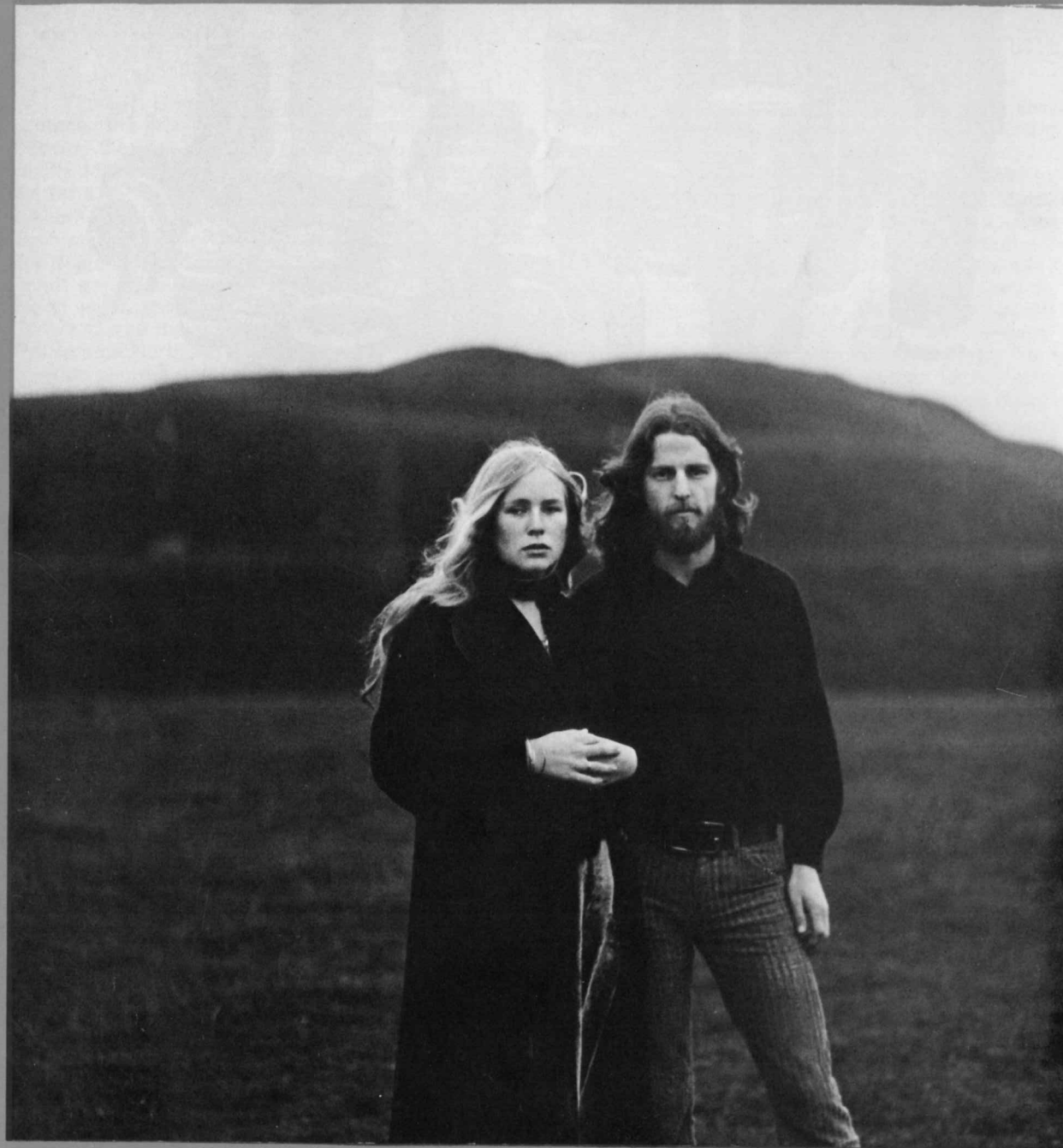


NEW ZEALAND PHOTOGRAPHY

35c

MAY-
JUNE 1972



New Zealand Photography

Number 10
May-June 1972



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Don't just sit there.....

Say something!

The Bill Brandt retrospective exhibition which replaced the promised "New Photography U.S.A." show at the last minute will not be shown in the South Island. Nor was the Brassai show last year. As far as South Islanders are concerned, the shows haven't been to New Zealand - which is pretty rude. Such important shows should at least go to Auckland, Wellington, Christchurch and Dunedin, as well as the lively galleries of New Plymouth and Palmerston North which always put up a fight to get major shows. They deserve them. Only Auckland, New Plymouth and Palmerston North will see the Brandt show. If people in other centres don't do something about it now, the same thing could happen again next year when the "New Photography U.S.A." show becomes available again.

The Museum of Modern Art Shows are usually of short duration (four months for Brassai, and five for Brandt) which makes them difficult to schedule, and they cost each gallery \$250. The QEII Arts Council undertakes to tour major shows but doesn't have staff to organise them. The "New Photography U.S.A." / "Bill Brandt" tour was organised on short notice by the Auckland City Art Gallery. Christchurch's McDougall Gallery wanted the show but there wasn't enough time to get it there and back.

Some galleries seem apathetic toward photo shows. The Dunedin and Wellington public galleries have both turned down shows in the past. So now is the time to ask your local gallery why it isn't having the Brandt retrospective, and when is it going to show "New Photography U.S.A."? Keep at it. These shows are too good to miss..

John B. Turner

We get many congratulatory letters and comments about the magazine, but not nearly enough criticism. Criticism is something we desperately need, and welcome when we get it. We're even prepared to make changes in the magazine if we think a critic makes a good point. For instance, in response to a letter from Warwick Teague, we've grouped biographical notes at the start of the magazine, so they won't distract from photographs by being published on the same page as a photograph. We also publish Warwick Teague's letter. To show we don't bow to every breeze that blows, we also publish a letter from Harry Anderton, together with our reasons for not going along with his ideas. But even though we disagree with Mr. Anderton, we welcome his comments. We're the last people to claim that the magazine is satisfactory as it is, and efforts to improve it don't get much motivation from the letters saying what a marvellous magazine ours is. Don't get us wrong: these latter are very kind, greatly appreciated, and give us the motivation to keep going under considerable difficulties. But a little more criticism would be welcomed too.

Bruce Weatherall

In this issue:-

Photographs by Simon Buis, Walter Logeman, Allan McDonald, Don Roy.
The BALM Awards
Reviews - an exhibition and two books.
Critique
Letters.

Cover: Photograph by Simon Buis

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NOTES TO THE PHOTOGRAPHS

SIMON BUIS is not a photographer's photographer. He reads a lot but doesn't bother about the latest photo magazine or book. He prefers to spend his time with people, loafing around, playing records, warming up on sherry, talking, more sherry, more talk - a casually generous host. Photography is important to him but his family and friends come first - most times.

