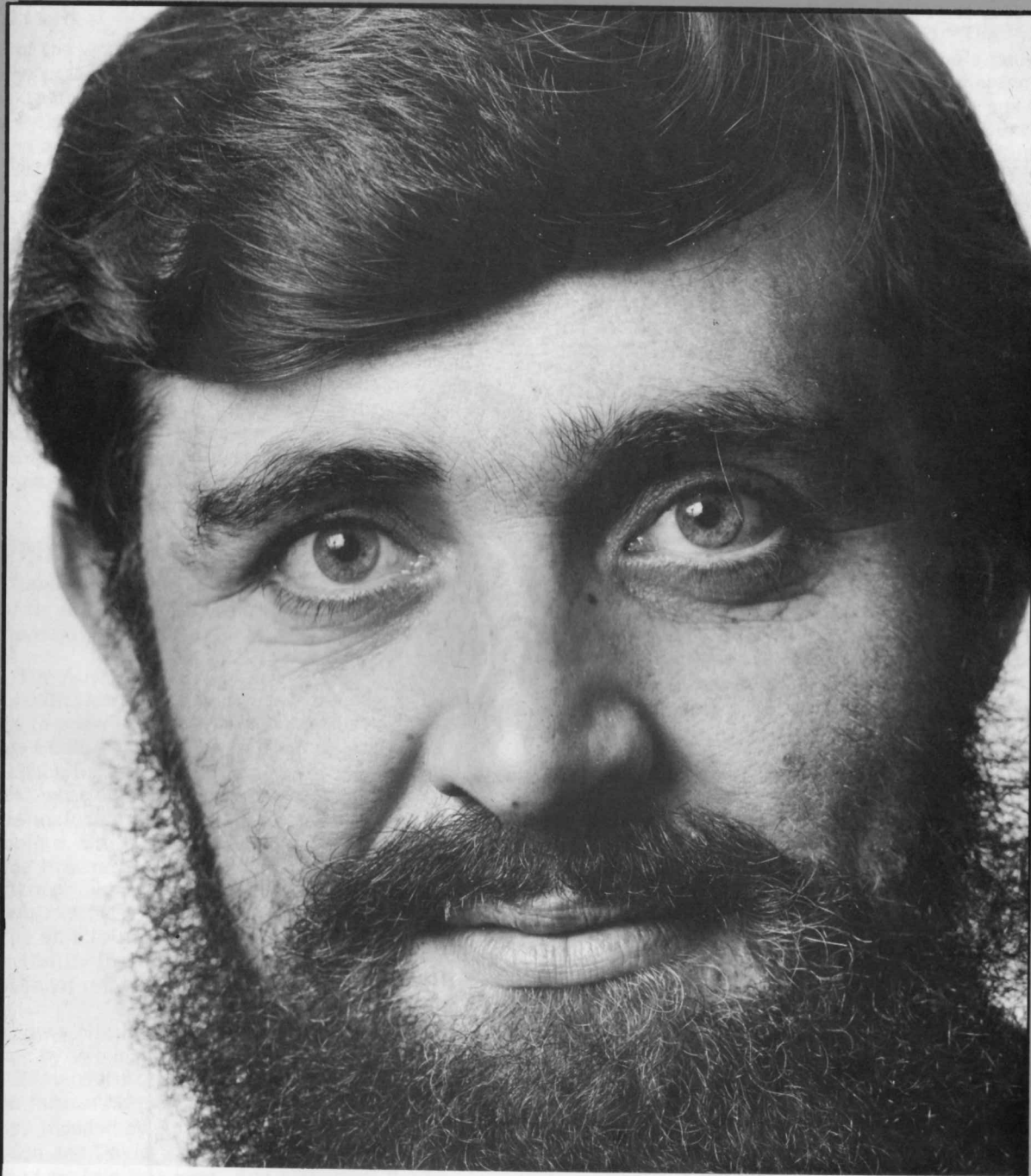


NEW ZEALAND PHOTOGRAPHY

35c

January-
February 1972



Photographed by Brian Curtis,
Kodak New Zealand Limited,
Taken on Kodak Tri-X Pan Film
Developed in Kodak HC110
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NEW ZEALAND
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New Zealand Photography

Number 8

January-February 1972



PHOTOGRAPH BY ALAN LEATHERBY

It looks like 1972 will be a good year for photography in New Zealand. The renaissance in photography which took hold in the rest of the world in the 1950's has now reached New Zealand in full strength. Through its links with New York's Museum of Modern Art, the Auckland City Art Gallery is planning to show the outstanding exhibition "New Photographers USA" and possibly the Bill Brandt Retrospective as well. Lower Hutt's Dowse Art Gallery is planning shows by expatriate New Zealand and Magnum photographer Brian Brake, and by David Douglas Duncan. Even the camera clubs are showing an awareness of a wider world of photography. Last year their journal "New Zealand Camera" published a selection of Ans Westra's work, and the PSNZ President called on members to give greater attention to the international greats of photography. This year, historian, critic and former Director of George Eastman House, Beaumont Newhall, will speak to the PSNZ Annual Convention. This magazine has tried to play a small part in this renaissance, and with the help of readers and contributors will keep trying to promote worthwhile photography. But, as we've said many times before, we need that help and support. Your photographs, your criticisms, your subscriptions, your telling other people about the magazine will help it contribute to the new scene in New Zealand photography.

IN THIS ISSUE:

Richard Collins: Four Photographs.

The Nude: Five photographs by Roger Leach, a book by Bill Jay, E.J. Bellocq's Storyville Portraits.

From the Dominion Museum Collections: Photographs by James McDonald.

Alan Leatherby: Three photographs.

Books You Could have Bought for Christmas.

News & Notes.

COVER: Photograph by Roger Leach. More about and by this photographer on pages 8-13.

