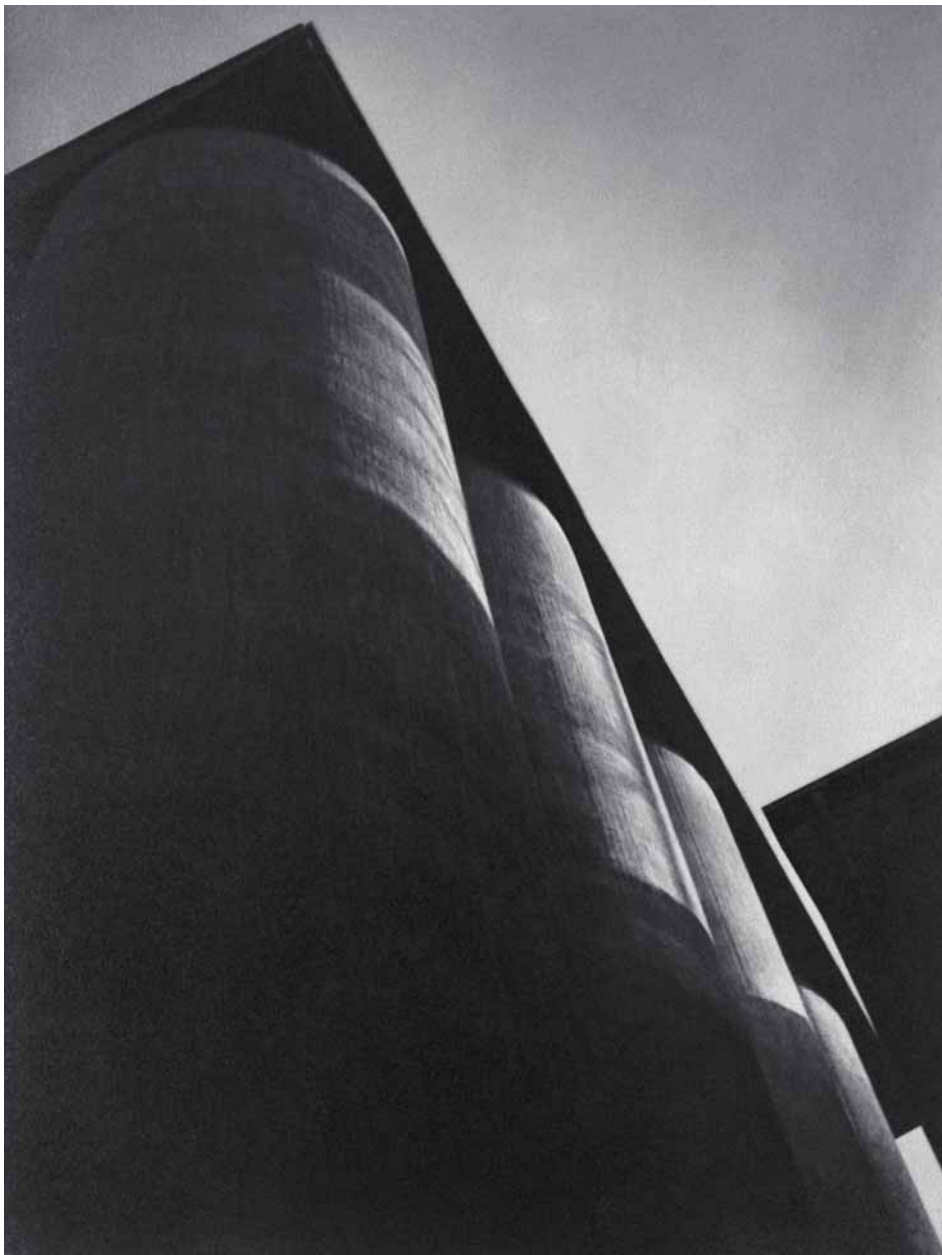
The retrospective show at the Centre [Australian Centre for Photography]\* was a great stimulation. Just to bring all those old things out of the moth balls was something in itself. I guess David Moore was the party responsible for initiating it. He is the only photographer with David Potts with whom I have any sympathetic rapport ...

I have always adored DH Lawrence. He was my mother's favourite author and my father read him at a distance. The old man was science and reason, Lawrence was all instinct and intuition. He figured that man had lost his real lust for life because all his instincts and native intuitions had been civilised out of him. 'Destroy the machine before it destroys man.' I worshipped his sensitivity to life and circumstances, his beautiful verbal response to nature, man and women. I wanted to believe that I was just as sensitive and could respond to my world in terms of the machine image. I would bend the machine to suit my own reflective terms.

Note:

\*The Australian Centre for Photography was co-founded by David Moore, with Wes Stacey and others, in 1974. The exhibition *Max Dupain: Retrospective* was held at the Australian Centre for Photography in 1975.

