

PHOTOGRAPHS of NEW SOUTH WALES

ca. 1875-1880

(and 3 photographs of India in 1866)



No. 73 - detail

HARBECK RARE BOOKS

RARE BOOKS – MAPS – PHOTOGRAPHS - MANUSCRIPTS

We are offering a collection of 80 large photographs, taken in the Blue Mountains, along the Nepean River and in Sydney between 1875 and ca. 1880. The photographs were largely taken by unidentified NSW Government Printing Office photographers. A few relate to railway and water works. But the collection also contains photographs known to have been taken by Sydney photographers Joseph Bischoff and Charles Pickering.

Photographs by the Government Printing Office “were mostly promotional images for publications, exhibitions and presentation albums. The collection also incorporated... the work of other photographers, such as Joseph Bischoff’s 1875 ‘Grose Valley’. As the Government Printer employed many photographers, the attribution of the photographs to any one photographer is difficult. [...] Most of the 200,000 negatives that constitute the collection, still housed by the NSW Government Printer, are only identified as being by staff of the Photographic Branch. Contemporary prints from the negatives are rare, and very few are held by the Government Printer today. Most images were presented in albums; it is uncommon to find individual images of high quality.” (Alan Davies, former Curator of Photographs, State Library of New South Wales. In: Josef Lebovic Gallery – Masterpieces of Australian Photography, 1989, p. 61)

Similar and identical images to these offered here are held by the NSW Government Printing Office (negatives), State Records of New South Wales, the State Library of New South Wales, the Blue Mountains City Library and the Mt Wilson and Mt Irvine Historical Society.

These large photographs are contained in a poorly-preserved presentation album. Each is mounted on stiff paper, almost all are titled in pencil below in a contemporary hand and likewise numbered in pencil in the lower right.

The album bears the ownership signature of John Rae. Rae (1813 – 1900) was a Scottish-born NSW public servant, writer, amateur artist and photographer. He was Sydney town clerk from 1843 until 1850 and in 1857 became Secretary to the Railway Commissioners. In 1861 he was appointed Under-Secretary for Public Works and Commissioner for Railways, a position he held until 1878. Following a year of travel in America and Europe he became chairman of the Board for Public Tenders. Rae’s literary work included the editing and publication in 1898 of *Thirty-Five Years on the New South Wales Railways*, a biography of John Whitton. A keen bibliophile, he had a catholic library of over 2000 volumes. Rae was also a talented amateur artist. He painted water-colours of Sydney streets which earned respect. He taught himself photography and used it to record details for later paintings and his camera obscura contributed to his panorama of Sydney Harbour. (from ADB).

The photographs are in excellent condition overall. Almost all have very good tonality and only a few show a little fading. If they are of lesser quality, this has been noted in the description. While some of the mounts show some foxing, the photographs are almost all free of foxing. There is minimal cockling to some of the paper mounts. However, the binding of this album is in very poor condition. The mounts are still held together by the stitching and are attached to the lower half leather board. The upper board is detached and only a portion of the spine strip titled ‘Photographs’ and numbered ‘8’ remains.

We are therefore offering the photographs individually with a price range of \$50 - \$800. The entire album is available for \$15,000. The total price for all individual photographs together is over \$16,000. Individual photographs can be reserved now, and if the album is not sold as one item by 20 May 2015, we will begin selling photographs individually after that date. When reserving/ordering items, please refer to our numbers preceding the titles.

Interestingly, the collection also contains three photographs taken by English photographer Samuel Bourne in the Ganges Valley and in the Himalayas in India in 1866.



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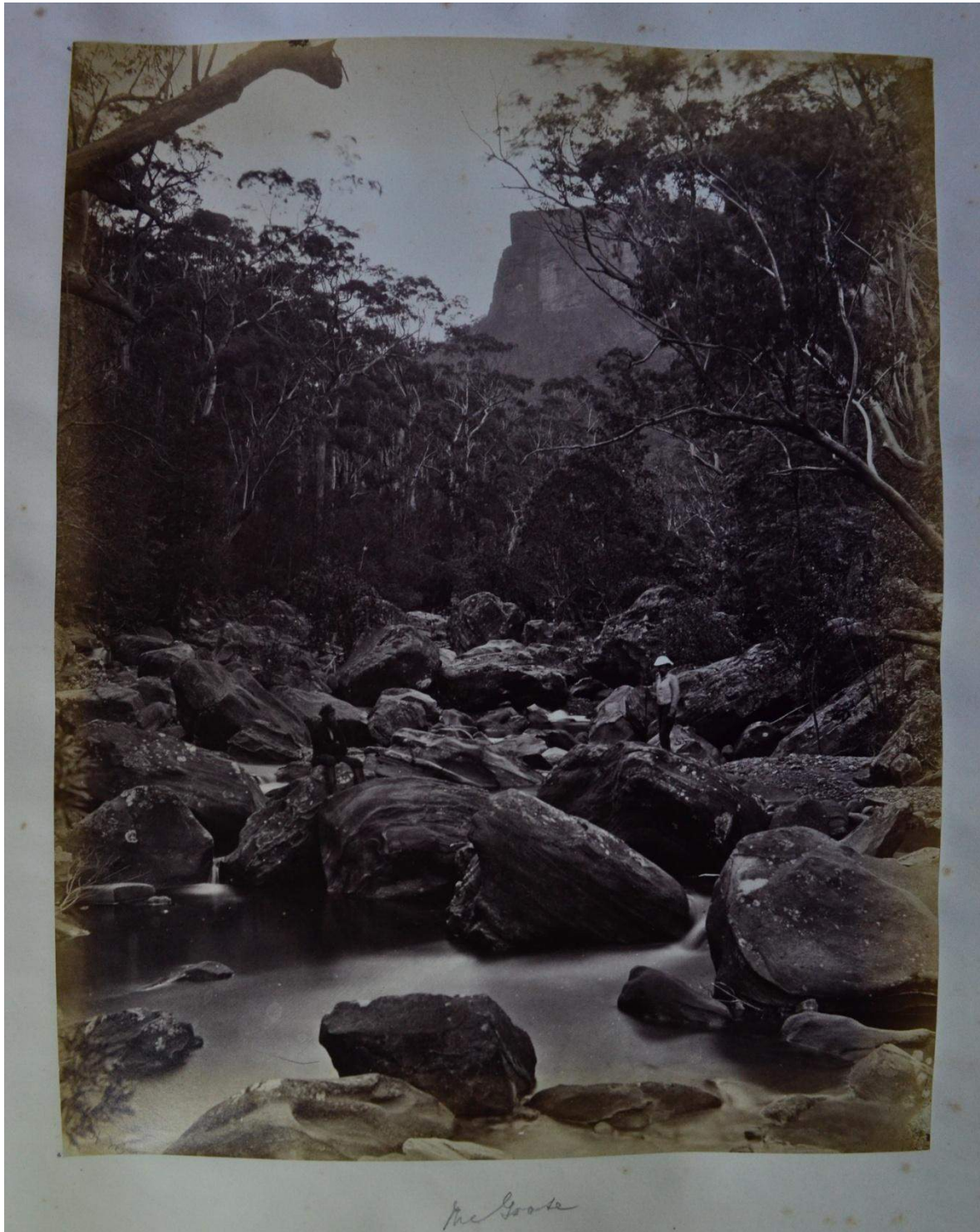
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Blue Mountains

1 – 14

Grose Valley and Mount Wilson, 1875 – ca. 1878.



1 **Bischoff**, Joseph (1832?, Althaldensleben, Prussia – 1903, Sydney). **‘The Grose’, 1875.** (35.5 x 27.5 cm). Some light fading and browning to edges.

Illustrated in Gael Newton: *Shades of Light*, (1988) as ‘Valley of the Grose’, p. 57.

