

**INTERPRETING BERT HARDY'S PHOTOGRAPHIC COLLECTION AT THE ART
GALLERY OF ONTARIO**

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Abstract

Interpreting Bert Hardy's Photographic Collection at Art Gallery of Ontario

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This subject of this thesis is a collection of Bert Hardy photographs donated to the Art Gallery of Ontario (AGO) in 2007. Hardy (1913-1995), worked as a photojournalist for *Picture Post* from 1940 - 1957 during which time he covered many aspects of British life after World War II. Hardy's contribution to British visual culture is traced in three chapters beginning with a literature survey that covers the context of his work in post-war British society. The second chapter gives a full description of the collection and further analyzes the style of Hardy's photographs. The third chapter examines the history *Picture Post* and the context in which its editors worked. Looking at the the relationship between photographers and editors in the picture press, it examines how Stefan Lorant and Tom Hopkinson edited and captioned Bert Hardy's photographs for use in the *Picture Post*.

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1. Introduction

The collection of Bert Hardy (1913-1995) photographs at the Art Gallery of Ontario (AGO) was anonymously donated in 2007. The collection includes 387 gelatin silver prints along with 57 photocopied sheets of *Picture Post* magazine from different issues which included images by Bert Hardy, and spans from 1940 to 1959. There are three main parts of the collection: 276 photographs of British life during and after the Second World War, 30 photographs of the Korean War, and 64 photographs of daily life in Western Europe. In addition, there are 5 photographs of the Far East and 13 photographs from Cyprus in the AGO collection. This thesis focuses on how Hardy's photographs contributed to British visual culture. It will examine the style of Hardy's work in the collection at the AGO and how his work was reproduced in *Picture Post* in the 1940s and 1950s.

Bert Hardy was a British photojournalist who worked for *Picture Post* between 1940 and 1957.¹ When he was young, Hardy worked as a photojournalist for a bicycle magazine, *Bicycle*. He later joined the General Photographic Agency (GPA) then founded his own company, Criterion Press.² Hardy's work covers several historical moments in the twentieth century, in different regions of the world. For example, he covered the D-Day landing of World War II, conflict during the Korean War, and the royal wedding of Queen Elizabeth II. Hardy was also assigned to photograph the condition of ordinary people's lives during and after the war.³ Three

¹ Graham Harrison, "The Life and Times of Albert Hardy (1913-1995)." <http://photohistories.com/Photo-Histories/50/the-life-and-times-of-albert-hardy-1913-1995>, accessed April, 22, 2017, 8.

² Bert Hardy, *Bert Hardy: My Life* (London: Gordon Fraser Gallery, 1985), 37.

³ These photographs can be found in the Bert Hardy photographic collection at the AGO.

of his photographs about ordinary people were selected for Edward Steichen's famous exhibition *The Family of Man* in 1955 an exhibition in which Steichen selected 503 photographs from 68 countries.⁴ Sir Tom Hopkinson, the second editor of *Picture Post* said that Hardy was a humanist photographer.⁵ The fact that three of Hardy's photographs were selected in the *Family of Man* exhibition emphasizes this point.⁶

This paper aims to explore how Bert Hardy's photographs contributed to British visual culture. It commences with a literature survey covering the context of the post-war society in Britain, photojournalism, and Bert Hardy's professional life before and during the *Picture Post* years. The second chapter, "Bert Hardy's Photographic Collection at the AGO," gives closer observations and descriptions of the AGO collection. The thesis continues by defining the style of Hardy's photographs. The last chapter, "Bert Hardy's work at *Picture Post*," examines the use of Hardy's photographs in the magazine to show the relationship between photojournalists and editors at the time and the role of *Picture Post* in the dissemination of visual news. An illustrated list of the full collection is included as an appendix.

⁴ Edward Steichen, *The Family of Man: The Greatest Photographic Exhibition of All Time*. (New York: Museum of Modern Art, 1955), 124.

⁵ Glenn Jordan and Bert Hardy, 'Down the Bay': *Picture Post*, humanist photography and images of 1950s Cardiff (Cardiff: Butetown History & Arts Centre, 2001), 26.

⁶ The photographs of Bert Hardy's that Steichen selected for the *Family of Man* exhibition are: *Couple in Love*, *Tenement Basement*, *Elephant and Castle*, 1949; *The Young Buddhist's Devotion. His Father Teaches Him to Set His Candles as an Offering to the Lord Buddha*, 1950. These two are included in the Bert Hardy collection at AGO. The last one is *Theologian, Burma*, 1950, which is not a part of the collection at AGO.

2 Literature Survey

This literature survey considers texts written about Bert Hardy's life and career, the context in which he was working, and the magazine he worked for, *Picture Post*. Divided into three sections, this review examines the different contexts of the post-war British society, *Picture Post*, and Bert Hardy's professional life. First, the survey discusses the social and cultural background informing Hardy's work. Then, it analyzes the work in the context of photojournalistic practice and *Picture Post*, where Hardy's work was frequently reproduced. Lastly, the review gives a general context of Hardy's professional life.

2.1 Post-war British Society

A knowledge of post-war British society contributes to the understanding of Bert Hardy's photographs, specifically his images of British civil life. What kind of subjects did he focus on, and why? The book *Understanding Post-War British Society* presents different perspectives from a group of distinguished sociologists and social historians who interpret British society during that specific period.⁷ In the book's essay "Poverty in Post-War Britain," Joan C. Brown discusses the status of the post-war British society and the common wish of the people at the time to "endow people with rights, emphasizing opportunities rather than coercion, social security, solidarity, and offering dignity to the poor."⁸ It provides a social context for Bert Hardy's photographic work by exploring the social background of Post-war Britain. Since the

⁷ Jim Obelkevich and Peter Catterall eds, *Understanding Post-war British Society* (London: Routledge, 1994).

⁸ Joan C. Brown, "Poverty in Post-War Britain," in *Understanding Post-War British Society*, ed. Jim Obelkevich and Peter Catterall (London: Routledge, 1994), 117.

subject of 274 photographs in the collection concerns the British people during and after the war, this book illuminates the characteristics of Hardy's work in a social perspective. The essay "The Social Eye of *Picture Post*" written by the political activist, sociologist, and cultural theorist Stuart Hall, analyzes *Picture Post* extensively in terms of its social role and characteristics in British photojournalism.⁹ The author argues that the photograph is only one aspect of the magazine. The use of captions within the magazine balances the photograph and the narrative about the event.¹⁰

2.2 *Picture Post*

The book *Photography and Society* written by German photojournalist Gisèle Freund discusses the technological developments of photojournalism as well as works by different photographers in 1920s and 30s.¹¹ In the chapter "The Birth of Photojournalism in Germany," the author discusses the emergence of illustrated magazines in Germany in the 1920s, and she uses examples of *Berliner Illustrirte* and the *Münchener Illustrierte Presse* to define the beginning of what many think of as the golden age of modern photojournalism.¹² *Picture Post* editor Stefan Lorant is discussed extensively here, presented as the inventor and developer of the photostory format after he became the editor in chief for *Münchener Illustrierte Presse* in 1930.¹³ Freund claims him to be "the one who influenced photographers and began to fill entire pages of

⁹ Stuart Hall, "The Social Eye of Picture Post," in *'Down the Bay': Picture Post, Humanist Photography and Images of 1950s Cardiff*, Glenn and Bert Hardy (Cardiff: Butetown History & Arts Centre, 2001), 67-72.

¹⁰ Brown, "Poverty in post-war Britain," 69.

¹¹ Gisèle Freund, *Photography and Society* (Boston: David R. Godine, 1980).

¹² Ibid., 117.

¹³ Ibid., 124.

the magazine with groups of photographs on a single subject... he was the first to realize that the public not only wants to be informed about famous personalities, but is also interested in subjects concerning everyday life.”¹⁴ This idea became one of the factors in the success of *Life*, the American weekly picture magazine, founded later in 1936.¹⁵ Lorant became the first editor of *Picture Post* in 1938 after he left Germany for Britain. Freund’s explanation of Lorant’s ideas and his role as editor helps the reader understand the way *Picture Post* dealt with photographs. The book *Photojournalism*, published by Time-Life Books further recognizes the importance of Lorant to photojournalism. In the chapter “Stories in Pictures,” the editors of the book show the evolution of the the photographic story format in picture magazines. Stefan Lorant is mentioned again in this volume for his contribution to “galvanizing the American publishers.”¹⁶ And he is referred to as an individual who “pioneered photojournalistic techniques.”¹⁷ *Picture Post* is mentioned as well as an example of “the new picture magazines” in the UK.¹⁸ It uses the example of Lorant creating a sequence of Robert Capa photographs of the Spanish Civil War by numbering each image, thus guiding the reader through the story.¹⁹

Kiosk: A History of Photojournalism edited by Bodo von Dewitz and Robert Lebeck contains a large number of illustrations, layouts, and historical narratives on photographic magazines from 1839 to 1973.²⁰ In the chapter “Wartime reporting 1936-1945,” Lorant is

¹⁴ Freund, *Photography and Society*, 124-125.

¹⁵ Ibid., 125.

¹⁶ ———. *Photojournalism* (Alexandria Va.: Time-Life Books, 1983), 100.

¹⁷ Ibid.

¹⁸ Ibid., 104.

¹⁹ Ibid.

²⁰ Robert Lebeck and Bodo von Dewitz, *Kiosk: A History of Photojournalism* (Göttingen: Steidl, 2002).

mentioned as one of the innovators of the new designs for photographic publications.²¹ This book also states that the American magazine *LIFE* was modeled on the German illustrated magazine *Berliner Illustrierte*.²² Furthermore, in the chapter “The Postwar Years 1945-1949,” the author points out that the style of international photojournalism after the war was influenced massively by German émigrés. Just as Lorant joined *Picture Post* from Germany, the German-born photojournalist Kurt Hutton and Felix H. William joined *Picture Post* as members of the photography team.²³ Kurt Hutton also worked for *Life*, showing that there are similarities in their careers. The connection between *Picture Post* and other magazines therefore can be established. *Picture Post* is also the only British photographic magazine mentioned in this book, which shows the importance of *Picture Post* in the history of photojournalism.

The book *Getting the Picture: The Visual Culture of the News* includes several historians’ view of photojournalism from different historical perspectives. The essay “Never Alone: Photo Editing and Collaboration,” written by Nadya Bair, discusses the collaboration between photographers, photographic agencies, and magazines.²⁴ The author emphasizes the importance of reviewing not just the work of photographers when studying the field of photojournalism, but also photo editors and photographic editing. She believes that it is the “photo editors who shaped the content and form of photojournalism” and so the history of the medium as well.²⁵ *Picture*

²¹ Lebeck and Dewitz, *Kiosk*, 190.

²² Ibid.

²³ Ibid. 228.

²⁴ Jason E. Hill and Vanessa R. Schwartz. *Getting the Picture: The Visual Culture of the News* (London: Bloombury Academics, 2015), 228.

²⁵ Ibid.

Post is also mentioned in a discussion about the use of a famous portrait of Robert Capa in the magazine to increase the recognizability and fame of the photographer in order to boost the publication's readership.²⁶ The author also speaks about the relationship between photo editors and photographers. Photo editors would consider the personal interests and skills of photographers and request specific formats of photographs.²⁷ Meanwhile, photographers would overshoot the assignments to please editors.²⁸ This meant that photographers would photograph a lot more than what editors expected, giving them a lot more to work with. This source helps contextualize the relationship between photographers and magazine editors.

In addition to the discussion of photojournalism during and after the war, the context in which *Picture Post* operated is very important in order to understand the historical role of Bert Hardy and the use of his work. The book *Stefan Lorant: Godfather of Photojournalism*, written by Michael Hallett, Lorant's biographer, documents Lorant's professional life from his early years in Hungary to his final days in the United States.²⁹ In the chapter "A Symphony of Photographs," the author gives the historical context for the formation of *Picture Post* and speaks of *Picture Post* as "one of the earliest popular pictorial magazines in England." He further claims that "other pictorial publications targeted the upper classes but *Picture Post* 'appealed to the common man.'"³⁰ Hallett states that "Lorant puts his ideas on paper only after he developed

²⁶ Hill and Schwartz, *Getting the Picture*, 231.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Michael Hallett, *Stefan Lorant: Godfather of Photojournalism* (New York: Scarecrow Press, 2006).

³⁰ Ibid., 69.

them in his head... and he made all the decisions by himself.”³¹ According to Hallett, the power of the editorship resided with Lorant when he was the editor-in-chief at *Picture Post*. Hallett also states that *Picture Post* “was a continuation of Lorant’s work as editor of the *Münchener Illustrierte Presse*, of the Sunday magazine *Pesti Napló*, and of *Weekly Illustrated*.”³² The author gives credit to the editorial experience which Lorant brought to *Picture Post*.

The thesis “Reading Magazines: Stefan Lorant and Picture Post, 1939-1941: A Study of the Picture Editor’s Work from the Archive of Modern Conflict’s Collection” discusses how *Picture Post* editors constructed visual stories in the magazine’s early days.³³ The author, Hila Cooper, compared the first and second editors of the magazine, Stefan Lorant and Sir Tom Hopkinson respectively. The author also discusses the arrangement and composition of photographic essays under Lorant’s editorship, which had a significant influence on the editorship of Hopkinson afterwards.³⁴ The thesis provides references about editors’ power and the relationship between editors and photographers. It helps explain the use of Hardy’s photographs in the magazine by analyzing the directions taken by different editors.

The book *Picture Post 1938-50* was edited by Sir Tom Hopkinson, Lorant’s successor and the editor of *Picture Post* from 1938 to 1950.³⁵ Hopkinson initiated Bert Hardy’s connection with *Picture Post*. This book provides historical context for the magazine, and narratives about

³¹ Hallett, *Stefan Lorant*, 72.

³² *Ibid.*, 70.

³³ Hila Cooper, “Reading Magazines: Stefan Lorant and Picture Post, 1939-1941: A Study of the Picture Editor’s Work from the Archive of Modern Conflict’s Collection” (Master diss., Ryerson University, 2012).

³⁴ *Ibid.*, 21-38.

³⁵ Tom Hopkinson, *Picture Post 1938-1950* (Harmondsworth: Penguin Books, 1979).

the way *Picture Post* handled photographs under Hopkinson. It also gives Hopkinson's opinion on why *Picture Post* was ultimately closed. The rise of television accelerated the rate of decline of traditional media, but the poor management by decision makers was the real cause of *Picture Post*'s closure.³⁶ The conflict between editors and the owner of the magazine was intense and the price was changed often between 1951 and 1952 after Hopkinson's resignation.³⁷ These inner changes caused the decline of *Picture Post* in the 1950s.

Makers of Photographic History, a journal published by the National Museum of Photography, Film and Television in association with the Hulton-Deutsch Picture Library contains a record of a symposium held in 1989. Harold Evans, the former editor of the *London Sunday Times* and the *Times* interviewed Bert Hardy and Sir Tom Hopkinson. They talked about some historic moments of *Picture Post* and their impact, both personally and professionally.³⁸ Hardy and Hopkinson discussed opinions on the issues attending to the Korean War that Hardy photographed. The story covered caused a lot of drama. The way Hardy's photographs were used and the meaning they originally were intended to convey was changed to express only the positive attitudes of the UN forces. The record of the interview shows their perspective on this incident. It also shows how a photograph's original meaning can be changed by editorship after the fact.

³⁶ Hopkinson, *Picture Post 1938-1950*, 13.

³⁷ Ibid.

³⁸ Colin Ford and Penny Fell eds., *Makers of Photographic History* (Bradford: The National Museum of Photography, Film and Television in association with the Hulton-Deutsch Picture Library, 1990).

2.3 Bert Hardy

Bert Hardy's autobiography titled *Bert Hardy: My Life* covers his personal and professional life in different stages and his first-hand perspectives on war and the people he encountered.³⁹

The narrative of this book follows a chronological order, with relevant details. From this autobiography, it can be seen that Hardy was a passionate photojournalist..⁴⁰ Graham Harrison wrote another essay that provides information on Bert Hardy's professional life in 2008, "The Life and Times of Albert Hardy (1913-1995)."⁴¹ This essay provides the context for several important historical points of Hardy's career: for example, the details of how he was introduced to *Picture Post*, the first work of Hardy's used by the magazine, and the controversy about his photographic stories covering the Korean War.⁴²

In terms of analyzing the work of Bert Hardy, Glenn Jordan and Hardy's '*Down the Bay*': *Picture Post, Humanist Photography and Images of 1950s Cardiff* explains why Bert Hardy's photographs are seen as humanist, using examples of photographs taken by Bert Hardy in Tiger Bay, Cardiff in 1950.⁴³ These photographs focus on the people in this area, and the subjects generally emphasize the poor. The book *Photojournalism 1855 to the Present: Editor's Choice*, edited by Reuel Golden, gives an overview of photojournalism since 1855.⁴⁴ In the introduction, Golden discusses the historical context of photojournalism. Several important photographers are

³⁹ Bert Hardy, *Bert Hardy: My Life* (London: Gordon Fraser Gallery, 1985).

⁴⁰ Ibid., 40, 59, 82, 118, and 134.

⁴¹ Harrison, "The Life and Times of Albert Hardy (1913-1995)," accessed April 22, 2017.

⁴² Ibid., 15.

⁴³ Jordan Glenn, and Bert Hardy, '*Down the Bay*': *Picture Post, Humanist Photography and Images of 1950s Cardiff* (Butetown : History & Arts Centre, 2001), 9-44.

⁴⁴ Reuel Golden, *Photojournalism 1855 to the Present: Editor's Choice* (New York: Abbeville Press, 2006).

included, such as Lewis Hine, Robert Capa, and Henri Cartier-Bresson, among others. Bert Hardy is included as well as a figure in the history of British photojournalism.⁴⁵ The author regards Bert Hardy's work as one of the high points of British photojournalism. For example, Golden gives credit to Hardy's ability to communicate with ordinary people and "make intimate and revealing images that seem like a slice of life was becoming all-important."⁴⁶ This book helps clarify the style of Hardy's work.

As a staff photographer for *Picture Post*, Hardy worked in the larger tradition of narrative photojournalism. In the history of photojournalism, there are other photojournalists and magazines that also transmitted and carried on this tradition throughout most of the 20th century. The book *Photography Within the Humanities* documented a symposium held at Wellesley College in the 1970s, which included presentations by and dialogues with photographers, filmmakers, editors and curators on photography.⁴⁷ This symposium provided an important larger context for understanding Bert Hardy's work and its place in the history of photojournalism. The husband of Dorothea Lange, professor Paul Schuster Taylor, described how the famous photograph *Migrant Mother* was taken and the effects of reproducing the photograph in the different publications as an example of how photographs could move people and create unexpected influence.⁴⁸ In the discussion with John Szarkowski, Taylor also mentioned Dorothea Lange and *Migrant Mother*. He mainly spoke about the use of this

⁴⁵ Golden, *Photojournalism 1855 to the Present*, 94.

⁴⁶ Ibid.

⁴⁷ Eugenia Parry Janis and Wendy MacNeil, *Photography within the Humanities* (Danbury, NH: Addison House, 1977).

⁴⁸ Janis and MacNeil, *Photography within the Humanities*, 41.

photograph in publications and the editing choices made by those publications. The photograph was doctored in different magazines to emphasize certain aspects, such as the poverty of the subject, just as some of Hardy's photographs were edited before publishing. In another chapter, photographer W. Eugene Smith gave his opinion on why *Life* magazine folded, which he believed was caused by the lack of thoughtfulness and depth in the editing of the magazine.⁴⁹ Smith also shows the conflict between him and *Life* on the content of stories he photographed.⁵⁰ Examples like this help to contextualize the relationship between Hardy and *Picture Post*.

⁴⁹ Janis and MacNeil, *Photography within the Humanities*, 98.

⁵⁰ Ibid.

3 The Bert Hardy Photographic Collection at the AGO

The AGO collection of Bert Hardy's photographs was donated in 2007 by an anonymous donor who purchased the collection from Hardy's estate, overseen by his widow Sheila Hardy, in 2003. The collection consists of 387 black and white gelatin silver prints along with 57 photocopied sheets of *Picture Post* magazine, and spans the time period from 1940 to 1959. There are three main parts in the collection: 276 photographs of British life during and after World War II, 30 photographs of the Korean War, and 64 photographs of daily life in Western Europe. There are also 5 photographs of the Far East and 13 photographs of people in Cyprus, in the eastern Mediterranean.



Fig. 1: Nine boxes containing the photographic collection of Bert Hardy at the AGO.

The collection covers the entire period of Bert Hardy's photojournalistic work at *Picture Post* from 1941 to 1957. The photographs are contained in nine boxes in a chronological order (Fig. 1). There are six advertising photographs taken by Hardy in 1955 and 1959, and 10 photographs for *Lilliput* in 1958 besides photographs for *Picture Post*.

Three kinds of print formats can be found in the collection. The largest size is approximately 38cm x 30.5cm, the medium size is approximately 30cm x 25cm, and the small size is approximately 20cm x 16cm. On the back of the photographs, three kinds of stamps crediting Bert Hardy can be seen. One is a smaller size stamp of Bert Hardy's name in black ink, another one is a green stamp with his name and address, and the last one is printed "property of Bert Hardy" with address underneath in black ink. For the photographs taken for *Picture Post*, the credit stamp of *Picture Post* can be found as well (Fig. 2). Some photographs have more than one stamp on the back to indicate that the credit goes to both Bert Hardy and *Picture Post*.



Fig. 2: Bert Hardy stamps, and *Picture Post* credit stamp.

In addition to the stamps on the back, there is handwriting on most photographs (Fig. 3). The handwriting often regards the title of the photographs, location name, dates, a brief description, measurements, and enlargement percentages.

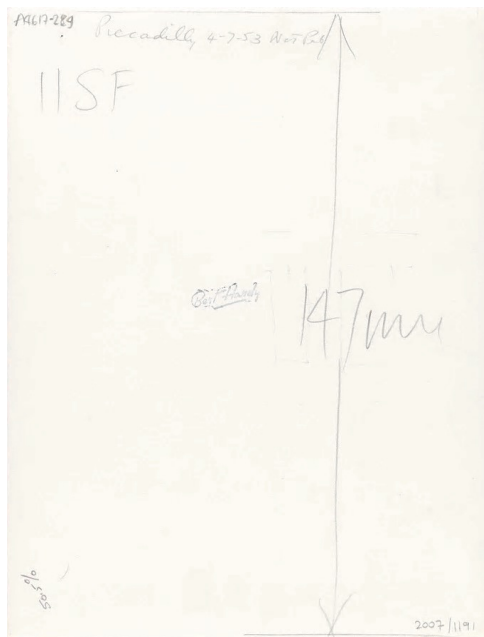


Image on left- Fig. 3: Handwriting on the back of photographs.

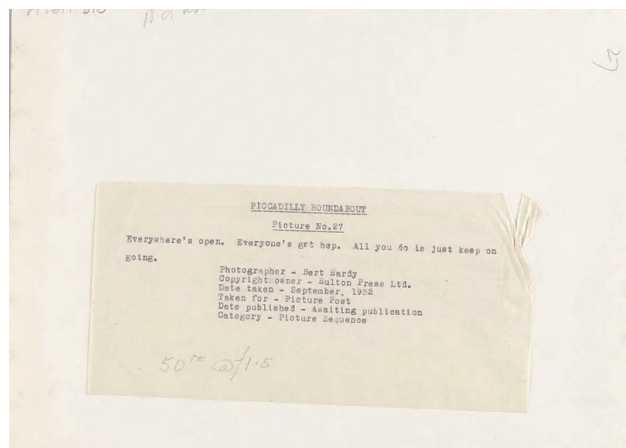


Image on right- Fig. 4: Paper captions on the back of photographs

A few photographs also have paper captions stuck on the back (Fig. 4). These contain the number of the photograph in the sequence, a brief description, photographer's name, copyright, date, the use for which magazine, publishing status, and category. This information can help users track the photograph in the collection and how it was used in the magazine.

3.1 Photographs of British People during and after the War

The largest part of the collection consists of 276 gelatin silver prints of the British people during and after the war and ranges from 1940 – 1959. These photographs were selected for use in 40 photographic stories in *Picture Post* published between 1940 and 1957. Besides the photographs taken for the magazine, six photographs were shot for advertisements. One is used for a Strand Cigarettes advertisement in London in 1959 (Fig. 5), and the other five were taken for Esso Petroleum at the River Thames in 1955 (Fig. 6).