**Max Dupain**, c. 1976



26 Silos — morning,  
1933

**Max Dupain quoted from:**

Letter to the Editor,  
*Sydney Morning Herald*, 30 March 1938

'Australian Camera Personalities:  
Max Dupain', *Contemporary Photography*,  
January–February 1947

'The photographers — Max Dupain',  
*Architecture in Australia*, February 1975

'Max Dupain', *Light Vision*, May/June 1978  
Interview, *Artworks*, August 1980

**Note:**

Dupain's many handwritten notes were typed by Jill White in her long-term role as studio manager, photographer and assistant to Dupain. The typewritten notes are usually undated and often untitled, so a date has been estimated using references in the text.

1930s 1940s 1950s 1960s 1970s 1980s

*the architectural*  
**PHOTOGRAPHS**







32



31



1930s

**Great art has always been contemporary in spirit.**

To-day we feel the surge of aesthetic exploration along abstract lines, the social economic order impinging itself on art, the repudiation of the 'truth to nature criterion', and the galvanising of art and psychology.

Max Dupain, Letter to the Editor, *Sydney Morning Herald*, 30 March 1938

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Max Dupain, self-portrait, late 1930s

- 32 Anzac War Memorial, c. 1939
- 31 Hastings Deering Service Building, c. 1939

Opposite page

- 34 Lapstone Hotel Road Bar, 1939

# 1940s

I want to use more sunlight in  
my work ... The point is that  
**photography is at its best  
when it shows a thing  
clearly and simply.**

To fake is in bad taste.  
The studio is synonymous  
with fake.

Max Dupain  
in *Contemporary Photography*, 1947

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38 House ('Poyntzfield'),  
Killara, c. 1946

37 Sunday promenade,  
Manly, 1943

42 House (McCulloch),  
Whale Beach,  
c. 1949



38



37



42



70

1950s



45



54



61



74

15

- 70 Anzac House, 1957
- 45 House (Rose),  
Turrumurra, c. 1951
- 54 House (Stack),  
Point Piper, 1953
- 61 Builders and Traders  
Exhibition Building,  
1955
- 74 House (Goodman),  
Middle Harbour,  
1959









# 1950s

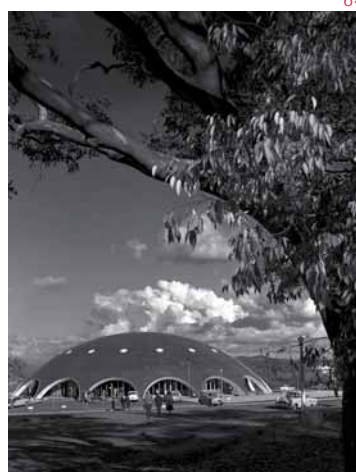


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One hopes that the new generation of photographers in Australia will graduate to the outdoors and make naturalness and spontaneity the underlying qualities of their work ... It is so necessary to learn from other countries but forever keeping in mind that a national photography will contribute greatly to Australian culture. **Let one see and photograph Australia's way of life as it is, not as one would wish it to be.**

It is wasting the dynamic recording capacity of the camera to work otherwise.

Max Dupain  
in *Contemporary Photography*, 1947



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## 17

Max Dupain,  
unknown  
photographer, 1951

64 House (Muller),  
Whale Beach, 1956

76 Becker Building  
(Shine Dome), 1959

Opposite page

85 House (Buhrich I),  
Castlecrag, 1958



1960s



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100



105

18

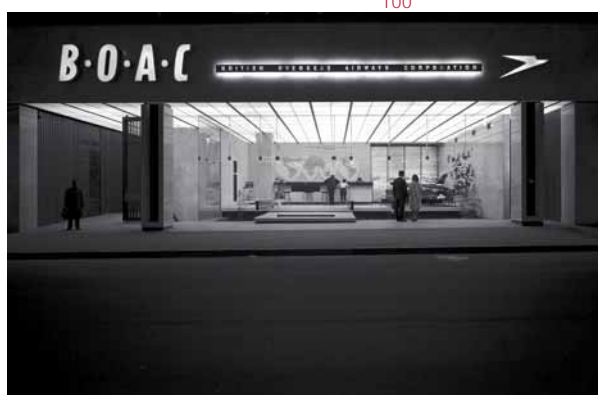
Max Dupain,  
photographed by  
Jill White, 1962

