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Kodak New Zealand Limited,  
Taken on Kodak Tri-X Pan Film  
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**Kodak**

# NEW ZEALAND PHOTOGRAPHY

July-August 1971 25c

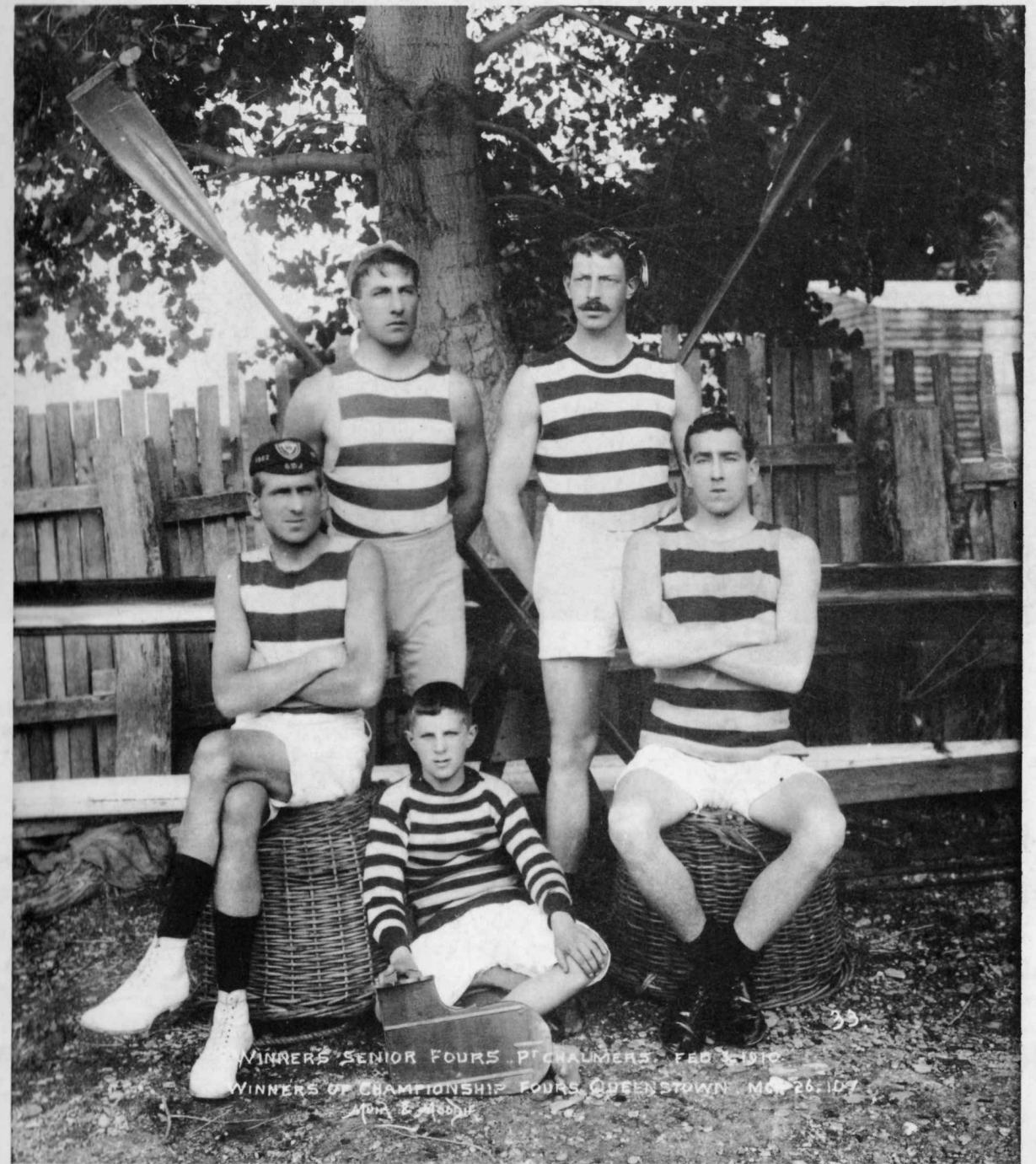
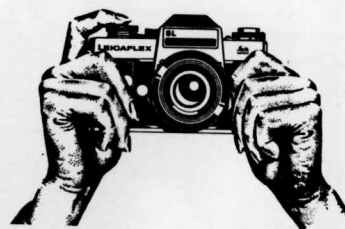




Photo: David McVicker



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# New Zealand Photography

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addressed envelope.

Contributors to This Issue:-

Judy Siers, Rob Tucker,  
Michael Tubberty, Liz  
Brooks, Kirby Wright,  
John Fields, Do Van Toan.

## Editorial

*Now the Star-Belly Sneetches  
Had bellies with stars.  
The Plain-Belly Sneetches  
Had none upon thars.*

*Those stars weren't so big. They were really so small,  
You might think such a thing wouldn't matter at all.*

*But because they had stars, all the Star Belly Sneetches  
Would brag, "We're the best kind of Sneetch on the beaches."  
With their snoots in the air they would sniff and they'd snort,  
"We'll have nothing to do with the Plain-Belly sort!"  
And whenever they met some, when they were out walking,  
They'd saunter straight past them without even talking.*

Dr. Seuss, THE SNEETCHES

Many of mankind's troubles can be attributed to the compulsion to place people in artificial categories and then judge them not on their individual merits but on our assessment of the category to which we've assigned them. Photography is as prone as anything else to this tendency, and photographers can all too easily be placed in four categories: Snapshooters, Camera Club Members, Professionals, and finally the Connoisseurs, who see themselves concerned with photography as a serious art form rather than something to be determined by employers, competition judges or Aunt Aggie.

These categories are a matter of attitudes to photography as much as of particular photographic styles and practices, and many people fit into more than one category. But let's face it, that list is pretty much the pecking order in the photographic barnyard, with photographers in any one category prone to scoring all the photography done in any of the "lower" (and sometimes higher) categories.

This magazine is as prone as anyone to this tendency. We like to place ourselves in the "Top" category, the Connoisseurs, and are perpetually tempted to sneer at all photography done in "lower" categories.