Fig. 5: Bert Hardy, *Strand Cigarettes Advert: Model in London Residential at Night*, 1959, Gelatin silver print, 28.8 x 36.7 cm. Collection of the Art Gallery of Ontario, 2007/936.



Fig. 6: Bert Hardy, *Advertising Photographs for Esso Petroleum: Using People and Activities at the River Thames*, 1955, Gelatin silver print, 29 x 24 cm. Collection of the Art Gallery of Ontario, 2007/939.



Left- Fig. 7: Bert Hardy, *Children in a Gorbals Back Close Play on a Mound of Rotting Rubbish*, 1948, Gelatin silver print, 22.7 x 25 cm. Collection of the Art Gallery of Ontario, 2007/966.

Right- Fig. 8: Bert Hardy, *Two Young Boys on Stairs of Gorbals Tenement next to Open Door of Filthy Lavatory*, 1948, Gelatin silver print, 21.2 x 16.3 cm. Collection of the Art Gallery of Ontario, 2007/972.

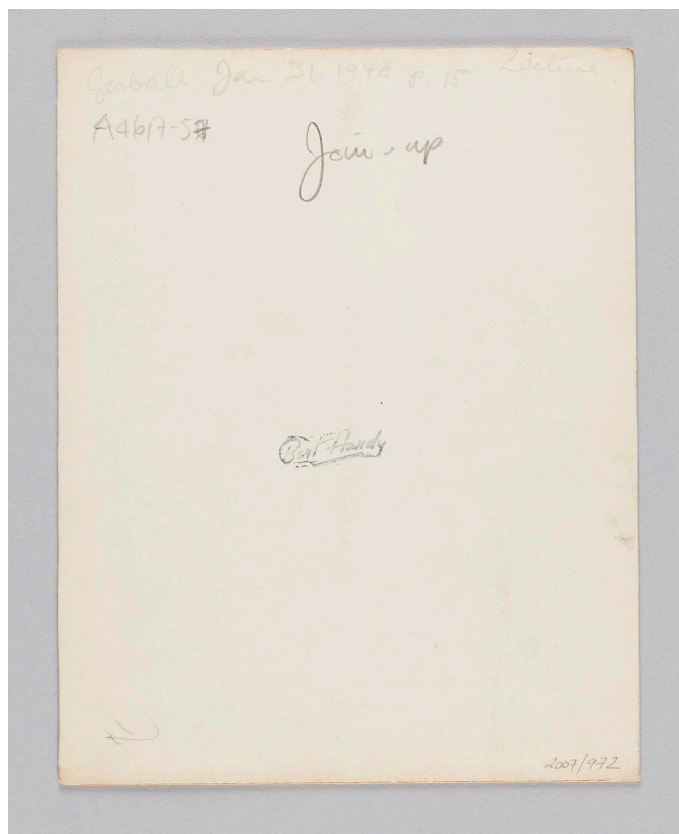


Fig. 9: Bert Hardy, *Two Young Boys on Stairs of Gorbals Tenement next to Open Door of Filthy Lavatory*, 1948, Gelatin silver print, 21.2 x 16.3 cm. Collection of the Art Gallery of Ontario, 2007/972. Verso.

In the collection, two photographs are mounted to paper boards (see Figs. 7 and 8). On the back of one mounted photograph, there is handwriting that reads, “Gorbals, Jan 31, 1948, p15 Lecture, A4617-57, Join up, and 2007/972.” (Fig. 9) “Gorbals” refers to the poorest part of Glasgow, the location of the picture, the date refers to the issue of *Picture Post*, and “p15” refers to the page number of *Picture Post* that this image appeared on. “Lecture,” however, is not understandable due to lack of information. It could refer to the use of the photograph. “A4617-57” refers to the donor’s inventory number. “2007/972” refer to AGO’s accession number.

3.1.1 British People during the War

The photographs of British people taken during the war include nine photographs published in four issues of *Picture Post* between 1940 and 1942. Hardy was still working for his own freelance company, Criterion, in 1940, when he was commissioned to photograph for *Picture Post*.⁵¹ Hardy was also often sent to photograph the aftermath of the Blitz and the ruins of London during the war. Six photographs that Hardy took show the people in London after the bombing by the German Air Force in 1940 (Figs. 10-12). He focused specifically on citizens in different generations and their reactions after the bombing. Hardy recalled in his autobiography, “The spirit of the people was tremendous, and there was a strong determination to carry on as if nothing had happened.”⁵² His images visualized the spirit of the British people during the war.

⁵¹ Hardy, *Bert Hardy*, 40.

⁵² Ibid.



Fig. 10: Bert Hardy, *The East End at War. Bombed out Foster Mother Holds Crying Son*, 1940, Gelatin silver print, 30 x 25 cm. Collection of the Art Gallery of Ontario, 2007/942.



Fig. 11: Bert Hardy, *Elderly Couple Lose Their Home*, 1940, Gelatin silver print, 29.8 x 30.7 cm. Collection of the Art Gallery of Ontario, 2007/946.



Fig. 12: Bert Hardy, *From the Life of an East End Parson. Rev. French of Stepney with Same Girl in Ruins of Bombed Houses*, 1940, Gelatin silver print, 25 x 16.9 cm. Collection of the Art Gallery of Ontario, 2007/948.

As illustrated above, Hardy photographed people of different ages. Hardy chose various shooting distances to show the people and the bombed ruins. In one image showing a woman and child, the shooting distance is relatively close, to focus on the expressions on their faces (Fig. 10). They look very worried and distressed. On the other hand, he also used greater shooting distances in order to show not only his subjects but the environment of the ruins (Fig. 12). The contrast between the ruins in the foreground and the complete houses in the background grounded by the small figures in the center of the scene emphasizes the situation after the bombing. Bert Hardy was recruited by Sir Tom Hopkinson and officially joined *Picture Post* on

March 3, 1940.⁵³ One of the most recognizable photographs by Hardy shows firefighters in the London Blitz commissioned by *Picture Post* in 1941(Fig. 13).



Fig. 13: Bert Hardy, *Two London Firefighters*, 1941, Gelatin silver print, 29.8 x 24.3 cm. Collection of the Art Gallery of Ontario, 2007/949.

The firefighters stare in the same direction. Hardy chose to photograph the subject from below.

This makes the two figures look bigger and gives clues to Hardy's attitude towards the subjects, showing their bravery and fearlessness. The subjects cover most of the background. There is a high contrast between the dark background and bright foreground; the light is mostly reflected by the faces and hands of the two firefighters. This also suggests that Hardy wanted to emphasize the faces of the firefighters rather than their surroundings. This picture earned Hardy the first

⁵³ Hardy, *Bert Hardy*, 46.

ever credit given to a photographer in *Picture Post*.⁵⁴ Sir Tom Hopkinson ended with this caption when the images were published: "From the rule of anonymity we except these pictures. They were taken by A. Hardy, one of our photographers."⁵⁵

3.1.2 British People after the War

The photographs of post-war British people include 267 gelatin silver prints taken from 1947 to 1959. As mentioned before, six are advertising photographs in 1955 and 1959. 251 photographs were taken for *Picture Post* between 1947 and 1958, and ten photographs were used for the *Lilliput* magazine in 1958.

Two years after Hardy joined in *Picture Post*, he became a photographer in the Army Film and Photographic Unit (AFPU) from 1942 to 1946.⁵⁶ The photographs he took for the AFPU are not part of the collection at AGO. The photographs of the British people after the war in the collection were taken from 1947 onwards, after he returned to *Picture Post*.

Hardy traveled to different cities and regions in the United Kingdom, such as Chelsea, Liverpool, Nottingham, River Tyne, Cardiff, and Glasgow. He photographed London the most because *Picture Post* and he were both based there. A photograph taken in the Elephant and Castle, London has a paper tissue covering its surface (Fig. 14).

⁵⁴ Ford and Fell eds., *Makers of Photographic History*, 9.

⁵⁵ Harrison, "The Life and Times of Albert Hardy (1913-1995)," accessed April 22, 2017, 8.

⁵⁶ Ibid.



Fig. 14: Bert Hardy, *Female Salvation Army Officer Gives Sermon with Fellow Bandsman to Children by Tenement*, 1949, Gelatin silver print, 23 x 30 cm. Collection of the Art Gallery of Ontario, 2007/1005.

As illustrated, the red measurements on the tissue suggest the adapted format after cropping.

All of the photographs taken by Hardy involved people of different class, ethnicities, generation, sex, and background (Figs 15-24).



Fig. 15: Bert Hardy, *Princess Elizabeth and King George VI Walk down Aisle of Westminster Abbey Attended by 4 Bridesmaids*, 1947, Gelatin silver print, 34.5 x 27 cm. Collection of the Art Gallery of Ontario, 2007/961.



Fig. 16: Bert Hardy, *Without Barriers or Cordons a Woman in the Crowd Pats the Prince's Arm as He is welcomed at the Pit Head*, 1952, Gelatin silver print, 30 x 27.5 cm. Collection of the Art Gallery of Ontario, 2007/1139.



Fig. 17: Bert Hardy, *Men on Street at Soho End of Piccadilly outside a Continental Delicacy Shop, One a Chinaman Looks in window*, 1953, Gelatin silver print, 29 x 23.3 cm. Collection of the Art Gallery of Ontario, 2007/1197.

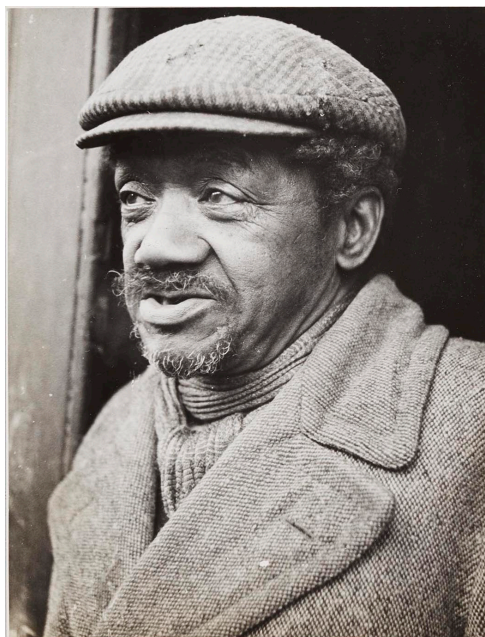


Fig. 18: Bert Hardy, *Portrait of African or Afri-Caribbean Man in Cap and Muffler, the Gorbals*, 1948, Gelatin silver print, 21.2 x 16.3 cm. Collection of the Art Gallery of Ontario, 2007/971.



Left- Fig. 19: Bert Hardy, *A Student Nurse on Night Duty Checks the Pulse of a Patient on Her Rounds*, 1953, Gelatin silver print, 37.8 x 30.1 cm. Collection of the Art Gallery of Ontario, 2007/1226.

Centre- Fig. 20: Bert Hardy, *Four Female Fishworkers in Aprons and Scarves Talking with Smoking Plant in Background*, 1951, Gelatin silver print, 25 x 19.5 cm. Collection of the Art Gallery of Ontario, 2007/1091.

Right- Fig. 21: Bert Hardy, *Anning about a Meter up the Barrier Leapfrogging a Team Mate Who had Fallen on Ice Rink Floor*, 1953, Gelatin silver print, 29.7 x 24.9 cm. Collection of the Art Gallery of Ontario, 2007/1172.



Left- Fig. 22: Bert Hardy, *Portrait of Smiling Audrey Hepburn with Chequered Outfit, Holding Hat in Kew Gardens*, 1950, Gelatin silver print, 30 x 25 cm. Collection of the Art Gallery of Ontario, 2007/1045.

Centre- Fig. 23: Bert Hardy, *Portrait of Elderly Female Polish Exile in Northwich Park, Cotswolds*, 1955, Gelatin silver print, 37.6 x 30 cm. Collection of the Art Gallery of Ontario, 2007/1271.

Right - Fig. 24: Bert Hardy, *Dancer Ann Sullivan Stands by Window of Her Flat in Negligee*, 1952, Gelatin silver print, 37.4 x 28.6 cm. Collection of the Art Gallery of Ontario, 2007/1167.

From these six photographs, it can be seen that Hardy photographed his subjects using different focal distance and from different positions. For example, Hardy shot the subjects with a

relatively wide perspective (Figs 19-21). The relationship between the subject and the environment is clear. The white hat and dress worn by the woman and the patient lying on the bed indicate the female subject is a nurse (Fig. 19); the aprons worn by the women and the building with chimneys in the background suggest that they are workers (Fig. 20); the hockey stick held in the man's hand and the ice floor underneath him would suggest the man is a hockey player (Fig. 21).

Hardy used close distance to show the characteristics of the subjects (Fig. 22 and 23). Emotionally, this provides a kind of closeness between the audience and the subjects in the images. Hardy photographed the subject at a close distance to focus on the gesture and facial expression (Fig. 22). The light on her face creates a strong contrast with her black clothes and gloves. The close-up emphasizes the facial expression of the old lady. A high contrast between brightness and darkness also creates a kind of toughness in the subject. A lower point of view also creates a strong description of the old woman's facial characteristics (Fig. 23). By cropping the background, Hardy forces the viewer to focus on the subject.

In figure 24, from a series of photographs of dancers, Hardy did not solely focus on the dancers dancing in the practice room or on stage (Fig. 25). Instead, he also chose to make photographs of intimate moments in the life of a dancer.

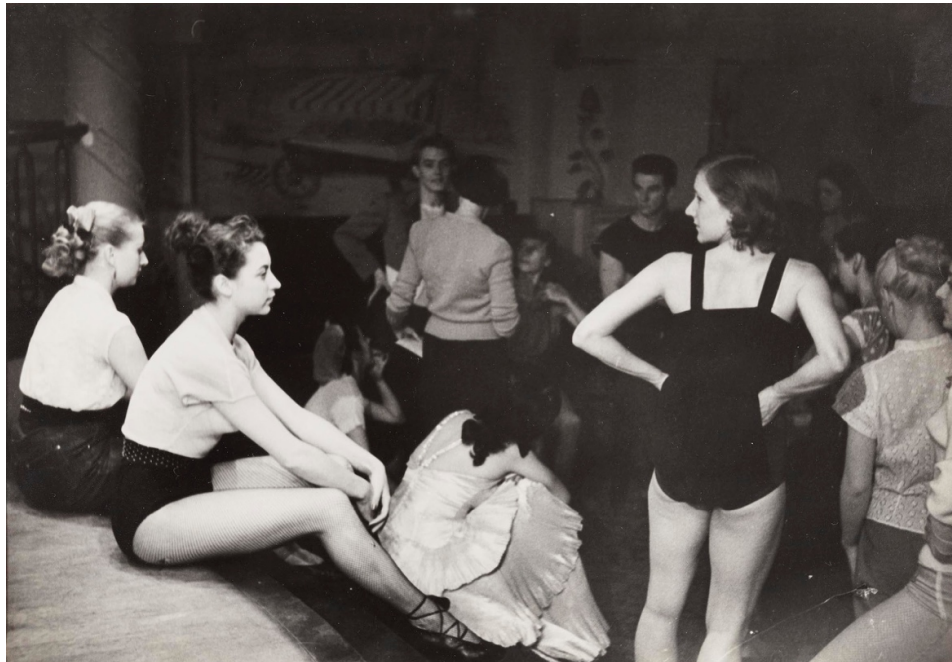


Fig. 25: Bert Hardy, *Ann Sullivan in Rehearsals*, 1952, Gelatin silver print, 30 x 38 cm. Collection of the Art Gallery of Ontario, 2007/1155.

He photographed the body of the dancer with a soft light shining through the window. A beautiful line of light is created on the body of the dancer through her negligee (Fig. 24). The audience thus could appreciate her identity as a dancer from another angle.

In addition to people with different jobs and backgrounds in Britain, the lower class was what Hardy photographed the most. According to Hardy's autobiography, he went to photograph the poor in various places in the United Kingdom.⁵⁷ For example, he went to photograph poor people in the Gorbals, Glasgow in 1948, and the Elephant and Castle area in London in 1949. One year later, he went to cover the conditions of the poor living at the River Tyne. After time spent covering the Korean War in 1950, Hardy went to photograph the poor areas in Cardiff,

⁵⁷ Hardy, *Bert Hardy*, 104.

Wales in 1954 and Londonderry, Northern Ireland in 1955. All of these photographs can be found in the AGO collection. 85 photographs described above are among the 267 photographs in this section. Approximately one third of the photographs are of the poor.

In the Gorbals series, Hardy photographed older men, African or Caribbean men, women, mothers holding infants, and children. Hardy's photographs show people smiling rather than focusing on the poor conditions and the extent of the poverty in that area. For example, one of the photographs is a close-up of a man smiling (Fig. 26). He appears happy and is smiling, but the wrinkles on his face, blurred eyes, and his tattered cap suggest that he was poor. The attitude of the subject is positive through Hardy's lens.



Fig. 26: Bert Hardy, *Portrait of a Railway Worker with Cap and Nur Badge (National Union of Railwaymen) the Gorbals*, 1948, Gelatin silver print, 29.6 x 24.6 cm. Collection of the Art Gallery of Ontario, 2007/976.

Among all of the photographs from the Gorbals series, the group that Hardy photographed most were the children. According to Hardy's autobiography *My Life*, he commented on an image of two boys in the street, "My favorite picture: this reminds me of what I was like when I was a kid. In this story I concentrated on the children, and how they kept their spirits up in conditions which were often dreadful."⁵⁸ (Fig. 27)



Fig. 27: Bert Hardy, *Two Boys Walking on a Gorbals Street*, 1948, Gelatin silver print, 27 x 37.5 cm. Collection of the Art Gallery of Ontario, 2007/981.

The two boys are walking down the street and holding hands, looking naïve and curious. The lower point of view suggests an equal position with the subjects. He shows them as average children, playing and smiling, rather than as victims of poverty.

⁵⁸ Hardy, *Bert Hardy*, 107.

The locations that Hardy chose were also interesting. He focused not only on where the children were living and buying food, but also where they played, for example showing a child at the graveyard, playing leapfrog over the tombstones (Fig. 28).



Fig. 28: Bert Hardy, *Boy Leap Frogs Gravestone at Rutherglen Road Cemetery, the Gorbals*, 1948, Gelatin silver print, 25.8 x 37.7 cm. Collection of the Art Gallery of Ontario, 2007/982.

A boy and a graveyard do not often exist simultaneously in the same picture in daily life. A graveyard often represents death and the end; here, however, it becomes the playground for a boy who should represent something quite the opposite. The high contrast between the subject and the environment makes this photograph impressive. Therefore, the environment is essential to Hardy's work. He used the environment to emphasize the characteristics of the subject he wanted to convey.

In addition, a photograph of a young couple from the series made in the Elephant and Castle area also illustrates this point (Fig. 29).



Fig. 29: Bert Hardy, *Couple in Love, Tenement Basement, Elephant and Castle*, 1949, Gelatin silver print, 22.5 x 28 cm. Collection of the Art Gallery of Ontario, 2007/1003.

This photograph shows intimacy between a man and woman. The title states that they live in the basement, also clear through the view from their window. The decoration suggests that they live in poor conditions. Regardless of the environment of the place, the intimacy between the couple is evident. It shows a moment where the woman is staring at the man's face while leaning on his left shoulder. The sunlight shines through the window onto the cups, food on the plate, and faces of the couple. This creates a romantic atmosphere. This photograph is one of Hardy's three photographs selected for Edward Steichen's *The Family of Man* exhibition in 1955.⁵⁹

This group of images suggests that Hardy did not only presented the facts of poverty at the time but showed Hardy's attitudes toward life as well. This reinforces what Sir Tom Hopkinson

⁵⁹ See footnote #6, page 2 of this thesis for the name of the other two photographs selected for *The Family of Man* exhibition.

described about Hardy's photographs of the poor, "It was in his pictures of slum life and poverty, however, that Bert brought the whole of his nature and talent into focus. No one ever talked less than Bert Hardy about social conditions, in fact I doubt if he ever once used the words, yet few have done more to reveal them in a manner difficult to forget or overlook."⁶⁰ It is the spirit of the poor who had been trying so hard to survive that Hardy captured in his photographs. Besides the photographs of the poor, Hardy chose to focus on people with various backgrounds. He used different points of view and shooting distances to show the identity and intimacy of subject. This aspect of his working method is something notable in his photographs.

3.2 Photographs of the Korean War

In 1950, Bert Hardy and *Picture Post* writer James Cameron flew to South Korea to cover the story of the Korean War between North Korean and United Nations forces led by the United States.⁶¹ The collection of Bert Hardy photographs at the AGO contains 30 gelatin silver prints of the Korean War. They document various subjects including Korean civilians, North Korean prisoners, and the soldiers in the United Nations forces (Fig 30-32). There are six photographs of Korean civilians, three photographs of North Korean injured prisoners, and 20 photographs of war scenes from the side of the UN forces (Fig. 33).

⁶⁰ Jordan and Hardy, '*Down the Bay*,' 26.

⁶¹ Hardy, *Bert Hardy*, 118.



Fig. 30: Bert Hardy, *Young Inhabitants of Inchon Walk down a Bombed Street with Their Hands up*, 1950, Gelatin silver print, 28.5 x 36 cm. Collection of the Art Gallery of Ontario, 2007/1076.



Fig. 31: Bert Hardy, *A Captured North Korean Soldier Wounded in the Arm is Fitted in a Sling by a Medic while a Military Policeman Looks on*, 1950, Gelatin silver print, 29 x 24 cm. Collection of the Art Gallery of Ontario, 2007/1048.



Fig. 32: Bert Hardy, *Two American Marines of the Invasion Force at Inchon Rest in Dug Outs after the Main Attack*, 1950, Gelatin silver print, 36.5 x 24.5 cm. Collection of the Art Gallery of Ontario, 2007/1079.



Fig. 33: Bert Hardy, *The American First Marine Division Leave Land Craft and Climb the Sea Wall at Inchon*, 1950, Gelatin silver print, 23 x 35.5 cm. Collection of the Art Gallery of Ontario, 2007/1064.

Hardy photographed different aspects of the war. There are surrendering civilians walking down the street, an injured North Korean soldier being treated, and American soldiers resting in the battlefield and fighting during the war. These three aspects were shown from his work of the Korean War. He chose to use a wide shot to show the subjects and the environment surrounding them in order to show the extent of war. The ruins behind the civilians in figure 30 suggest the seriousness of the war, and the dug hole in figure 32 shows the poor conditions that the American marines were in.



Fig. 34: Bert Hardy, *Injured North Korean Prisoner Holds the Bars of His Cell and Looks Out*, 1950, Gelatin silver print, 28.5 x 23.5 cm. Collection of the Art Gallery of Ontario, 2007/1052.

Figure 34 documents a completely different moment than figure 33. Figure 33, shows the moment that the American Marines land in Inchon. A soldier is reaching for another soldier's arm during the landing. The darkness of the photograph and small depth of field create intense emotion. In figure 34, a captured North Korean soldier is holding iron bars in a window and

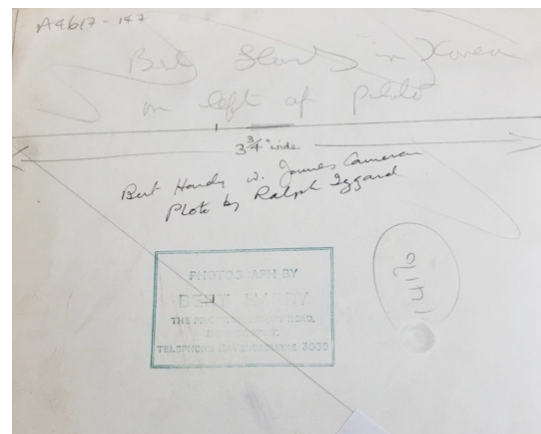
looking outside. The close shooting distance creates a kind of intimacy. The high contrast reinforces the facial expression of the prisoner while the faces in figure 34 cannot be recognized. Two photographs taken in the same war from different sides reveal completely different feelings.

The common aspects of Hardy's style can be seen by comparing figure 34 to other images with different subjects. For example, Hardy could always immerse himself in the shoot. Hardy presented people from different cultures equally as can be seen by distance between him and his subjects. Hardy photographed Audrey Hepburn and the injured North Korean prisoner mentioned above in the same year (Figs. 22 and 34). Both were taken at a close distance with a medium focal length. For a single-figure photograph, Hardy often used moderate focal lengths to bring the figure in the picture closer to the readers, no matter who they were. The absence of environment again places the emphasis on the subject itself.