117 Wentworth  
Memorial Church,  
1966

100 Goldstein Hall,  
University of NSW,  
1964

105 Australia Square  
Tower, 1968

94 BOAC Booking Office,  
1963

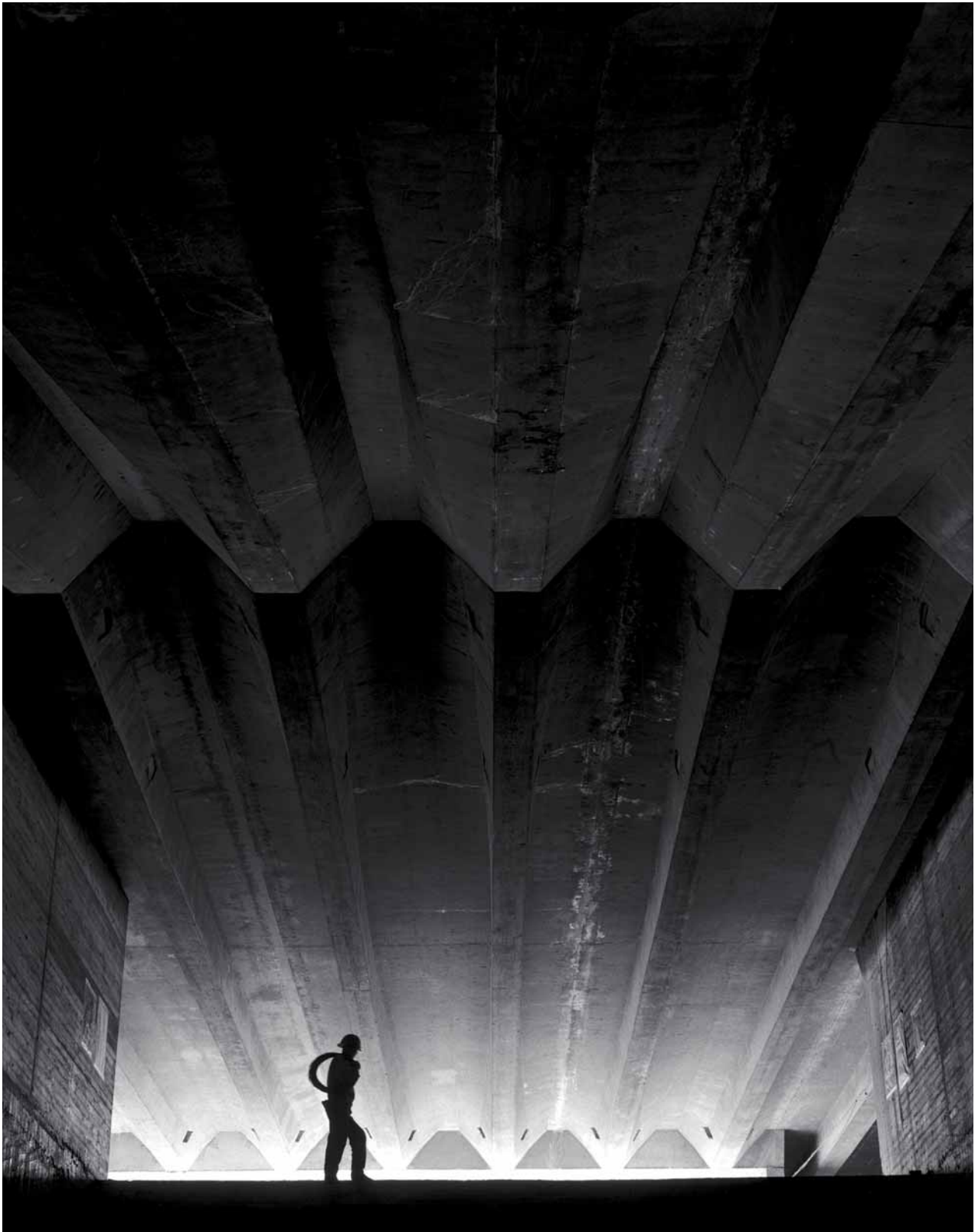


94

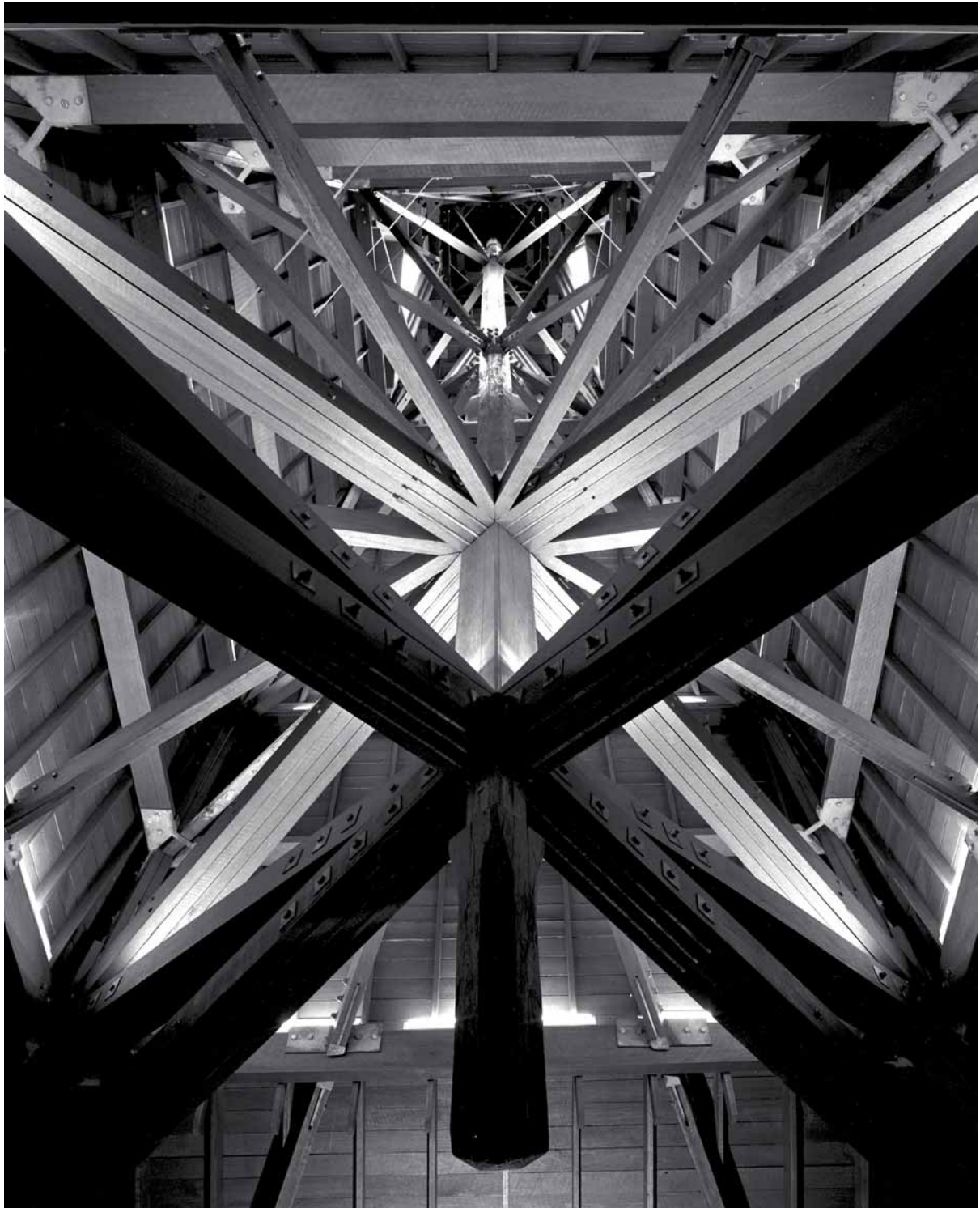
Opposite page

132 Sydney Opera House,  
c. 1964

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1960s



1970s



Let's not talk too much, **there is a great deal of material out there** to be taken hold of, grappled with and hammered down into beautiful photographic prints. Let's get on with it.

Max Dupain in *Light Vision*, 1978

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128



153



152

21

- 126 Carillon, 1970
- 128 Art Gallery of NSW, 1972
- 153 Phillip Health Centre and Library, 1977
- 152 Australian Embassy, Paris, 1978

Opposite page

- 112 CB Alexander Presbyterian Agricultural College, 1965



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1970s

STATE LIBRARY of new south wales

# 1980s



I suppose photography is like any other graphic medium. It's got to go beyond the stage of conveying information, of telling you or showing you something you should know ... **it has to involve you emotionally as well as intellectually.**

