

# MEMORIAL OF PHOTOGRAPHERS

SYDNEY INTERNATIONAL  
EXHIBITION OF PHOTOGRAPHY  
**PATRON IN MEMORIAM**

**ANDREW GIBSON**  
AFIAP, Hon EFIAP, Hon FAPS

12<sup>th</sup> November 1925 – 23<sup>rd</sup> March 2003

SYDNEY INTERNATIONAL  
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**PATRON IN MEMORIAM**

**ALBERT R ANDREWS**  
EFIAP, Hon EFIAP, Hon FAPS

2006

SYDNEY INTERNATIONAL  
EXHIBITION OF PHOTOGRAPHY  
**PATRON IN MEMORIAM**

**WINIFRED SCHMIDT**  
ESFIAP

08<sup>th</sup> June 1922 - 12<sup>th</sup> September 2007

SYDNEY INTERNATIONAL  
EXHIBITION OF PHOTOGRAPHY  
**PATRON IN MEMORIAM**

**RICHARD L. PAUL**  
ARPS, ESFIAP

30<sup>th</sup> October 1915 - 26<sup>th</sup> May 1979

**In Memory of JEN KEYS**



13<sup>th</sup> July 1947

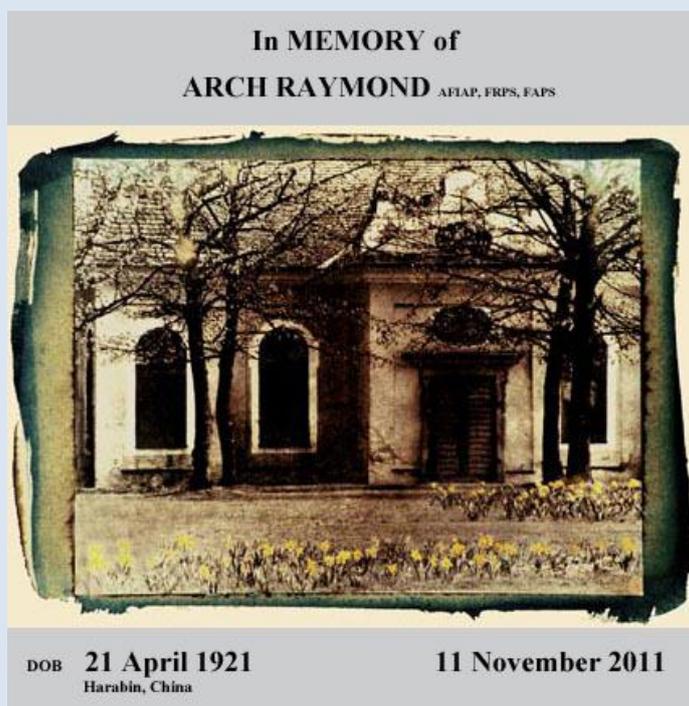
8<sup>th</sup> September 2011



SYDNEY INTERNATIONAL  
EXHIBITION OF PHOTOGRAPHY  
**PATRON IN MEMORIAM**

**ARCH RAYMOND**  
AFIAP, FRPS, FAPS

21<sup>st</sup> April 1921 – 11<sup>th</sup> November 2011



The following is from the  
**NORTHSIDE CREATIVE PHOTOGRAPHY**  
Web site

**VALE**

**Archie Raymond** AFIAP FRPS AAPS SSAPS

It is with great sadness that we advise that Archie Raymond passed away on Friday 11th November aged 90 years. Archie has been our Patron since 1999, a Life Member since 2007 and a great supporter of the club.

**TO VIEW TRIBUTES PLEASE VISIT**

[HTTP://WWW.NCP.ORG.AU/FORUM/VIEWTOPIC.PHP?F=3&T=648&P=904#P904](http://www.ncp.org.au/forum/viewtopic.php?f=3&t=648&p=904#p904)

## **VALE** **MARY RAYMOND**

It is with great sadness that we learnt that Mary Raymond had passed away on Sunday 15<sup>th</sup> January 2012.

