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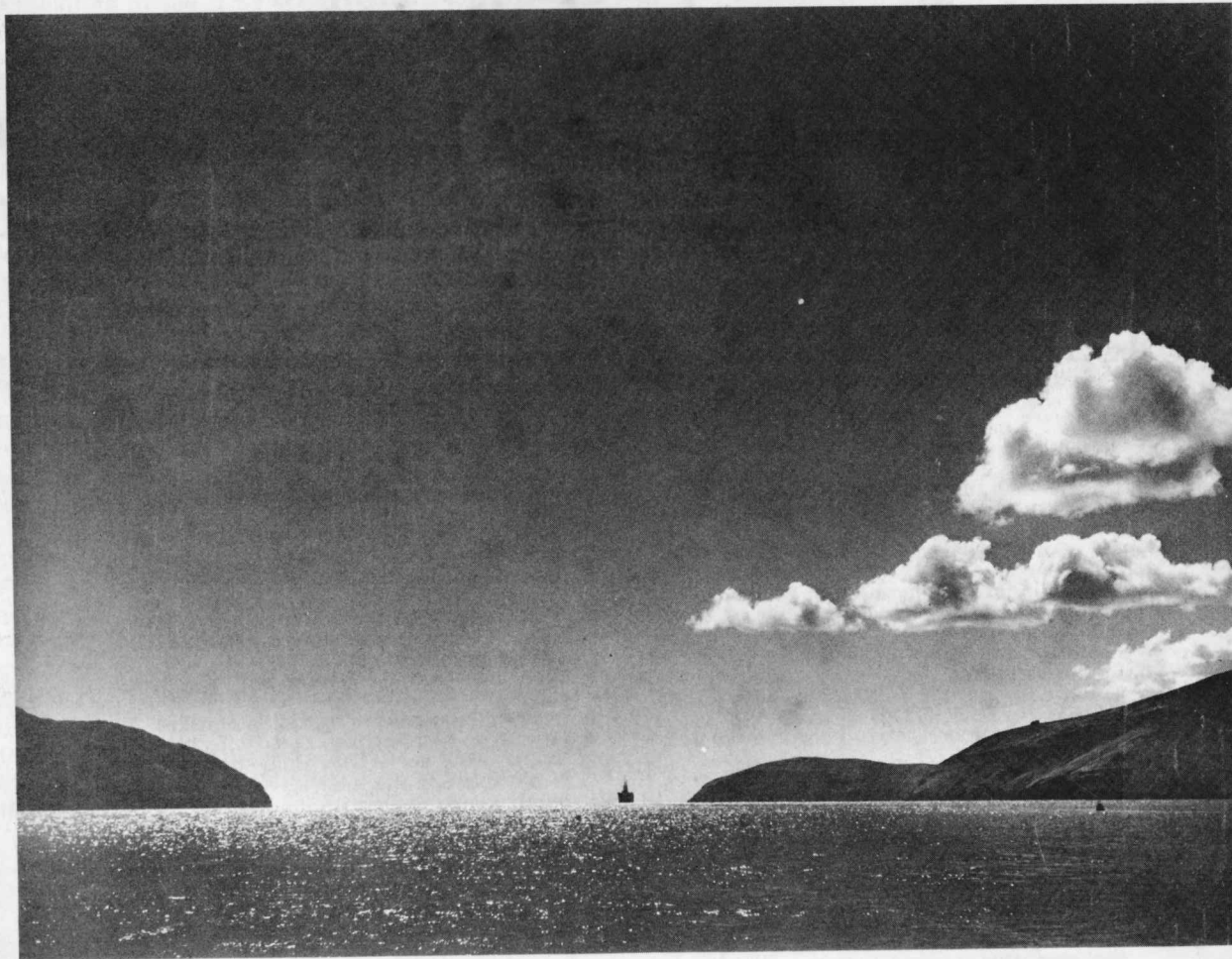
JBT COMMENT COPY 11

NEW ZEALAND PHOTOGRAPHY

35c

July-August 1972

*Ozga has the outboard painter
and she pissed off that we didn't do
"two-color" cover!*



photograph by Jim Payne



Nikon F2

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weight: 620g (1.2 lb)

New Zealand Photography

OH! SHIT!
Number 10
May-June 1972
WHAT!

run on

This magazine has just passed through a critical period financially. At one stage it was doubtful if this issue could be published at all, and the slight delay in its publication has been caused by our waiting to see if we could risk going ahead with another issue.

The reasons for our difficulties have been various. *New Zealand Photography* is not a mass-circulation magazine, selling many thousands of each issue. It is a specialist publication, trying to publish what we think ought to be published rather than what might appeal to a wide general readership. One or two steps made in this latter direction have, we now feel, been detrimental to the magazine. So, the magazine does not have a large income from sales. To cover costs we must, at this stage, depend also on advertising. Fortunately, a few far-sighted advertisers are continuing to support the magazine, and a few more have joined them. This, coupled with one or two economies, has allowed us to keep going and to maintain the moral obligations we feel to many people who have supported us over the past two years.

The suggestion has been pressed that the price of the magazine should be increased to say 50 cents. For the moment, this suggestion is not being accepted. While regular readers assure us they'd be happy to pay the extra 15 cents, it is felt the effect on casual buyers might put our already limited circulation figures at risk, and could severely hamper our hopes of increasing circulation further. The losses could outweigh the gains, and this is a risk the magazine can not take in its marginal hold on life.

As we've said many times in the past, it all comes back in the end to individual readers. If only a quarter of our readers persuaded someone else to take out a subscription, we'd at least have a breathing space. All our income is needed to pay the printers; we have little or no money left to mount a big, or little, promotion campaign. So, our promotions department must be our readership. Our efforts to maintain and develop the magazine, and what it stands for, can only succeed with the active support of *all* our present readers.

