NEW ZEALAND PHOTOGRAPHY

35c

October - November 1971

Photo: David McVicker

New Zealand Photography

Number 7 October-November 1971

Photography Past...

This issue of New Zealand Photography carries a heavy emphasis on the historical aspects of photography in New Zealand. There are two reasons for this: one is that historical material happened to be available for this issue, some of it very important. The other is that those readers interested in the historical aspects will have found little to interest them in the last issue, and this magazine was started on the premise that the history of photography in general and photography in New Zealand in particular is as important as, and is in fact inseparable from, the appreciation of contemporary photography. We also believe that present-day photographers should not just take a passive interest in historical photography, but should become actively involved in it. There is a vast amount of work to be done in this field, and there are many ways in which photographers can help. One is to ensure that collections of old photographs and negatives are not sent off to the local rubbish dump when the owner dies: too often we hear of this happening to a lifetime's work by some professional photographer whose career goes back perhaps to the early years of this century. Many local historical societies, libraries, museums and the like are making valiant efforts to preserve the photographic records of their districts, but too often are limited by lack of staff, membership, money or knowledge. Most would welcome offers by photographers of help in copying old photographs, or in taking prints off collections of old negatives. And the research itself is a field where a vast amount needs to be done. All this is not dreary drudgery; most photographers will find the work and skill required to make good copy photographs and prints from old glass plate negatives provide salutory and valuable lessons in technique. Combing through old newspaper files, business directories and so on sounds like pretty dusty work in more ways than one; so it is, but there's a certain thrill in finding say an advertisement put in a newspaper of more than a hundred years ago by a photographer long since forgotten. One then tends to get somewhat involved in tracking that photographer through the months and years, maybe one stumbles across a lead to where one may find one or two of his photographs, and eventually one ends up with a story, perhaps sketchy and incomplete, but a piece of original research which illuminates another small corner of the past. It's not hard to get involved (write to us if you want a lead) and it can be hard to break away from it once you've started because it's such a fascinating and worthwhile task.

...and Present

New Zealand Photography has with this issue expanded in size by eight pages and in price by ten cents a copy. We needed the extra space to accommodate the growing flow of contributions, and the extra money to pay for said space. Even with the previous number of pages, the shoestring on which the magazine started was getting a bit frayed. We doubt that ten cents will be too much of an extra burden for our readers to carry, we think the magazine good enough for it not to deter purchasers. Both increases are expressions of confidence in the magazine and its readership which we are sure will be justified.

Cover: D.L. Mundy, Headwaters of the Waimakariri. Mundy, one of the outstanding photographers of 19th century New Zealand, took this photograph in about 1868.

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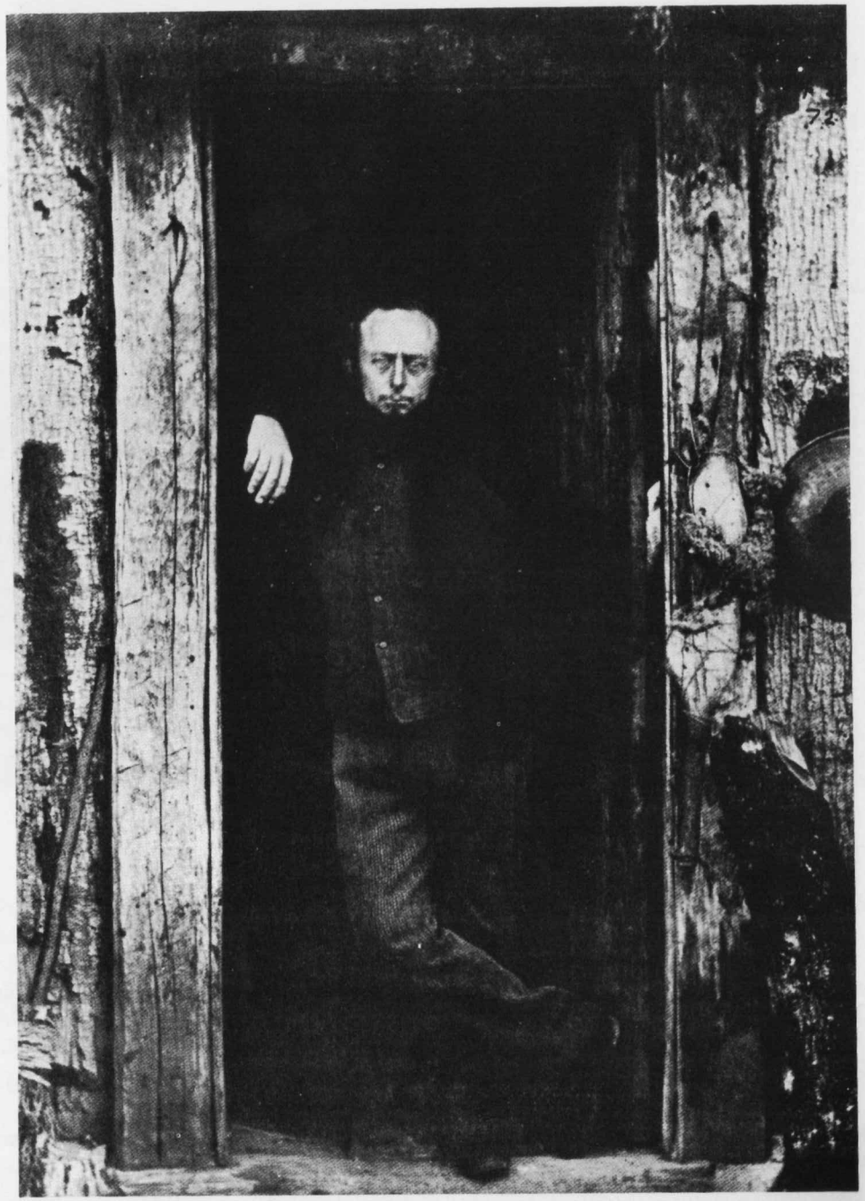


A. C. Barker
'T. Powell, Grassmere, September 24, 1872'. Canterbury Museum collection.

LANDMARK

Until now, photography in New Zealand had a past, Now, it has a history, in the sense of a systematic, coherent body of knowledge about that past, collected, analysed and interpreted by rigorous study of source material rather than by the uncritical repetition of myth, rumour and tradition. The publication of this single book has provided that history, or at least has established the beginning thereof. This achievement alone makes the book a mighty landmark in the development of this country's photography, and for that matter of this country's social history in general. Whatever criticisms anyone may make about the book must be matched against this primary achievement.

The very uniqueness of the book poses problems for a reviewer because it means there are few other books with which to compare this "first"; it is difficult to find an adequate context in which it may be judged. There are few other national histories of photography. Even the notable general histories by the Gernsheims, Newhall, Braive, and so on deal with the broad sweep of the worldwide development of photography; this history of photography in New Zealand fills in a small corner of those great outlines, but the difference in magnitude between the corner and the whole outline are very great and so must be the difference in perspective from which they're viewed. Even general histories of New Zealand are of little help, as these still deal with broad social, economic and political movements rather than the detail of how people lived.

Ultimately, a reviewer has to draw what he can from all these resources and from his own knowledge, adequate or otherwise, and construct his own context in which to judge the book in terms of its own aims and limitations. Fortunately, and refreshingly in a time when most publishers claim everything and a bit more for their books, these aims and limitations are clearly stated on the dustcover:

> "This history makes no claim to be definitive. But it is an exciting introduction to a rich heritage and is certain to entertain, instruct and stimulate further research into the many avenues still to be explored in this fascinating field."

