

Extended  
Landscape

## INTRODUCTION

Recent trends in photography show that a significant number of photographers are rejecting the single image approach and moving in a variety of ways towards multiple imagery in an attempt to extend the expressive potential of the medium. This current preoccupation reflects a growing discontent with the limitations the single image imposes on our experience of the subject it records. The single image represents a climactic moment which takes usually a split second of time and records from a single viewpoint what happened in it, leaving all that existed outside it to be assumed or imagined by the viewer. Generally, the reality 'captured' within the borders of the photograph is accepted as an adequate representation of the subject or event it describes, but, as Gael Newton notes:

'Whereas for the last fifty years photography has tended to define itself as unique by reason of its realism, the limitations of the single image in describing reality are now being questioned.'<sup>1</sup>

By extending visible reality beyond the single viewpoint and attempting to provide information existing beyond the perimeter of the single frame, photographers are challenging the dominant conventions of twentieth century photography. Straight photography, which gained popularity in the 1920's, grew out of a dissatisfaction with the soft focus, romantic imagery of the earlier Pictorialists and sought the creation of imagery in which there was little or no alteration between an existing reality and the final print. Its basic aims were to promote

'the esthetic use of the functional properties of the photographic technique, the appreciation of the camera's potentials and limitations, and the divorce of photography from the canons guiding the esthetic principles of the other visual arts.'<sup>2</sup>

Inherent in this approach is the belief that a photographic record of a reality divorced from the continuum of time is a 'truthful' description of what actually exists and emphasis was therefore placed on the technically fine print which would render the reality with a minimum loss of detail.

Contemporary photographers are extending this quest for detail further by creating composite works from single

images. David Stephenson's panoramic views of the Tasmanian landscape extend the frame both vertically and horizontally, producing large scale works which attempt to engulf the viewer in detail and consequently to force a constant change of position in order to comprehend it. Similarly, John Delacour's Bay Window project presents us with the complexities of a multitude of postcard sized images placed together to produce a work of enormous scale, demanding several different viewing positions in order to appreciate the overall pattern and structure as well as the individual details. This kind of structuring also has the effect of creating what could be termed a 'visual map'. As the photographer moves through the landscape he selects and records or 'maps' what to him are important 'landmarks' and places them together to form a unified statement which reflects an individual response. On this level, the interpretation of the landscape is given as much importance as a mere description of it.

The idea of making connections between individual images also extends into other forms of multiple imagery, such as sequences, and can reflect concerns which demand interpretation on a psychological level. Bill Henson's Untitled Series 1979, for example, is described by Christine Godden as

'a narrative, not of an event so much as of a psychological development.'<sup>3</sup>

She also makes the observation that his structuring is derived from musical rather than visual models.

However, the recent move towards multiple imagery is generally an attempt by photographers to overcome the limitations imposed on them by the fact that photography is not only dependent on the visible world for its subject matter, but can, by its 'timeless' nature, record only minute fragments of it.

Heather Telford

1. Newton, G., *Project 38: Reconstructed Vision - Contemporary Work with Photography*, (Exhibition catalogue, Art Gallery of New South Wales, Sydney, 1981).
2. Newhall, B., *The History of Photography from 1839 to the present day*, (Museum of Modern Art, N.Y., 1964).
3. Godden, C., "Photography and the Australian Art Scene", *Art and Australia* (Vol.2, Summer 1980), p.175-182.



John Delacour *The Bay Window Project: Installation Detail*

From David Stephenson's first successful photographs, to his most recent images, his subject matter shows a consistent interest in objects within the landscape that are products of a modern Western culture. In his early photographs, Stephenson found his interests lay within the vernacular culture of suburban Colorado, where he lived and studied. He made images of drive-ins, house facades, and other aspects of the suburban environment.

As Stephenson photographed he became increasingly interested in the landscape within which the man-made constructions existed. He began to travel to the outskirts of suburbia, to the front line of the evermore rapidly expanding suburban development as it advanced on the pastoral countryside. His images were explorations of the interface between these two contrasting environments. Stephenson's intention during this period, was to avoid making conscious value judgements about the transformation of the landscape. Like Walker Evans, who has greatly interested and influenced him, he aspired to neutrality, making images formally strong in a frank, descriptive manner. His concern was the visualisation of a contemporary cultural history, rather than a social critique.