Bruce Weatherall

In this issue:-

Photographs by:
Clive Stone
John Milnes
Jim Payne
Harry Foster

History:
The earliest known New Zealand Landscapes

Critique:
John Turner looks at two photographs by Sue Burton

Book Reviews:
The first two volumes in the Life Library of Photography

News & Notes

Cover: Photograph by Jim Payne, of Wellington

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Clive Stone
six photographs

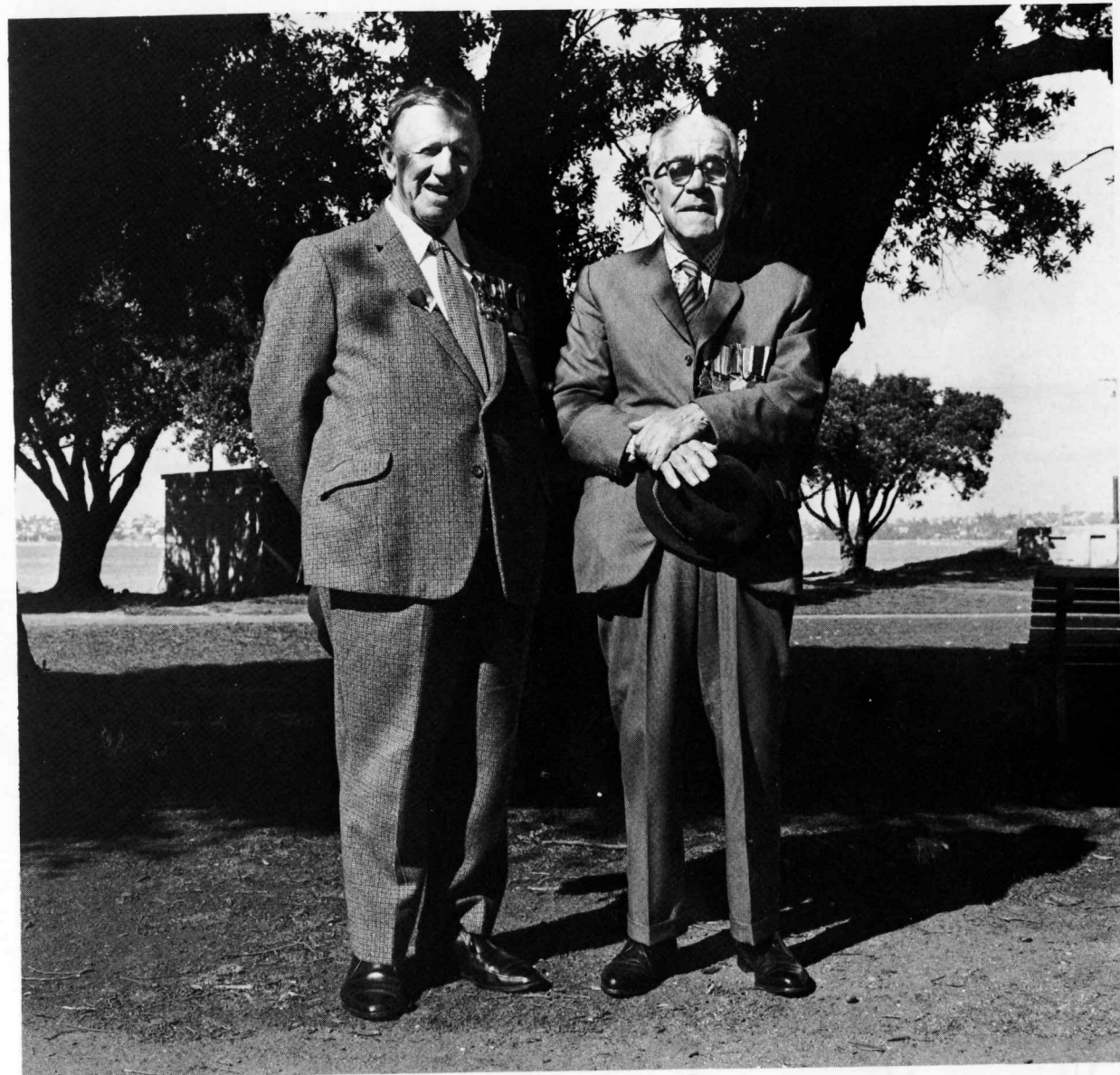
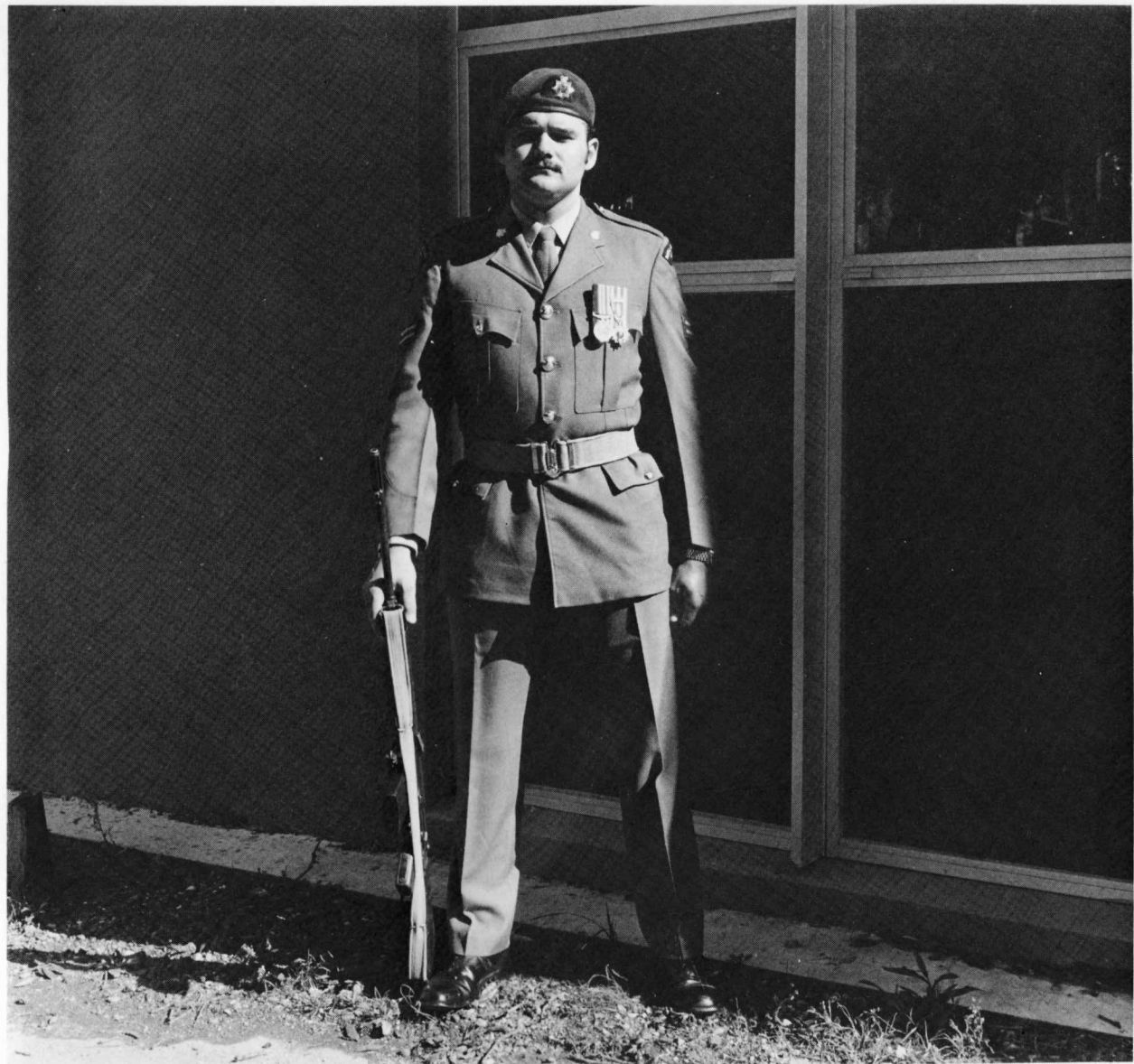
was (last year)
[Clive Stone is a student at the Auckland University
School of Fine Arts. ^{brief}
What happened to Clive/note
to Bruce?]

up $\frac{1}{4}$ " would be more like optical center.
A





six photographs



...the ...
...the ...
...the ...
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Red Cottage

...