PHOTOGRAPHY IN NEW ZEALAND. A Social and Technical History. By Hardwicke Knight. 196 pages. John McIndoe, Dunedin, 1971, $7.20. Reviewed by Bruce Weatherall.

and in the preface:

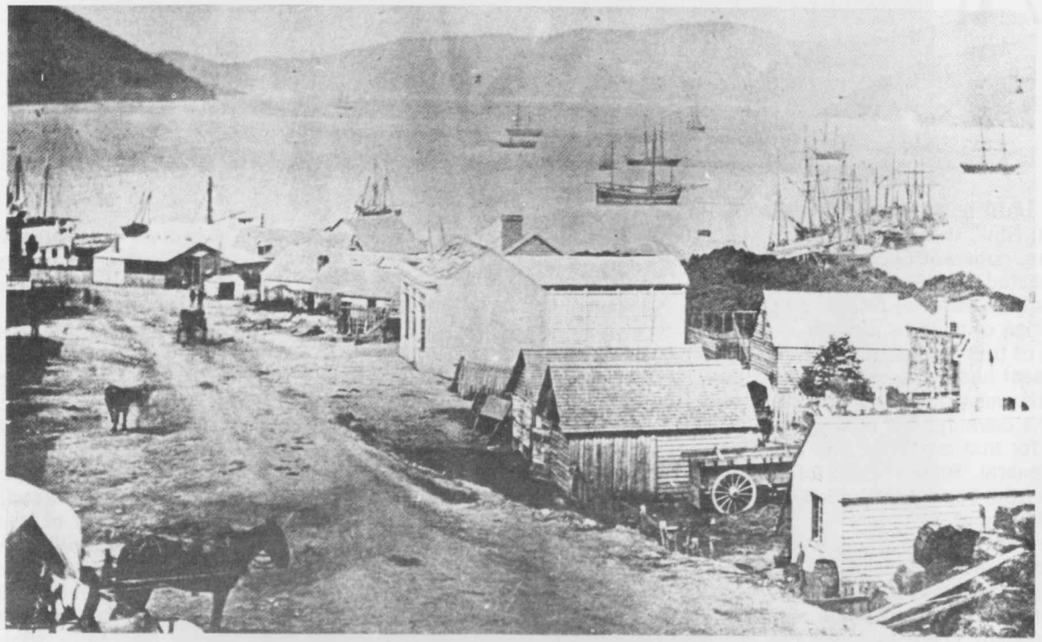
> "The authors and publishers are well aware that this first attempt to record the progress of photography in New Zealand will hereafter need to be supplemented."

The dust-cover quote sums up well the achievement of the book. Its limitations must be clarified. Firstly, Harwicke Knight had little previously published material on which to draw. Early photography has not been a subject for local histories, academic theses and so on. When he had exhausted what material had been published, Knight had to fall back on his own research into original sources. As he's not a full-time historian with plenty of time, money and facilities for research, his most intensive investigations were into early Dunedin photographers, or photographers represented in Dunedin collections. For photographers from other areas, he had to rely on the all-to-inadequate number of readily accessible museum, library and private collections.

So the strength of the book does not lie in the comprehensiveness of its coverage. The strength is in the book's interpretation of the work of the photographers records of whom and photographs by by whom were accessible to the author. This interpretation is done in the context of the technical development of photography and of the development of New Zealand society. Huge and acknowledged gaps remain in the information given, but where Knight has had access to sources his research has been meticulous and exhaustive, and his knowledge and understanding of photography have enabled him to create a strong and coherent history. One may not agree with all his interpretations, one may find fault with one or two facts, but in general the book does achieve, and perhaps surpasses, what it set out to do.

The structure of the book is untidy, not surprising in view of the great variety of topics within its overall subject. The prologue, the first of about 20 sections, is an explanation and justification of photography and the historical study thereof. Its main theme is what Knight calls photography's "quality of persistence", its ability not just to record the past but to say something about that past and relate it to the present. The prologue includes one of the book's many highly quotable comments: "A photograph should be looked into, not at; looked into like a crystal ball."

The next section, dealing briefly with the invention and historical development of photographic



processes, is adequate but has a curious anomaly. In the section on the daguerreotype process Niepce is named with the implication that he invented daguerreotypy, but Daguerre himself is not mentioned And in a later part of the book comes the curious statement: "With the invention of the photo-sensitive silver plate by NIEPCE (reviewer's capitals) Voigtlander immediately redesigned the camera (obscura) suiting it to the new use..." One hopes this is an unfortunate mistake rather than a sign of any prejudice against Daguerre, who may have treated Niepce badly but surely does not deserve such revenge taken on Niepce's behalf by a latter-day historian.

Knight has done some solid research to find out who were New Zealand's first photographers. The honour in this book of being Number One goes to the exalted personage of Lieutenant Governor Edward Eyre, who was making daguerreotypes possibly in 1847 and certainly in 1848. The book reproduces an advertisement from a Wellington newspaper of August 16, 1848, which seeks custom for a photographer newly arrived from Australia. Then, another of the few but unfortunate mistakes which mar the book. A quote from the Christmas 1903 issue of the Wellington "Evening Post":

> "in 1848 an amateur, Berenicia, brought out a daguerreotype outfit..."

is a bad misquote. The Berenicia was the ship on which the man arrived in Wellington; his name is not given in said article.

One is only too aware that 1847 was eight years after the announcement of the main photographic processes; surely someone, somewhere made photographs in New Zealand before then. It is mentioned in another part of the book that a visiting Frenchman was taking photographs in Australia in 1841. One is frustrated at how much has almost certainly yet to be discovered.

The next section deals with "The First Notables" they are listed as Dr A.C. Barker, D.L. Mundy, William Meluish, Alfred Burton and James Wilson. Knight's view of Barker's work is one of sheer adulation; "genius" and "greatness" are words which flow freely. Knight makes a powerful case which would be difficult to contradict even if one wanted to; with Barker, one does not. One would wish though, especially as Knight looks forward to the day when Barker is recognised in the major general histories, that more effort has been made to relate Barker's work to that of the other 19th century "greats." The only photographer with whom Barker is compared is the Englishwoman Julia Margaret Cameron; Knight has a refreshingly vigorous if minority opinion which challenges the praise Mrs Cameron has received from Gernsheim and most other photographic historians. At Knight's hands, she suffers severely in comparison with Barker. But one wonders if the two are really comparable in any way. More fruitful comparisons could be made with Adamson & Hill, Fox Talbot and Lewis Carroll, with whose styles, approaches and ability those of Barker do deserve comparison.

Mundy and Burton deserve the appelation "notable"; the quality of their work was recognised then and has survived and is recognised now. Knight also makes a strong case for Meluish, who although a comparative unknown made a magnificent job of recording the Dunedin of the late 1850's and early 1870's. Knight's exhaustive combing of sources is an outstanding feat of research. It is through similar research that Knight estabiishes the activities of Wilson in Dunedin at the same period. But Knight admits: "Wilson does not appear to have played a very great part in early photography in Dunedin, but such is the power of advertising that his name is well established in the annals." Does Wilson therefore deserve to be classed as a "notable?" One wonders if the availability of source information was the reason for Wilson's inclusion in this section, especially as none of his photographs is shown. More seriously, were there other photographers about whom sources were not available and who deserve at least as much as Wilson to be included in this section?

The next two sections, "The Topographical Photographers" and "The Era of the Postcard" are really the soul of the book, and its greatest strength. Knight records and analyses the problems and achievements of the photographers who recorded the New Zealand scene in the 19th Century. This section ties together the photographs throughout the book and emphasises Knight's great ability to select photographs to illustrate his thesis.

Here it is instructive to consider the photographs in this book in relation to the two other reasonably well-known general collection of early photographs: the Govett-Brewster Gallery travelling exhibition "Nineteenth Century New Zealand Photographs" and Dick Scott's pictorial history of New Zealand, "Inheritors of a Dream." Both these drew on a small number of well-known collections. For the exhibition, John Turner sought to show, as does Knight, the pictorial excellence of early New Zealand photography. Scott used them to illustrate particular espects of New Zealand's history, with the photography and photographers as such incidental to the photograph's job of illustration. Knight has drawn on a far wider range of photographers, and forces his selection well back to the 1850's. And he is concerned to relate his photographs to the development of New Zealand photography and through that to the development of New Zealand society of which photography is one aspect. Through examining photography, he illuminates the society in which

Meluish
(top opposite) Dunedin, c. 1859.
(bottom opposite) Dunedin, c. 1860.

that photography flourished. Add these factors to Knight's aforementioned insight in selecting photographs, and the book gives an unprecedented view of New Zealand's social history. The "Nineteenth Century Photography" exhibition looks at the land and its people as individuals, and therefore preserves for us 19th Century New Zealand and its people. Scott makes vivid the great events and movements of New Zealand's history. But "Photography in New Zealand" shows as nothing else has done the development of New Zealand from raw frontier communities to a society with a unified identity and culture of its own. The photographs are not published in a tight chronological order, but they have a continuity which at times give the feeling that one is almost experiencing the evolution of a national identity. Knight's major thesis is that photography is capable of doing this; his book proves it and this is its greatest achievement.

The book's section on "The Later Notables" is likely to produce more disagreement than the rest of the book put together. It is a list of the more prominent camera club and salon photographers, with longer articles devoted to two of them George Chance (of course) and Clifton Weedon. Now one's feelings about all these photographers will inevitably be coloured by one's own feelings for or against camera club and salon photography in general. But even his trying his hardest to be objective, this reviewer cannot accept that Chance "worked in the New Zealand tradition and showing this country to the world." The most casual or the most penetrating study of Chance's photographs show they have nothing in common with the work of Barker, Meluish, Mundy, Burton or any of the other great photographers of early New Zealand. Chance's photography has nothing to do with New Zealand tradition, and it says nothing about New Zealand. It is strictly in the English pictorial tradition of Emerson's "Naturalistic Photography," the Photo-Secession, the London Salon and all the other late 19th and early 20th century efforts to produce fine pictorial photography which would seek to challenge (or more unkindly imitate) painting as a fine art. This school has dominated camera club photography around the world ever since, and whatever its merits it has little or nothing to do with any tradition established by the earlier notables covered in the book. Certainly, the camera club movement deserves to be covered in a book such as this, but its position is not in the mainstream of New Zealand photography. It is an international movement, largely now outside the mainstream of photography, and with little relevance to New Zealand's photographic development.

