

# NEW ZEALAND PHOTOGRAPHY

35c

March-  
April 1972



Photographed by Brian Curtis,  
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## A must see

Thanks to the Auckland City Art Gallery and the Auckland Festival Society, New Zealanders will have a chance to see "New Photography U.S.A." during a limited tour starting at the Auckland City Art Gallery in May. The exhibition was selected by John Szarkowski, Director of the New York Museum of Modern Art's Department of Photography, to show his "personal view of what new American photography is about at its best."

Szarkowski's choice: Diane Arbus, Paul Caponigro, Bruce Davidson, Lee Friedlander, George Krause, Ray K. Metzker, Joel Meyerowitz, Naomi Savage, Art Sinsabaugh, Jerry Uelsmann and Garry Winogrand, all represented by 10 photographs each. Their work is as individualistic as their names. Continued in the work of the 11 photographers are at least three distinguishable branches of photographic tradition. As seen by Szarkowski: "the documentary spirit, with its regard for intellectual clarity, emotional reserve and technical austerity, is clearly visible in the work of Arbus and Winogrand; the tradition of Stieglitz and Weston and 'straight photography', with its love of the physical pleasure of seeing and its sensitivity to visual metaphor, exists in the work of Caponigro and Krause - and in an unexpected inversion in that of Meyerowitz. The photograph as an artifact (too long labelled 'experimental'), in which photography becomes a problem in synthesis as well as analysis, is exemplified by the work of Metzker, Uelsmann and Savage."

That's a provocative statement to those of us involved in tagging and filing photographers in order to explain them to ourselves (blame Western logic for that). What traditions, if any, do Friedlander and Sinsabaugh work in (not to mention you and me)? One thing is certain, We've got a lot of

homework to do if we want to get the best out of "New Photography U.S.A."

In the past excellent shows like Ernst Haas' "The Art of Seeing," and "The Photographer's Eye," which showed nearly 150 pictures by famous and unknown photographers, have come and gone without being seen by the very photographers who would benefit most from them. Generally we just don't know enough about the photographers represented to enable us to see their work in the proper perspective. For this reason we are including in this issue brief biographies of the "New Photography U.S.A." photographers along with photographs by most of them and recommended articles and books featuring their work, so you may get the most out of the exhibition.

John B. Turner

Our cover photograph is by Peter Emerton, a young Australian who came to New Zealand last year after six years wandering about the world. He took up photography seriously by enrolling at the Brooks School of Photography in Auckland. When not studying or working, he spends most of his time wandering about Auckland taking photographs.

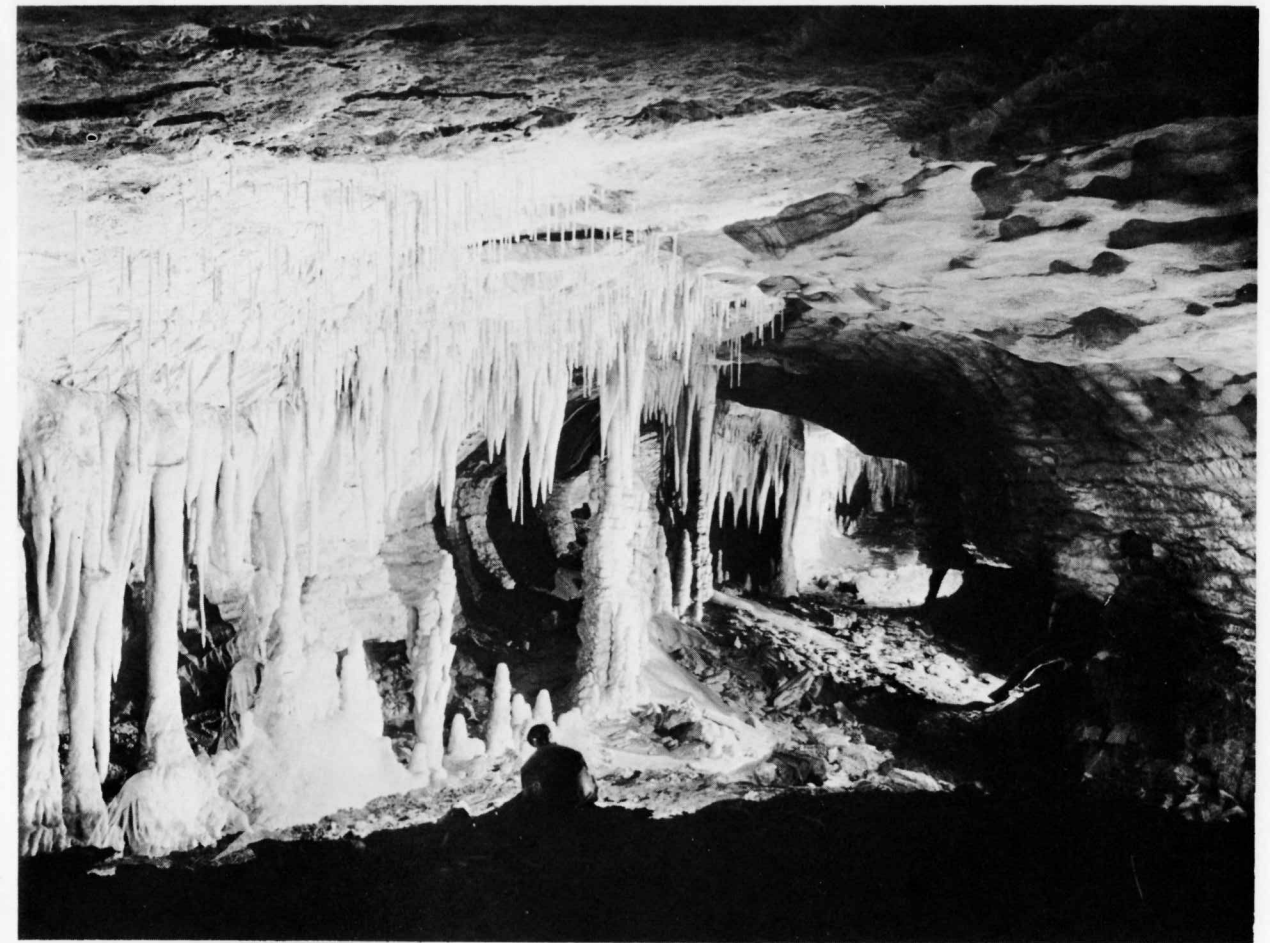
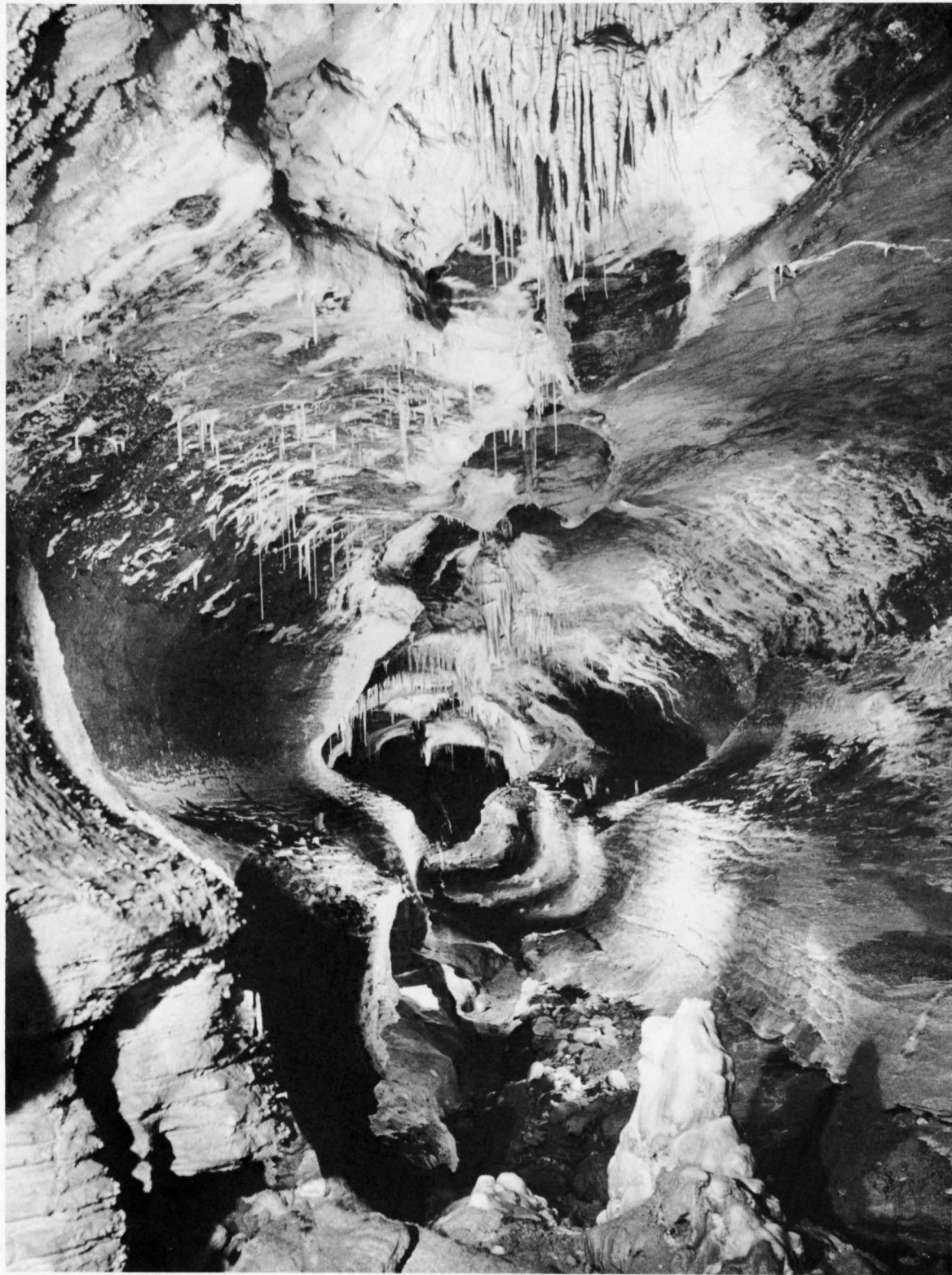
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NEW ZEALAND PHOTOGRAPHY formerly PHOTOGRAPHIC ART & HISTORY is published approximately six times a year. EDITOR & PUBLISHER Bruce Weatherall, 29 Wyndrum Avenue, Lower Hutt. AUCKLAND EDITOR John B. Turner, 43 Woodside Road, Mt Eden, Auckland. PRINTED by Organ Bros. Ltd., Wellington. DISTRIBUTED by Gordon & Gotch (NZ) Ltd., Auckland, Wellington, Christchurch. SUBSCRIPTIONS at \$2 for six issues may be ordered from New Zealand Photography, 29 Wyndrum Avenue, Lower Hutt. CONTRIBUTIONS written and photographic are welcomed. ADVERTISING rates are available on request from the Editor or the Auckland Editor. NEW ZEALAND PHOTOGRAPHY is Registered at the GPO Wellington as a Magazine.