Max Dupain in *Artworks*, August 1980



173

163



188



192

## 23

Max Dupain,  
photographed by  
Jill White, 1984

- 173 National Gallery of Australia, 1981
- 163 The Furniture Centre factory, 1980
- 188 Farmhouse (Fredericks), Jamberoo, 1983
- 192 Parliament House, 1988

Opposite page

- 146 ANZ Regional Proof Centre, 1975

max dupain **MODERNIST**

1980s



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183 Yulara Tourist  
Resort, 1984



ITEM LIST

MITCHELL GALLERY 3

STILL-LIFE  
1 **Sketch at sunrise, c. 1935**  
Max Dupain Exhibition Negative Archive

EXPERIMENTS  
2 **Arum lilies, 1930s**  
Max Dupain Exhibition Negative Archive

LANDSCAPES  
3 **Longueville nocturne, 1939**  
Max Dupain Exhibition Negative Archive

4 **Standley's Chasm, Alice Springs, 1943**  
Max Dupain Exhibition Negative Archive

HERITAGE  
5 **Dalwood, Hunter Valley, 1985**  
Max Dupain & Associates

FASHION  
6 **Fashion, 1937**  
Max Dupain Exhibition Negative Archive

NUDES  
7 **Jean with wire mesh, 1938**  
Max Dupain Exhibition Negative Archive

8 **Torso in sunlight (II), 1941**  
Max Dupain Exhibition Negative Archive

SURREALISM  
9 **AWA tower with vinyl record, c. 1947**  
Max Dupain & Associates