We must resist this temptation, but can do so only with the help of our readers. Sure, most of the photography done in any category may be determined by that category's internal standards, and may hence be pretty mediocre. But in each category there are individuals producing good photography, which is what this magazine tries to be all about. We want to find, publish and encourage good photography from all categories. Thus, hopefully, we can promote in all categories an awareness of good photography so that ultimately the categories may be replaced by a single common standard of good photography. There may be disagreement about what that standard is, but we do believe it does exist. To determine and promote that standard, we need the participation of you, the reader, in whatever field of photographic activity you may be working.

B.W.

Cover:- Some fine sporting manhood from the Dunedin of 61 years ago. The original Muir & Moodie negative is in the Dominion Museum, Wellington.

For a top sports picture of more recent vintage, see page 6.

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## J.W. CHAPMAN-TAYLOR

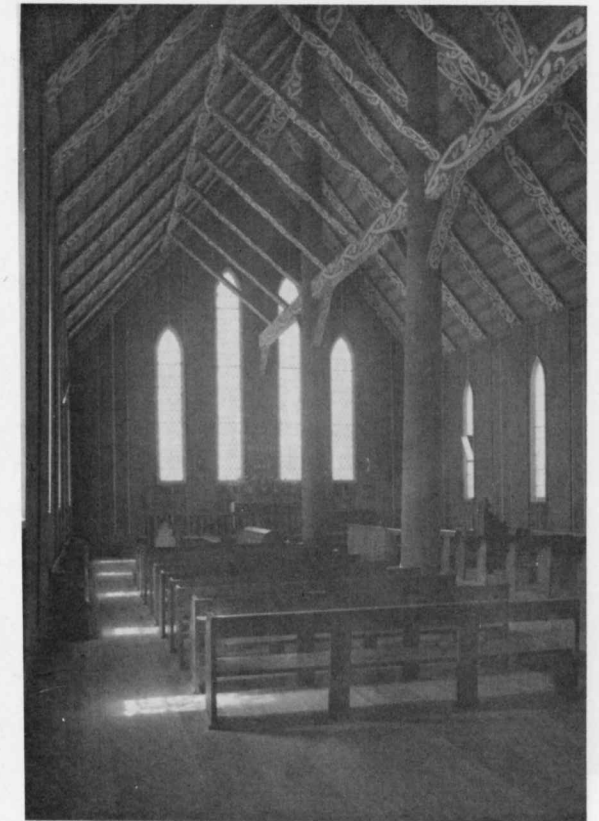
PHOTOGRAPHY

& ARCHITECTURE

James Walter Chapman-Taylor (1878-1958) was and is New Zealand's best known domestic architect. His completely personal style of house design, with brick or plastered concrete walls, steep-pitched tiled roofs, and dark timber-beamed interiors make his houses probably the only ones in New Zealand which are known simply by their architect's name. They are Chapman-Taylor houses; no other description is necessary.

J.W. Chapman-Taylor was also a noted camera-club photographer: a leader of the Wellington Camera Club and the Photographic Society of New Zealand, and an A.R.P.S. As such he was in technique at least a pictorialist's pictorialist, with his exhibition prints showing the traditional devices of soft focus, textured cream-coloured paper and so on. But there appears to have been more to his photography than this: on first sight very much in the George Chance school, his photography is generally free of the latter's bucolic romanticism. It shows a concern with form and texture, a directness of vision which put him much closer to the "F64" school than his technique would suggest. His photograph of the old Terrace Stores in Wellington, although a very soft-focus print, is much more a "straight photography" than a traditional pictorialist subject.