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RICHARD COLLINS

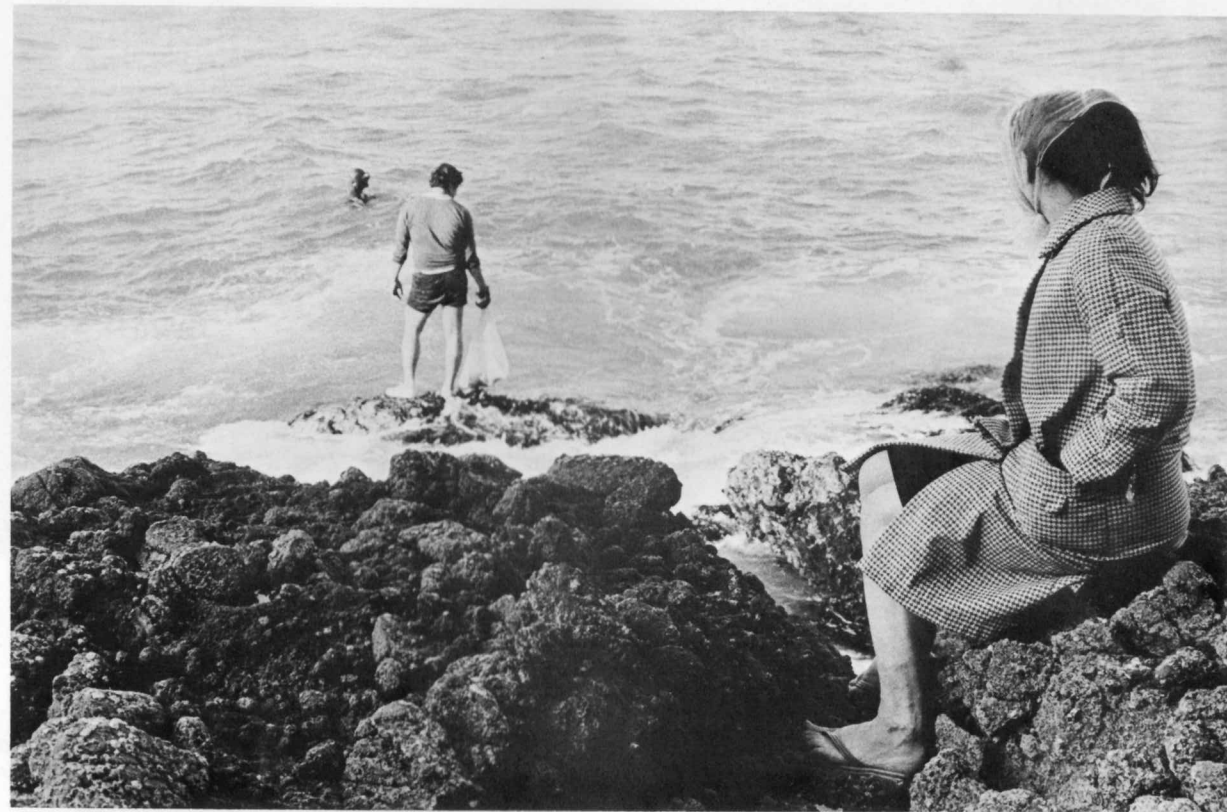
four photographs

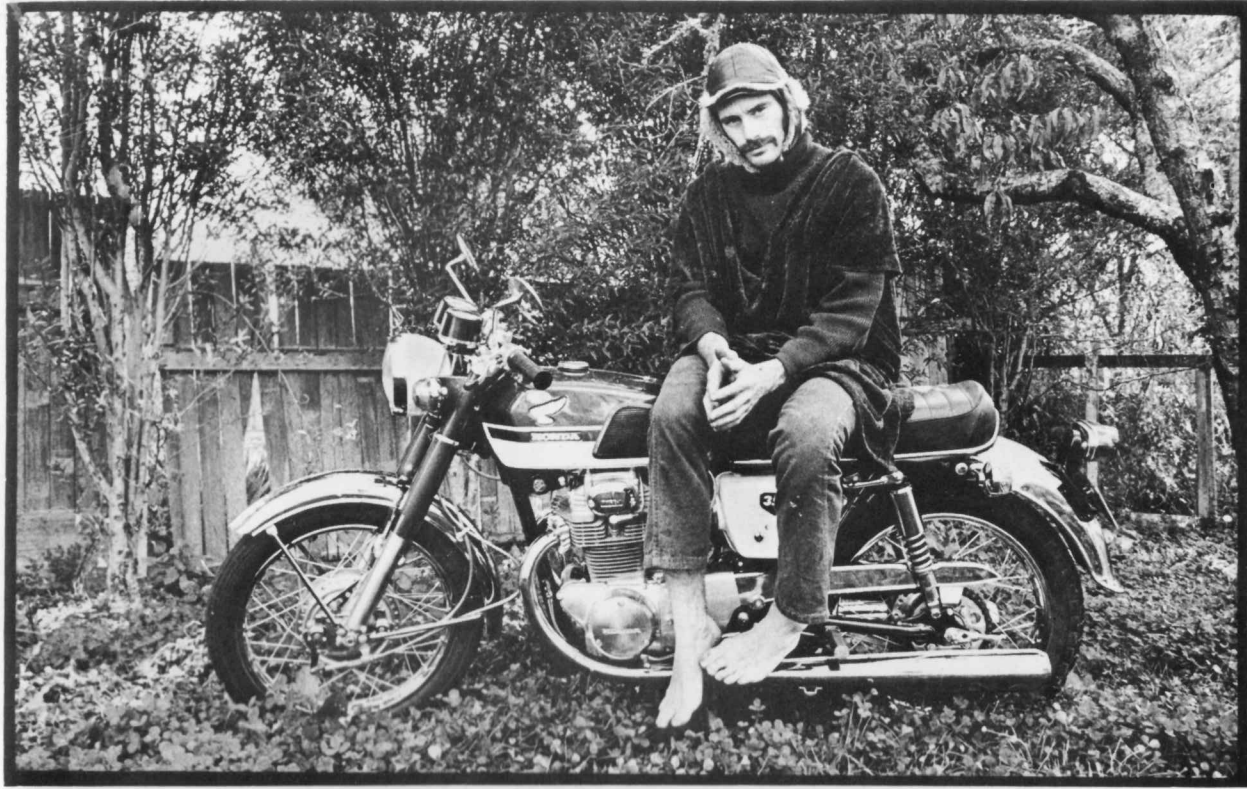


Richard Collins writes of himself: "I am 30, married, with one daughter. I am employed as an architect, and in that capacity I do manage to squeeze in some photography. I hope to spend more continuous periods of time photographing and printing in specific places. My wife, Marie, and I are working towards getting a book published, of photos, writing and drawings.

"I have exhibited in 1967 with three other photographers in Auckland's Vulcan Gallery, and in 1971 with several others at the Hamilton city art gallery and with James Keogh at the Architectural Association clubrooms.