Emotionally, it provides a kind of closeness between the audience and the figure in the story. The distance is less than ten feet in almost every photograph of the collection. It also suggests that Hardy's main focus was on the human subject itself. The subjects of the two pictures described above are totally different, but they both show the same focus and use of perspective. The Audrey Hepburn image was shot in the Kew Gardens, London while the North Korean prisoner was shot during wartime. However, they both convey the same theme, Hardy's concern and empathy for human beings. One focuses on the beautiful smile of a woman renowned for her elegance and beauty. The other shows a deep concern about the future of the

prisoner himself, instead of emphasizing his political identity and environment. One shows happiness and the other reveals the prisoner's concern for the future .

Among the 30 photographs, there is a portrait of Bert Hardy and the writer James Cameron taken by Ralph Izzard, who was the foreign correspondent of the *Daily Mail* at the time.⁶² (Figs. 35 and 36) There is handwriting on the back of the photograph that reads “Bert Hardy and James Cameron, photo by Ralph Izzard,” but a credit stamp of Bert Hardy is shown on the back of the photograph as well.



Left- Fig.35: Ralph Izzard, *Bert Hardy and Journalist James Cameron in Military Outfits with Their Tent in Korea*, 1950, Gelatin silver print, 30 x 25 cm. Collection of the Art Gallery of Ontario, 2007/1055. Recto.

Right- Fig.36: Ralph Izzard, *Bert Hardy and Journalist James Cameron in Military Outfits with Their Tent in Korea*, 1950, Gelatin silver print, 30 x 25 cm. Collection of the Art Gallery of Ontario, 2007/1055 Verso.

⁶² Hardy, Bert. *Bert Hardy: My Life*. London: Gordon Fraser Gallery, 1985, 119.

It may contain both handwriting that credited Ralph Izzard and a stamp that credited Bert Hardy because Izzard used Hardy's camera to take this picture. Izzard shot it, but the credit belonged to Izzard and Hardy.

3.3 People in Western Europe

The photographs of people in Western Europe in the collection include 64 gelatin silver prints which cover the time period from 1948 to 1955. For this corpus, Hardy traveled to four different countries to make these images: twenty-five photographs were taken in France, fourteen photographs were taken in Spain, twenty-three were taken in Portugal, and two were taken in Ireland.

Among the photographs taken in France, two represent villagers in Mont-près-Chambord (1948) and two show a black dancer named Bambi (1955). Besides these, most of the photographs of France were taken by Hardy for two picture stories: one story consists of six photographs of American boxer Sugar Ray Robinson in Paris (Fig. 37), and the other one includes fifteen photographs of ordinary people in cafés on a Sunday morning on the Champs-Élysées, Paris. Both stories were photographed in 1951.



Fig. 37: Bert Hardy, *Parisian Workers in Overalls Chat to Sugar Ray Robinson as He Tours Paris in His Open Topped Cadillac*, 1951, Gelatin silver print, 29.5 x 24.5 cm. Collection of the Art Gallery of Ontario, 2007/1128.



Left- Fig. 38: Bert Hardy, *Poodle at the Stockinged Legs of Its Female Owner*, 1951, Gelatin silver print, 30 x 24.5 cm. Collection of the Art Gallery of Ontario, 2007/1112.

Right- Fig. 39: Bert Hardy, *Study the Feet below Tables against Wood Planking*, 1951, Gelatin silver print, 30 x 25 cm. Collection of the Art Gallery of Ontario, 2007/1114.

Hardy implemented some new approaches and techniques in his photographs of people on the Champs-Élysées (Figs. 38 and 39). Hardy did not focus on people's faces in some images, but he chose instead to photograph close-ups of people's legs. For example, one shows a pet dog sitting next to its owner's legs in the sunlight. Part of the table and a glass is visible in its top left corner. This suggests the location is outside, at a café or restaurant. Another also focuses primarily on a woman and man's legs. The position of the legs in both pictures is similar, with one leg crossed over the other. It suggests the relaxed mood in which people usually cross their legs because they feel comfortable. In this way, these images represent the calm environment in the café in a Sunday morning.

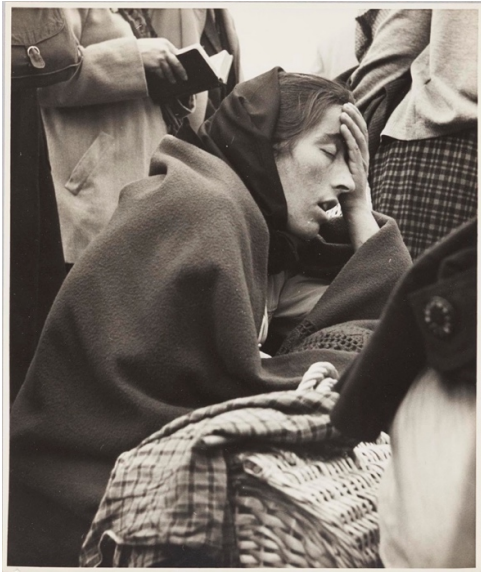
In the images from Spain, there are thirteen photographs of people in Barcelona taken in 1951 and a photograph of a British soldier watching a Spanish dancer in Gibraltar, Spain. Hardy not only photographed the city scene and policeman in the street, but also the poor in different generations. Just as he photographed children in the Gorbals, Hardy took pictures of the homeless children in the Barcelona streets (Figs. 40 and 41).



Fig. 40: Bert Hardy, *Poor Children in Barcelona. The Children of the Shadows are the Citizens of Modern Spain*, 1951, Gelatin silver print, 36.4 x 28 cm. Collection of the Art Gallery of Ontario, 2007/1097.



Fig. 41: Bert Hardy, *Woman on Straw Mattress under Make Shift Shelter on a Barcelona Street*, 1951, Gelatin silver print, 38 x 30.5 cm. Collection of the Art Gallery of Ontario, 2007/1099.



Left- Fig. 42: Bert Hardy, *A Female Peasant Pilgrim, in Blanket Kneels and Prays at Fatima*, 1952, Gelatin silver print, 29.5 x 24.5 cm. Collection of the Art Gallery of Ontario, 2007/1152.



Right- Fig. 43: Bert Hardy, *Cardinal Tedeschini in Wheel Chair is Helped up the Steps of the Tribune during the Procession at Fatima*, 1952, Gelatin silver print, 32 x 30 cm. Collection of the Art Gallery of Ontario, 2007/1143.



Left- Fig. 44: Bert Hardy, *Three Workers Tossing and Raking Rice to Remove Foreign Bodies*, 1955, Gelatin silver print, 36.7 x 23.9 cm. Collection of the Art Gallery of Ontario, 2007/1284.



Right- Fig. 45: Bert Hardy, *A Smiling Portrait of a Seasonal Worker from the Midlands, South of Lisbon*, 1955, Gelatin silver print, 36.7 x 28.7 cm. Collection of the Art Gallery of Ontario, 2007/1287.

Finally, Hardy made eleven photographs of the peasant pilgrims to Fatima, Portugal in 1952 and the rice harvest in Portugal in 1955 (Figs. 42-45). As discussed before, various shooting distances can be seen in Hardy's photographs. Again, Hardy used the environment to emphasize the identity of the subject. He used the medium shot or close-up portrait to emphasize the characteristics of the subject itself. For example, Hardy lowered his viewpoint and took a medium-distance shot to focus on the moment when the woman closed her eyes and put her hand on her head (Fig. 42). The higher point of view allows the audience to see more of the entire scene, including the background. In this photograph, it shows countless pilgrims (Fig. 43). The environment also helps bring the visual attention to the subject in the foreground. In this way, the environment strengthens the viewer's understanding of the subject. Cardinal Tedeschini sitting in the wheelchair is who these people have gathered to see or meet.

The Bert Hardy photographic collection at the AGO reveals a great deal about his style. First, it demonstrated that people were his principal subjects; almost all of the photographs focus on people. Only in the Korean War series do some of the photographs focus on the war scene in general instead of the individual people in the war. Second, Hardy often used high contrast in his photographs. Hardy used the high contrast in his prints to highlight the subject's facial features. For example, the shadow of wrinkles on a farmer's face strengthens his toughness (Fig. 45), or a bright face of a firefighter versus a dark background makes the viewer's attention focus on the firefighter himself (Fig. 13). Finally, Hardy utilized various shooting distances and points of view to achieve his purpose. A greater shooting distance captures both subject and background,

which allows Hardy to provide context for the subject. In this way, the audience can learn more about the subject, the subject's identity, or the specific situation depicted. Different points of view allow the audience to better understand the aspects of the subject that Hardy wanted to convey.

4 Bert Hardy's work at *Picture Post*

4.1 Post-War British Life

Post-war British society urgently needed to be stabilized and there was a focus on people's livelihoods after the conflict. Historian Joan C. Brown writes how "the Beveridge Report in 1942 spoke of the need to conquer the five giant evils – want, disease, squalor, ignorance, and idleness – each an aspect of poverty and often mutually reinforcing. The years 1944 to 1948 saw a range of important legislation and the adoption of major policy goals intended to overcome these evils."⁶³ There were five major policy goals: "a desire to endow people with rights, an emphasis on opportunities rather than coercion, social security, solidarity, and to offer dignity to the poor."⁶⁴ This suggests the urgent need to find a solution for poverty. In addition to the traditional approach of creating jobs, the goal was to create confidence among people and bring them together⁶⁵. It was important to stabilize the social atmosphere and recover from the war. The social status of Britons often serves as the subject of Bert Hardy's photographs. As part of an agenda of solidarity and bringing hope to the people of Britain, the subjects of his wartime and post-war photographs are mostly the working class and poor people. For example, the first story that Hardy photographed with *Picture Post* photographer Bert Lloyd, "The East End at War" focused on poor people's living conditions in the East End, the poorest part of London after the bombing by the Germans.⁶⁶ Other stories include: "The Forgotten Gorbals," "Life in the

⁶³ Brown, "Poverty in post-war Britain," 116.

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ *Picture Post*, September 28, 1940, pp 9-18.

Elephant,” “Slums under the Trees,” “Millions Like Her,” and “The Best, and the Worst, of British Cities: Cardiff.”⁶⁷ The stories Hardy photographed for *Picture Post* about the lower classes were taken after the war, from 1948 to 1954. According to Hardy, “there was a strong determination to carry on as if nothing had happened. After having taken so many ‘laid-on’ pictures, I almost hesitated to photograph scenes like the girl in the clothing workshop still at work on her sewing machine, in case it didn’t look ‘real’ enough.”⁶⁸ Hardy chose to show a brighter and more positive side: the working-class working hard in factories, people fighting to survive, and poor children playing happily together. It is the spirit of post-war Britain that is reflected in his work as well as through the magazine. The story “Prince Philip Meets the Miners” directly reports on a visit of Prince Philip to the workers at the Mosley Common Colliery coal mine.⁶⁹ It also shows the attention of the royal family to the working class and the solidarity of the British.

4.2 *Picture Post* and Its Editors

Picture Post was a seminal British weekly magazine published from 1938 to 1957. It was founded by editor Stephan Lorant, who was an important figure in the history of British photojournalism. Lorant was a Jewish Hungarian magazine editor from Budapest. Because of his criticism of the Nazis during Adolf Hitler’s rise to power, he was put in “protective custody” by

⁶⁷ *Picture Post*, January 31, 1948, pp 11-16, *Picture Post*, January 8, 1949, pp 10-16, *Picture Post*, January 29, 1949, pp 7-11, *Picture Post*, January 13, 1951, pp 10-15, *Picture Post*, January 23, 1954, pp 33-37.

⁶⁸ Hardy, *Bert Hardy*, 40.

⁶⁹ *Picture Post*, April 19, 1952, pp 16-19.

the Nazis for six and half months in 1933.⁷⁰ After being released from Nazi custody, and with the help of the Hungarian government, Lorant joined an exodus of journalists, scientists, artists, and Jews from Nazi Germany and moved to London.⁷¹ Lorant's first job in London was to be picture editor at Odhams Press where he worked on the launch issues of Britain's first popular picture magazine, *Weekly Illustrated*.⁷² Lorant decided he was not appreciated at Odhams working under editor Maurice Cowan, and left determined to produce a picture magazine of his own. This was not *Picture Post*, but the pocket journal *Lilliput* which was launched in July 1937.⁷³ In May of 1938, *Lilliput* was sold to Sir Edward Hulton, the British publishing magnate, who was inspired by the success of Lorant's "clever political juxtapositions" and later appointed Lorant to create a national weekly to add to Hulton's growing stable of titles.⁷⁴ This time, the result was *Picture Post*. The first issue was released on October 1, 1938.⁷⁵ A huge success, all the print run sold out. Less than a year after the first issue, *Picture Post* was able to run circulation figures of over 1,700,000 per issue in the summer of 1939.⁷⁶ The readership of the magazine was over 80% of the population in Britain.⁷⁷ The total number of the articles

⁷⁰ Harrison, "The Life and Times of Albert Hardy (1913-1995)," accessed April 22, 2017, 5.

⁷¹ Ibid

⁷² Ibid.

⁷³ Ibid.

⁷⁴ Hallett, *Stefan Lorant*, 58 and McDonald, Sarah. "Hulton Archive - History in Pictures,"

<http://corporate.gettyimages.com/masters2/conservation/articles/HAHistory.pdf>, accessed March 10, 2017, 1.

⁷⁵ Harrison, "The Life and Times of Albert Hardy (1913-1995)," 6.

⁷⁶ Cooper, "Reading Magazines," 23.

⁷⁷ McDonald, "Hulton Archive - History in Pictures," 1.

commissioned for *Picture Post* was over 9,000 during its publication lifetime.⁷⁸ Among these 9,000 articles, 2,000 were actually used in the magazine and the rest were filed away.⁷⁹

Stefan Lorant was the magazine's first editor and Sir Tom Hopkinson, who was his assistant at the time, became the second editor of *Picture Post* when Lorant immigrated to America in 1940.⁸⁰ According to Sir Tom Hopkinson's account, *Picture Post* dealt with "issues which most concerned the young and thoughtful people of its time. Such issues were dealt with far less adequately in the press of the forties and fifties than they would be today."⁸¹ Born during World War II, *Picture Post* campaigned strongly against fascism. At the time, the general public relied on print media, newspapers and magazines to inform them of world events. *Picture Post* soon became popular for millions of young men and women; it handled the subjects they talked and argued about among themselves.⁸² Magazines such as *Picture Post* were the hottest media at the time. *Picture Post* also provided a social history of Britain for the forties and fifties. "It is obviously not a complete social history nor anything like it. It is a vivid and compelling series of glimpses into a period of intense crisis in our country's life, followed by the five post-war years when Britain was recovering, taking stock, and trying to adapt itself to its new position in the world," stated Sir Tom Hopkinson.⁸³ A social reality can be seen in the *Picture Post* issues.

⁷⁸ McDonald, "Hulton Archive - History in Pictures," 1.

⁷⁹ Ibid.

⁸⁰ Hall, "The Social Eye of Picture Post," 67.

⁸¹ Hopkinson. *Picture Post 1938-1950*, 1.

⁸² Ibid.

⁸³ Ibid.

Only staying at *Picture Post* for twenty months, Lorant made the new photographic magazine popular and famous. Lorant was in charge of “the picture side” and Hopkinson looked after the text and captions.⁸⁴ It was Lorant who “decided on the stories, photographs, layouts and the space allocations.”⁸⁵ Under the editorial team of only five members with a secretary and two staff photographers, Lorant took the majority of the control. He believed that words were secondary to images. “Over half of the page count was dedicated to the weekly’s photo essays...*Picture Post* utilized the photo essay format to report news events, both local and global, and used the photo essay format as its main vehicle of communication.”⁸⁶ As a former Hungarian refugee, Lorant conceived a strong view of anti-Fascism and had “a sort of genius with the art of visual exposition in a popular idiom,” while Hopkinson “contributed a vigorous prose style, sharp observation, and a sensitive ‘feel’ for the native qualities of English life.”⁸⁷ For example, Lorant had a unique way of editing images, which was to make a symmetrical format as illustrated in figure 46.

⁸⁴ Cooper, “Reading Magazines,” (2012). 26.

⁸⁵ Ibid.

⁸⁶ Ibid.

⁸⁷ Hall, “The Social Eye of Picture Post,” 67.



Fig. 46: "Prague Under German Rule," *Picture Post*, (April 29, 1939): 18-19.

A symmetrical format included putting images on each page and those two pages forming the whole concept of the story was another Lorant strategy seen in figure 46. The position of the picture and text mirrors that of the other page.⁸⁸ Lorant's perspective on picture magazines emphasizes the use of photographs to convey messages and opinions instead of using words to make the point.

After Lorant left *Picture Post*, Hopkinson implemented different ways of running the magazine. In an interview with Harold Evans, Hopkinson stated that he had neither the knowledge nor the technical ability to do all the things Lorant had done, so he did not choose the photographs and write the articles by himself.⁸⁹ Hopkinson let photographers discuss ideas together and bring up their thoughts and proposals. He also fully respected them and would actually take their advice. "The team, under Hopkinson's guidance, offered, in print and picture,

⁸⁸ Cooper, "Reading Magazines," 35.

⁸⁹ Ford and Fell eds, *Makers of Photographic History*, 5.

The symmetrical format was still used in the issue of 1949, but small details were changed in the story (Fig. 47). The images on top and two sides are symmetrical, but the words and small images in the center are symmetrical diagonally rather than horizontally. There are also more photographs on the two pages compared to Lorant's design.

In 1950, the photographic story of the Korean war covered by Hardy and writer James Cameron did not leave *Picture Post* owner Sir Edward Hulton satisfied. The story specifically concentrated on the ill treatment of North Koreans by the South Koreans with the connivance of some of their American allies.⁹² However, at the time, any criticism of the western side could be regarded as anti-Western and would even be seen as "Communist propaganda."⁹³ Hulton did not like the idea that Cameron's and Hardy's focus was on the ill-treatment of North Korean soldiers. The magazine's editor, Sir Tom Hopkinson, tried to convince Hulton, but he failed. The story was published in the end, but with a completely different meaning from the one that Hardy, Cameron, and Hopkinson wanted to express. Supporting Hardy and Cameron's story firmly, Hopkinson was forced to resign.⁹⁴ His successor was Ted Castle, photojournalist and the former assistant of Hopkinson. At the time, Castle also wanted to leave the magazine because of the incident, but Hopkinson stopped him. Castle became the deputy editor of the magazine. He only stayed for 6 months and then left *Picture Post* in 1951.⁹⁵ After that, the magazine went through several editors, but did not reach the glory of the previous ten years. *Picture Post* raised the price

⁹² Hopkinson, *Picture Post 1938-1950*, 12.

⁹³ Ibid.

⁹⁴ Ibid., 13.

⁹⁵ Ibid.

from £4 to £6 in 1951. However, “the annual report observes a very adverse effect upon circulation.”⁹⁶ The profit in the year of 1957 was only £11, 383, comparing to £209,097 in 1949 before Hopkinson left. Hopkinson believed that *Picture Post* failed in the end not because of the challenge of television, but the “vacillation of the magazine,” meaning that the way the board ran the magazine internally. Its interference was problematic and the content already did not appeal to the readers’ reading habits at the time.⁹⁷ The struggle to compete with the rise of television and rapid changes in editorial policy decisions at *Picture Post* caused low circulation after 1950.

4.3 The Use of Hardy’s Photographs in the Magazine

Bert Hardy joined in *Picture Post* one year after Lorant left for America. Sir Tom Hopkinson, who was the assistant to Lorant in the *Weekly Illustrated* and the second editor of *Picture Post*, worked closely with Hardy from 1941 to 1950, when Lorant resigned from the magazine. While format and style was changed with Lorant’s departure, Hopkinson still was influenced by him – Lorant had set the tone since the birth of *Picture Post*.

Not all the photographs in the AGO collection had been selected for the magazine and some images that were published in the magazine are not a part of the AGO collection. However, as described above, many of the photographs in the collection were published in *Picture Post*. These photographs were edited before they were published. For example, all of the photographs were cropped. Moreover, the caption of each photograph was rewritten to develop a story that

⁹⁶ Hopkinson, *Picture Post 1938-1950*, 13.

⁹⁷ *Ibid.*, 14.

the editor wanted to show the readers via photographs. For example, the photographs below were used for the story “Fish”⁹⁸ (Fig. 48) and the cover (Fig. 20) of *Picture Post*.



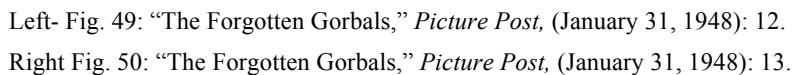
Left - Fig. 48: Cover, *Picture Post*, no.5 (February 3,1951).

Right - Fig. 20: Bert Hardy, *Four Female Fishworkers in Aprons and Scarves Talking with Smoking Plant in Background*, 1951, Gelatin silver print, 25 x 19.5 cm. Collection of the Art Gallery of Ontario, 2007/1091.

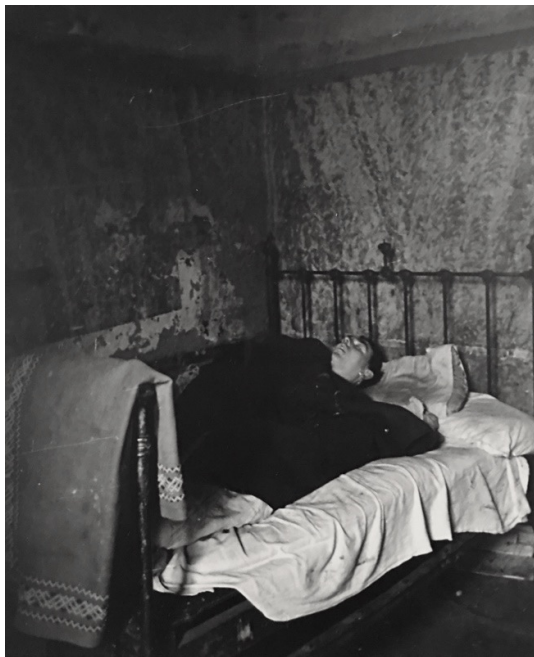
As can be seen, the original photograph was cropped for use on the cover. The fisherwomen are larger in the cover cropping and they can be seen much more clearly as the main subject without excess elements in the background. The extent of the cropping also depended on the position of the *Picture Post* logo. By going through all issues of the magazine in the same year, one can see that the logo of *Picture Post* was always put on the top left corner. Therefore, the photograph was cropped and enlarged so that the logo would not cover the subjects' face. The extent of the enlarging and cropping also left enough space at the bottom for captions and other

⁹⁸ *Picture Post*, February 3, 1951, pp 9-13.

In the story, “The Forgotten Gorbals,” two photographs formed a whole story.⁹⁹ The editor flipped and cropped one of the originals (Fig. 49 and 51) and cropped the other (Fig. 50 and 52), then printed them half size on each page, connecting the two pages as a visual unit and creating symmetry through the design.



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Left- Fig. 51: Bert Hardy, *John an Ex-serviceman Lies in Bed under His Army Greatcoat in a Decrepit Gorbals Tenement*, 1948, Gelatin silver print, 30 x 25.5 cm. Collection of the Art Gallery of Ontario, 2007/979.

Right- Fig.52: Bert Hardy, *Mary a 16-Year-Old Bakery Worker Sits Philosophically at Dining Table in Gorbals Tenement Front*, 1948, Gelatin silver print, 37.5 x 27 cm. Collection of the Art Gallery of Ontario, 2007/986.

The captions of each photograph were not related. The man in the bed was captioned “John an Ex-Serviceman lies in Bed Under His Army Greatcoat in a Decrepit Gorbals Tenement (Fig.51).”