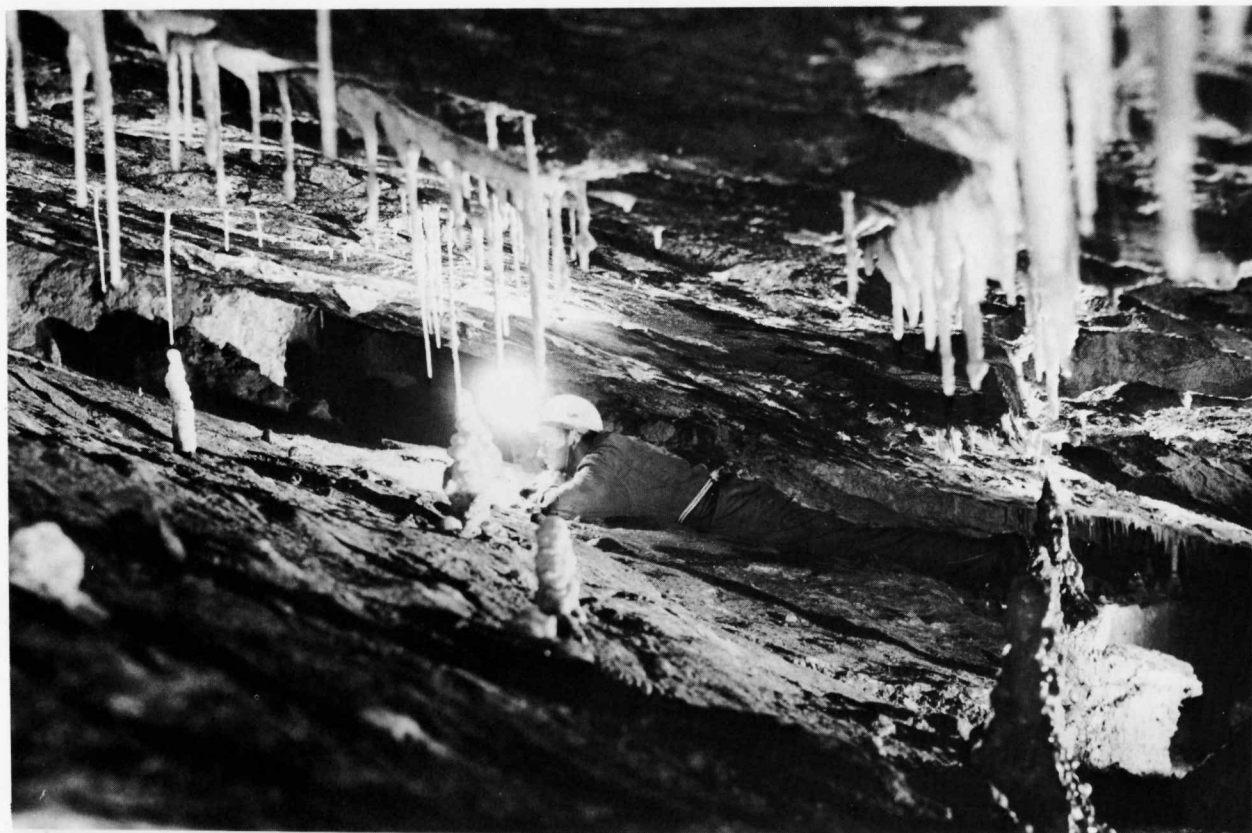
A Burton Brothers photograph from the Dominion Museum collection. The print from the original negative was made by the Museum's Curator of Photography, Trevor Ulyatt.



## LLOYD HOMER Speleography?

As senior photographer for the Geological Survey in the Department of Scientific and Industrial research, Lloyd Homer has taken hundreds of photographs in caves over the past ten years. He says cave photography is about the worst sort of assignment a photographer in his field can be given.

"There's filth and mud everywhere," he says, "and you're usually in water up to your knees. The dirt gets into your gear, bits of equipment get dropped in the mud and lost, batteries leak . . . it's generally a terrible job. Taking a decent photograph is technically very difficult. You start in complete darkness of course, and you never know just how the cave walls are going to absorb light, so figuring out the right lighting for correct exposure is almost impossible."