### **THE FOLLOWING TRIBUTE TO MARY RAYMOND**

Was written by **ANDREW RAYMOND**

It is with almost unbearable sadness that I speak to you today.

Barely more than two months ago so many of us were gathered here to farewell Arch. A man who had lived a full life and died at the ripe old age of ninety. Today we say farewell to Mary, as most of you know her, Nana to her five grand kids and Mum, to David, Lindi and I.

I can't help feeling that if it weren't for the cruel scourge of cancer Mum would have had many more productive years of travelling, enamelling and spending time with her friends and family. Such a tragedy for her and such a sadness for all of us.

I have included three unfinished bowls in the display today to symbolise this fact.

Mum was born in Randwick in Sydney's eastern suburbs in 1939. Her parents were recently arrived refugees from the frightening holocaust that Europe had become during the 1930's. Her parents, George and Ilse, came from very wealthy families. Nearly all that wealth was left behind. George was able to bring enough money to buy a large sandstone house in Randwick where Mum spent her childhood years.

Selected for Sydney Girls High mum was a good student, a little mischievous if the stories of a couple of school friends are to be believed. From there Mum went on to Sydney University to study Pharmacy. It was during this time at a B'nai Brith meeting that she met a dashing young man who swept her off her feet. That man was our dad Michael.

They were married in about 1962. I came along in 1966, David in 1967 and Lindi in 1971.

It was, I think, in the early seventies that mum, at dad's suggestion, enrolled in a course that would go on to be a major part of her life. It was an introductory course on Copper Enamelling. You only need to look around you today to see the extraordinary skill and feel that she developed for this medium over the next 40 years.

Life went on. We started school, joined the local soccer team, mum did all the usual mum things, canteen duty, sideline duty, home duty and at different times had jobs selling products to chemist stores.

I remember one early clue to mum's artistic ability, it was a school fancy dress day and mum decided to make me an outfit as the caterpillar from, I think, Alice in Wonderland, and vague memories tell me that I was swathed from head to toe in green crepe paper, a caterpillar head dress and some sort of hookah pipe setup filled with some vile dark liquid I was instructed not to drink under any circumstances.

Holidays during the seventies were regularly shared with our Melbourne cousins in one or other of our homes. These were very happy times for us kids but sadly as we were to realise these times were not so happy for mum and dad who were struggling to make their marriage work.

Then one fateful evening mum invited over a friend of a friend who was doing it tough, as his wife was in hospital in a coma after a choking attack suffered while eating dinner. Enter Archie Raymond.

This was not a new chapter in mum's life, it was a whole new book. As I said at Arch's funeral, these early days as a new family were filled with good times and not so good times as Mum and Arch dealt with Rose's illness and death and peoples attitude to their relationship. There was also the divorce of mum and dad to be sorted out.

From this time on there was mum and there was Arch, Arch and mum, mum and Arch, Arch and Mary, Mary and Arch. They really became inseparable and it is almost impossible to remember the one without thinking of the other.

Life settled down and a house was bought in Killarney Heights. I think mum and Arch knew this wasn't home, and the search was on. Nearly all of you here today would have visited 7 Ailsa Close East Lindfield. It was their home, their sanctuary, their base. It was the place they loved to come back to after their world travels. But more than anything this home was such a reflection of who they were in their very souls.

Their greatest pleasure was opening their home to others. Photographic workshops given by Arch and enamellers workshops, where mum invited both local and international enamel specialists to give workshops, and often stay with them over that time.

One thing that was guaranteed to anyone visiting Lindfield was that they would never leave feeling either hungry or thirsty. Arch kept a well-stocked cellar and mum had the fantastic ability in the kitchen to seem to be doing a bit of this and a bit of that and all of a sudden the table was overflowing with delis breads and salads for lunch, or if it was dinner, a delicious European goulash or our boys favourite Shinkenfleckel. Of late Nana took to making two trays because she realised that our eldest, Jack had inherited the hollow legs I used to have.