The image showing a girl at a table was captioned “Mary a 16-Year-Old Bakery Worker Sits Philosophically at Dining Table in Gorbals Tenement Front (Fig. 52).” The photographs as reproduced on the left page in the magazine was captioned, “In a Gorbals Back-room a Man Hangs on to His Dreams for as Long as He can (Fig. 49).” Under the caption, the sub-caption reads, “Out in the street is a fading chalk scrawl: ‘Welcome Home, John.’ And here lies John, under his army greatcoat. It is 11 a.m. The rest of the family are long gone – his brothers to school, his 16-year-old sister to work. In a thousand rooms, no bigger than this, some Gorbals

folk sleep four to a bed (Fig. 49).” The right-hand image in the magazine was captioned “In a Gorbals Front Room, a Girl Finds Her Dreams Are Slipping Out of Her Grasp (Fig. 50).” The sub-caption reads, “Mary is sixteen. She works in a bakery. She has the fancies and foibles natural to a girl of her age. She dreams of nice clothes, handsome suitors, happy times. But already her life is colored by her surroundings. Already futility and frustration stretch ahead. Already her dreams are losing their battle against reality (Fig. 50).”

By re-writing the captions in the magazine, coherence is created between the two photographs. The captions for the published photographs in the magazine gives a changed context for the photographs and further creates a relationship between the two subjects in the photographs that was not their originally.

According to the story written under the two photographs, the two figures in the picture were related, but the events happening in the photographs did not take place at the same time and in the same space. The way that the editor flipped the photograph on the left created the illusion of a single space. It looks like the girl is troubled and worried about the man lying in the bed. In this way, the images invite the readers to wonder about the relationship between the people shown. As a result, the figures seem closer and more relatable to readers, allowing them to experience more sympathy for the difficulties the two figures have encountered. This is also what the editors wanted to accomplish – to resonate with readers’ feelings elicited by the pictures. By flipping the photograph on the left, the direction of the man in the photograph turns to right from left. By cropping, flipping, and adjusting the composition, editors caused readers to draw conclusions

about the relationships between the figures. The editor's job was to develop a consistent story from the photographer's original pictures and captions.

The same issue of "The Forgotten Gorbals," includes the photograph of the boy playing leapfrog in the cemetery mentioned above (Fig.53).



Fig. 53: "The Forgotten Gorbals," *Picture Post*, (January 31, 1948): 15.

The caption reads, "Favorite Playground for the Young is the Corporation Burial Ground in Rutherglen Road." The sub-caption reads, "Some see them as hooligans and vandals... Some see them as ordinary children, hungry for a decent place to play. The youngsters do not know whether the dead care. But they know that here is grass to play on, trees to climb. They know the cemetery is the only bit of green in the Gorbals." By reading the caption of the photograph, it is not difficult to comprehend the editor's purpose, which is to emphasize the actions of children, who play in a strange place that children do not usually play around, a cemetery, because they have nowhere else to play.



Fig.28: Bert Hardy, *Boy Leap Frogs Gravestone at Rutherglen Road Cemetery, the Gorbals*, 1948, Gelatin silver print, 25.8 x 37.7 cm. Collection of the Art Gallery of Ontario, 2007/982.

The original photograph in the collection however only captured a moment of a boy playing leapfrog on a tombstone. A single boy's actions cannot represent all of the children in the Gorbals. By combining several photographs of other children also playing at the cemetery, a more sympathetic image was created.



Fig. 54: "The Forgotten Gorbals," *Picture Post*, (January 31, 1948): 15. (detail)

Bert Hardy, *Boy Leap Frogs Gravestone at Rutherglen Road Cemetery, the Gorbals* (detail), 1948, Gelatin silver print, 25.8 x 37.7 cm. 2007/982.

Comparing the two details of these two photographs, it also can be seen that a boy was added in the photograph shown in the magazine. In the original photograph, there were only abandoned tombstones to the left of the boy jumping on the tombstone, but a boy and a bright tombstone were added in the magazine (Fig. 54).

Two aspects of the photographic editing were implemented. First, the captions of the photographs in the magazine have more context than the captions for the original photographs. More specific and coherent story lines further developed the expressive content of the photographs. By adding a detailed caption and sub-caption, the editors could emphasize details that readers could easily overlook from the photograph alone. Second, montage was sometimes needed for better visual illustrations. Its purpose was to support the point that the editor wants to make and help him to better emphasize the content that the photograph might otherwise not show to readers directly.

The examples discussed above show how editors develop ideas and stories from original photographs. At this point, both editors and photographers had the same goal of creating a complete story using the photographs. However, sometimes the editors' ideas opposed those of the photographers. The owner, Edward Hulton did not want to show the public what Hardy and Hopkinson wanted to show about the ill-treated prisoners in the Korean War. As a result of this political interference, the meaning of the photographs was changed.



Left- Fig. 31: Bert Hardy, *A Captured North Korean Soldier Wounded in the Arm is Fitted a Sling by a Medic while a Military Policeman Looks on*, 1950, Gelatin silver print, 29 x 24 cm. Collection of the Art Gallery of Ontario, 2007/1048.

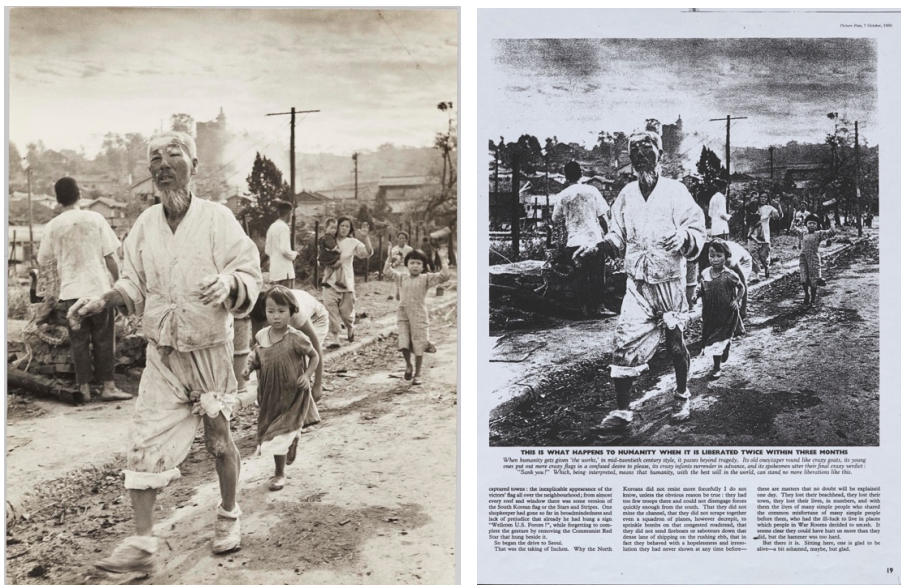


Right- Fig.55: “We Follow the Road to Hell,” *Picture Post*, (September 16, 1950): 19.

The caption of the original photograph is “A Captured North Korean Soldier Wounded in the Arm is Fitted a Sling by a Medic while a Military Policeman Looks on,” while the captions in the magazine is “A Man Who Had Expected His Captors to Shoot Him (Figs. 31 and 55).” The sub-caption reads, “He still can’t get used to the idea that, instead of shooting him, they dressed his wounds. But there have been not a few cases, also, of brutal treatment and shooting of prisoners by both sides (Fig. 55).”

The caption of the photograph only describes the content of the picture and the identity of the subjects. The soldier is a captured North Korean soldier and a medic is treating him. In the magazine, the caption emphasizes on the treatment of the captured North Korean soldier. Both caption and sub-caption refer to his belief that he would be shot after being captured and his

surprise at not only not being killed, but being treated instead. This cannot be communicated only through the image, it was the captions added in the magazine that gave the context to the reader. According to Hardy, he intended to show the ill-treated prisoners to the world with his photographs, but the magazine presented an entirely different angle by saying that prisoners were not ill-treated, and at least they were not killed by their captors, which was neither the truth nor what Hardy and Cameron wanted to convey.



Left- Fig. 56: Bert Hardy, *Old Man with Burned Hands and His Family Run along Street after Emerging from Strafed Town, Inchon* 1950, Gelatin silver print, 36 x 28 cm. Collection of the Art Gallery of Ontario, 2007/1078.
Right- Fig. 57: “Inchon,” *Picture Post*, (October 7, 1950): 19.

Another image showing an injured man walking down a street demonstrates how editing and captioning changed the story presented by *Picture Post* (Figs. 56 and 57). The caption of the original photograph reads, “Old Man with Burned Hands and His Family Run from Along Street after Emerging from Strafed Town, Inchon.” The caption and sub-caption written in the magazine reads: “THIS IS WHAT HAPPENS TO HUMANITY WHEN IT IS LIBERATED

TWICE WITHIN THREE MONTHS” in capital letters. “When humanity gets given ‘the works,’ in mid-twentieth century style, it passes beyond tragedy. Its old ones caper around like crazy young ones put out more crazy flags in a confused desire to please, its crazy infants surrender in advance, and its spokesmen utter their final crazy verdict: “sank you!” Which, being interpreted, means that humanity, with the best will in the world, can stand no more liberations like this.”

The old man and little girl might have surrendered to the “humanist force” of the South, but the sub-caption and caption exaggerated and emphasized the positive side of the South and the willingness of people to be liberated by the UN forces. Although the caption of the original photograph only described the scene, the captions from the magazine took sides and promoted a specific perspective. The conflict between the magazine’s photographer, editor, and owner, the purpose of the biased captions is clear. A different narrative would give the photograph a whole new meaning and context.

In conclusion, the photographs of Bert Hardy were edited for reproduction in the magazine to develop a story with the photographs and descriptive captions. At this point, the relationship between editors and photographers was complex. On the one hand, editing could develop a better story for the audience. On the other hand, it could also twist the photographer’s intentions. The examples of Hardy’s photographs and the use of them in *Picture Post* by the editors shows that editors can either support or disregard photographer’s intentions through editing. A photographer’s power is, in many ways, less than that of editors. Through photographic editing and captioning, editors can be seen as the second creators of photojournalists’ photographs.

5. Conclusion

Using the collection of his images at the AGO, this thesis addresses how Bert Hardy's photographs contributed to the British visual culture. Hardy's focus was on people.

Landscape-only photographs can hardly be found in the collection. He used his camera to capture people of different class, ethnicity, gender, and age. One could see not only the Queen's royal wedding, but also the poor in the Gorbals, homeless people in Barcelona, farmers harvesting rice in Portugal, famous boxer Sugar Ray Robinson traveling in Paris, Audrey Hepburn smiling in an English park, people at a café on a Sunday morning on the Champs-Élysées, and intense battles in Korea, all through Hardy's eyes. In all of the environments and situations Hardy photographed, his purpose was to emphasize identity and enrich the reader's sense of the personality of the subject. He chose various points of view and shooting distances, and utilized high contrast to emphasize the characteristics of the people through his camera work and printing technique. In this way, he made the people in his photographs look vivid and interesting.

His photographs in *Picture Post* were edited. Through cropping, flipping, and the use of montage, the compositions of his photographs were adjusted to serve the purpose of the magazine. By adding and editing the captions, the meaning of his photographs appeared to be more comprehensive. Readers were provided with more context from the captions of photographs in the magazine. Editors even directed this comprehension through the captions they wrote.

Picture Post is a visual documentation of the British people during and after World War II.

This kind of visual documentation was different from other media of the time. Not only had significant historical moments been documented, but also the everyday life of the people. Bert Hardy's photographs are fine examples of this kind of visual record. Glenn Jordan states, "*Picture Post* photography was governed by a desire to get close, to discover, to understand and reveal the rich tapestry of everyday life."¹⁰⁰ In addition to the anti-fascist value of the magazine, its central concern was humanism, both during and after the war. The contents of the photographs it published proved this point. As Jean-Claude Gautrand, the Parisian journalist and photographer stated, "This 'humanist' photography, which reached its peak in the 1950s, would follow various paths, sometimes parallel but always maintaining, whoever the people concerned or whatever their behavior, obvious characteristics in common: a certain generosity, optimism, sensitivity to the simple joys of life, an empathy for people in the street caught in action, and for the symbolism of scenes which suggest a common sense of the wonderful."¹⁰¹

The photographs of Bert Hardy prove that this humanism was embedded in the magazine. In Sir Tom Hopkinson's words, "he took the pictures he did because he had made himself a fine photographer; but he got the chance to take such pictures because of the kind of human being he was."¹⁰² The subjects of the photographs and the stories in the magazine were the poor, little people, and the way they lived their lives after the war. However, it did not stop there. It was the

¹⁰⁰ Jordan and Hardy. *'Down the Bay,'* 13.

¹⁰¹ Ibid.

¹⁰² Ibid., 26.

positive attitudes of these people despite everything that were shown in the stories, and this was what the magazine and its photographers wanted to convey.

The photographs of *Picture Post* “make concessions to the goals of realism.”¹⁰³ This means that the photographs were not coded with any excess meaning, Sociologist Stuart Hall states that “what impresses us, at the first glance, about these photographs is their ability to bring the world of real events massively to our attention, apparently without the intervention of a code.”¹⁰⁴ The reality is simply shown in the photograph, “The pictures insist on their content – on the ‘what’ of the events and subjects they document: there is some rhetorical correspondence between image and event.”¹⁰⁵ *Picture Post* can be seen as a bridge that connected the photojournalist to the added depth of the editor and his caption. The caption played an important role in developing the exact meaning that *Picture Post* wanted to convey with Hardy’s images - either their anti-Fascist stance or their support for humanism during and after the war.

Bert Hardy’s photographs conveyed *Picture Post*’s ideals. Through editing, cropping, and flipping his photographs, through montage, and the manipulation of captions, a story could be created and more clearly communicated. This narrative of a united Britain, and in fact a united humanity after a horrific war is the legacy of Hardy’s images and his associated with *Picture Post*.

¹⁰³ Hall, “The Social Eye of Picture Post,” 68.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

6. Appendix A: Illustrated list of Bert Hardy photographs in the AGO

The following illustrated list displays all 387 photographs of Bert Hardy in the collection of the AGO.

1.

Bert Hardy, British, 1913 - 1995

Photograph

STRAND CIGARETTES ADVERT : Model in London residential location at night , 1959

gelatin silver print

28.8 x 36.7 cm (11 5/16 x 14 7/16 in.)

Anonymous Gift, 2007

2007/936



2.

Bert Hardy, British, 1913 - 1995

Photograph

Advertising photographs for Esso Petroleum , using people and activities at the river
Thames refinery : worker on board ship in snowstorm, c. 1955

gelatin silver print

23.9 x 29 cm (9 7/16 x 11 7/16 in.)

Anonymous Gift, 2007

2007/937



3.

Bert Hardy, British, 1913 - 1995

Photograph

Advertising photographs for Esso Petroleum , using people and activities at the river
Thames refinery : worker releasing valves on ship., c. 1955

gelatin silver print

29.3 x 23.6 cm (11 9/16 x 9 5/16 in.)

Anonymous Gift, 2007

2007/938



4.

Bert Hardy, British, 1913 - 1995

Photograph

Advertising photographs for Esso Petroleum , using people and activities at the river
Thames refinery : worker releasing valves on ship., c. 1955

gelatin silver print

29 x 24 cm (11 7/16 x 9 7/16 in.)

Anonymous Gift, 2007

2007/939



Object List with Images

5.

Bert Hardy, British, 1913 - 1995

Photograph

Advertising photographs for Esso Petroleum , using people and activities at the river Thames refinery : worker with pipes in snow, c. 1955
gelatin silver print

23.8 x 24.6 cm (9 3/8 x 9 11/16 in.)

Anonymous Gift, 2007

2007/940



6.

Bert Hardy, British, 1913 - 1995

Photograph

Advertising photographs for Esso Petroleum , using people and activities at the river Thames refinery : Worker on dockside with lighters and lightermen in background at sunset, c. 1955
gelatin silver print

23.8 x 29.2 cm (9 3/8 x 11 1/2 in.)

Anonymous Gift, 2007

2007/941



7.

Bert Hardy, British, 1913 - 1995

Photograph

The East End at War . Bombed out foster mother holds crying son, 1940
gelatin silver print

30 x 25 cm (11 13/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/942



8.

Bert Hardy, British, 1913 - 1995

Photograph

The East End at War . An old couple lose their home, 1940
gelatin silver print

24.3 x 29.8 cm (9 9/16 x 11 3/4 in.)

Anonymous Gift, 2007

2007/943



9.

Bert Hardy, British, 1913 - 1995

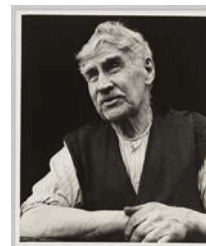
Photograph

The East End at War . An old man describes his condition, 1940
gelatin silver print

30.2 x 25.4 cm (11 7/8 x 10 in.)

Anonymous Gift, 2007

2007/944



Object List with Images

10.

Bert Hardy, British, 1913 - 1995

Photograph

The East End at War . Portrait of a mature woman Elizabeth Malpass., 1940

gelatin silver print

29.8 x 24.9 cm (11 3/4 x 9 13/16 in.)

Anonymous Gift, 2007

2007/945



11.

Bert Hardy, British, 1913 - 1995

Photograph

Elderly couple lose their home., 1940

gelatin silver print

29.8 x 23.7 cm (11 3/4 x 9 5/16 in.)

Anonymous Gift, 2007

2007/946



12.

Bert Hardy, British, 1913 - 1995

Photograph

From The Life of an East End Parson. Rev. French of Stepney with same girl in ruins of bombed houses., 1940

gelatin silver print

25 x 16.9 cm (9 13/16 x 6 5/8 in.)

Anonymous Gift, 2007

2007/948



13.

Bert Hardy, British, 1913 - 1995

Photograph

Two London firefighters., 1941

gelatin silver print

29.8 x 24.3 cm (11 3/4 x 9 9/16 in.)

Anonymous Gift, 2007

2007/949



14.

Bert Hardy, British, 1913 - 1995

Photograph

Man in kilt and woman in trousers walking along High Holborn, London , 1941, 1941

gelatin silver print

29.7 x 24.4 cm (11 11/16 x 9 5/8 in.)

Anonymous Gift, 2007

2007/951



Object List with Images

15.

Bert Hardy, British, 1913 - 1995

Photograph

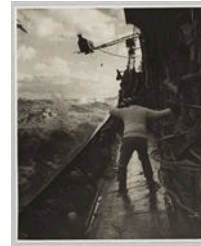
Man (A.L. Lloyd) attempts to recover balance on deck of trawler in stormy seas., 1942

gelatin silver print

29.6 x 24.1 cm (11 5/8 x 9 1/2 in.)

Anonymous Gift, 2007

2007/953



16.

Bert Hardy, British, 1913 - 1995

Photograph

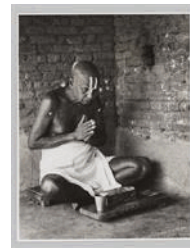
A Hindu villager with cast mark prays to Vishnu, the Protector for peace., 1947

gelatin silver print

25.3 x 19.2 cm (9 15/16 x 7 9/16 in.)

Anonymous Gift, 2007

2007/955



17.

Bert Hardy, British, 1913 - 1995

Photograph

Holy man in Indian Village taken for The Peace of An Indian Village : How Long Will it Last ?, 1947

gelatin silver print

25.2 x 19.7 cm (9 15/16 x 7 3/4 in.)

Anonymous Gift, 2007

2007/956



18.

Bert Hardy, British, 1913 - 1995

Photograph

The acting Bishop of Gibraltar H.F. Buxton listening to speech., 1947

gelatin silver print

29.5 x 24.8 cm (11 5/8 x 9 3/4 in.)

Anonymous Gift, 2007

2007/958



19.

Bert Hardy, British, 1913 - 1995

Photograph

Dr Andreas Rinkel, Archbishop of Utrecht, takes tea after receiving the Lambeth Cross., 1947

gelatin silver print

29.8 x 24.7 cm (11 3/4 x 9 3/4 in.)

Anonymous Gift, 2007

2007/959



Object List with Images

20.

Bert Hardy, British, 1913 - 1995

Photograph

Princess Elizabeth and King George V walk down aisle of Westminster Abbey attended by 4 bridesmaids, at Wedding ceremony. November 1947., 1947
gelatin silver print

34.5 x 27 cm (13 9/16 x 10 5/8 in.)

Anonymous Gift, 2007

2007/961



21.

Bert Hardy, British, 1913 - 1995

Photograph

Young girl plays with ball in a delapidated Gorbals back court., 1948
gelatin silver print

29.8 x 27.5 cm (11 3/4 x 10 13/16 in.)

Anonymous Gift, 2007

2007/963



22.

Bert Hardy, British, 1913 - 1995

Photograph

Man (Journalist A.L. Lloyd) talking to woman in Gorbals backstreet under lamplight., 1948
gelatin silver print

37.5 x 25.7 cm (14 3/4 x 10 1/8 in.)

Anonymous Gift, 2007

2007/964



23.

Bert Hardy, British, 1913 - 1995

Photograph

Two young women sit on the stairs to one of the closes under a street lamp., 1948
gelatin silver print

25.2 x 18.7 cm (9 15/16 x 7 3/8 in.)

Anonymous Gift, 2007

2007/965



24.

Bert Hardy, British, 1913 - 1995

Photograph

Children in a Gorbals back close play on a mound of rotting rubbish., 1948
gelatin silver print

22.7 x 25 cm (8 15/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/966



Object List with Images

25.

Bert Hardy, British, 1913 - 1995

Photograph

Children play beneath gas lamps in a smoggy Gorbals street, 1948

gelatin silver print

21 x 14.8 cm (8 1/4 x 5 13/16 in.)

Anonymous Gift, 2007

2007/967



26.

Bert Hardy, British, 1913 - 1995

Photograph

Two boys in the Gorbals one with ragged jacket and trousers look into window of second hand clothes shop. 1948, 1948

gelatin silver print

25.3 x 16.5 cm (9 15/16 x 6 1/2 in.)

Anonymous Gift, 2007

2007/968



27.

Bert Hardy, British, 1913 - 1995

Photograph

Two boys in the Gorbals one with ragged jacket and trousers look into window of Mrs Lundy's second-hand-shop clothes shop., 1948

gelatin silver print

28.5 x 19.3 cm (11 1/4 x 7 5/8 in.)

Anonymous Gift, 2007

2007/969



28.

Bert Hardy, British, 1913 - 1995

Photograph

Young boy in ragged clothes sits on wall in a Gorbals close. 1948, 1948

gelatin silver print

25.5 x 18 cm (10 1/16 x 7 1/16 in.)

Anonymous Gift, 2007

2007/970



29.

Bert Hardy, British, 1913 - 1995

Photograph

Portrait of African or Afri Carribean man in cap and muffler, the Gorbals., 1948

gelatin silver print

21.2 x 16.3 cm (8 3/8 x 6 7/16 in.)

Anonymous Gift, 2007

2007/971



Object List with Images

30.

Bert Hardy, British, 1913 - 1995

Photograph

Two young boys on stairs of Gorbals tenement next to open door of filthy lavatory., 1948

gelatin silver print

21.2 x 16.3 cm (8 3/8 x 6 7/16 in.)

Anonymous Gift, 2007

2007/972



31.

Bert Hardy, British, 1913 - 1995

Photograph

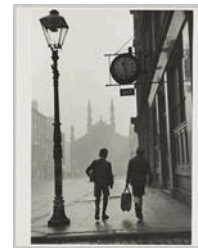
Two ragged boys walk along street by The Clock Bar towards gothic church., 1948

gelatin silver print

29.8 x 24 cm (11 3/4 x 9 7/16 in.)

Anonymous Gift, 2007

2007/973



32.

Bert Hardy, British, 1913 - 1995

Photograph

Mother in ragged shirt with young child wrapped in blanket, Gorbals, 1948

gelatin silver print

25 x 19.7 cm (9 13/16 x 7 3/4 in.)

Anonymous Gift, 2007

2007/974



33.

Bert Hardy, British, 1913 - 1995

Photograph

The Gorbals : 3 mature men in caps in pub, one lights a clay pipe, 1948

gelatin silver print

24.1 x 29.8 cm (9 1/2 x 11 3/4 in.)

Anonymous Gift, 2007

2007/975



34.

Bert Hardy, British, 1913 - 1995

Photograph

Portrait of a railway worker with cap and NUR badge (National Union of Railwaymen) The Gorbals., 1948

gelatin silver print

29.6 x 24.6 cm (11 5/8 x 9 11/16 in.)

Anonymous Gift, 2007

2007/976



Object List with Images

35.

Bert Hardy, British, 1913 - 1995

Photograph

Young girl in boys socks and vest on bed in living room of Gorbals tenement., 1948

gelatin silver print

29.5 x 25 cm (11 5/8 x 9 13/16 in.)