He sees the world flooded with millions of visually attractive images. He catches his with a long quick thumb. "It's rather pathetic that we want to go around with a black box and add to the confusion," he says.

"Photography is like fishing. You have to chuck out most of what you catch because it's under-size. (I don't really believe in the big ones.) You try to smuggle in a few undersized ones because you don't want to go home empty handed."

Like Auckland, Hamilton and Wellington, Christchurch has in the past year or so developed a group of photographers interested in photography for its own sake but working outside the camera club movement. The reasons why the camera clubs have alienated many photographers are various. Many find camera meetings social gatherings for social chit-chat, rather than forums for serious discussions of photography. Others find the competitions and judging lead to club photography being largely outdated salon pictorialism, inward-looking narrow and sterile, making club photography one of the backwaters rather than part of the mainstream of photography. Others find an over-concern with technicalities and technique, so that "creativity" is equated with unusual techniques of printing and so on, and sharpness, composition, print quality and so on become ends in themselves rather than means.

The Christchurch group, unlike those in other centres has not broken away completely from the club movement. Its members, under the leadership of former Society Secretary Stanley Richards (ARPS) retain their membership of the Christchurch Photographic Society which at least gives them the use of the Society's excellent rooms; and a place to meet is always a problem for such groups.

The membership varies in number from a dozen to fifteen, and at their meetings they discuss and look at not only their own photography but also that of the masters, the internationally-known names which are yet seldom mentioned in the clubs, such as Bill Brandt and Minor White. One of their avowed aims is concern for the aesthetic rather than the technical aspects of photography; in illustration of this, one member of the group took all her photographs with an Instamatic, the film being commercially developed and printed like any family snapshots. We're told her work was pretty good too.

Some of the work by the group is now appearing in the Photographic Society of New Zealand magazine "New Zealand Camera" in a regular feature by Stanley Richards entitled "The Creative Class." So the Camera club movement may not be quite as tradition-bound and inflexible as some fear. Here, we publish half a dozen photographs by two of the groups members, MIKE HAMMERSLEY and WALTER LOGEMAN.

Walter Logeman describes himself as "an ex-philosophy student now trying to scratch a living from photography." Mike Hammersley is a physicist at the Wool Research Organisation laboratories at Lincoln; he is also in charge of photography in the laboratories.

ALLAN McDONALD was born in Wellington in 1951. He bought his first camera in 1968 while a student at Taita College. At that stage he was mainly interested in photographing sea birds. He accidentally lost his camera when the rowboat it was in suddenly overturned in heavy surf at Paraparamu Beach. The following year he met Kim Teyo, a fellow student who loaned him his camera and taught him basic darkroom techniques.

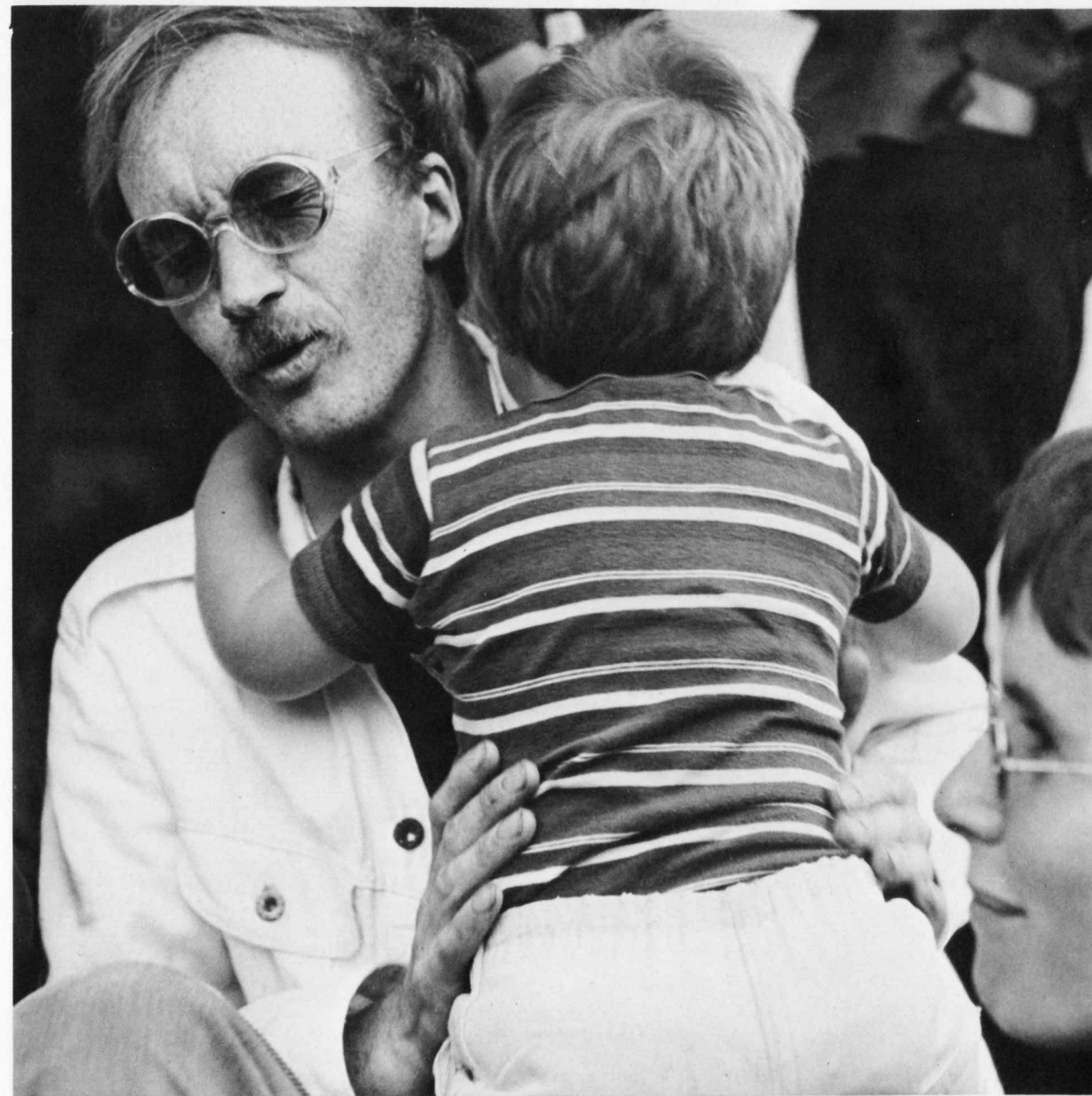
"CREATIVE CAMERA", the lively British magazine and several of the "Photography Evenings" organised in Wellington by Des Kelly and John Turner during 1970 helped confirm Allan McDonald's personal direction in photography. In between "bumming around" he worked as a floor manager's assistant at WNTV1, a storeman at a biscuit factory, a car assembler and a nurseryman. He came to Auckland in 1972 where he is currently studying psychology and philosophy at the University of Auckland.