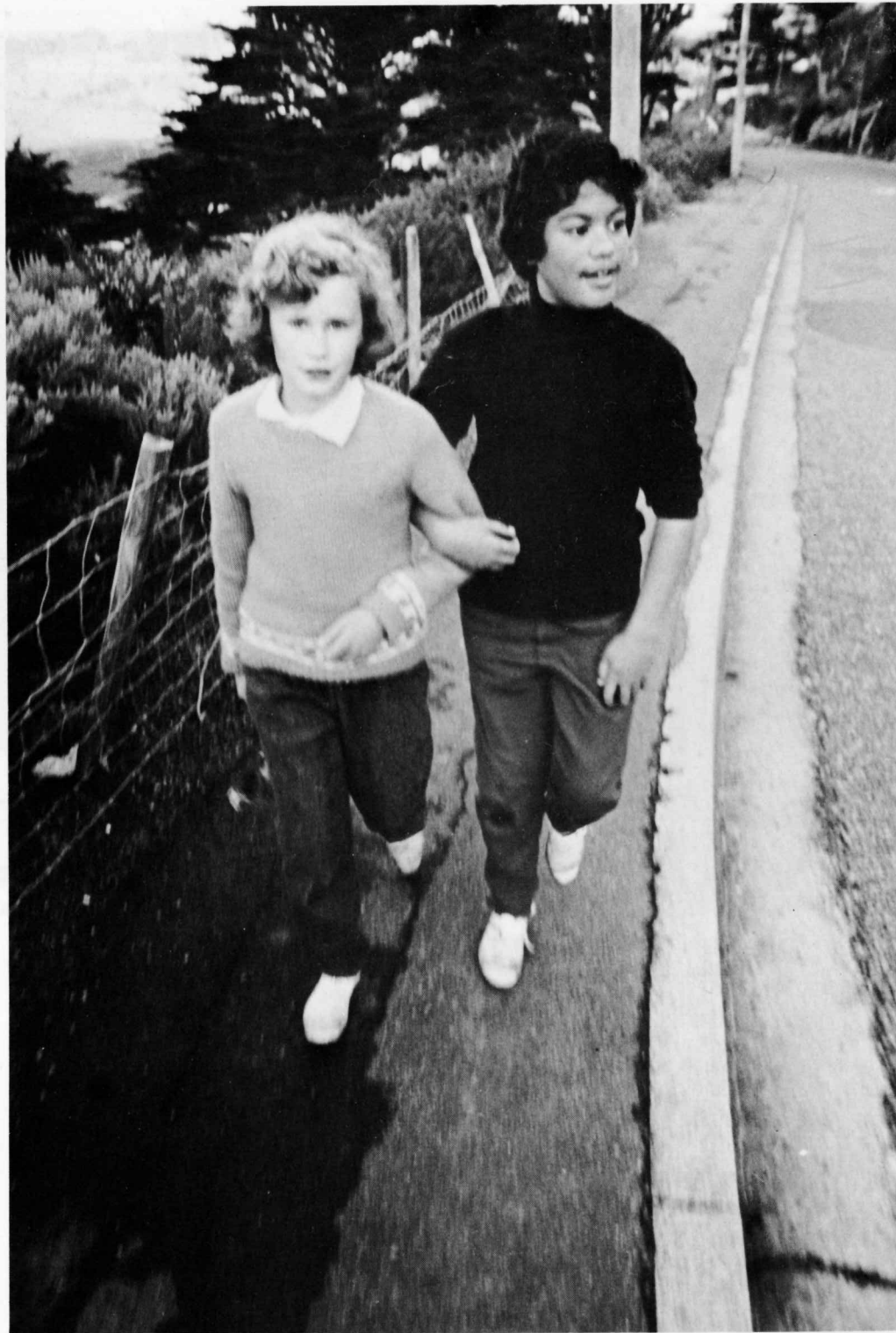


But these difficulties don't seem to have stopped Lloyd Homer from taking photographs which are very much more than scientific-technical illustrative shots. The two cave interior photographs were taken to illustrate stalactites (the ones that come down) and stalagmites for textbooks and similar publications. They were taken about four years ago on a geological expedition to the little-known Metro Caves near Charleston, in Westland. These caves have about five miles of tunnels, and there have been moves to turn them into a tourist attraction. Homer admits that these photographs don't give the impression that a speleologist would get seeing the caves with the light of hand and helmet lanterns. They were taken with a multiple-flash technique: the camera was set up with open shutter, and the photographer walked about with the flash in his hand, firing it off ten or twelve times till he estimated he'd given enough exposure. This was made especially difficult because between flashes, while walking (or maybe stumbling) to the next place to set off a flash, the photographer had to have his helmet lamp turned off.



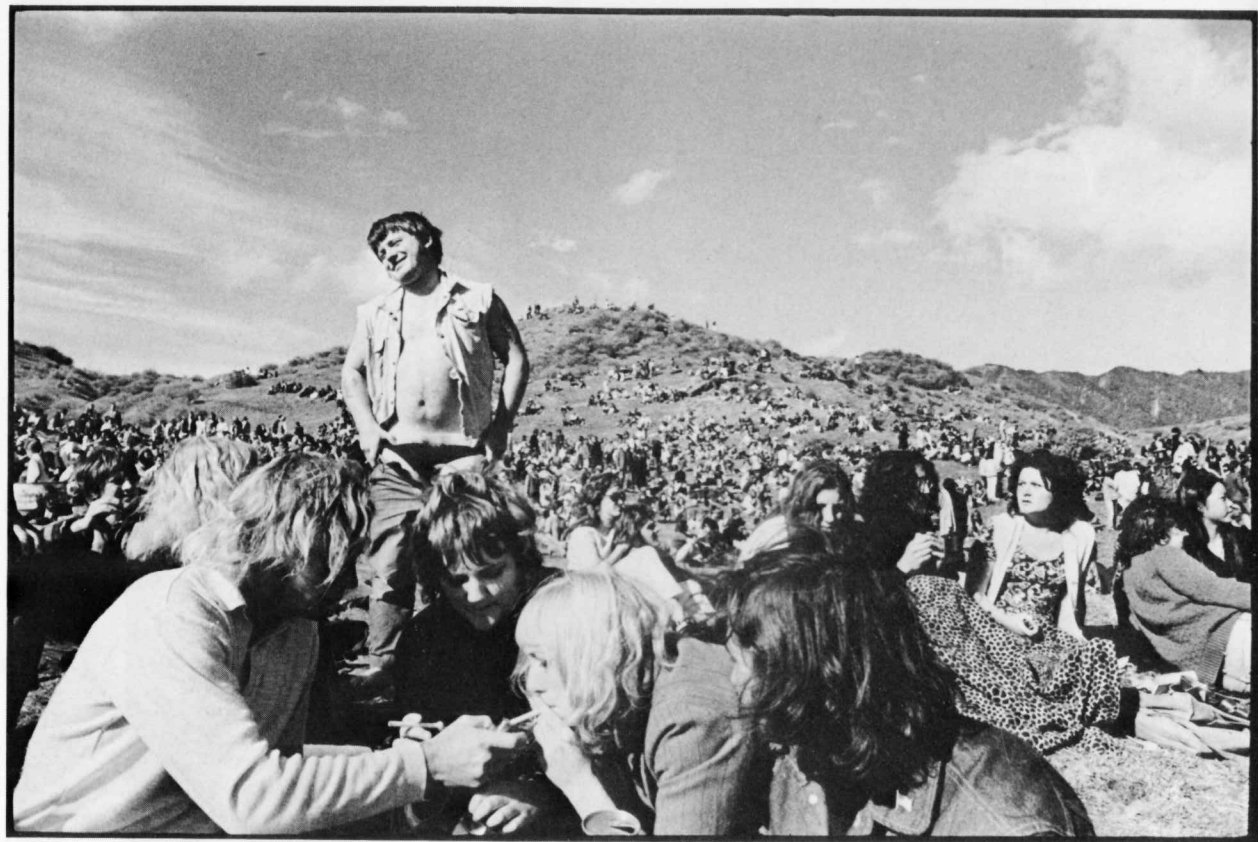
Lloyd says the photograph of the man lying on his stomach in the low-roofed cave gives much more the impression that a cave explorer would get. This one was taken in one of the caves in the Waitomo area . . . though not the famous tourist cave. He says this photograph gives more of the gloomy claustrophobic feeling of actually being in a cave. This shot incidentally was taken for purely technical purposes, to illustrate the way water erodes away limestone to make a cave.