Anonymous Gift, 2007

2007/977



36.

Bert Hardy, British, 1913 - 1995

Photograph

Boy in ragged clothes blows up balloon. Gorbals 1948., 1948

gelatin silver print

29.8 x 24.8 cm (11 3/4 x 9 3/4 in.)

Anonymous Gift, 2007

2007/978



37.

Bert Hardy, British, 1913 - 1995

Photograph

John an Ex- serviceman lies in bed under his army greatcoat in a decrepit Gorbals tenement., 1948

gelatin silver print

30 x 25.5 cm (11 13/16 x 10 1/16 in.)

Anonymous Gift, 2007

2007/979



38.

Bert Hardy, British, 1913 - 1995

Photograph

Group of boys playing football in Gorbals close as caretaker looks on., 1948

gelatin silver print

37.5 x 26 cm (14 3/4 x 10 1/4 in.)

Anonymous Gift, 2007

2007/980



39.

Bert Hardy, British, 1913 - 1995

Photograph

Two boys walking on Gorbals street, 1948., 1948

gelatin silver print

27 x 37.5 cm (10 5/8 x 14 3/4 in.)

Anonymous Gift, 2007

2007/981



Object List with Images

40.

Bert Hardy, British, 1913 - 1995

Photograph

Boy leap frogs gravestone at Rutherglen Road cemetery, The Gorbals., 1948

gelatin silver print

25.8 x 37.7 cm (10 3/16 x 14 13/16 in.)

Anonymous Gift, 2007

2007/982



41.

Bert Hardy, British, 1913 - 1995

Photograph

Mother feeds baby wrapped in blanket with bottle of milk. The Gorbals, 1948

gelatin silver print

36.5 x 28 cm (14 3/8 x 11 in.)

Anonymous Gift, 2007

2007/983



42.

Bert Hardy, British, 1913 - 1995

Photograph

Young boy plays on rubbish tip of rotting matter in Gorbals close, 1948., 1948

gelatin silver print

27 x 25.5 cm (10 5/8 x 10 1/16 in.)

Anonymous Gift, 2007

2007/984



43.

Bert Hardy, British, 1913 - 1995

Photograph

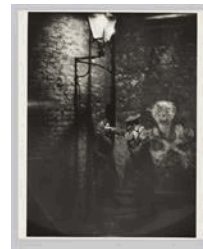
Man (journalist A.L.Lloyd) talks to woman under back street light at night, Skull and crossbones graffiti on wall. The Gorbals., 1948

gelatin silver print

30 x 24.5 cm (11 13/16 x 9 5/8 in.)

Anonymous Gift, 2007

2007/985



44.

Bert Hardy, British, 1913 - 1995

Photograph

Mary a 16 year old bakery worker sits philosophically at dining table in Gorbals tenement front room, a sibling asleep in bed behind her., 1948

gelatin silver print

37.5 x 27 cm (14 3/4 x 10 5/8 in.)

Anonymous Gift, 2007

2007/986



Object List with Images

45.

Bert Hardy, British, 1913 - 1995

Photograph

Mature man and woman clink glasses of beer together in Frank Judge's Bar one of the Gorbals, Used on P16 of feature., 1948
gelatin silver print

29.5 x 37.5 cm (11 5/8 x 14 3/4 in.)

Anonymous Gift, 2007

2007/987



46.

Bert Hardy, British, 1913 - 1995

Photograph

Two men with pipes talking in Gorbals pub, January 3rd. 1948., 1948
gelatin silver print

29 x 36.5 cm (11 7/16 x 14 3/8 in.)

Anonymous Gift, 2007

2007/988



47.

Bert Hardy, British, 1913 - 1995

Photograph

Young boy clothed, asleep on bed with framed print of Jesus above him. Gorbals 1948., 1948
gelatin silver print

37.5 x 25.5 cm (14 3/4 x 10 1/16 in.)

Anonymous Gift, 2007

2007/989



48.

Bert Hardy, British, 1913 - 1995

Photograph

Two elderly Chelsea Pensioners one in uniform: W. Edmondson and John McDonald in underwear at Chelsea Hospital., 1948
gelatin silver print

30 x 25 cm (11 13/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/991



49.

Bert Hardy, British, 1913 - 1995

Photograph

John Rumble, Elephant and Castle Street trader with crowd of shoppers, he offers one a sampling perfume from bottle. Jan 8. 1949., 1949
gelatin silver print

20 x 28.5 cm (7 7/8 x 11 1/4 in.)

Anonymous Gift, 2007

2007/993



Object List with Images

50.

Bert Hardy, British, 1913 - 1995

Photograph

Two men in caps in conversation, Salvation Army hall. Elephant and Castle. 1949., 1949

gelatin silver print

25.5 x 30 cm (10 1/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/994



51.

Bert Hardy, British, 1913 - 1995

Photograph

A neighbour helps Miaisie an Elephant and Castle prostitute, bath bare breasted 1949., 1949

gelatin silver print

26 x 30 cm (10 1/4 x 11 13/16 in.)

Anonymous Gift, 2007

2007/995



52.

Bert Hardy, British, 1913 - 1995

Photograph

Two men smoking cigarettes, possibly spectators at horse repository sale., 1949

gelatin silver print

30.5 x 26 cm (12 x 10 1/4 in.)

Anonymous Gift, 2007

2007/996



53.

Bert Hardy, British, 1913 - 1995

Photograph

Young teenage girl Mary Howard and boy Alfred Garrett chat on steps of Victorian house, Elephant and Castle., 1949

gelatin silver print

24 x 16 cm (9 7/16 x 6 5/16 in.)

Anonymous Gift, 2007

2007/997



54.

Bert Hardy, British, 1913 - 1995

Photograph

Customers consider eels being sold from stall at Elephant and Castle., 1949

gelatin silver print

16 x 24 cm (6 5/16 x 9 7/16 in.)

Anonymous Gift, 2007

2007/998



Object List with Images

55.

Bert Hardy, British, 1913 - 1995

Photograph

Two men in dormitory at Salvation Army Hostel, Elephant and Castle., 1949

gelatin silver print

25 x 29.5 cm (9 13/16 x 11 5/8 in.)

Anonymous Gift, 2007

2007/999



56.

Bert Hardy, British, 1913 - 1995

Photograph

Two men in conversation and silent woman in pub., 1949

gelatin silver print

28 x 29.5 cm (11 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1000



57.

Bert Hardy, British, 1913 - 1995

Photograph

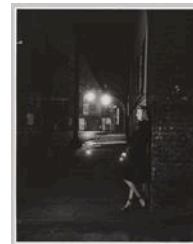
Woman stands with handbag in dimly lit area of Elephant at night, 1949

gelatin silver print

25 x 19.5 cm (9 13/16 x 7 11/16 in.)

Anonymous Gift, 2007

2007/1001



58.

Bert Hardy, British, 1913 - 1995

Photograph

Two horse dealers chat at horse depository, Elephant and Castle. 1949., 1949

gelatin silver print

25 x 19.5 cm (9 13/16 x 7 11/16 in.)

Anonymous Gift, 2007

2007/1002



59.

Bert Hardy, British, 1913 - 1995

Photograph

Couple in love (man is deserter) tenement basement, Elephant and Castle., 1949

gelatin silver print

22.5 x 28 cm (8 7/8 x 11 in.)

Anonymous Gift, 2007

2007/1003



Object List with Images

60.

Bert Hardy, British, 1913 - 1995

Photograph

Mature man undressing in Salvation Army Hostel , Elephant + Castle., 1949

gelatin silver print

30 x 25 cm (11 13/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1004



61.

Bert Hardy, British, 1913 - 1995

Photograph

Female Salvation Army officer gives sermon with fellow bandsman to children by tenement building., 1949

gelatin silver print

23 x 30 cm (9 1/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1005



62.

Bert Hardy, British, 1913 - 1995

Photograph

Women queue in Eel and Pie shop , Elephant and Castle, 1949., 1949

gelatin silver print

26 x 30 cm (10 1/4 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1006



63.

Bert Hardy, British, 1913 - 1995

Photograph

Men fixing acetylene lamp in tram depot, early morning, Elephant and Castle , 1949., 1949

gelatin silver print

26.5 x 29.5 cm (10 7/16 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1007



64.

Bert Hardy, British, 1913 - 1995

Photograph

Interior general store with manager and customers examining rubber gloves, Elephant and Castle., 1949

gelatin silver print

25 x 30 cm (9 13/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1008



Object List with Images

65.

Bert Hardy, British, 1913 - 1995

Photograph

Two workers lighting up cigarettes in unidentified yard, Elephant and Castle., 1949

gelatin silver print

25.5 x 30 cm (10 1/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1009



66.

Bert Hardy, British, 1913 - 1995

Photograph

Well dressed man with map discusses directions with passers by on busy street in rain, Elephant and Castle., 1949

gelatin silver print

29.5 x 24.5 cm (11 5/8 x 9 5/8 in.)

Anonymous Gift, 2007

2007/1010



67.

Bert Hardy, British, 1913 - 1995

Photograph

Old men playing cards in large hall interior, possibly Salvation Army Hostel, Elephant and Castle., 1949

gelatin silver print

26 x 29.5 cm (10 1/4 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1011



68.

Bert Hardy, British, 1913 - 1995

Photograph

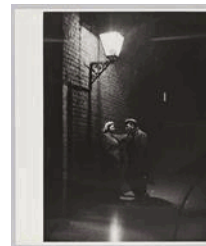
Set up photograph of Journalist Bert Lloyd talking to woman under street light in back lane, Elephant and Castle., 1949

gelatin silver print

30 x 25 cm (11 13/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1012



69.

Bert Hardy, British, 1913 - 1995

Photograph

Mother putting young daughter's hair in curlers on bed, Elephant and Castle, 1949

gelatin silver print

25 x 30 cm (9 13/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1013



Object List with Images

70.

Bert Hardy, British, 1913 - 1995

Photograph

One legged man stands in pub doorway, Elephant and Castle, 1949., 1949

gelatin silver print

30.5 x 22.5 cm (12 x 8 7/8 in.)

Anonymous Gift, 2007

2007/1014



71.

Bert Hardy, British, 1913 - 1995

Photograph

Hot chestnut stall at night with two female customers waiting for bag from seller, Elephant and Castle., 1949

gelatin silver print

26.5 x 30 cm (10 7/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1015



72.

Bert Hardy, British, 1913 - 1995

Photograph

Group of people at night, waiting on traffic island at Elephant and Castle roundabout., 1949

gelatin silver print

26.5 x 30 cm (10 7/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1016



73.

Bert Hardy, British, 1913 - 1995

Photograph

Middle aged man in public house reading newspaper, Elephant and Castle., 1949

gelatin silver print

30 x 25 cm (11 13/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1017



74.

Bert Hardy, British, 1913 - 1995

Photograph

Customers queuing at fruit and vegetable stall, in late afternoon darkness, lit by electric light of stall. Elephant and Castle., 1949

gelatin silver print

26 x 30 cm (10 1/4 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1018



Object List with Images

75.

Bert Hardy, British, 1913 - 1995

Photograph

Two men in workclothes consider second hand clothes hanging on stall in Elephant and Castle., 1949
gelatin silver print

26 x 30 cm (10 1/4 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1019



76.

Bert Hardy, British, 1913 - 1995

Photograph

Patients reading in doctor's waiting room, Elephant and Castle., 1949
gelatin silver print

26.5 x 30.5 cm (10 7/16 x 12 in.)

Anonymous Gift, 2007

2007/1020



77.

Bert Hardy, British, 1913 - 1995

Photograph

Old man in glasses smiles as he eats a meal at the Salvation Army Hostel, Elephant and Castle., 1949
gelatin silver print

28.5 x 29.5 cm (11 1/4 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1021



78.

Bert Hardy, British, 1913 - 1995

Photograph

Man in thought as he leans on railings by bomb site near main road, Elephant and Castle., 1949
gelatin silver print

37.5 x 29.5 cm (14 3/4 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1022



79.

Bert Hardy, British, 1913 - 1995

Photograph

Two horse dealers chat at horse depository, Elephant and Castle., 1949
gelatin silver print

30.5 x 38 cm (12 x 14 15/16 in.)

Anonymous Gift, 2007

2007/1023



Object List with Images

80.

Bert Hardy, British, 1913 - 1995

Photograph

Two young women read copy of World Sport Magazine at stall, 1949

gelatin silver print

30.5 x 38 cm (12 x 14 15/16 in.)

Anonymous Gift, 2007

2007/1024



81.

Bert Hardy, British, 1913 - 1995

Photograph

French peasant tells a story in wine cellar after the day's work., 1948

gelatin silver print

28.5 x 37.5 cm (11 1/4 x 14 3/4 in.)

Anonymous Gift, 2007

2007/1026



82.

Bert Hardy, British, 1913 - 1995

Photograph

Jean-Claude Fide cries as his mother injects penicillin in his poisoned leg, Mont-pres Chambord., 1948

gelatin silver print

24.5 x 37 cm (9 5/8 x 14 9/16 in.)

Anonymous Gift, 2007

2007/1027



83.

Bert Hardy, British, 1913 - 1995

Photograph

In a tent a child leans on old bedstead, his mother and younger brother stand behind him. Mother is on crutch, lower part of right leg has been amputated., 1949

gelatin silver print

29.5 x 24 cm (11 5/8 x 9 7/16 in.)

Anonymous Gift, 2007

2007/1029



84.

Bert Hardy, British, 1913 - 1995

Photograph

Young man stands by entrance to his family tent, New Forest., 1949

gelatin silver print

29.5 x 23 cm (11 5/8 x 9 1/16 in.)

Anonymous Gift, 2007

2007/1030



Object List with Images

85.

Bert Hardy, British, 1913 - 1995

Photograph

Young girl in ragged clothes sits on biscuit tin by her family tent, New Forest., 1949

gelatin silver print

37.5 x 25 cm (14 3/4 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1031



86.

Bert Hardy, British, 1913 - 1995

Photograph

Dorothy Green bedridden in her tent with a rheumatic heart., 1949

gelatin silver print

25 x 29.5 cm (9 13/16 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1032



87.

Bert Hardy, British, 1913 - 1995

Photograph

Mrs Johnson with one of the 6 grandchildren that sleep with her in this Liverpool room., 1949

gelatin silver print

28.5 x 36.5 cm (11 1/4 x 14 3/8 in.)

Anonymous Gift, 2007

2007/1034



88.

Bert Hardy, British, 1913 - 1995

Photograph

Coloured immigrants in Liverpool street by their run down homes., 1949

gelatin silver print

29.5 x 25 cm (11 5/8 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1035



89.

Bert Hardy, British, 1913 - 1995

Photograph

Two dockers in silhouette stand on a wharf by Limehouse Reach, river Thames activity in background., 1949

gelatin silver print

30 x 24.5 cm (11 13/16 x 9 5/8 in.)

Anonymous Gift, 2007

2007/1037



Object List with Images

90.

Bert Hardy, British, 1913 - 1995

Photograph

3 children play in ruins by the river Thames, 1949

gelatin silver print

25 x 29.5 cm (9 13/16 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1038



91.

Bert Hardy, British, 1913 - 1995

Photograph

Burmese man reads a pamphlet during his religious studies at a Buddhist temple, 1950

gelatin silver print

37 x 29.5 cm (14 9/16 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1040



92.

Bert Hardy, British, 1913 - 1995

Photograph

The Young Buddhist's Devotion His father teaches him to set his candles as an offering to the Lord Buddha, 1950

gelatin silver print

29.5 x 37.5 cm (11 5/8 x 14 3/4 in.)

Anonymous Gift, 2007

2007/1041



93.

Bert Hardy, British, 1913 - 1995

Photograph

A pupil reclines on mat in a dormitory as he studies for the Divinity exam, 1950

gelatin silver print

28 x 37 cm (11 x 14 9/16 in.)

Anonymous Gift, 2007

2007/1042



94.

Bert Hardy, British, 1913 - 1995

Photograph

Audrey Hepburn stands by lake at Kew Gardens, 1950

gelatin silver print

30 x 25 cm (11 13/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1044



Object List with Images

95.

Bert Hardy, British, 1913 - 1995

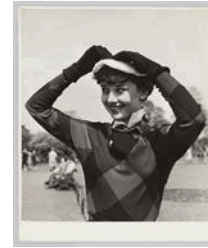
Photograph

Portrait of smiling Audrey Hepburn with chequered outfit, holding hat in Kew Gardens, 1950
gelatin silver print

30 x 25 cm (11 13/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1045



96.

Bert Hardy, British, 1913 - 1995

Photograph

A smiling Audrey Hepburn lies on grass at Kew Garden shielding the sun from her eyes, 1950
gelatin silver print

25 x 29.5 cm (9 13/16 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1046



97.

Bert Hardy, British, 1913 - 1995

Photograph

A captured North Korean soldier wounded in the arm is fitted a sling by a medic while a military Policeman looks on, 1950
gelatin silver print

29 x 24 cm (11 7/16 x 9 7/16 in.)

Anonymous Gift, 2007

2007/1048

98.

Bert Hardy, British, 1913 - 1995

Photograph

American soldiers take cover behind tank as a shell lands in the distance, 1950
gelatin silver print

24 x 29 cm (9 7/16 x 11 7/16 in.)

Anonymous Gift, 2007

2007/1049



99.

Bert Hardy, British, 1913 - 1995

Photograph

Group of concerned American soldiers rest in clearing as tank waits nearby, 1950
gelatin silver print

24 x 29 cm (9 7/16 x 11 7/16 in.)

Anonymous Gift, 2007

2007/1050



Object List with Images

100.

Bert Hardy, British, 1913 - 1995

Photograph

Injured North Korean prisoner holds the bars of his cell and looks out, 1950

gelatin silver print

28.5 x 23.5 cm (11 1/4 x 9 1/4 in.)

Anonymous Gift, 2007

2007/1052



101.

Bert Hardy, British, 1913 - 1995

Photograph

Bert Hardy and Journalist James Cameron in military outfits with their tent in Korea, 1950

gelatin silver print

30 x 25 cm (11 13/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1055



102.

Bert Hardy, British, 1913 - 1995

Photograph

Some of the 262 allied landing craft involved in the dawn invasion of the beachhead at INCHON, 1950

gelatin silver print

25.5 x 30 cm (10 1/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1056



103.

Bert Hardy, British, 1913 - 1995

Photograph

American tanks drive past bombed buildings on their way to liberate Seoul after taking the bridgehead at Inchon, 1950

gelatin silver print

25 x 29.5 cm (9 13/16 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1057



104.

Bert Hardy, British, 1913 - 1995

Photograph

Two marines in dug out trench take time out to sleep, Inchon, Korea, 1950

gelatin silver print

25 x 30 cm (9 13/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1058



Object List with Images

105.

Bert Hardy, British, 1913 - 1995

Photograph

American Marines in landing craft at sunrise ready to disembark on sea wall, Inchon, 1950

gelatin silver print

25 x 29.5 cm (9 13/16 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1059



106.

Bert Hardy, British, 1913 - 1995

Photograph

American Marines take their first steps on land at Inchon after taking the bridgehead, the North Korean soldiers they expected to confront in trenches are not there, 1950

gelatin silver print

25 x 30 cm (9 13/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1060



107.

Bert Hardy, British, 1913 - 1995

Photograph

R.O.K.'s the South Korean militia in the streets of Inchon looking for North Korean insurgents, 1950

gelatin silver print

25 x 36.5 cm (9 13/16 x 14 3/8 in.)

Anonymous Gift, 2007

2007/1061



108.

Bert Hardy, British, 1913 - 1995

Photograph

Published Caption: " Thirty minutes Before H- Hour, in the First Great Counter Strike of the Korean War" : A flotilla of landing craft head for Inchon., 1950

gelatin silver print

24.5 x 36 cm (9 5/8 x 14 3/16 in.)

Anonymous Gift, 2007

2007/1062



109.

Bert Hardy, British, 1913 - 1995

Photograph

An injured Korean man is tended by an American medic at a clearing station as his wife looks on, 1950

gelatin silver print

28.5 x 30.5 cm (11 1/4 x 12 in.)

Anonymous Gift, 2007

2007/1063



Object List with Images

110.

Bert Hardy, British, 1913 - 1995

Photograph

The American First Marine Division leave land craft and climb the sea wall at Inchon, 1950

gelatin silver print

23 x 35.5 cm (9 1/16 x 14 in.)

Anonymous Gift, 2007

2007/1064



111.

Bert Hardy, British, 1913 - 1995

Photograph

Soldiers of the American First Marine Division on the beach at INCHON as shells from rocket ships and navel guns fall on shore beyond, 1950

gelatin silver print

25 x 36 cm (9 13/16 x 14 3/16 in.)

Anonymous Gift, 2007

2007/1065



112.

Bert Hardy, British, 1913 - 1995

Photograph

American landing craft at sea as sun begins to rise, heading for Inchon, Korea, 1950

gelatin silver print

25 x 29.5 cm (9 13/16 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1066



113.

Bert Hardy, British, 1913 - 1995

Photograph

R.O.K.'s the South Korean militia look fir North Korean suspects after they land at Inchon, Korea, 1950

gelatin silver print

24 x 29 cm (9 7/16 x 11 7/16 in.)

Anonymous Gift, 2007

2007/1067

114.

Bert Hardy, British, 1913 - 1995

Photograph

As the troops fan out from the town" mopping up " includes tending the wounded, here a captured North Korean, 1950

gelatin silver print

25 x 29.5 cm (9 13/16 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1068

Object List with Images

115.

Bert Hardy, British, 1913 - 1995

Photograph

American marines behind sandbags on riverbank as opposite bank burns. Inchon, 1950

gelatin silver print

24 x 36 cm (9 7/16 x 14 3/16 in.)

Anonymous Gift, 2007

2007/1069



116.

Bert Hardy, British, 1913 - 1995

Photograph

American marines advance along riverbank as opposite bank burns, Inchon, 1950

gelatin silver print

25 x 30 cm (9 13/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1070



117.

Bert Hardy, British, 1913 - 1995

Photograph

American invasion ships at sea against a background of burning shores advance on Inchon, Korea, 1950

gelatin silver print

24 x 36 cm (9 7/16 x 14 3/16 in.)

Anonymous Gift, 2007

2007/1071



118.

Bert Hardy, British, 1913 - 1995

Photograph

An American marine uses his rifle to break down a door where North Korean suspects may be hiding, Inchon, 1950

gelatin silver print

24 x 36 cm (9 7/16 x 14 3/16 in.)

Anonymous Gift, 2007

2007/1072



119.

Bert Hardy, British, 1913 - 1995

Photograph

Flotilla of American landing craft at sea against smoke head for Inchon, Korea, 1950

gelatin silver print

26 x 36.5 cm (10 1/4 x 14 3/8 in.)

Anonymous Gift, 2007

2007/1073



Object List with Images

120.

Bert Hardy, British, 1913 - 1995

Photograph

R.O.K's the South Korean militia check a line of citizens as they walk through the main street with hands up. Inchon, 1950
gelatin silver print

36.5 x 28 cm (14 3/8 x 11 in.)

Anonymous Gift, 2007

2007/1074



121.

Bert Hardy, British, 1913 - 1995

Photograph

The Ones Who Spoke out of Turn. The Marines have passed on ahead. Now the R.O.K's the South Korean militia zealously undertake the rounding up of suspects, 1950
gelatin silver print

28.5 x 36.5 cm (11 1/4 x 14 3/8 in.)

Anonymous Gift, 2007

2007/1075



122.

Bert Hardy, British, 1913 - 1995

Photograph

Young Inhabitants of Inchon walk down a bombed street with their hands up as South Korean militia man looks on, 1950
gelatin silver print

28.5 x 36 cm (11 1/4 x 14 3/16 in.)

Anonymous Gift, 2007

2007/1076



123.

Bert Hardy, British, 1913 - 1995

Photograph

Group of inhabitants pass militia as they walk down street with their hands up they are initially treated as suspects, Inchon, 1950
gelatin silver print

24.5 x 36.5 cm (9 5/8 x 14 3/8 in.)

Anonymous Gift, 2007

2007/1077



124.

Bert Hardy, British, 1913 - 1995

Photograph

Old man with burned hands and his family run from along street after emerging from straffed town, Inchon, 1950
gelatin silver print

36 x 28 cm (14 3/16 x 11 in.)

Anonymous Gift, 2007

2007/1078



Object List with Images

125.