DON ROY is a photographer with the Wellington Morning newspaper, the "Dominion." He doesn't say much, so the photographs published here, examples of his personal, spare-time work, can speak for him.

The judges say two striking points emerged from the judging of the BALM awards for Press photography in 1971 - the excellence of the entries in the feature section and the general mediocrity of those in the news section.

"Perhaps it was not a good year for news. Perhaps the influence of TV is pushing newspapers more towards feature material. But the result of whatever the cause might be showed clearly in the quality of the pictures entered in these two sections.

Continued on p.27



Simon Buis



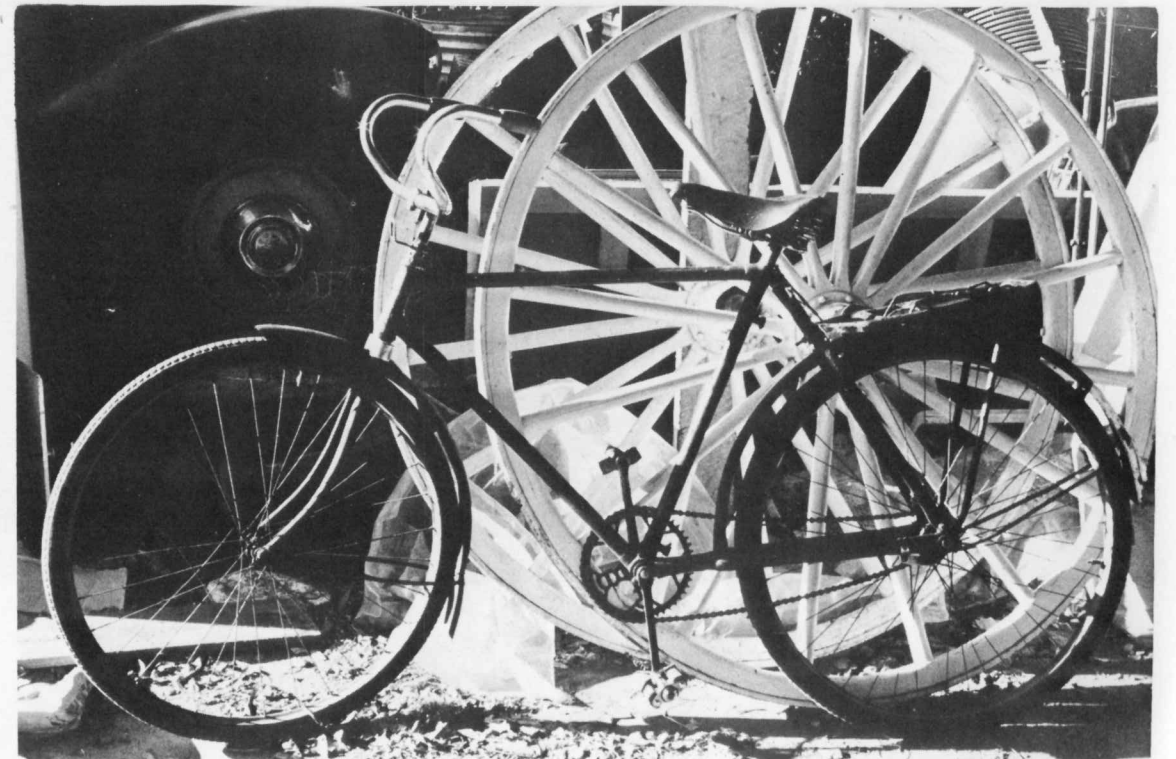




Walter Logeman

Five from Christchurch

Walter Logeman





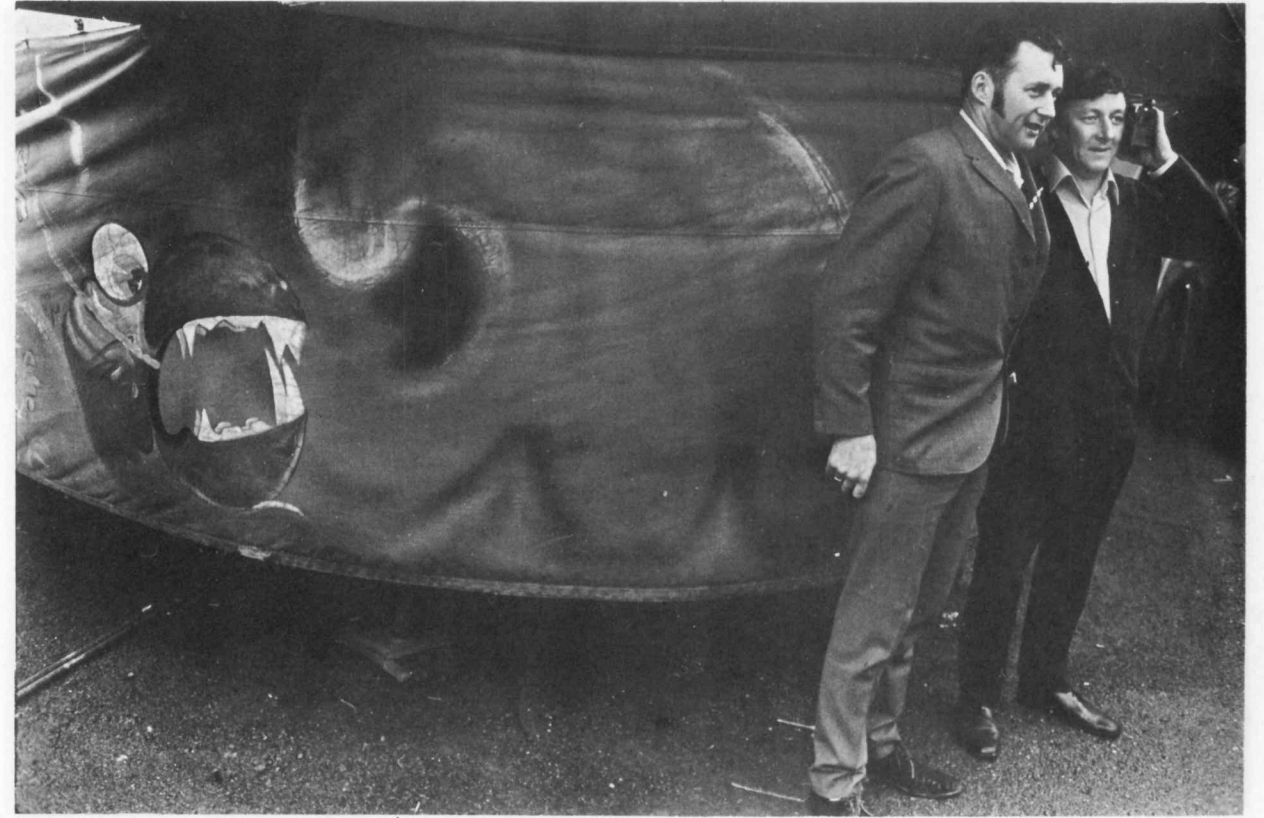
Mike Hammersley

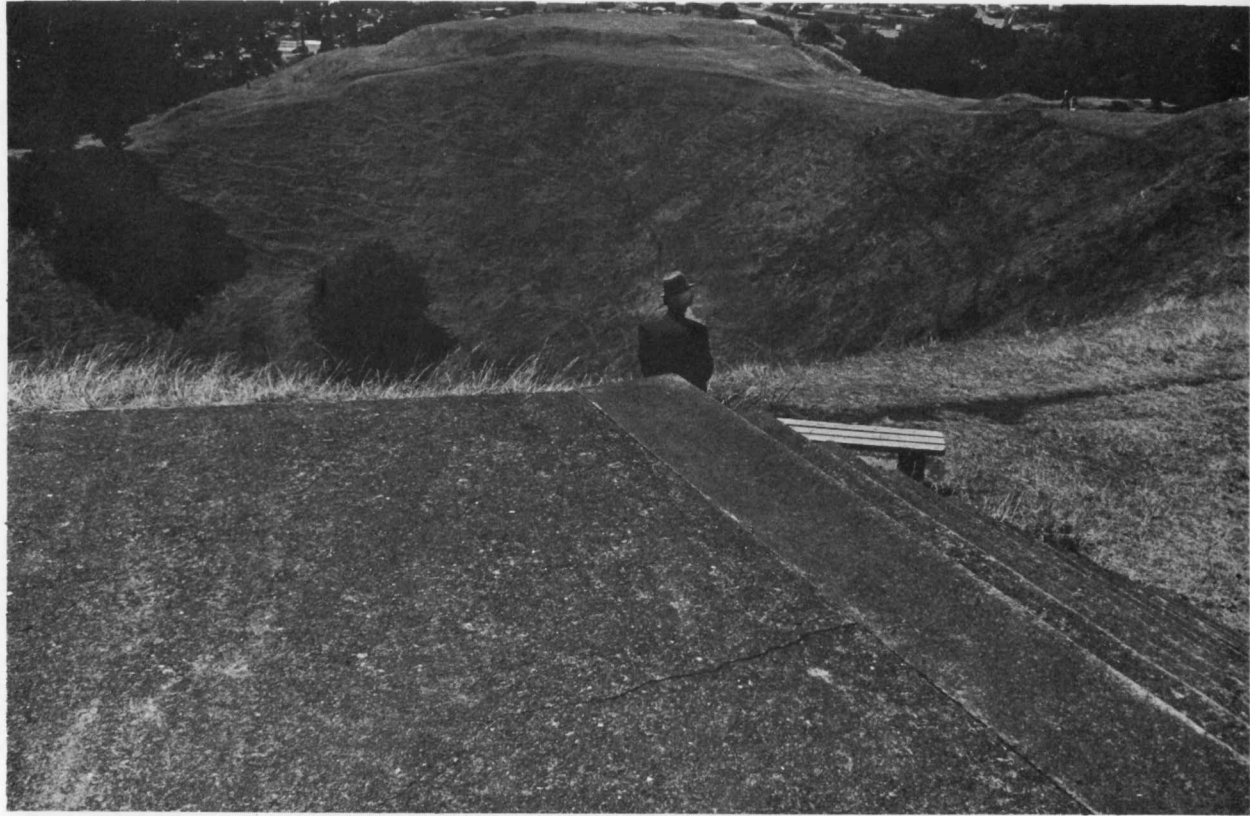


Mike Hammersley



Allan McDonald





Alan McNeil

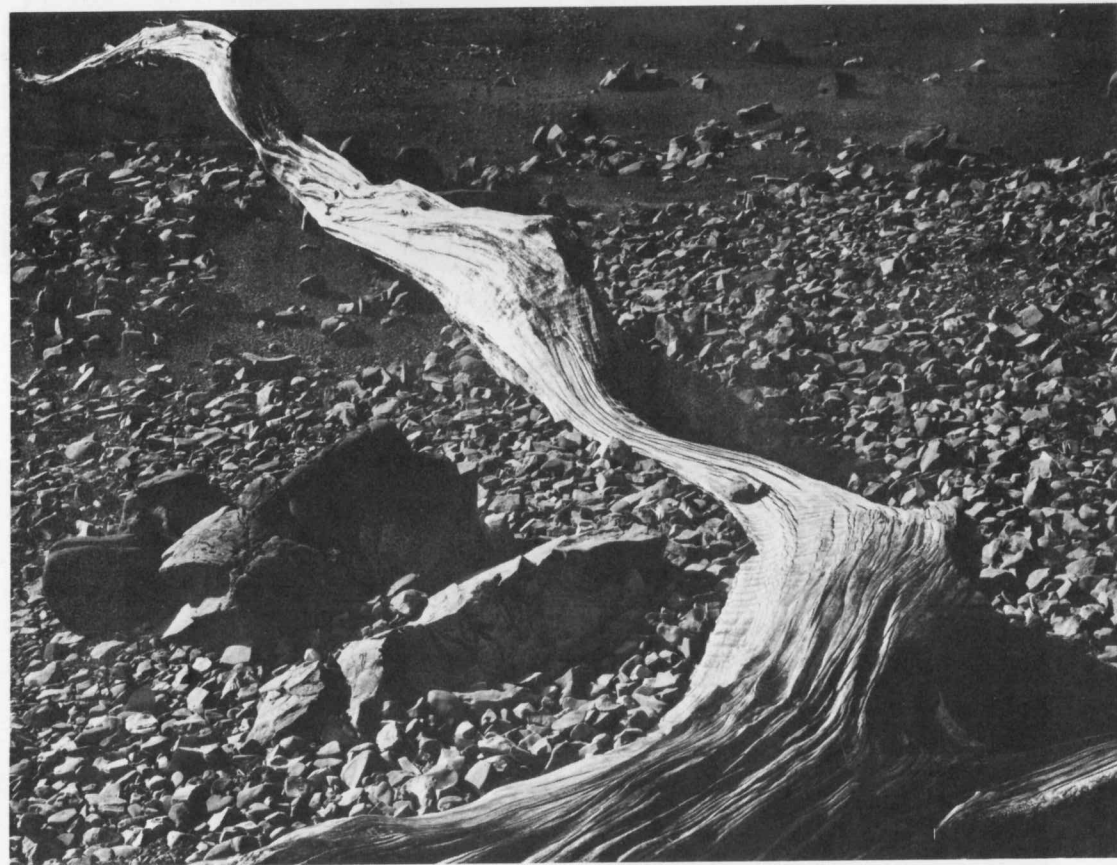


Don Roy



Don Roy







The BALM Awards



THE ENGLISH MASTER

BILL BRANDT RETROSPECTIVE EXHIBITION (1930-1960's). 125 photographs assembled by the Museum of Modern Art, New York City, exhibited at the Auckland City Art Gallery, May 6-June 4, 1972. Reviewed by Do Van Toan.

