

PHOTOGRAPHIC ART & HISTORY

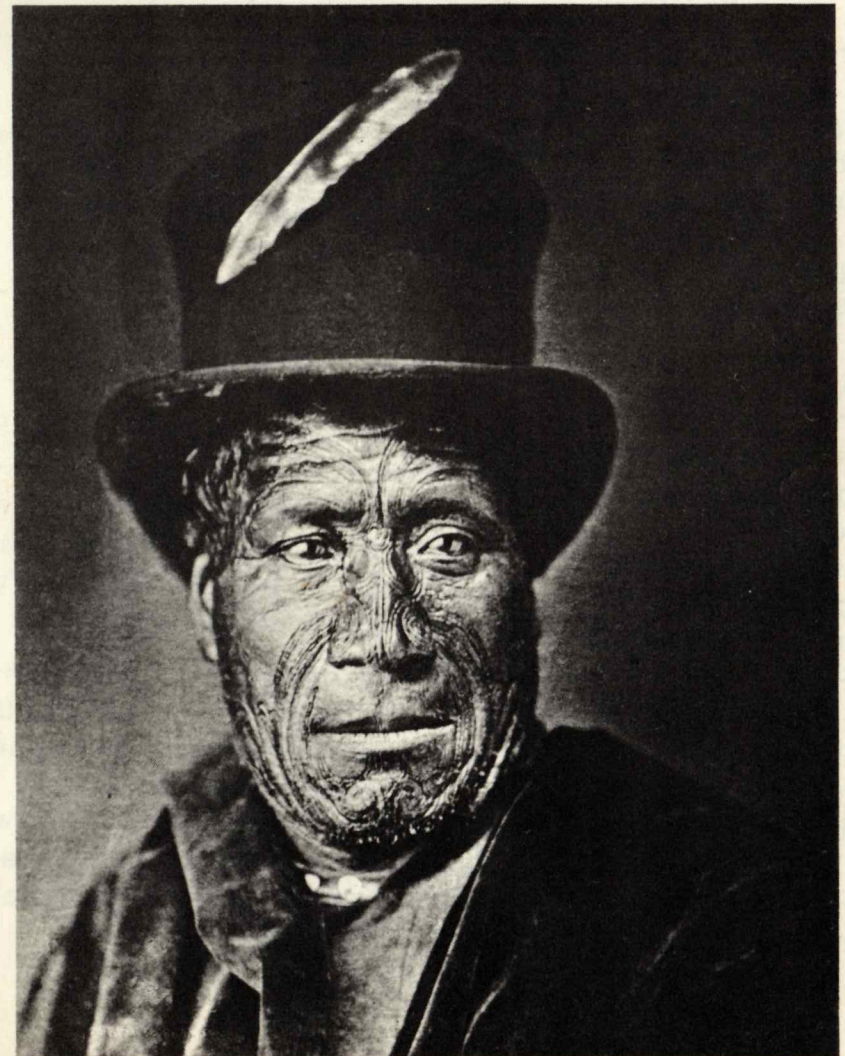
Newsletter No. 2

Wellington, N. Z.

August, 1970

" WE PHOTOGRAPHERS DEAL IN THINGS
WHICH ARE CONTINUALLY VANISHING,
AND WHEN THEY HAVE VANISHED, THERE
IS NO CONTRIVANCE ON EARTH WHICH
CAN MAKE THEM COME BACK AGAIN. WE
CANNOT DEVELOP AND PRINT A MEMORY. "

- Henri Cartier-Bresson
The Decisive Moment (1952)



Issue number 2 of a newsletter devoted to:

The Appreciation of Fine Photography
 The Preservation of the Photographic Records of
 New Zealand History
 The History of Photography
 The Collection of Photographic Equipment and
 other Photographica

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Printed with the assistance
 of the Dominion Museum,
 Wellington.
 Cover and photo pages
 printed by John Milne Ltd,
 166 Cuba St., Wellington.

In This Issue:

New Zealand daguerreotypes
 Preserving historic photographs -
 Hastings shows the way
 Two young contemporaries
 Promoting fine photography
 Photography of the Maori
 Tudor Collins, Bushman-photographer:
 a tribute
 Notes on collectors and collections

Contributions, written (up to 700
 words), photographic or both are in-
 vited. Payment: One year's free sub-
 scription to newsletter (six issues).

COVER: From the Dominion Museum's collection of the 19th century Dunedin photographers, Burton Brothers. This photograph is described in the Burton Brothers' original catalogue as "Large Head; man, tall hat and feather; much tattoo". It will be included in an exhibition of 19th century photography at present being organised by New Plymouth's Govett-Brewster Art Gallery for a New Zealand tour starting late this year.

THE NEXT STEP

Dozens of individuals, institutions and organisations throughout New Zealand, and one or two from overseas, have sent us their support for the continued publication of this newsletter. This has encouraged us to take the newsletter a stage further by the publication of some of the photographs which the newsletter is all about, and it's hoped the selection we publish justifies the encouragement received. Continued support will enable the regular publication at two-monthly issues of further newsletters which we hope will be at least as good as this one. Probably not every issue of the newsletter will satisfy all those receiving it, but we'll do our best to ensure that over several issues all subscribers feel they've received value for the subscription being asked, details of which are on the inside back cover. As we repeat what was stressed in the first newsletter: many people who are interested in what the newsletter deals with are unknown to us and will not have received copies. If you know such people, pass the newsletter on.

WHO AND WHAT

From some of the letters received it would appear that not everybody clearly understands what the newsletter stands for. Some people seem to have the impression that the newsletter is mainly concerned with the historical aspects of photography. We do think the historical side is important and it will occupy a good part of the newsletter. But as the centre pages of this issue will show, we're also very much concerned with good contemporary photography. We want to publish as much as possible of this work, especially where it has no other outlet. We want to develop awareness of all fine photography, whether it's done in New Zealand or overseas, last century or last week. We seek to promote all photography of artistic, documentary or historical significance, and the realisation that many great photographs are important for all three reasons.

A fact which must be faced is that the historical aspects of photography are of great interest to comparatively few people, and limited interest to most people. On the other hand there are many people interested in good photography generally, however this may be defined. It is to these people that the newsletter must look

for the bulk of its circulation, and we readily admit that they, the contemporary photographers, will be supporting the historians. We justify this by our belief that there is a unity about all aspects of photography covered by the newsletter; by publishing as many good photographs as possible, of all styles and approaches; and by trying to develop awareness that a study of the best photography of the past can do much to improve photography in the present.

The brief we have given ourselves is to cover all those aspects of photography which we think are important and which are not covered by existing journals and organisations. Camera club photography is well catered for by the clubs, the Photographic Society of New Zealand, and "New Zealand Camera". This, apart from any strong feelings the editorial board may have about camera club photography, is the reason why we will not be giving much coverage to that field. Similarly, the overseas journals deal adequately with the technical aspects, so we will leave that to them and concentrate on the photographs themselves rather than the mechanical, optical, electrical and chemical means of making them. Some people may feel this leaves us little to cover. We disagree. The non-professional who is trying to develop his own style and awareness of photography; the professional who feels his job restricts his ability to express himself through photography; the historian who is aware of the value of photographs as historical documents; the collector; these and others are the people to whom this newsletter is directed, these and anyone interested in fine photography.