John Milnes

7:3 from the
Red Cottage

Earlier this year a group of Wellington photographers staged an exhibition of their work in one of the city's private galleries, the Red Cottage. This was Wellington's first group exhibition of photography. Here, we print seven photographs by three of the members of the group.

John Milnes and Jim Payne work in the photographic section of the Tourist and Publicity Department's National Publicity Studios in Wellington. Harry Foster is a Canadian who emigrated to New Zealand two years ago. He's now a photographer with the Physics and Engineering Laboratory of the Department of Scientific and Industrial Research in Lower Hutt.

Who were other exhibitors?



John Milnes



Jim Payne
Temble

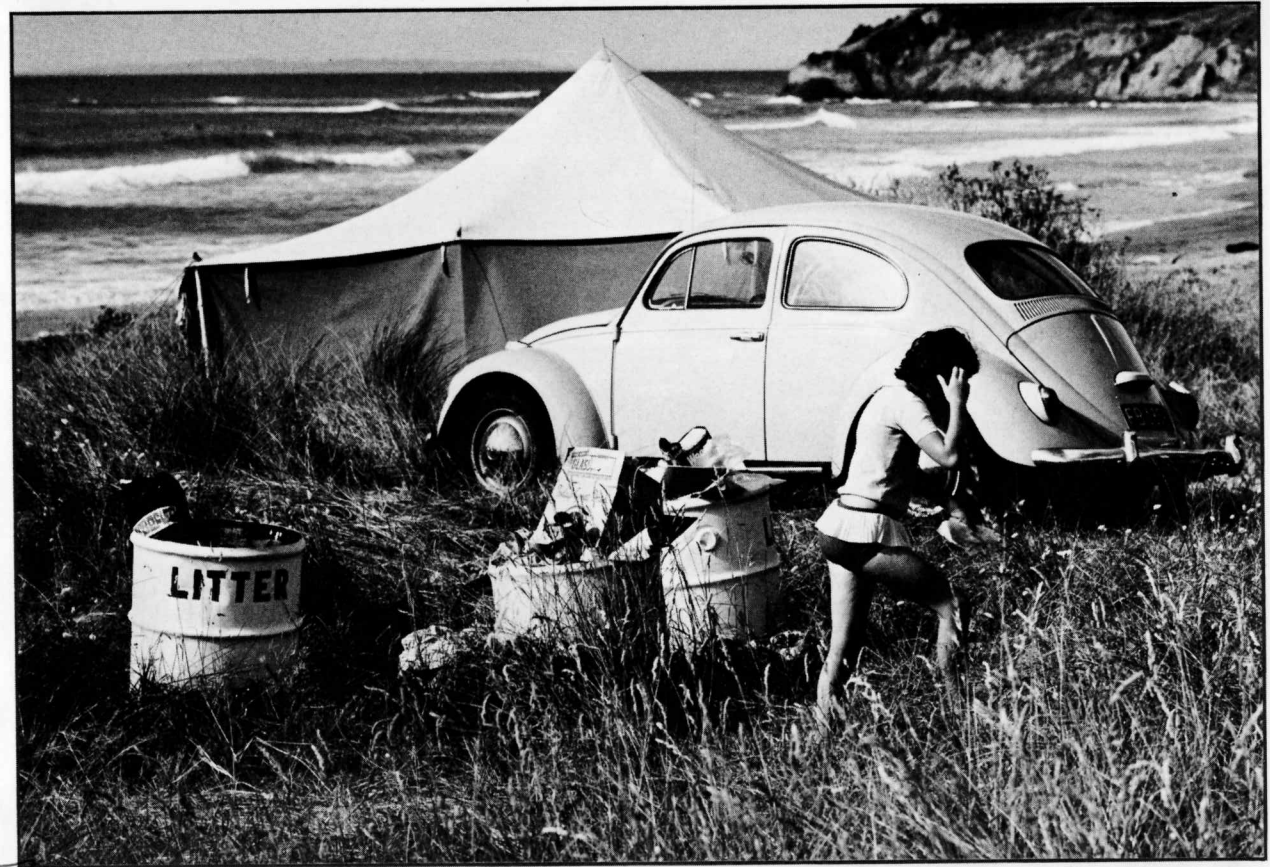


Two by Jim Payne



(yesterday)