In the section on portrait photographers Knight is back in the field in which he excels, detailed research into early photographers, and interpretation in the light of the development of photographic techniques and styles. The people of 19th century New Zealand jump out of the page at the reader; particularly striking are four pages each carrying four small but penetrating portraits of Maoris. Again one hopes for more research into other early photographers.

Two major sections remain: a survey of photography and the Press, unfortunately almost without illustration and which might be described as an excellent preliminary study of a very large subject, and "Apparatus, A Survey."

We collectors of photographic equipment are a small band in New Zealand, and Hardwicke Knight has probably the best collection of equi pment from the 19th century. It's unfortunate therefore that he did not have more time and space to devote to this section. The literature on the history and development of photographic equipment is all too meagre, and is only just starting to be supplemented by the work of members of the growing band of collectors in the United States especially. Knight's 21-page section on equipment is packed with information, and could be described as a detailed summary of the subject. Once again, one wishes for more, even though there are one or two mistakes such as the dating of Barnack's Leica prototype at 1914 instead of 1912, and the statement that it had a Compur between-the-lens shutter (It had a non-capping focal plane shutter).

The tail end of the book includes a brief history of the Kodak organisation, and lists of photographers known to have been active in New Zealand in the 19th century. These are listed geographically as well as alphabetically, so one hopes they will stimulate further research and publication, especially into early photographers in Auckland and Wellington where many practitioners were active.

Considering the book as a whole, one's major reaction is that there should have been more of it. The quality of reproduction is excellent, even though some of the photographs are reproduced far too small. The photographs and text are like-wise wise first-rate, with a few minor slips. At this stage of the development of photographic historiography in New Zealand, it's undoubtedly far more than we deserve to expect. One hopes that it will stimulate enough further research and publication to enable the publication, as soon as possible, of a much more comprehensive second edition of equal quality.

BRUCE WEATHERALL.

Tyree
Maori wedding, Nelson Province.
Nelson Provincial Museum collection.