As the body of Stephenson's work progressed and he travelled further into the countryside away from the outskirts of suburbia, the scale of the man-made constructions he was photographing, began to diminish within the space of the landscape. He began this series of photographs in 1978, and as far as subject matter is concerned they lead directly to his most recent images. During the last five years he has selected and photographed various sites of civil engineering projects that occupy space in the natural landscape. At the beginning of 1981, he travelled to California to photograph the historic Hetch Hetchy Hydro scheme and the Stanislaus River that was in the process of being flooded. Later that year in Alaska he made many images of the controversial oil pipeline that stretches across 800 miles of the Alaskan State.

Whilst photographing the pipeline, Stephenson began to experiment with the constructed panorama. He discovered that a single image was unsuccessful in recording sufficient information about the vast linear qualities of the object, whereas, the format of an accurately constructed panorama was ideally suited. In his more recent images of the Tasmanian power schemes, he has extended the panorama vertically. This presents the viewer with a large area of finely detailed photographic space, offering an extensive visual experience of the environment being photographed.

The reasons that Stephenson has for making his images, like most artists, have been conceived over a long period, and come from a number of contrasting sources. However, in his approach to image making, he still aims for a certain level of objectivity to accurately, photographically describe his subject matter. In other words, to present the viewer with unclouded facts. He has stated that he realises no artist can ever adopt completely a stance of neutrality in his/her work because, by simply making a choice of subject matter, or choosing a title for an exhibition or publication, an artist communicates a personal position.

He refers to the photographs that he has been working on in the last five years as "The New Monuments". The title infers certain cultural connotations. A monument is generally understood to be an object or environment designed to commemorate a particular historic phenomenon, also the word suggests a time-enduring permanence. He lived in New Mexico from 1979-82 and whilst there, he observed examples of ancient Indian stone masonry that have endured time and the elements for a thousand years. These relics exist as the

few last physical reminders of an ancient culture. They are monuments to the people of that era, and to their basic, sound building skills. Stephenson views the massive engineering structures that he photographs similarly, as monuments to our present technological age. They have an almost indestructible permanence, and could exist long after any genocidal holocaust that man could invent with present technology. He says he has tried to imagine how these constructions would be perceived by a visiting alien, if humanity was extinct and these were the only surviving relics.

The late Robert Smithson, the Earth Works Sculptor in his essay "Monuments of Passaic New Jersey",<sup>1</sup> articulates a similar concept. Smithson's essay outlines his experiences on a bus ride, and walk through the town of Passaic. The bus took him to an old section of the town, where he disembarked. As he began walking through the back streets he discovered and photographed antiquated steel and concrete civil engineering structures, like a nineteenth century swing bridge, and a series of large 'effluent gushing' iron pipes. He saw these as objects that were geared to the movements of an earlier technological era - 'Monuments' to an 'outmoded World'.

When engineers and architects design and construct objects of practical function in the landscape, that dominate that landscape, there surely must exist in the minds of these men a satisfaction that extends beyond purely solving an engineering problem. Stephenson believes that people throughout history have felt the need to build enormous structures to reinforce themselves against a feeling of insignificance, in relation to the belittling scale of the landscape. Evidence of this exists in the form of 50,000 Standing Stones that stretch nearly the length of Western Europe, or the pyramids constructed in South America and Egypt. To Stephenson, a massive oil pipeline or a Hydro Electric System that changes the shape of a river, are examples in this era of that same "Monumentality".

Stephenson has always been interested in the natural landscape, and the various forces that control it, but this interest stems mainly from a desire to understand and photograph man's alteration of that environment. However, he has paid certain consideration to the actual concepts of "natural landscape" and "wilderness". This is due mainly to the fact that many of the sites he has photographed have caused considerable public controversy. When he photographed California's Hetch Hetchy Hydro Scheme he was stimulated to do so mainly because of its historical importance. In 1910 the construction of this power system was the cause of one of the first struggles between a conservation movement and the governing authorities. Stephenson has concluded that the concept of wilderness is a value system. To an engineer working on a hydro power scheme, the alteration of a totally natural environment by man-made structures may well mean nothing but an improvement to that environment. Whereas, to a conservationist it would represent an act of destruction. To quote Peter Thompson<sup>2</sup> "To lay waste our last wilderness would be a barbarian act of cultural destruction."