Not all of Lloyd Homer's cave photography is done on the job for the Geological Survey. He was so fascinated with the Metro Caves that he made a private trip to these caves last year, and it was on this trip that he took the photograph looking out towards the cave entrance. This is one of his own favourite photographs. He says it best captures his feeling of what it's like standing in a cave looking out at the blinding glare of the world outside.



## KERI McCLEARY people photos

Three of Keri McCleary's photographs, taken little more than a year after he took up serious photography under the encouragement of Ans Westra, were published in Issue Number 5 of New Zealand Photography. His work has developed considerably since then, and possibly because of the continuing inspiration of Ans Westra's photography, he's concerning himself much more with people as people than he did a year ago. But these photographs published here are more than just a progress report: they're well worth looking at on their own.



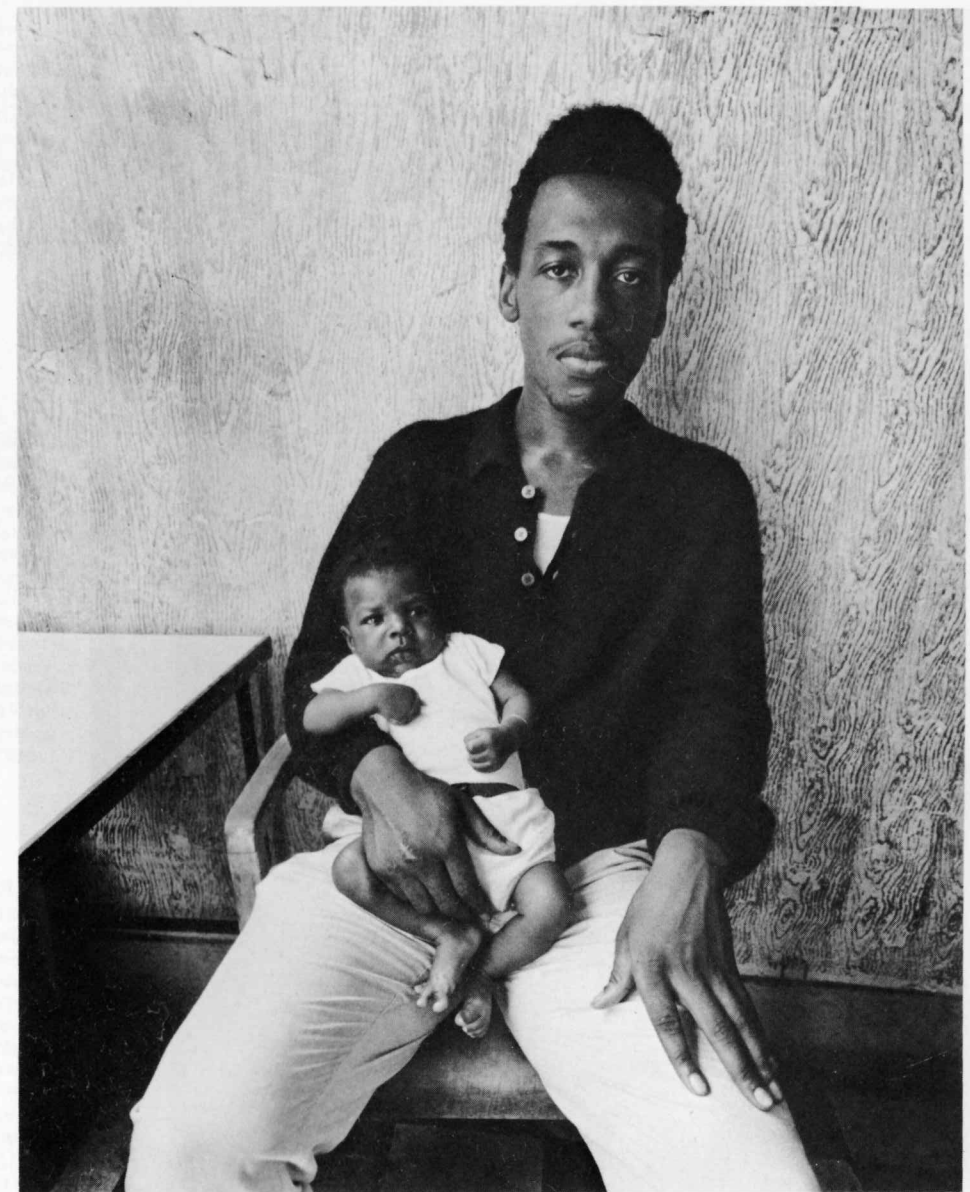


JERRY UELSMANN - The feel of Light, 1966

### "NEW PHOTOGRAPHY USA" THE PHOTOGRAPHERS

GARRY WINOGRAND was born in New York City in 1928. He began photographing while in the U.S. Air Force during World War II. He later studied with Alexey Brodovitch at the New School for Social Research. In 1964 he was awarded a Guggenheim Fellowship (renewed in 1969) for photographic studies of American life. Currently works as a free-lance photographer in New York. His book "The Animals" was published by the Museum of Modern Art in 1969 in conjunction with an exhibition of his photographs. Published in "Contemporary Photographers: Towards a Social Landscape" edited by Nathan Lyons, 1966; and in "Five Photographers" (Sheldon Memorial Art Gallery, University of Nebraska, Canada, 1968).

JERRY N. UELSMANN was born in Detroit, Michigan in 1934. He studied photography at the Rochester Institute of Technology with Minor White and Ralph Hattersley, receiving his degree in 1957. He went on to do graduate work at the University of Indiana. Since 1960 he has been teaching photography at the University of Florida in Gainesville. In 1967 he had a one-man show at the Museum of Modern Art, in which was shown multiple printing and other darkroom techniques which Uelsmann has perfected. He received a Guggenheim Fellowship for photography in 1967. An Aperture monograph "Jerry N. Uelsmann" was published in conjunction with a retrospective at the Philadelphia Museum of Art in 1971. Very widely published, Uelsmann's work can be seen in "The Persistence of Vision" edited by Nathan Lyons, and POPULAR PHOTOGRAPHY ANNUALS for 1965, 1967 and 1968. Also CREATIVE CAMERA, June 1969.



BRUCE DAVIDSON - from "A Block in East Harlem," c. 1967-68

BRUCE DAVIDSON was born in suburban Chicago in 1933 and became actively interested in photography at the age of 10. He studied photography at the Rochester Institute of Technology, and later did graduate work at Yale University where he studied art and philosophy. Among his influential teachers have been Ralph Hattersley, Herbert Matter, Joseph Albers and Alexey Brodovitch. Elected to full membership of Magnum Photos, Inc., in 1959. Awarded Guggenheim fellowship to photograph youth in America, 1962. Travelled widely producing many photo-essays including "The Widow of Montmartre" (POPULAR PHOTOGRAPHY ANNUAL 1960), "Brooklyn Gang" and "The Clown" (CONTEMPORARY PHOTOGRAPHER, Bruce Davidson Issue, Summer 1962).

See also "Contemporary Photographers: Towards a Social Landscape" edited by Nathan Lyons, 1966. Davidson, an excellent 35mm photographer surprised many when he extended his range to include a 4x5 camera on a tripod about 1966. Two fine articles were written about the changeover. See CREATIVE CAMERA OWNER, November 1967, and "Is 35 Enough" by David Vestal (POPULAR PHOTOGRAPHY'S "35-mm Photography, 1969"). Davidson's superb "EAST 100th STREET" was reviewed in NEW ZEALAND PHOTOGRAPHY, No. 6, July-August 1971. The Davidson photographs in "New Photography U.S.A." are all from his East 100th Street essay. The March 1969 issue of DU, the Swiss cultural monthly, was almost entirely devoted to the same essay.