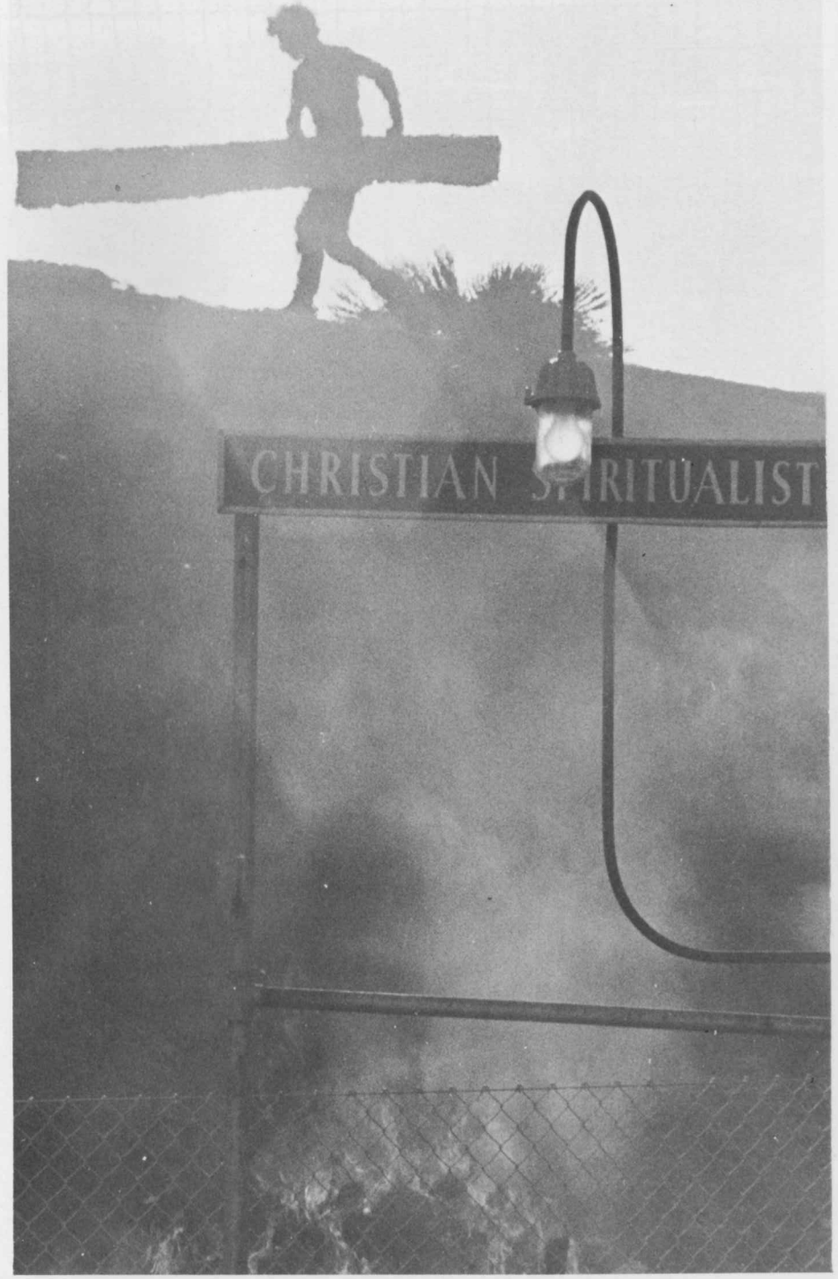
Gary Baigent

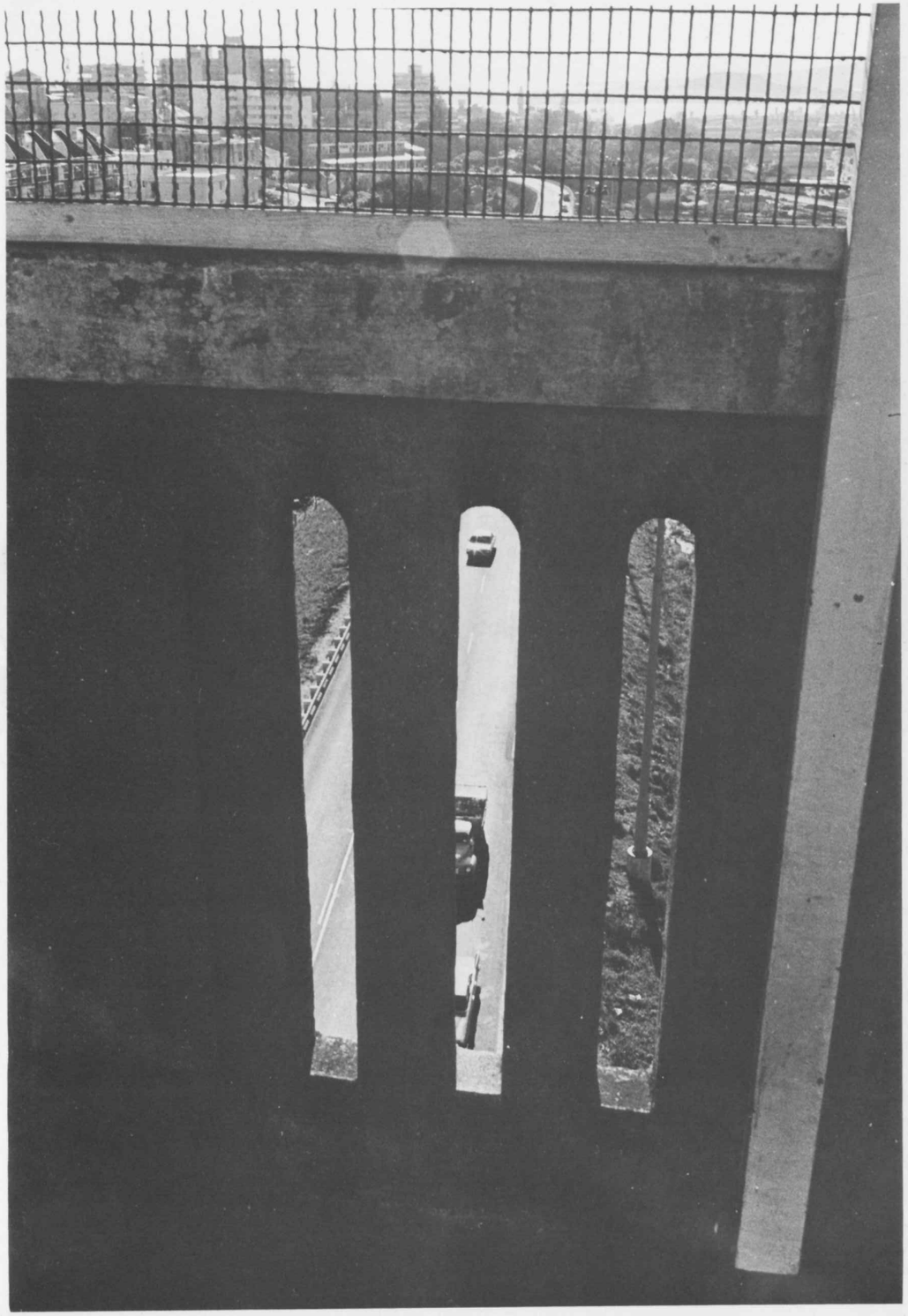
Recent Photographs

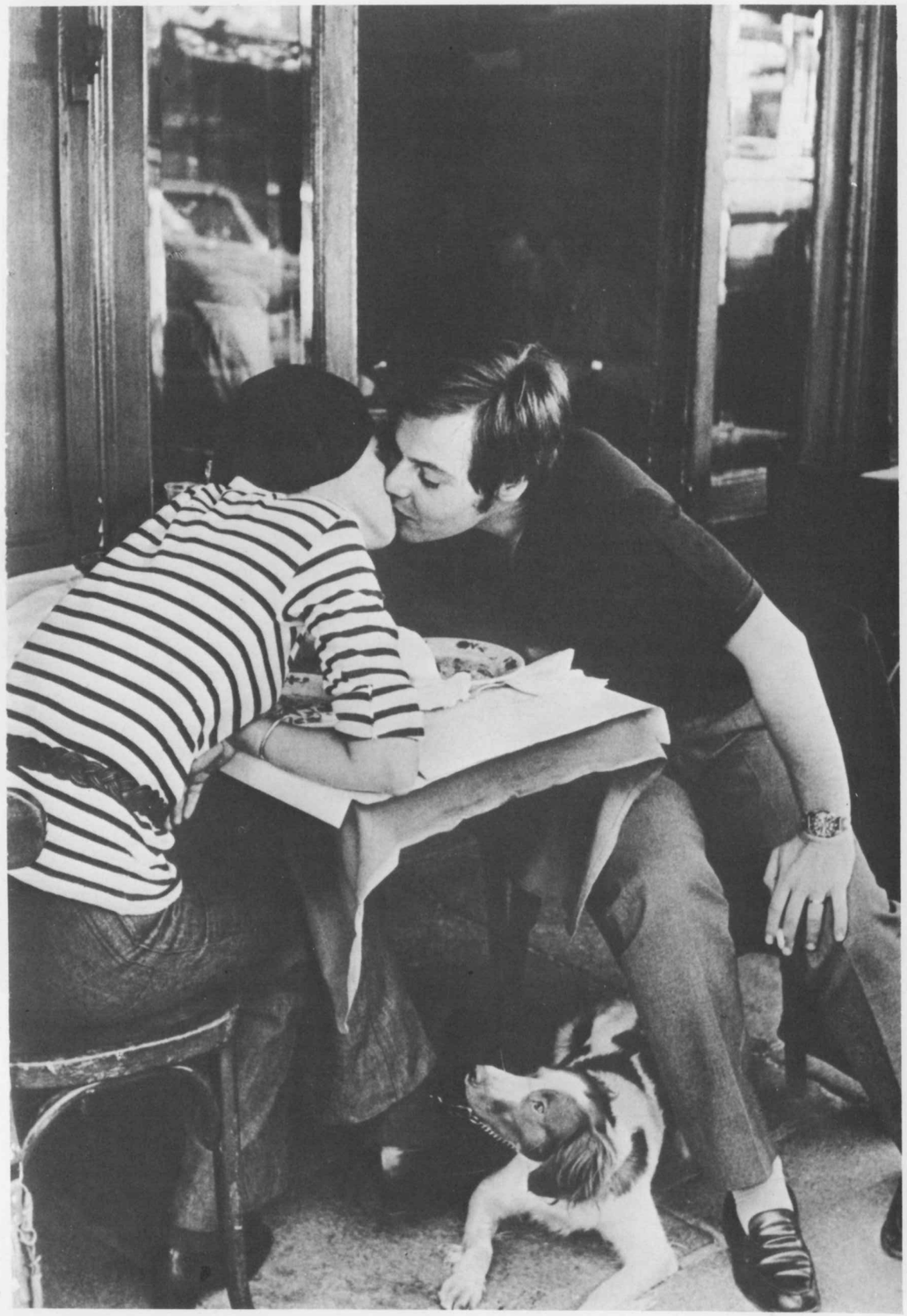
Little has been heard of Gary Baigent since his book The Unseen City was published by Pauls/Tri Ocean in 1967. Although often brilliant, most of his photographs were pretty crude then, but not perhaps as bad as the cheap Japanese printing. Nevertheless, it's an important book in the history of New Zealand photography and is due for reappraisal. For the last year or so Baigent has been living in isolated Rawhiti, in the Bay of Islands where he dives commercially for sea foods and photographs when his camera isn't in the repair shop.

Baigent was born in Blenheim in 1941. Discovered photography while completing a fine arts course at the University of Canterbury. First serious photography done in 1963 while taking teachers' training course in art at Auckland. Exhibition accompanied publication of The Unseen City in 1967, and a brief spell as an N.Z.B.C. cine cameraman got him an even briefer appearance (as himself, with camera and motorbike) in a TV feature about his Auckland photographs.

JOHN B. TURNER.







THE MASTER AT HOME

CARTIER-BRESSON'S FRANCE. Text by Francois Nourissier. 288 pages 265 photographs (17 in colour). Thames and Hudson, London 1970. $16.90. Reviewed by John B. Turner.

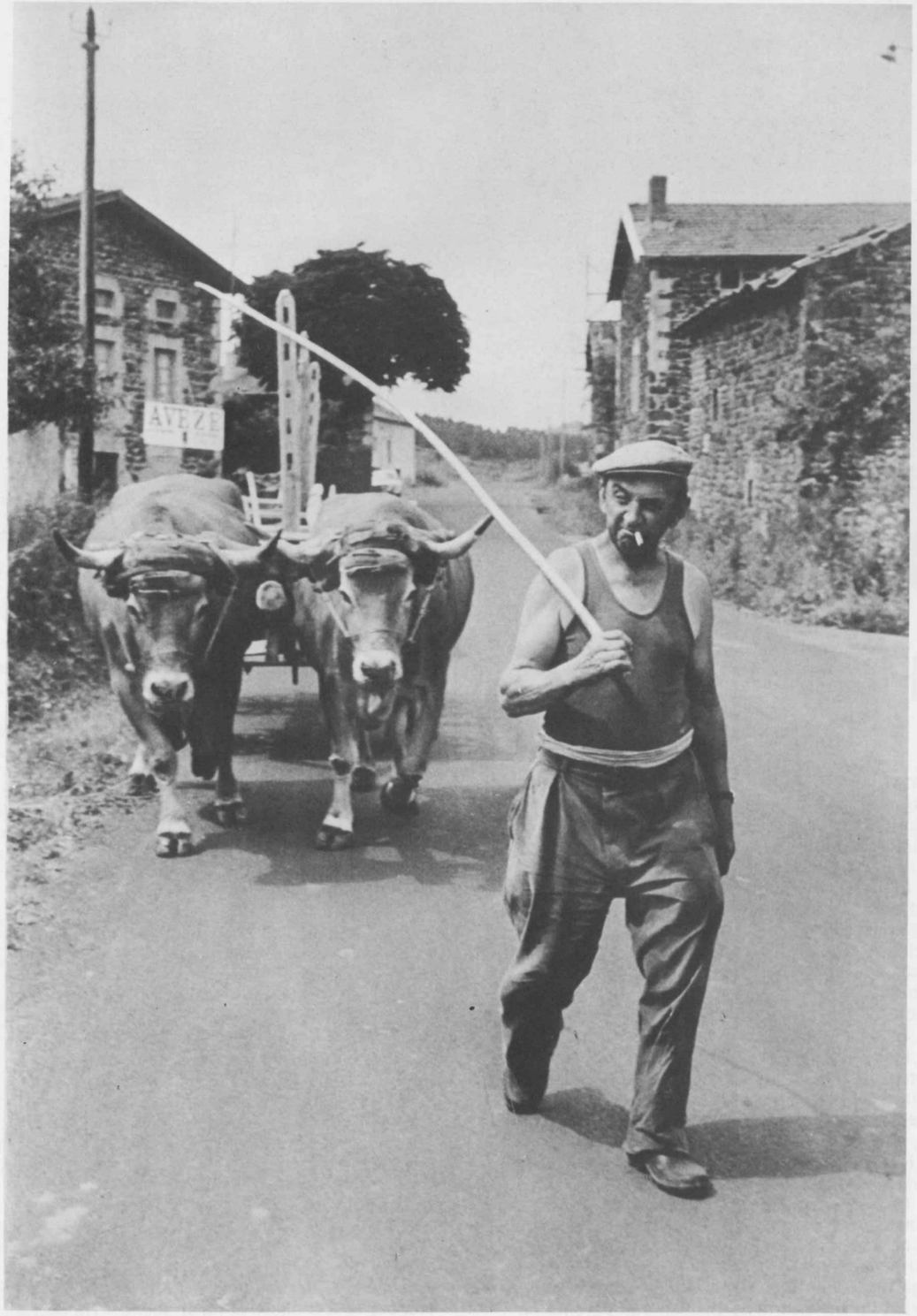
In *The World of Henri Cartier-Bresson* the great photographer was emphatic that his pictures were not intended to give a general idea of any particular country he'd been to. But, he gleefully added, he was quite unable to assert that the subjects depicted were imaginary and that any resemblance to any individual was coincidental.