Initially, when Stephenson photographed various controversial sites in the U.S., he wasn't of the opinion that man should be stopped from touching the natural environment, he figures it was an inevitable process. The petrol in his car had to come from somewhere, and the silver in his film and paper had to be mined from the landscape. But in retrospect he has become concerned by what he sees as a world-wide problem, the destruction of large areas of the earth's forests, which is one unavoidable product of man's develop-

ment of the natural landscape. By the act of destroying heavily vegetated forest areas, man is also affecting the vital natural machinery that produces the world's oxygen.

David Stephenson isn't creating blatant political statements. His images are the product of his personal concern for the landscape, coupled with an interest in how the landscape is perceived by man. They are contemplative visual ironies, that cannot help but show us beauty, at the same time as describing an underlying destruction of a natural order.

Brian Allison

1. Smithson, Robert, "Monuments of Passaic, New Jersey", *Art Forum*, Dec.1967, pp.48-51.
2. Thompson, Peter, Introduction to *Tasmania: Wilderness Calendar*, 1981

## JOHN DELACOUR

John Delacour has been involved with photography since 1969. From 1974 to 1981 he worked as a freelance photographer specialising in photographing works of art for catalogues, magazines and books. In 1979 he was awarded a Visual Arts Board Travel Grant to study techniques of Fine Art photography, reproduction and colour print permanence in Europe and the U.S.A. Since 1981 he has taught in tertiary institutions.

Delacour's commercial practice has influenced his personal image-making by making him admire and want to produce work which appears more highly finished than much "art photography". However, at times he reacted against the sharpness and formality of commercial photography by making images with less structure or less definition, notably the *Paralysis* series and *Moving Pictures*. Delacour compiled *Paralysis* while making a film about the breakdown of a de-facto relationship — the images are linked by their emotional intensity not structural concerns. *Moving Pictures* is a collection of images in which formal concerns overwhelm content.

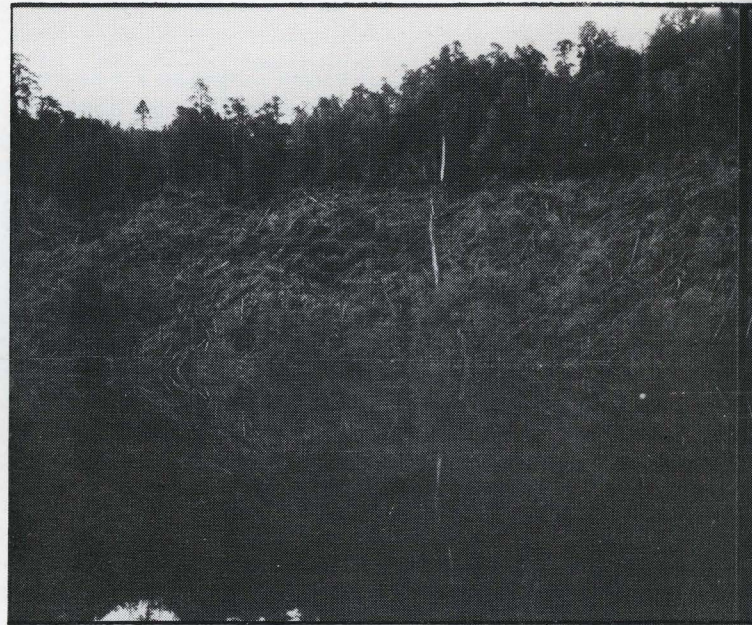
Currently teaching, Delacour enjoys the contact with students and giving theory classes as these provide opportunities to see new work and review other work. Frustration with students' working methods partly prompted the thought processes which led to the development of *The Bay Window Project*.