For many culture vultures, art lovers and photographers, this year's Auckland Arts Festival was a welcome titillation for the intellect and emotions. The Bill Brandt show came to New Zealand by accident, because the promised "New Photography U.S.A." show was damaged in the "jungles" of South America.

One Hundred and twenty-five photos were chosen to represent the life work of Bill Brandt. Russian by blood, British by birth, and cosmopolitan by education (Switzerland, Germany, France), he is no less an English photographer. As a photographer he carries the heritage of Man Ray, Atget, Edward Weston, Brassai and Cartier-Bresson. But this is present only in Brandt's awareness of photography as an integral means of communication. As such, the sophisticated and captivating, but highly individual style that Brandt has forged is deliberately singular. The brooding starkness of the images attract the view with their poignant realism yet so strangely enthrals him that he is overcome by their immediacy and intensity. Brandt's power of vision is matched only by his deep and rich interest in the world around him.

As the number of images gather in the mind, we learn the language of Brandt's pictures and are plunged into his world. It depicts a real existence, but despite its intensity and apparent harshness it is also warm; warm in its life and gentleness stemming from his superb vision and deep concern.

To stress the fact that Bill Brandt's work is very English is to say that his interest stands in the British Isles of his time. Not only is the work mostly done in Britain, but the "British Character" is consciously present in all of the pictures: the London streets and slums; Stonehenge; "Top Withens", the setting of "Wuthering Heights"; the aristocracy and the coal miners; the portraits of British literary and artistic figures. Even the nudes were made with the White Cliffs as background.

Above his rather "aristocratic" portrait on an introductory poster produced by the Auckland Art Gallery, one reads that Bill Brandt admires Brassai, Weston, and Cartier-Bresson...It is quite a joke as his work technically bears no trace of the ten shades of gray representing a full tonal range. His unconventional and apparently off-handed way in photography is evident in the obvious burning-in and very deliberate use of retouching. This and the contrast of his prints are integral qualities of his style. To achieve this so consistently he must be quite an exacting worker. His negatives are probably quite normal, judging from softer early reproductions, some of which are nearly muddy like the "Avebury Stone Circle, Wiltshire". The present show with the above exception was completely reprinted by Brandt himself. His prints with their contrast and grain are superb as they convey very convincingly his intentions. As a master of his art he has full control over his medium.

The contrast in the prints underlines the extremely stratified society of Britain, especially in the '30's. From the working class toiling remorselessly for a living (Durham miners and Kensington maids); easing the burden of the formidable environment with their simple joys (pubs and prostitutes), one crosses the financial gulf to meet the



glaring, mannered and almost comical "bourgeois aristocracy"; beautifully portrayed in the abstract form of a white-heron-dandy strolling across a well kept lawn surrounded by tall trees.

Whatever Bill Brandt photographed, the intense atmosphere of his images possess a peculiar sense of surrealism. The hallmark of overall harshness of treatment and subject matter cannot mask the concern and versatility of Brandt's vision: the landscapes, with the narrow and hard path of the "Pilgrim's way," the Top Withens hills in a stark and bitter winter with all the drama of Bronte's "Wuthering Heights"; the social landscape, of the city life, rich and poor, of the streets and buildings glistening in the cold rain and low skies form the environment of the industrial depression of the 30's. Stonehenge appearing under an El Greco sky seems to be a romantic runaway to the phlegmatic Brandt.

The hall of celebrities opens with a mysterious Peter Sellers, and portrays personalities such as Francis Bacon, Dylan Thomas, Henry Moore and Robert Graves...a fine set of characters fixed in highly relevant portions of their own worlds. They represent some of the leaders of Britain, if not the world, in its literary and artistic life.

Surprising is Bill Brandt's interest in "eyes". A very photographic exercise in abstractions transforms human eyes into nearly reptilian, quite horrific images, a portrayal of a kind which is repeated in the series of "nudes"; a wide-angle vision of the body of Woman. Some are of extreme beauty and powerfully graphic; but as a group the exercise is stretched a little, in comparison, say, to the wealth and variety of his landscapes.

Bill Brandt's work holds an interesting mixture of hardness and gentleness, hardness in his style, emphasising the drama in the faces of his portraits, the cold of the "Top Withens", the loneliness of the London streets, the stones on the pavement, the tension in the bomb shelters. Yet in the midst of these intense pictures are a few of warm and gentle beauty: the lovers in a Soho bedroom where she tenderly holds him with her arms. The young housewife lovingly cleaning the door steps, the child secure and curious in "Mayfair Nursery", and the almost soft portrait of Marjorie Brandt.

The exhibition demands concentrated attention from the viewer. The stimulation, excitement and wealth of information matches well the intensity of the emotions. A show of quality, it satisfies. The Auckland City Art Gallery should be praised for its sensitive presentation of such magnificent work.

Do Van Toan.

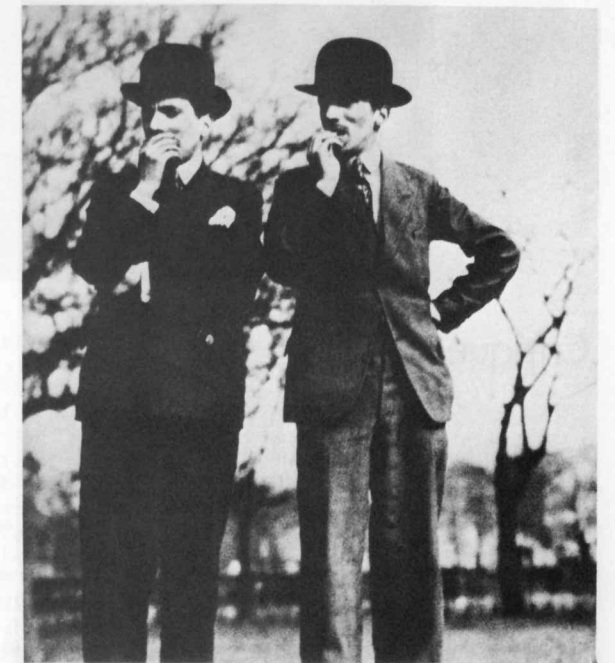
EXHIBITION CALENDAR 1972

AUCKLAND: City Art Gallery. "Nineteenth Century New Zealand Photographs": 15 June to 20 July. "Three New Zealand Photographers", (Gary Baigent, Richard Collins, John Fields): October.