10 **Brave new world, c. 1935**  
Max Dupain Exhibition Negative Archive

BODIES  
11 **Bondi, 1939**  
Max Dupain Exhibition Negative Archive

12 **Sunbaker, 1937**  
Max Dupain Exhibition Negative Archive

13 **Girl diving, 1950s**  
Max Dupain & Associates

BEACHSCAPES  
14 **Cronulla sandhills, late 1930s**  
Max Dupain Exhibition Negative Archive

15 **Surfboat launch, Manly, 1940s**  
Max Dupain Exhibition Negative Archive

COLOUR  
16 **Australian waratah, 1967**  
Max Dupain Exhibition Negative Archive

17 **Seed pods on the waratah, 1967**  
Max Dupain Exhibition Negative Archive

PEOPLE  
18 **Waiting for the main event, Royal Agricultural Showground, 1938**  
Max Dupain Exhibition Negative Archive

19 **Meat queue, 1946**  
Max Dupain Exhibition Negative Archive

PORTRAITS  
20 **Damian Parer, 1942**  
Max Dupain Exhibition Negative Archive

ADVERTISING  
21 **Swedish saucepan advertisement for David Jones, c. 1957**  
Max Dupain & Associates

22 **Hoover advertisement, 1957**  
Max Dupain Exhibition Negative Archive

BUILT ENVIRONMENT  
23 **Fibro cottages along O'Connell Rd, Oberon, 1962**  
Max Dupain & Associates

24 **Rush hour, Kings Cross, 1938**  
Max Dupain Exhibition Negative Archive

25 **View from Ben Boyd Rd units, Neutral Bay, 1959**  
Max Dupain & Associates

INDUSTRIAL  
26 **Silos — morning, 1933**  
Max Dupain Exhibition Negative Archive

27 **Wheat silos, Pyrmont, 1935**  
Max Dupain Exhibition Negative Archive

MICHELL GALLERY 2

Lipson & Kaad Architects  
(Design architect: Samuel Lipson)  
**Hastings Deering Service Building (now City Ford), Riley and Crown Sts, Sydney, 1938**  
28–30 c. 1939  
Max Dupain & Associates  
31 c. 1939  
State Library of NSW

C Bruce Dellit  
**Anzac War Memorial, Hyde Park South, Sydney, 1929–34**  
32–33 c. 1939  
Max Dupain Exhibition Negative Archive

Dudley Ward  
**Lapstone Hotel Road Bar, 1939**  
34 1939  
Max Dupain Exhibition Negative Archive

Eric W Andrew and Winsome Hall  
**Manly Surf Pavilion (demolished), 1938**  
(Sulman Award, 1939)  
35 Shark tower, c. 1939  
36 1940s  
37 1943  
Max Dupain Exhibition Negative Archive

Sydney Ancher Architects  
**House ('Poyntzfield'), Maytone Ave, Killara, 1945**  
(Sulman Award, 1945)  
38–39 c. 1946  
40 c. 1952  
Max Dupain & Associates

Sydney Ancher Architects  
**House (Ancher), Maytone Ave, Killara, 1951**  
41 February 1952  
Max Dupain & Associates

John D Moore  
**House (McCulloch), Whale Beach, c. 1948**  
42–44 c. 1949  
Max Dupain Exhibition Negative Archive

Harry Seidler & Associates  
**House (Rose), Clissold St, Turramurra, 1950**  
45 c. 1951  
46 Bangor door tracks advertising campaign, September 1955  
Max Dupain & Associates

Arthur Norman Baldwinson  
**House (Dupain), The Scarp, Castlecrag, 1952**  
47 September 1957  
48–49 February 1954  
50 Commonwealth Bank advertising campaign, June 1958  
Max Dupain & Associates  
51 1960s  
Max Dupain Exhibition Negative Archive

Aaron M Bolot  
**Apartments, Wylde St, Potts Point, 1948–51**  
52 c. 1953  
53 August 1953  
Max Dupain & Associates

Lipson & Kaad Architects  
(Design architect: Samuel Lipson)  
**House (Stack), Point Piper, 1953**  
54–56 February 1953  
Max Dupain & Associates

Douglas B Snelling  
**House (Richmond), Killeaton St, St Ives, 1954**  
57 April 1954  
58 Furniture designed by Snelling, September 1954  
Max Dupain & Associates

Lukacs & Singer  
**House, Seaforth, 1955**  
59–60 c. 1955  
Max Dupain & Associates

Edwards Madigan & Torzillo  
**Builders and Traders Exhibition Building, Sydney, 1955**  
61 September 1955  
Max Dupain & Associates