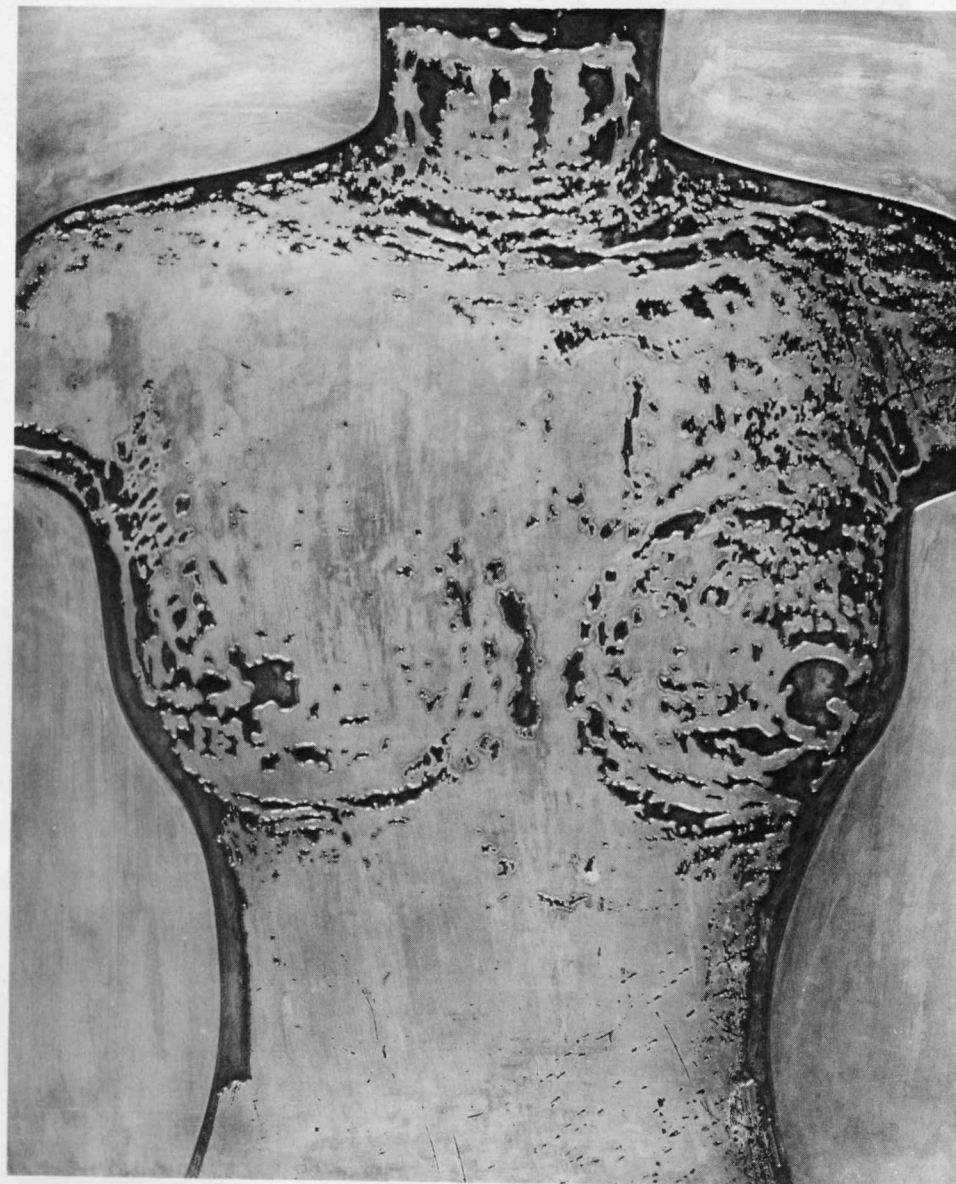
RAY METZKER - untitled, N.D.

RAY K. METZKER was born in Milwaukee, Wisconsin in 1931 and began photographing at the age of 14. He studied art at Beloit College, Wisconsin and did graduate work in photography at the Institute of Design in Chicago with Harry Callahan and Aaron Siskind. He is currently teaching at the Philadelphia College of Art. In 1966 he was the recipient of a Guggenheim Fellowship for photography. Published in "Contemporary Photographers: The Persistence of Vision", edited by Nathan Lyons, 1967; CREATIVE CAMERA, February 1968, and CAMERA (Swiss), February 1971.

JOEL MEYEROWITZ was born in New York City in 1930. He studied painting at Ohio State University and received a bachelor of fine arts degree there in 1959. His interest in photography developed in the early sixties, when he worked as an Art director in New York. In 1965 he left commercial art to devote himself wholly to photography. An exhibition of his work, entitled "My European Trip: Photographs from the Car", was held at the Museum of Modern Art in 1968. The exhibition was based on photographs taken from a moving car during a 20,000 mile tour of Europe in 1966-1967. Represented in "Photography in the Twentieth Century" and "Vision and Expression", both edited by Nathan Lyons, 1967 and 1969 respectively. See two page spread of European trip pictures in CREATIVE CAMERA, December 1968.

PAUL CAPONIGRO was born in Boston, Massachusetts in 1932. He studied the piano at Boston University and later changed to photography, which he studied with Benjamin Chin, Alfred Richter and Minor White. He has worked as a freelance photographer and part-time teacher in photography, and now specializes in architectural photography as an occupation. Awarded Guggenheim Fellowship for "Photographic Studies of Ireland's Ancient Monuments" in 1966. One-man show at Museum of Modern Art, New York, in 1968. His work was published in the APERTURE monograph "Paul Caponigro", 1967. See also U.S. CAMERA WORLD ANNUAL 1970 for six page portfolio of "Connecticut Landscapes."

LEE FRIEDLANDER was born in 1934 in Aberdeen, Washington. He began photographing at the age of 14 and later studied under Edward Kaminski at the Art Centre School, Los Angeles. He works as a freelance photographer, living in New York City. He received Guggenheim Fellowships for photography in 1960 and 1962 for study of the changing American scene, and in 1966 was artist in residence at the University of Minnesota. Published "Work from the Same House" with Jim Dine, 1969, and "Self Portrait", 1970. Major portfolios in following: Swiss CAMERA, January 1969; CREATIVE CAMERA, May 1969 and Sept. 1971. Included in "Contemporary Photographers: Towards a Social Landscape" edited by Nathan Lyons, 1966.



NAOMI SAVAGE - Upper Torso (copper engraving) c. 1968

NAOMI SAVAGE was born in Princeton, New Jersey in 1927 and first studied photography at the New School for Social Research with Berenice Abbott in 1943. She then went on to study at Bennington College and later with her uncle, Man Ray, in California. In 1950 she spent a year photographing in Paris. In 1969 her work was exhibited in a two-man show with that of Man Ray at the New Jersey State Museum. Although not widely published, Naomi Savage's pictures have appeared in MODERN PHOTOGRAPHY ANNUAL 1970 (pages 46 and 63) and a "how she does it" article: "The Everchanging Faces of Naomi Savage" by Julia Scully appeared in the January 1970 issue of MODERN PHOTOGRAPHY along with 16 variations on a portrait.



GARRY WINOGRAND - Untitled, Bronx Zoo, 1961

JOEL MEYEROWITZ - Los Angeles, 1964



PAUL CAPONIGRO - Ardara Dolmen, Donegal, Ireland, 1967

LEE FRIEDLANDER - New York City, 1963





DIANE ARBUS - Widow in her Bedroom, 55th Street, New York City, 1962

DIANE ARBUS was born in New York City in 1923, and studied photography with Lisette Model. She began her professional career as a fashion photographer but in recent years largely abandoning commercial photography in order to pursue her personal work. In 1963 and again in 1966 she received Guggenheim Fellowships to photograph American rites, manners and customs. Diane Arbus committed suicide in July 1971.

For the teacher/student influence see the Lisette Model portfolio CREATIVE CAMERA, November 1969, and Arbus photos CREATIVE CAMERA, May 1969, and ARTFORUM, May 1971.