\$450

In 1875 German-born photographer Joseph Bischoff and Tasmanian artist William Pigenit accompanied Frederick Eccleston Du Faur, Chief Draughtsman in the Crown Lands Office, on an artists' camp into the Grose Valley. Du Faur had formed a strong attachment to the Blue Mountains landscape in the 1870s "which for sublimity of grandeur, is not to be surpassed in the world." His vision encompassed the opening up of this spectacular region "to tourists and artists" and the encouragement of its use as "a healthy field of exercise for the young men of our own city".

Du Faur was one of the first people to buy land at Mount Wilson in 1875 and mounted regular excursions into the Grose Valley. He established a camp in the Grose valley about fifteen kilometres from the Hartley Vale siding. This was reached via a track constructed by surveyors assessing the region for construction of a railway line in 1857. Du Faur reopened the track which had become obstructed by fallen trees, landslips and undergrowth.

An artists' camp with 16 members was established about eight kilometres further down the Grose at its confluence with Govett's Leap Creek, below Mount King George [Mount Banks], about which Du Faur wrote in a letter to the Sydney Morning Herald in October 1875: "It may be mentioned that at the time of my leaving the camp on Monday last, Mr Pigenit had secured about 15 subjects. Sketching them in water colours, he intends reproducing them in oils. He and Mr Bischoff, the landscape photographer, will probably remain in the valley for another ten days and quit it with regret." (Information from ADB and Blue Mountains City Library – Local Studies Flickr online).

While the artists' camp was in the Grose Valley, it can be assumed that some men would have gone up to the top of Mount Wilson and Govett's Leap on one or more excursions. Bischoff and Pigenit are known to have stayed for an extra ten days after the others had left. It is therefore possible that some of the following photographs (2 – 14) were also taken by Bischoff in 1875.



2 'Grose'. (21 x 26.5cm). Numbered '22' in the plate. Minor loss to bottom right corner.

\$200



3 (detail)

3 **'The Grose'**. (21 x 27cm). Short 1mm foldline along bottom edge.

\$250



4 **'Mount Wilson'**. (27.5 x 35.5 cm). Slight fading and browning to edges.

This is almost certainly a photograph of the hut built for Du Faur for the use of caretaker Lewis Thompson, a survivor of Andrew Hume's North Australian expedition. It is likely that the figure leaning against the tree is Thompson (cf. the image of the 'Thompson's shack' in C. H. Currey's *Mount Wilson*, opp. p. 52, with the same man standing in the middle of the photograph).

\$400



5 (detail)

5 **'Mount Wilson'** (27 x 35.5 cm). A few spots of foxing.

Five men resting on a rocky outcrop of Mount Wilson.

\$350



6 **'Mt King George in distance – Mt Wilson'**. (21 x 26.5 cm).

\$200



7 'Mt Wilson' (21 x 26.5 cm).

An unidentified house at Mount Wilson. By 1880 eight houses had been built at Mount Wilson for use as retreats from the summer heat of lower altitudes, creating at what was known at the time as a 'hill station'. The first house, Campanella, was not built until 1878. Edward Christopher Merewether acquired land at Mount Wilson at the beginning of 1876. In a letter to Robert Scott, his cousin by marriage, he records that he intends 'to clear it of the big timber and undergrowth, leaving all the fern-trees' (quoted from C. H. Currey *Mount Wilson*, p. 57).

\$400



8 'Mount Wilson' (27 x 35.5 cm). Man sitting in the foreground (for scale). Some light browning to edges. \$100



9 (27 x 35.5 cm)



10 (24 x 33.5 cm)



11 (27 x 35.5 cm) Image blurred on right



12 (26 x 34cm)



13 (21 x 27 cm)



14 (27 x 35.5 cm) Some light browning.

Photographs 9, 11, 12, 14 have men in the foreground, possibly members of the 1875 artists' camp organised by Eccleston Du Faur.

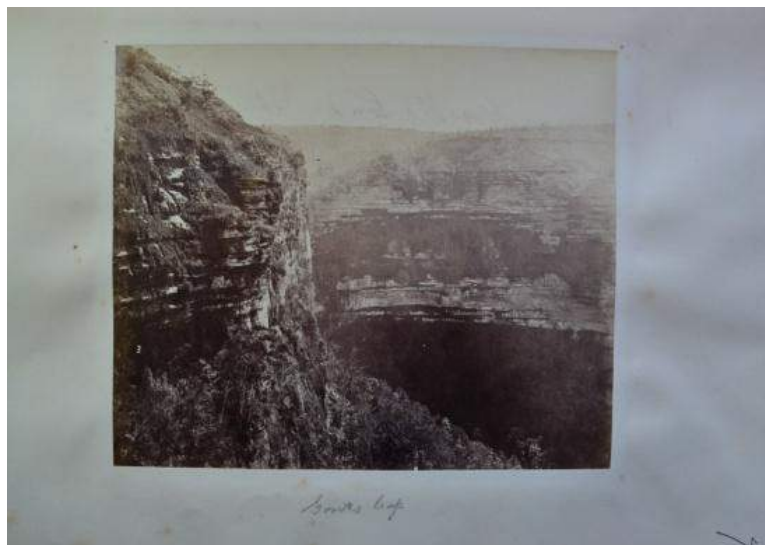
9, 11, 12, 14 - \$100 each

10 and 13 - \$50 each

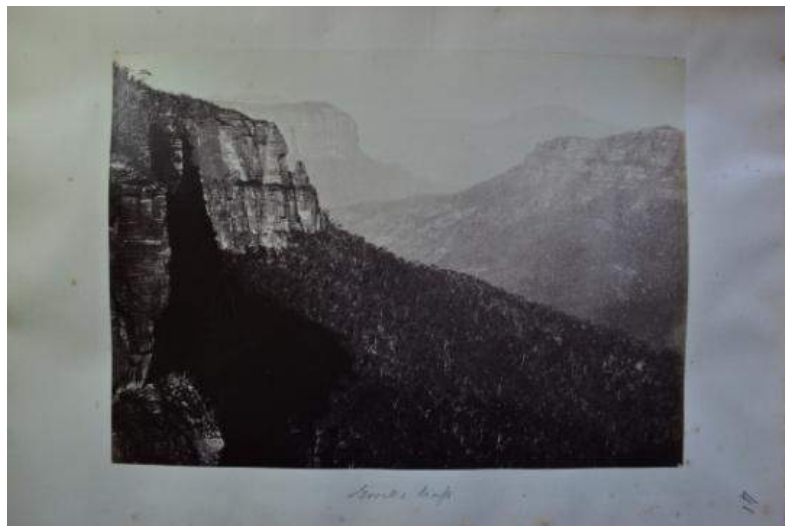
15 - 17 'Govett's Leap', ca. 1879.



15 (22 x 25.5 cm). A little faded. \$100



16 (22 x 26.5 cm). Title verso showing through to front of image. \$50



17 (24.5 x 34 cm). Illustrated in Gael Newton: *Shades of Light*, (1988), dated '1879', p. 55
\$150

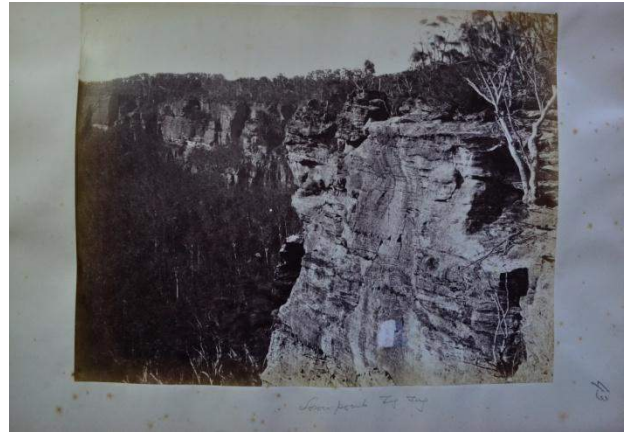
18 & 19 'Zig Zag'.