The sad day was 13<sup>th</sup> July 2010 which was a family birthday lunch for Mum at a local restaurant. She wasn't feeling well and some tests that week revealed bowel cancer. The usual operation and chemo treatment followed. Mum regained her strength slowly and was on the road to recovery.

Feeling well enough mum and Arch embarked on their trip to Namibia in July last year. Sadly neither of them was really fit enough for the rigours of international travel and the trip took a heavy toll on both of them. On their return Arch was in poor health and mum discovered a lump in her neck. In hindsight the writing was on the wall for both of them. Arch became sicker and passed away in November which was a very difficult time for mum. When the secondary cancer in her brain was shown by a scan about three weeks ago mum knew the game was up.

As I contemplated what to say about mum today I realised that to me mum had always just been mum. I had never really thought about her in any other way. As I look back I see the rich array of influences that made her the unique person she was. Strongest of these influences was her European heritage. She spoke four languages and we all know that her cooking had a very European flavour to it. Her cakes were legendary and will live on as we her children continue to bake them.

Mum was an only child and grew up surrounded by adults. This made her self-sufficient and happy with her own company. Her travels with Arch gave her a world perspective that I think few people other than an astronaut could improve on.

These travels, particularly those into the true heart of Australia, places like Cameron's Corner, Innamincka, Mungo National Park, to name but a few were the basis for the spectacular colours and designs for the enamels you see around you today. Mum really had an instinctual feel for the colours of the outback and was brilliant at translating them into her work.

As I was looking through mum's studio earlier this week, I came to some draws which, unknown to me, were her finished stock draws. Let me tell you my heart was filled with joy, and my eyes with tears, as I pulled open draw after draw to find the brilliant colours and polished edges of piece after piece of mums finished work. What a treasure for her family. As we know copper enamels never lose their colour. They will outlast us by generations.

To conclude I would like to reflect on the last two weeks of mums life. Every day she had visitors. So many of the friends she and Arch had made over the years dropped by to spend time with her. Lindi and then Meg stayed in the house with her.

Mum passed away peacefully knowing how dearly loved she was by her friends and family.

## **MARY RAYMOND**

[http://www.brilliantfacets.com.au/artists/Mary\\_Raymond.htm](http://www.brilliantfacets.com.au/artists/Mary_Raymond.htm)

Mary Raymond was born in Sydney and has worked intensively with enamels for over twenty years. She studied at The School of Colour and Design and learned a variety of enamel techniques at workshops in Australia and overseas. An associate of the Royal Photographic Society, Mary is also a keen photographer and has travelled widely in outback Australia.

Her photographs provide the inspiration for her designs. Her enamels have been shown in exhibitions in Australia, Germany and America. One of her largest commissions is a work "The Escarpment" for the foyer of the St George Private Hospital in Kogarah, NSW. This work is a mural 1.5 x 6 metres.

Enamel is glass fused to metal at room temperatures ranging from 750-950 degrees C. multiple firings are required to build up colour and design layer by layer. The firings are short and hot, each piece being fired individually and requiring at least eight firings. Since the surface is actually glass, enamel is very durable, non-fading and washable.

Mary's plates and bowls, both regular and reticulated shapes, are sought after by collectors and feature in many private and public collections.



**JEAN HALGREN**

12<sup>th</sup> December 1923 – 18<sup>th</sup> January 2005

Secretary – Mosman Camera Club for 25 years

**FABIAN K BEAL** FRPS, APSA, FAPS, ESFIAP, ESAPS

23<sup>rd</sup> September 1932 – 16<sup>th</sup> April 2004

- Life member - **Federation of Camera Clubs NSW** 1995
- Published – “**Photography Explained**” in 1979 with assistance from the **Australian Photographic Society** and the **Federation of Camera Clubs NSW**

**ANDREW JOHN FREDRICK GIBSON**

12<sup>th</sup> November 1925 – 23<sup>rd</sup> March 2003

AFIAP, Hon EFIAP, Hon FAPS

- AFIAP 1969
- President – **Australian Photographic Society** 1974 – 1976
- Hon FAPS 1978
- Hon EFIAP 1980
- Commonwealth Medal – for Services to Amateur Photography 1983