'They had this magic number, six. They'd make six pictures of something and that'd be it — they'd be onto something else. I'd dream of someone coming in for a crit. session and saying: 'I've got three hundred pictures here and I'm a tenth of the way into it . . .' I dreamt of someone with an obsession on this scale. I think that's why I did the window thing — a reaction against all these people doing six pictures and stopping.'

In an article written in 1982, "Julie Brown's Disclosures", Delacour details his dissatisfaction with the limitations of photographs presented as single images. He considers that photographs mounted and lined up look "like ducks on the wall"<sup>1</sup> and exhibitions presenting images in this manner are "conceptually bankrupt and almost meaningless"<sup>2</sup>.

He maintains that:

"Paradoxically, its iconic quality renders a photograph less the source of one particular meaning than a location for the production

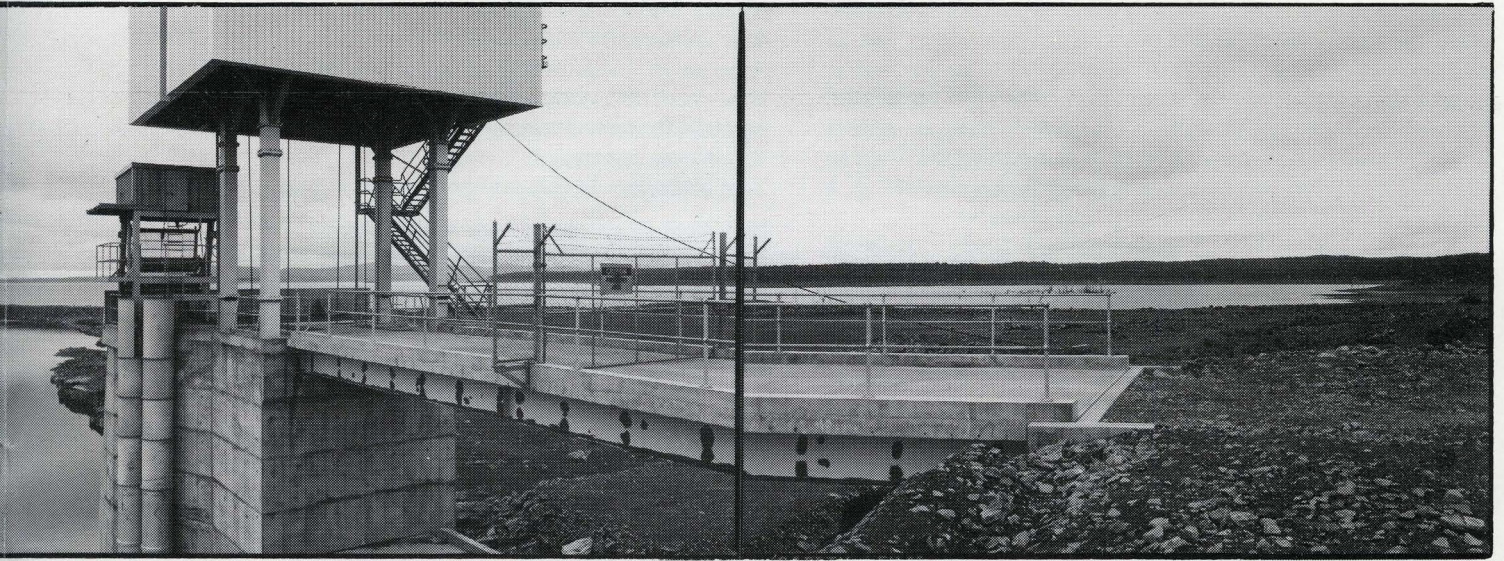


of multiple meanings. Thus there is NO inherent meaning in any single image ..."<sup>3</sup>