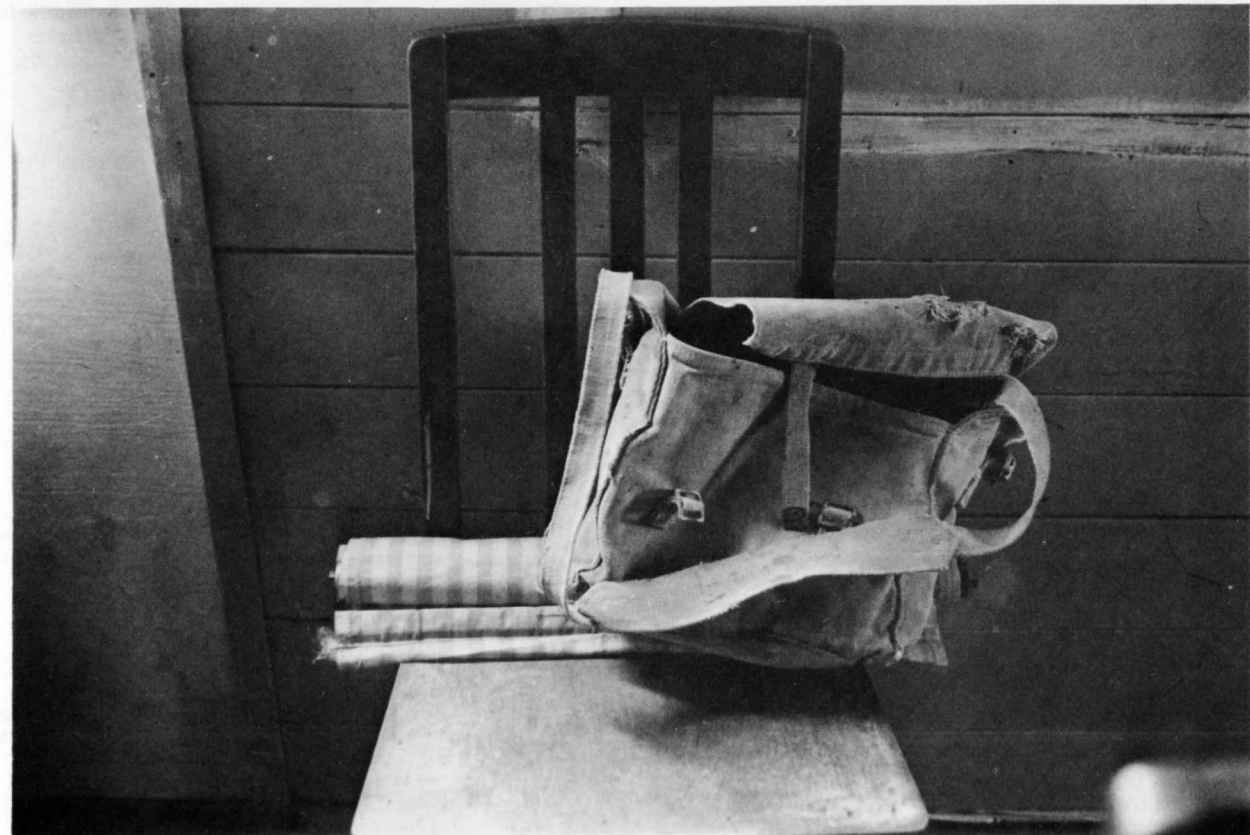
GEORGE KRAUSE was born in Philadelphia, Pennsylvania in 1937. He studied photography after taking other subjects at the Philadelphia Museum College of Art. He began photographing while in the armed services in 1959. Widely exhibited in the United States, Krause was the recipient of a Fulbright Grant to photograph in Spain, and in 1967 gained a Guggenheim Fellowship. For some of Krause's work see U.S. CAMERA ANNUAL 1971, PHOTOGRAPHY ANNUAL (POPULAR PHOTOGRAPHY) 1968, and U.S. Camera International Annual 1963..

ART SINSABAUGH was born in New Jersey in 1924, and began taking photographs when he was a boy. In 1949 he was graduated from the Institute of Design in Chicago with a B.S. in photography, having studied under Moholy-Nagy and Harry Callahan, and was invited to stay on to teach. He also taught at the University of Chicago and is at present Associate Professor of Art at the University of Illinois. He has served as a consultant to industry and advertising agents on printing, graphic design and photography. In 1963 he participated in "The Photographer and the American Landscape" exhibition at the Museum of Modern Art, and received a Guggenheim Fellowship for photography in 1969. Intrigued by the scope of the Midwestern landscape he began about 18 years ago to use a long horizontal format, and later turned to an unusual banquet camera with 20 inch-wide format to achieve scale without necessitating enlargement. See "The Photographer and the American Landscape" 1963, edited by John Szarkowski, and "Photography in the Twentieth Century," edited by Nathan Lyons 1967.



## MAX OETTLI

Swiss-Born Max Oettli works as a photographer at the Auckland University School of Fine Arts, and on his own private work "when I can." He has a degree in English, but for some time now photography has been his profession and main interest in life. His work has been shown in a couple of exhibitions, and has been published in a large number of newspapers, journals, booklets and so on, and particularly in the 1970 cooperative publication "Photography: A Visual Dialect." The photographs here were taken last year in a house on Waiheke Island.



# ON READING PHOTOGRAPHS

With this issue NEW ZEALAND PHOTOGRAPHY starts a regular column for the criticism of reader's photographs. You are invited to send in not more than four of your best photographs for criticism in this column. Pictures are selected on the basis of applicability to other readers. More detailed criticisms will be sent to the photographer concerned.

Prints should be about 5 x 4 to 8 x 10 ins., unmounted, and clearly labelled with name and address of sender. Be sure to include post-paid self-addressed envelope for return of prints and ensure that prints are firmly packed. (for simple and lightweight protection wrap prints in paper and tape to centre of a considerably larger sheet of stiff corrugated cardboard. Complete sandwich with a second cardboard and tape corners for added strength where it's needed most.)

It's amazing how few photographers can read photographs - their own or others. Most photographers, like the so-called "man in the street", seldom go beyond the initial "I like it" or "I don't like it" stage. It might be an honest reaction but it's also superficial. Particularly if they don't try to find out what triggered their response. What use is that kind of response to a serious photographer or a beginner?

Serious photographers need to know what their pictures mean. They need to know how and why their work affects others in order to test the strength of their statement and the sensitivity of the viewer. They need to know when the medium obscures the message as well as when the message isn't worth relaying to others. (i.e. when the photo forces one to look at the photographer's great artistry instead of the subject or idea he wishes to present).

In reading photographs it is essential to respect a picture for what it is. It stands, sits, kneels or falls on its own merits. It's no use blaming the picture for not being another picture, just as it's no good chiding the photographer for not making the picture you would have made. That's not the point at all. The photographer must take the responsibility for his own work. Accept that the picture is the best statement the photographer could make at the time. Remember that he is showing it because it is his best work, or because he suspects there is something wrong with it and wants to find out what. (Who deliberately shows their worst work?). Keep in mind that pertinent comments now will help the photographer to be more critical next time he has to make similar decisions. That's the whole point of criticism.

"In the final analysis," Nathan Lyons once wrote, "the meaning of a picture must come from

the picture itself." A perceptive editor headlined the phrase: Meaning must come from the picture itself. That's worth remembering.

Approach each picture in silence. Tell the photographer to go away if he starts to gab about the trouble he went to to get that shot (not to mention the one that got away). First of all check to see if your emotional battery is charged. How do you really feel about the picture? You must be honest. O.K. so you think it's lousy. Why? If it's lousy because the subject bores you, or because you wouldn't photograph such a thing - go back to first base and miss a turn. Think again. Maybe the picture is supposed to turn you off? What do you think the photographer is trying to say?

With these thoughts in mind, study the picture opposite by Mary Corich of Nelson, and read the dialogue between myself and an imaginary photographer.

Q: How do you like this picture?

A: I don't.

Q: Why not?

A: It just doesn't mean anything to me.

Q: What do you mean?