"I have spent some time trying to write about my work without getting anywhere. I have just finished reading Thoreau's 'Walden' and would like to quote from the concluding paragraph. Talking about the 'endless novelty' of life Thoreau says: ...Only that day dawns to which we one awake. There is more day to dawn. The sun is but the morning star."

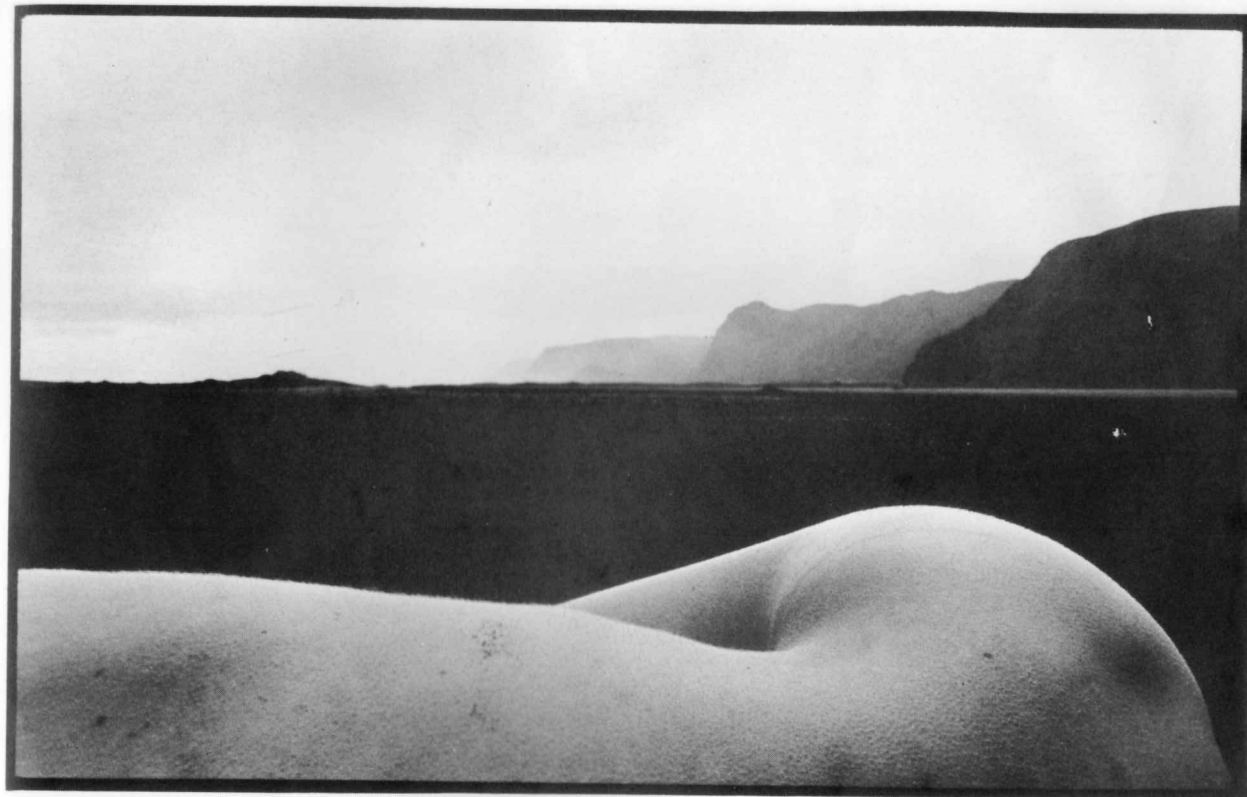


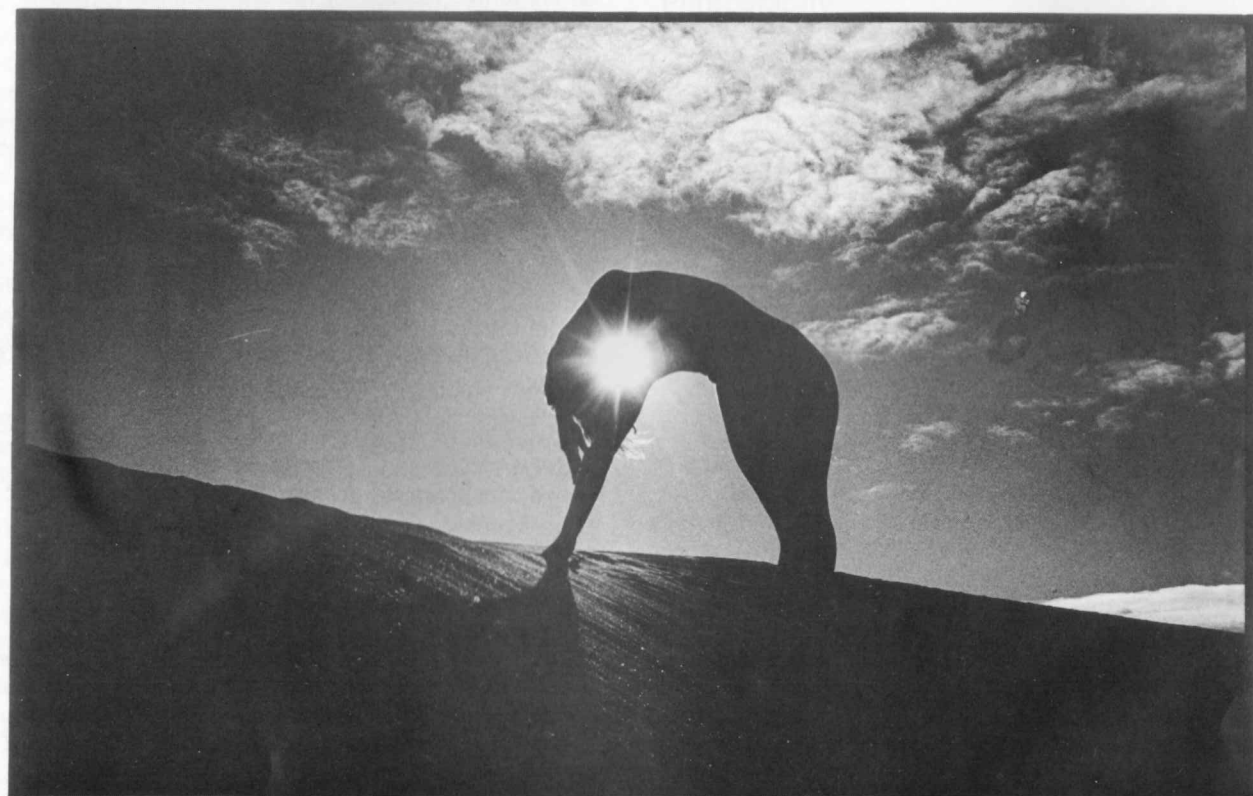


ROGER LEACH photographs

Roger Leach, whose self-photograph appears above, became interested in painting while still at school, especially in the work of Salvador Dali. In 1969, when he was twenty-four, he bought his first camera when introduced by friends to the photography of Bill Brandt, Edward Weston, Sam Haskins and the book "Family of Man." On first examination at least his photographs show the strong influence of the two first-named photographers, particularly the wide-angle distortions of Bill Brandt but perhaps also Weston's feeling for texture as well as form in the nude. He has never previously had his paintings or photographs exhibited or published. In October last year he left New Zealand for an indefinite working holiday in Japan.







The photographer, who has spent the last 15 years of his life in the desert, has captured the essence of the landscape in a series of black and white photographs. The images are both beautiful and haunting, capturing the vastness and isolation of the desert. The book is a must-read for anyone who loves photography and the desert.

View this book on the web at www.fox.com. The book is available in paperback and hardcover. The price is \$19.95 for the paperback and \$29.95 for the hardcover.

The book is a collection of black and white photographs of the desert landscape. The images are both beautiful and haunting, capturing the vastness and isolation of the desert. The book is a must-read for anyone who loves photography and the desert.

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BOOKS

VIEWS ON NUDES, By Bill Jay. 156 pages, 137 photographs. Focal Press Limited, London, 1971. Price \$4.70. Reviewed by Bruce Weatherall.

Before starting this review, I will state a prejudice: I have always thought the nude a vastly overrated subject for photography. Not merely "girlie" or "glamour" photography of the type which culminates in the photographs in the pages of Playboy: even nude photography undertaken with a serious artistic purpose and not just to titivate the viewer. This is not the place to explore this prejudice, but it should be stated.

Bill Jay's book, however, is worth the attention even of someone as prejudiced as this reviewer against its subject. For the book is not just another collection of pseudo-art skin photographs with a text to match. It's a serious discussion of the history and aesthetics of nude photography, with photographs to support the discussion. Or, to put it another way, it's a collection of photographs showing the whole range of serious nude photography, past and present, with a supporting text which provides a discussion of this particular field of photography.

"Discussion" is the key word to describe the text. Basically it's a collection of quotes from photographers and critics over the past century or more, skilfully linked into a continuous narrative by Bill Jay, who might be described as a contributing chairman of the discussion. Most of the great names in photography who made photographs of the nude are represented: Weston, Brandt, Bullock, Clergue, Haskins and many others. Bill Jay has not confined himself to the photographers well-known in the English-speaking world: photographers from Japan, the flourishing Czechslovak school, Poland, Russia, Germany and a number of other countries are represented by at least a photograph or two and often by a few sentences of text as well. And not all the contributors are photographers; Sir Kenneth Clark, the painter Delacroix, and George Bernard Shaw have their say as well. Shaw, who had some typically Shavian but highly relevant comments to make about photography more than seventy years ago, is represented not only as a critic: there's a photograph taken by Alvin Langdon Coburn in 1906 of Shaw posing as Rodin's "Thinker."