NEW PLYMOUTH: Govett-Brewster Art Gallery. "Bill Brandt": 28 June to 27 July.

PALMERSTON NORTH: Manawatu Art Gallery. Max Oetli photographs: 19 July to 11 August (tentative). "Bill Brandt": 13 to 29 September.

LOWER HUTT: Dowse Art Gallery. Exhibitions by Brian Brake and Ans Westra. October.





Critique

All of the photographs submitted by Greg McBean show an unusually good feeling for design. Even two pictures including people said more about the lines and shapes around them than about the people themselves, or their relationship to their respective environments.

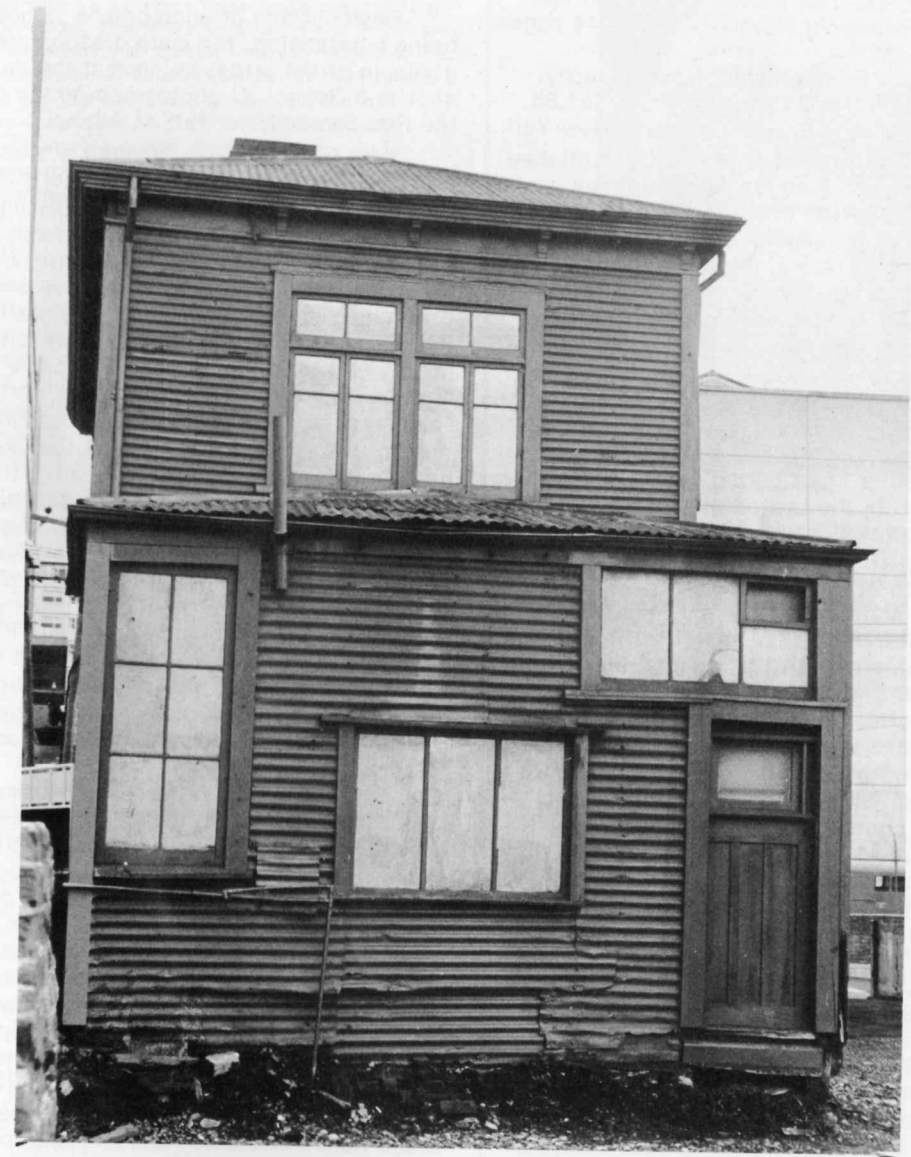
In the picture of the street intersection, viewed from a footbridge, judging from the foreground shadow, the old man is merely incidental. Standing with his hands in his pockets, looking out beyond the right of the picture, he is very secondary to the flow of white lines, the road and the delightful shadows which caught the photographer's attention. The man does give an easy clue to the scale of the scene, although because there are

many identifiable elements; the curbing, the brickwork in the top left, lamp post shadows etc., the scale is never in doubt. What then does the man contribute?

The picture is ambiguous because the photographer did not know exactly what he wanted. An interesting design, it is neither sufficiently strong nor evocative, and as a record of the intersection it is not informative enough. It would be necessary to show the footpath area on the right hand side to see where the muddy tyre tracks originate.

It is informative to compare this picture with a similar one by Keri McCleary published in the May-June 1971 issue of *NEW ZEALAND PHOTOGRAPHY*, where the movement of people strengthen an already strong design as well as providing information about the utilisation of such city spaces.

Greg McBean once again shows his awareness of design in everyday objects in the photograph of the



back of an old building. Look at the beautiful lines of the corrugated iron in contrast to the blank formality of the windows. The comparative neatness of the top and bottom halves of the building.

The tight cropping of this picture indicates the photographer's desire to concentrate attention on the buildings backside. In other words, I assume he intended to say something like "Look at the delightful shapes and texture of the back of that building. It's like a Mondrian"; rather than "Look at the back of this funny old building in the middle of our glamorous main street", though his intentions are not stated clearly.

The elimination of as much area around the building as possible to concentrate on the design elements hasn't resulted in a strong picture because the remaining shapes surrounding the house, i.e., sky, bits of another building, a glimpse of the street, and the out-of-focus wall in the left foreground are distractions. They needn't be, if

properly controlled. Simply cropping the picture more severely doesn't work because interesting elements like the top left roof guttering, which looks like a picture frame, get cut off.