A: Well, it does nothing to me. It doesn't mean anything. It's just a girl under a tree.

Q: What do you mean? Come on, I'm a blind man, describe it to me.

A: It's a girl . . . under a tree.

Q: Oh! Come on. What does she look like? What is she doing? What sort of tree is it? What sort of lighting? What time of day? Describe it to me. Remember I'm blind.

A: Well, it's a dark-haired girl standing under a deciduous tree. She might be a Maori or part-Maori, I can't tell.

Q: Look again! Is she or isn't she a Maori?

A: She might be, but I can't tell.

Q: So the photographer isn't trying to say "Here's a Maori Girl under a deciduous tree"? (Still blind.) How do you know it's a deciduous tree? Was the picture taken in winter?

A: Yes, I think it was. I can't see any leaves on the branches, although they are out of focus.

Q: You said she's standing under a tree. I imagine a picture of a girl leaning against the trunk of a tree with branches spreading a few feet above her. How come the branches are all out of focus?

A: Oh no! You can't see the tree trunk. It's a low-angle shot looking up at the girl with branches and sky in the background.

Q: Describe it again. What is she doing? How has the photographer framed the picture? Is it a horizontal or vertical shot? Why?

A: It's a vertical shot cropped just below her breasts. Her face is in profile and her left shoulder (on the right side of the print) is cut in half. You can't see her hands or arms. She's framed by the stark branches.

Q: O.K. So we've got a kind of amputated torso looming out of the bottom right of the picture and it's framed by bare branches. How important are the breasts?





A: They're not important. Well, not this time anyway. (Laughter). It's not a glamour pic.

Q: Right. Well, how important are the branches in the background? What is the girl thinking?

A: I don't know what she's thinking. She looks like she's in pain, thought. The branches are important because they kind of creep down on her. Or at least the big one on the left does. It's pretty strange. Quite menacing. If it was sharp it would probably look like it was tapping her on the shoulder. Even the lighting on her face is strange. It makes her look a bit grotesque . . . and the way her neck is completely lost in the shadow.

Q: Well, how do you like the picture now?

A: I still don't like it much. I understand what the photographer is trying to say. You know - the strange relationship between the girl and the tree - but I don't think it works. It's sort of not strange enough. It's not positively strange like, say, Ralph Gibson's shots in *The Somnabulist*, which really are dreamlike. I think the strangeness in this picture is partly accidental. Otherwise the photographer could have really had those branches scratching out the girl's eyes or sort of pulling her hair or something.

Q: You don't think that it's supposed to be a portrait?

A: No, I don't. You can hardly see her face, which is treated more like a caricature.

Q: Do you think the photographer likes the girl?

A: I'm not sure. It's certainly an unflattering pose but I don't think it's supposed to be a portrait. She's not a bad looking bird. I wouldn't mind taking some pictures of her, myself.

Q: Well. What does the picture mean?

A: Ha ha. I'm not going through all that again. All you ask is "Why?"

Mary Corich's other photograph, "Grandfather and Grandson" is easy to like, but in the final analysis just doesn't quite work. It should work - it's a simple message, the low viewpoint was beautifully chosen - but somehow the camera got in the way. The man and boy seem slightly self-conscious as if they are under instructions to walk towards the photographer but not to look at the camera. But I want to know why they are both looking at the ground about three or four feet in front of them when normally their eyes would be looking further ahead. If they are, quite naturally, looking at something specific directly in front of them, perhaps it should have been included in the picture?

The severe cropping top and bottom and to a lesser degree on the sides spoils the feeling of moving freely in the paddock and suggests they might trip over the photographer any second now. If at all possible this shot is well worth repeating.

JOHN B. TURNER.

P.S.

A last word from Mary Corich:

"The reason for the boy and grandfather looking down was not my coaching or shyness . . . but in order to avoid stepping in the sheep manure, rather plentiful in that paddock. As for the girl/branch photograph, I saw it as aloof but not menacing at all. Maybe because she is a dear friend of mine."

## FOCAL PRESS

### ANNOUNCE

THE ART OF COLOUR PHOTOGRAPHY 240.50725.8 1970  
Gerhard Isert

This is the most impressive, informative and illuminating work ever published on taking colour photographs. Its 155 magnificent colour plates by outstanding photographers from all over the world are in themselves a treasure trove of ideas and inspiration, each plate is carefully analysed and there are 336 helpful diagrams. The principal text is devoted to all practical aspects of taking colour photographs. A glossary of technical terms relevant to colour completes the book and makes it as much a work of reference as an unfailing guide to better colour photography for advanced and beginner alike.

\$ 13.25 NZ 412pp., 155 colour photographs, 336 diag.

CAMERA COMPOSITION 240.50740.1 1971  
by Harold Mante

Photographs have an overwhelming influence on communications today. Pictures can express so much more than many words. Yet whether their message penetrates depends not only on their subject but also on how they are presented. This art of pictorial presentation is traditionally called composition.

Photography has composition in common with graphics. It shares certain basic rules which are essential to composition. This book deals with these basic rules. It analyses the elements within the sphere of black-and-white photography from which a picture is made up, and evaluates them in varying combinations. This is done here not in abstract, theoretical speculations, but in practical examples.

In this book text and pictures supplement each other to form a "Visual School", to benefit not only professional and amateur photographers, but all who deal with pictures as a means of communication.

\$8.35 NZ 110 pp., 103 photographs 453 diag.

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D.L. Mundy. Mercury Bay - where Captain Cook took the transit of Mercury

## From the Past

### A MUNDY ALBUM

"New Zealand Scenery by D.L. Mundy" is the cover title of an album of photographs presented to the Auckland Museum Library last year. The album is of special interest because it adds to our knowledge of the landscape photography of Daniel Louis Mundy. We published three of Mundy's photographs in Issue Number 7 of "New Zealand Photography," along with a reprint of an article from the British Journal "The Photographic News" of December 18, 1874. This article was the text of a speech Mundy made to the Photographic Society of London describing his work as a photographer in New Zealand more than 100 years ago.

The book now in the hands of the Auckland Museum Library was apparently Mundy's personal property. On one of the end sheets are pasted a number of printed clippings and handwritten notes. In one cutting he styles himself:

"D.L. Mundy, FRGS, Landscape Photographer and publisher, Melbourne and Sydney. Author of 'Rotomahana and the Boiling Springs of New Zealand.' Patronised by Her Majesty the Queen, the Prince of Wales and the Duke of Edinburgh, Agents in Dunedin, Christchurch, Wellington and Auckland, N.Z. Also in London.

This brief note accentuates rather than lessens our ignorance about Mundy. The fact that he styles himself Photographer and Publisher implies that when in the late 1860's he decided to devote himself to landscape photography, he had not broken contact with the world of books in which he apparently started in business in Lyttelton in the 1850's. But the fact that he seems to refer to Melbourne and Sydney as his main headquarters opens a new field of speculation on something we had not known before. It could even be that landscape photography, for which Mundy is nowadays best known, may have been only a small part of the life of a busy and successful businessman whose interests spanned the Tasman. Once again, we find ourselves crying out for more research to fill huge gaps in our knowledge. One small gap may have been filled, however. Hardwicke Knight, in his "Photography in New Zealand: A Social and Technical History" describes how one D. Mundy took over William Melhuish's photography business in 1864. But, for lack of confirming evidence, Knight has left open the question of whether the two Mundys were in fact the same man. However, the Dunedin agency mentioned in the note in the Auckland Museum volume may in fact be this business taken over from Meluish. Extant examples of the Dunedin Mundy's handwriting, if compared with the handwriting in the Auckland volume, may provide some confirmation here.

But, to return to the Auckland museum's Book. Under the printed cutting listing Mundy's business activities and photographic distinctions, there is a handwritten note: "This Portfolio was in the possession of the Royal Family for three months during Mr. Mundy's stay in London. Selections were made from it by Her Majesty the Queen, H.R.H. the Duke of Edinburgh and other members of the Royal Family." Which implies that the book is perhaps a catalogue of landscape photographs which Mundy sold, much as did the Burton Brothers a few years later.