Although one immediately thinks of the Zig Zag railway, these photographs are more likely to relate to a Zig Zag road, possibly near Mount Wilson. The photographs show steep mountain sides, but there are no tracks visible.



18 (24.5 x 34.5 cm)

\$150



19 'Lower parts (?)'. Zig Zag'.
(27.5 x 35.5 cm). Some abrasion. \$50

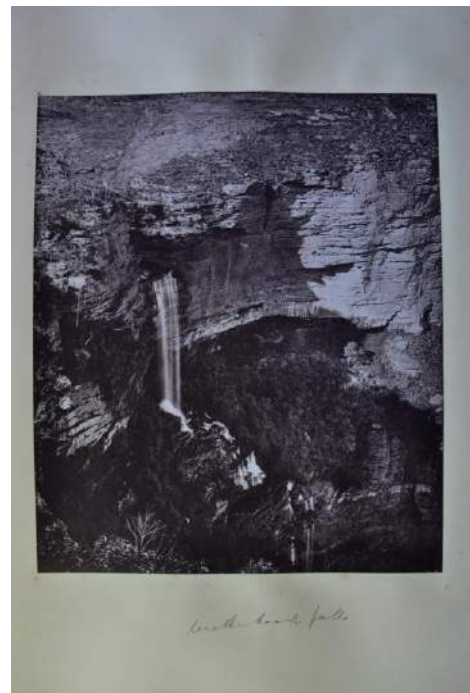
20 & 21 'Weatherboard Falls' (now Wentworth Falls), ca. 1880.

The railway route across the Blue Mountains reached as far as Wentworth Falls (then called "Weatherboard Falls") by 1867.

\$150 each



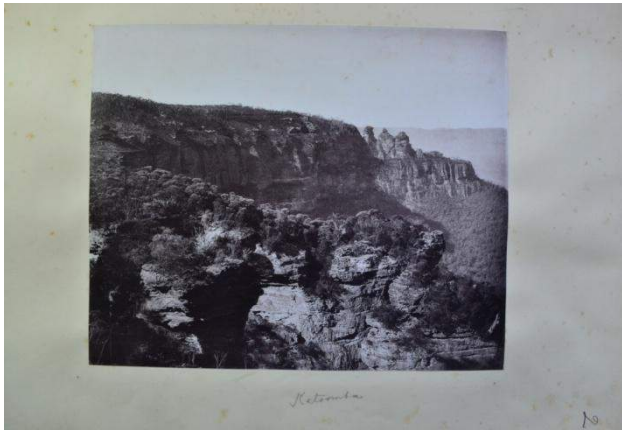
20 (26 x 20.5 cm)



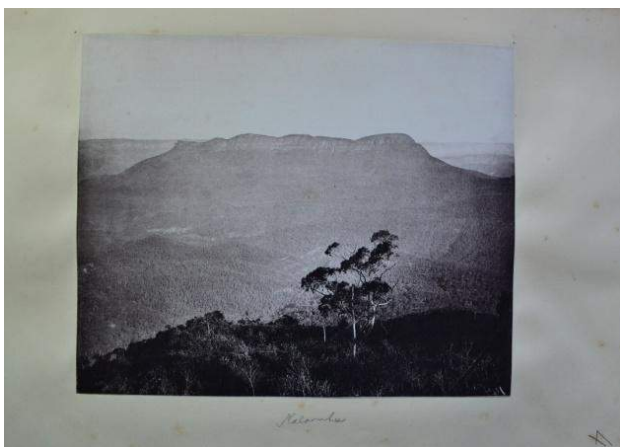
21 (28 x 23.5 cm).

22 - 26

'Katoomba', ca. 1880.



22 (23 x 28 cm)



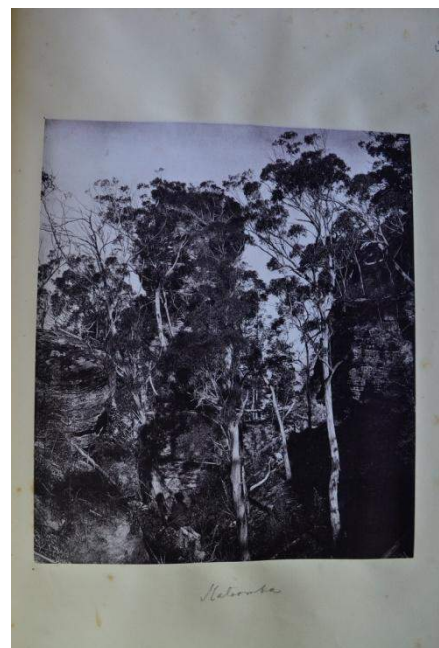
23 (23 x 28 cm)



24 (28 x 24 cm)



35 (28 x 24 cm).



36 (28 x 24 cm) Man in foreground.

22 - 26 - \$150 each



\$150

27 Caire, N. 'Orphan Katoomba' (25 x 29 cm). Titled in the plate.
NLA copy with label: Views of New South Wales, No. 9. 'The Orphan Tower'

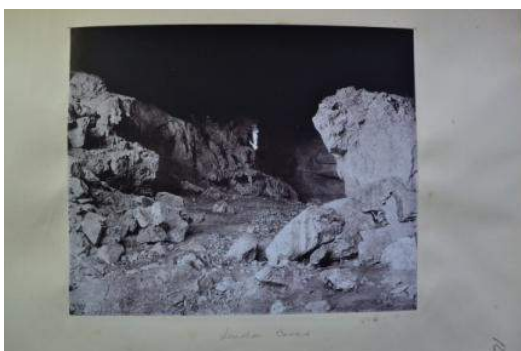
28 – 33 'Jenolan Caves'.



28 (28.5 x 23.5 cm)



29 (28.5 x 23.5 cm)



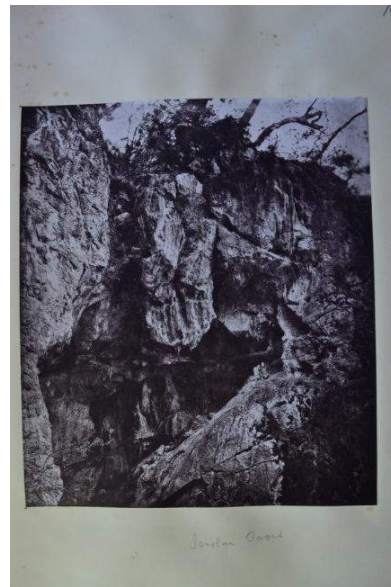
30 (23.5 x 28.5 cm)



31 (24 x 28 cm)