HP Oser Fombertaux & Associates  
(Design architect: HP Oser)  
**House (Stroud), Clareville, 1956**  
62–63 October 1956  
Max Dupain & Associates

Peter Muller  
**House (Muller), Bynya Rd, Whale Beach, 1955**  
64, 66 July 1956  
65 November 1958  
Max Dupain & Associates

Sydney Ancher Architects  
**House (Ancher), Bogota Ave, Neutral Bay, 1957**  
67 February 1959  
68 March 1958  
Max Dupain & Associates

Bunning & Madden  
(Interior design: Douglas Annand)  
**Anzac House (demolished), College St, Sydney, 1955**  
69–70 May 1957  
Max Dupain & Associates

Neville Gruzman Architects  
**Purnell Motors car showroom, Arncliffe, 1958**  
71–72 November 1958  
Max Dupain & Associates

Neville Gruzman Architects  
**House (Goodman), North Arm Rd, Middle Harbour, 1956**  
73–74 July 1959  
Max Dupain & Associates

Francis E Feledy  
**Olympic Tyres factory building, 1956**  
75 October 1956  
Max Dupain & Associates

Grounds Romberg & Boyd  
**Becker Building [Shine Dome] (formerly Australian Academy of Science), Canberra, 1958**  
(Sulman Award, 1959)  
76–78 May 1959  
Max Dupain & Associates

Peter Muller  
**House ('Kumale'), Barrenjoey Rd, Palm Beach, 1955–56**  
79 November 1958  
80 October 1958  
Max Dupain & Associates

Bruce Rickard & Associates  
**House (Cohen), Middle Cove, 1960**  
81 April 1960  
82 Floor tile advertising, January 1960  
Max Dupain & Associates

Bunning & Madden  
**Canteen building, Atomic Energy Plant, Lucas Heights, 1960**  
83–84 May 1960  
Max Dupain & Associates

Hugh and Eva Buhrich  
**House (Buhrich I), Edinburgh Rd, Castlecrag, 1947–60**  
85 May 1958  
Max Dupain Exhibition Negative Archive

Rudder Littlemore & Rudder  
(Design architect: Felix Tavener)  
**Qantas House (now No. 1 Chifley Square), Sydney, 1955–57**  
86–87 1961  
88 During construction, 1957  
89 Foyer (Laurie & Heath Architects), July 1963  
Max Dupain & Associates

John James  
**House (Graham), Kimo St, Roseville, 1960**  
90–91 May 1960  
Max Dupain & Associates

Duffield Young & Associates  
(Design architect: Andrew Young)  
**House (Young), Ogilvy Rd, Clontarf, 1961**  
92–93 August 1961  
Max Dupain & Associates

HP Oser Fombertaux & Associates  
**BOAC (British Overseas Airways Corporation) Booking Office, Sydney, 1963**  
94 July 1963  
Max Dupain & Associates

Bunning & Madden (Mezzanine level mural screen design: Douglas Annand)  
**Liner House (now Moran House), Bridge St, Sydney, 1959–61**  
(Sulman Award, 1961)  
95, 97 July 1960  
96 May 1961  
Max Dupain & Associates

MITCHELL GALLERY 1

Ancher Mortlock & Murray  
**Northbourne Housing Group, 1959**  
98–99 February 1963  
Max Dupain & Associates

Department of Public Works  
(Design architect: Peter Hall)  
**Goldstein Hall, University of NSW, 1964**  
(Joint winner, Sulman Award, 1964)  
100 March 1964  
101 July 1965  
102 Sculpture by Bert Flugelman, July 1965  
Max Dupain & Associates

Pettit & Sevvit  
(Design architect: Ken Woolley)  
**House, St Ives, 1965**  
103–104 June 1965  
Max Dupain & Associates

Harry Seidler & Associates  
**Australia Square Tower, George and Bond Sts, Sydney, 1961–67**  
 (Sulman Award, 1967)  
 105 'Keyhole shot', October 1968  
 106 Australia Square Plaza, June 1967  
 107 Tower with Alexander Calder sculpture, October 1968  
 108 Demonstration offices, October 1966  
 Max Dupain & Associates

NSW Government Architects Office  
**Pennant Hills High School, 1967**  
 109–111 December 1967  
 Max Dupain & Associates

Ian McKay & Philip Cox  
**CB Alexander Presbyterian Agricultural College, 'Tocal', Patterson, NSW, 1965**  
 (Sulman Award, 1965)  
 112 November 1965  
 Max Dupain Exhibition Negative Archive  
 113–114 March 1966  
 Max Dupain & Associates

Design and Construction Consultants Pty Ltd  
**Gazebo Hotel, Elizabeth Bay Rd, Kings Cross, 1969**  
 115 May 1969  
 116 February 1970  
 Max Dupain & Associates