The only answer is to go back and try again. To take much more notice of the areas surrounding the building as they appear in the viewfinder, so they can be used as visual elements to strengthen the statement rather than to detract from it. Although the overcast lighting is fine here for showing the lines and contrasts, a sunny day might offer better possibilities: a dark sky and background to thrust the building forward, a cloud shape to complement the building, or simply more texture rendition. But the main thing is to make sure that all elements in the picture are included deliberately, as an integral part of the design and statement.

John B. Turner.

Books

AIRBORNE CAMERA. The World from the Air and Outer Space. By Beaumont Newhall. 1969. 144 pages. Price \$7.00

MAN & CAMERA. A Photographic Autobiography. By Victor Keppler. 1970. 214 pages. Price \$21.85. Both published by Focal Press, London & New York.

The general histories of photography published over the past 35 years or so are now being supplemented by books which look at the history of specific fields of photography. These are two such, one avowedly such a history, the other a history almost in spite of itself.

Beaumont Newhall is best known as a historic and critic of photography, through his "History of Photography" and his periods as Curator of Photography at the New York Museum of Modern Art and Director of George Eastman House. His major contact with photography other than as a historian-critic-gallery director came during World War II, when he served in the United States Army Air Force as an interpreter of aerial photographs. So he has ample qualifications to write a book on this specialised branch of photography.

The book is written as a history, and often a fairly technical history at that, but it is illustrated largely for the value of aerial photographs as photographs, photographs which provide a new and wonderful view of the world. The history is more than comprehensive. It spans the period from the first proposals and experiments leading up to Nadar's first successful photograph of Paris from a balloon in 1858 to Apollo 8 photographs of the earth from the moon 110 years later. It covers just about everything in its field: aerial photography in peace and in war; aerial photography for mapping, archaeology; espionage; photography from balloons, aeroplanes, rockets, kites and even pigeons, as well as from spacecraft. One or two fields are not covered, such as the use of aerial photography for spotting plant diseases in crops and forests, and meteorological photography from satellites, but to complain at the absence of these is to quibble. And the history is eminently readable, a fascinating narrative rather than a dry recounting of technical developments. All sorts of sidelights help here. Like the story of the British businessman Sidney Cotton who used his elegant Lockheed private plane for business trips to Germany on the eve of World War II. Cotton was a popular figure, and often took high-ranking German officers for joyrides which made his job of secretly taking aerial photographs for British Intelligence just that much easier.

As well as the illustrations accompanying the text, the book includes two portfolios: "The World from the Air" and "The World from Outer Space." They have clearly been chosen for pictorial strength, and Newhall rightly stresses the relationships between aerial photographs, with their new and strange perspectives on the world, with abstract paintings. The sorts of images which earthbound

photographers struggle mightily to achieve seem to be there for the taking from the air.

Reproduction of photographs is good without being outstanding, the main disappointment (forgivable at the price) being that the only colour shot is a Gemini XI photograph on the dust cover of the Red Sea and the Gulf of Aden.

Very different from Newhall's visual lyricism and historical scholarship is Victor Keppler. His is the third autobiography I know of by an advertising photographer of the New York between the wars. But while the late Margaret Bourke-White ("Portrait of Myself") left advertising to become one of the original team of "Life" magazine staff photographers in 1936, and Edward Steichen ("My Life in Photography") after retiring in 1938 became the U.S. Navy's Director of Photography in World War II and later went on the Museum of Modern Art to resume his pre-World War I status as one of the Great Men of photography, Keppler stayed in advertising till about ten years ago when he went into teaching by correspondence via the Famous Photographers' School.

Keppler's world is that of the advertising photographer's studio. Someone once said photographers could be divided into those who make photographs, and those who find photographs, and Keppler belongs most decidedly in the first of these schools. Which was perhaps a pity. Because the few photographs in the book which were taken for himself, outside the studio, show he is a pretty good photographer in any situation.

But the book is primarily a recounting of one man's more than thirty years enthusiasm for photography in the glossy world of advertising, over the years when the American folk-hero became "the Man in the Grey Flannel Suit", the advertising man. Because of this, the book is, perhaps in spite of itself, a source-book of social as well as photographic history, a delineation of the development of photography as a part of admass culture.

Keppler's knowledge of photographic technique is clearly superb. The photographs in the book are technically beautiful, and the extensive captions are a recounting of technical problems and how these were overcome. As such, the book would be admirable, and most readable, textbook for any advertising studio photographer. Yet, as one leafs through page after page of beautiful still lifes and posed models, one begins to regret that so much skill and enthusiasm had to be devoted to so much artificiality. The real world, and the photographer's personal reaction to it, are seldom seen. The text reveals a most likeable human being: his first big assignment in 1928 netted him \$8,000, and Keppler and his wife blew the lot on a two-week holiday in Florida. It's a pity such a man should have devoted his life to making such magnificently empty images. Especially as such an expensive book is so beautifully printed by the Swiss firm C.J. Bucher Ltd., publishers of the quality international photographic magazine "Camera."

B.W.

BALM awards contd.

"Many of the feature pictures were quite outstanding on one count or another. The entry was large and it covered an impressively wide range of human interest material. Technical quality was almost without exception of the highest standard and was a tribute to the competence and application of photo-journalists right through the country.

"Selecting a feature section winner became a long and taxing assignment, particularly in making a final choice from a group of the main contenders. For all-round excellence, in enterprise, execution and result, the judges awarded this section to Bruce Jarvis, of the Auckland Star, for his picture of a demonstration surf rescue by helicopter at Auckland's rugged Muriwai beach.

"Jarvis swam out to where the demonstration was being enacted, supporting himself on a rescue tube and somehow managing to keep his camera above water. Having got to a position where he could shoot, he captured every element in the subject. Though a demonstration, the incident as pictured has graphic realism. As an example of initiative, combined with technical ability, the picture could not be faulted.

"By contrast, judging the news section became an exercise in trying to find a picture that might measure up as a winner. There were five or six, in a disappointingly small entry, which had obvious merit. But nothing stood out. Most of the shots involved incidents where the photographer had merely to be at the scene to be in a position to get a good picture, admittedly using his training and skill to do so.

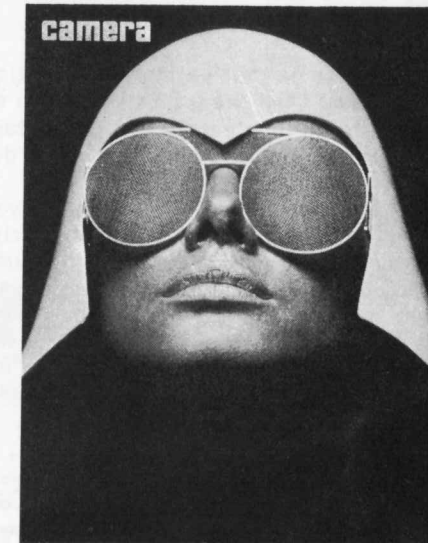
"The judges, while selecting a winner in the feature section earlier, had come down to two final contenders, the pictures by Jarvis and an outstanding entry from Roger Gilchrist, of the New Zealand Herald. This picture, of an old lady studying a leaflet handed to her by youthful demonstrators picketing the American Consulate in Auckland, has a quality about it which cannot be denied. It speaks volumes, crystallising in one frame the so-called generation gap of the 70s. The expression of the old lady is a joy to look at and the idealism of youth shines through in the faces behind her.