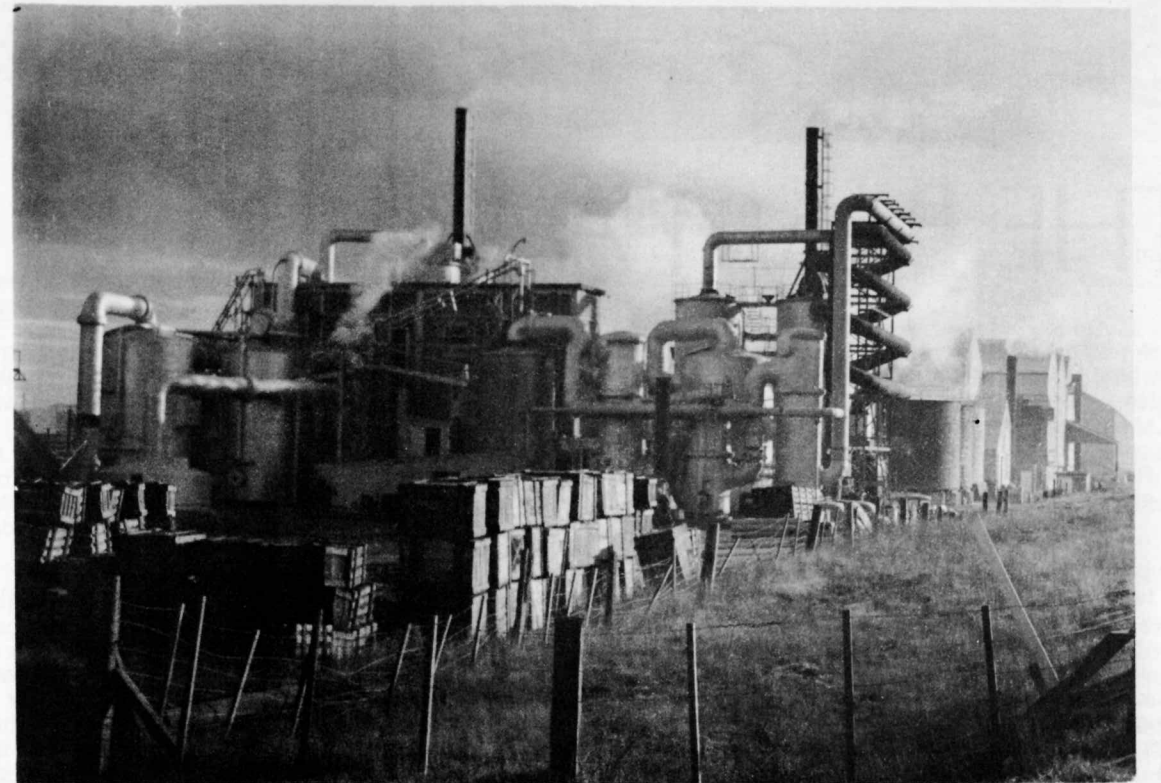
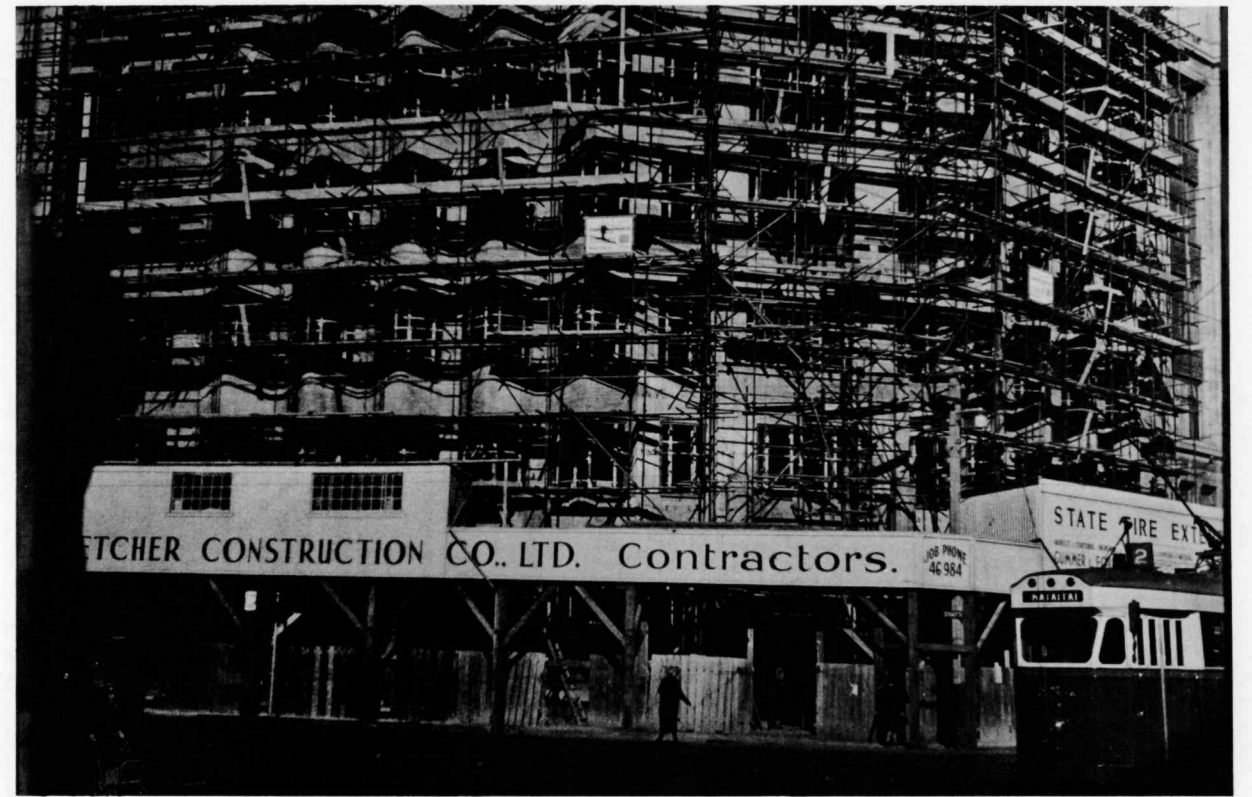
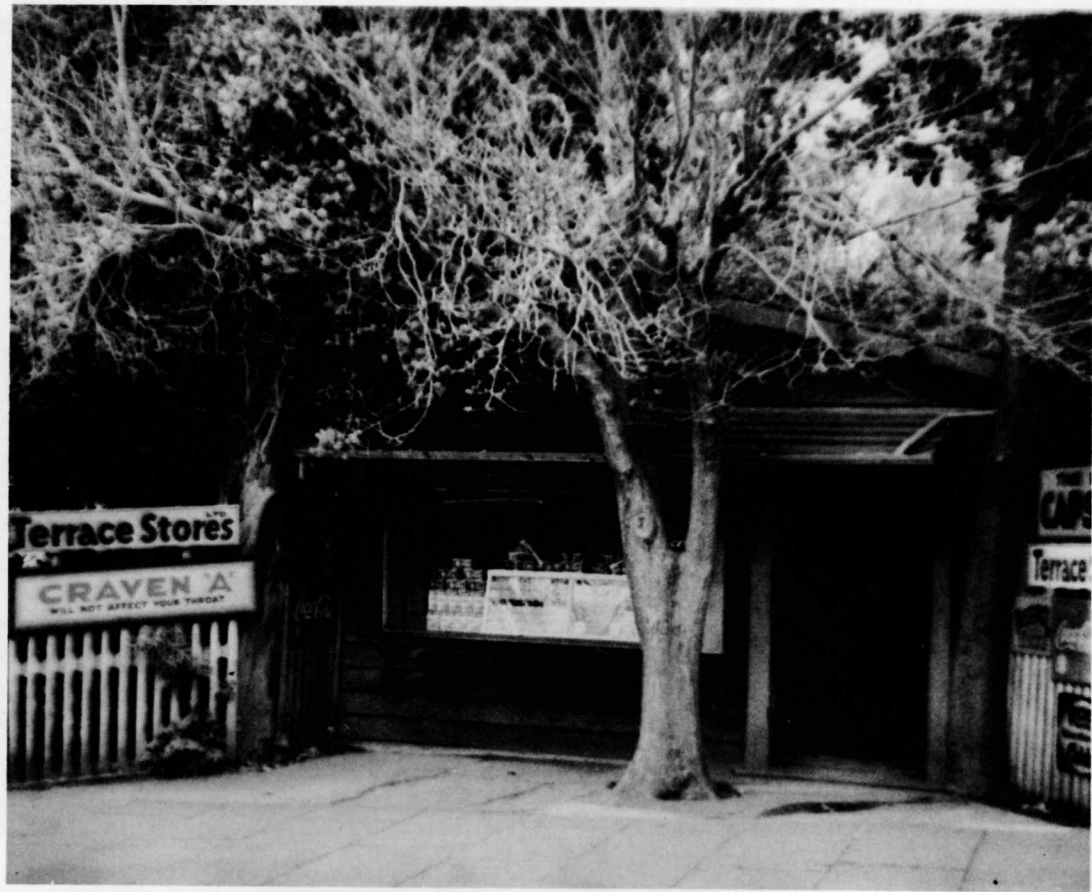
His enthusiasm for photography went beyond the making of beautiful prints for the exhibition walls. In modern terms, he was a nut on photography. One story has it that he took his camera with him wherever he went, even down to the front gate in the morning to pick up the milk. He photographed not only beauty but what he saw as ugliness: the sprawl of State Housing in the Hutt Valley, or a fertiliser factory. He was an inveterate experimenter: he made amazingly sharp photographs with a lens assembled from a couple of spectacle lenses; he worked with the Minor White-Ansel Adams zone system of exposure and development; he experimented with enlarger lenses and attachments.