What does the discussion achieve? My own interest in reading the book was to find an answer to my own basic question: why bother so much with nude photography in the first place? Bill Jay has his own uncompromising answer to this: photographers, serious photographers that is, photograph things to which they react emotionally; photographers, like anyone else, react emotionally, i.e. erotically, to an unclothed member of the opposite sex. To Bill Jay the reason and justification for nude photography is above all, eroticism. Bill Jay does not agree with those who declare their reaction to the nude body as one of delight in pure shape, form, line and so on. Fortunately he has not excluded from the discussion photographs or comment which might disagree with his own position. In fact the views of the various contributors, and their photographs, range from the exclusively erotic concern of say contemporary American photographer Larry Fink: "To photograph a nude without desiring her is the ultimate in perversity" to Czechoslovakia's Miro Gregor: "...it is an object for graphic analysis and this should be set above all other things." And of course there are any number of opinions between these extremes. The discussion ranges widely: eroticism v. graphic design is a principal theme, but there are many others: realism v. pictorialism, technical experimentation v. straight photography, pros and cons of censorship, even the question of whether "Girlie" pictures have any value. This latter, however, only has one or two quotes in support of it. By and large the book's attitude to this branch of nude photography is summed up in Bill Jay's comment on "Playboy" photography which he wraps up and puts down most neatly: "...such stylised nudes are almost pure Victorian genre pieces - worth collecting for the amusement of our grandchildren." So much for the photographic titivators and the morality campaigners who would protect our children from them.

Taken over all, the text poses and clarifies a great many questions, which is much more important than attempting to state any definitive answers. Some of the questions could have been followed up more than they have been. For instance, women photographers have photographed the nude female body, some of them very well indeed. Imogen Cunningham is represented by photographs which are presented facing photographs by Edward Weston: the styles are almost identical. Leaving aside questions of homosexuality, where does this leave the eroticism theme? On the other side of the same coin, Weston describes how he once photographed two shells; he had no erotic intentions when he made

the photograph, but everyone who saw it commented on its eroticism.

The writer who gets closest to this reviewer's prejudice is English photographer David Hurn, who has two photographs of photographers in action with nude models: one a professional at work, the other a merciless shot of camera club photographers clicking away in a nude model session. Hurn does not have much time for nude photography: "...there is not much going for the nude body except shape and texture. Few people have been able to photograph these inanimate qualities successfully and achieve anything but a boring design." And much more harshly: "I am incredibly suspicious of photographers who specialise in the nude. I feel sure the majority take these photographs because they want to see a girl without her clothes. They get their kicks from seeing and photographing a naked woman... they use the camera as an excuse. That's fine. But they must not attempt to convince themselves, or others, that they are achieving some artistic end." So somewhere in this book, there's a quote for everybody.