Likewise, in *Cartier-Bresson's France* he shows that individuals and fine individual pictures come before any generalised tourist-oriented stereotype of his country. There are no views of or from the Eiffel Tower, or tricky/aerial views of the coastline, rivers or mountains. No glorious sunsets. Cartier-Bresson's eyelevel vision is quite intoxicating enough.

Cartier-Bresson's France is a delightful variety of flashbacks of people doing everyday things: selling washing machines, eating, voting in the local schoolhouse, talking, visiting the big city (or getting away from it), fishing, drinking or just soaking up the sun. The French equivalents on Rugby, Racing and Beer (Wine, Rugby, Motor Racing and Amour) are also there, along with delightful glimpses of the beautiful rural landscape. All the pictures were made during 18 months moving with the seasons all over France between April 1968 and December 1969.

The text by Francois Nourissier is fine. With wit and candour he demolishes the stereotypes Cartier-Bresson didn't see, and talks about the complexity of contemporary France. Like the pictures, the text is meant to be read at random. The only trouble is that the anonymous bloody-minded layout man let the acres of words bully the photographs in the traditional fight for space.

Sixty-five images received stitches in the bindery, (those on pages 12-13, 40, 122 and 234 may not live) and nearly every image was bled in some way or other. (When is a publisher going to run blocks of type across the "gutter" of every spread or "bleed" off the last letters in every line of type in order to give photographs a nice white border?). What's the point of Cartier-Bresson insisting on the complete integrity of photographs if he lets his publishers bleed centimeters off in all directions? On the back of the dust jacket for instance, is a breautiful rural scene - its reproduced



inside minus half-an-inch on the right hand side. So much for "no cropping!"

I found 20 obviously superb Cartier-Bresson's like the lady war veteran (p.29), "Overlooking Belleville" (55), the kissing couple (67), racetrack handshake (110) and the crusty farmer (131). Two of the rare Cartier-Bresson colour photographs: a landscape (46) and traffic cops on Bastille Day (144) are particularly outstanding. They are highlights in his career not because they are colour photographs alone (colour being *different*, not superior to black and white), but because Cartier-Bresson has at last managed to get images which satisfy his concept of realistic colour photography. In the Bastille Day photograph in particular, he has caught the realism he seeks without any compromise to the colour medium. All elements - the action, the delicate balance between primary, secondary and background elements; *plus* the expressive and so easily upset balance of colour have come together in one hundreth of a second in complete homage to the photographer's unique perception.

But the backbone of this book is the 40 or so pictures I think of as "*quietly*" superb. Those which yield their treasure slowly and quietly to the sympathetic viewer. They typify Cartier-Bresson's maturity as a person. Compared to his intense, rather brittle and often bizarre images of the 1930s and '40s, his work has progressively become gentler, more humorous and more refined in both attitude and technique.

One beautiful example is the page 26 picture of a motorcyclist on the banks of the Loire. The man lies in the sun like a cross on a treasure map, just beyond his diagonally parked Honda. The foreground grass, a single bush, the river and the ragged line of trees on the opposite bank all combine to make a picture of complete harmony and restfulness. But that's not all. There is a beautiful sense of the light breeze pushing the trees and grass in the same direction as the river. To cap it all, the motor bike, its visor and the leather jacket draped over the seat all lean with the wind in perfect balance.

I can only hint at a few delightful subtleties in some of the other quietly superb images. The shape of the hills in the country road scene; the shape of the priest's hat and frock compared to his church (74), everybody taking photographs of each other (78), the earnest expressions of the young hunters (88) and the racing driver's loose screw (178).

Feel the breeze and sunlight of the motor camp (108) and the landlord's stare (112). Delight in the shapes and space in the Tuileries gardens, the hazy beauty of the Cote-d'Or countryside and the blaze of colour in the Corsican camp site.

Of the 200 images not hinted at, 90 are very good Cartier-Bresson's like those on pages 87, 99, 137 and the rugby lineout (176) which puts so many New Zealand rugby photographs to shame. The pictures on pages 79,83 and 246, while good images, typify the 80 which don't do so much for me. They work, but not very well.

Finally in this statistical marathon, there are 22 photographs which weren't worth including - I'd prefer to see the pile of trimmings from the rest of the pictures. The street scene (158) is by far the worst, followed by ones like those on pages 10, 15 (left) and 43(top) which don't quite make it.

Incidentally, don't be fooled by the dust jacket blurb that these are the first Cartier-Bresson colour photographs to be published. Earlier ones have appeared in magazines like the English *Sunday Times* colour magazine. But like the black and white plates, these are beautifully reproduced in gravure. As Cartier-Bresson feared, colour photography, in so-called natural colours, adds a host of hazards when reality is desired before colour. Witness the decisive compromises: the students at Bourges (p.9) and the child chain (56) for instance. Slower images like the scenes on pages 96 and 282 work much better, without compromise.

If you can ignore the arty layout and don't mind being cheated out of the trimmings (which were supposed to frame each statement) *Cartier-Bresson's France* is a fine book about contemporary France and her most famous photographer.

Other books by Cartier-Bresson: available from National Library Service:

The Decisive Moment. Simon & Schuster, N.Y. 1952
China in Transition. 1956
The Europeans. 1955
The People of Moscow. 1955 (Thames & Hudson, London)
Photographs by Cartier-Bresson. Lincoln Kirstein and Beaumont Newhall. Jonathan Cape, 1964.
The World of Henri Cartier-Bresson. Thames & Hudson, 1968.

A Boulder, 40 Feet in Circumference, Aukland, N. Z.

D.L. MUNDY

Photography a century ago

Maori Court House at Waiomeo, Aukland N.Z.

In London in 1875 there was published a book entitled: "Rotomahana; and the Boiling Springs of New Zealand. A Photographic Series of Sixteen Views, by D.L. Mundy." This book won for Christchurch photographer Daniel Louis Mundy a gold medal from the Emperor of Austria.

Not a great deal is known about Mundy's early career. In partnership with W.G. Mundy he was a bookseller in Christchurch at least as early as 1855, and in 1858 he went on an expedition across the Southern Alps through the Otira Gorge to the West Coast. It's not known when he took up photography, but his early career was in partnership with one Brabham La Merte. This partnership was dissolved in December 1865, but Mundy apparently stayed in business and in September 1869 announced that he intended to specialise in landscape photography, and was taking John Dunlop into partnership to conduct the portrait side of the business.

It's from this landscape photography that we ultimately get most of our information about Mundy, because late in 1874 he mounted an exhibition and gave an address at the Photographic Society of London. The text of this address was published in the Photographic Journal and the Photographic News. Dunedin photographer and collector Dick Billington found the article in the Photographic News, and made a photocopy which is reproduced on the next two pages. The article gives a magnificent description of what photography was like in the wet-plate era, in the 1860's, in the heroic age of the photographer explorer.

been communicated to the Society of Natural Sciences in the Canton of Vaud by M. Forel. He found that the chemical action of the sun's rays was felt in the summer time at a depth of between forty and fifty metres. We are not aware of the nature of the sensitive compound employed by Mr. Forel in these experiments, but we hope shortly to learn more of the details.

PHOTOGRAPHIC EXPERIENCES IN NEW ZEALAND.