Bert Hardy, British, 1913 - 1995

Photograph

Two American Marines of the invasion force at Inchon rest in dug outs after the main onslaught on the bay, 1950
gelatin silver print

36.5 x 24.5 cm (14 3/8 x 9 5/8 in.)

Anonymous Gift, 2007

2007/1079



126.

Bert Hardy, British, 1913 - 1995

Photograph

Groups of American Marines climb down rope wall from mother ship to landing craft ready for invasion at Inchon, Korea, 1950
gelatin silver print

30 x 21.5 cm (11 13/16 x 8 7/16 in.)

Anonymous Gift, 2007

2007/1080



127.

Bert Hardy, British, 1913 - 1995

Photograph

Portrait of Elderly woman of the River Tyne in ganzey and traditional bonnet, 1950
gelatin silver print

30 x 25 cm (11 13/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1081



128.

Bert Hardy, British, 1913 - 1995

Photograph

A one man band busker plays clarinet in Hexham on Tyne street, 1950
gelatin silver print

30 x 25 cm (11 13/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1082



129.

Bert Hardy, British, 1913 - 1995

Photograph

Two Tyneside miners read pay slips after emerging from pit. Their blackened faces show that there are not yet bathing facilities at their pit, 1950
gelatin silver print

30 x 25 cm (11 13/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1083



Object List with Images

130.

Bert Hardy, British, 1913 - 1995

Photograph

Betty Burden with brother tending a flower box in the yard Chapel Court, 1951

gelatin silver print

28 x 21.5 cm (11 x 8 7/16 in.)

Anonymous Gift, 2007

2007/1085



131.

Bert Hardy, British, 1913 - 1995

Photograph

Betty Burden with young brother climbs hill run of down area.: Caption : " The Background of Decay Where Youth Has to Blossom", 1951

gelatin silver print

24.5 x 29.5 cm (9 5/8 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1086



132.

Bert Hardy, British, 1913 - 1995

Photograph

Betty Burden saying good night to her boyfriend as she waits for the last bus home after the dance, 1951

gelatin silver print

30 x 25 cm (11 13/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1087



133.

Bert Hardy, British, 1913 - 1995

Photograph

Betty Burden with her boyfriend after the dance, under a street lamp, 1951

gelatin silver print

25 x 29.5 cm (9 13/16 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1088



134.

Bert Hardy, British, 1913 - 1995

Photograph

Children seen in wider landscape, 1951

gelatin silver print

29.5 x 24.5 cm (11 5/8 x 9 5/8 in.)

Anonymous Gift, 2007

2007/1089



Object List with Images

135.

Bert Hardy, British, 1913 - 1995

Photograph

Four female fishworkers in aprons and scarves talking with smoking plant in background., 1951
gelatin silver print

25 x 19.5 cm (9 13/16 x 7 11/16 in.)

Anonymous Gift, 2007

2007/1091



136.

Bert Hardy, British, 1913 - 1995

Photograph

Men on fishquay at Hull fillet fish from boxes, 1951
gelatin silver print

25 x 29.5 cm (9 13/16 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1092



137.

Bert Hardy, British, 1913 - 1995

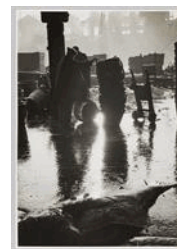
Photograph

Early morning scene at Hull Quayside after the departure of merchants who attended the regular eight o'clock sales rush., 1951
gelatin silver print

25 x 17 cm (9 13/16 x 6 11/16 in.)

Anonymous Gift, 2007

2007/1093



138.

Bert Hardy, British, 1913 - 1995

Photograph

"The Strike is Over, the City is Quiet but Even the Church is Guarded" Malitia outside the Cathedral of Santa Eulia., 1951
gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1095



139.

Bert Hardy, British, 1913 - 1995

Photograph

Malitia man guards the streets of Barcelona, 1951
gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1096



Object List with Images

140.

Bert Hardy, British, 1913 - 1995

Photograph

Poor children in Barcelona. The children of the Shadows are the Citizens of Modern Spain. They have known nothing other than this regime; only hunger and despair.", 1951

gelatin silver print

36.5 x 28 cm (14 3/8 x 11 in.)

Anonymous Gift, 2007

2007/1097



141.

Bert Hardy, British, 1913 - 1995

Photograph

Three women on Barcelona street corner contemplating situation, 1951

gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1098



142.

Bert Hardy, British, 1913 - 1995

Photograph

Woman on straw mattress under make shift shelter on a Barcelona street, holds out her hand for change, 1951

gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1099



143.

Bert Hardy, British, 1913 - 1995

Photograph

Group of young convent girls led by nun walk on streets of Barcelona, 1951

gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1100



144.

Bert Hardy, British, 1913 - 1995

Photograph

Elderly woman walking in sunlit side of Barcelona street, 1951

gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1101



Object List with Images

145.

Bert Hardy, British, 1913 - 1995

Photograph

General view of Barcelona from hill top showing town and part of industrial area, 1951

gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1102



146.

Bert Hardy, British, 1913 - 1995

Photograph

Woman sitting on Barcelona street corner selling vegetables and eggs gives change to a female customer, 1951

gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1103



147.

Bert Hardy, British, 1913 - 1995

Photograph

Managers of a goldsmiths and jewellers in the Gran Via consider the falling off of trade. 1951., 1951

gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1104



148.

Bert Hardy, British, 1913 - 1995

Photograph

Woman spreads out second hand clothing on beach near resort area area of Barcelona, 1951

gelatin silver print

30.5 x 38 cm (12 x 14 15/16 in.)

Anonymous Gift, 2007

2007/1105



149.

Bert Hardy, British, 1913 - 1995

Photograph

Women filling flaggon from water tap as others one with tin bath wait on street, 1951

gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1106



Object List with Images

150.

Bert Hardy, British, 1913 - 1995

Photograph

Elderly woman in black sits in square of city with her head in her lap, as young girl plays alongside her, 1951
gelatin silver print

30.5 x 38 cm (12 x 14 15/16 in.)

Anonymous Gift, 2007

2007/1107



151.

Bert Hardy, British, 1913 - 1995

Photograph

Woman and man in conversation under street lamp at night while another woman leans against wall of opposite building. Man is journalist James Cameron, in possible cod set up of red -light district photograph, 1951
gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1108



152.

Bert Hardy, British, 1913 - 1995

Photograph

Young woman in hotel room pulls sandal on her feet as she talks to someone, 1951
gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1109



153.

Bert Hardy, British, 1913 - 1995

Photograph

Distinguished looking elderly couple sitting at table of café, the woman talks while the man is pensive, 1951
gelatin silver print

25 x 30 cm (9 13/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1111



154.

Bert Hardy, British, 1913 - 1995

Photograph

Poodle at the stockinged legs of its female owner, 1951
gelatin silver print

30 x 24.5 cm (11 13/16 x 9 5/8 in.)

Anonymous Gift, 2007

2007/1112



Object List with Images

155.

Bert Hardy, British, 1913 - 1995

Photograph

Flamboyant woman in straw hat relaxing with cigarette at table. Landscape version, 1951

gelatin silver print

29.5 x 24.5 cm (11 5/8 x 9 5/8 in.)

Anonymous Gift, 2007

2007/1113



156.

Bert Hardy, British, 1913 - 1995

Photograph

Study of feet below tables against wood planking, café, 1951

gelatin silver print

30 x 25 cm (11 13/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1114



157.

Bert Hardy, British, 1913 - 1995

Photograph

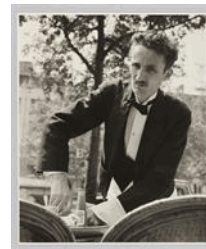
Waiter squeezing lemon or orange at table of café on Champs Elysees, 1951

gelatin silver print

30 x 24.5 cm (11 13/16 x 9 5/8 in.)

Anonymous Gift, 2007

2007/1115



158.

Bert Hardy, British, 1913 - 1995

Photograph

Parisian Waiter stands with towel and arms folded waiting for an order. Published P37 of feature. 1951., 1951

gelatin silver print

29.5 x 25 cm (11 5/8 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1116



159.

Bert Hardy, British, 1913 - 1995

Photograph

Woman with handbag stands against window next to café on the Champs Elysee.

Unpublished, 1951., 1951

gelatin silver print

30 x 25 cm (11 13/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1117



Object List with Images

160.

Bert Hardy, British, 1913 - 1995

Photograph

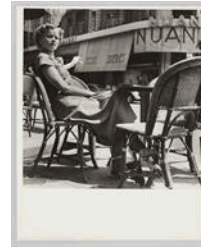
Full length view of well dressed woman sitting alone at table on Champs Elysees, 1951

gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1118



161.

Bert Hardy, British, 1913 - 1995

Photograph

Man with daughter share a happy moment over Coke and Pils at a Champs Elysees Café table, 1951

gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1119



162.

Bert Hardy, British, 1913 - 1995

Photograph

Man in Newsweek apron sells English language papers at Champs Elysees café, 1951

gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1120



163.

Bert Hardy, British, 1913 - 1995

Photograph

Woman sits with man who is reading english language newspaper and protects his head from sun with Daily Chronicle, Champs Elysees Café, 1951

gelatin silver print

30.5 x 38 cm (12 x 14 15/16 in.)

Anonymous Gift, 2007

2007/1121



164.

Bert Hardy, British, 1913 - 1995

Photograph

An Abbe walks with copy of France Dimanche under his arm by the Champs Elysees Café, 1951

gelatin silver print

30.5 x 38 cm (12 x 14 15/16 in.)

Anonymous Gift, 2007

2007/1122



Object List with Images

165.

Bert Hardy, British, 1913 - 1995

Photograph

Woman assisted by male companion makes adjustments to her hair with vanity mirror, at the table of a Champs Elysees café, 1951
gelatin silver print

30.5 x 38 cm (12 x 14 15/16 in.)

Anonymous Gift, 2007

2007/1123



166.

Bert Hardy, British, 1913 - 1995

Photograph

Middle aged man with beard reads newspaper at Champs Elysees café, 1951
gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1124



167.

Bert Hardy, British, 1913 - 1995

Photograph

Woman in bonnet with young son stand at tables of Champs Elysees café, 1951
gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1125



168.

Bert Hardy, British, 1913 - 1995

Photograph

A Parisian Gendarme stops to get an autograph from boxer Sugar Ray Robinson in his open topped flamingo pink Cadillac on the Boulevard Montmartre, 1951
gelatin silver print

29.5 x 25 cm (11 5/8 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1127



169.

Bert Hardy, British, 1913 - 1995

Photograph

Parisian workers in overalls chat to Sugar Ray Robinson as he tours Paris in his open topped Cadillac, 1951
gelatin silver print

29.5 x 24.5 cm (11 5/8 x 9 5/8 in.)

Anonymous Gift, 2007

2007/1128



Object List with Images

170.

Bert Hardy, British, 1913 - 1995

Photograph

Boxer Sugar Ray Robinson takes a bath in the Hotel Claridge, Paris, 1951

gelatin silver print

29.5 x 24.5 cm (11 5/8 x 9 5/8 in.)

Anonymous Gift, 2007

2007/1129



171.

Bert Hardy, British, 1913 - 1995

Photograph

Sugar Ray Robinson works out with punch bag at Roger Oquinarrenne's Gymnasium , Paris, 1951

gelatin silver print

29.5 x 24.5 cm (11 5/8 x 9 5/8 in.)

Anonymous Gift, 2007

2007/1130



172.

Bert Hardy, British, 1913 - 1995

Photograph

Boxer Sugar Ray Robinson is massaged with oil by his manager Joe Gainford at the gym, 1951

gelatin silver print

24.5 x 29.5 cm (9 5/8 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1131



173.

Bert Hardy, British, 1913 - 1995

Photograph

Sugar Ray Robinson breakfasting at Hotel Claridge , Paris before his training starts, 1951

gelatin silver print

24.5 x 29.5 cm (9 5/8 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1132



174.

Bert Hardy, British, 1913 - 1995

Photograph

Mother and child in living room party at wedding celebrations, 1952

gelatin silver print

25.5 x 30.5 cm (10 1/16 x 12 in.)

Anonymous Gift, 2007

2007/1134



Object List with Images

175.

Bert Hardy, British, 1913 - 1995

Photograph

Children and adults in living room celebrate wedding at Bethnal Green, 1952

gelatin silver print

25.5 x 30 cm (10 1/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1135



176.

Bert Hardy, British, 1913 - 1995

Photograph

The Prince tours the plant after returning to the surface at Mosley, 1952

gelatin silver print

30 x 27 cm (11 13/16 x 10 5/8 in.)

Anonymous Gift, 2007

2007/1137



177.

Bert Hardy, British, 1913 - 1995

Photograph

A senior banksman frisks Prince Philip before his descent - for inflammable materials, 1952

gelatin silver print

26 x 29.5 cm (10 1/4 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1138



178.

Bert Hardy, British, 1913 - 1995

Photograph

Without barriers or cordons a woman in the crowd pats the Prince's arm as he is welcomed at the pit head, 1952

gelatin silver print

30 x 27.5 cm (11 13/16 x 10 13/16 in.)

Anonymous Gift, 2007

2007/1139



179.

Bert Hardy, British, 1913 - 1995

Photograph

A female peasant pilgrim, in blanket, kneels and prays at Fatima, 1952

gelatin silver print

29.5 x 24.5 cm (11 5/8 x 9 5/8 in.)

Anonymous Gift, 2007

2007/1141



Object List with Images

180.

Bert Hardy, British, 1913 - 1995

Photograph

The Peasants Pay their Homage to Our Lady of Fatima., 1952

gelatin silver print

25 x 30 cm (9 13/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1142



181.

Bert Hardy, British, 1913 - 1995

Photograph

Cardinal Tedeschini in wheel chair is helped up the steps of the tribune during the procession at Fatima, 1952

gelatin silver print

32 x 30 cm (12 5/8 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1143



182.

Bert Hardy, British, 1913 - 1995

Photograph

Male pilgrim helps his partner up from kneeling in crowd at procession at Fatima, 1952

gelatin silver print

32 x 28 cm (12 5/8 x 11 in.)

Anonymous Gift, 2007

2007/1144



183.

Bert Hardy, British, 1913 - 1995

Photograph

Portrait of female pilgrim in crowd worshipping by candles at night, Fatima, 1952

gelatin silver print

30.5 x 38 cm (12 x 14 15/16 in.)

Anonymous Gift, 2007

2007/1145



184.

Bert Hardy, British, 1913 - 1995

Photograph

Women in crowd at Chapel of the Apparitions hold candles at prayer in Fatima pilgrimage, 1952

gelatin silver print

29.5 x 37.5 cm (11 5/8 x 14 3/4 in.)

Anonymous Gift, 2007

2007/1146



Object List with Images

185.

Bert Hardy, British, 1913 - 1995

Photograph

Couple pray at Fatima, 1952

gelatin silver print

38.5 x 30.5 cm (15 3/16 x 12 in.)

Anonymous Gift, 2007

2007/1147



186.

Bert Hardy, British, 1913 - 1995

Photograph

Group fill jugs up from taps by holy pool at Fatima, 1952

gelatin silver print

30.5 x 38 cm (12 x 14 15/16 in.)

Anonymous Gift, 2007

2007/1148



187.

Bert Hardy, British, 1913 - 1995

Photograph

Group of women and children wait with their wicker baskets containing belongings at Fatima, 1952

gelatin silver print

30 x 35.5 cm (11 13/16 x 14 in.)

Anonymous Gift, 2007

2007/1149



188.

Bert Hardy, British, 1913 - 1995

Photograph

A baby sleeps under broly. Men wait with wicker baskets containing belongings at Fatima, 1952

gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1150



189.

Bert Hardy, British, 1913 - 1995

Photograph

A young man in field selling Rosaries and badges interests a peasant couple in some of his sample, Fatima, 1952

gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1151



Object List with Images

190.

Bert Hardy, British, 1913 - 1995

Photograph

A female pilgrim sits in field to eat bread with soup from dish, Fatima, 1952

gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1152



191.

Bert Hardy, British, 1913 - 1995

Photograph

Dancer Ann Sullivan reaches for towel from her bath, 1952

gelatin silver print

28 x 37.5 cm (11 x 14 3/4 in.)

Anonymous Gift, 2007

2007/1154



192.

Bert Hardy, British, 1913 - 1995

Photograph

Ann Sullivan in rehearsals, 1952

gelatin silver print

30 x 38 cm (11 13/16 x 14 15/16 in.)

Anonymous Gift, 2007

2007/1155



193.

Bert Hardy, British, 1913 - 1995

Photograph

Dancer Ann Sullivan leaves her home near the Edgware Road, 1952

gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1156



194.

Bert Hardy, British, 1913 - 1995

Photograph

Dr Gero owner of the cabaret congratulates a dancer on her work, 1952

gelatin silver print

38 x 30 cm (14 15/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1157



Object List with Images

195.

Bert Hardy, British, 1913 - 1995

Photograph

Dancer Ann Sullivan kisses her boyfriend goodnight in the street after a party, 1952

gelatin silver print

28 x 37 cm (11 x 14 9/16 in.)

Anonymous Gift, 2007

2007/1158



196.

Bert Hardy, British, 1913 - 1995

Photograph

Dancer Ann Sullivan with cigarette sits on tube contemplates her future, 1952

gelatin silver print

29.5 x 37.5 cm (11 5/8 x 14 3/4 in.)

Anonymous Gift, 2007

2007/1159



197.

Bert Hardy, British, 1913 - 1995

Photograph

Dancer Ann Sullivan with friend Ann Oliver walk the beach at Margate on their day off, 1952

gelatin silver print

38 x 30.5 cm (14 15/16 x 12 in.)

Anonymous Gift, 2007

2007/1160



198.

Bert Hardy, British, 1913 - 1995

Photograph

Ann Sullivan and friend with children on hook a duck game at Margate, 1952

gelatin silver print

33.5 x 29.5 cm (13 3/16 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1161



199.

Bert Hardy, British, 1913 - 1995

Photograph

Dancer Ann Sullivan sits smoking with her coffee outdoors at café, 1952

gelatin silver print

30.5 x 38 cm (12 x 14 15/16 in.)

Anonymous Gift, 2007

2007/1162



Object List with Images

200.

Bert Hardy, British, 1913 - 1995

Photograph

Dancer Ann Sullivan peels a potato at her shared six Guinea flat, 1952

gelatin silver print

30 x 37.5 cm (11 13/16 x 14 3/4 in.)

Anonymous Gift, 2007

2007/1163



201.

Bert Hardy, British, 1913 - 1995

Photograph

Ann Sullivan reads the morning newspapers in bed with her flat mate, 1952

gelatin silver print

30.3 x 29.5 cm (11 15/16 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1164



202.

Bert Hardy, British, 1913 - 1995

Photograph

Ann Sullivan dancing in show, 1952

gelatin silver print

29.4 x 37.3 cm (11 9/16 x 14 11/16 in.)

Anonymous Gift, 2007

2007/1165



203.

Bert Hardy, British, 1913 - 1995

Photograph

Ann Sullivan dancing in show, 1952

gelatin silver print

28.5 x 37.5 cm (11 1/4 x 14 3/4 in.)

Anonymous Gift, 2007

2007/1166



204.

Bert Hardy, British, 1913 - 1995

Photograph

Dancer Ann Sullivan stands by window of her flat in negligee, 1952

gelatin silver print

37.4 x 28.6 cm (14 3/4 x 11 1/4 in.)

Anonymous Gift, 2007

2007/1167



Object List with Images

205.

Bert Hardy, British, 1913 - 1995

Photograph

Two Nottingham women on their way to work , possibly to the Raleigh Bicycle factory, 1952

gelatin silver print

25 x 29.7 cm (9 13/16 x 11 11/16 in.)

Anonymous Gift, 2007

2007/1169



206.

Bert Hardy, British, 1913 - 1995

Photograph

Anning about a metre up the barrier leapfrogging a team mate who has fallen on ice rink floor, 1953

gelatin silver print

29.7 x 24.9 cm (11 11/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1172



207.

Bert Hardy, British, 1913 - 1995

Photograph

Young boy sits on steps at back of buildings near Piccadilly, 1953

gelatin silver print

35.6 x 29.8 cm (14 x 11 3/4 in.)

Anonymous Gift, 2007

2007/1173



208.

Bert Hardy, British, 1913 - 1995

Photograph

Fishmonger stands by display of crabs as elderly man in suit looks on. Near Piccadilly, 1953

gelatin silver print

37.2 x 29.3 cm (14 5/8 x 11 9/16 in.)

Anonymous Gift, 2007

2007/1174



209.

Bert Hardy, British, 1913 - 1995

Photograph

Old newseller gives directions to woman and girl outside CAMEO CINEMA Piccadilly, 1953

gelatin silver print

31.1 x 29.6 cm (12 1/4 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1175



Object List with Images

210.

Bert Hardy, British, 1913 - 1995

Photograph

Man in top hat and tails and umbrella carries wrapped wine bottle as he strides by Regency façade, 1953
gelatin silver print

37.1 x 29.3 cm (14 5/8 x 11 9/16 in.)

Anonymous Gift, 2007

2007/1176



211.

Bert Hardy, British, 1913 - 1995

Photograph

3 men in the doorway of St. James Club Piccadilly joking, 1953

gelatin silver print

36.8 x 29.5 cm (14 1/2 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1177



212.

Bert Hardy, British, 1913 - 1995

Photograph

Two old people search bins outside back of Pavilion Cinema which is showing The Thing From Another World, 1953

gelatin silver print

34.5 x 29.4 cm (13 9/16 x 11 9/16 in.)

Anonymous Gift, 2007

2007/1178



213.

Bert Hardy, British, 1913 - 1995

Photograph

Fruitseller and friend at stall opposite AA building near Piccadilly, 1953

gelatin silver print

37.5 x 29.5 cm (14 3/4 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1179



214.

Bert Hardy, British, 1913 - 1995

Photograph

Couple are attended by Chef with Side of beef and waiter in Rococco restaurant interior, possibly Café Royal, Regent Street, 1953
gelatin silver print

Anonymous Gift, 2007

2007/1180



Object List with Images

215.

Bert Hardy, British, 1913 - 1995

Photograph

Couple talk at cabaret table by stage performer, 1953

gelatin silver print

24.9 x 37.4 cm (9 13/16 x 14 3/4 in.)

Anonymous Gift, 2007

2007/1181



216.

Bert Hardy, British, 1913 - 1995

Photograph

Young woman in jeans and shirt with paperback looks in antique shop window near Piccadilly, 1953

gelatin silver print

38 x 21.6 cm (14 15/16 x 8 1/2 in.)

Anonymous Gift, 2007

2007/1182



217.

Bert Hardy, British, 1913 - 1995

Photograph

Man in fish bar near Piccadilly with plate of chips, 1953

gelatin silver print

26.3 x 37.4 cm (10 3/8 x 14 3/4 in.)

Anonymous Gift, 2007

2007/1183



218.

Bert Hardy, British, 1913 - 1995

Photograph

Gentleman's outfitter asleep in chair of shop, 1953

gelatin silver print

37 x 24.6 cm (14 9/16 x 9 11/16 in.)

Anonymous Gift, 2007

2007/1184



219.

Bert Hardy, British, 1913 - 1995

Photograph

Pedestrians in passage near Piccadilly, 1953

gelatin silver print

38.3 x 24 cm (15 1/16 x 9 7/16 in.)

Anonymous Gift, 2007

2007/1185



Object List with Images

220.

Bert Hardy, British, 1913 - 1995

Photograph

Tattooed boxer talks to manager across ropes of ring, 1953

gelatin silver print

27.2 x 37.5 cm (10 11/16 x 14 3/4 in.)

Anonymous Gift, 2007

2007/1186



221.

Bert Hardy, British, 1913 - 1995

Photograph

Street cleaner sweeps near Piccadilly Circus silhouetted against water spray from wagon, 1953

gelatin silver print

24.3 x 35.8 cm (9 9/16 x 14 1/8 in.)

Anonymous Gift, 2007

2007/1187



222.

Bert Hardy, British, 1913 - 1995

Photograph

People queue for tickets in Piccadilly Circus underground station, 1953

gelatin silver print

20 x 29.8 cm (7 7/8 x 11 3/4 in.)

Anonymous Gift, 2007

2007/1188



223.