The photographs in the book, all moderately well presented, show the enormous variety of styles and approaches to nude photography over the past hundred-odd years. My own interpretation of the collection is that progress in this field is shown as an erratic progress towards the ever more surreal and abstract treatment of the nude form. This, my prejudice informs me, is confirmation of the limitations of the basic subject. But there are undoubtedly some very fine photographs. My own favourite is American photographer Lee Friedlander's "Belle Starr, Stripper," which to some extent is more social documentary than any sort of conventional nude photography. It shows a woman standing against a wall. Above the pendulous-breasted torso there's a hard yet sad face, and the dark hair merges with trees in a picture on the wall behind. In fact Belle Starr, the stripper, the sex-object, becomes an extension of the picture... something decorative to hang on the wall to look at and fill an empty space, but no longer a really human person. Here is one photograph which says something about a person and the world she lives in, which to my mind is the sort of thing photographers should be expending their energies on. For once, here is a nude picture in which nudity has a really worthwhile justification.

BRUCE WEATHERALL.

BOOKS FROM FOCAL PRESS

The Manual of Photography Formerly The Ilford Manual of Photography Edited by Alan Horder

The Ilford Manual of Photography occupies a unique place in photographic literature. It is the oldest surviving and perennially contemporary textbook having been first published nearly 80 years ago. Since then it has been revised many times and has come to be the bible of generations of photographers. Recently taken over by Focal Press from Ilford Ltd., it is now fully independent from all industrial interests and products. The present edition has also been thoroughly revised to cover colour work and all the latest methods and materials. Thus this important work has acquired a new lease of life—prepared to serve as many new generations of students in the future as it did in the past.
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E.J. BELLOCQ: STORYVILLE PORTRAITS. Photographs from the New Orleans Red-Light District, circa 1912. Reproduced from prints made by Lee Friedlander, edited by John Szarkowski. 88 pages; 34 photographs. The Museum of Modern Art, New York, 1970. U.S. price \$12.50. Reviewed by John B. Turner.

Very little is known about E.J. Bellocq except that he was a small, misshapen man who photographed for a New Orleans shipbuilding company before and after the first World War. He also photographed the friendly prostitutes of Storyville, a legalised red-light district on the New Orleans waterfront. This we know thanks to Lee Friedlander, the American photographer who now owns the 89 glass negatives discovered in Bellocq's desk after his death.

Friedlander, who took great care to make beautiful prints by the laborious P.O.P. (Printing Out Paper) method which involved exposing by indirect daylight for anything from three hours to seven days, depending on the plate's density and the quality of the light. Then the prints were gold toned. Friedlander states in the Preface that he hoped that his taste in printing had not perverted Bellocq's intention. The printing really is beautiful - it may be even better than Bellocq's - but I doubt that he would be pleased to see these uncropped versions of his photographs in public. This book nowhere makes it clear that many of the details and objects surrounding the women would have been cropped from the photographer's own prints.

Bellocq knew he had to include extraneous detail to get sufficient depth of field. He couldn't

block off all the unwanted background even with his makeshift backdrops; so he had to crop his prints accordingly. In the frontispiece photograph of Bellocq's work desk, for instance, one can see framed and severely cropped versions of two of the plates. The two versions are completely different statements.

Ironically, without the superfluous detail, Bellocq's more formal portraits, like those mentioned above would be indistinguishable from most commercial portraits of the period. The same, however, cannot be said of most of his work which doesn't need the unwanted areas or the visually exciting battle scars of negative deterioration to make them interesting. Bellocq's best photographs show a remarkable degree of frankness and spontaneity. The women obviously posed willingly and with pleasure for Bellocq. Some of them are seen playing with their pets, others gazing into mirrors or lying naked on a couch. Some are more bizarre in masks or with striped stockings. Some had their faces scratched from the glass plates. Nobody knows why. The mystery is an essential part of the astonishing beauty of Bellocq's Storyville portraits.

The superbly printed book includes an appropriately dubious text edited by John Szarkowski in the form of a dialogue between Lee Friedlander and former acquaintances of Bellocq: a fellow photographer, several musicians, a writer and a former prostitute who knew Bellocq. The text says more about the participants than Bellocq who remains virtually unknown. If you like Lee Friedlander's own photographs, you will probably love this book.



BOOKS YOU PROBABLY COULDN'T BUY FOR CHRISTMAS

I've spent hundreds of hours browsing in bookshops all over the country and have never failed to be depressed by the paucity of fine photographic books generally available. Even the most co-operative bookseller is reluctant to bring in more than half a dozen copies of a choice photography classic. Sadly, the same guy usually has a great wad of those horribly repetitive how-to-do-it books always churned out with horrendously stupid illustrations, which treat the beginner as a hopeless visual illiterate.

Experience taught booksellers that "picture books don't sell"; or at least, the ones they bought in, did not sell very well. But times have changed. More people are prepared to pay good money for books by outstanding photographers. It's up to us to tell booksellers which photographers' work we are interested in and to show that we would appreciate them getting in a few copies so we don't have to go through the torture of waiting three to six months (or more) for our favourite photographer's latest book. Booksellers know well in advance what books are due to be published. They need encouragement to select good photo books with the confidence that only experience brings.

A very real problem is that owing to international publishing agreements, a few titles (American Usually) can not be purchased at all until (hopefully) they are published by a British Company for Commonwealth distribution. Another problem is that some overseas book distributors simply won't handle orders of less than five or so copies - another reason for encouraging booksellers to get in several copies for both you and interested friends.

My own experience with some booksellers has been very favourable. Before I left Wellington in early 1971, Unity Books started bringing in smallish quantities of classics like *The Photographer's Eye* and important monographs on Edward Weston, Dorothea Lange and Harry Callahan, for instance. They were surprised and delighted at how quickly the books (at from \$2.00 up to over \$14.00) sold. They were pleased to re-order and have since been bringing in larger quantities of important titles on their own initiative.

Booksellers in Auckland have recently been surprised to sell all of their copies of such superb books as Bruce Davidson's *East 100th Street* at \$9.50 in softback. *Cartier-Bresson's France* at at nearly \$17.00 is also selling very well, which proves that the works of outstanding photographers do sell.

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WALKER EVANS. Photographs from 1929 to 1970 by Walker Evans. Introduction by John Szarkowski. 192 pages. 106 photographs. The Museum of Modern Art, New York 1971. Another outstanding MOMA monograph on one of America's most influential photographers. Beautifully printed. C \$12.50. Available paperbound.