"The picketing of the consulate was a news incident and the judges, at their discretion, as allowable in the rules of the contest, transferred this picture to the news section and awarded it first prize. Gilchrist, in an accompanying note, indicated that he was on his way to another assignment when he passed the demonstrators. The old lady walked past and was handed a leaflet. Gilchrist's obvious eye for a picture and his quick reaction is exemplified in a most impressive entry.

"The sports section was good, packed with action and vigour. But, once again, the pictures were predominantly of a type which crop up year after year - very competent and graphic in their own way but lacking that extra percentage that takes them out of the ruck. In the end, the judges came down to two, each with an appeal which lifted them above the rest - and first equal awards were made.

"The picture by Merv. Griffiths, of the Evening Post, is unlike any cricket picture the judges had seen before. It has a high element of humour, it can stand on its own without words and it best typifies what an alert photographer, with an acute appreciation of the unusual, can achieve.

"The equal winner, a picture of tennis star Marilyn Pryde taking a tumble, is the work of Auckland Star photographer Paul Anderson. It's an action shot in the best tradition of sports photography."



camera is an unusual magazine

Each issue of **camera** is lavishly illustrated with carefully selected photos, many of them whole-page and in colour. The picture pages of **camera** are sheet-fed gravure printed on art paper—hence the consistently high quality of the reproductions.

The accompanying articles are authoritative and lively. Particular care is devoted to layout and production. **camera** is one of the few photographic magazines aimed at the adult reader.

camera is the international magazine of photography and informs objectively on all developments and innovations in the world of photography and photographers. Each month in the technical section new equipment and processes are described and many aspects of applied photography discussed. There are frequent articles on the history of photography and cinematography.

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Letters

Sir,
You appear to be cultivating the "Mystique of the Photographer." By doing this I feel you will not do much good to the photographs. A photograph is like a child, and once born must survive or die according to its own strength.

By titling, or emphasizing authorship, you damage the photograph, making it appear a visual cripple. By titling "Untitled" you compound the injury.

Let a photograph live or die of its own strength give a discreet, small credit, and if you wish to publish biographies do them all together at the beginning or end. Otherwise *New Zealand Photography* is not what it purports to be, and will also die.

Warwick Teague

Point made, point taken. The trouble is this is yet another of the many balancing acts we have to do in the magazine trying to satisfy those who want more or less of this or that against those who want less or more of the same. As against your view, there are those who ask us "who the hell is this guy anyway?" when they see a photographer published. These are the people who'll complain if they have to turn to the front or back of the magazine to find out about one of our contributors. But for this issue anyway, we're trying that suggestion. On titling, I agree we've all had far too much of the old salon-pictorial titles like "Solitude," "Woodland Beauty" and the like. The emotions such titles are meant to convey should be conveyed by the photograph: if they do, the titles are redundant, if they don't, the photograph has failed.

I think you may have been referring more particularly to the preview of the "New Photography USA" exhibition in our last issue. There, the very brief biographical details were aimed at some slight alleviation of New Zealanders' widespread ignorance about photographers elsewhere in the world. The titles came with the photographs in the exhibition, so who are we to remove them?

However, your views are welcome, as they'll give us extra ammunition against those who clamour for more and more information about the photographs we publish right down to the largely irrelevant details of with what and in what the photographs were made.

B.W.

Sir,
With all due respect to your difficulties in trying to increase the circulation of "New Zealand Photography" I feel very annoyed that having devoted much

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.....

of your space to American and other photographers, you should seek the help of New Zealand readers. Why not aim your appeal to those who enjoy constant publication? All magazines for some reason or other seem to think that the work of their native photographers are inferior to those of other countries.

Although I like what you do publish, or rather the "tone" of your picture content, I consider your support of native talent is not sufficient. If it will make you feel any better, I have said much the same thing to English editors. They ignored my protests too.

Harry Anderton

Lower Hutt.

In the five issues since we took the name "New Zealand Photography" a quarter of the photographs published have been by "foreign" photographers: 18 by Americans, five by a Frenchman and two by a Hungarian, a total of 27. Local photographers have had 80 photographs published. Do you really consider that insufficient support of native talent?

We publish these "foreign" photographs because we feel one way to achieve our aim of promoting the appreciation and making of fine photographs in New Zealand is by encouraging people to become acquainted with the work of the recognised masters, through books or the all-too-rare exhibitions which come to New Zealand. The sad fact is that too many people in this country are not even aware of the existence of such people as W. Eugene Smith, Henri Cartier-Bresson, Brassai and Bruce Davidson. Would you prefer our musicians to ignore Beethoven, Bach and Mozart and play only work by local composers? Would it be desirable for our painters, art galleries and critics to know nothing of Rembrandt, Van Gogh, and Picasso? Should theatrical groups eschew Shakespeare, Ibsen and Pinter and produce plays by local playwrights only?

Nationality is no more no less relevant in photography than in any other art. Nobody is too much concerned about Van Gogh being a Dutchman, Gauguin a Frenchman or Picasso a Spaniard, and it doesn't really matter that Cartier-Bresson is French, Gene Smith American and Brassai Hungarian. We want to look at their photographs, not their passports.

Likewise, it does not matter much that the local photographers we publish are New Zealanders as such. They happen to be photographers whose work we think deserves publication and who are so geographically placed that we can do something about it. Came to think of it, the "native" photographers we have published include Dutch-born Ans Westra, American John Fields, Englishman Ken Foster, Swiss-born Max Oetli, and Vietnamese Do Van Toan.

But so what anyway? What we're saying is not that the work of our "native" talent is inferior to that of "foreigners" but that it deserves to and must be judged by world standards. How it measures up to those standards, and the validity of the standards, are up to you and all our readers to decide. But we must be aware of these standards if we're to make these judgements.

If we ignore the standards we do no service at all to New Zealand photography. It helps a lot when you're trying to make good photographs, or to judge and appreciate them, if you're aware of the very highest standards by which photographs may be judged.

B.W.



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)



Photographed by Brian Curtis,
Kodak New Zealand Limited,
Taken on Kodak Plus X
Developed in Kodak D76
Printed on Kodak Press F.

Kodak