COMMENT AND CONTROVERSY

And criticism. These we welcome. Disagreement about practically everything has been a feature of the whole history of photography, and this newsletter wishes to be associated with that fine old tradition. If you disagree with anything we publish, write a letter to the editor, or an article, and subject only to the limitations of space, the law of defamation, and the Indecent Publications Act, we'll print it. The creative conflict of ideas is the essence of progress in photography as in everything else.

THE MISSING DAGUERREOTYPES

Where are the daguerreotypes made in New Zealand in the 1840s and 1850s? It is definitely known that one daguerreotypist was working in Dunedin in the middle 1850s, and there is good indirect evidence that another was working in Wellington and Wanganui in the ten years from 1847. But as far as is known by us, none of the daguerreotypes in existence in New Zealand are identifiable as having been made in New Zealand. Such photographs undoubtedly exist, but until they are discovered, identified and recorded a major gap will continue to exist in the written history of photograph in New Zealand.

The Dunedin daguerreotypist was a Mr G. B. Shaw, who advertised in the "Otago Colonist" late in 1854 that he would be practising as a portrait photographer in the town from then until 14 April the following year. In February 1855 another advertisement notified the people of Dunedin that he had returned after a short absence (to take photographs elsewhere in the colony?) and was resuming his business. No other record of him remains, and considering his prices (£1 5s to £4 4s, no children under three) it would appear unlikely that the thrifty Scots of rigidly Presbyterian Otago allowed him much opportunity to produce a great number of portraits. Still, the solid cases and glass covers of the commercial daguerreotypes gave them a high physical survival capability, and some may still be extant.

The 1903 Christmas supplement of the Wellington "Evening Post" carried a brief story saying a daguerreotypist (unnamed) arrived on the immigrant ship "Bernicia" in 1848, and practised the art as an amateur in Wellington before moving to Wanganui the following year. (This was the man we inadvertently said in the last issue of the newsletter had arrived in 1842). He apparently continued working in Wanganui till 1857, when a fire destroyed all his equipment and much of his work.

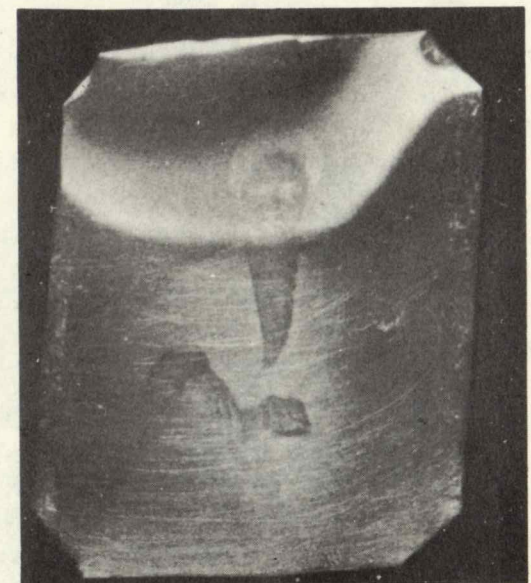
The newspaper says that at that time (1903) some daguerreotypes were still extant in Wanganui. Do they still exist in 1970? Wanganui readers, please take note.

There must have been other daguerreotypists as well. As we said in the last issue, the first decade of organised colonisation of New Zealand was also the first decade of photography. In spite of the rigid control over licences to practise the art in England, where most of New Zealand's colonists came from, there must have been more than one or two daguerreotypists active, even if only as visitors. Mr Shaw's short stay in Dunedin, planned as it was, indicates that he may well have been an itinerant photographer, and may have worked in other parts of the country. Perhaps a thorough search of early newspapers may reveal further traces of him and other daguerreotypists.

A major problem is the identification of daguerreotypes as having been made in New Zealand. Most daguerreotypes were portraits, unsigned and uncaptioned, whose date and place of origin is therefore practically impossible to determine. But perhaps there is somewhere an identifiable New Zealand landscape, or better still a Maori with full moko (facial tattooing). Surely no photographer worth his salt could resist the temptation to photograph a subject like the one on the cover of this newsletter.

So we ask anyone interested in this aspect of photography to keep an eye out for a New Zealand daguerreotype. But know the difference between a daguerreotype and the later (1855 on) and more common ambrotype. The daguerreotype is a photograph on a silvered plate, and depending on the angle on which the light falls on it may appear as a positive image, a negative or even simply as a mirror. Ambrotypes were produced in the same leather cases with brass surrounds, or mats, under a glass cover. They were in fact negatives on glass, made to look like positives by having a black backing. The angle of light falling on them has little effect on their appearance.

Opposite Page: Top: A daguerreotype portrait of an unknown lady, circa 1858, from the Dominion Museum collection. The frame and surrounds in this case are unusually simple. Bottom: A more typical view of it showing the brilliant silvered surface, minute scratch marks and the negative effect produced under certain lighting. **WARNING:** The delicate surface is extremely susceptible to damage. Handle with great care! Photographs by John B. Turner, Dominion Museum.



HASTINGS SHOWS THE WAY

Hastings has one of New Zealand's best sets of photographs showing the history and development of a local region. What has been achieved could well be emulated by other towns and cities.

The project had its inception ten years ago when a former Hastings Mayor, Mr R. J. Rainbow, discussed with Hastings journalist and photographer Russell Orr the possibilities of gathering a civic collection of historic pictures. Russell tells the rest of the story:

"An appeal for pictures brought a rather overwhelming response. Hastings people hurried in with more than a thousand old photographs. These were carefully selected by Mr Rainbow, who rejected about 90 per cent as being unidentifiable, unsuitable for reproduction or not relevant to the project.

"We set to work to restore and copy this almost priceless collection of 100 pictures. As an insurance, a copy negative was made of old faded or stained pictures before we started work on them; I was terrified that the crumbling emulsions wouldn't bear any kind of handling. About half the originals were so good that no preliminary work was needed before copying. By varying the types of film used in the work of copying, we made negatives of uniform contrast, as much as possible. In some cases we made prints from these copy negatives, worked on the prints to eradicate creases or bad marks, and then made further copy negatives. One "classic" involved hours of work. This was an old, faded, barely discernible print of Hastings' main street made a century ago. It shows a broad unpaved road littered with manure, a solitary horse tethered to a hitching rail and a straggling line of wooden shops. The photograph is "located" by one of these bearing the name "Roach's" - the forerunner of one of Hastings' biggest stores.

"A basic requirement was that every picture should bear an accurate caption giving details of date, location and if possible the identities of any people prominently shown. Nothing is so useless as an old picture taken "sometime", "somewhere".