PHOTOGRAPHY IN THE TWENTIETH CENTURY. Edited by Nathan Lyons. Horizon Press and George Eastman House, New York 1967. 143 pages 155 photographs. One photograph each by photographers who have helped shape photography since 1900. Excellent reproductions and selection misses few influential photographers up until early '60s. C \$15.00.

PHOTOGRAPHS BY RAYMOND MOORE. Introduction by Eric de Mare. Statement by Raymond Moore. 32 pages, 21 photographs. Well-printed catalogue of this important British photographer's exhibition presented by the Welsh Arts Council. Address: Welsh Arts Council, Art Department, Museum Place, Cardiff CF1 3NX, Wales. A good buy at \$1.25, (P).

NEE DE LA VAGUE (BORN OF THE WAVES). New Corgi large format paperback of Lucien Clergue's famous seascaped nudes. \$2.50.

BERENICE ABBOTT: PHOTOGRAPHS. Foreword by Muriel Rukeyser, introduced by David Vestal. 176 pages, 122 photographs. Horizon Press, New York 1970. Deceptively simple images from the '20s up until the '60s from this fine documentary photographer. P \$8.65. Available clothbound.

THIS IS THE AMERICAN EARTH. Ansel Adams and Nancy Newhall. 112 pages. 84 photographs. A Sierra Club-Ballantine Book. P \$4.00. Includes outstanding photographs by Ansel Adams, Minor White, Edward and Brett Weston and William Garnett among others; very well produced.

Representative of the Sierra-Ballantine series of conservationist books in bargain priced paperbacks, based on superb folio format Sierra Club books notable for their outstanding photography and reproduction in colour and black and white. Titles available include **NAVAJO WILDLANDS**, (photographs by Philip Hyde); **SUMMER ISLAND: PENOBSCOT COUNTRY** (Eliot Porter); **NOT MAN APART** (Ansel Adams, Wynn Bullock, Eliot Porter, Cedric Wright etc; includes colour photographs by Edward and Cole Weston and others); **IN WILDNESS IS THE PRESERVATION OF THE WORLD** (Eliot Porter). These books are all collectors' items.

SELF PORTRAIT. Photographs by Lee Friedlander. 88 pages. 44 frank and witty photographs by one of America's most brilliant contemporary photographers. Haywire Press, 44 South Mountain Road, New City, N.Y. 10956; 1970. P \$5.00.

THE CONCERNED PHOTOGRAPHER. Edited by Cornell Capa. Photographs by Werner Bischof, Andre Kertesz, Robert Capa, Leonard Freed, David Seymour ("Chim") and Dan Weiner. 206 pages, 174 photographs. Grossman Publishers, New York 1968. An excellent book, with comprehensive statements about the photographers plus their pertinent comments on each picture. Dedicated "to photography which demands personal commitment and concern for mankind." P \$5.00 C \$10.00.

DIARY OF A CENTURY. Photographs by Jaques Henri Lartigue. Edited by Richard Avedon. Weidenfeld & Nicolson, 1971. Seventy years of personal pictures from this immensely talented amateur famous for his delightful boyhood photographs. C \$13.50.

EAST 100TH STREET. Photographs by Bruce Davidson. Harvard University Press 1970. 132 Pages, 123 photographs. A beautifully produced modern classic from this outstanding concerned photographer. P \$9.50, C \$25.00. See review in *New Zealand Photography*, No. 6, July-August 1971.

AN AMERICAN EXODUS. A Record of Human Erosion in the Thirties. Photographs by Dorothea Lange, text by Paul Schuster Taylor, 148 pages. 95 photographs. Reprint of important 1939 documentary work which inspired John Steinbeck's "The Grapes of Wrath." P \$5.00, C \$10.00.

E.J. BELLOCQ: STORYVILLE PORTRAITS. Photographs from the New Orleans Red-Light District, circa 1912. Edited by John Szarkowski. 88 pages. 34 photographs owned and printed by Lee Friedlander. The Museum of Modern Art, New York, 1970. Delightful and bizarre photographs from a virtually unknown photographer, finely reproduced. C \$12.50. Also available paperback. See review in this issue of *New Zealand Photography*.

WORK FROM THE SAME HOUSE. Photographs by Lee Friedlander, etchings by Jim Dine, 46 pages. 17 photographs, 16 etchings. Trigram Press, London 1969. A delightful collaboration between two witty Americans. P \$2.50.

SEQUENCE. By Duane Michals. 154 pages. 95 photographs. Doubleday and Company, N.Y. 1970. Sequences called "photo comic strips" by one critic, include *The Human Condition*, *Paradise Regained*, *Chance Meeting*, *The Voyeur's Pleasure Becomes Pain*, *The Sad Farewell*, *The Birth of Eve* and *The Senseless Act*. A serious work of pleasure. P \$4.80.

RALPH EUGENE MEATYARD. With notes by Arnold Gassan and Wendell Berry. 56 pages. 36 photographs. Gnomon Press, P.O. Box 1796, Lexington, Kentucky, 40501, U.S.A. 1970. First monograph of this important photographer of strange people and situations. P \$4.25.

THE SOMNAMBULIST. Dream photographs by Ralph Gibson. 52 pages, 49 photographs. Lustram Press, California. 1970. Beautiful photographs from an exciting young photographer. P \$3.50.

IMOGEN CUNNINGHAM: PHOTOGRAPHS. Introduction by Margery Mann. 126 pages. 94 photographs. University of Washington Press, 1970. From a lifetime in photography which started in 1901 and continues today. Good reproduction and presentation of this important photographer's work. C \$12.50.

PHOTOGRAPHS OF THE DETROIT PEOPLE. Alwyn Scott Turner's self-published book of photographs. Alwyn Scott Turner, Detroit 1970. (A recent issue of the American magazine *Avant Garde* was devoted entirely to Turner's photographs). P \$3.75.

THE SCIENCE MUSEUM PHOTOGRAPHY COLLECTION. D.B. Thomas. 114 pages profusely illustrated with line drawings, photographs etc. Her Majesty's Stationery Office, London. 1969. A remarkably fine catalogue of the Science Museum's collection of rare cameras, photographs and other photographic. Well printed and highly readable as a brief history of photography through its technological evolution. Includes a fine collection of photographs, some of which have not been seen elsewhere. P \$4.70.

SADAKICHI HARTMANN. Introduction George Knox, Notes by Harry Lawton. University of California, Riverside. 1970. Hartmann was one of the most prolific and influential art critics of the early 1900s. P \$3.00.