Clarke Gazzard & Yeomans  
 (Design architect: Donald Gazzard, assisted by Richard Leplastrier)  
**Wentworth Memorial Church, Fitzwilliam Rd, Vacluse, 1964–65**  
 117 April 1966  
 Max Dupain & Associates

Maurice Morrison  
**House (Morrison), Cheyne Walk, Castlecrag, 1966**  
 118–121 February 1966  
 Max Dupain & Associates

Bunning & Madden  
 (Design architect: Walter R Bunning)  
**National Library of Australia, Canberra, 1968**  
 122, 124–125 July 1968  
 Max Dupain & Associates  
 123 March 1969  
 Max Dupain Exhibition Negative Archive

Cameron Chisholm & Nicol  
**Carillon, Canberra, 1970**  
 126–127 July 1970  
 Max Dupain & Associates

NSW Government Architects Office  
 (Design architect: Andrew Andersons)  
**Art Gallery of NSW — Captain Cook Bicentennial Project extensions, 1972**  
 (Sulman Award, 1975)  
 128, 130–131 May 1972  
 129 February 1972  
 Max Dupain & Associates

Jørn Utzon  
**Sydney Opera House, Bennelong Point, Sydney, 1957–66**  
 NSW Government Architects Office (Hall Todd & Littlemore), 1966–73  
 (Commemorative Sulman Award, 1993)  
 132 Under the Grand Staircase  
 — workman silhouetted against ceiling structural ribs, c. 1964  
 Max Dupain Exhibition Negative Archive  
 133 Interior during construction  
 — reinforcing rods, March 1963  
 Max Dupain Exhibition Negative Archive  
 134 Sydney Opera House by night from Mrs Macquarie's Point, November 1973  
 Max Dupain & Associates  
 135 Pattern of tile cladding, June 1973  
 Max Dupain & Associates  
 136 Max Dupain on location in the Concert Hall, June 1973  
 Max Dupain Exhibition Negative Archive  
 137 Roof structure and tiers of the Minor Hall, November 1965  
 Max Dupain & Associates  
 138 Under the Major Hall superstructure, 1967  
 Max Dupain & Associates

Harry Seidler & Associates  
**Office building, 2 Glen St, Milson's Point, 1971–73**  
 (Joint winner, Sulman Award, 1981)  
 139 May 1973  
 Max Dupain & Associates  
**Office and apartment building, 2A Glen St, Milson's Point, 1986–88**  
 140–143 November 1988  
 Max Dupain & Associates

Guilford Bell  
**House (MacFarlane), Wentworth Rd, Vacluse, 1972**  
 144–145 September 1974  
 Max Dupain & Associates

Joseland & Gilling  
**ANZ Regional Proof Centre, Lidcombe, 1975**  
 146 Stairwell, August 1975  
 Max Dupain Exhibition Negative Archive  
 147 August 1975  
 Max Dupain & Associates

Harry Seidler & Associates  
**Australian Embassy, Rue Jean Rey, Paris, 1978**  
 148 Concave rear wall, Chancellery, June 1978  
 Max Dupain Exhibition Negative Archive  
 149–150 June 1978  
 Max Dupain & Associates  
 151 Eiffel Tower with Pont d'Iéna, Paris, June 1978  
 Max Dupain Exhibition Negative Archive  
 152 Column designed by Italian engineer Pier Luigi Nervi, June 1978  
 Max Dupain Exhibition Negative Archive

Ancher Mortlock Woolley  
**Phillip Health Centre and Library, Woden, Canberra, 1975**  
 153–154 December 1977  
 Max Dupain & Associates

Ancher Mortlock Woolley  
**Town Hall House, Kent St, Sydney, 1974**  
 155–156 December 1976  
 Max Dupain & Associates

Philip Cox Richardson Taylor & Partners  
 (Design architect: Philip Cox)  
**Kambah Health Centre, Kambah, Canberra, 1974**  
 157 December 1977  
 Max Dupain & Associates

Ancher Mortlock Murray & Woolley  
**Attached housing, Macquarie Fields, 1976**  
 158–159 March 1976  
 Max Dupain & Associates

NSW Government Architects Office  
 (Design architect: David Turner; landscape design: Bruce McKenzie)  
**UTS Ku-ring-gai, Eaton Rd, Lindfield, 1968–84**  
 (Sulman Award, 1978)  
 160 October 1978  
 Max Dupain Exhibition Negative Archive  
 161–162 October 1978  
 Max Dupain & Associates

NSW Government Architects Office  
**The Furniture Centre factory, Davis Rd, Wetherill Park, 1980**  
 163–165 September 1980  
 Max Dupain & Associates