line up

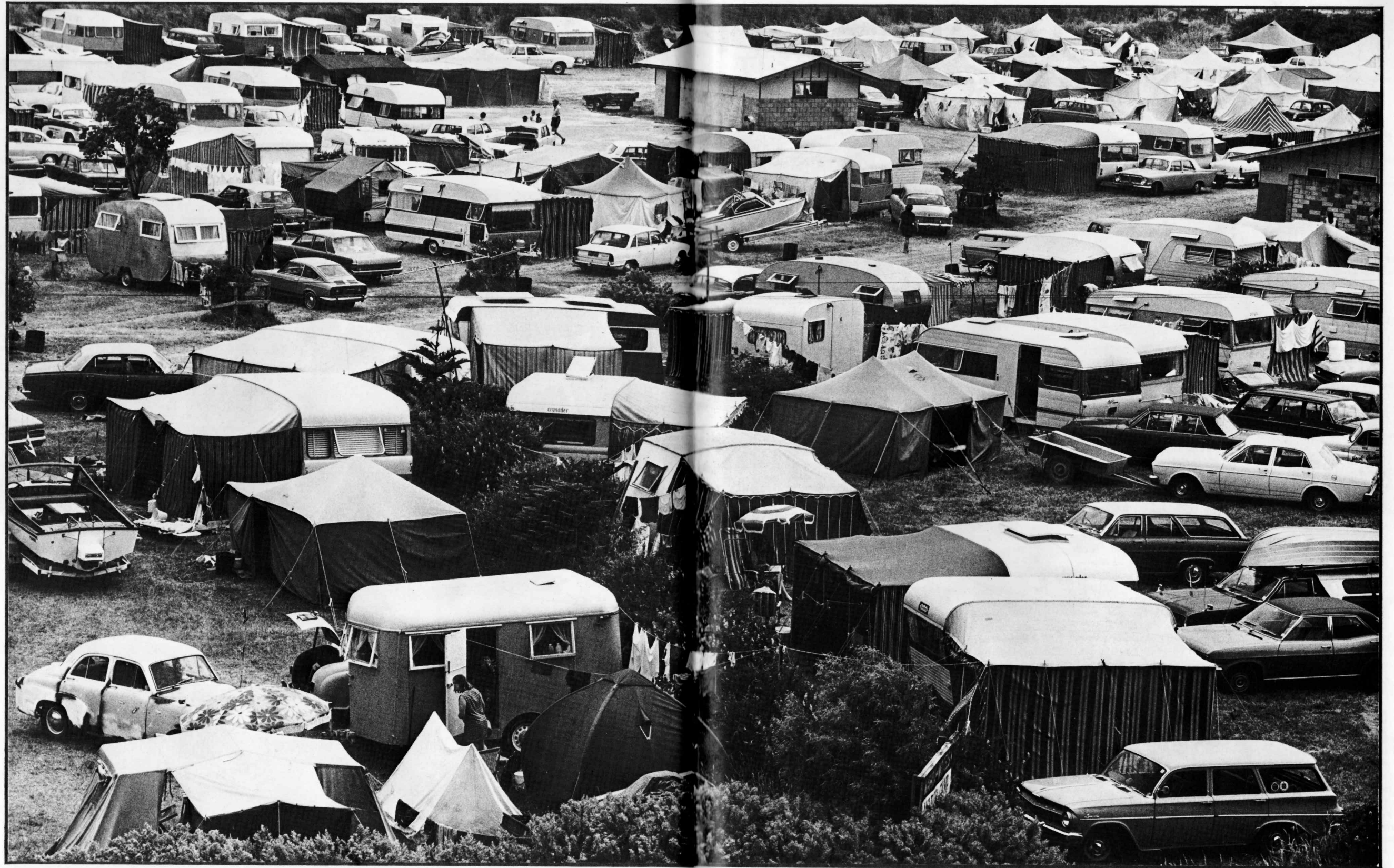


(today)

HARRY FOSTER

time sequence ←

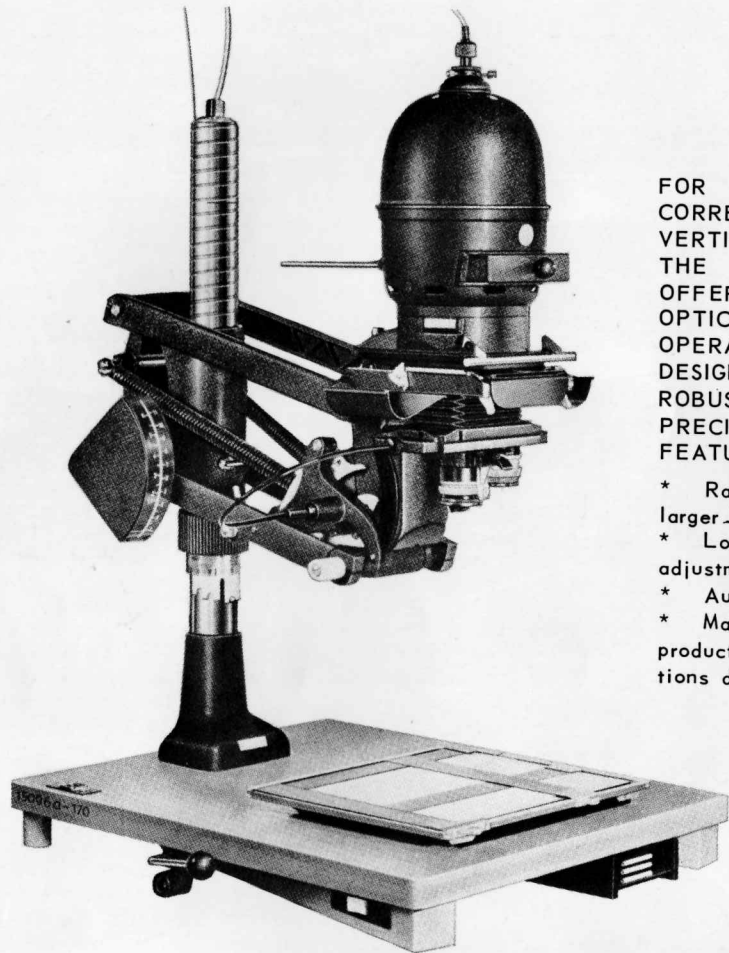
(yesterday
today
tomorrow) not necessary with



(tomorrow?)

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Not necessary
From the past:-

The Earliest Landscapes of Dunedin (?)

The photographs of early Dunedin on the next three pages come from a fine example of a fascinating source of early New Zealand photographs: commercially produced albums from the late 19th and early 20th centuries.

A number of photographic firms in this period produced landscape photographs for general sale, much as ready-made scenic 35mm slides are sold today. Collections of negatives were passed on from owner to owner as businesses changed hands till the stage was reached where authorship of negatives is often difficult or impossible to determine. In Dunedin, most of these negatives seem to have ended up in the hands of the firm of Muir and Moodie, who took over the business of the Burton Brothers in 1896 and before going out of existence in 1916 went on to build up what was described as the largest postcard emporium in the Southern Hemisphere.

Apart from their postcards, by 1901 Muir and Moodie had a catalogue of more than 8,000 photographs taken in New Zealand and the Pacific. Some of these were their own photographs. Many had been taken by Alfred H. Burton in that greatest of our 19th century photographers' 25 years or so of photographing the familiar and the remote parts of early New Zealand. Many negatives by Dunedin's first known photographer, William Meluish, were also owned and printed by Muir and Moodie, and it is therefore probable that their collection included negatives by yet another noted Dunedin photographer, Frank A. Coxhead, who took over Meluish's negatives after that photographer left Dunedin about 1870.

Muir and Moodie sold not only individual prints but also albums of prints. This was not an innovation by Muir and Moodie, and these albums are not uncommon. I have an album of Burton Brothers photographs from (probably) the early 1880's; the Dominion Museum has an album entitled "Dunedin in 1860" published by Coxhead about 1890.

But the album we are concerned with here is quite outstanding. It is owned by Wellington historian Bill Main, who purchased it and another album (by outbidding me for them!) at a Wellington book auction earlier this year. The other album, while of considerable interest, contains a number of copy photographs of indifferent technical quality, although it has some good pictures as well. But the album with which we are concerned here is quite magnificent. It is in virtually mint condition in spite of its 60 or 70 years. But more important, the prints were made by a craftsman. Not only are they first rate prints; they are in near perfect condition, indicating a printer who took as much care with fixing and washing as he did with exposure and developing.