TIME EXPOSURE. William Henry Jackson. Cooper Square Publishers Inc., N.Y. 1970. Reprint of 1940 biography of one of the most remarkable pioneer American photographers who at one stage of world trip visited New Zealand in 1895. C \$9.00

BRASSAI. Introductory Essay by Lawrence Durrell. 80 pages 61 photographs. The Museum of Modern Art, 1968. Practically a catalogue of the Brassai show which recently toured New Zealand. P \$4.30. Available in clothbound.

THE ANIMALS. Photographs by Garry Winogrand. Afterword by John Szarkowski. Museum of Modern Art, N.Y. 1969. 48 pages. 46 Photographs. Humorous and poignant zoo pictures by an outstanding photographer. P \$2.50.

THE HOME PLACE. Wright Morris. 178 pages profusely illustrated. University of Nebraska Press, 1968. Paperbound reprint of long unavailable work by an important writer/photographer. P \$2.00

MY CAMERA ON POINT LOBOS. Edward Weston. 84 pages. 30 plates. Da Capo Press, N.Y. 1968. Excellent facsimile edition printed from original letterpress plates. Introduction by Dody. Note on Weston's technique by Ansel Adams. Weston's Foreword and selections from his Daybooks. C \$27.50.

VISION AND EXPRESSION. Edited by Nathan Lyons. 176 pages, 154 photographs. Horizon Press and George Eastman House, New York 1969. One photograph each from photographers showing an immense range of visual exploration and awareness. Includes Burk Uzzle, Duane Michals, Thomas Barrow, Leslie Krims, Judy Dater, William Gedney, Tony Ray-Jones, Michael Semak and David Vestal. C \$12.95.

John B. Turner.



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FROM THE DOMINION MUSEUM COLLECTION

James
McDonald

James McDonald was a man of many talents - he designed the New Zealand coat of arms and was a Tourist Department photographer at the turn of the century. He later worked at the 1905-6 Christchurch Exhibition as an assistant curator for the Colonial (now Dominion) Museum in Wellington, which included taking hundreds of photographs of the occasion. 1918 saw him as the Assistant Censor of Cinematographic Films. He also made films for the Tourist Department about this time. In the 1920's he was associated with both the Dominion Museum and the Academy of Fine Arts, as acting director and secretary respectively. He also photographed many of Elsdon Best's expeditions and made thousands of important historic photographs of the Maori for the Dominion Museum. James McDonald left the Museum in 1926 to start a school of Maori Arts and Crafts at Tokaanu.



Te Kerehau, Wife of Tukino, and son, c. 1905.



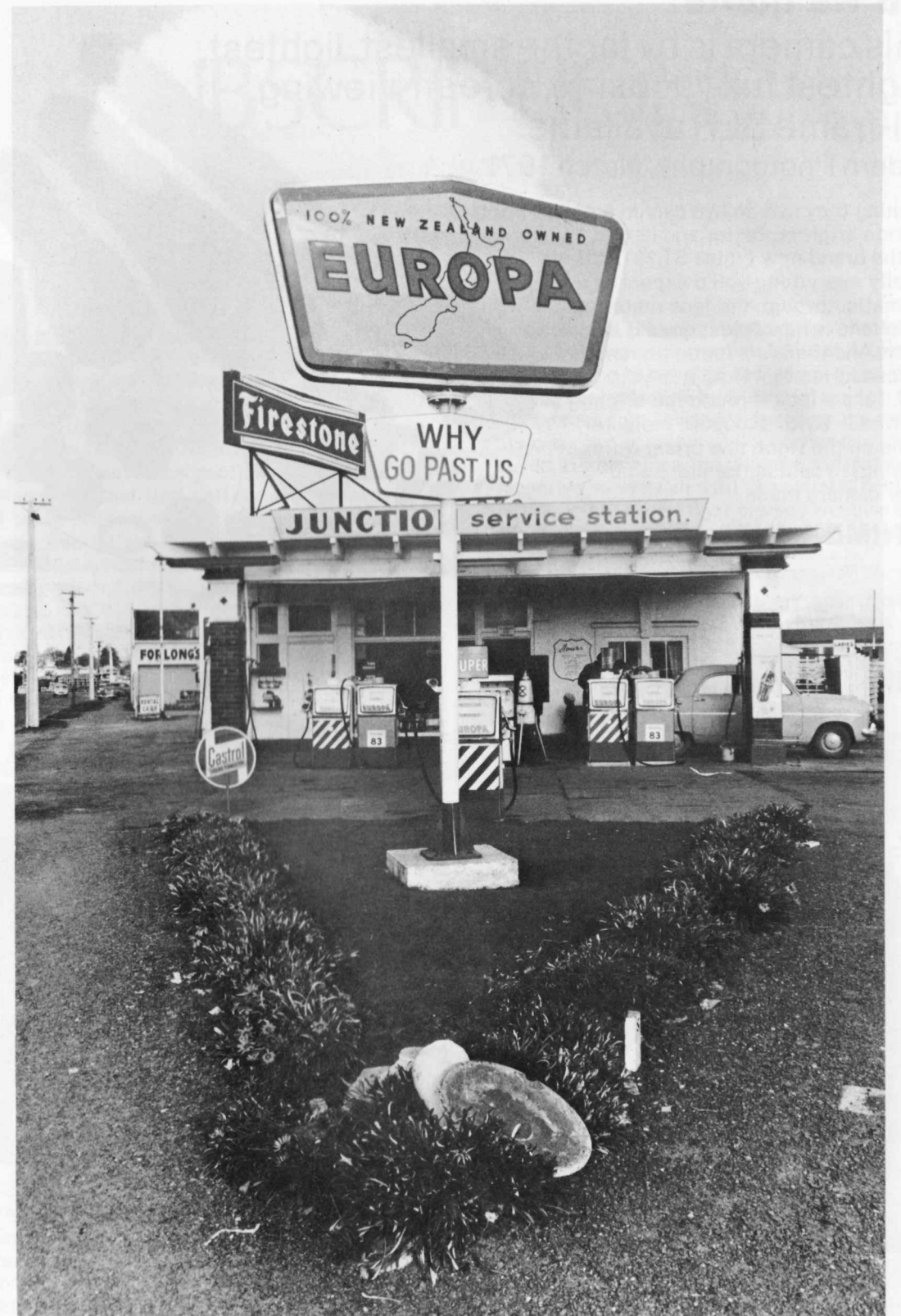
Wife of Te Waari Rei of Otaki, c. 1914.