BY D. L. MUNDY.*

THE album of fifty views and the eight framed pictures, illustrative of the geographical, floral, and economic features of New Zealand, which I had the pleasure of showing at the recent Exhibition, form part of a larger series of about 250 plates taken by the wet process under difficulties of travel and climate, and not without some personal risk. They represent the work of four years, directed by the experience of a much longer residence in the colony, which is necessary in order to know how to travel this wild and mountainous country, as it is only at certain periods of the year one can venture on such journeys—for instance, crossing the New-Zealand Alps from the east to the west coast in the South Island; and, to show the difficulties I had to meet, I may mention that I was ten days camping on the banks of the Otira river, during a heavy fall of snow, hail, and sleet, before I dare attempt to cross; it was so flooded with ice-cold water coming down from the Alps. I frequently had to ford one river many times, on one occasion no less than twenty-three times; sometimes we had to drive the horses into the rivers and swim them over, heading them to the most convenient landing, and then had to ride many miles wet to the skin before finding a convenient place for camping down for the night. At other times I had to depend on my gun for food; and on several occasions I was nearly eaten up by mosquitos and sand-flies. The views were mostly taken by camping out with one or, occasionally, two companions, and moving from place to place, occasionally by coasting-steamers or small cutters and schooners when visiting many of the out-of-the-way places on different parts of the coast; while my journeys inland were made with a couple of pack-horses to carry the baggage (photographic and otherwise), following beaten paths whenever I could find them, but at other times taking my way through Maori tracks, fords, and bush, crossing dangerous rivers and swamps, with native guides or mounted escort, when I was travelling into the interior of the North Island, furnished with credentials (written both in Maori and English) kindly given me by the Hon. Donald McLean, native Minister, as at that time, when at Lake Taupo, I was not safe from the rebel chief Ti Kooti, for whose head there was a reward of £5,000.

Some of the plates have historical value, as:—Poverty Bay, the first point seen by, and first landing place of, Captain Cook in 1769; Mercury Bay, where he observed the transit of Mercury, first found fresh water, unfurled the British colours, and claimed New Zealand in the name of King George the Third; Bishop Selwyn's first settlement (Waimate), Bay of Islands; Akaroa and Banke's peninsula on the east coast, where the British flag was first planted; in the Middle Island, Maori relics of various kinds; the scenes of the wars; and the festivities connected with the visit of H.R.H. the Duke of Edinburgh, in 1869. Other illustrations portray the machinery and huts of the gold diggers, the making of flax-rope, hauling kauri timber out of the bush, and shipping the same, road-making, and other industrial operations.

Natural history is represented by the *Apteryx* (or Kiwi of the natives, the wingless bird of New Zealand) and the *Dinornis* or Great Moa skeletons in the Canterbury Museum, by rock sections, &c.; and Plate 58 represents an immense boulder of conglomerate, 44 feet in circumference and perfectly spherical, which is now lying on the beach at Hokianga, near the residence of Judge Maning (the author of "Old New Zealand, and the Pakeha Maori"), with whom I spent several very pleasant weeks. This remarkable geological phenomenon, if of glacial origin as is surmised, occurs now in the hottest part of the islands, namely the upper extremity of the North Island. Such boulders are to be found of every size, from the ounce bullet upwards; the small ones were used by the natives in their tribal wars for loading their guns. The tropical plants, Nekau palms, great fern trees, black and white pines, *Phormium tenax* (New Zealand flax), and the flora generally are shown in a variety of scenes and combined with every variety of landscape, their forms being accurately delineated, whilst one feels the more regret in being obliged to add that the magnificent colouring of the valleys and mountains cannot yet be reproduced by the help of photography.

A few native groups and Maori settlements, with figures and costumes, come within the branch of ethnology, the grand geographical and geological features of the country being dealt with in a special series of photographs, twenty-four in number, representing the boiling geyser system of Roto Mahana and Lake Taupo, which extends for about 160 miles inland, near the centre of the North Island. Another series of 60 plates shows the fine range of mountains forming the backbone of the South Island, and known as the New-Zealand Alps. Mount Cook, the highest point in this chain, has an altitude of 13,200 feet (nearly as high as Mont Blanc). Arthur's Pass 5,000, and the Rolleston glacier being about 8,000 feet above the sea. When I crossed these mountains in February, 1858, I travelled a distance of nearly 200 miles from Christchurch, in Canterbury, on the east coast, to Hokatika, in Westland, on the west coast, and the same on my return journey; the snow-capped peaks and the gorgeous foliage of the virgin forests, showing the beautiful rata trees in their intense foliage one mass of crimson, growing up close to the very ice, are admitted by all travellers to be of surpassing beauty; these were seen to the greatest possible advantage, this being about the height of the New Zealand or antipodean summer.

My usual plan of proceeding was to erect an ordinary digger's tent, supported upon a couple of forked poles and well fastened down with guy-ropes; then from the ridge of the structure, suspending a square photographic tent made of mackintosh material, with black calico skirts resting on the ground and kept securely fixed with stones. In fine weather this supplementary operating tent was erected outside the ordinary dwelling; but at other times better protection was afforded by suspending it within the larger tent. A square window of yellow oiled silk, measuring about 18 inches in both dimensions, admitted enough light to work by, and was of course proof against fracture during my journeys. A pack-horse carried a couple of strong leather trunks slung from the saddle, in one of which the chemicals were packed, while the apparatus was placed in the other. The camera-legs, folded tent, and stereo-camera were carried aloft on the back of the animal, between the panniers, and the second horse had enough to carry in the shape of the ordinary impedimenta of a traveller. When disposed for work the two boxes were placed within the tent unpacked, and the dipping bath filled from the contents of two or three Holland's bottles holding the silver solution, secured until now by corks protected with india-rubber finger stalls. The top of each bottle was carefully tied over with a piece of cloth. I have never used stoppered bottles, preferring to carry collodion and solutions packed in this manner. I learnt this from a sad mishap I once had, when I lost nearly everything through using stoppered bottles. One of the empty trunks was used to support the dipping-bath and screen it from the light and dust whilst sensitizing, and the other formed a convenient table with a primitive stool in front, consisting of a wooden board 12 inches long by 4 inches wide supported upon a single leg. My developing dish was a square tin tray 6 inches deep, and measuring about 20 by 16 inches.

* Read before the Photographic Society of London

Besides the stereoscopic I carried a 12 by 10 Kinnear bellows camera. The optical instruments consisted of Ross's triplet for distant views (some of my Alpine views were taken by this lens; No. 167 shows the Alps forty miles away up the river-beds), while I used Dallmeyer's wide-angle rectilinear lens for closer studies. Some idea of the range and performance of the last-named instrument can be judged from Plates 117 and 133, where a palm tree 30 or, at most, 40 feet from the camera is seen with satisfactory definition, the distant ranges, four miles away, being likewise sharply focused. With a ¼-inch stop eight seconds was the ordinary exposure, and I never, as a rule, exceeded twelve seconds.

I may mention that it was found necessary in a dry climate to pass a moistened sponge once round the inside of the camera, and then to wash out the dark slide, so as to guard against the too rapid drying of the plate, and that thirty-five minutes was the longest interval that was allowed to elapse between the preparation and development of the negative. Three or four folds of moistened red blotting-paper applied to the back of the sensitized plate likewise assisted in preserving a moist film; to keep out light and dust the carrier was always enveloped in a black velvet bag. I should mention also that a verry convenient dipper was made for me in the colony out of a flattened ribbon of pure silver, mede in the usual form of the wire dippers, but with strengthening bands placed at intervals to give greater rigidity. Out of seventy plates exposed during one of my tours, it was only necessary in four instances to repeat the operation on account of misjudging the time, and the same number of negatives (four) were lost by fracture during transit. For developer I commonly used a 30-grain solution of the double sulphate of iron and ammonium, containing in addition half its weight of sugar, and intensified, when necessary, with pyrogallic acid and silver. All the plates were fixed with a dilute solution of cyanide of potassium, and then washed with water from a tin kettle holding about a gallon, which served me besides for making the tea and other culinary purposes. The collodion and varnishes were supplied to me by a well-known maker, and I had never any trouble with them. The glass baths furnished in my original outfit unfortunately got broken; and this mishap occasioned a delay of three months whilst another dipping-bath, made of porcelain, was being forwarded from Sydney. This I found far preferable; there was less danger of breakage, and I could always have a clean bath by changing the bottles holding the bath solutions.

Under favourable circumstances my kit was unpacked, mounted for use, and the 12 by 10 plates, besides the stereo-negatives, taken in the space of three-quarters of an hour. This was when not camping down to stay. I had simply to choose a sheltered place from the wind and sun, make my tent fast under the limb of a tree, and commence operations. All the boxes were fitted with divisions, so that everything could be replaced for resuming the journey in the shortest possible interval.