For these photographs, this is of extreme importance. Many if not all the photographs are by William Meluish, so some are not only the earliest known photographs of Dunedin, they are also the earliest known New Zealand landscape photographs. And while the negatives of later photographers have been preserved, the priceless Meluish negatives have been lost. So we owe a great deal to a craftsman printer who worked for Muir and Moodie around the turn of the century, and to someone who treated

the album with care and respect till it came into the hands of Bill Main.

If there were space enough in this magazine, we would publish many more of these photographs, such is their quality and historical interest. The half dozen chosen have been selected for many reasons, but mainly for their particular historical interest and their ability to demonstrate the function of the photograph as a sort of time machine.

But first, a caution. The captions inscribed on the photographs must be treated with reserve. For a start, they carry the names of Burton Brothers or Muir and Moodie. But these were not the makers of the original negatives, they were the owners of the negatives at various stages as described above. The second caution is about the dating. The top photograph on the next page, "Dunedin from Bell Hill 1852" is described as "The Oldest Known Photo." The claim is probably right, but the date is almost certainly wrong. The photograph has been published in histories of Otago along with uncritical acceptance of the date, and has usually been attributed to Coxhead, who did not arrive in Dunedin till the 1860's. The earliest likely date is 1856. There are several reasons for this. One is that the town seems too far advanced for 1852, only four years after the founding of the Otago settlement. Most important however is that the photograph is almost certainly by William Meluish, who did not arrive in Dunedin till 1856. A number of the photographs in the album have been definitely identified elsewhere by Dunedin historian Hardwicke Knight as having been made by Meluish. This photograph in question is so similar in technical characterisation and less definable factors of "style" that it is most likely by the same man. Further, we know of no photographer working in Dunedin in 1852. It is almost certain that this photograph was one of the Meluish collection which eventually ended up belonging to Muir and Moodie, after passing through several other hands. So, we will accept the date of the photograph as 1856, or maybe a year or so later. (Someone may sometime have misread 1857 as 1852). As we shall see later, there is strong reason to accept it and the 1859-dated photograph as having been made in the 1850's.

If we can tentatively accept the dates of the other photographs, we can climb into our time machine for a while. The 1859 photograph takes us closer, in time and space, (probably through the use of a longer lens) and shows the steady growth of the town.

On the next page, we come much closer, and are faced with change so violent that we experience an almost physical shock. The Dunedin of 1863, seen from Bell Hill, is almost unrecognisable on first glance. Land has been reclaimed from the harbour, and the few dozen buildings and the hillside fields of a few years earlier have almost been submerged by the growth of the town. And look at the 1862 photograph of Rattray Street. Try to count the boats sitting at anchor and crowding the jetty, and compare this with the two or three boats at the same jetty half a dozen years earlier. The photographs tell us something almost cataclysmic has happened to the quiet settlement.

Continued on p 23

U. GOOD ARTICLE but a bit windy.

too big

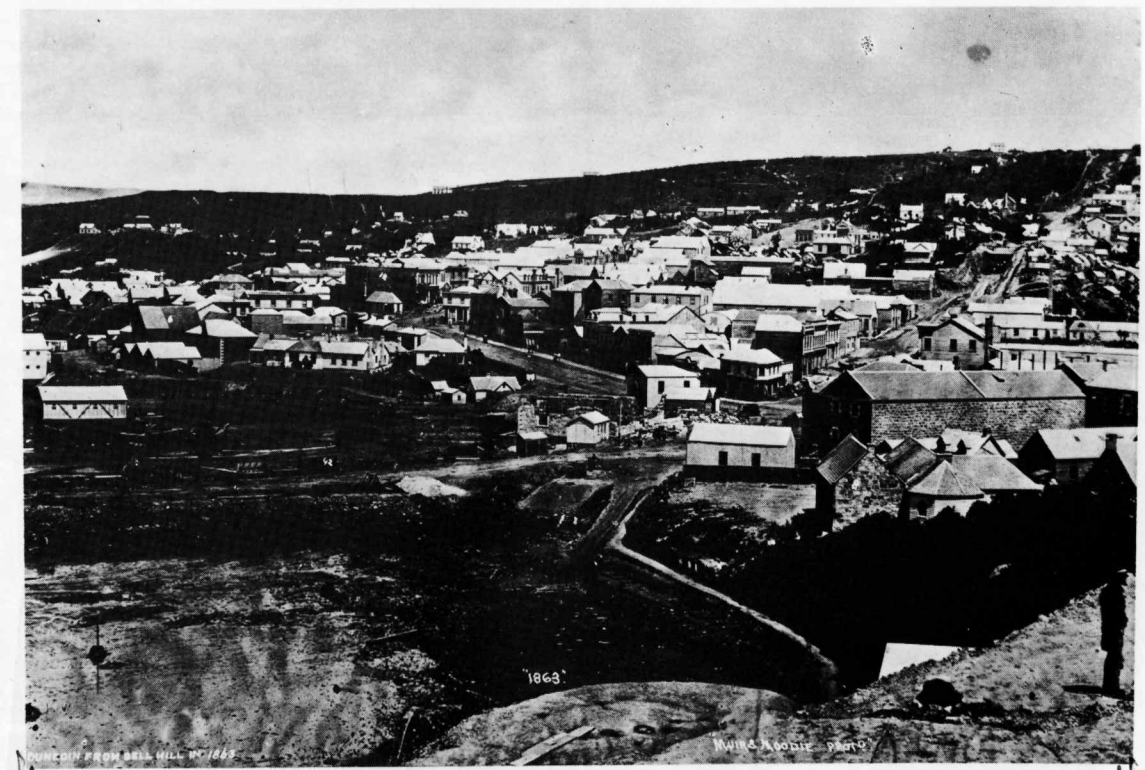
WHY AREN'T PICTURES LINED UP?



DUNEDIN FROM BELL HILL 1855
THE BEST KNOWN PHOTO. MAIR & MOODIE



DUNEDIN LOOKING SOUTH IN 1855
MAIR & MOODIE



DUNEDIN FROM BELL HILL 1863
MAIR & MOODIE



RATTRAY ST DUNEDIN 1858
AMATOR PHOTOGRAPHER

1855 1863 1858

BEAUTIFUL PAGE

2



37 PRINCES ST DUNEDIN 1861

DUNEDIN 1861

It was, of course, the gold rushes, starting with Gabriel Read's discovery at Tuapeka in 1861, followed by other discoveries in the next few years in the Otago back country. In two years, the population of Otago went from 12,500 to 60,000. History dates our photographs, the photographs tell us something of what the events of history meant.

The other two photographs, down Princes Street, are printed here because they were, according to their captions, taken a year apart from the same point. Hardwicke Knight has identified the first at circa 1858; I am more inclined to accept the date inscribed, because of the degree of development of the town. In any case they must both have been taken some time between 1858, when the cutting through Bell Hill (seen at the lower right of the photographs) was first made, and 1862 when it was taken out to the full width of Princes Street.