Opposite Top: Hastings in 1890. Bottom: The traction engine era: 120 bales of wool with shearing gang; about 1905.

After the copying was done the originals were returned to the owners, and the copy negatives carefully filed in the Russell Orr studios where they are available at any time for reprinting. Sets of prints are held by organisations including local newspapers, and the Alexander Turnbull Library.

The Hastings Public Library has a set of prints which are made available to any schools or organisations requiring them for historic projects.

"The project has had quite strong repercussions with many Hawkes Bay business firms, which, conscious of their increasing age and status, are embarking on little projects of their own to collect early photographs and records of their businesses in easily accessible form.

"Make no mistake, such a project is something of a champion time-waster. The costs of the original work were met by the Hastings City Council. But with the original set decided upon, copied, printed, captioned and ready for permanent display, it didn't end there. Not a week would go by without some old-timer coming into the studios, carefully unwrapping some faded, battered old print, and saying, 'How do you feel about that?' Most times you thank him for troubling to bring it in, pointing out tactfully that we've already got a near-duplicate or something slightly better. But now and then we encounter a real gem, and of course it's added to the collection.

"And so, thanks to the foresight of a past Mayor, Hastings has a unique collection of photographs illustrating a century's growth, decade by decade. There are pictures of disastrous fires which in the 'nineties gave Hastings the title 'The Town of Blazes', the local militia marching with arms reversed on the death of Queen Victoria, the local populace gathered to celebrate the Relief of Mafeking, horse teams dragging wool wagons along country roads, the brand-new Post Office of 1885, the district's first mechanical potato digger and, of course, the ruins left by the 1931 earthquake.

"All form a kaleidoscope of the gradual growth, the joys and sorrows, of a typical New Zealand country town."

PHOTOGRAPHS PRESERVED

Few communities are as fortunate as Hastings in having substantial local support, official and unofficial, for the preservation of their history in photographs. But this newsletter must pay tribute to many individuals and private organisations who have taken upon themselves this responsibility. Their work, much of which we have heard about since the first issue of the newsletter, leads us to feel that the situation of the photographic records of New Zealand history is not quite as gloomy as we first thought. Much work remains to be done and many important individual photographs and collections have been lost, but a great deal of work is being done to preserve much of what remains.

The Rangiora Early Records Society is one organisation which deserves mention. The Society's Honorary Research Officer, Mr W. L. Stewart, wrote to us:

"By coincidence your newsletter No. 1 arrived just as I had started research on the early photographers of Rangiora, particularly Alpheus Aldersley, who was probably the town's first professional photographer. He died rather tragically at Otira in June 1893 while on a special trip to photograph mountain scenery under winter conditions. He also patented a special colouring process for such scenic views and those in our society's collection show that it gave excellent results. My research into this is still in progress.

"Rangiora's early photographers, as far as I have traced them, were: Aldersley, 1880-1893; F. B. Hughes, 1894-1900 who was an official photographer for the N. Z. Contingents in the Boer War; Tolputt, 1900-?; Tolputt and Clarke, 1902-?; and H. Bettger, till the 1920s or later. Also in the town was C. I. Jennings, correspondent for the Lyttelton Times. We have eight whisky cases of his glass plate negatives and some early film from about 1903-1911.

"In the district was J. M. Verrall, farmer, Member of Parliament, photographer, who travelled North Canterbury from 1890-1908 in his gig with full-plate camera taking people, home-steads, stock etc. We have about 1,500 of his negatives.

(Continued on page 16)

TWO CONTEMPORARY PHOTOGRAPHERS

JOHN DALEY

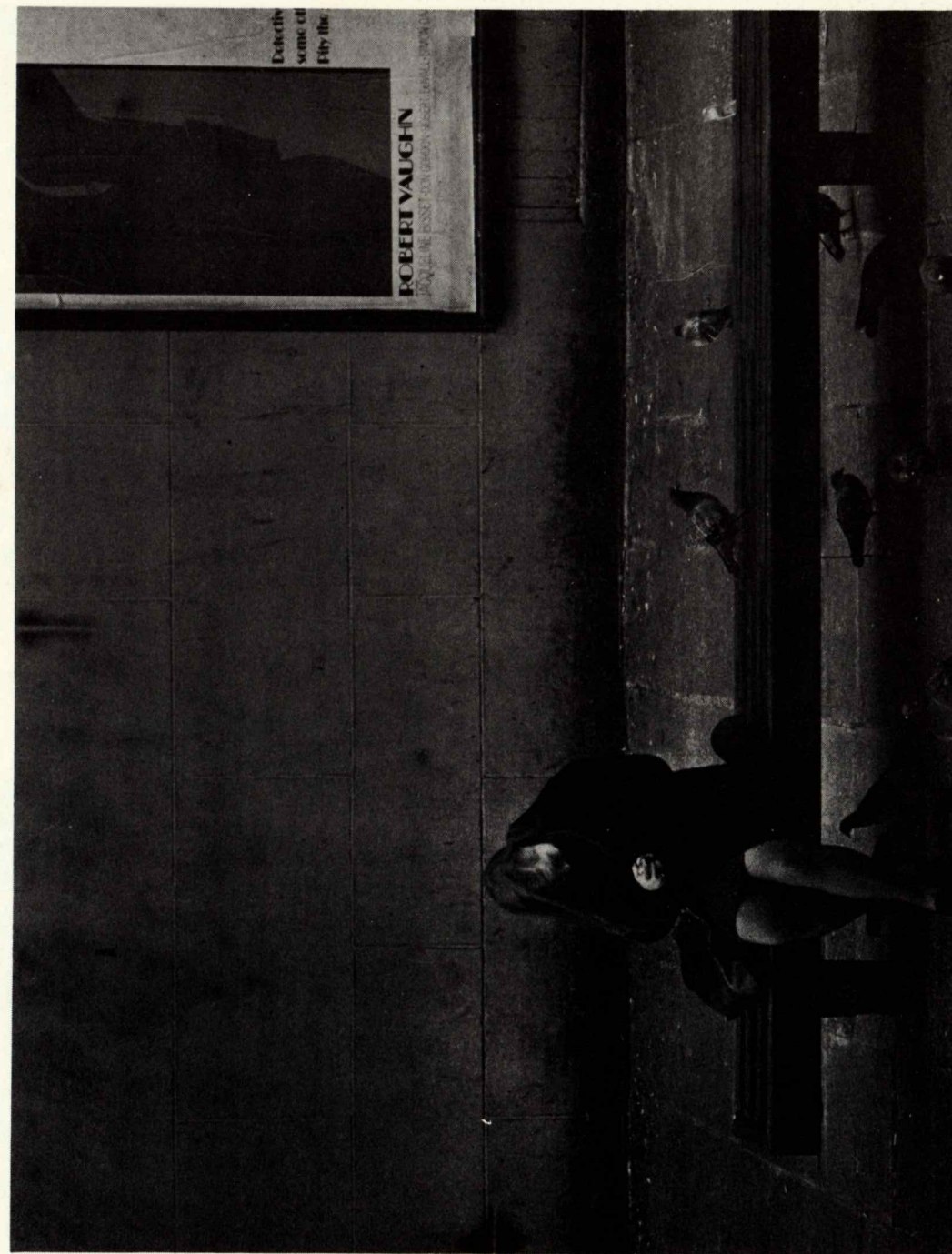
Born Cromwell, Central Otago, 1946. Became interested in photography in 1962. While in last two years at High School spent vacations with Auckland Hospital Photographic Unit. Photographer with Chemistry Division, Department of Scientific and Industrial Research, Lower Hutt, from 1964. Overseas travel in 1966, worked in Antarctica with DSIR in 1967. Now on two-year assignment with Volunteer Service Abroad as Photographer for Sarawak's Ministry of Agriculture and Forestry. Work published in latest issue of Landfall (No. 94). Book, City Under Surveillance, with poet Patricia Godsiff, awaiting publication.

