

Photographs by Hong Kong Photographers
Daisy Wu, Francis Wu and Arthur de Carvalho

ASIA BOOKROOM

PHOTOGRAPHS BY HONG KONG PHOTOGRAPHERS FRANCIS WU, DAISY WU AND ARTHUR DE CARVALHO

This small catalogue of photographs and photo books offers striking large Hong Kong Photographic Society salon exhibits circa 1955-60 by leading Chinese photographers Francis and Daisy Wu with a few books by Francis Wu. Both of this husband and wife team were prolific and much acclaimed exhibitors in international photographic society salons in the 1940s-70s.

An additional earlier photograph by Hong Kong photographer of Macanese background, Arthur de Carvalho is also included in this collection. de Carvalho moved to San Francisco in 1940 where he became known as a photographer and producer of advertising films.

Our stock includes Antiquarian books, photographs, maps and ephemera; we urge you to visit our website www.AsiaBookroom.com for a fuller description of most of the items in this catalogue.

Asia Bookroom is located in Canberra. Through our network in the Asian region we have developed many strong relationships which enables us to buy materials that are uncommon in the Western world. We are used to working closely with libraries and collectors around the world to build their collections. We welcome the opportunity to discuss your collecting interests.

We hold a substantial stock of Asian material in our Canberra shop where we welcome visitors. However as our customers are scattered across the globe we issue over 40 specialised lists by email. These lists include books, ephemera, maps and other materials on paper all with an Asian focus. We hope that you will choose to receive lists in your areas of interest. To subscribe visit: www.AsiaBookroom.com or send an email to Books@AsiaBookroom.com.

Front Cover: - Pond Fishing by Francis Wu ID 172344

Prices are in Australian & US dollars.

Unit 2 1-3 Lawry Place Macquarie Canberra A.C.T. 2614 Australia



Wu, Daisy Yuk Hu Ching.

**Original Gelatin Silver Print
Photograph: All Quiet on the
Western Front.**

Large Hong Kong Photographic Society salon exhibit dated 1955 by leading Chinese photographer Daisy Wu a prolific and much acclaimed exhibitor in international photographic society salons in the 1940s-70s.

45.6 x 33.4 cm image, gloss print on thin card mount 50.8 x 39.2 cm.

Titled by the artist on recto. Verso a salon exhibition stamp with inscription; 'Photographic society HK' / 'Daisy WU' / 'March 1962 courier L of G' /

Condition good; a few barely perceptible emulsion 'waves' but not crack lines.

The Photographic Society of Hong Kong. Hong Kong. (circa 1953).

Titled from the international best-selling anti-war novel of 1929 by German Erich Maria Remarque made into a Hollywood film in 1930 by Universal studios. Daisy Wu had technical expertise in montage but this sombre emotionally powerful image is out of keeping with her more conventional salon style portraiture, tableaux, genre or landscape work. What prompted the reference to the German novelist is unknown. It is an unusual theme among photographic salon contemporaries.

Daisy Wu was born in Hawaii where she met her future husband Francis Wu who had come to Hawaii with his mother and siblings where his father was already established as a merchant. In 1932 Daisy travelled to Francis's home town in

Arthur de Carvalho was born in 1890 son of a civil servant of Macanese background. He was a dentist who lived in Hong Kong, Shanghai and South America in the 1930s. Buck Toy, China to be married on 1 June before moving to Hong Kong to live with Francis' parents Wah On and his mother Lau Yee Moy, while Francis was completing his education at Lin Nam College, Canton. The couple had three daughters and two sons.

Francis had taken up photography as a boy in Honolulu and after graduation was active as an organiser of the Hong Kong Photographic Society. Daisy took up photography in the mid 1940s as her children were older, winning her first gold medal in the Salzberg, Austria International salon in 1952 with a portrait of her daughter Sylvia.

Daisy Wu had had plenty of time to observe amateur photography as well as commercial practise in Francis's studio which had begun in 1937. Her progress was rapid. By 1956 she had had 246 prints accepted in 91 international salons, 70 awards and considerable prize money including for a colour photograph in Popular Photography magazine's 1954 annual competition and an 1958 prize trip to her hometown in Hawaii for an oil coloured photo. In 1956 Ilford Hong Kong sponsored her solo exhibition of 120 prints at St John's Cathedral Hall. On 4 August 1956 the reviewer for The Honolulu Star Bulletin devoted his 'Camera' column to 'one of the most spectacular rises in international salon photography'

Wu worked in black and white and hand coloured prints and as well as colour film and slides and was known for animal and insect studies. Her work was included in the British annual Photograms of the Year in 1950 and 1953. In 1970 she collaborated with Francis on Chinese Beauties: Through the Camera Lens of Francis and Daisy Wu. Published by the Francis Wu studio, Hong Kong but did not publish any books independently.