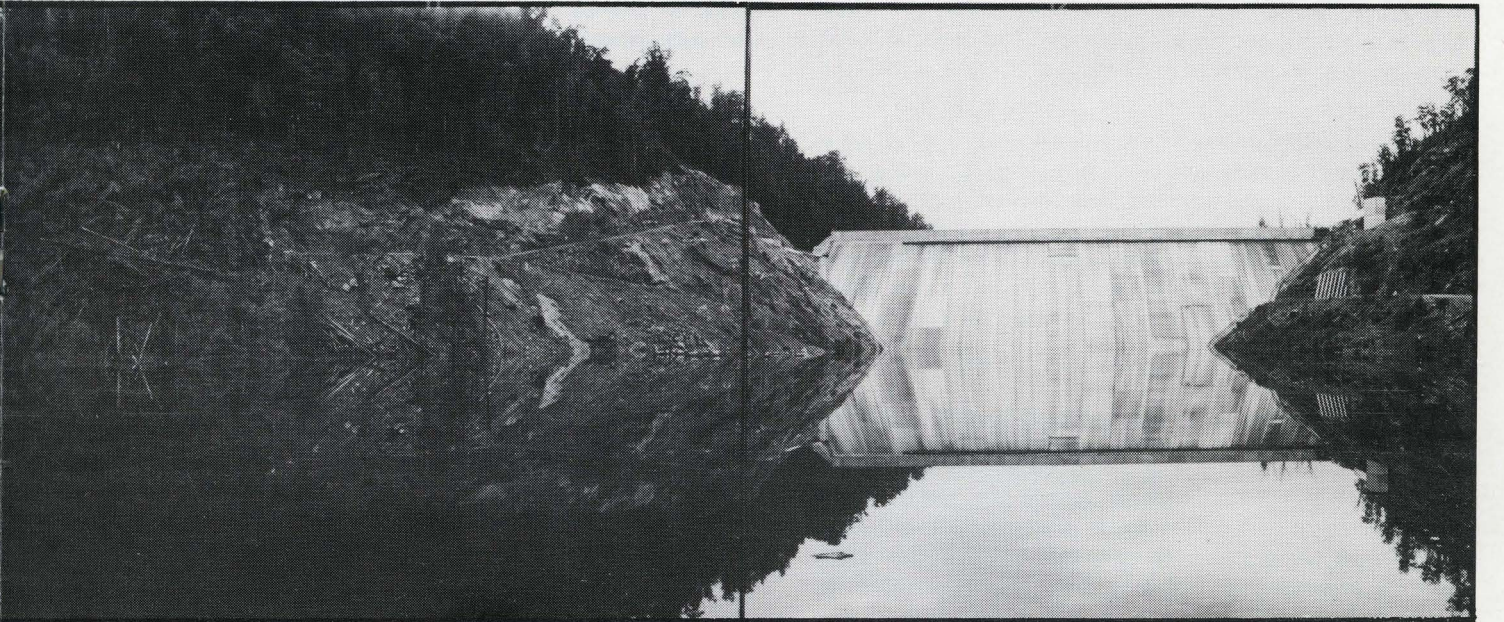
He decided one strategy to overcome these limitations would be to make a work which was "site specific".

The initial objective with which John Delacour began *The Bay Window Project* was to photograph through as many windows as possible around the Bay. He went for daily runs in the area and photographed there regularly when it occurred to him that the bay was shaped like the top floor of Watters Gallery. He began by photographing the exterior of each building assigning a number to each building and a letter to each window. With letters of introduction to authenticate his request, Delacour systematically photographed from each window of each building to which he gained access.

Where Delacour was refused admission to buildings interruptions occurred in the structure. He considered ways of overcoming this such as photographing those windows from the outside, or photographing a wall or fence that approximated the outlook of the windows. He felt that the view of the bay was blocked by the refusal to allow access. Finally, considering that residents had every right not to admit him, Delacour decided to photograph the landscape elements a-



David Stephenson *Great Lake Intake Structure*, 1983 16" x 40" copyright



David Stephenson *Murchison Dam and Lake*, 1982 20" x 60" copyright

round the bay using a similar technique to that used inside. He chose areas with a dark foreground, which he illuminated with flash, and a sunlit background. Having made these pictures formally similar to the interior ones he used them to substitute for the windows to which he could not gain access.