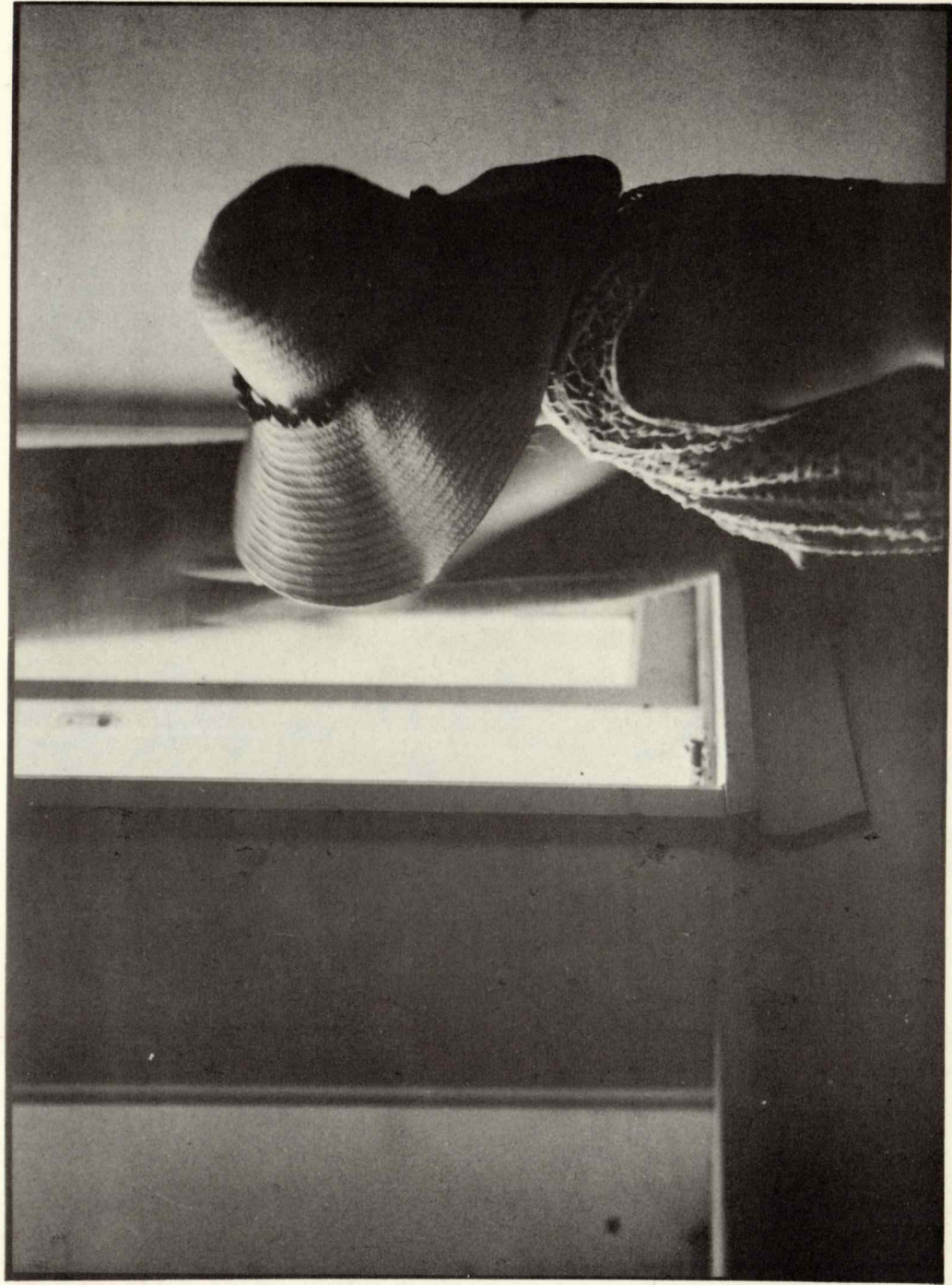
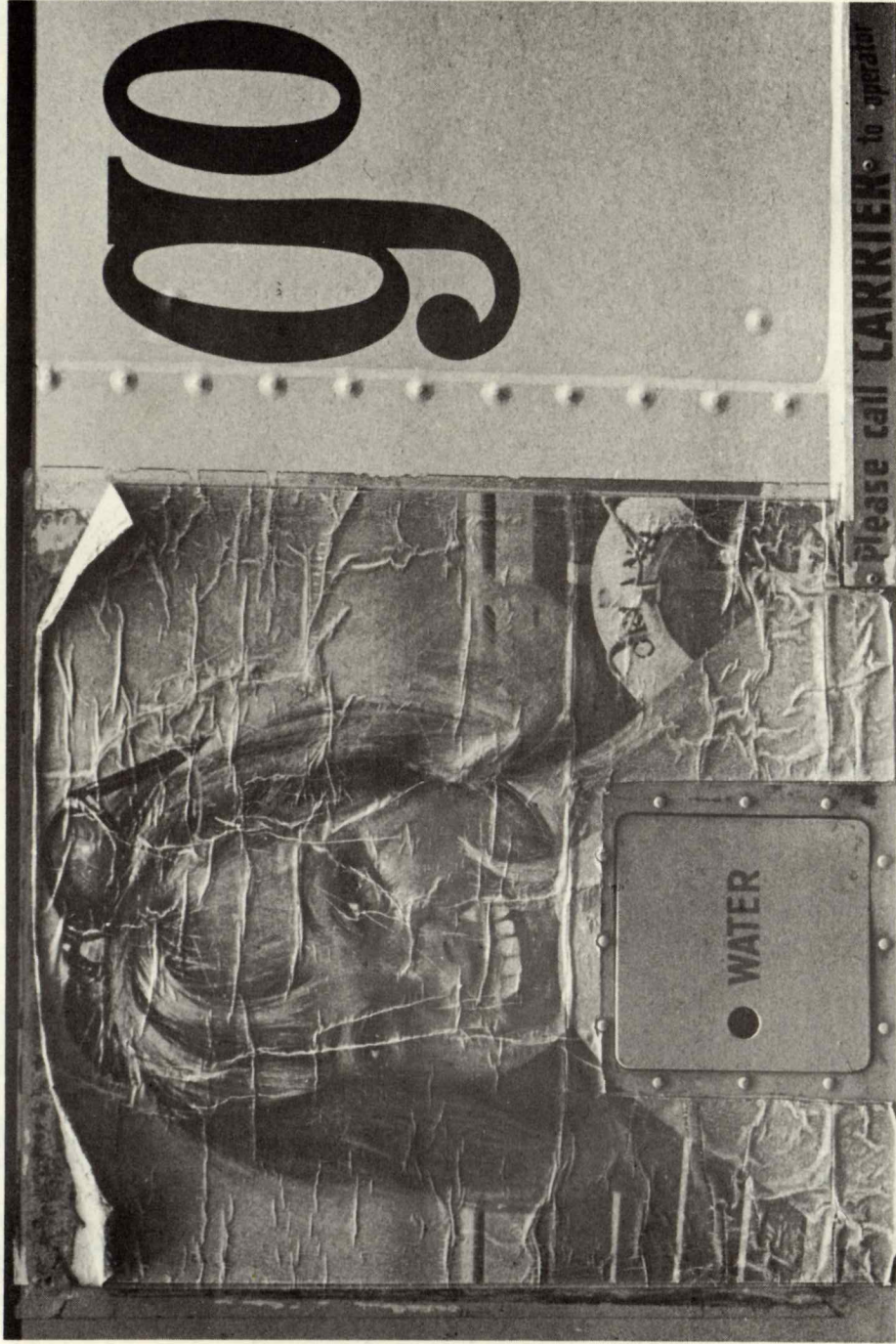
MAC MILLER