Daisy was technically adept and diverse she used Hasselblad and Leica as well as occasionally the Rolleiflex and Super D Graflex cameras. She used montage and was an expert colourist as well as embracing colour photography, video and digital work in later years. Daisy became an Associate of the Photographic Society of America and of the Royal Photographic Societies but enjoyed particular celebrity in the Photographic Society of America (PSA) for whom she undertook a paid lecture tour of the United States in 1957.

In 1994 Winifred W. Brown, FPSA writing Daisy's obituary in the PSA Journal April 1994 noted her enthusiasm for new technology including video and Apple computer digital manipulation . 'Daisy will always be remembered as a petite woman, beautifully dressed, smiling, gracious, generous. . . . carrying a camera.'

Daisy and Francis Wu had three daughters and two sons; presently Francis jr runs a website dedicated to Francis. A number of her award winning pictures such as Grandpa's tale used sons as models. Daisy Wu is represented in the collections of M+ Hong Kong and the Hong Kong History Museum has The cameraman [Francis and Francis Jr] and Grandpa's tale. (Gael Newton, Former Curator of Photography, National Gallery of Australia, author and historian of photography).

AU\$950.00 (Approximately US\$665.00) Stock ID: 172343



Wu, Francis Cheong Kin.

Matte Silver Gelatin
Print: Pond Fishing.

Large Hong Kong
Photographic Society salon
exhibit, 1950, by leading
Chinese photographer
Francis Wu a prolific and
much acclaimed exhibitor
in international
photographic society
salons in the 1940s-70s.

44.2 x 37.0 cm image, on
thin card mount 50.4 x
39.2 cm with 'Francis Wu
Hon. Master of
Photography. 2 Gloucester
Arcade Hong Kong',
studio stamp on the verso
in very good condition.

Handwritten '#2 Pond
Fishing'. Very good.

The Photographic Society
of Hong Kong Hong
Kong. c 1950.

"Francis Wu [Cheong Kin Wu Ing] was one of the best known mid 20th century Asian photographic society salon photographers. Born in Guandong in 1911, he was raised in Honolulu from 1916 where his father was a merchant. Francis took up photography as nine-year old, using a folding Kodak camera and had encouragement from American photographer and teacher Nicholas Haz. He was sent to study at Canton Christian College in Guangzho from 1931 where he started a camera club. After college Francis worked in his father's food business in Hong Kong and Canton. He married Daisy Wu in his father's home town Buck Toy (Beitai), China in 1932.

Francis Wu started his own photographic studio in Hong Kong in 1937 although this was inactive during the Japanese occupation. He resumed work post war for a time as official photographer to the Hong Kong Government and established a large firm working across many genres; portraiture and applied commercial photography.

Wu was a founder of the Photographic Society of Hong Kong, eventually serving on its council and as president Hong Kong and Kowloon Photographic Dealers Association and the '6:20' Group to further Chinese pictorial landscape and organized the first Hong Kong salon of pictorial photography. In January 1950 he established a successful monthly magazine Chinese Photography which ran until the early 1950s. Printed in Chinese and English, it claimed 10,000 subscribers by its second year. Francis had work reproduced in magazines and catalogues from the 1940s eg Andrew B. Hecht, Popular Photography (including Amateur Cinematography) [March 1941, Vol. 8, No. 3]

Wu's first salon success was in London, probably in the early 1930s work appearing the high quality British annual Photograms of the Year in 1937 and 1940. He was awarded an FRPS in 1941 and a Fellow of the Photographic Society of America in 1948. His work was accepted by juries in Houston, Memphis, Minneapolis, Montreal, New York, Ottawa, Paris, Rochester, St. Louis, and elsewhere. In 1953, eighty-four salons hung over 200 of his prints, ranking him as the world's third most exhibited pictorialist. He produced primarily Chinese landscapes and Chinese character studies; the latter often featured female nudes both monochrome and color.

Both Daisy and Francis Wu would have been able to mix and communicate easily with American and English photographers. Francis travelled widely among photographic societies in the United States and lectured on photography there and in mainland China and wrote for various newspapers. "Because of my Chinese ancestry...I have been possessed of the aesthetic feeling to photograph my fellow people in their true sense—their expressions, their customs, their characters..."