How do we look at these photographs. Well, for a start, take one or two reference points and work out your own chronology. I suggest the round-roofed two-storey building seen on the right of the first photograph and half way down Princes Street in the photographs of that Street; and the two buildings seen on piles at the water's edge from Rattray Street in 1862 and in the middle of reclaimed land in the 1863 photograph from Bell Hill.

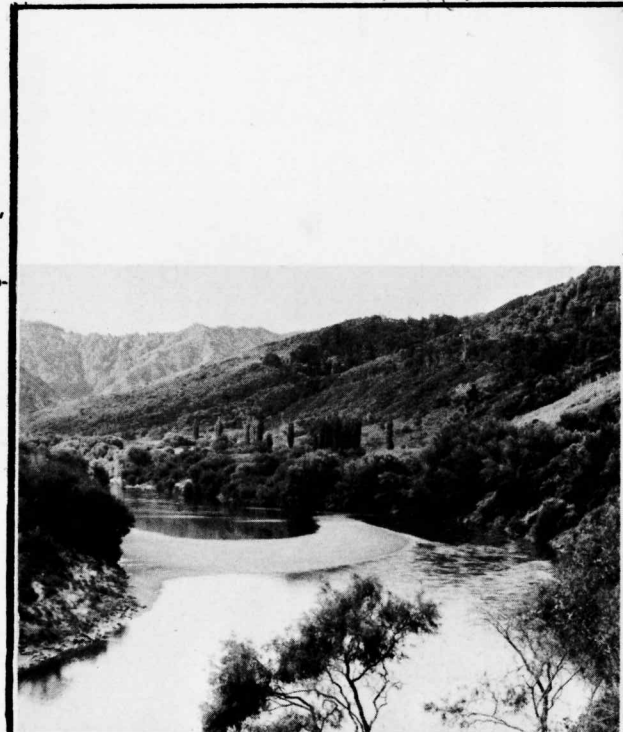
Next, consider the Princes Street photographs in terms of time passing. One often hears of photography as freezing an instant of time. The blurred figures in these two photographs indicate the second or two's exposure required by the wet-plate process. Here, the photographs have actually recorded the passing of time: not an instant, but a perceptible period of time has been recorded, preserved. And the two photographs together encompass the passing of a year, they preserve some small aspects of that period of time. In that year, a fence rail was broken, buildings were built, a box was shifted from the footpath, many other things happened. Through these photographs, we perceive time which has passed. This is worth thinking about; it bends the mind a little.

But finally, and perhaps most important, consider the skill and artistry of the photographs. Look at their style. A high viewpoint to take in as much as possible. A definite foreground at the bottom of the photograph, a thin strip of hills, and the sky at the top. These photographs have depth and space about them. And see how well the photographer has used his frame, how effectively he has arranged on the negative all the things he saw before him. Dismiss them as record shots if you like. But Meluish used composition, camera viewpoint, perspective and so on, not as rules to be blindly followed as ends in themselves, so that someone would admire his pretty pictures, but as tools to enable him to tell the viewer as much as clearly as possible about his subject. He has produced a clear, clean, direct and honest way of looking at the world around him, and is not afraid to take in an entire landscape. Perhaps his skills and artistry and the way he used them are something we have now lost.

NOTE: Most of the information on early Dunedin photographers mentioned in this article has been taken from Hardwicke Knight's book PHOTOGRAPHY IN NEW ZEALAND; A SOCIAL AND TECHNICAL HISTORY (Dunedin; John McIndoe; 1971) to which I am greatly indebted. My thanks also to Bill Main, who took time off from final preparation of his book on early Wellington photography to make copies of the photographs used here from his album.

Bruce Weatherall

HORRIBLE RULING (DRAWING)



Can't we get
to travel rule or
something?

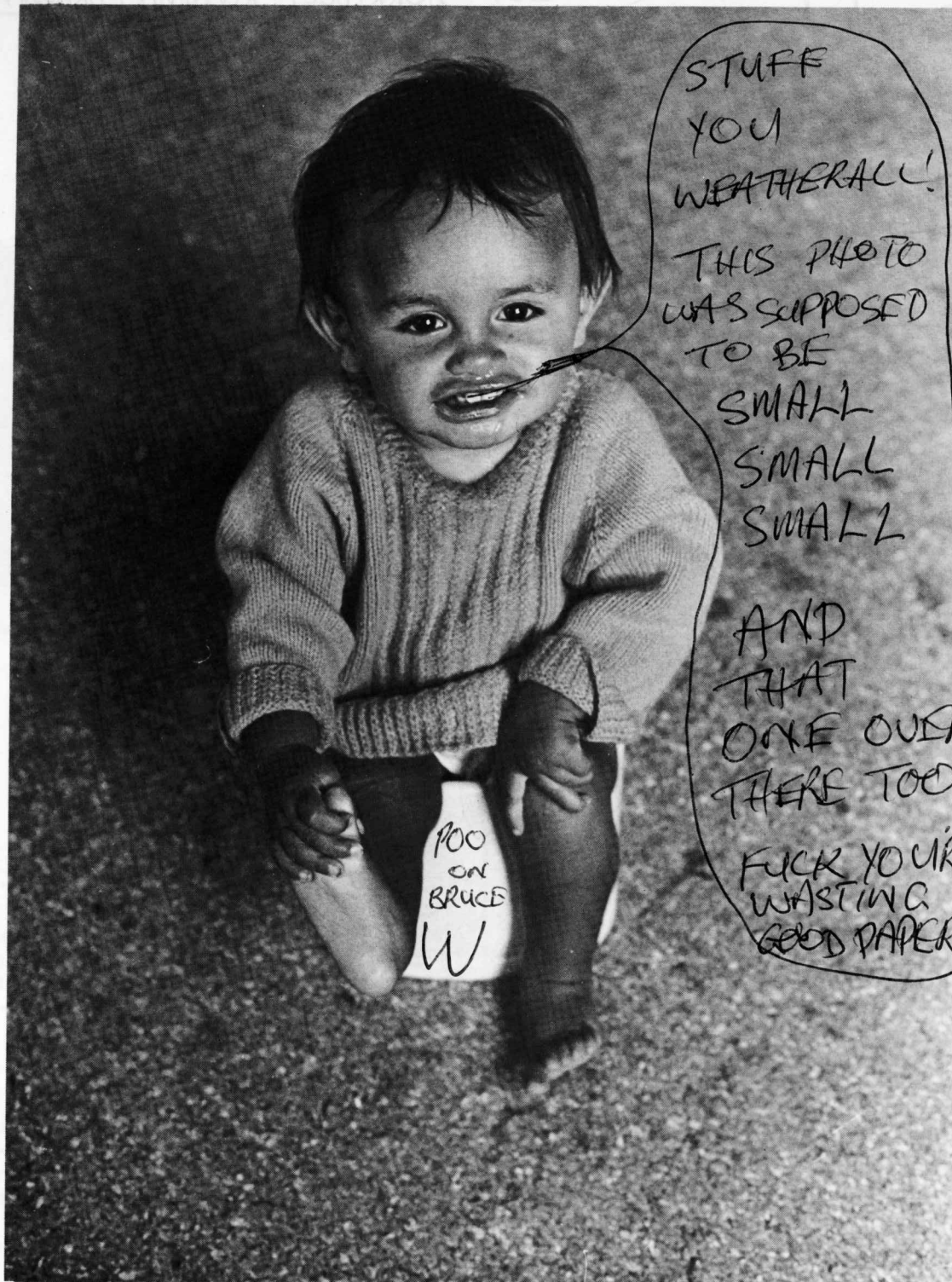
Can you swim? Grill an ~~eel~~ or open a tin?