Bert Hardy, British, 1913 - 1995

Photograph

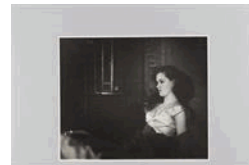
Young woman in silk top seated at table possibly in Soho bar, 1953

gelatin silver print

25 x 30 cm (9 13/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1189



224.

Bert Hardy, British, 1913 - 1995

Photograph

Barmaid at counter pours two bottles of beer in to glasses, Bar near Piccadilly, 1953

gelatin silver print

23.9 x 30 cm (9 7/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1190



Object List with Images

225.

Bert Hardy, British, 1913 - 1995

Photograph

Two characters near Piccadilly wait outside closed bar, 1953

gelatin silver print

29.8 x 22.8 cm (11 3/4 x 9 in.)

Anonymous Gift, 2007

2007/1191



226.

Bert Hardy, British, 1913 - 1995

Photograph

Parked up cab driver in rank at night reads newspaper out of cab window, 1953

gelatin silver print

23.9 x 30 cm (9 7/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1192



227.

Bert Hardy, British, 1913 - 1995

Photograph

Two young men wait at bus stop at night time near Piccadilly, 1953

gelatin silver print

30 x 20.5 cm (11 13/16 x 8 1/16 in.)

Anonymous Gift, 2007

2007/1193



228.

Bert Hardy, British, 1913 - 1995

Photograph

Old man sleeps on shop doorstep near Piccadilly, 1953

gelatin silver print

30.1 x 20.9 cm (11 7/8 x 8 1/4 in.)

Anonymous Gift, 2007

2007/1194



229.

Bert Hardy, British, 1913 - 1995

Photograph

Director lines up dancer on stage with troupe during rehearsal of risqué show, 1953

gelatin silver print

24.9 x 30 cm (9 13/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1195



Object List with Images

230.

Bert Hardy, British, 1913 - 1995

Photograph

Newspapers litter the pavement at night near Criterion Theatre , Piccadilly Circus, 1953

gelatin silver print

29.9 x 20.3 cm (11 3/4 x 8 in.)

Anonymous Gift, 2007

2007/1196



231.

Bert Hardy, British, 1913 - 1995

Photograph

Men on street at Soho end of Piccadilly outside a Continental Delicacy shop, one a Chinaman looks in window, 1953

gelatin silver print

29.9 x 23.3 cm (11 3/4 x 9 3/16 in.)

Anonymous Gift, 2007

2007/1197



232.

Bert Hardy, British, 1913 - 1995

Photograph

Policeman at night makes call from Police call box at Piccadilly Circus, 1953

gelatin silver print

29.9 x 21.1 cm (11 3/4 x 8 5/16 in.)

Anonymous Gift, 2007

2007/1198



233.

Bert Hardy, British, 1913 - 1995

Photograph

Night time shot of Piccadilly Circus, Neon Esquire club sign in foreground, 1953

gelatin silver print

29.7 x 21.7 cm (11 11/16 x 8 9/16 in.)

Anonymous Gift, 2007

2007/1199



234.

Bert Hardy, British, 1913 - 1995

Photograph

Well dressed mature couple taken from back as they walk along street near Piccadilly Circus, possibly Glasshouse Street, 1953

gelatin silver print

30 x 24.5 cm (11 13/16 x 9 5/8 in.)

Anonymous Gift, 2007

2007/1200



Object List with Images

235.

Bert Hardy, British, 1913 - 1995

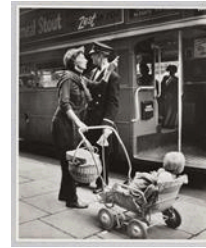
Photograph

Well dressed young woman in tartan dungarees with child in pushchair asks directions from commissionaire (possibly Café Royal) Double decker bus in background, 1953
gelatin silver print

30 x 24.8 cm (11 13/16 x 9 3/4 in.)

Anonymous Gift, 2007

2007/1201



236.

Bert Hardy, British, 1913 - 1995

Photograph

Lovers stand close on street, male is American Serviceman, near Piccadilly, Published P21 of Piccadilly feature, 1953
gelatin silver print

37.3 x 23.3 cm (14 11/16 x 9 3/16 in.)

Anonymous Gift, 2007

2007/1202



237.

Bert Hardy, British, 1913 - 1995

Photograph

People around Eros steps against night time lights of Piccadilly Circus, 1953
gelatin silver print

25.4 x 37.2 cm (10 x 14 5/8 in.)

Anonymous Gift, 2007

2007/1203



238.

Bert Hardy, British, 1913 - 1995

Photograph

A Clairvoyant near Piccadilly appears astonished by vision in crystal ball, 1953
gelatin silver print

37.8 x 29.7 cm (14 7/8 x 11 11/16 in.)

Anonymous Gift, 2007

2007/1204



239.

Bert Hardy, British, 1913 - 1995

Photograph

Man with head in his hands sits on pavement in King Charles 11 street, Theatre Royal Haymarket in background, 1953
gelatin silver print

28.5 x 34.4 cm (11 1/4 x 13 9/16 in.)

Anonymous Gift, 2007

2007/1205



Object List with Images

240.

Bert Hardy, British, 1913 - 1995

Photograph

Group of American servicemen stand on pavement at Piccadilly Circus, 1952

gelatin silver print

22 x 29.3 cm (8 11/16 x 11 9/16 in.)

Anonymous Gift, 2007

2007/1206



241.

Bert Hardy, British, 1913 - 1995

Photograph

Elderly woman is guided to her Rolls Royce by Commissionaire and manager outside Fortnym and Mason Piccadilly+C266, 1953

gelatin silver print

32.7 x 29.4 cm (12 7/8 x 11 9/16 in.)

Anonymous Gift, 2007

2007/1207



242.

Bert Hardy, British, 1913 - 1995

Photograph

Old man with parcels possibly tramp, sits on Eros steps at dusk reading a paper, 1953

gelatin silver print

37.4 x 28 cm (14 3/4 x 11 in.)

Anonymous Gift, 2007

2007/1208



243.

Bert Hardy, British, 1913 - 1995

Photograph

Man with Banjo busks by men queuing outside Windmill Revueville Brewer Street, 1953

gelatin silver print

35.4 x 29.3 cm (13 15/16 x 11 9/16 in.)

Anonymous Gift, 2007

2007/1209



244.

Bert Hardy, British, 1913 - 1995

Photograph

Charwoman kneels to scrub pavement of Boots Chemist entrance, Piccadilly circus, early morning, 1953

gelatin silver print

37.3 x 26.4 cm (14 11/16 x 10 3/8 in.)

Anonymous Gift, 2007

2007/1210



Object List with Images

245.

Bert Hardy, British, 1913 - 1995

Photograph

Manager at Lock's the hatters in St. James Street works at a ledger in their office by display window
gelatin silver print

35.7 x 30 cm (14 1/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1211



246.

Bert Hardy, British, 1913 - 1995

Photograph

A female Redcoat laughs she pulls down man's leggings over his knees in a Knobbly Knees contest at Butlin's Holiday Camp, Filey, 1953
gelatin silver print

29.9 x 21.6 cm (11 3/4 x 8 1/2 in.)

Anonymous Gift, 2007

2007/1213



247.

Bert Hardy, British, 1913 - 1995

Photograph

Group dressed as American Mid- Western farmers barn dance on main square of Butlin's Holiday Camp, Filey, 1953
gelatin silver print

29.8 x 24.8 cm (11 3/4 x 9 3/4 in.)

Anonymous Gift, 2007

2007/1214



248.

Bert Hardy, British, 1913 - 1995

Photograph

Old man with walking stick and camera watches parade of bathing beauties go by at Butlin's Holiday Camp, Filey, 1953
gelatin silver print

25 x 29.5 cm (9 13/16 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1215



249.

Bert Hardy, British, 1913 - 1995

Photograph

An elderly woman at Bailey Ltd, Covent Garden, smiles as she is about to hand her enamel dish of shelled peas to the manager who tips them into a wicker basket, 1953
gelatin silver print

24.8 x 29.9 cm (9 3/4 x 11 3/4 in.)

Anonymous Gift, 2007

2007/1217



Object List with Images

250.

Bert Hardy, British, 1913 - 1995

Photograph

Portrait of elderly pea seller at work at Bailey Ltd Covent Garden, 1953

gelatin silver print

24.7 x 30.5 cm (9 3/4 x 12 in.)

Anonymous Gift, 2007

2007/1218



251.

Bert Hardy, British, 1913 - 1995

Photograph

Portrait of elderly pea seller at work at Bailey Ltd Covent Garden, 1953

gelatin silver print

30.2 x 24.7 cm (11 7/8 x 9 3/4 in.)

Anonymous Gift, 2007

2007/1219



252.

Bert Hardy, British, 1913 - 1995

Photograph

Mature woman with large dish of shelled peas at Bailey Ltd, Covent Garden, 1953

gelatin silver print

29.8 x 37.5 cm (11 3/4 x 14 3/4 in.)

Anonymous Gift, 2007

2007/1220



253.

Bert Hardy, British, 1913 - 1995

Photograph

Mature woman with large dish of shelled peas at Bailey Ltd, Covent Garden, 1953

gelatin silver print

30 x 37.6 cm (11 13/16 x 14 13/16 in.)

Anonymous Gift, 2007

2007/1221



254.

Bert Hardy, British, 1913 - 1995

Photograph

Customer Henry Barter takes a glass of draught portage at John Mullet's Bar in

Amiens Street Dublin, 1953

gelatin silver print

25.2 x 29.6 cm (9 15/16 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1223



Object List with Images

255.

Bert Hardy, British, 1913 - 1995

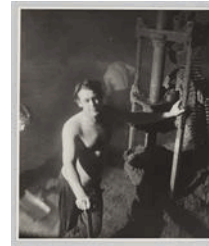
Photograph

Masher with spade stripped to the waist in the steam of the mash tun where barley is made in to malt, Guinness Brewery, 1953
gelatin silver print

29.9 x 24.9 cm (11 3/4 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1224



256.

Bert Hardy, British, 1913 - 1995

Photograph

A student nurse on night duty checks the pulse of a patient on her rounds, 1953
gelatin silver print

37.8 x 30.1 cm (14 7/8 x 11 7/8 in.)

Anonymous Gift, 2007

2007/1226



257.

Bert Hardy, British, 1913 - 1995

Photograph

A sister on night duty writes her log at table with table lamp, London Hospital, 1953
gelatin silver print

29.5 x 37.5 cm (11 5/8 x 14 3/4 in.)

Anonymous Gift, 2007

2007/1227



258.

Bert Hardy, British, 1913 - 1995

Photograph

Seated woman with child in push chair at the London Hospital waiting room listens to sister who reads information from a sheet, 1953
gelatin silver print

37.5 x 28.6 cm (14 3/4 x 11 1/4 in.)

Anonymous Gift, 2007

2007/1228



259.

Bert Hardy, British, 1913 - 1995

Photograph

4 Teddy boys play cards on bomb site in London, 1954
gelatin silver print

24.6 x 24.8 cm (9 11/16 x 9 3/4 in.)

Anonymous Gift, 2007

2007/1230



Object List with Images

260.

Bert Hardy, British, 1913 - 1995

Photograph

Similar set up to above but closer and low angle with two Teddy Boys playing cards, 1954

gelatin silver print

25.2 x 26.2 cm (9 15/16 x 10 5/16 in.)

Anonymous Gift, 2007

2007/1231



261.

Bert Hardy, British, 1913 - 1995

Photograph

Two smartly dressed teenagers in suits walk down Street of run down Victorian houses watched by young girl who is sweeping the gutter, 1954

gelatin silver print

30 x 24.9 cm (11 13/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1232



262.

Bert Hardy, British, 1913 - 1995

Photograph

Same girl as above watches young man on stage sing. Caption begins: " SHOWING OFF IN PUBLIC is a natural outlet for the arrogance of the young spiv.", 1954

gelatin silver print

29.8 x 37.2 cm (11 3/4 x 14 5/8 in.)

Anonymous Gift, 2007

2007/1233



263.

Bert Hardy, British, 1913 - 1995

Photograph

Group of young men who do not want to go home gather round all night refreshment van and drink coffee, 1954

gelatin silver print

33 x 29.3 cm (13 x 11 9/16 in.)

Anonymous Gift, 2007

2007/1234



264.

Bert Hardy, British, 1913 - 1995

Photograph

A young man with hangover is comforted by his girlfriend at the close of a party, 1954

gelatin silver print

21 x 29.9 cm (8 1/4 x 11 3/4 in.)

Anonymous Gift, 2007

2007/1235



Object List with Images

265.

Bert Hardy, British, 1913 - 1995

Photograph

Young man leans on bar with his girlfriend. "They are having a wow of a cabbage. Cabbage is their slang for a party. Don't ask us why", 1954
gelatin silver print

20.5 x 30 cm (8 1/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1236



266.

Bert Hardy, British, 1913 - 1995

Photograph

Couple playing cards in posed photograph, 1954
gelatin silver print

24.8 x 30.3 cm (9 3/4 x 11 15/16 in.)

Anonymous Gift, 2007

2007/1237



267.

Bert Hardy, British, 1913 - 1995

Photograph

Young black man from the docks at Bute Town in ragged trousers with well dressed people in Cardiff's west end, 1954
gelatin silver print

25.1 x 29.5 cm (9 7/8 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1239



268.

Bert Hardy, British, 1913 - 1995

Photograph

Old woman in shawl with carrier bag in hands looks in shop window in industrial part of Cardiff, 1954
gelatin silver print

30.2 x 24.6 cm (11 7/8 x 9 11/16 in.)

Anonymous Gift, 2007

2007/1240



269.

Bert Hardy, British, 1913 - 1995

Photograph

Gus an accordion player on the streets of Cardiff, 1954
gelatin silver print

29.8 x 25 cm (11 3/4 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1241



Object List with Images

270.

Bert Hardy, British, 1913 - 1995

Photograph

Young girl of Martinson family looks from window of kitchen at her 3 room council house in Ely, Cardiff. There are 11 children in family., 1954
gelatin silver print

29.8 x 24.9 cm (11 3/4 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1242



271.

Bert Hardy, British, 1913 - 1995

Photograph

Old man eating meal in Cardiff, 1954

gelatin silver print

24.7 x 29.8 cm (9 3/4 x 11 3/4 in.)

Anonymous Gift, 2007

2007/1243



272.

Bert Hardy, British, 1913 - 1995

Photograph

Mrs Martinson at centre of family group holds her baby and youngest boy while playing table game with other son. Some of the other 11 children play in this living room of 3 room council house., 1954
gelatin silver print

19.7 x 29 cm (7 3/4 x 11 7/16 in.)

Anonymous Gift, 2007

2007/1244



273.

Bert Hardy, British, 1913 - 1995

Photograph

Young girl in ragged dress reads children's annual at table. Possibly Martinson family, 1954

gelatin silver print

24.9 x 29.8 cm (9 13/16 x 11 3/4 in.)

Anonymous Gift, 2007

2007/1245



274.

Bert Hardy, British, 1913 - 1995

Photograph

Mrs Martinson seen in A4617-319 in published photograph. This is close up of family., 1954

gelatin silver print

24.6 x 29.7 cm (9 11/16 x 11 11/16 in.)

Anonymous Gift, 2007

2007/1246



Object List with Images

275.

Bert Hardy, British, 1913 - 1995

Photograph

Mixed race couple with their baby daughter in living room of home in Cardiff., 1954

gelatin silver print

19.6 x 29 cm (7 11/16 x 11 7/16 in.)

Anonymous Gift, 2007

2007/1247



276.

Bert Hardy, British, 1913 - 1995

Photograph

Two young black children read in crumbling back yard of house in Tiger Bay Cardiff, 1954

gelatin silver print

29.8 x 23.5 cm (11 3/4 x 9 1/4 in.)

Anonymous Gift, 2007

2007/1248



277.

Bert Hardy, British, 1913 - 1995

Photograph

Two young black children walking street in Tiger Bay, Cardiff, 1954

gelatin silver print

24.2 x 23.7 cm (9 1/2 x 9 5/16 in.)

Anonymous Gift, 2007

2007/1249



278.

Bert Hardy, British, 1913 - 1995

Photograph

Policeman talks to a young girl with her brother or friend on the banks of the canal , Birmingham, 1954

gelatin silver print

30.1 x 25 cm (11 7/8 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1251



279.

Bert Hardy, British, 1913 - 1995

Photograph

Two women in a communal back yard with tub doing their washing , Birmingham, 1954

gelatin silver print

30 x 25 cm (11 13/16 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1252



Object List with Images

280.

Bert Hardy, British, 1913 - 1995

Photograph

A young couple talk by Birmingham's floodlit Cathedral, 1954

gelatin silver print

30 x 21.3 cm (11 13/16 x 8 3/8 in.)

Anonymous Gift, 2007

2007/1253



281.

Bert Hardy, British, 1913 - 1995

Photograph

Silhouette of child walking from dark passage in to light of street, Birmingham, 1954

gelatin silver print

30 x 24.8 cm (11 13/16 x 9 3/4 in.)

Anonymous Gift, 2007

2007/1254



282.

Bert Hardy, British, 1913 - 1995

Photograph

A Spanish hostess dances for a group of British Sailors, Gibraltar, 1954

gelatin silver print

20.5 x 29.8 cm (8 1/16 x 11 3/4 in.)

Anonymous Gift, 2007

2007/1256



283.

Bert Hardy, British, 1913 - 1995

Photograph

Photograph of woman in shawl with baby and bottle, 1954

gelatin silver print

37.2 x 29 cm (14 5/8 x 11 7/16 in.)

Anonymous Gift, 2007

2007/1258



284.

Bert Hardy, British, 1913 - 1995

Photograph

Woman selling Polish language magazines outside a Polish church or Community Centre in Glasgow, 1954

gelatin silver print

29.8 x 35.9 cm (11 3/4 x 14 1/8 in.)

Anonymous Gift, 2007

2007/1260



Object List with Images

285.

Bert Hardy, British, 1913 - 1995

Photograph

Teresa and Edmund Klimek, dressmaker and Clydeside shipyard engineer wash up in their kitchen, Glasgow, 1955
gelatin silver print

28.6 x 36.5 cm (11 1/4 x 14 3/8 in.)

Anonymous Gift, 2007

2007/1261



286.

Bert Hardy, British, 1913 - 1995

Photograph

A Catholic Polish woman holds her Rosary in the pew of St. Bride's Chapel, Glasgow.
Most of Scotland's 22,000 Poles are Catholic., 1955
gelatin silver print

36.5 x 26.7 cm (14 3/8 x 10 1/2 in.)

Anonymous Gift, 2007

2007/1262



287.

Bert Hardy, British, 1913 - 1995

Photograph

Elderly fisherman mends his nets on Lewis and Harris, 1955
gelatin silver print

29.9 x 24.8 cm (11 3/4 x 9 3/4 in.)

Anonymous Gift, 2007

2007/1264



288.

Bert Hardy, British, 1913 - 1995

Photograph

Close up of Bambi dancing, 1955
gelatin silver print

18.5 x 28.7 cm (7 5/16 x 11 5/16 in.)

Anonymous Gift, 2007

2007/1266



289.

Bert Hardy, British, 1913 - 1995

Photograph

Bambi and her boyfriend on the dance floor, 1955
gelatin silver print

27.6 x 17 cm (10 7/8 x 6 11/16 in.)

Anonymous Gift, 2007

2007/1267



Object List with Images

290.

Bert Hardy, British, 1913 - 1995

Photograph

Italian children lay amongst rubbish bins in Bedford, 1955

gelatin silver print

28.8 x 20.2 cm (11 5/16 x 7 15/16 in.)

Anonymous Gift, 2007

2007/1269



291.

Bert Hardy, British, 1913 - 1995

Photograph

Portrait of elderly female Polish exile in Northwich Park, Cotswolds, 1955

gelatin silver print

37.6 x 30 cm (14 13/16 x 11 13/16 in.)

Anonymous Gift, 2007

2007/1271



292.

Bert Hardy, British, 1913 - 1995

Photograph

Group of Polish exiles, one holding baby playing cards by nissen hut - possibly at Northwich Park. Cotswolds, 1955

gelatin silver print

35.6 x 37.4 cm (14 x 14 3/4 in.)

Anonymous Gift, 2007

2007/1272



293.

Bert Hardy, British, 1913 - 1995

Photograph

Group of elderly Polish exiles queuing up with enamel basins and jugs for a meal in Hostel canteen, 1955

gelatin silver print

29.5 x 35 cm (11 5/8 x 13 3/4 in.)

Anonymous Gift, 2007

2007/1273



294.

Bert Hardy, British, 1913 - 1995

Photograph

Group of Polish men disembarked from a Bedford bus arrive after a days work at Northwich Park a centre in the Cotswolds, 1955

gelatin silver print

25 x 37.3 cm (9 13/16 x 14 11/16 in.)

Anonymous Gift, 2007

2007/1274



Object List with Images

295.

Bert Hardy, British, 1913 - 1995

Photograph

A Polish worker comes home to greet his wife and baby daughter at Fairford Hostel , Gloucestershire after a shift as a driver for Swindon Corporation, 1955
gelatin silver print

36.4 x 25.7 cm (14 5/16 x 10 1/8 in.)

Anonymous Gift, 2007

2007/1275



296.

Bert Hardy, British, 1913 - 1995

Photograph

Elderly Polish exile accepts a present from a visitor, 1955
gelatin silver print

30 x 37.3 cm (11 13/16 x 14 11/16 in.)

Anonymous Gift, 2007

2007/1276



297.

Bert Hardy, British, 1913 - 1995

Photograph

Caption on reverse : Young Poles enjoy their own nightclub , the Candlelight in Kensington, 1955
gelatin silver print

27.5 x 35.7 cm (10 13/16 x 14 1/16 in.)

Anonymous Gift, 2007

2007/1277



298.

Bert Hardy, British, 1913 - 1995

Photograph

Joan Collins sits in a bedroom in undergarment, 1955
gelatin silver print

27.6 x 21 cm (10 7/8 x 8 1/4 in.)

Anonymous Gift, 2007

2007/1279



299.

Bert Hardy, British, 1913 - 1995

Photograph

A family of seasonal labourers take a lunch break from the rice harvest, 1955
gelatin silver print

30.9 x 29.3 cm (12 3/16 x 11 9/16 in.)

Anonymous Gift, 2007

2007/1281



Object List with Images

300.

Bert Hardy, British, 1913 - 1995

Photograph

Young girl with pitch fork handles a large bale of staw from the rice harvest, Portugal, 1955
gelatin silver print

24.5 x 37.3 cm (9 5/8 x 14 11/16 in.)

Anonymous Gift, 2007

2007/1282



301.

Bert Hardy, British, 1913 - 1995

Photograph

Close up of rice grain being raked over for foreign bodies before being loaded in to sacks for husking, 1955
gelatin silver print

36.8 x 23.9 cm (14 1/2 x 9 7/16 in.)

Anonymous Gift, 2007

2007/1283



302.

Bert Hardy, British, 1913 - 1995

Photograph

Three workers tossing and raking rice to remove foreign bodies, 1955

gelatin silver print

36.7 x 23.9 cm (14 7/16 x 9 7/16 in.)

Anonymous Gift, 2007

2007/1284



303.

Bert Hardy, British, 1913 - 1995

Photograph

Woman tending cooking pots of the field workers on fires: each harvester brings their own, 1955
gelatin silver print

36.8 x 27.7 cm (14 1/2 x 10 7/8 in.)

Anonymous Gift, 2007

2007/1285



304.

Bert Hardy, British, 1913 - 1995

Photograph

Young woman in scarf and hat from the North who has travelled south for the seasonal labour, 1955
gelatin silver print

36.7 x 24.5 cm (14 7/16 x 9 5/8 in.)

Anonymous Gift, 2007

2007/1286



Object List with Images

305.

Bert Hardy, British, 1913 - 1995

Photograph

A smiling portrait of a seasonal worker from the Midlands, south of Lisbon, 1955

gelatin silver print

36.7 x 28.7 cm (14 7/16 x 11 5/16 in.)

Anonymous Gift, 2007

2007/1287



306.

Bert Hardy, British, 1913 - 1995

Photograph

Barefoot women cross an irrigation canal with bales of rice for threshing, 1955

gelatin silver print

29.5 x 33.3 cm (11 5/8 x 13 1/8 in.)