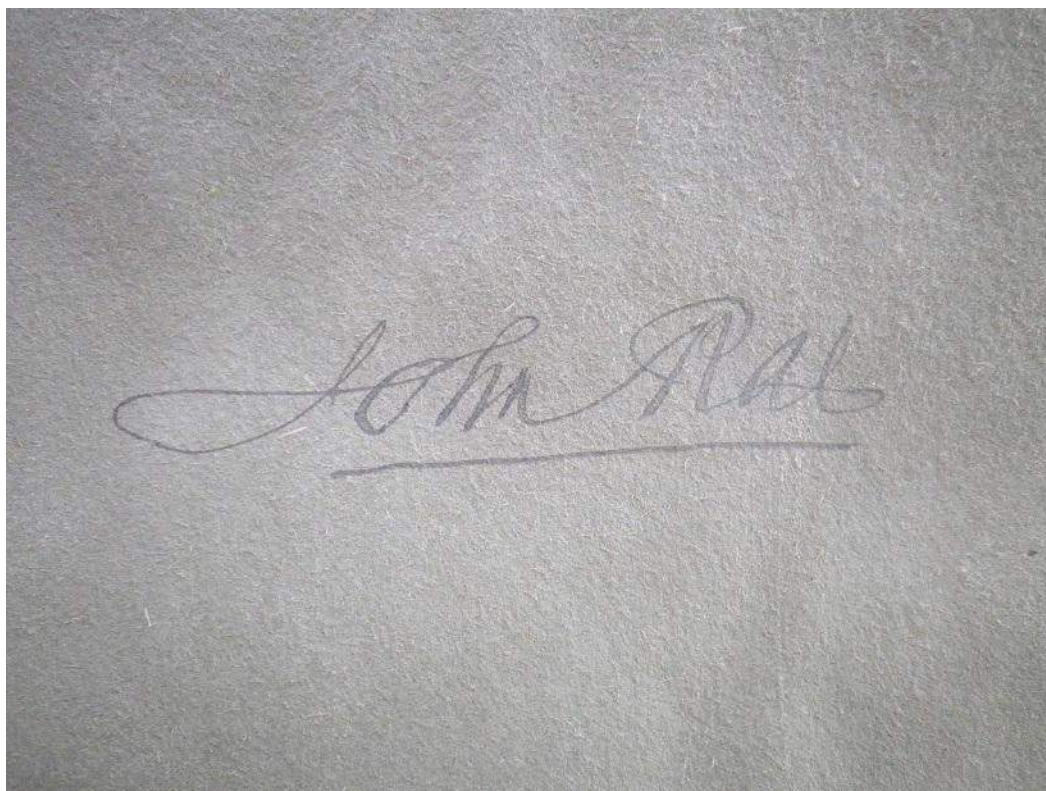


32 (28.5 x 23.5 cm)



33 (28.5 x 24.5 cm)

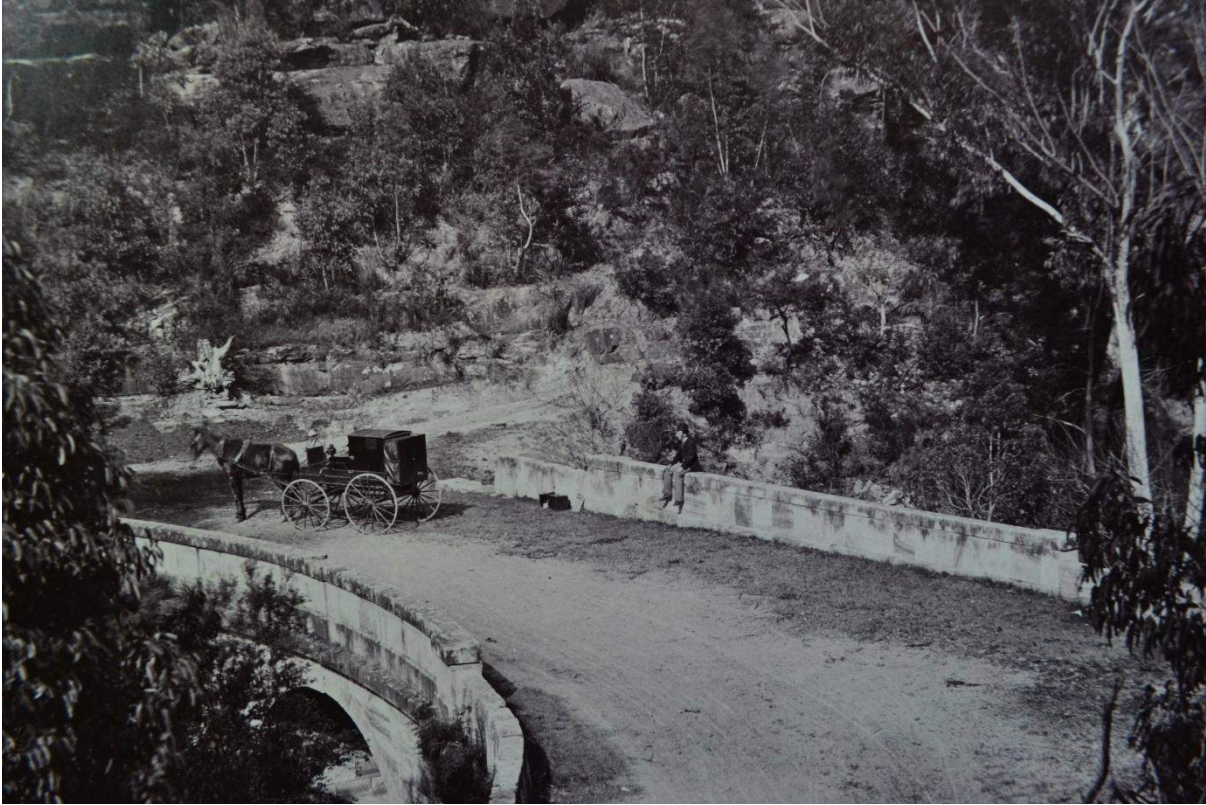
28 – 33 - \$150 each



John Rae's ownership signature on endpaper

Eastern foothills and the Nepean River

Lapstone Hill or Lennox Bridge



(detail)

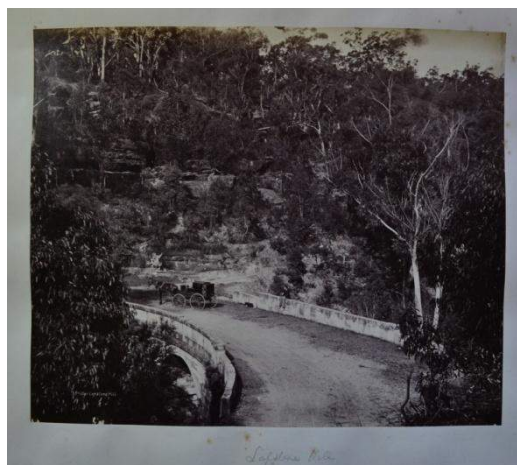
34 'Lapstone Hill Bridge'. (24.5 x 29 cm). Titled in the plate. Ca. 1880.

A view of Lapstone Hill or Lennox Bridge. A horse-drawn travelling photographer's cart with dark room is stopped at the far end of the bridge. A man in a bowler hat is sitting on a wall of the bridge with two boxes on the ground near him. Light fading to top edge.

This is the oldest stone arch bridge on the Australian mainland.

Mitchell's Pass was the third road to be built up the eastern escarpment of the Blue Mountains. Major Thomas Mitchell surveyed and recommended the construction of a road along this route, in preference to the Governor's suggestion of stationing a permanent repair gang on the existing Lapstone Zig Zag Road (now Old Bathurst Road). David Lennox was discovered by Mitchell when he was building a wall outside the Legislative Council Chambers in Sydney and Lennox undertook to plan stone bridges for the colony. Lapstone Hill Bridge, today Lennox Bridge, was completed in 1833.

\$800





(detail)

35 'Emu Plains'. (21 x 26.5 cm).

The single track railway at Emu Plains, also showing railway workers resting on the side of the tracks.

\$300



36 'Emu Plains. Nepean River'.
Titled in the plate. (24 x 28.5 cm)



37 'Emu Plains'. Titled in the plate.
(24 x 29 cm)



38 'Emu Plains. Nepean River' Titled in the plate. 24 x 29 cm). Top corners missing.

36 - 38 - \$200 each

Upper Nepean Scheme

By 1867 Sydney was outgrowing the water supply available from Botany Swamps and Governor Sir John Young appointed a Commission to recommend a future water supply. In 1869, the Commission recommended the Upper Nepean Scheme. This comprised weirs on the Cataract and Nepean rivers, a storage reservoir at Prospect and 63.25 miles (101.79 km) of pipelines, tunnels, canals and aqueducts to bring water from the 347 square miles (900 km²) catchment area to Sydney. Work on the Scheme began in 1880 and was completed in 1888. The Scheme was a significant feat of engineering at the time of construction.