The type of effect he wished to achieve was influenced by Margaret Bourke-White's 1938 photograph of the Henlein family. This photograph broke the convention of rendering the view through the windows in lighter tonalities than the interior, thus, the exterior view is brought into the same plane as the windows. Delacour aimed to make his pictures flat by bringing the exterior as far as possible into the window plane. Some windows do not actually reveal a view of the bay — furniture, blinds or opaque glass obscure it. The structure of the sequence is relied upon to elicit the interpretation of these images. After working on this project for some time Delacour found his interest in the bay replaced by a fascination with the possibility of entering people's houses. Regarding personal privacy, he felt that the request to photograph the bay through windows placed responsibility on him not to breach this intention, influencing the degree of selectivity in composing the image.

While framing the exposures Delacour's primary concern

was not social documentation but formal concern for picture construction. He sees photography as a tool for social investigation and analysis and is concerned with how best to achieve this, but he is more interested in making interesting pictures. Christine Godden has thrown light on this issue in her article "Photography in the Australian Art Scene". She describes one aspect of current Australian photography as occupying

"itself with a conscious double ambition — it wants both to discover and record the character of the subject, and at the same time to explore uniquely photographic values. Thus a great deal of contemporary work, which is apparently documentary in nature is, in fact, more the result of a process of exploring, re-defining and extending photographic issues than an attempt to represent a person, place or event." 4

Delacour believes that attempts to convey a "message" often lead to images which assume a particular reading by viewers; the camera gives more sophisticated information when formal photographic construction is emphasised.

Delacour feels little sympathy with the Australian pictoria-

list tradition and rejects photographic journalism. He feels most sympathy with such 19th Century photographers as Merlin and Bayliss as he is concerned with similar social description. Merlin, from 1849 documented Australian families in their setting, giving them the means to inform those abroad. He also produced many landscapes of Victoria and N.S.W. then, at the goldfields, he worked as a portraitist for the miners.

Holtermann, a German immigrant, made his fortune gold-mining. He considered the "best service he could render in return was to tell the world about this bountiful land."<sup>5</sup> With Merlin he initiated a project to photograph major towns showing their material development, using large prints and panoramas that could be exhibited at the Industrial Exhibitions in America and Europe. Bayliss joined them on this project. For Holtermann, Bayliss created the world's largest wet-plate photographs. He produced composite panoramas 20' and 30' long. After Merlin's death in 1873 Bayliss continued on the project, documenting Sydney and its surrounding countryside. Like Holtermann, Merlin and Bayliss, Delacour finds the single image is not sufficient for his purposes. The sense of 'what things are like' is conveyed more successfully with a multiple structure.

More recent photographers Delacour admires and has been influenced by include Walker Evans, Robert Frank and William Klein. They depicted their subject matter, man-made landscape and vernacular culture, so successfully that their photographs largely govern how we perceive aspects of the periods they worked in. Walker Evans aimed to achieve objectivity; he thought of photography as

"a way of preserving segments out of time itself . . .  
Nothing was to be imposed on experience;  
the truth was to be discovered not constructed."<sup>6</sup>

Last year (1982) John Delacour toured the south of the U.S.A. visiting places Walker Evans photographed and some places Frank worked in. He feels that Walker Evans' work has such presence and authority that his photographs are

"better than being there – better than the place itself, more truthful in a perverse sort of way."

Robert Frank's and William Klein's work significantly affect how we perceive New York of the Fifties. Frank arrived in America in 1946. Klein, an expatriot living in Paris revisited New York in 1954. They were both concerned with the vernacular, concentrating "on minute slivers of conduct, throwaway episodes"<sup>7</sup>, building up a portrait of this time and place by the accumulation of detail.

Max Kozloff compares their achievements:

"Frank and Klein brought to the decade a feeling for its woes, which in retrospect, synthesises it for us . . .  
(they) developed an unlikely poetry to express their awareness of their time."<sup>8</sup>

Robert Frank and William Klein both broke photographic conventions, using then innovative ways of operating and loose technical modes. They achieved expressive authority, more suitable than fine prints, for their subject matter with graininess, informal composition, allowing blurred figures and distortions of scale with faster timing and greater dependence on chance. These methods were used not for their own sake but

"as a means of providing recognitions of a whole historical period."<sup>9</sup>

William Klein presented his images in publications, juxtaposing unrelated images, cropping and overlapping like magazine or snap albums, investing the pages with great visual excitement through the image sequences.