The supply of water was at times one of my greatest difficulties; for when near the boiling springs I found everything so charged with sulphur and mineral matters that it frequently became necessary to send a distance of two miles or more to obtain a sample sufficiently pure The natives generally knew where to find it, but it was so thick from being ladled up with a calabash, that I had to allow it to settle before using it; the springs also were often far away from my scene of operations, and fetching the water was sometimes a very vexatious undertaking, much more so than the cooking of food, which in this district was almost an automatic proceeding. During my stay of eight days at Roto Mahana all our food (consisting of hams, fowls, eggs, potatoes, &c.) was cooked either in the boiling holes or by making a hole in the ground in places, when steam would immediately rush forth; by placing our food in a Maori kit or basket over the hole and covering it with fern, it was very soon cooked; in fact, all through the country, up to the head of Lake Taupo, for over a hundred miles, the natives cook their food in this way. In the foreground of Plate 86 will be seen the hole which served me instead of a kitchen fire, and close by are some native women watching their own cooking operations. On the hill-side, to the right of the picture, was H.R.H. the Duke of Edinburgh's camping-ground when visiting the hot lakes. Plates 79 and 80 will help to explain the active nature of the geysers, from one of which the boiling water rises in a six-foot column to the height of about forty feet, at intervals, which I counted when on the spot as recurring every eleven seconds. I was informed that sometimes it reaches to the height of 100 feet or more. The depth of the principal crater is unfathomed; and I am told that the bottom has never been sounded. All the food for several hundred troops was cooked in this geyser, when they were fighting Ti Kooti in the neighbourhood. It is very dangerous to go too near it. This boiling-geyser system at Tokanu is at the head of lake Taupo, the lake to which I am now referring; it is 1,250 feet above the sea level, and overflows into the Waikato river. At Roto Mahana, or Hot Lake, is a series of chalcedony terraces, of marvellous pink and white colour; the water running over these terraces continually overflows from the crater. At the top the temperature is 212° F.; it fills the different basins, and forms the convenient hot baths in which the natives frequently indulge, and in which they sit in groups for hours together, smoking their pipes. I have bathed in most of these throughout the whole country, and, like the natives, never felt inclined to leave my bath, they are so truly luxurious; the different salts in the water make the skin peculiarly soft; they are a sure cure for rheumatism, but are very relaxing if you stay in too long. Throughout the whole district, from Lake Taupo, going north, to the coast on the banks of the rivers, the temperature can be so modified, by diverting the flow of hot water (by stopping up with a clod of peat), that a bath can be had of any desired temperature. Plates 86 and 94 show some natives enjoying a natural tepid bath. This fact, taken in connection with the magnificent climate of New Zealand, may some day be extensively utilized for curative purposes. At present there is no difficulty in the way, inasmuch as the hostile chief Ti Kooti is no longer a terror, he being safe in his hiding-place in the Waikato country. Good roads have since been formed, and a coach is now running from Auckland through the hot-lake country to Lake Taupo and Napier on the east coast. Military roads are also being opened up all over the country, and redoubts being built at intervals by the armed constabulary for the protection of the settlers and travellers.

THE PRACTICAL PRINTER IN AMERICA.

XVI.

FANCY PRINTING.

Fancy Medallion and Arch-top Printing.—This fancy printing is sometimes very beautiful when the designs for making them are neat and pretty. In selecting designs for this work, be guided by good taste, and do not strive after complicated and glaring designs when the simple and delicate ones are always the object of the tasteful printer.

There are very few designs for this fancy printing more beautiful than that of the fine parallel lines that we are so familiar with in the French writing-paper. Besides the parallel lines, a few others of a delicate design are used very appropriately. Always have the size of the intended prints and the fancy design in harmony with each other; *i. e.*, the larger the size of the print the larger should the design be, and *vice versa*. It would be ridiculous to have large designs intended for an 8 by 10 size photograph used on the common card, as well as it would be to have small designs on large prints.

I have seen a few frame photographs printed in the fancy arch-top and medallion style that I liked very much,

Books from Focal Press

Views on Nudes
Bill Jay

This is a picture survey of the whole spectrum of nude photography, largely representing the work of present-day masters and experimentalists, but also including a chronologically arranged selection of classics from the earliest Victorian to the outstanding work of the earlier part of this century. In the accompanying text, photographers talk about their own work and their feelings about photographing the nude in general. The author has also unearthed some fascinating material about the nude in photographic history. This book is therefore much more than just a record of past and present work; it is a permanent research document and original source to which those genuinely interested in the progress of art and photography will return time and again. $4.70 160 pages, 142 photographs.

Bill Jay is ex-editor of "Creative Camera" and "Album" magazines.

Light on People
Paul Petzold

This is a book about all forms of light in photography - and its effect on the human subject Available light indoors, daylight, informal and studio lighting, their practical usefulness and results judged from an aesthetic point of view. Useful technical details of various forms of lighting hardware are also included and related to typical film materials. The book is extensively illustrated in colour and black and white showing progressively constructed lighting, but the main emphasis is on creative examples representing almost every form of created or existing lighting effect. $4.70 152 pges.

Paul Petzold is Art Editor (photographs) of the Focal Encyclopedia and Pictorial Cyclopedia and has written two books on cinematography.

NOW AVAILABLE FROM BOOKSELLERS.

MORE ON J. N. CROMBIE

Issues Number 4 and 5 of this magazine have carried results of recent research into the career of J.N. Crombie, who is starting to be revealed as an important figure in photography in Auckland in the 1850's and early 1860's. The original article by Janice Mogford of the Auckland Institute and Museum Library led to the rediscovery in the Hawkes Bay Art Gallery and Museum in Napier of a daguerreotype by Crombie of the Reverend William Colenso, a notable figure in the early history of European settlement and exploration of New Zealand.

Further information about Crombie has now come to light in the course of research being done by Wellington student Mrs Kate Brackenbury, who is writing a thesis on early Hawkes Bay history. Janice Mogford's research showed that Crombie visited the "Southern Provinces" in 1857, and the Colenso daguerreotype was accompanied by a note saying it was taken by Colenso at Ahuriri, Napier, in 1856-57.

Mrs Brackenbury has found a number of references to Crombie in the "Hawke's Bay Herald" for various issues of 1858.

At weekly intervals from May 22 till ~~July~~ July 24 Crombie ran an advertisement (describing himself as Photographer by Appointment to his excellency the Governor of New Zealand, and late of Melbourne, Auckland, Canterbury and Nelson) in which he announced to the settlers of the district that he intended being in Napier about the end of May when he would have the honour of submitting to the public "specimens of Photographic portraiture universally acknowledged to be unsurpassed." Crombie's address at that time was given as The Royal Photographic Gallery, Trafalgar Street, Nelson, and the date April 22, 1858.

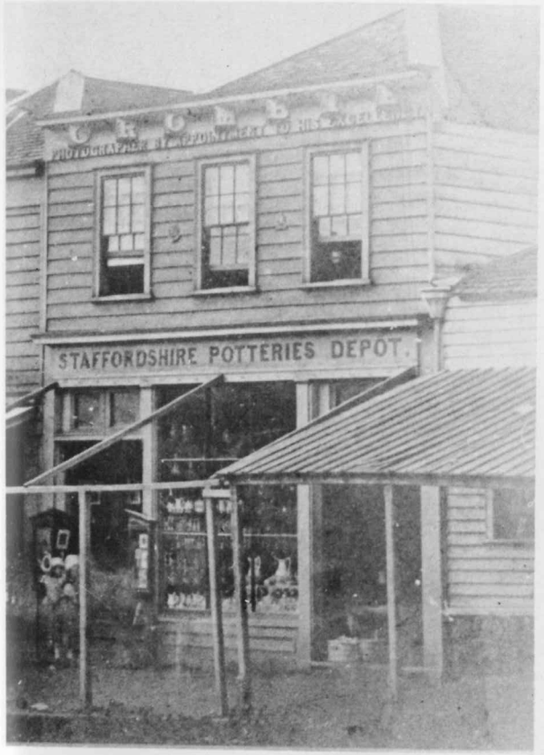
Clearly Crombie was delayed in Nelson much longer than he expected, but on July 31 and August 7 another advertisement announced that Crombie, having made positive arrangements for leaving Nelson on July 31, could be expected at Port Napier on about August 8.

Apparently there were still further delays, but the "Hawke's Bay Herald" mentioned in its shipping notes for August 21 that J.N. Crombie was amongst the passengers arriving on the Wongawonga from Wellington on August 16.

Crombie's arrival was noted by the newspaper. In its "Local Intelligence" column of that issues was the story:

> "Photographs. The arrival amongst us of a photographic artist is quite an event in the history of our infant township. It will be seen from our advertising columns that Mr J.N. Crombie, to whose excellence as an artist we can speak from personal knowledge, and who has just returned from a successful professional visit to the Southern Provinces, has arrived in Napier by the Wongawonga. His stay here will be a brief one, only till the return of the steamer, and it is scarcely necessary to remind our readers that such an opportunity does not offer itself every day."