39 'Cataract Waterworks'. (22.5 x 27.5 cm) Ca. 1880.

A photograph of the early stages of work on Cataract Dam and the Upper Nepean Scheme. Showing the Cataract River bed, a road coming down the hillside to the river banks, and a timber crossing with three men standing at one end of the crossing. There are some large rocks arranged along the river bank. Slightly faded. A brown spot to top margin. The SLNSW locates this photograph at the Nepean Towers property near current-day Douglas Park.

\$600



40 'Nepean'. (22.5 x 27.5 cm).

A ca. 1880 photograph of the Nepean River, possibly taken in connection with the Upper Nepean Scheme.

The Nepean River bed and a man sitting on its rocky banks. A couple of spots of foxing.

\$200

Camden Park



41 'Capt. Onslow. Camden Park'. (20.5 x 27 cm).

A view of the Nepean River with Captain Onslow identified, sitting on the river bank, together with three children and another man.

A little irregularly trimmed.

\$300

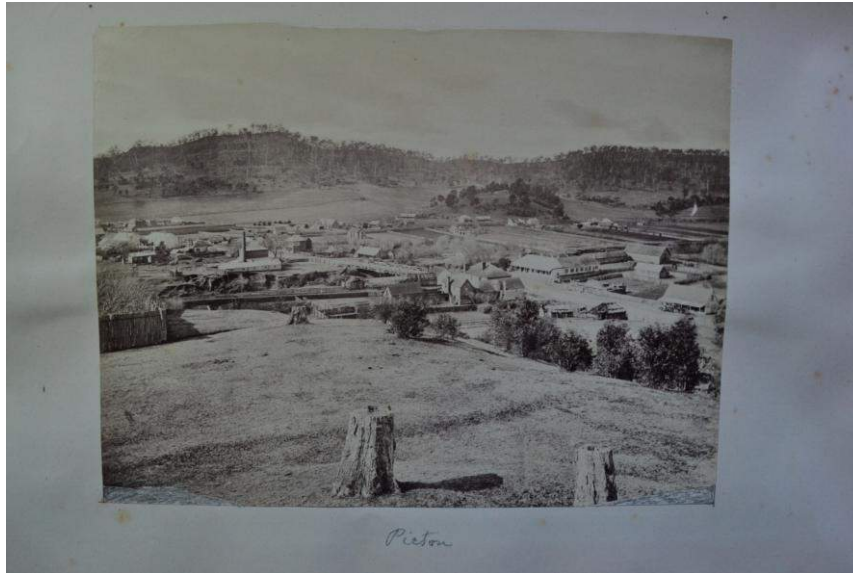


53 (detail)

42 'Camden Park' Two ladies walking across the lawn with a wing of Camden Park house in the background. (21 x 27 cm). A little faded.

\$200

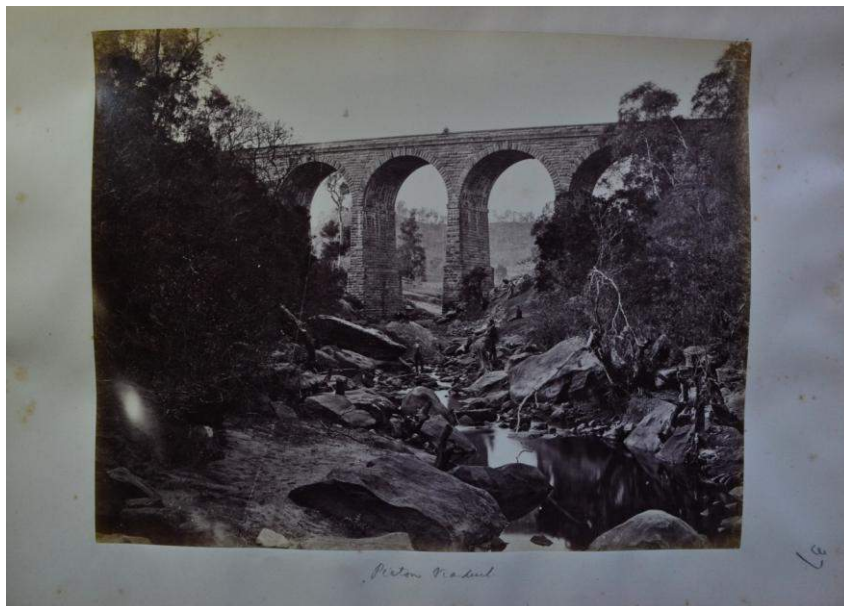
Picton



43 'Picton'. (20.5 x 27 cm).

A view of the town of Picton with a quarry in the foreground. White areas in bottom corners filled in with pencil squiggles.

\$400



44 Picton Viaduct, ca. 1879. (27.5 x 35.5 cm).

The Picton Viaduct with men in the river bed below and a man wearing a bowler hat in the centre of the viaduct. A crack in the glass negative visible in the printed image.

The Picton Viaduct is a Railway Viaduct over Stonequarry Creek. It was built of sandstone between 1863 and 1867 after a design by Chief Engineer by John Whitton. [...] It is the oldest viaduct still in use today.

Illustrated in Gael Newton: *Shades of Light*, (1988), p. 41

\$400

Nepean Towers

45 – 52 'Nepean Towers'. 8 photographs, ca. 1880, of Nepean Towers, formerly Parkhall, the country estate of Sir Thomas Mitchell until 1855.

Nepean House was built for Surveyor-General Sir Thomas Mitchell in 1842. It was named *Parkhall* until 1861 when it was bought by Dr Richard Lewis Jenkins. In 1904 it was bought by the Missionaries of the Sacred Heart and is now known as St Mary's Towers near Douglas Park

The National Estate Listing describes the house as 'A two storey Gothic Revival sandstone house (c. 1842-4)... to a design from Francis Goodwin 's 'Rural Architecture' and supervised by James Hume. There is a fine geometrical stone stair with cast iron balusters, several original chimney pieces, and Mitchell Arms on the eastern gable. An arcade, tower and chapel were added sometime after 1860, Blacket being commissioned to add the arcade. Apart from its importance as Mitchell 's country residence, "Park Hall" is one of the last stylistically significant houses built before the depression of the early 1840s.'