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STUFF
YOU
WEATHERALL!
THIS PHOTO
WAS SUPPOSED
TO BE
SMALL
SMALL
SMALL
AND
THAT
ONE OVER
THERE TOO.
FUCK YOU'RE
WASTING A
GOOD PAPER

Critique



Two photographs by Sue Burton of Wellington - one which works and one which doesn't.

Photographs don't have to be great to work. Some work on the simple level of a small fact well transmitted. Others are more complex, more mysterious or more beautiful. Some photographs have a deceptive simplicity which belies the thought and skill lavished on them to make their message clear and direct. That's why a lot of people enjoy Cartier-Bresson's work without seeing the great mind behind the camera.

Sue Burton's photograph of a small child on a potty (its sex concealed by a singlet) works on a simple level. It is a good description of an event which is hardly newsworthy, and is not likely to excite many of our readers. But work it does. In spite of a snotty nose and a dribbly chin, there is a direct contact between the smiling child and the photographer/viewer which is worth sharing. Visually, there are neither distracting nor supporting elements. The stunted legs created by the high viewpoint don't disturb me but I would like to know whether the flooring is concrete, lino or whatever, to indicate the setting.

The photograph's weakness (if that's what it is?) lies in its meaning. Not in what it depicts but in what it implies - a certain cuteness. Like the naked baby on a fur rug, a child on a potty is sure to raise a smile or a snigger. Fair enough, I suppose, but in the process one is likely to overlook that the photographer responded to the child's beautiful face in the first place. The potty seems more of a prop to keep the child steady.

It may be the film "Forlorn Childhood" which I saw yesterday which prompts me to suggest that the large

what

undefined area surrounding the child may symbolise the unknown future of a perhaps unwanted child.

Sue Burton's second picture is much more ambitious than the first. It is a hasty, half-realised attempt to suggest or explain what is going on, and who's doing what above the table, without actually showing us. The photographer knows that legs and feet, like hands, can be profoundly expressive, and she knows that life goes on below the table.

However, the photograph doesn't work. It might have. We get the idea of a children's play centre from the midget tables and chairs. The emphasis on play is driven home by the plastic duck and what appears to be another toy way behind the table leg. The closeness of the children suggests they are engaged in a group activity such as eating. Two of the kids are seen to be wearing bibs. But it is impossible to tell whether the muck on the floor is food, clay or play dough. So we are no closer to knowing what they are up to. I don't know if it is supposed to be significant that the two kids on the left are lighter skinned than the others? But to me the simple, inexpensive shoes and clothes help suggest that the scene may be a Plunket Society playroom or creche.

In spite of the uninteresting way it was captured (18 legs in a haphazard row, including the wooden ones) the photograph says quite a lot. The problem is that it is both visually boring and rather confusing. No amount of cropping would save it. But a different day and a different combination of elements could well result in a fine photograph or two; providing that more attention is paid to important details and the design of the picture.

John B. Turner.

Book Review

VERY GOOD REVIEW as Bruce

\$ ~~seems~~ seems horrible type + size

The Life Library of Photography. Volume 1, The Camera. 236 pages, many colour and black and white photographs. Volume 2, "Light and Film" 227 pages, identical format. By the Editors of Time-Life Books. Time Inc. 1970. Review copies printed in Italy, 1971. Price \$7.95 each volume by mail from David Markham & Sons, Box 270 Wellington. Retail price, \$10.

These first two books in the Life Library of Photography series indicate that the series intends to be about photography in the widest possible sense. These first two to reach New Zealand are worthy, if not always completely successful, attempts to combine the how-to-do-it book, the book of fine photographs, and the books on the history of photography. While other books have certainly done better in these individual fields, and subdivisions thereof, no book I know of has done as well as these in describing and explaining what photography is all about.

They're aimed at the intelligent adult (a change from most how-to-do-it books) who wants to know more about photography. They're ostensibly designed to help someone at the level of the family snaphooter to improve his photography, but they go far beyond this. In fact, the people who could benefit most from these two first books at least could well be non-photographers who want or need greater understanding of photography through an exposition of its technicalities, its history and its aesthetics. They're very much picture-oriented books, so we'll look at these first. Broadly, the photographs fall into three categories. Photographs to illustrate the technical text, historical pictures, and pictures presented just as examples of fine photography. The latter give a pretty good sampling of fine photographs by a fair sampling of the best photographers of the last 130-odd years. "The Camera" starts with a portfolio designed to show the scope of photography including everything from hard news photographs through documentary, pictorial, portrait and abstract photographs to the most advanced scientific and technical photography. It's a pretty good selection for its purposes. This book ends with a portfolio from ten photographers, including Ansel Adams, Henri Cartier-Bresson, Irving Penn, Gene Smith and Lee Friedlander, to give an indication of the range covered. In "Light and Film," the contemporary photographs are used mainly to illustrate the text. The selection's pretty good here too, although perhaps because the photographs are not published so much for their own sake I'd judge this volume's use of pictures to be less impressive here than in the first book.

This ranking is reversed with the historical photographs. In "The Camera," most of these are in one section, "The Victorian Pioneers". While this section gives a good outline of the development of the aesthetics of photography in the 19th century, it confines itself to this sphere of aesthetics, and even for this there are not really enough photographs to illustrate the text, or the subject, adequately. In "Light and Film" on the other hand, there is an extremely fine selection in the section entitled "Photographing the World." Once again it is not an extensive selection, but some very fine topographical and documentary photographs are included. Some are familiar, for instance the war photographs of Roger

Fenton, Matthew Brady (and his assistants) and Alexander Gardner, and the street scenes of Victorian London by John Tompson. Others are less familiar. For instance, some very fine photographs of life in Persia in the 1870's. These photographs, which were only rediscovered nine years ago, were taken by a German engineer, Ernst Holtzer, who well deserves his place in this book.