Perhaps more interesting in a pictorialist, he was working with 35mm way back when. The original of his picture of the State Fire Insurance Extension construction job is an amazingly fine-grained 16 by 12 taken back about 1940. Notations on the back of the staircase picture (also overleaf) indicate the print was one of his experiments in enlarging from 35mm.

Chapman Taylor was a pictorialist, but in his photography as well as his architecture he was too much an individualist to be bound by any single tradition. Perhaps his architect's feeling for form and texture, for the beauty and ugliness and reality of things were so strong that his photography was as much an expression of this feeling as a hobby aimed at producing beautiful exhibition prints.

Chapman Taylor's photographs are now in the possession of Mrs Judy Siers of Wellington, to whom we're indebted for pictures and information used here. She has also written an article on his architecture, which appeared in the April 1968 issue of the New Zealand Institute of Architects Journal. His Camera club photography is briefly covered in a biographical note and two photographs in the PSNZ book "Camera in New Zealand."





# THE BALM AWARDS

A photograph which the photographer didn't know he'd taken and which his paper wouldn't publish won the sports section of this year's BALM Newspaper Photography Awards.

Rob Tucker, then of the "Auckland Star," now of Taranaki Newspapers, New Plymouth, writes:

"...I feel it was one of those lucky on the spot pics which can happen to anyone. The pic was taken from the back of a moving motorcycle as we swerved to avoid being involved in the accident ourselves. I had been on the motorbike for five days covering the Dulux Six-Day race for the 'Auckland Star.' I had been using two cameras throughout, Nikons with a 105mm on one and a 35mm on the other. As luck would have it, at the time of the accident I was using the 35mm lens.

"It wasn't until I was processing with Morrie Hill in Wellington that I discovered I had actually taken a picture at the time of the accident. It was on Morrie Hill's suggestion that I entered the picture for the BALM award. It is the first picture I have entered in the competition.

"A point of interest - the 'Auckland Star' would not use the picture at the time although the Wellington 'Evening Post' and the 'Christchurch Star' both used it. The 'Auckland Star's' explanation to me was that it was too blood-thirsty and they were a family newspaper. Brings up an interesting point...if the picture had been supplied from overseas, it would probably have been used. The 'Star' still have not run the 'award winning' picture."



The judges for this year's BALM Awards, Brett Oliver, Robert Hutchins and Tony Wong, say Rob Tucker's picture won the sports section because it was more gripping than any other entered. The judges felt the others had all been seen before to some degree or other.

They say that this does not mean there was not competent work amongst the other sports photographs entered, but that a winner in the hard field of sports photography must stand out, and Rob Tucker's did.

In general the judges found the sports section a disappointment with only a handful of pictures reaching the standard expected. They were surprised that the entries did not by any means cover this country's full range of sports.

Michael Tubberty of the "New Zealand Herald" won the award in the news section, and Liz Brook of the "Dominion" (now with the

"Evening Post") shared the feature section honours with Kirby Wright of the "Waikato Times."

The judges say that Michael Tubberty's picture of a man leaping through a window into his burning home in a bid to save his children stood out for its spot news value, the capturing of a dramatic moment and the initiative, quick reaction and assessment of the situation by the photographer. A son of the man died in the fire, which happened on a Saturday. The picture was still arresting on Monday morning.

"Overall the News Section included a number of extremely good quality entries. But far too many involved pictures which required little effort or imagination on the part of the photographer. Prearranged events and the competent handling of them photographically are not a substitute for outstanding pictures from news incidents which demand the application of all a man's news photography sense."

The Feature Section entries, say the judges, "sparkled with many excellent individual human interest pictures.

"When it came down to the final selection we could not part the entries of Liz Brook and Kirby Wright.

"And quite by coincidence these pictures complement each other remarkably, representing as they do each end of the human age scale and the individuality and independence of the subjects shown.