ALAN LEATHERBY

two photographs

Alan Leatherby has been a member of the thriving group of Hamilton photographers who've made that city an important centre for photography in this country. He trained as a teacher at Hamilton Teachers College, where he exhibited his photographs in the college art department and was published in the college newspaper. Later he taught in Mangakino, but has now left teaching and is living in Auckland. He writes: "I have spent some time sorting and printing work from two years ago up to early 1971. I doubt if I shall ever complete it, but as I have had my camera stolen I have little else to do. Ah, the joys of life in a metropolis!" Three of his photographs were published last year in the cooperative publication "Photography: A Visual Dialect."



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Modern Photography, March 1971

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More than a year ago a modest newsletter called PHOTOGRAPHIC ART & HISTORY called for subscribers. A surprisingly large number of people responded, and this gave us the confidence and the finance to continue and develop that newsletter till it became the present-day NEW ZEALAND PHOTOGRAPHY. We have now published the six issues promised with that first call for subscribers. A number of those original subscribers have already renewed their subscriptions well before they were due. This has been a most hearteneing encouragement for our efforts, and a gratifying indication of sub-scribers' willingness to put up with the delays and other annoyances arising from the teething troubles of a new publication and the inexperience of its publishers. We hope the rest of our original subscribers will renew their subscriptions and confirm this confidence others have shown.

BUT WE NEED MORE SUBSCRIPTIONS. The more stable finances provided by subscriptions, and the clearer indication they give of circulation,

make forward planning and development of the magazine much easier. Given enough subscriptions we can continue to develop and improve the magazine. Buying the magazine by subscription has its advantages too. Generally it means the reader gets his copy two or three weeks earlier than the retail buyer. It also gives the reader justification and incentive to write in with complaints, criticisms and possibly even slight praise, and these are important to us in our efforts to develop the magazine.

So if you're a "foundation" subscriber, your renewal would be appreciated. If you're a subscriber whose sub is not yet due, please try to encourage others to subscribe. If you're not a subscriber, please consider the benefits to both yourself and the magazine of subscribing. They far outweigh the small cost involved. A subscription is one way in which you can participate in NEW ZEALAND PHOTOGRAPHY.

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To let us know who our readers are, please delete as many of the following classifications as may be appropriate. I am a professional/camera club/non-club amateur/photographer interested in NZ contemporary/historical/international/photography. I am aged . . .
Improvements I would like in the magazine:.....
.....

NEWS & NOTES

VISITOR

One of the world's leading historians and critics of Photography, Beaumont Newhall, will be guest speaker at the Photographic Society of New Zealand convention at Queenstown in April. Newhall recently retired as Director of George Eastman House in Rochester, New York, and is now Visiting Professor of Art at the University of New Mexico. He is best known, perhaps, as author of "The History of Photography," first published in 1937 as probably the first comprehensive history of the medium to concentrate on the pictorial as distinct from the scientific and technical aspects. The book is now in its fourth revised edition, and has long since been one of the standard photographic histories. The New York Museum of Modern Art has now published the book in much less expensive paperback form. He has published several other books on specific aspects of photographic history, and many articles in magazines and encyclopaedias.

EXHIBITIONS

Several major exhibitions by overseas photographers are planned for showing in New Zealand in the next year or so.

The Auckland City Art Gallery, through its links with New York's Museum of Modern Art, expects to show that Museum's outstanding exhibition "New Photography USA" in April or May. This exhibition included work by some of the United States' most outstanding present-day photographers. Those included in the show are Diane Arbus, Paul Caponigro, Bruce Davidson, Lee Friedlander, George Krause, Joel Meyerowitz, Naomi Savage, Art Sinsabaugh, Jerry Uelsmann, Garry Winogrand and Ray Metzker. It's not yet known if the exhibition will be able to travel to other centres. There's also a possibility that the gallery may show the Museum's Bill Brandt retrospective exhibition.

Lower Hutt's Dowse Art Gallery plans exhibitions by two major photographers. The first is New Zealander Bryan Brake, who's now a member of the famous Magnum freelance photographers' agency founded by Robert Capa, Henri Cartier-Bresson and David Seymour. This exhibition is planned for late this year. And agreement's also been reached in principle for an exhibition of the work of the great American photographer David Douglas Duncan. Duncan is one of the outstanding

war photographers of the past 30 years, has photographed much of the world between wars, and through a close friendship with Pablo Picasso has produced two books, "Picasso's Picassos" and "The Private World of Pablo Picasso." Other books he's published include "This is War!" about the Korean war, "War without Heroes" about Vietnam, and his autobiography "Nomad."

WANTED

Wellington photographic collector Bill Main is looking for daguerreotypes taken by early Wellington photographers. He's looking for them as part of his research for a planned book on 19th Century Wellington photography. So far he's looked at many daguerreotypes as well as other sorts of early photograph, but so far he's found none which can definitely be identified as having been taken in Wellington. If any readers of this magazine own or know of daguerreotypes made in Wellington, or with any Wellington connection, it would be greatly appreciated if they could get in touch with Bill Main, 93 Burma Road, Khandallah, Wellington. For those unsure of what a daguerreotype looks like, they're photographs, usually quite small and in an ornate folding case, which were taken on a silvered plate. They look like they've been made on a mirror, and depending on how the light falls on them they have the appearance of a positive, a negative or perhaps just a small mirror.

NEW NIKON

Nikon distributors T.A. Macalister Limited inform us that the new Nikon F2 camera, a development of the Nikon F, may be available in New Zealand in April or May. The F2 has many improvements over the F. There are too many to list here, but probably the main one is a new shutter which gives speeds from ten seconds to 1/2000 seconds with stepless speeds from 1/80 to 1/2000 seconds allowing setting of any intermediate speed. A new metering finder, the F2S Photomic, is three stops more sensitive at low light levels than the previous Photomic FTN, which in much more compact form can be obtained with the F2 as the F2 Photomic finder. With the F2S finder an accessory servomotor unit linked to the lens aperture ring gives automatic exposure settings. Other changes include a hinged but removable camera back, and a new motor drive system. Most lenses and other accessories, but not the new finders, are interchangeable between the Nikon F2 and the Nikon F, which remains in production.

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