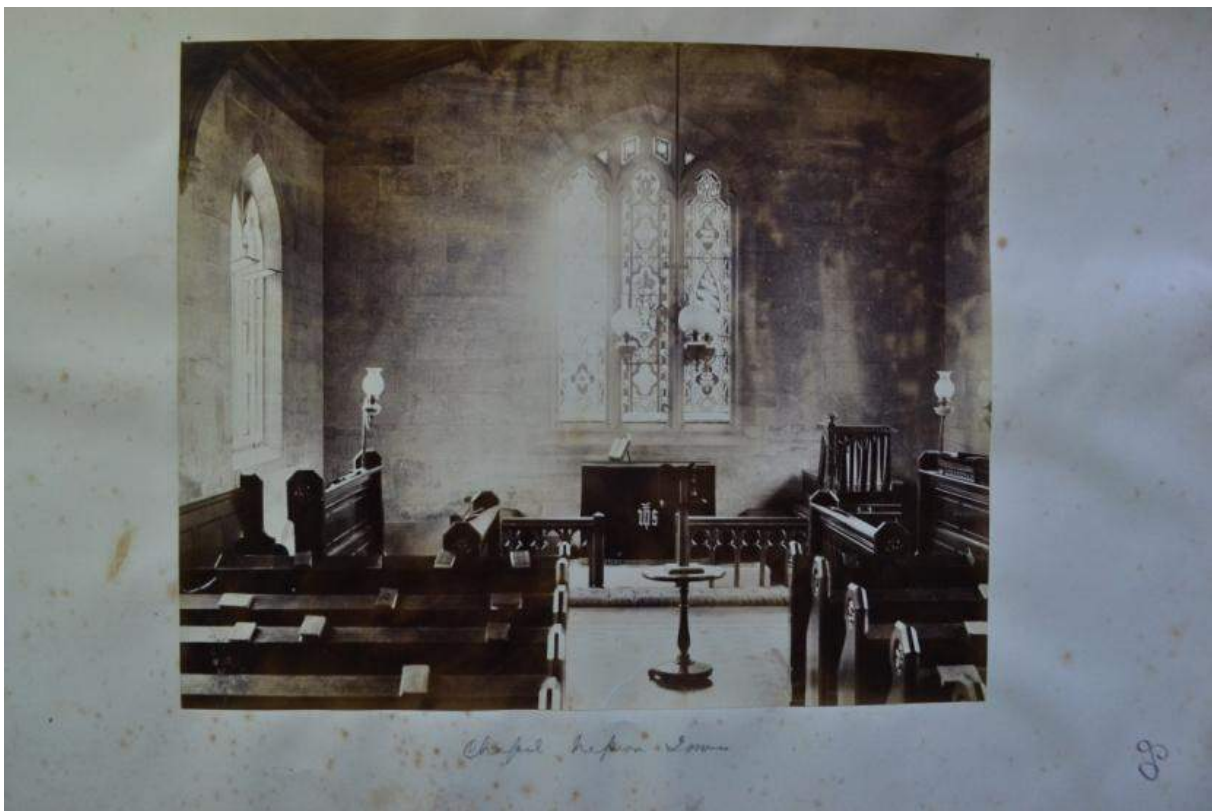
45 Nepean Towers. (22.5 x 27.5 cm). With a group of people outside. Some foxing.

\$700



46 'Dr Jenkins house' Nepean Towers. (22.5 x 27.5)

\$800

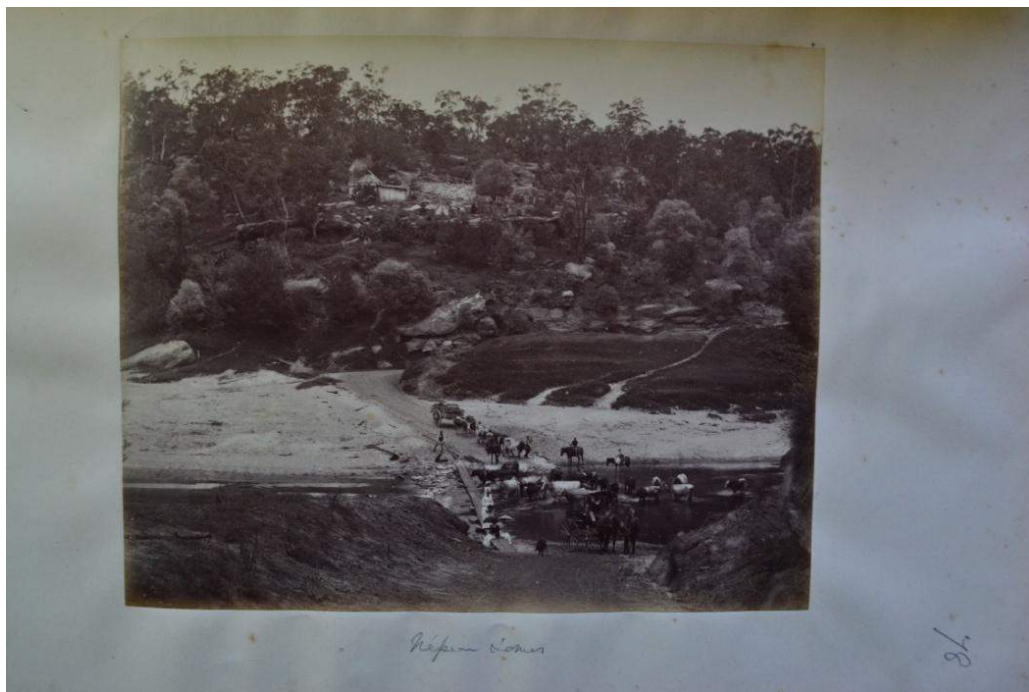


47 'Chapel, Nepean Towers'. (22.5 x 27.5 cm). Print has a mottled appearance. \$200



48 Cattle crossing. (22.5 x 27.5 cm)

(detail)



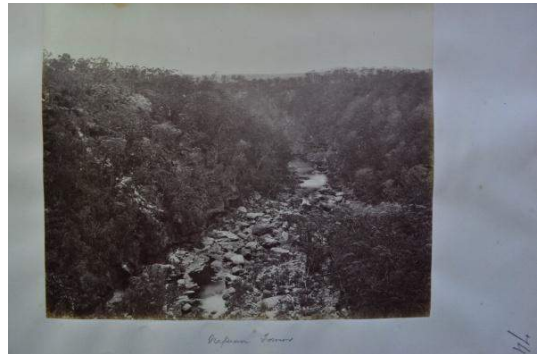
49 Cattle crossing. (22.5 x 27.5 cm)

Two photographs from opposite banks of this cattle crossing. A small herd waters at a river crossing at Nepean Towers with two ladies watching on. Riders on horseback, a horse-drawn carriage, a rowing boat and dogs complete the scene. This is where Douglas Park Drive crosses the Nepean River today. (Information from Blue Mountains Historical Society).

59 and 60 - \$250 each



50 Paddock (22.5 x 27.5 cm)



51 River bed (22.5 x 27.5 cm)



52 Rocks (22.5 x 27.5 cm)

50 – 52 - \$100 each

Sydney

53 – 61 'Botanic Gardens', ca. 1880.



53 A view across Farm Cove towards Bennelong Point and Government House visible above the trees. (27.5 x 35.5 cm). Some light fading.

\$200



54 A view across a path and pond with the Garden Palace visible above a line of trees. The Garden Palace was built for the 1879 Exhibition and burned down in 1882. (27.5 x 35.5cm).

\$150



55 A view down a path with the Museum and Lecture Hall entrance on the left and the Garden Palace visible above a line of trees. (28 x 35.5 cm).

\$250



56 Fern trees and a gardener with a rake. (24.5 x 28.5 cm).

\$100



57 Two paths and plants, a rake and a boy in the distance. (24 x 28 cm).

\$100



(detail)

58 A thatched garden pavilion with Government House in the distance. (25 x 28 cm).

\$300



59 A view across Farm Cove towards Government House, in the foreground a man lying on the grass and reading a book. (25 x 29.5 cm).

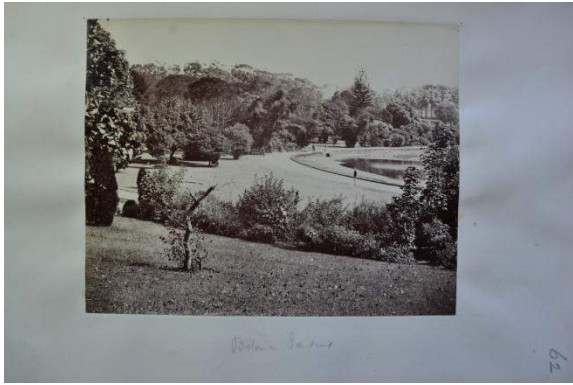
Image blurry along edges.

\$200



60 Two paths and plants, a gardener with a spade, a gentleman wearing a bowler hat. (24.5 x 28.5 cm).

\$100



61 A view across the Farm Cove foreshore with paths and four men, timber benches. A tower of Government House in the distance. (20.5 x 26.5 cm).