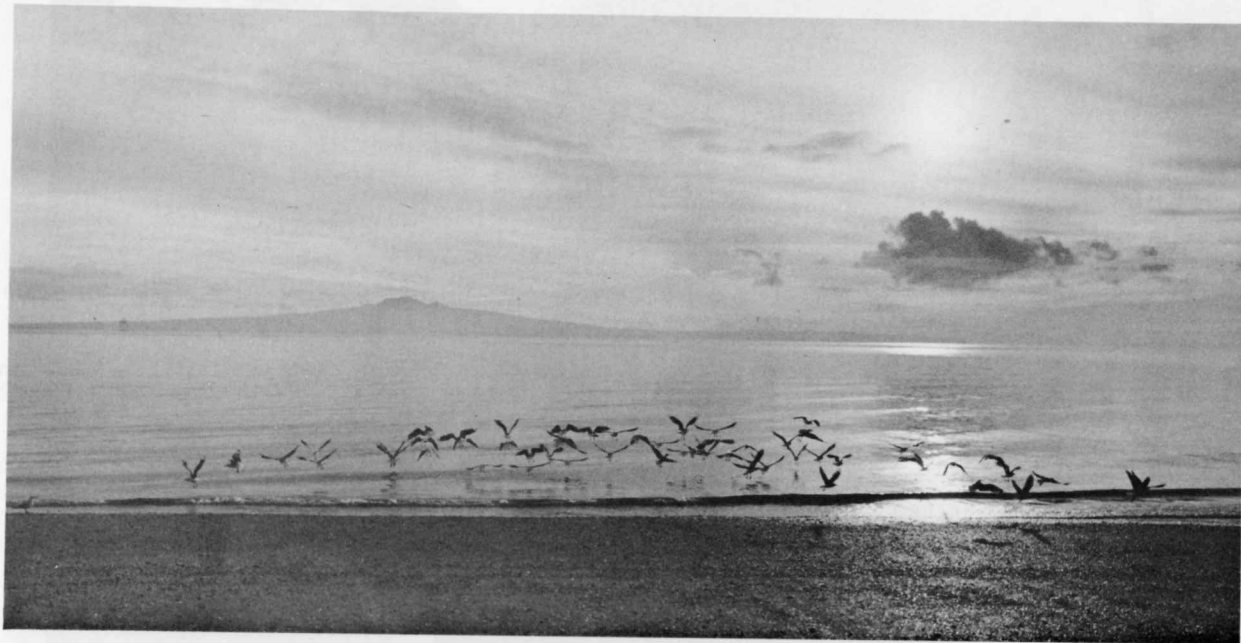
"Liz Brook's picture of a schoolboy has a quality which will make it interesting years hence. It has humour and appeal, and it says 'Well I'm me and that's that.' A truly charming study and a tribute to the photographer's eye for a human picture.

"Wright's picture of the old hermit, tattered, gnarled, indomitable, is equally memorable. All the man's character shines through. And as a feature picture it completely illustrates the accompanying story, describing the life of the 88-year-old recluse who believes he is the most senior aristocrat in New Zealand, having inherited the titles of Baron Ashby, Earl of Beaumont, shortly after World War 1.

"Feature pictures demand human interest and both these equal winners met this requirement admirably."



JOHN FIELDS Photographs for Conservation Week



# DO VAN TOAN

Pictures from an Institution



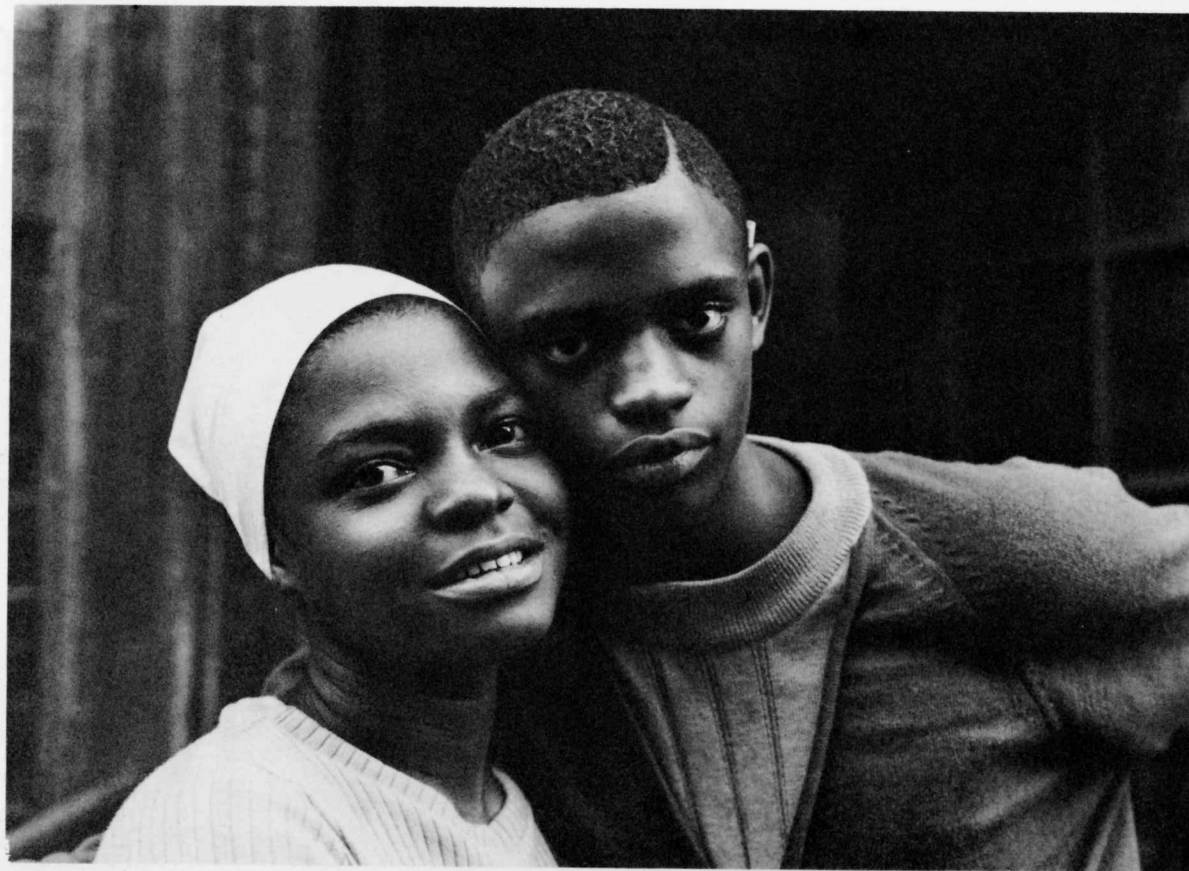
A mentally retarded child: she has been twisting about and screaming for awhile. What makes her afraid? Can we help her in any way?