Like the photographers who influenced him John Delacour is concerned with creating a cultural record. He sees his photography as a means of social research by which aspects of vernacular culture are identified, analysed and preserved for the future with as much interest and honesty as possible. The extended, multiple structure of *The Bay Window Project* enables a more thorough look at the subject matter. We are prevented from reading a variety of interpretations into the images by the support given to each image by its placement in a definite context and by the integrity that clearly exists in the whole work. John Delacour completed *The Bay Window Project* in 1982.

Lindsey Ross



John Delacour *The Bay Window Project: Detail*

## JOHN DELACOUR

- 1948 Born in Sydney  
1966-69 Studied Science, University of Sydney, Majoring in Chemistry  
1970-71 Taught High School Science  
1972-73 Taught Chemistry, Sydney Technical College  
1974-82 Freelance photographer, specialising in photographing fine art for catalogue, magazine and book reproduction  
1979 Visual Arts Board travel grant to study techniques of fine art photography, reproduction and colour print permanence in Europe and the United States  
1979-81 Member of the Executive Committee, Australian Centre for Photography  
1980-82 Taught advanced courses at the Australian Centre for Photography Workshop  
1981 Appointed to Visual Arts Board  
Part-time Lecturer in Photography, Sydney College of the Arts  
1982 Part-time Lecturer in Photography, City Art Institute  
1983 Full-time Lecturer in Photography, City Art Institute

### Selected Individual Exhibitions

- 1982 "The Bay Window Project", Watters Gallery, Sydney

### Selected Joint Exhibitions

- 1976 Watters Gallery, Sydney (with John Rhodes)

### Selected Group Exhibitions

- 1977 Pinacotheca, Melbourne  
1979 Australian Art Photography, various Middle Eastern countries for Department of Foreign Affairs  
1979-80 Upper Hunter Valley Environmental Exhibition, Muswellbrook, Scone, Denman, Singleton  
1981 Sydney Focus/Melbourne Shift, VCA Gallery, Melbourne

### Selected Bibliography

- James Mollison (ed. and intro.): *Australian Photographers: The Philip Morris Collection*, Philip Morris, Melbourne, 1979  
Christine Godden: "Photography in the Australian Art Scene", *Art and Australia*, Vol.18, No.2, 1980  
John Delacour: "Julie Brown's Disclosures", *Art Network*, No.7, 1982

### Other Published Photographs

- Camera* (Swiss), August, 1972  
*Art and Australia*, Vol.20, No.1, 1982

## DAVID STEPHENSON

Born 1955 in Washington, D.C., U.S.A.  
Moved to Australia in 1982  
Lives in Hobart  
Currently Lecturer in Photography, Tasmanian School of Art, University of Tasmania

### Studied

- 1973-79 University of Colorado (BFA, BA)  
1979-82 University of New Mexico (MA, MFA)

### Selected Individual and Joint Exhibitions

- 1978 Camera Gallery, Boulder, Colorado  
1981 San Francisco Camerawork, San Francisco, California  
ASA Gallery, University of New Mexico, Albuquerque  
1982 Australian Centre for Photography, Sydney  
1983 The Developed Image, Adelaide

### Selected Group Exhibitions

- 1978 "Works on Paper", Dallas Museum of Fine Arts, Texas  
1979 "Four Corners", Arizona State University, Tempe  
"Photograph as Document", California Institute of the Arts, Valencia  
"Photoworks '79", Bellevue Art Museum, Washington  
1980 "Western Landscape Photography, 1850-1980", Crocker Art Museum, Sacramento, California  
"Contemporary Photography", Skidmore College Saratoga Springs, New York