Wu was one of the most prolific exhibitors in international networks of photographic societies being hailed as a centre for photographic activity in Asia by Jack Wright in a profile in the March 1951 issue of The PSA journal. Wu attended the national convention of the Photographic Society of America in New York in August 1952, the same month the society magazine, the PSA Journal, devoted a five-page article to him and in 1953 Wu had a one man exhibition in the Smithsonian Institute of Art in Washington,

He presented an invitational display of his work and lectured on "Pictorial Photography from the Chinese Viewpoint." Then, he travelled to the Midwest and West, visiting photographic manufacturers to gather technical information and giving talks to camera clubs. He had numerous one person shows in different countries.

Wu published a number of books on photography and monographs on his work including Classical Chinese Beauties the first of its kind in China to feature nudes and China through the camera lens of Francis Wu by Arts Press, circa 1974. He became particularly noted for his studies of women tastefully but alluringly posed inspired in part by Chinese traditional scrolls. One of the last books was in collaboration with Daisy, "Chinese Beauties Through the Camera Lens of Francis and Daisy Wu". 1970

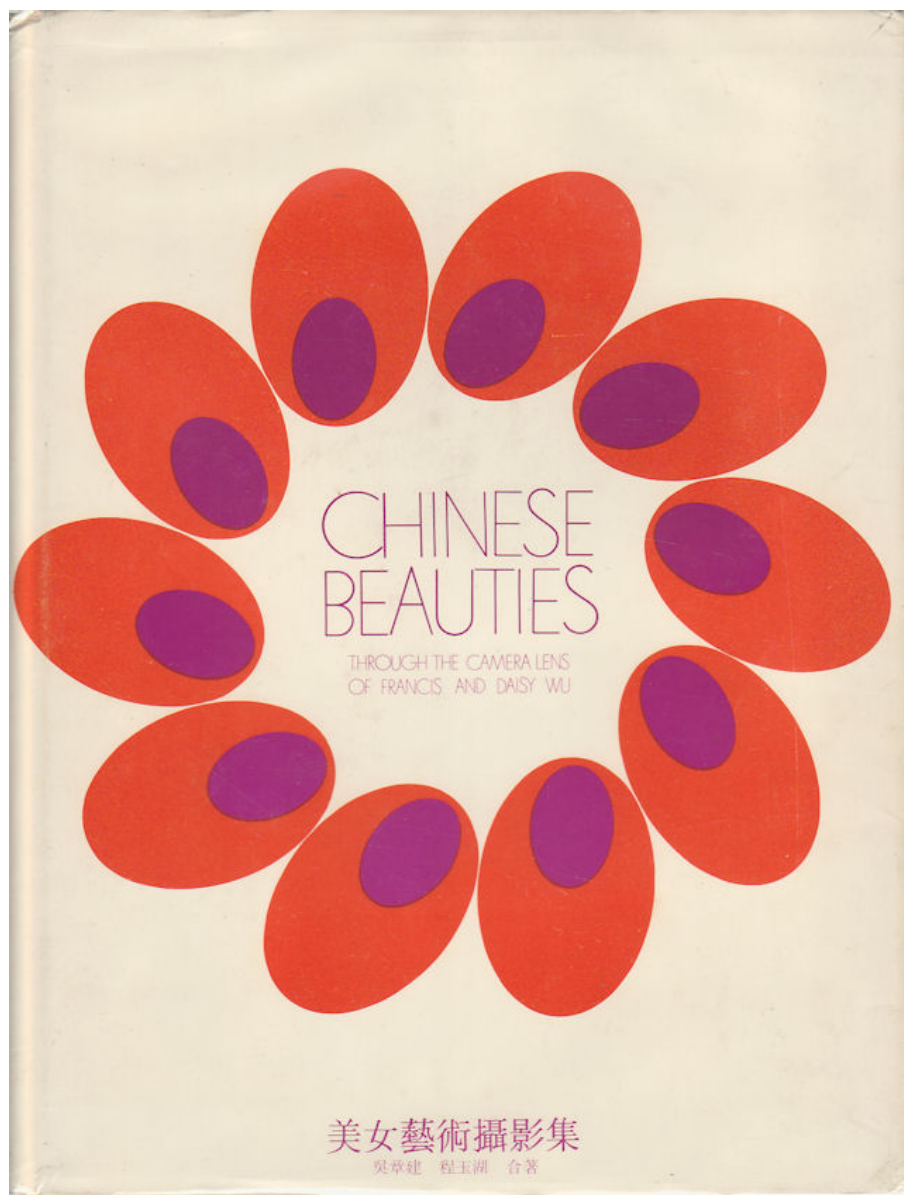
Francis's work is held by The Hong Kong Museum of History and Francis and Daisy Wu works are in the M+ Museum in West Kowloon and Hong Kong Heritage Museum. Francis Wu is occasionally confused with Dr K H Wu another pictorialist salon photographer" Gael Newton - Formerly Curator of Photography, National Library of Australia, photography historian and author.