\$150

The Domain



(detail)

62 **Pickering**, Charles (attributed). **'The Domain Avenue'**. (21 x 26.5 cm).

Ten children and a few adults sitting under trees on benches and on the grass, along Hospital Rd. This image has been attributed to Charles Pickering by the State Library of New South Wales.

\$400



63 **Pickering**, Charles (attributed). **'The Domain.'** (20.5 x 25.5 cm).

A fenced-off road through the Domain with a group of people.

\$400

Further afield



64 (detail)

64 'Kiama Blowhole', ca. 1880. (24 x 24 cm).

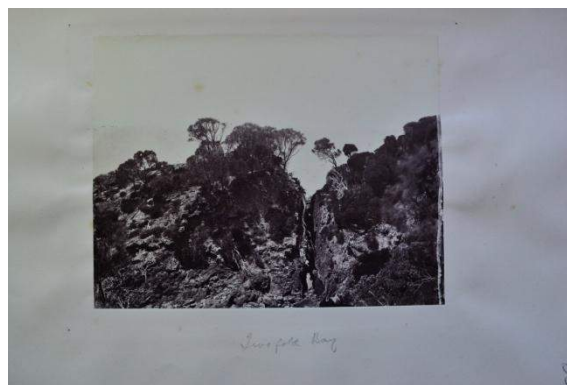
A man wearing a top hat and a sitting boy peering into Kiama Blowhole. A crack in the glass plate negative visible in the printed image.

\$200

65 – 67 Twofold Bay



65 Creek bed with fallen tree trunk
(18 x 23.5 cm)



66 Cleft in rocks. (18 x 23.5 cm)



65 – 67 \$100 each

67 Man in a horse-drawn buggy
driving through creek bed. (18 x 23.5 cm)



68 'Clarence River' (20.5 x 26.5 cm)
Dirt road along the Clarence River with a horse-drawn buggy and two men.

\$100



69 'Untitled'. (27.5 x 23.5 cm). \$100

69 - 77 'Untitled'

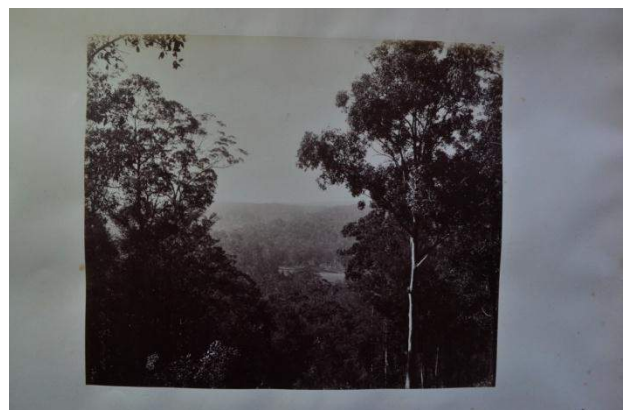


70 - 72 - \$50 each

70 (24.5 x 29 cm). Man standing amongst trees.



71 (24 x 29 cm). View through trees.



72 (24 x 29 cm). View through trees.



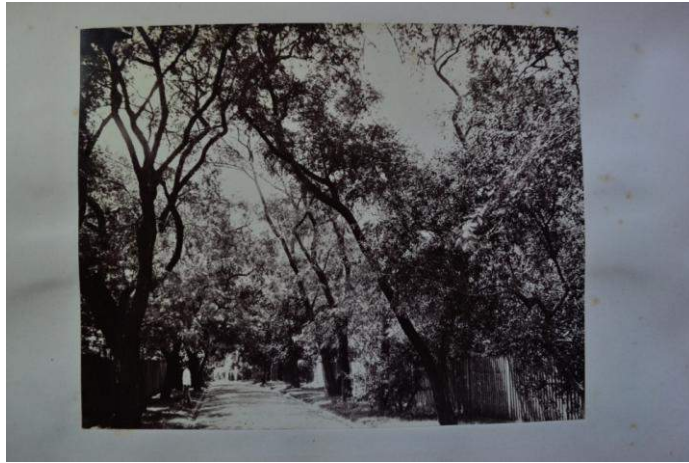
73 'Untitled' A group of gentlemen sitting in front of (and in!) a small tree. (18.5 x 23.5). A little foxing. Detail illustrated on front cover.

\$300



(Detail) \$250

74 Three men resting on rocks on a river bank with a camera set up behind them. A crack in the glass plate visible in the printed image.