- 1981 "New Photographs", Robert Freidus Gallery, New York City, New York  
"Masterpieces from the Permanent Collection, San Francisco Museum of Modern Art, California  
1982 "Recent Acquisitions", Corcoran Gallery of Art, Washington, D.C.  
"Year of the Tree", Art Gallery of New South Wales, Sydney  
1983 "Landscape/Cityscape", Susan Spiritus Gallery, Newport Beach, California  
"The Divided Landscape", Robert Freidus Gallery, New York City, New York  
"Australian Perspecta 1983", Art Gallery of New South Wales, Sydney  
Anzart-in-Hobart "Not a Picture Show", Long Gallery, Hobart

### Selected Bibliography

- Boulder Arts Center, *Exposure: Ideas and Images in Contemporary Photography*, Boulder, Colorado, 1979  
Bellevue Art Museum, *Photoworks '79*, Bellevue, Washington, 1979  
Harvey Himmelfarb and Roger D. Clisby, *Large Spaces in Small Places, A Survey of Western Landscape Photography: 1850-1980*, Crocker Art Museum, Sacramento, California, 1980  
Visual Studies Workshop, *Afterimage*, Volume 8, Number 5, Rochester, New York, 1980  
Art Gallery of New South Wales, *Australian Perspecta 1983*, Sydney 1983  
Jonathan Holmes, "Provincialism and Art", *Island* 14, pp39-42, Hobart 1983

David Stephenson (continued)

#### Works in Collections

San Francisco Museum of Modern Art, San Francisco, California  
Library of Congress, Washington, D.C.  
Corcoran Gallery of Art, Washington, D.C.  
Crocker Art Museum, Sacramento, California  
Arizona State University, Tempe, Arizona  
La Grange College, La Grange, Georgia  
University of New Mexico Art Museum, Albuquerque, New Mexico  
Bellevue Art Museum, Bellevue, Washington  
Vesti Corporation, Cambridge, Massachusetts  
Amoco Oil Corporation, "Living American Photographers", Denver, Colorado  
Atlantic Richfield Corporation, Los Angeles, California

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1979 Ford Foundation Grant  
1980-81 National Endowment for the Arts Photographer's Fellowship  
1982-83 Tasmanian School of Art Faculty Research Grant

Footnotes for the article on John Delacour

1. John Delacour "Julie Brown's Disclosures", *Art Network* No.7, p34
2. *ibid.* p34
3. *ibid.* p32
4. Christine Godden: "Photography in the Australian Art Scene" *Art and Australia* No.2 1980, pp175-182
5. Jack Cato, *The Story of the Camera in Australia*, Melb. 1955 p52
6. John Szarkowski, *Walker Evans* The Museum of Modern Art, N.Y. Secker and Warburg, London p12
7. Max Kozloff, "William Klein and the Radioactive 'Fifties'" *Art Forum*, May '81 p38
8. *ibid.* p37
9. *ibid.* p38

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#### LIST OF WORKS

##### John Delacour

*The Bay Window Project*  
Colour photographs  
78'5" x 25" - made up on many individual photographs  
5" x 7" (horizontal) or 3½" x 5" (vertical)

##### David Stephenson

*Tasmanian Power Developments*

*Murchison Dam Under Construction*, 1982  
20" x 60"

*Murchison River*, 1982  
20" x 60"

*Side Creek on the Murchison River*, 1982  
32" x 40"

*Trees Submerged by Rising Lake Murchison*, 1982  
20" x 60"

*Murchison Dam and Lake*, 1982  
20" x 60"

*Lake King William*, 1982  
20" x 60"

*Little Pine Lagoon*, 1983  
16" x 40"

*Arthurs Lake*, 1983  
16" x 40"

*Great Lake*, 1983  
16" x 40"

*Great Lake Intake Structure*, 1983  
16" x 40"

*Tree Fern on the Franklin River*, 1982  
32" x 40"

*Looking Down a Survey Cut, Proposed Lower Gordon Dam Site*, 1982  
20" x 24"

*Helicopter Landing Site, Gordon and Franklin River Valleys*, 1982  
20" x 24"

*Gordon River from Upper Gordon Dam*, 1983  
20" x 24"

*Lake Gordon and Intake Structure*, 1983  
20" x 60"

*Lake Gordon and Lake Pedder from Mount Sprent*, 1983  
20" x 60"

*Lake Pedder from Mount Eliza and Mount Anne*, 1982  
20" x 24"