AU\$750.00 (Approximately US\$525.00) Stock ID: 172344

Wu, Francis and Daisy.

Chinese Beauties Through the Camera Lens of Francis and Daisy Wu.

吳建章美女藝術攝影集.

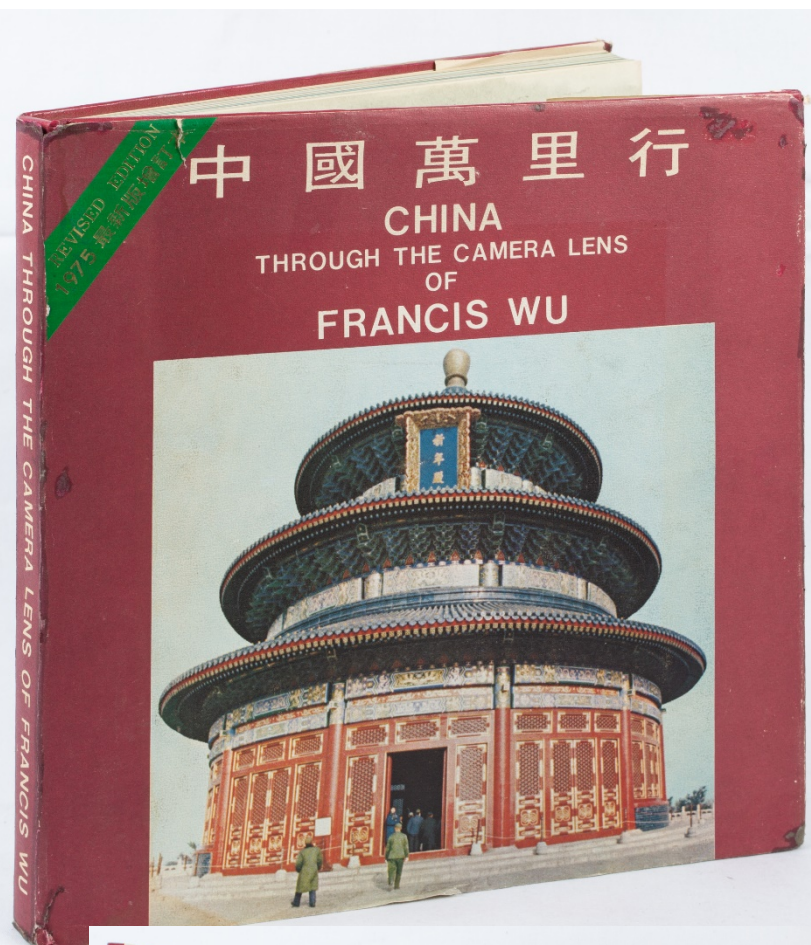


56 full page colour photographic images by Daisy Wu and 72 full page black and white images by Francis Wu. Inscribed to Mr and Mrs K.O. Richardson by Francis and Daisy Wu, Hong Kong, dated 23-5-70 front free endpaper. Brochure announcing the release of the book including a short essay on Francis and Daisy Wu loosely inserted. Corners little bumped, endpapers and dustjacket lightly browned or marked in places. A very good copy in hardback in dustjacket. 28 x 21.2cm.

First edition. Francis Wu's Studio. Hong Kong. 1970.

AU\$450.00 (Approximately US\$315.00)

Stock ID: 172195



Wu, Francis.