A geriatric patient in a mental hospital. Why is she angry? Is it anger? Does our life need to end there - in a mental hospital?

Do Van Toan was born in 1946 near Hanoi in Vietnam. At the age of 12 he was introduced to photography by his uncle, "a rather individualistic recorder of friends and places. He had a good quiet sense of humour - rather like Leslie Adkins." Family moved south to Dalat in the highlands 150 miles north-east of Saigon in 1952, where Toan received a French education. Gained a Colombo plan scholarship to New Zealand in 1965 and is currently completing a Ph.D in Civil Engineering at Auckland University. Serious interest in photography developed over past two years.





## Book Review

EAST 100th STREET by Bruce Davidson. Harvard University Press, Cambridge, Mass., U.S.A. Available in New Zealand through Oxford University Press. Price \$9.50. Reviewed by Do Van Toan.

In 1966 Bruce Davidson came to live and photograph in East 100th St. New York. After six months, he received a year's grant to continue. Two years of work produced thousands of pictures which went into the making of a complete issue of a German cultural monthly, the March 1969 issue of *Du*; and this book.

On the cover, the supreme sufferer of the 20th century looks out in a state of repose and sadness. The hair, loin cloth and thinness remind us rather strongly of a "saviour" of about two thousand years ago. But the surroundings do not at all suggest an ethereal atmosphere; it is a dead end street with a gloomy look of no hope. This is the theme that permeates the 123 photographs. The author has presented a very personal and passionate picture of the people. They are human beings, not the terrifying, rough elements that the daily press lead us to believe. For instance, there is a little

boy lying on a discarded mattress in a dead end dump lot. And so Bruce Davidson goes on to introduce the gentle but so hopeless prisoners of East 100th St.

The book not only brings the viewer deeply into these lives but also presents a most exciting volume of photographic work. The prints are presented in warm tone; this succeeds beautifully for most of them, except a few which turn living bodies into a mucky brown. In contrast, some of the same pictures presented in *Du*, in a colder tone, seem to convey the message more directly.

Generalities apart, there are some great images of human poverty and pride. A single and bare light bulb shows a thin little boy in a white T-shirt, crouching in the desolation of an empty room. The boy seems to be day dreaming, perhaps of the next meal he will not have. The immensity of empty walls is reflected in other pictures. Sometimes, Christ looks down from a small poster; the faded colours seem to say, he has been, but he is gone. The incredible amount of detail revealed in many other photographs shows a very conscious use of large format camera. This richness does not cease to fill

me with joy and sadness - joy to the eyes and sadness from what they reveal. Like the crisp description of the clothes of an old man; his well used but clean trousers, tucked up on his rather thin stomach; and for the photographer, he stood straight, as straight as his back would allow; pride shines through his lifted face and his meticulously concrete court, steps and rubbish tins. "Once someone threw an old ice box or a stove out of a window and it cracked on the concrete outside. He dug away some of the concrete and planted grass. It grows there between the cracks because he sweeps the grass and takes care of it."