Enrico Taglietti  
**Australian War Memorial Film Repository, Mitchell, Canberra, 1979**  
 166 June 1980  
 Max Dupain & Associates  
**Treloar Conservation and Storage Annexe (Australian War Memorial), Mitchell, Canberra, 1979**  
 167 June 1980  
 Max Dupain & Associates

NSW Government Architects Office (JW Thompson) and Department of Public Works (Colin Still)  
**Alexander Mackie College of Advanced Education, Oatley, 1980**  
 168–169 March 1980  
 Max Dupain & Associates

Ken Woolley  
**House (Woolley), Cooper St, Paddington, 1980**  
 (Wilkinson Award, 1983)  
 170–171 July 1981  
 Max Dupain & Associates

Donald Crone & Associates Pty Ltd  
**Sydney Tower, 1982**  
 172 1982  
 Max Dupain Exhibition Negative Archive

Edwards Madigan Torzillo & Briggs  
 (Design architect: Colin Madigan)  
**National Gallery of Australia, Canberra, 1982**  
 173 Sculpture Gallery during construction, April 1981  
 Max Dupain Exhibition Negative Archive  
 174 April 1981  
 175 November 1981  
 Max Dupain & Associates

Edwards Madigan Torzillo & Briggs International  
 (Design architect: Richard Johnson)  
**FFG Marine Workshop, Garden Island, 1982**  
 176–177 February 1982  
 Max Dupain & Associates

Allen Jack & Cottier  
 (Design architect: Peter Stronach)  
**House (Barrett) and photography studio, O'Connell St, Newtown, 1981**  
 (RAIA NSW Merit Award, 1982)  
 178 April 1982  
 Max Dupain & Associates

Lawrence Nield & Partners  
**David Maddison Building, Royal Newcastle Hospital, Newcastle, 1984**  
 179–180 March 1982  
 Max Dupain & Associates

Harry Seidler & Associates  
**Hillside Housing, Kooralbyn, Queensland, 1979–82**  
 181–182 May 1982  
 Max Dupain & Associates

Cox Architects  
**Yulara Tourist Resort, Ayers Rock, NT, 1984**  
 183–184 June 1984  
 Max Dupain & Associates

Alexander Tzannes  
**House (Henwood), Paddington, 1988**  
 (RAIA Robin Boyd Award, 1988)  
 185–187 c. 1989  
 Max Dupain & Associates

Glenn Murcutt  
**Farmhouse (Fredericks), Jamberoo, 1981–82**  
 188 April 1983  
 Max Dupain Exhibition Negative Archive  
 189–191 April 1983  
 Max Dupain & Associates

Mitchell Giurgola & Thorp (Canberra)  
**Parliament House, Canberra, 1988**  
 192 November 1988  
 Max Dupain & Associates  
 193 c. 1988  
 Max Dupain Exhibition Negative Archive  
 194–195 During construction, January 1987  
 Max Dupain & Associates

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### Max Dupain Exhibition Negative Archive

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Posthumously printed in a limited edition of 90, from Dupain's original negatives, by Jill White, Director of the Archive, and an associate of Dupain from 1958.

Each silver gelatin photograph is selenium-toned on archival, fibre-based paper, authenticated with a blind embossed stamp, and signed, dated and numbered on the back by White. Prices increase as the edition sells.

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105 Australia Square Tower, 1968

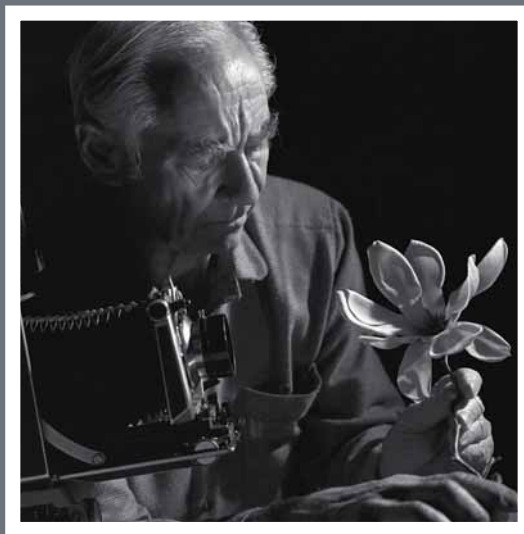
13 Girl diving, 1950s

122 National Library of Australia, 1968

35 Shark tower, Manly Surf Pavilion, c. 1939

132 Sydney Opera House, c. 1964

146 ANZ Regional Proof Centre, 1975



**Pictorially, the simpler  
the form, the more impact  
it has on the viewer** and the  
drama is intensified; to me that is  
terribly important ...

Architecture is like a gigantic still life  
— only instead of moving the bits and  
pieces around you move round the bits  
and pieces. And the direction of light  
is of course one of the prime factors in  
that respect.

Max Dupain,  
'Sunday Afternoon with Peter Ross',  
ABC Television, 1991

*Max Dupain*