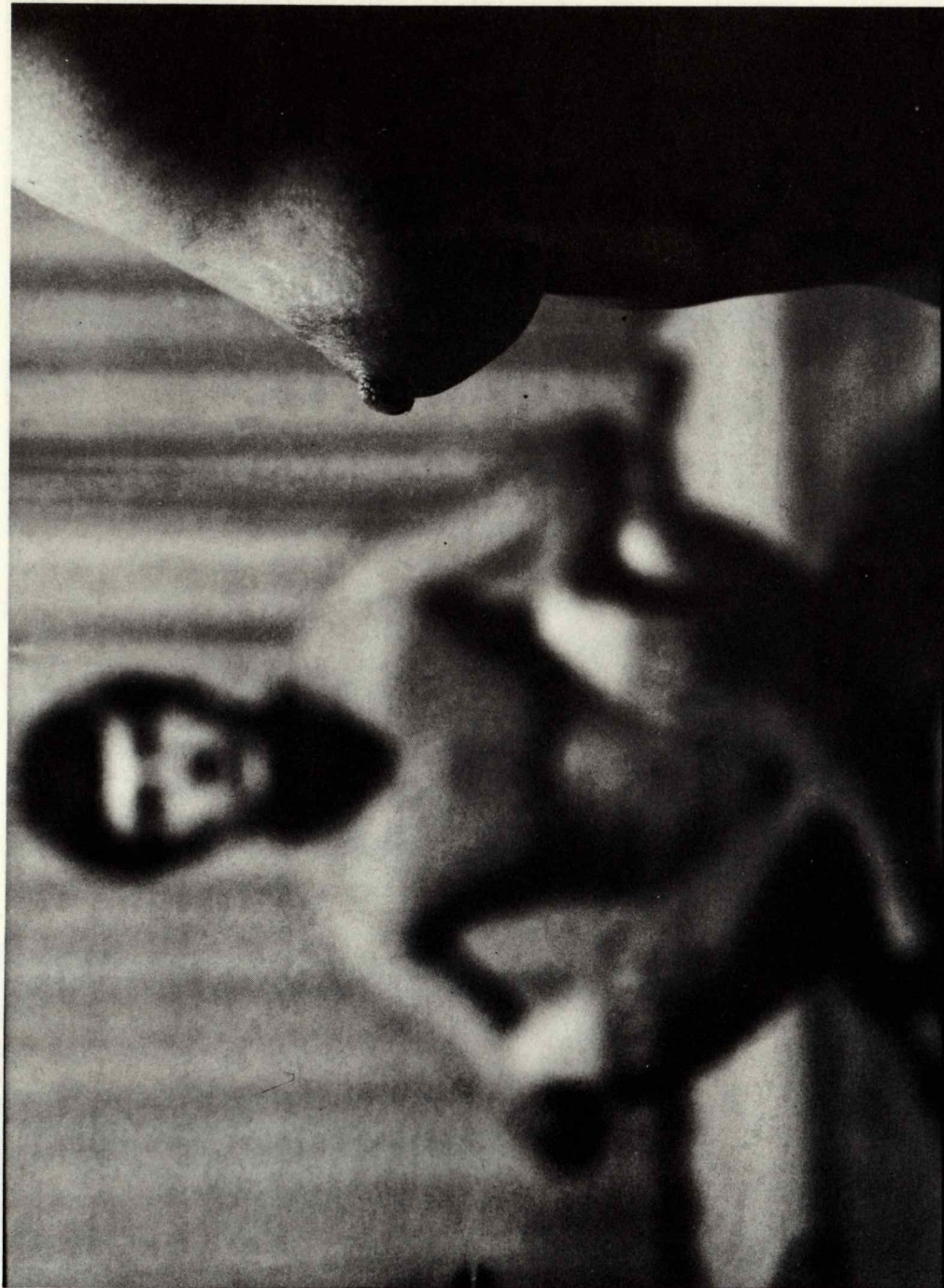
Born Coventry, England, in 1941. A neg-stripper and platemaker in the process engraving trade, he emigrated to New Zealand in 1966, and soon afterwards became interested in photography. Has just held a one-man show, entitled "Facts, Figures, Faces" at the Hamilton Art Gallery.

* * * * *

Photos: Pages 11 and 12, by John Daley
Pages 13 and 14, by Mac Miller







PROMOTING FINE PHOTOGRAPHY

The photographs on the previous four pages were chosen for two reasons: they're good, and they were available. We know of other photographers doing good work, and we're also sure there must be some we don't know about. We want to publish the work of both the knowns and the unknowns, especially if it has no other avenue of publication as good photography. If you think your work, or someone else's, is as good in its way as John Daley's and Mac Miller's is in theirs, send us a few good prints for consideration.

The term "as good in its way" is emphasised. The pictures on the previous four pages are introspective, almost sombre in mood. We do not think a good photograph must be sombre and introspective; no more than any other art does photography have to be serious and dull to be good. It can span the whole range of moods and emotions, or it may not involve much mood and emotion at all: it may be just good documentary photography, isolating and pointing up one of the multitudinous aspects of mankind and his world. It may concern itself with the beautiful, the ugly, or the ridiculous, or it may offer a fresh perception of the commonplace.