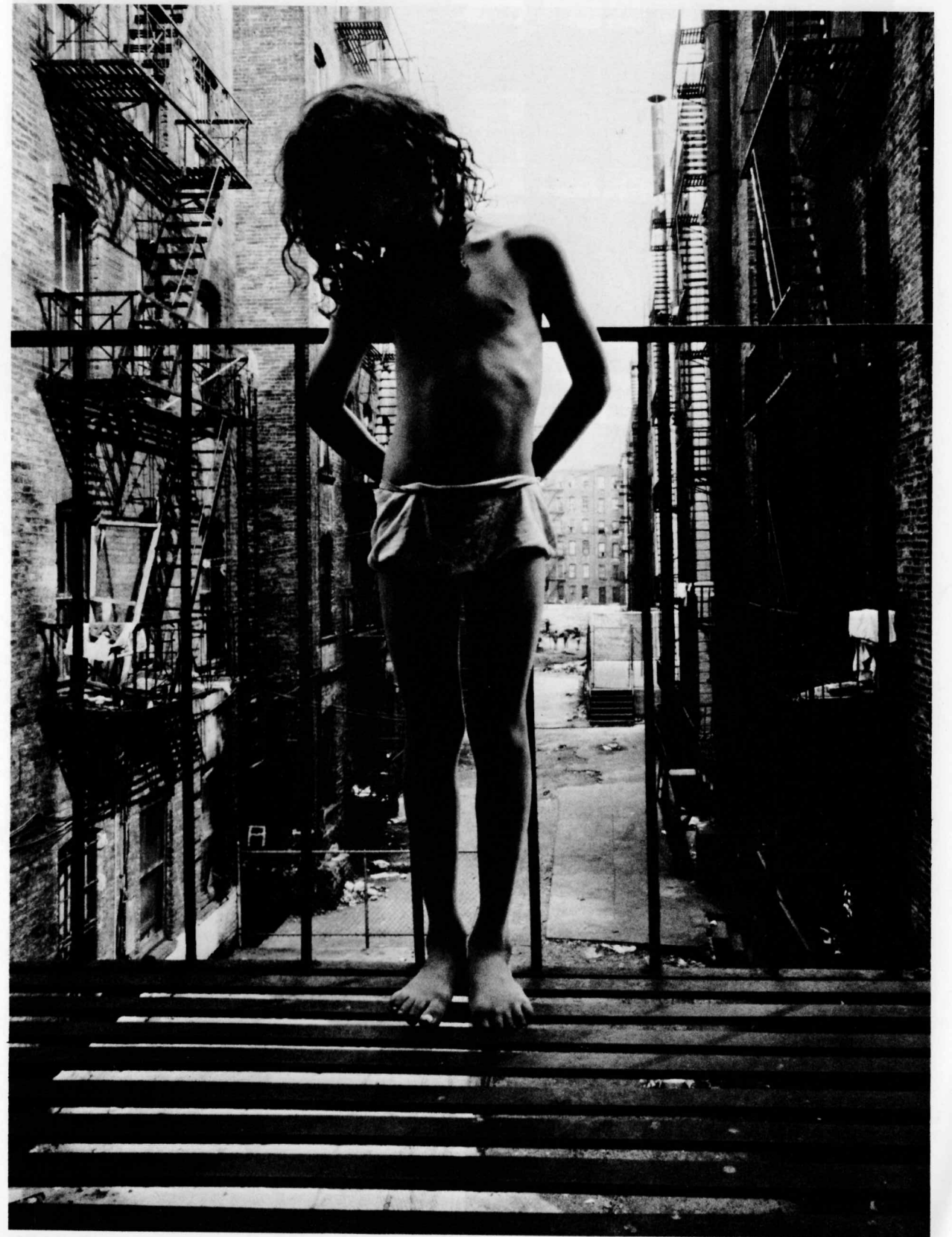
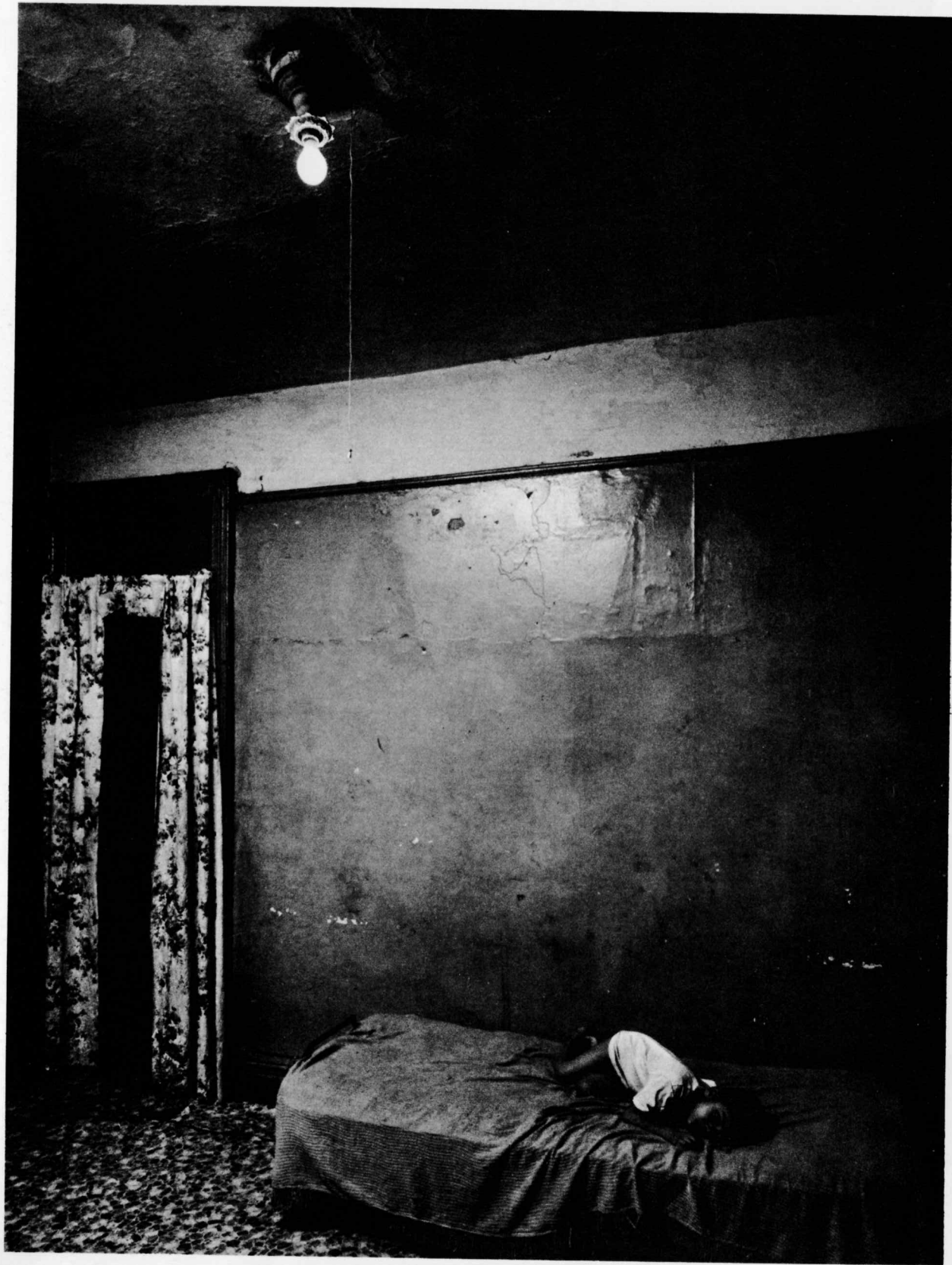
Even in scenes of love, a sad mask of despair reflects what the future has in stock for the lovers. Two heads of a beautiful and young couple somehow nearly unmarked by life; a look of love and happiness glows in her eyes and confidence glows in him. And to break the impossible dream the photographer brings us back to reality by showing on the next page an older couple well beaten by life; his head scarred, his jaws hard, and his look untrusting; her glasses are broken, her lips cut and her eyes crying.

The sequencing of the images gives the viewer a sense of the dramatic that unrolls in day-to-day life. A family of well dressed and contented children in a room with carpeted floors and curtains faces another in T-shirts, surrounded by walls of cracked plaster. An image of contentment is as difficult to find as a full meal for these people. Now and then a sign of quick wealth comes in with TV's, record players and fancy lamp-shades in a bare room. Many children are seen through heavy wire mesh, seemingly prisoners of their fate. There is little hope, the street "does not contain the best of life, but it's alive." And Bruce Davidson goes on to say; "I think it's better to be alive sometimes than to have the best of life."

But really how could words describe this sympathy and despair. If you can get a copy of *East 100th St.*, or borrow one; if you are not afraid of looking in the face, then it would add a dimension to your knowledge of man in general and in particular, the inhabitants of the poorer side of New York.