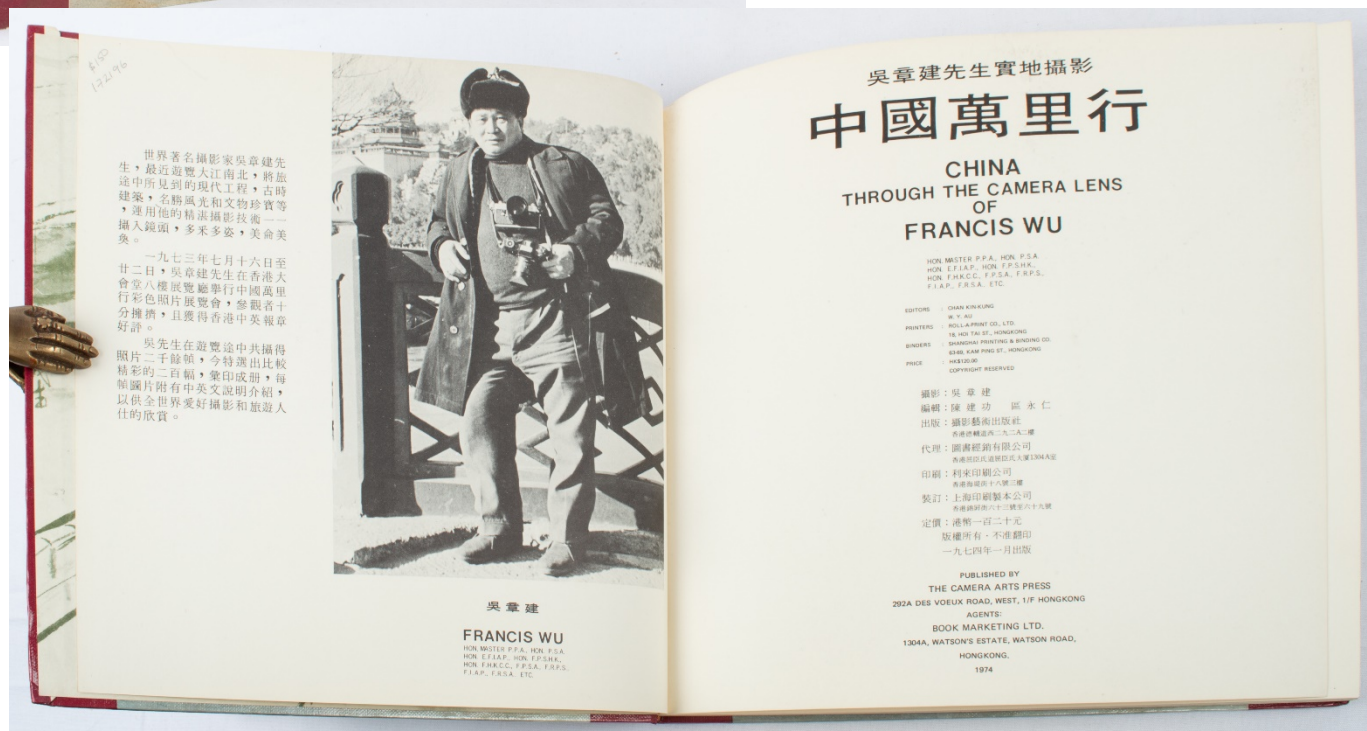
China through the Camera Lens of Francis Wu.

中國萬裏行.吳建章先生實地攝影.

Sketch maps, illustrated throughout with full page photographic images of China by Francis Wu, 198 + [12]pp appendix, very good copy in worn dustjacket. 25 x 25cm.

Revised edition. Camera Arts Press. Hong Kong. 1974.

This book of photographs of China came out of a 40-day tour of China in November/December 1972 that Francis Wu was invited to join. In his three page report on the trip included in this book he comments on photographers he meets and how they work.



AU\$150 (Approximately US\$105). Stock ID: 172196.

Wu, Francis.

Chinese Beauties Thru My
Camera Lens. Volume II. 16

Exotic Beauties.

吳建章美女藝術攝影集.

Illustrated throughout with colour and black and white photographic images by Francis Wu including 2 fold outs in colour, 62pp. Original card covers foxed, damp stain lower edge upper cover, spine little worn, occasional light foxing title page and margins but generally very good. 25.5 x 15cm.

Pamphlet advertising the later edition of Chinese Beauties (which also included work by Daisy Wu) loosely inserted.

Photo Arts Publications. Hong Kong. No date. (circa 1965).

Bilingual English Chinese text.



AU\$250.00 (Approximately US\$175.00) Stock ID: 172194



de Carvalho, Arthur.

Matte Silver Gelatin Print Signed by the Photographer.

38 x 26.8cm image, on thin card mount 38.5 x 27.2cm. Signed Arthur de Carvalho on the lower left corner. Shanghai. (circa 1935).

Arthur de Carvalho was born in 1890 son of a civil servant of Macanese background. He was a dentist who lived in Hong Kong, Shanghai and South America in the 1930s. 'The North China Herald' reported on November 23, 1932: "News has been received in Shanghai from Paris announcing that the four pictures which Arthur de Carvalho entered in the '27e Salon International d'Art Photographique 1932 have all been accepted." He exhibited and sold his pictorialist photographs at his gallery at 12 The Bund, Shanghai.

His work was published in the British annual 'Photograms of the Year' in 1933 and in the 1935 issue of 'Photographie', one of the finest art journals of its time. By 1940 he was settled in San Francisco where he was listed as a photographer and producer of advertising films. He died in California in 1969. (Gael Newton, Former Curator of Photography, National Gallery of Australia, Author and Historian of Photography).

AU\$950.00 (Approximately US\$665.00) Stock ID: 172345