But notice also the phrase "good prints". Granted, it's the images which matter. Granted, the equipment used and the circumstances of taking the photograph may limit technical quality. Granted, technical quality may mean different things for different photographs. Granted, worthwhile photographs can be taken on anything from a pinhole camera upwards. But if you think your images are so strong that you need not worry about technical quality you're either an arrogant fool or the world's greatest photographer. In the hope of discovering the latter, we're willing to consider your pictures. But don't be surprised if we think you're not so much better than Henri Cartier-Bresson, Edward Weston, Eugene Smith et al. that you can afford to be less quality-conscious than they.

"We have as far as finance allowed, made quite a large number of prints of selected topics. Some have been identified but in general we feel we've started about 40 years too late on this job. The old folk who could have told us who or what have died out."

Other groups who've written telling us about their work in this field include the Papakura and Districts Historical Society, the Cambridge Historical Society, and the Waikato Historical Society. But we must mention the individuals who are doing what they can to preserve and publicise historical photographs.

For instance, Mr Bernard Teague of Wairoa in Hawkes Bay not only preserves old photographs but also photographs historic places, buildings and relics. He has established a set of colour slides with which he delivers talks to a wide range of organisations. Mr Teague knew personally several photographers whose careers extended back into the nineteenth century, and he has many of their photographs. But he has also had one of the heartbreaks which face many workers in this field. A Wairoa photographer of the nineteenth and early twentieth century, after he had retired and sold his business, told Mr Teague that all his negatives had been taken to the local dump. As Mr Teague says, a tragedy.

And Mr R. E. Hann of Christchurch has for the past 18 months been appealing throughout the country for old New Zealand photographs of any age, size or condition. He does not collect these himself but sorts and distributes them to various interested organisations and individuals who will guarantee them, in his words, "a good and permanent home".

For anyone who wants to be involved in the task of preserving old photographs, there are several points worth noting. The first is of course the basic task of ensuring that what remains is not taken to the nearest rubbish dump. As with the Burrige negatives in Wairoa, this does happen. Next, know what should be done with the material, and then to your local library, museum, art gallery, or historical society. More and more of these are becoming aware of the unique value of old photographs, but remember that some do not have this awareness so do not be put off by disinterest on the part of the first institution you approach.

Remember also to notify John Turner at the Dominion Museum, but do not send him the old pictures or negatives themselves. John is drawing up a catalogue of all existing collections, but there is not enough space in the Museum to handle all the material that might be sent in and John does not have time to attend properly to all that could be sent it.

A final point to consider is what is worth preserving? Just about any old photograph may be worth it, but many may not. We do not go all the way with Russell Orr's comment that "nothing is so useless as an old photograph taken 'sometime', 'somewhere'". An unidentified photograph may have genuine pictorial merit, and experts can have great fun trying to identify a photograph from what is depicted in it. Nevertheless, identification does add very greatly to the value of an old photograph as a historical record. Another thing is that negatives are generally more valuable than prints. It is easy to take a new print off a negative, but it can be very difficult to satisfactorily copy an old print and generally better quality pictures can be taken from the original negative. Yet we've even heard of people who've taken one print off an old negative, then thrown the negative away! Least satisfactory of all are old pictures clipped from newspapers or magazines. Most of these are very difficult to copy or reproduce satisfactorily.

Ideally then, we would like all collections to consist of well-captioned original negatives. If these are not available time and skill can do much with a badly deteriorated print, as Russell Orr has proved. And of course sometimes a valuable photograph is only available as a newspaper clipping; fortunately in these cases a reasonable caption is usually available.

If you want advice on cataloguing a collection, we suggest you write to The American Association for State and Local History, 132 Ninth Avenue North, Nashville, Tennessee 37203, USA for their Technical Leaflet 36: "Filing Your Photographs: Some Basic Procedures" by Paul Vanderbilt, who is one of America's leading photographic archivists and a former Head of the Prints and Photographs Collection of the Library of Congress. This is one of the few available publications on the subject, and is thoroughly recommended.

CURRENT EXHIBITION - "MAORI IN FOCUS"

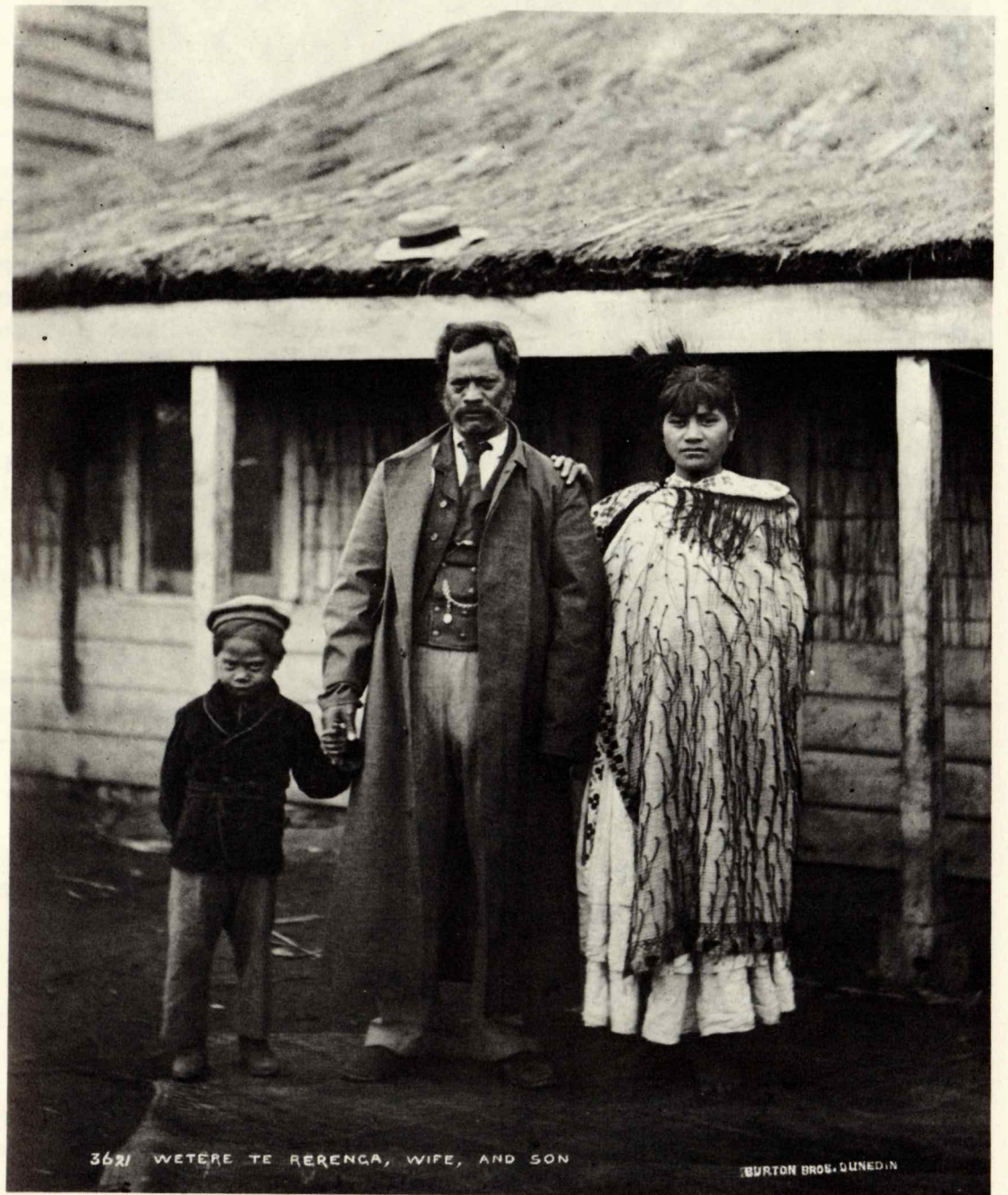
Touring New Zealand at present in this outstanding exhibition of 42 nineteenth and early twentieth century photographs from the Dominion Museum.