**HEATHER JEAN GIBSON** ESFIAP

20<sup>th</sup> December 1929 – 21<sup>st</sup> August 2010

- Assisted with **Sydney International Exhibition of Photography** and Royal Agricultural Society NSW National Exhibition of Photography

**KEITH ARTHUR MUSGRAVE** AFIAP

20<sup>th</sup> June 1914 – 7<sup>th</sup> February 1986

- President - **Blue Mountains Photography Group** for 25 years
- President - **Federation of Camera Clubs NSW** 1984 – 1986
- Manager - **Hawkesbury National Photographic Exhibition** 1975 – 1986
- AFIAP 1978

**EDNA MAY KIRKLAND**

07<sup>th</sup> October 1934 – 06<sup>th</sup> May 2010

- Member – **Blue Mountains Photography Group** joined June 1980
- Member – **Henry Lawson Camera Club** joined March 1974
- Assisted at functions with **Sydney International Exhibition of Photography**  
**Hawkesbury National Photographic Exhibition**  
**Penrith National Exhibition of Photography**  
**Federation of Camera Clubs NSW**

**RONALD WILLIAM PEARSALL** AFIAP, FAPS

1946 – 2001

- President – **Federation of Camera Clubs NSW**
- AFIAP 1983

**BARBARA ABERCROMBIE** AAPS, ESAPS

12<sup>th</sup> December 1929 – 13<sup>th</sup> March 2008

- AP-R Recognition Medal 1973
- ESAPS 1985
- AAPS 1989
- John Low Medallion 2005

**ALBERT R ANDREWS** EFIAP, Hon EFIAP, Hon FAPS

Passed away 2006

- Founder - **Sydney International Exhibition of Photography** in 1958
- EFIAP 1960
- Founder - **Australian Photographic Society**
- President – **Australian Photographic Society** 1962 - 1964
- Commonwealth Medal – for Services to Amateur Photography 1965
- Hon EFIAP 1966
- President – **Australian Photographic Society** 1966 – 1968
- Hon FAPS 1974
- P-R Recognition Medal 1975

**RICHARD L. PAUL**

30<sup>th</sup> October 1915 - 26<sup>th</sup> May 1979

- Chairman – **Sydney International Exhibition of Photography** 1961
- Treasurer - **Sydney International Exhibition of Photography** 1966
- ESFIAP 1968
- Vice President - **Sydney International Exhibition of Photography** 1973 – 1980
- He was originally an active member of the **Manly Warringah Camera Club**
- Member and President of the **YMCA Camera circle**
- Sydney Royal Easter Show (exhibitor & winner in portraiture and Judge)
- National & International Exhibitor – ARPS
- Specialized in black & white portraits and published related articles

**WILMA M. GRADY**

- Secretary - **Sydney International Exhibition of Photography** 1973 - 1980

**HAL WISE** ESFIAP, Hon FAPS

1920 - 14th August 2005

- AP-R Recognition Medal 1965
- ESFIAP 1968
- Hon FAPS 1974
- Foundation member - **Australian Photographic Society**
- President – **Australian Photographic Society** 1972 - 1974
- Life member - **Federation of Camera Clubs NSW**
- President - **Sydney International Exhibition of Photography** 1984

**WINIFRED SCHMIDT** ESFIAP

08<sup>th</sup> June 1922 - 12th September 2007

- AP-R Recognition Medal 1964
- AFIAP 1966
- ESFIAP 1991
- Foundation member - **Australian Photographic Society**
- Life member - **Australian Photographic Society**
- Life member - **Federation of Camera Clubs NSW**
- Management committee - **Sydney International Exhibition of Photography** for over 25 years
- President - **Sydney International Exhibition of Photography** 1985 – 1987
- Treasurer - **Sydney International Exhibition of Photography** 1990 - 1994

**JOY KELLY LAPS, ESAPS**

Passed away 26<sup>th</sup> August 2003

- Secretary – **Maitland International Salon of Photography** for 21 years
- ESAPS 1994
- LAPS 1997

**PETER JARVER**

21<sup>st</sup> August 1953 – 24<sup>th</sup> April 2003

- Master of Photography – Australian Institute Professional Photography
- For more information <http://www.peterjarver.com/>

**PETER DOMBROVSKIS**

1945 – 28<sup>th</sup> March 1996

In February 2003, Peter Dombrovskis was inducted into the International Photography Hall of Fame in Oklahoma City, USA. Peter was the first Australian to be accorded this honor.