On August 21 and 28 Crombie advertised that he had fitted out apartments at the Eastern Spit (now Ahuriri) for "the prosection of Photographic Portraiture in all its details." He also advertised "Crombie's Royal Photographic Gallery, White Store, Eastern Spit, containing the beauty and talent of New Zealand. Open Daily, Inspection Invited." A week later Crombie advertised that he had been induced by many settlers to delay his departure for another fortnight, and again a week later he advertised that "To the old folks at home, no present can be more acceptable than a Photography of those who, from a spirit of enterprise or a love of adventure have placed half the globe between them and their hearths."



Above: Circa 1862. Number 136 Queen St., Auckland. Crombie, Photographer, above Staffordshire Potteries. Just barely visible is someone looking out of the right hand window. Crombie himself? (Auckland Institute & Museum Photograph)

And finally, the Shipping Notes of September 25 listed J.N. Crombie as a passenger for Auckland on the ketch Pegasus which had departed for Auckland two days earlier.

Several points of interest are brought out by Mrs Brackenbury's research. One of course is that the note written by Colenso that the daguerreotype was made in 1856-7 must have been made in 1858; the note was probably written many years later when memory was uncertain. Another point arises from the fact that Janice Mogford noted that Crombie left Auckland in September 1856 for his tour of the Southern Provinces. From this latest research it appears that Crombie therefore spent some two years away from Auckland, and practised his business in Canterbury and Nelson as well as Napier. One hopes that further research in early Canterbury and Nelson newspapers and other sources will reveal further details of Crombie's career, and possibly may bring to light a few more of the many photographs he must have taken. And one wonders: did Dr Barker, or D.L. Mundy, mentioned elsewhere in this magazine, ever meet Crombie?

PHOTOGRAPHIC WORKSHOP

Art and Design School, School of Fine Arts, University of Auckland. 10-20 January, 1972.

For advanced workers in black-and-white photography. Emphasis throughout on personal expression and development. Refinement of techniques in field and darkroom work. Nude model available. Lectures, criticism, group discussion, films. Study and analysis of some major 20th century photographers and photographers in New Zealand.

Students work with own camera and supply film, developing and printing paper. Microdol-X and Microphen developers and fixer will be supplied.

Application must be accompanied by portfolio of not less than 10 photographs any size, mounted or unmounted.

TUTOR John B. Turner, Lecturer in Photography, School of Fine Arts.

GUEST TUTORS John Fields and Do Van Toan.

Course Fee $30. Closing date for enrolments (12) December 15. Accomodation available at O'Rorke Hall, 49 Symonds St. Address enquiries and enrolments to:

Director of University Extension
Art & Design School
Private Bag
AUCKLAND.
(21 Princes St, Phone 74-740, ext. 322)

KEN FOSTER

two photographs

By vocation Ken Foster is a sales supervisor but he's one of the small group of Hamilton photographers who've made that city one of the most alive centres of photographic activity in New Zealand. He says: "I've taken thousands of photographs over the years, mostly of things which have appealed to me for one reason or another. The photographs here are amongst those which I think have lasting value. Like most photographers, I take many photographs of people, but at the moment I am concerned with the other manifestations of life so I have made my selection accordingly."

MOUNTAINS & CLIMBERS

A LAND APART. The Mount Cook Alpine Region. By George Harris and Graeme Hasler. 224 pages, 150 photographs (15 in colour). A.H. & A.W. Reed, Wellington 1971. Price $12.50.

Alpine photography has a long and strong tradition in New Zealand, manifested in ways ranging from the New Zealand Alpine Club's competitions to some magnificent books, notably such works as John Pascoe's "Unclimbed New Zealand" and "The Mountains, the Bush, and the Sea." Sometimes this branch of photography, influenced perhaps by the English photographer/climber/writer Frank Smythe has degenerated into a sterile pictorialism, producing technically beautiful photographs which somehow fall short of giving the viewer the feel of the mountains, an understanding of what it's like to be up there among the high peaks. George Harris and Graeme Hasler are climbers of note, and perhaps because they have a love of the mountains stronger than the influence of any particular school of photography their book succeeds in spite of some faults in giving the reader some idea of what its like to be up there in the mountains in the Mount Cook Alpine region.

The book sets out to give a general view of the region, carrying a brief historical section on the early climbers of the area, a section on tourism and the tourists, and even a section on search and rescue work. But in spirit if not in actual page totals the book is mainly about the mountains themselves and the people who climb them. Wisely, the authors have by and large left the photographs to speak for themselves. The photographs are fully but not excessively explained and described on separate pages of captions, and there's a brief introductory section on the history of the region. Beyond that, they've gone to well-known poets and to an old Maori chant for such text as they've felt necessary to supplement their efforts to evoke photographically the mood of the mountains. Thus the book has a forgiveable minimum of fatuous attempts to be poetic and of climbers' jargon. Even this latter is confined to the section at the end of the book where the routes up various mountains are described and supplemented with marked photographs.

All of the photographs are at least competent, and one or two are outstanding: for instance a terrifying shot from the high peak of Mount Cook looking along the summit ridge. The text almost casually mentions the climbing feats involved in traversing this ridge, including the information that the present record for the traverse is two hours. The photograph makes the traverse look impossibly suicidal, and is the best possible tribute to the skill and courage of the climbers who essay it. To me this is the best photograph in the book, but there are many others which contribute to the book's feel for the mountains and climbing them.

But an unavoidable impression is how much better the book could have been with better reproduction of many of the photographs. The few colour photographs are very well reproduced, but too many of the black and white photographs are not. The white of mountain snow and ice is white, the air of the mountains has a heart-stopping clarity, and shadows are clean and hard. But in the book all these are too often reduced to an unsharp muddy grey. Perhaps the fault is the matt paper used for the black and white photographs where glossy is used for colour, but even so the brilliant white of snow is often reproduced markedly greyer than the paper base it's printed on. This is puzzling and irritating in such often-superb photography, and seems to have become a common fault in many recent Reed books: as their colour reproduction has improved, black and white has deteriorated below the standard of Reed books of a few years ago.

Another problem arises from the fact that the immensity of Alpine landscapes almost demands that photographs be seen as large as possible. In this book the attempt to do this has been done by reproducing too many photographs across two pages. Unfortunately the break in the middle destroys any advantage which may have been gained by the larger size of picture. Perhaps the answer to this, and it may not be a very satisfactory answer, would be to publish the book in a horizontal rather than the present vertical format.

It's a tribute to the photographs that the shortcomings in reproduction have not destroyed the feel and mood of the mountains which it's the evident desire of the authors to convey. Since the 1970-71 climbing season with its widely-publicised first ascent of the Caroline face of Mount Cook and other noteworthy feats, climbing in New Zealand is enjoying more attention than ever before. A Land Apart comes at the right time to be a fitting addition to the catalogue of New Zealand's Alpine literature and photography.

BRUCE WEATHERALL.

NEWS & NOTES

New Leica

Leica agents E.C. Lackland & Co. Ltd. say stocks of the new Leica M5 should be arriving in New Zealand in December.

The M5 is the first rangefinder camera to be equipped with through-the-lens exposure metering. The narrow-angle CdS meter has needle and follow-pointer visible in the viewfinder and is coupled to apertures, film speeds and film speed settings from 6 to 3200 ASA. It is switched on by winding the film and automatically switches off after exposure.

Many of the features of the M4 are retained, but other changes include "hot shoe" X-synch for flash, and a rewind crank in the base plate. Exterior metal finishes are black or chrome.

Film Course

A full-time course in Film has been approved by the Auckland University Senate for the Elam School of Fine Arts. The plan for the course has been drawn up by Tom Hutchins, who's at present Senior Lecturer in Photography at the School of Fine Arts. It'll be a full-time course comparable to the present Sculpture, Painting and Design Courses, but it's expected that enrolment will have to be kept down to ten or 12 students. Equipment for full-scale 16mm double-system sound filming is envisaged, and although the concentration will be on practical work students will study the history and theory of film as well.

Books

Wellington publishers' representative Gil McGahey has obtained the New Zealand agency for Amphoto, the American publishing firm specialising in photographic books. Gil McGahey already holds the agency for Focal Press, of London, and is North Island representative for Dunedin publisher John McIndoe Limited.

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, 5&6 at 25c. They can be obtained from:

New Zealand Photography
29 Wyndrum Avenue
Lower Hutt.

Magazines

Two American quarterlies can be recommended to anyone interested in photographic history, the apparatus or the photographs of the past.
"The Graphic Antiquarian" has a subsciption of $7 a year, send to:

The Graphic Antiquarian
3851 Esquire Place
Indianapolis, Ind. 46226
USA

"The Photographic Collectors' Newsletter" costs $5 a year from:

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