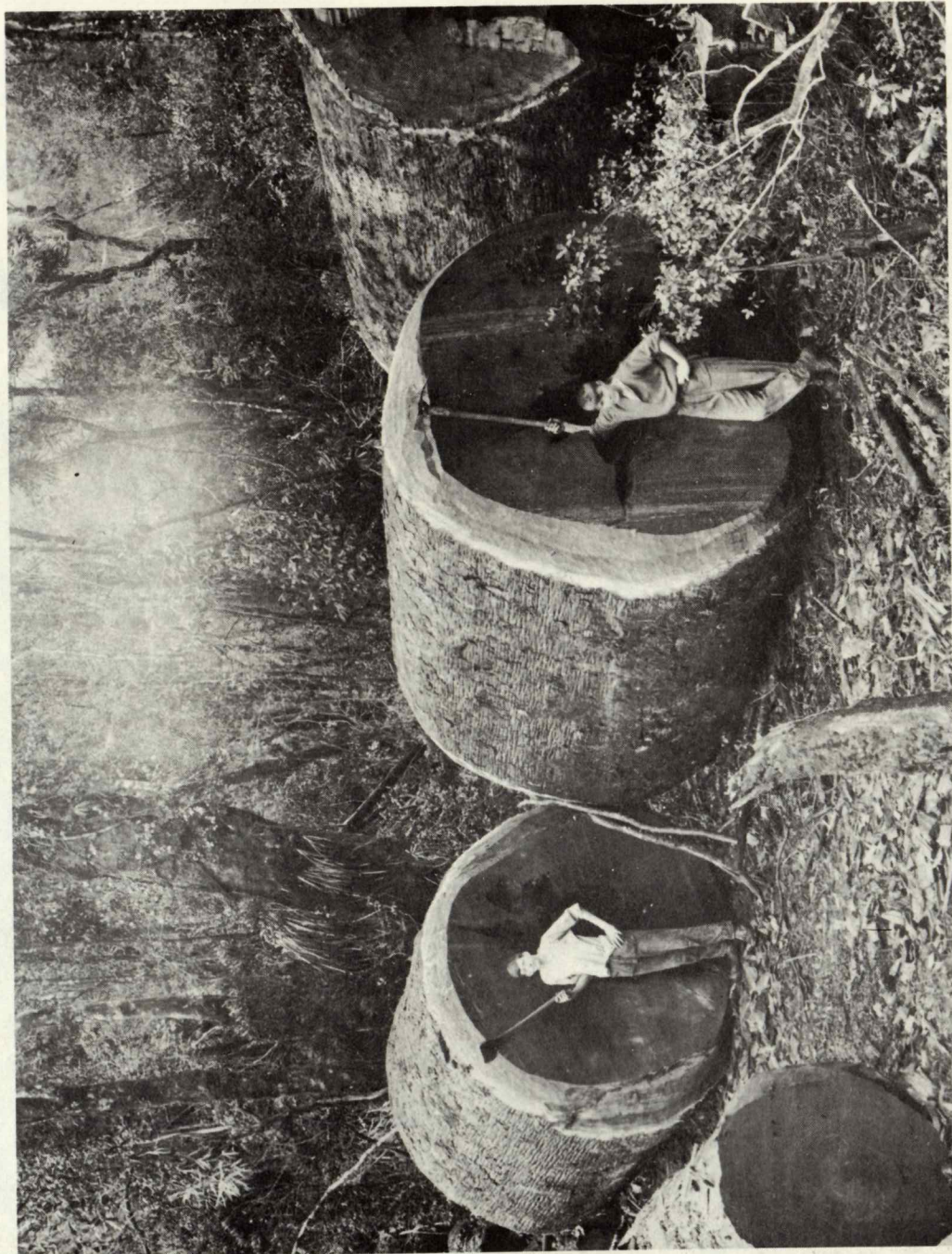
The exhibition was organised and selected by the Palmerston North Art Gallery with the assistance of John Turner, Photographer at the Dominion Museum who took from original negatives prints which have adhered as closely as possible to the spirit of the originals. In his statement of the aims of the exhibition, the Director of the Palmerston North Art Gallery, Mr Ian North, says the photographs were selected on the basis of aesthetic merit in the hope of advancing the recognition of photography as an art form, and to foster awareness that the history of photography in New Zealand is a subject worthy of study.

These aims have been achieved, magnificently. More than half the photographs were taken by Alfred Burton, of the Dunedin firm of Burton Brothers, most of them on a trip up the Wanganui River and through the King Country in 1885. The Burton Brothers, thousands of whose negatives have fortunately been preserved, did some of the best, if not the best, New Zealand photography of their time. The photographs in this exhibition are worthy of their skill and artistic perception.

But it is perhaps as documents of social history that the pictures are most moving. No smiling Rotorua guides or concert parties here: rather the Maori as he really was fifty to a hundred years ago, a member of a race in decline, almost despair, trying to hold on to the pride and awareness of a culture devastated by half a century of the white man's wars, diseases and greed. Almost in despair, but not quite. In his clothes, his buildings and above all in the defiance with which the Maori's eyes meet the eye of the white man's camera we see a race still proud of its own heritage but trying to come to terms with the alien culture which has taken over their land. Read all you wish about the condition of the Maori in the late nineteenth century; your perception cannot be complete without seeing this exhibition.

MAORI IN FOCUS. Auckland City Art Gallery. 12 August to 1 September 1970





PHOTOGRAPHER OF THE KAURI - TUDOR COLLINS

If, through photographs, you know something of New Zealand's kauri forests and the men who worked them the chances are you owe your knowledge to Tudor Collins, who died on 22 June this year. With his cameras Tudor Collins documented the last few decades of an era of New Zealand history and the men who made it, the kauri bushmen, a now almost legendary breed of men who felled the giant kauris and brought the immense logs out of the bush by bullock team, bush tramway or the roaring man-made floods down creeks artificially dammed then released to sweep hundreds of logs down to navigable waters. Tudor Collins photographed much else besides the kauri bush - big-game fishing was one of his many subjects - but he will be remembered best as the photographer bushman of the northern forests. Tudor Collins was himself a kauri bushman, and through his photographs he has shown us just what this meant. A fine selection of his photographs illustrate A. H. Reed's "The New Story of the Kauri", published in 1964.