The album contains about 180 photographs, many of them signed "D. Mundy" and dated 1868 and 1869. They range from a view of Waimate North, captioned "Bishop Selwyn's first settlement" to views of Port Chalmers, Dunedin. They include series on Hokianga, showing John Webster's Residence and Garden, Walker and Reid's flax mills, and loading kauri timber at the Kohukohu wharf; the Thames goldfields; the thermal regions; Wellington, Christchurch, and scenic views taken in Canterbury and Westland.

So, from these few perhaps disjointed facts, there is no doubt an intriguing field for much more research on Daniel Louis Mundy's career.

JANICE C. MOGFORD.

## DAGUERREOTYPES

The number of daguerreotypes identified as having been made in New Zealand has been substantially increased by Wellington photographic collector and historian Bill Main in the process of his research for his book on early photography in Wellington. Eighteen months ago, this magazine mourned the fact that we knew of no daguerreotypes which could be definitely identified as having been made in New Zealand. A year ago, Mrs Joyce McLeod of the Hawke's Bay Art Gallery and Museum identified a daguerreotype of the famous 19th century explorer, missionary, printer, politician William Colenso. Now, Bill Main has found four more New Zealand-made daguerreotypes. One is of the wife and daughter of Wellington's second Postmaster, W.H. Hoggard, and Bill Main estimates its date at 1856. In Auckland, he found two daguerreotypes of a Mr. and Mrs Halse, with an estimated date of 1852. And in New Plymouth, he has found a daguerreotype of the two teenage daughters of the famous early Wellington whaler and hotel-keeper Dickie Barrett, whose name is preserved in the city's Barrett's Hotel. All these were found in private collections.

Bill Main's book is now in the hands of the publishers, but no publication date has yet been decided on.

### SOUTH AMERICAN PHOTO-TOUR

A 15-seat mini-bus will leave Bogota in August, 1972, travelling through Ecuador, Peru, Bolivia, Brazil, Paraguay, and Argentina to Chile. A return journey begins in November. The itinerary is flexible. Camping equipment will be provided and an equipment pool will reduce duplication of lenses, etc.

The aim: Photography  
The cost: About \$790

For details contact:  
John Dowd  
12A Brilliant St.,  
St. Heliers  
Auckland 5

## NEWS & NOTES

### NEWHALL

Mr. N. Matheson Beaumont, of the Dunedin Photographic Society, informs us with regret which we fully share that the leading American Photographic historian and critic Beaumont Newhall will not now be attending the Photographic Society of New Zealand conference in May. However, those attending the conference will have the opportunity of seeing some original Ansel Adams prints; the great American landscape photographer has sent a portfolio of prints to be exhibited at the convention.

### BRAKE & WESTRA

In the last issue of this magazine we mentioned the Hutt Art Gallery's plans for an exhibition of photographs by expatriate New Zealand photographer Brian Brake, who's now a member of the great Magnum cooperative agency. It's now been decided to associate this exhibition with photographs by Ans Westra, whose new book "The New Zealanders" is now being prepared for publication. It's been decided that Brian Brake's work, all in colour, will be exhibited in the gallery's main hall, with Ans Westra's black-and-white work in two of the side galleries. The exhibition is to open in October.

### YOUR MAGAZINE NEEDS YOU

New Zealand Photography is looking for new subscribers. We've always sought them, of course, but at the moment we're holding a sustained campaign to increase by any reasonable means the number of subscribers to the magazine. A strong corps of subscribers is the best guarantee we can have of the magazine's continuing development and stability, and the best way we can get above the enterprise's still-marginal economic position. So if you think New Zealand Photography is a worthwhile publication (and maybe even if you have doubts) send us a subscription if you don't already subscribe. And better still, see how many other people you can persuade to subscribe. THE FUTURE OF NEW ZEALAND PHOTOGRAPHY DEPENDS ON YOU.

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### VISITING THE U.S.A.?

Any readers of this magazine who happen to be visiting New York are strongly urged to visit the Witkin Gallery at 243 East 60th Street. Although it's been running for only a year or so, Lee Witkin's Gallery has established itself as one of America's leading and most successful galleries of photography. The gallery sells prints by many of America's leading photographers, and holds exhibitions of mouthwatering quality and diversity of fine photography by American and other great photographers of the past and the present. Recent exhibitions have included work by Lucien Clergue, Eugene Atget, and Paul Caponigro amongst others. This magazine is also on sale at the Witkin Gallery, although modesty forbids us from commenting on the indication this gives of the gallery's standards. But we're sure Lee Witkin's assistant, Mrs. Jain Kelly, will welcome anyone from New Zealand who's a reader of New Zealand Photography.

### LINDAUER

Mr. A.W. Everard, Director of the National Film Unit, writes:

"We are considering making a film about the life and works of the artist Gottfried Lindauer, who came to New Zealand from Bohemia and Russia in 1873, working in Nelson, Auckland and Thames before settling in Woodville, where he died in 1923.

"We know that on several occasions Lindauer painted portraits from photographs and we would be most grateful if any of your readers who know about the existence and whereabouts of these could assist us in our enquiries.

"We would be very interested also, of course, in any photos which were known to be connected with Lindauer's life or travels."

Anyone who can help with this search should write to Mr. Everard at the National Film Unit, P.O. Box 15022, Miramar, Wellington.



# Nikon F2

Photomic

an advanced camera  
for demanding photography

One of the most advanced cameras from a view-point of practical use for the most demanding photographers in the world.

Its special features are based on maximum versatility, durability and ease of handling. Various unique features of this camera include highest accurate shutter speed of 1/2000 sec. and extra-slow shutter speeds from 2 to 10 sec., wider metering range (EV1 -17) etc.

Besides newly designed accessories, the Nikon F2 utilizes most of the existing Nikkor lenses and accessories, that make up the Nikon system.

The standard Nikon F2 Photomic camera is provided with the F2 Photomic finder and the Nikon F2 camera comes with the Eye-level finder DE1.

#### (Features & Specifications)

- Unique focal plane shutter of titanium foil.
- Pop-open type hinged and removable camera back.
- Six slotted take-up spool for easier film insertion.
- Automatic instant return mirror which can be locked up by a lever. Large mirror to avoid mirror cut-off.
- Automatic fully open diaphragm.
- Shutter speeds: T, B, 1, 1/2, 1/4, 1/8, 1/15, 1/30, 1/60, x (1/80), 1/25, 1/250, 1/500, 1/1000 & 1/2000 sec.
- Extra-slow shutter speeds from 2 to 10 sec. possible.
- Stepless shutter speeds are possible from 1/80 sec. and up.
- Six interchangeable viewfinders with 100% coverage of the picture area.
- Built-in fully open TTL centre-weighted exposure metering.
- Standard type A split-image focusing screen with 16 other interchangeable screens.
- Built-in self-timer up to 10 sec.; 2, 4, 6, 8, 10 sec. graduated.

- Double or multiple exposures are easily accomplished.
  - ASA sensitivity adjustment range from 6 to 6400.
  - Metering range from EV 1 to 17 with Nikkor Auto 50mm f/1.4 at ASA 100.
  - Ready-light, incorporated in the viewfinder, indicates when speed-light is charged.
  - X synchronization up to 1/80 sec. or slower.
  - Nikon electric motor drives are adaptable without any modification.
  - More than 40 Nikkor lenses are interchangeable.
  - Depth of field preview control is provided.
  - Lever type film winding; stand off angle 20°, film advance angle 120°. Multi-stroke winding is possible and the lever serves as the meter on/off switch.
  - Crank type film rewinding: rewinding by Motor Drive MD-1 is also possible.
  - Film rewind knob pulls up halfway (6mm approx.) for smoother rewinding and for other accessories attachment.
- Dimensions: 152.5mm width x 102mm height x 65mm depth.  
weight: 620g (1.2 lb)