Some of Peter's photographs have been instrumental in the conservation of various Tasmanian wild places including the prevention of the damming of the Franklin River.

**MAXWELL SPENCER DUPAIN**

22 April 1911 – 27 July 1992

- In 1929 joined the NSW Photographic Society
- Married "Olive Cotton" in 1939
- Married Diana Illingworth in 1947, with whom he had a daughter, Danina and son, Rex
- EFIAP 1961
- Commonwealth Medal for Services to Professional Photography 1982
- Order of the British Empire (OBE) 1982
- Awarded a life membership with The Royal Australian Institute of Architects 1983
- Companion of the Order of Australia (AC) 26<sup>th</sup> January 1992
- For more information <http://www.cultureandrecreation.gov.au/articles/maxdupain/>

**OLIVE COTTON**

1911 - 2003

Olive Edith Cotton (1911-2003) is regarded as one of the pioneers of Australian modernist photography. However, her work is distinct from the boldness and dramatic compositions of other modernists, because it is characterized by a gentleness and tranquility.

Cotton's career spanned more than six decades, but was punctuated by a forty-year absence from the art scene. Despite this, she never stopped taking photos.

The common threads of Cotton's work are her use of light and form, keen observation skills and equal treatment of subject matter. Her 1935 photograph, *Tea cup ballet*, is a case in point. This is arguably her most famous work.

The natural world provided a lifelong inspiration for Cotton. Carefully and patiently, she photographed Australia's landscapes, trees, flowers and clouds. Her dual interests in art and science are revealed in the homage that her images pay to the beauty and structure of nature.

Cotton's work was included in various exhibitions during the 1930s but her first solo exhibition was not until 1985.

For more information [http://en.wikipedia.org/wiki/Olive\\_Cotton](http://en.wikipedia.org/wiki/Olive_Cotton)

<http://australia.gov.au/about-australia/australian-story/olive-cotton>

## DAVID MOORE

6<sup>th</sup> April 1927 – 23<sup>rd</sup> January 2003

- 1979 Commonwealth Award for Service to Professional Photography
- 1989 Honorary Fellowship, Australian Institute of Professional Photography
- Instrumental in the founding of the Australian Centre for Photography in Sydney, NSW
- For more information [www.davidmoorephotography.com.au](http://www.davidmoorephotography.com.au)

## HAROLD PIERCE CAZNEAUX

30<sup>th</sup> March 1878 – 19<sup>th</sup> June 1953

Was Australia's greatest pictorialist photographer; a pioneer whose style had an indelible impact on the development of Australian photographic history. He was a founder of the Pictorialist **Sydney Camera Circle** whose "manifesto" had been drawn up and signed on 28th November 1916 by the founding group of six photographers which included, Cecil Bostock, James Stening, W.S. White, Malcolm McKinnon and James Paton, (later joined by Henri Mallard).

For more information [http://en.wikipedia.org/wiki/Harold\\_Cazneaux](http://en.wikipedia.org/wiki/Harold_Cazneaux)

## JAMES FRANCIS "FRANK" HURLEY OBE

15<sup>th</sup> October 1885 – 16<sup>th</sup> January 1962

Was an Australian photographer and adventurer. He participated in a number of expeditions to Antarctica and served as an official photographer with Australian forces during both world wars. His artistic style produced many memorable images but he also used staged scenes, composites and photographic manipulation for which he has been criticized on the grounds that it diminished the documentary value of his work.

- Order of the British Empire (OBE) 1941

For more information [http://en.wikipedia.org/wiki/Frank\\_Hurley](http://en.wikipedia.org/wiki/Frank_Hurley)