Photo: Kauri logs, Kauaeranga Bush, Thames, 1922. Young bushmen Ivan and Jack Murray with the tree felled by their father George. Tudor Collins was himself a kauri bushman when he took this photograph, probably on the 3A Kodak Special which replaced the Vest Pocket Kodak with which he started photography in 1913.

Tudor W. Collins (1898-1970). A tribute by John B. Turner

I only met Tudor Collins once, in March 1969 at his home in Warkworth. His house told the story of his life in various occupations but in particular his work as a photographer and a kauri bushman. He showed us his darkroom with its deep processing tubs and proudly pointed out that he still used the old-fashioned 8 x 10 automatic-focus Kodak enlarger which dominated the centre of the room.

But the most noticeable feature in that room was the rows and rows of negative boxes. The shelves literally sagged under the lifetime of negatives whose number I mentally estimated at 20,000 or more. Tudor dragged out a box to show us some negatives,

these of an incredible dog, owned I think by a friend of Tudor, which used to leap into the water to catch fish. Tudor showed us shots of the dog leaping into a river, and a magnificent one of the animal thrusting out of the water with a fish firmly locked in its jaws.

He had many more gems to show us. His living room was full of photographs and kauri gum and other relics of his busy life. Neat piles of mounted prints lay about the room waiting to be sorted for exhibitions or to be posted off to some of his many clients and friends. Our conversation was interrupted by two ancient kauri bushmen who had come down from Whangarei to enlist Tudor's aid in resolving a private squabble with other veteran bushmen. Tudor's peacemaking advice was warmly received, then he took us a short distance out of town to see a small but fine stand of kauris. Apparently the local council quibbled over laying a short road to the stand, so with typical impatience and generosity he paid out of his own pocket the cost of laying Tudor Collins Drive.

Tudor had brought his ever-loaded, suitably ancient 5 x 4 Graflex with him and insisted that we all line up in front of a handsome kauri for the inevitable pictures. I was embarrassed to receive two sets of prints by the end of the week; it was about two months before he got my 35 mm shots of him and his friends. So much for technological progress!

Unfortunately we had to leave Tudor with his human and kauri friends in the little park at the end of Tudor Collins Drive. That is how I remember the energetic, huge and generous man.

Tudor Collins was fairly well-known throughout New Zealand; his photographs have appeared in many publications over many years. But his name is not well-known in photographic circles, and nobody has yet given his monumental work the serious attention it deserves in relation to the history of photography in New Zealand.

COLLECTORS' NOTES

Hill & Adamson Calotypes in Dunedin!

The lack of a means of communication between photographic collectors in New Zealand, which was the reason for starting the newsletter, could never be emphasised more than by something which has come to our notice since the publication of the first issue. There we pointed out that the Otago Settlement was founded by members of the Free Church of Scotland; D. O. Hill and R. Adamson produced some of the finest photography of the 19th century when they adopted the calotype process to photograph Ministers of the Free Church and various scenes in and near Edinburgh. Our speculation was that some of these calotypes may have made their way to Dunedin; this speculation was made without the knowledge that Dunedin collector Hardwicke Knight has had in his possession for some years three small calotypes, at least two of which are almost certainly Hill and Adamson originals. He found them in a scrapbook, brought out from Scotland in 1848 by one of the original settlers.

We intend to print these calotypes, together with an article by Mr Knight, in the next issue of the newsletter.

Mr Knight must be regarded as one of New Zealand's collectors extraordinary. He is organising a display to be shown in the Otago Museum in December, covering the history of photography, 1839 to 1939. And his own collection will provide many of the exhibits, which will include one of the original Voigtlander Daguerreotype cameras. Mr Knight owns this and much other equipment, photographs and photographic books dating back to the very early days of photography.

New Zealand is tremendously fortunate to have such a collector, and such a collection. We hope we can get Mr Knight to describe

and illustrate items from his collection in future issues of the newsletter. If you're remotely interested in any aspect of photography past or present, it'll be well worth your while to visit the Otago Museum at the end of this year.

* * * * *

In New Plymouth ... More than just a Collector

Mr Jim Bird of New Plymouth has a fine collection of about 50 vintage and classic cameras but unlike most of us, once he gets a camera he doesn't just brush off the dust and apply a bit of shoe-polish to scruffy leather: if they need repair and restoration, he does it all himself. Shutters, bellows, metalwork, woodwork, you name it, Mr Bird restores it. A good article describing his work and his collection appeared in the Taranaki Herald on Saturday, 2 May this year, but for those who don't have access to newspaper files we hope to get Mr Bird to write something for a future newsletter.

* * * * *

The Auckland Technology Museum Collection ... a further note

Mr John Hogan, Director of the Auckland Museum of Transport and Technology, agrees with our comment in the first issue that lack of knowledgeable assistance has greatly delayed work on the great amount of material possessed by the Museum. He hopes that completion of planned extensions to the building housing the collection will attract specialised help, but in the meantime he suggests that the museum would welcome any assistance from people with the necessary knowledge if the Museum can be satisfied with their bona fides. We suggest that any Aucklanders interested should get in touch with Mr Hogan before the half-dozen or so collectors from this end of the island join the drift to the north and take over at Western Springs!

ADVERTISING: Individuals and non-profitmaking organisations may insert small advertisements such as the one below at the rate of two cents a word. Details of commercial advertising rates are available from the Editor.

EARLY CANTERBURY: Collector of books, postcards, photographs, illustrated weeklies, newspapers etc. Contact Bill Gamble, 29 Rowcliffe Crescent, Christchurch 6.

SUBSCRIPTIONS to the "Photographic Art & History" newsletter are now being offered at the rate of \$1 (One Dollar) for the next six issues. Individual issues will be sold at 20 cents a copy. As the newsletter grows we hope to move into more sophisticated methods of printing and presentation, which may mean an increase in these figures. We will however hold them at this level at least for all subscriptions received before publication of the next issue. The cut-out form below is provided for your convenience but if you do not want to mutilate your copy of this newsletter, an ordinary letter may accompany your cheque or postal note.

MANY PEOPLE WE DO NOT KNOW ABOUT MAY BE INTERESTED IN THE NEWSLETTER. IF YOU KNOW OF SUCH PEOPLE, PASS THE NEWSLETTER ON TO THEM AND ENCOURAGE THEM TO SUBSCRIBE

Bruce Weatherall
29 Wyndrum Avenue
Lower Hutt

Please send me the next six issues of the "Photographic Art & History" newsletter. I enclose \$1 (one dollar) cheque/postal note. (For airmailed overseas subscriptions, \$NZ2 (two dollars). Surface mail, New Zealand rates apply.

(name) _____

(address) _____