DO VAN TOAN







## Exhibition Review

Exhibition of 28 Photographs by Alan Kolnik.  
The Wynyard Tavern, Auckland, June 1 - 30  
1971. Reviewed by John B. Turner.

It's not easy to get excited about Alan Kolnik's recent display of Photographs at the Wynyard Tavern. The work is obviously that of a beginner in photography, but I'm not sure what he's learned about life and photography in the last four years spent in Capetown, Durban and Auckland. The photographs are mostly records of people he's seen in those places, despite his more serious intentions. Because he hasn't yet developed a fruitful aptitude for self-criticism, at least half the photographs say more about the problems of controlling photography than about subjects seen.

For instance, "One Room Home, District 6", a potentially good photograph, is lost in an underexposed unsharp gloom. "White Children", instead of showing two children trying to catch a ball or something, shows a two-headed, three-armed boy looking for something to drop from the sky as he speeds along in front of his ice-block sucking friend. Two incredibly vague images exposed, apparently, at The Fat Landlady, have starved away to nothing. "Albert Park" is a glance at a blonde girl taking a rest from reading in the sun, or perhaps startled by the photographer's presence 30 feet away? This same timidity shelters the viewer from the private misfortunes of a crippled girl and an old beggar in Capetown. There is no substitute for really coming to terms with a subject.

The same applies when looking at photographs. If I hadn't braved the Tavern's sharp genital-level tables and leg-toasting fire to scrutinise the photographs, I would have missed the few clear statements which made the show worthwhile. Among the indecisive moments was a very simple portrait of Ernest, a little negro boy shyly grinning over a gate. It works on that level with no apologies. "In The Gardens, Capetown" is a well-seen but technically weak photograph of an overalled "black" workman lunching on a park bench. He appears slightly embarrassed by the presence of a little "white" girl surrounded by pigeons in front of his bench. Her head is turned back, as if questioning a demand to come away from the man.

The recent Auckland photographs are disappointing as a set, (as is the whole show, for that matter), and show little improvement over the earlier works. The two views of Rangitoto are more promising than most but need to be printed with more feeling. "Horse Exercising at Muriwai" is really a moody view of a huge sandy beach sporting a dark 3/8 inch cube halfway. It may be a truck and a horse but it's hard to tell.

"Strand Arcade", one of the best photographs in the show is a fairly complex image. In it one looks out above an old-fashioned elevator cage and through a wire-meshed window to a new building on the other side of the arcade where two people talk behind a fire escape door. An overhead bridge links the buildings. This sounds ordinary enough, but there is a delightful interplay of shadows and visual barriers which suggest that something more sinister is going on.

Three portraits completed the show. They are more positive than most of the images but the act of photographing still intrudes. Lord McLeod is a cool old man projecting his "elder Statesman's" image for a young photographer. James K. Baxter looms like a figurehead—an ethereal glow emanating from the top of his head and one of his ball-point pens shining even brighter. Bob Fields looks like a big boy pressing his puckered lips to the glass of the deckle-edged showcase outside the Wynyard Tavern. "Click!" A record or more than that?

In Alan Kolnik's record of the Free University there's a poster; it's message - "It all comes back to you". That's what I feel about his work. It all depends on what he wants to do in photography.

JOHN B. TURNER.

(Our thanks to the Auckland University Student Newspaper Craccum for permission to reprint this review.)

# News & Notes

## Print Circle

Readers of the English magazine "Creative Camera" will know of the "Print Circles" sponsored by that journal. Members of a Print Circle contribute prints to a selection which is circulated around the circle by mail for mutual criticism and assessment.

Hamilton photographers Ken Foster and Mac Miller want to start a Print Circle to open lines of communication with isolated photographers around New Zealand. Anyone interested are invited to write to:

Ken Foster  
Box 349  
Hamilton.

## Publications

"Cartier-Bresson's France" is a major addition to the thin ranks of books by great photographers which are generally available in New Zealand. The book, with an extensive text by François Nourissier, was originally published in France under the title "Viva la France." In its English translation it is published by Thames and Hudson and its New Zealand price is \$16.90. A full review is planned for the next issue of "New Zealand Photography."

Back issues of "Photographic Art & History" and "New Zealand Photography" are still available, except for Issue No. 1. Numbers 2 and 3 are priced at 20c, Numbers 4 and 5 at 25c. They can be obtained from:

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## Awards

The Queen Elizabeth II Arts Council is now calling for applications for its 1972 grants and awards. Photographers are eligible to apply for these awards, which fall into four categories: Internal Study Awards, Overseas Study Awards, Awards for Travel and Study Overseas by Senior Practitioners in the Arts, and Grants to Creative Artists for Special Creative Projects.

The prospectus of terms and conditions for the awards, and application forms, are available from:

The Director  
Queen Elizabeth II Arts Council of N.Z.  
P.O. Box 2563  
Wellington.

Applications close on September 24, 1971.

## Products

Kodak New Zealand Limited are now importing two films not previously available in this country. The most interest attaches to the availability of Tri-X Pan in 220 size, which in cameras adjustable to accept it gives twice as many pictures per roll as 120 size rollfilm. Some retailers are already holding sticks of TXP 220, or should be able to obtain it.

Kodak Ektachrome Professional Film Type B (Process E-3), EPB120 is a new addition to the line of Ektachrome Professional films. Due to the needs of many professionals, this film has been designed for E-3 chemicals and has the same speed rating as Kodak Ektachrome Sheet Film 6116, Type B. It will be available to special order only.

## Postcards

Mr O.B.Y. Gregory of 151 Marine Parade Napier has a strong interest in photographic postcards with New Zealand themes. He's particularly interested in those depicting the Exhibitions which were a feature of New Zealand life in the 19th and early 20th century. Mr Gregory would like to get in contact with anyone who has a collection of these postcards.



Photography: Richard Wallace, Otorohanga.

Equipment: Mamiya 2 $\frac{1}{4}$ -square Twin Lens Reflex.

(Distributors for Mamiya: Photographic Wholesalers Ltd.,  
Auckland, Wellington, Christchurch)