Anonymous Gift, 2007

2007/1288



307.

Bert Hardy, British, 1913 - 1995

Photograph

Farmer in rice harvest fields with two bullocks, 1955

gelatin silver print

34.4 x 29.4 cm (13 9/16 x 11 9/16 in.)

Anonymous Gift, 2007

2007/1289



308.

Bert Hardy, British, 1913 - 1995

Photograph

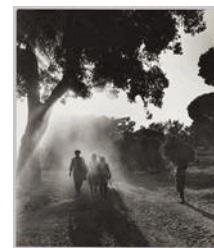
Groups of harvesters photographed against the sun at the end of their day's work, 1955

gelatin silver print

33.4 x 29.3 cm (13 1/8 x 11 9/16 in.)

Anonymous Gift, 2007

2007/1290



309.

Bert Hardy, British, 1913 - 1995

Photograph

Row of rice harvesters in the gathering sheaves of rice in the fields, 1955

gelatin silver print

29.6 x 37.3 cm (11 5/8 x 14 11/16 in.)

Anonymous Gift, 2007

2007/1291



Object List with Images

310.

Bert Hardy, British, 1913 - 1995

Photograph

Unemployed Willie Cullen age 36 of Londonderry, lives in two rooms with four dependents, 1955
gelatin silver print

26.6 x 36.4 cm (10 1/2 x 14 5/16 in.)

Anonymous Gift, 2007

2007/1293



311.

Bert Hardy, British, 1913 - 1995

Photograph

Unemployed Willie Cullen age 36 of Londonderry, lives in two rooms with four dependents, seen here playing with his two daughters, 1955
gelatin silver print

22.2 x 29 cm (8 3/4 x 11 7/16 in.)

Anonymous Gift, 2007

2007/1294



312.

Bert Hardy, British, 1913 - 1995

Photograph

Man stands forlornly by distressed wall in Londonderry as his daughter sits on floor and leans her head on her hand, 1955

gelatin silver print

29 x 24.2 cm (11 7/16 x 9 1/2 in.)

Anonymous Gift, 2007

2007/1295



313.

Bert Hardy, British, 1913 - 1995

Photograph

Unemployed Willie Cullen age 36 of Londonderry, lives in two rooms with four dependents, seen here with his family, 1955
gelatin silver print

20.4 x 29.3 cm (8 1/16 x 11 9/16 in.)

Anonymous Gift, 2007

2007/1296



314.

Bert Hardy, British, 1913 - 1995

Photograph

Group of unemployed men gather round stove in wood panelled interior, Londonderry, 1955
gelatin silver print

20.5 x 29 cm (8 1/16 x 11 7/16 in.)

Anonymous Gift, 2007

2007/1297



Object List with Images

315.

Bert Hardy, British, 1913 - 1995

Photograph

Unemployed man in queue talks with clerk through counter grill at Employment Exchange, Londonderry, 1955
gelatin silver print

19.2 x 29 cm (7 9/16 x 11 7/16 in.)

Anonymous Gift, 2007

2007/1298



316.

Bert Hardy, British, 1913 - 1995

Photograph

Portrait of man standing on Londonderry terrace. Francis Bradley has been unemployed for 6 years except for one short spell of work in England., 1955
gelatin silver print

29.2 x 22.1 cm (11 1/2 x 8 11/16 in.)

Anonymous Gift, 2007

2007/1299



317.

Bert Hardy, British, 1913 - 1995

Photograph

Woman in scarf talks to clerk possibly for benefit interview. Londonderry, 1955
gelatin silver print

20.3 x 29.2 cm (8 x 11 1/2 in.)

Anonymous Gift, 2007

2007/1300



318.

Bert Hardy, British, 1913 - 1995

Photograph

Agitated man talking to someone possibly Wyatt R of frame, in Employment Exchange waiting room, 1955
gelatin silver print

20 x 29.5 cm (7 7/8 x 11 5/8 in.)

Anonymous Gift, 2007

2007/1301



319.

Bert Hardy, British, 1913 - 1995

Photograph

Young man in silhouette leans against wall in an shabby industrial area and looks at large group of boys playing football below, 1955
gelatin silver print

23.9 x 28.1 cm (9 7/16 x 11 1/16 in.)

Anonymous Gift, 2007

2007/1302



Object List with Images

320.

Bert Hardy, British, 1913 - 1995

Photograph

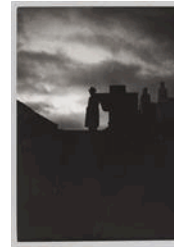
Man in hot and raincoat silhouetted against dark clouds and rooftops, 1955

gelatin silver print

29.3 x 20.2 cm (11 9/16 x 7 15/16 in.)

Anonymous Gift, 2007

2007/1303



321.

Bert Hardy, British, 1913 - 1995

Photograph

Young boys play on the sides of hill overlooking the slum terraces of Londonderry, 1955

gelatin silver print

25.7 x 24.3 cm (10 1/8 x 9 9/16 in.)

Anonymous Gift, 2007

2007/1304



322.

Bert Hardy, British, 1913 - 1995

Photograph

Woman with shopping and young children walks path on hillside overlooking the slum terraces of Londonderry, 1955

gelatin silver print

24.2 x 25.9 cm (9 1/2 x 10 3/16 in.)

Anonymous Gift, 2007

2007/1305



323.

Bert Hardy, British, 1913 - 1995

Photograph

A teacher and pupil discuss schoolwork in an overcrowded Manchester classroom., 1956

gelatin silver print

22.1 x 29.1 cm (8 11/16 x 11 7/16 in.)

Anonymous Gift, 2007

2007/1307



324.

Bert Hardy, British, 1913 - 1995

Photograph

A male teacher listens to pupils in classroom, 1956

gelatin silver print

18.8 x 29.2 cm (7 3/8 x 11 1/2 in.)

Anonymous Gift, 2007

2007/1308



Object List with Images

325.

Bert Hardy, British, 1913 - 1995

Photograph

Boy on platform of climbing frame helped by teacher in schoolyard with children, 1956

gelatin silver print

23.6 x 29.1 cm (9 5/16 x 11 7/16 in.)

Anonymous Gift, 2007

2007/1309



326.

Bert Hardy, British, 1913 - 1995

Photograph

Teacher holds a bundle of exercise books as she talks with two young children in a Manchester back lane, 1956

gelatin silver print

29 x 20.1 cm (11 7/16 x 7 15/16 in.)

Anonymous Gift, 2007

2007/1310



327.

Bert Hardy, British, 1913 - 1995

Photograph

Male villagers are interrogated in covered lorries after a four hour wait in a pen by the church, 1956

gelatin silver print

31.5 x 28.5 cm (12 3/8 x 11 1/4 in.)

Anonymous Gift, 2007

2007/1312



328.

Bert Hardy, British, 1913 - 1995

Photograph

A villager with loaded donkey is searched for explosives by British Commandos in a Cypriot village, 1956

gelatin silver print

28 x 35.2 cm (11 x 13 7/8 in.)

Anonymous Gift, 2007

2007/1313



329.

Bert Hardy, British, 1913 - 1995

Photograph

Young female villager looks on, armed Commando in background. Caption; The Commandos may not search the women and children, 1956

gelatin silver print

24 x 35.4 cm (9 7/16 x 13 15/16 in.)

Anonymous Gift, 2007

2007/1314



Object List with Images

330.

Bert Hardy, British, 1913 - 1995

Photograph

The deputy Abbot of Kykko Monastery, thought to be a refuge for terrorists explains the discovery of gunpowder and cartridges found there, 1956
gelatin silver print

24 x 36.3 cm (9 7/16 x 14 5/16 in.)

Anonymous Gift, 2007

2007/1315



331.

Bert Hardy, British, 1913 - 1995

Photograph

Same priest as in A4617-389 waiting to be searched by a chaplain-a priests robes are sacred, 1956
gelatin silver print

26.5 x 36.2 cm (10 7/16 x 14 1/4 in.)

Anonymous Gift, 2007

2007/1316



332.

Bert Hardy, British, 1913 - 1995

Photograph

A British Commando searches a Greek Cypriot man in the village of Milikouri, 1956
gelatin silver print

24 x 36.5 cm (9 7/16 x 14 3/8 in.)

Anonymous Gift, 2007

2007/1317



333.

Bert Hardy, British, 1913 - 1995

Photograph

Inside a village house a policeman and commando officer interrogate a suspect, 1956
gelatin silver print

24.2 x 36 cm (9 1/2 x 14 3/16 in.)

Anonymous Gift, 2007

2007/1318



334.

Bert Hardy, British, 1913 - 1995

Photograph

Two British Commandos talk to village woman about possible terrorists, 1956
gelatin silver print

25.8 x 35.8 cm (10 3/16 x 14 1/8 in.)

Anonymous Gift, 2007

2007/1319



Object List with Images

335.

Bert Hardy, British, 1913 - 1995

Photograph

An older village woman sits by wood pile on hillside as a commando stands guard beyond, 1956
gelatin silver print

25 x 37.4 cm (9 13/16 x 14 3/4 in.)

Anonymous Gift, 2007

2007/1320



336.

Bert Hardy, British, 1913 - 1995

Photograph

A Commando searches a box of personal documents inside a village home for weapons while his colleagues work on the men outside, 1956
gelatin silver print

25.2 x 36 cm (9 15/16 x 14 3/16 in.)

Anonymous Gift, 2007

2007/1321



337.

Bert Hardy, British, 1913 - 1995

Photograph

Royal Marine Commandos line up Milikouri villagers for interrogation, 1956
gelatin silver print

30.5 x 28.8 cm (12 x 11 5/16 in.)

Anonymous Gift, 2007

2007/1322



338.

Bert Hardy, British, 1913 - 1995

Photograph

A mature Milikouri woman looks at camera suspiciously, 1956

gelatin silver print

37.5 x 29.9 cm (14 3/4 x 11 3/4 in.)

Anonymous Gift, 2007

2007/1323



339.

Bert Hardy, British, 1913 - 1995

Photograph

A miner squats on the ground waiting for a bus after a long shift underground. He has miles to go home for a bath, 1956
gelatin silver print

35.5 x 25.7 cm (14 x 10 1/8 in.)

Anonymous Gift, 2007

2007/1325



Object List with Images

340.

Bert Hardy, British, 1913 - 1995

Photograph

Mature woman orator in spectacles is listened to attentively by the crowd surrounding her, 1956
gelatin silver print

24.7 x 30.1 cm (9 3/4 x 11 7/8 in.)

Anonymous Gift, 2007

2007/1327



341.

Bert Hardy, British, 1913 - 1995

Photograph

Elderly woman listens thoughtfully to speaker, Speaker's Corner, Liverpool, 1956
gelatin silver print

30 x 24.8 cm (11 13/16 x 9 3/4 in.)

Anonymous Gift, 2007

2007/1328



342.

Bert Hardy, British, 1913 - 1995

Photograph

Mature man in scarf and cap listens to speaker at Speaker's Corner, Liverpool, 1956
gelatin silver print

30 x 24.6 cm (11 13/16 x 9 11/16 in.)

Anonymous Gift, 2007

2007/1329



343.

Bert Hardy, British, 1913 - 1995

Photograph

Young mother holds baby listening to speaker at Speaker's Corner, Liverpool. Liver Insurance Building in background, 1956
gelatin silver print

29.9 x 24.9 cm (11 3/4 x 9 13/16 in.)

Anonymous Gift, 2007

2007/1330



344.

Bert Hardy, British, 1913 - 1995

Photograph

Two nuns in rail carriage at Liverpool Lime Street station, 1956
gelatin silver print

22.7 x 28.1 cm (8 15/16 x 11 1/16 in.)

Anonymous Gift, 2007

2007/1331



Object List with Images

345.

Bert Hardy, British, 1913 - 1995

Photograph

Young woman passenger waiting for Mersey ferry yawns, 1956

gelatin silver print

20.5 x 29.9 cm (8 1/16 x 11 3/4 in.)

Anonymous Gift, 2007

2007/1332



346.

Bert Hardy, British, 1913 - 1995

Photograph

Two mature women in identical Kangool caps with bags wait for train at the Liverpool Lime Street Station, 1956

gelatin silver print

21.4 x 23.7 cm (8 7/16 x 9 5/16 in.)

Anonymous Gift, 2007

2007/1333



347.

Bert Hardy, British, 1913 - 1995

Photograph

Two workmen at the end of their day wait for a train in the concourse of Liverpool Lime Street Station, 1956

gelatin silver print

28.5 x 22.4 cm (11 1/4 x 8 13/16 in.)

Anonymous Gift, 2007

2007/1334



348.

Bert Hardy, British, 1913 - 1995

Photograph

Young man on street grabs arm of young woman passing with friend on a night out, 1957

gelatin silver print

18.5 x 24.2 cm (7 5/16 x 9 1/2 in.)

Anonymous Gift, 2007

2007/1335



349.

Bert Hardy, British, 1913 - 1995

Photograph

A Liverpool teenage boy and girl on city street at night hold hands, 1957

gelatin silver print

24.1 x 16.5 cm (9 1/2 x 6 1/2 in.)

Anonymous Gift, 2007

2007/1336



Object List with Images

350.

Bert Hardy, British, 1913 - 1995

Photograph

Night time shot of five teenage young men standing on street at the entrance to a dance hall, Liverpool, 1957
gelatin silver print

24.9 x 17.4 cm (9 13/16 x 6 7/8 in.)

Anonymous Gift, 2007

2007/1337



351.

Bert Hardy, British, 1913 - 1995

Photograph

Three young men having fun on pavement at night, they appear in previous photographs, Liverpool, 1957
gelatin silver print

18.2 x 24 cm (7 3/16 x 9 7/16 in.)

Anonymous Gift, 2007

2007/1338



352.

Bert Hardy, British, 1913 - 1995

Photograph

Same boys as previous photographs trying to climb street lamp at night, Liverpool, 1957

gelatin silver print

25 x 17.9 cm (9 13/16 x 7 1/16 in.)

Anonymous Gift, 2007

2007/1339



353.

Bert Hardy, British, 1913 - 1995

Photograph

Close up of romantic couple on street at night, same set up as A4617-411. Liverpool, 1957

gelatin silver print

18.5 x 24.1 cm (7 5/16 x 9 1/2 in.)

Anonymous Gift, 2007

2007/1340



354.

Bert Hardy, British, 1913 - 1995

Photograph

Group of young people at a West Derby Road, Liverpool dance hall. " The dance hall has just closed . The café is about to close . From then on the night is wide open. ", 1957

gelatin silver print

17.9 x 23.9 cm (7 1/16 x 9 7/16 in.)

Anonymous Gift, 2007

2007/1341



Object List with Images

355.

Bert Hardy, British, 1913 - 1995

Photograph

Two teenagers with family at home in Myrtle Gardens. Caption: " Dado right is the eldest of the boys left at home and the chief breadwinner. His mother has eight surviving children. His father, suffering from crippling asthma, has not worked for six years, 1957

gelatin silver print

17.1 x 24.1 cm (6 3/4 x 9 1/2 in.)

Anonymous Gift, 2007

2007/1342



356.

Bert Hardy, British, 1913 - 1995

Photograph

Group of three female and two male teenagers chatting at dance hall, Liverpool, 1957

gelatin silver print

19.2 x 24.1 cm (7 9/16 x 9 1/2 in.)

Anonymous Gift, 2007

2007/1343



357.

Bert Hardy, British, 1913 - 1995

Photograph

Published P19 of feature. Caption: A typical teenage girl in a Liverpool tenement gets ready for her nightly relaxation - a rock and roll session at the local dance hall.", 1957

gelatin silver print

18 x 23.5 cm (7 1/16 x 9 1/4 in.)

Anonymous Gift, 2007

2007/1344



358.

Bert Hardy, British, 1913 - 1995

Photograph

Two young women making up ready to go out, Liverpool, 1957

gelatin silver print

18.9 x 23.9 cm (7 7/16 x 9 7/16 in.)

Anonymous Gift, 2007

2007/1345



359.

Bert Hardy, British, 1913 - 1995

Photograph

Group of 3 teenage young men in café or youth club interior, Liverpool, 1957

gelatin silver print

24.3 x 16.6 cm (9 9/16 x 6 9/16 in.)

Anonymous Gift, 2007

2007/1346



Object List with Images

360.

Bert Hardy, British, 1913 - 1995

Photograph

Five young men playing billiards, Liverpool, 1957

gelatin silver print

18.1 x 24.4 cm (7 1/8 x 9 5/8 in.)

Anonymous Gift, 2007

2007/1347



361.

Bert Hardy, British, 1913 - 1995

Photograph

People playing at ten pin bowling alley, Liverpool, 1957

gelatin silver print

16.6 x 24.5 cm (6 9/16 x 9 5/8 in.)

Anonymous Gift, 2007

2007/1348



362.

Bert Hardy, British, 1913 - 1995

Photograph

Male and female teenagers talking at Everton Road Boy's Club, Liverpool, 1957

gelatin silver print

17.5 x 24.7 cm (6 7/8 x 9 3/4 in.)

Anonymous Gift, 2007

2007/1349



363.

Bert Hardy, British, 1913 - 1995

Photograph

An unemployed Liverpool youth reclines on a broken bed in his decrepit bedroom, 1957

gelatin silver print

18 x 24.1 cm (7 1/16 x 9 1/2 in.)

Anonymous Gift, 2007

2007/1350



364.

Bert Hardy, British, 1913 - 1995

Photograph

Liverpool youth, thoughtful as his mother talks to him with arms folded at home, 1957

gelatin silver print

18.6 x 24.2 cm (7 5/16 x 9 1/2 in.)

Anonymous Gift, 2007

2007/1351



Object List with Images

365.

Bert Hardy, British, 1913 - 1995

Photograph

Teenage couple in action jiving on the dance floor, 1957

gelatin silver print

22.9 x 19 cm (9 x 7 1/2 in.)

Anonymous Gift, 2007

2007/1352



366.

Bert Hardy, British, 1913 - 1995

Photograph

Two teenage young men pass their time by railings on corner of industrial street in Liverpool, 1957

gelatin silver print

22.4 x 19.2 cm (8 13/16 x 7 9/16 in.)

Anonymous Gift, 2007

2007/1353



367.

Bert Hardy, British, 1913 - 1995

Photograph

Dancers at the Flamingo Jazz club, London 1958, 1958

gelatin silver print

19.1 x 29 cm (7 1/2 x 11 7/16 in.)

Anonymous Gift, 2007

2007/1355



368.

Bert Hardy, British, 1913 - 1995

Photograph

Two couples in dimly lit corner of London Jazz Club, either the Flamingo or Cy Laurie, 1958

gelatin silver print

20 x 28.8 cm (7 7/8 x 11 5/16 in.)

Anonymous Gift, 2007

2007/1356



369.

Bert Hardy, British, 1913 - 1995

Photograph

Group of young people talking in busy corner of dimly lit Jazz Club possibly the Flamingo or Cy Laurie, 1958

gelatin silver print

20 x 29 cm (7 7/8 x 11 7/16 in.)

Anonymous Gift, 2007

2007/1357



Object List with Images

370.

Bert Hardy, British, 1913 - 1995

Photograph

Young couple holding hands at table of Jazz Club possibly Flamingo or Cy Laurie, 1958

gelatin silver print

19.5 x 29.2 cm (7 11/16 x 11 1/2 in.)

Anonymous Gift, 2007

2007/1358



371.

Bert Hardy, British, 1913 - 1995

Photograph

Drummer in foreground with small band as dancers take the floor at a London Jazz Club, possibly the Flamingo or Cy Laurie, 1958

gelatin silver print

24 x 27.4 cm (9 7/16 x 10 13/16 in.)

Anonymous Gift, 2007

2007/1359



372.

Bert Hardy, British, 1913 - 1995

Photograph

Couple on dance floor of London Jazz Club, the female partner's dress has fanned out in the dance movement. Possibly Flamingo Club or Cy Laurie., 1958

gelatin silver print

23.9 x 25.9 cm (9 7/16 x 10 3/16 in.)

Anonymous Gift, 2007

2007/1360



373.

Bert Hardy, British, 1913 - 1995

Photograph

The movement of a dancing couple is caught by flashlight, possibly the Flamingo Club or Cy Laurie, 1958

gelatin silver print

26 x 24.1 cm (10 1/4 x 9 1/2 in.)

Anonymous Gift, 2007

2007/1361



374.

Bert Hardy, British, 1913 - 1995

Photograph

Dancing couple in action on dance floor, possibly the Flamingo Club or Cy Laurie, 1958, 1958

gelatin silver print

29 x 24.1 cm (11 7/16 x 9 1/2 in.)

Anonymous Gift, 2007

2007/1362



Object List with Images

375.

Bert Hardy, British, 1913 - 1995

Photograph

Dancing couple in action on dance floor, possibly the Flamingo Club or Cy Laurie, 1958

gelatin silver print

29 x 24 cm (11 7/16 x 9 7/16 in.)

Anonymous Gift, 2007

2007/1363



376.

Bert Hardy, British, 1913 - 1995

Photograph

Dancers in action caught by flashlight on dance floor, possibly the Flamingo Club or Cy Laurie, 1958

gelatin silver print

29 x 21.4 cm (11 7/16 x 8 7/16 in.)

Anonymous Gift, 2007

2007/1364



377.

Bert Hardy, British, 1913 - 1995

Photograph

Dancers in action caught by flashlight on dance floor, possibly the Flamingo Club or Cy Laurie, 1958

gelatin silver print

24 x 29 cm (9 7/16 x 11 7/16 in.)

Anonymous Gift, 2007

2007/1365



378.

Bert Hardy, British, 1913 - 1995

Photograph

Two couples in café at night, Chelsea, 1958

gelatin silver print

19.6 x 29.3 cm (7 11/16 x 11 9/16 in.)

Anonymous Gift, 2007

2007/1367



379.

Bert Hardy, British, 1913 - 1995

Photograph

Two young women at bar table in Chelsea, cigarette is being lit by man on left, 1958

gelatin silver print

19.2 x 29.3 cm (7 9/16 x 11 9/16 in.)

Anonymous Gift, 2007

2007/1368



Object List with Images

380.

Bert Hardy, British, 1913 - 1995

Photograph

Two men walk along King's Road at night by shops, one holds arms out in reaction to camera, 1958
gelatin silver print

20 x 29.3 cm (7 7/8 x 11 9/16 in.)

Anonymous Gift, 2007

2007/1369



381.

Bert Hardy, British, 1913 - 1995

Photograph

Gypsy Nell, a Chelsea character, 1958
gelatin silver print

36.5 x 28.5 cm (14 3/8 x 11 1/4 in.)

Anonymous Gift, 2007

2007/1370



382.

Bert Hardy, British, 1913 - 1995

Photograph

Young women looking for accommodation on notice board along the King's Road, Chelsea, 1958
gelatin silver print

29 x 36.4 cm (11 7/16 x 14 5/16 in.)

Anonymous Gift, 2007

2007/1371



383.

Bert Hardy, British, 1913 - 1995

Photograph

Group of well dressed young people in fashionable clothes gather on pavement outside Chelsea pub, 1958
gelatin silver print

36.5 x 29 cm (14 3/8 x 11 7/16 in.)

Anonymous Gift, 2007

2007/1372



384.

Bert Hardy, British, 1913 - 1995

Photograph

People browsing on King's Road pavement at second hand bookshop, 1958
gelatin silver print

36.5 x 28.5 cm (14 3/8 x 11 1/4 in.)

Anonymous Gift, 2007

2007/1373



Object List with Images

385.

Bert Hardy, British, 1913 - 1995

Photograph

Young female couple, Gateway Club: "The gentlemen stand at bar and the ladies sit this one out .", 1958

gelatin silver print

36.5 x 24.5 cm (14 3/8 x 9 5/8 in.)

Anonymous Gift, 2007

2007/1374



386.

Bert Hardy, British, 1913 - 1995

Photograph

Potter with pot on potter's wheel in studio, Chelsea, 1958

gelatin silver print

24.7 x 36.5 cm (9 3/4 x 14 3/8 in.)

Anonymous Gift, 2007

2007/1375



387.

Bert Hardy, British, 1913 - 1995

Photograph

Young man in raincoat and barefeet asleep on bench by bushes near Chelsea Embankment, 1958

gelatin silver print

28.6 x 36.6 cm (11 1/4 x 14 7/16 in.)

Anonymous Gift, 2007

2007/1376



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