75 A tree-lined avenue. (21 x 26.5 cm).



76 A road in the bush with a sitting man. (23.5 x 28.5 cm).

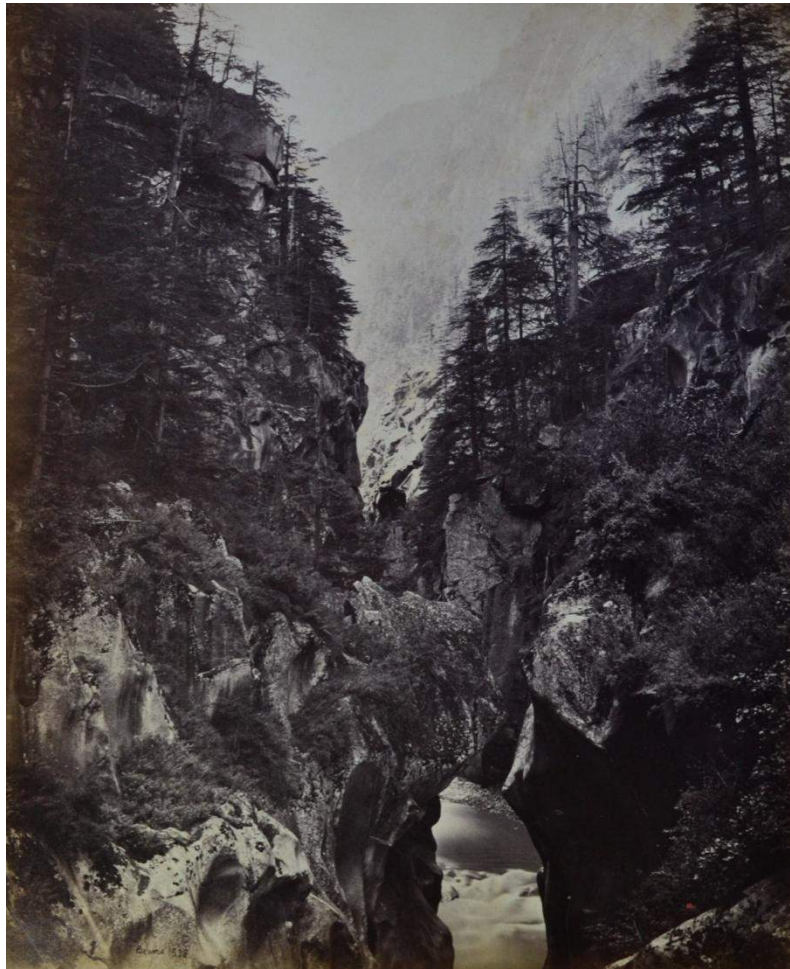


77 A garden? (26 x 29.5 cm)

75 - 77 - \$100 each

India

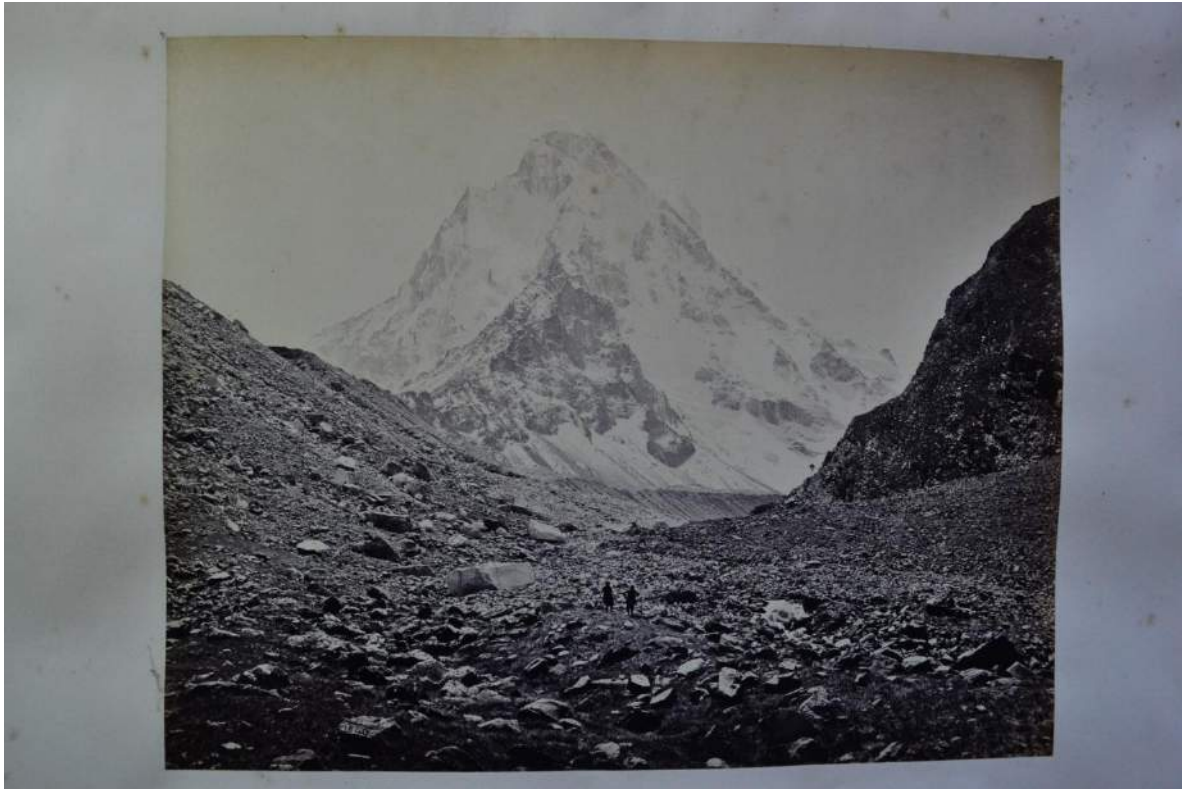
78 – 80 **Bourne, Samuel** (1834 – 1912). **‘Rocky channel in the Ganges’, 1866.** (29 x 24 cm). Signed and numbered ‘Bourne 1538’ in the plate.



\$300

Samuel Bourne a bank clerk and amateur photographer arrived in India in 1863. Bourne spent six extremely productive years in India, and by the time he returned to England in January 1871, he had made approximately 2,200 fine images of the landscape and architecture of India and the Himalayas. Working primarily with a 10x12 inch plate camera, and using the complicated and laborious Wet Plate Collodion process, the impressive body of work he produced was always of superb technical quality and often of artistic brilliance. His ability to create superb photographs whilst travelling in the remotest areas of the Himalayas and working under the most exacting physical conditions, places him firmly amongst the very finest of nineteenth century travel photographers.

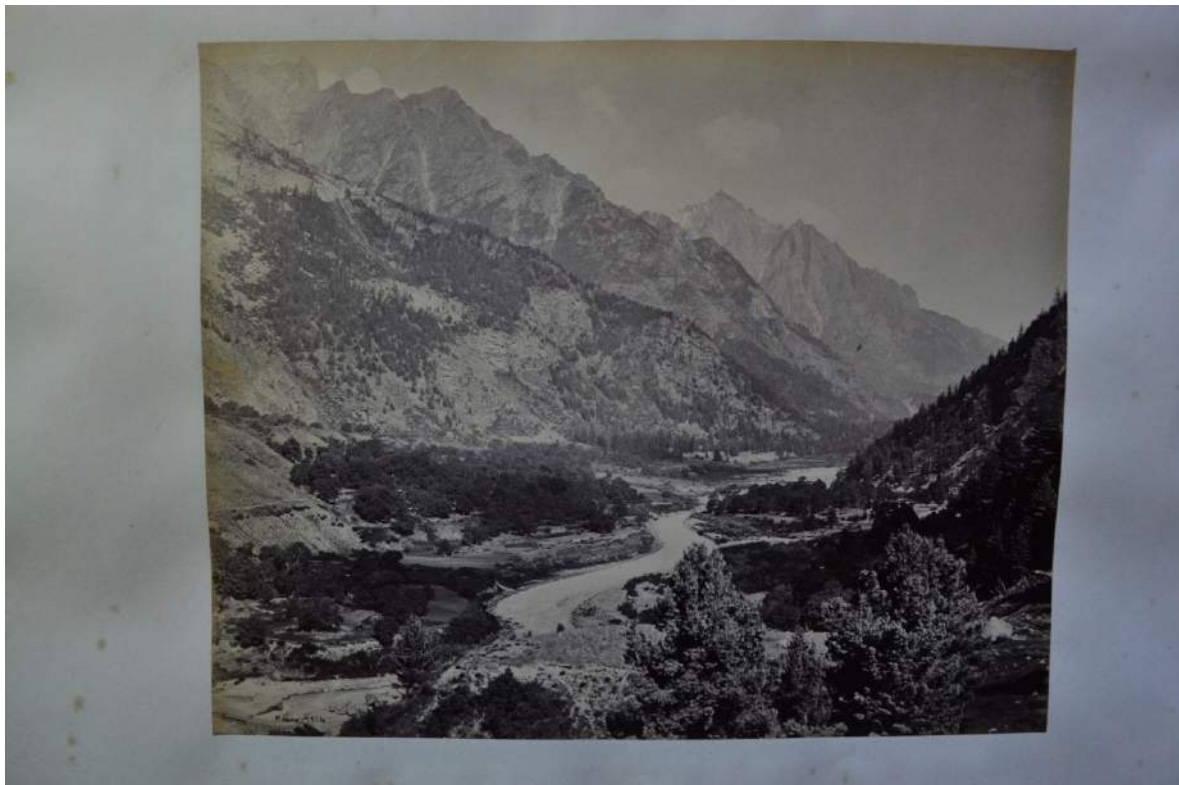
Bourne's third and last major trip was perhaps his most ambitious; consisting of a six-month journey in the Himalayas with the goal of reaching and photographing the source of the Ganges. He left Simla on 3 July 1866, in the company of Dr. G.R. Playfair (brother of the famous English politician Dr. Lyon Playfair), and travelled with him through Kulu and Lahaul, over the Kunzum Pass into the Spiti valley, where they later parted company. Bourne then continued on alone (except for his forty porters!); over the Manirung Pass, where he took spectacular views of the 18,600 foot high pass; which held the record for the highest altitude photographs that had yet been taken for twenty years. Thence, down to the junction of the Spiti and Sutlej Rivers and on to Sunnam and the Buspa Valley. He then climbed up over the Neela Pass, and down into the Upper Ganges Valley, where he journeyed on up to the Gangotri Glacier. There he went on to photograph one of the prime sources of the Ganges, as it issued from the mouth of the glacial ice cave at Gaumukh. His return journey took in Agra, Mussoorie, Roorkee, Meerut and Naini Tal, and he arrived back in Simla. (Wikipedia).



79 **'Mount Moira 22,621 feet high', 1866.** Numbered 1544 in the plate.

This photograph was taken from the Gangotri Glacier. (cf. British Library image catalogue)

\$300



80 **'The Buspa Valley from Simla', 1866.** Signed and numbered 'Bourne 1514' in the plate.

\$300