The history itself, as distinct from the historical photographs, is adequate without being outstanding. The section on cameras, like similar sections in most of the standard histories, tends to concentrate on the major landmarks (the 1841 Voigtlander, the Wolcott camera, the first Kodak, the first Leica) which is fair enough as far as it goes, but otherwise the pictures are of the oddities of camera development. The mainstream of the development/camera design over the years is ignored in favour of the more spectacular designs, and the very important fields of lens and shutter development are ignored. The development of photographic processes is described well in "Light and Film," but the editors have chosen to describe the early processes, the daguerreotype, the calotype, and the wet-plate process, by illustrating how a present-day enthusiast, one Joel Snyder, produces photographs by these processes. Good enough descriptions of the processes I suppose, but they carry none of the atmosphere, the feeling of what these processes meant to the people who used them in their heyday. I'd have preferred extracts from some of the early books and texts on photography.

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On the technical side, these books have much in common with many other Time-Life popular scientific books. They start with simple, clear descriptions of the basic scientific principles (or the latest scientific theories) involved in photography. The suspicion is that clarity may have been achieved through over-simplification, but for all that the clarity and intelligence of the presentation is there. Then, the effects of the fundamental facts on photography are explained. A step further, and the way these effects can be manipulated to control the photographic image are explained. But, and this to my mind is one of the books' greatest strengths, they do not go on to say "do this or that and you will make a marvellous picture." Rather, the text halts after describing how the image may be controlled, and the pictures take over. Some very fine pictures by some very great photographers are used to illustrate how they have controlled the photographic process to make fine photographs out of the subjects with which their seeing provided them. For instance, Cartier-Bresson (who better) to demonstrate composition and the use of the "normal" focal-length lens. Wynn Bullock using time exposures. Edward Weston for texture. And so on. But above all, the primacy of the photographer's seeing, and the use of tools and techniques to give expression to . . . make a picture out of . . . what is seen.

Looking at these first two volumes separately, on the technical side "The Camera" comes out better than "Light and Film." "The Camera" follows a well-explained sequence from how a camera works, through description of the types of camera, to hints on choosing a camera to a description of how the various camera controls work and what can be achieved with them. Without getting too obsessed with detailed technicalities, it covers these subjects well. One pleasing thing is the strong de-emphasis on the need for lots of expensive and complicated equipment. Buy a moderately priced camera that you find easy to operate, and don't spend money on features and accessories till the lack of them really bothers you is good advice.

On how to take better pictures, they say simply use a camera you can handle easily, take lots of pictures, don't be afraid to experiment. There's lots of other advice on photographing specific subjects of course, but most of it is liberally salted with advice from well-known photographers. The more detailed technicalities, such as depth and field, perspective and distance distortion, and the effects of fast and slow shutter speeds are very well described. My only real complaint is the tendency to emphasise the distorting effects of the wideangle and telephoto lenses, and to ignore the use of moderate wideangles and telephotos as "normal" lenses.

"Light and Film" is less satisfying. Its first half is very good on the nature of light and the mechanism of latent image formation, and the supporting photographs are very good in demonstrating the often forgotten uses of light itself as part of the photographic image. The characteristics of fast, medium and slow-speed films are also well enough covered. But when the book gets down to the details of getting the right exposure, using the exposure meter, it is not very satisfactory. There is only one small attempt to describe exposure in terms of the characteristic curve of the film. From then on, it is a description of what to do in particular circumstances, but not how and why. We are told to use more or less exposure in certain circumstances but not how to judge how much more or less.

Continued . . .

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C I Jacobson and R E Jacobson

The only standard textbook in the world on modern negative technique has been thoroughly revised and brought up to date, in particular in relation to colour. It has over 200 formulae and tables, advice on their use, and basic data on their theoretical background. It covers everything from darkroom planning to after-treatment. C. I. Jacobson, PhD, is Chairman of Pavelle Limited, manufacturers of advanced colour photographic systems for the professional and industrial photographer.

R. E. Jacobson, MSc, PhD, ARIC, is a Lecturer in Photography at the Polytechnic of Central London.

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Enlarging

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C I Jacobson and L A Mannheim

Now in its twenty-first edition, fundamental revision has ensured that this book is thoroughly up to date. Formulae have been tabulated where possible, and major revisions have taken place in the area of reversal processing of both monochrome and colour materials. The section on colour processing has been expanded. More attention has been paid to rapid processing using monobaths, and the "Dry Silver" process has been included. It retains its position as the authoritative treatment on enlarging for amateur and professional alike.

C. I. Jacobson, PhD, is Chairman of Pavelle Ltd., manufacturers of advanced colour photographic systems for the professional and industrial photographer.

L. A. Mannheim, MA, is a well-known author and editor of numerous books on photography.

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This section is no worse than 99 per cent of other popular books and articles on exposure which give similarly generalised rule-of-thumb descriptions of how to use an exposure meter. It's just that this section falls much short of the standards set elsewhere, and in the previous volume, where much better efforts are made to help the reader understand what happens by relating basic principles to practice.

This fault reaches a most peculiar stage when the Zone System of exposure is described. In a way, it makes the Zone System very easily understandable. It describes the application of the Zone System as a way of relating luminances of individual parts of the subject to the tones of the photographic print. In other words, the Zone System as a way of previsualising the print is made very clear. But this is not much use to the reader, because almost no reference is made to the vitally related questions of development and printing techniques, nor to the film's characteristic curve. The ten-step grey scale is shown, but no indication is given of how a print capable of reproducing those ten steps may be achieved. Of course, it's this which makes the Zone System difficult for most people to understand. But in order to use the Zone System, one must be in full control of development and printing, not just exposure as is implied here. After showing two photographs made using the Zone System, all the text says is that "their long experience enabled the two photographers to visualise the negatives such (exposures) would create." But the point about the Zone System is that its use is not based on "long experience"; it's based on the photographer's own experimental determination of the exact behaviour of his equipment and materials.

It's to be hoped that the next volume in the series covers questions of development and printing well enough to compensate for the deficiencies of "Light and Film", and to bring this part of the series' how-to-do-it aspect a bit above the run-of-the-mill book or magazine article.

Printing and reproduction in these two books are both very good, but unfortunately they've let the bloody layout man loose on a number of the photographs. The very sensible 10 inch by 10 inch page format surely made it unnecessary for photographs to be carried across the gutter. But that's just what's been done in many cases. A number of photographs are about three quarters on one page and a quarter on the other. Very nice layout-wise perhaps, but often it just about kills the photograph. For instance, the Cartier-Bresson used to demonstrate the compositional effects of the normal focal length lens, ~~the Cartier-Bresson mentioned above~~, is so treated, which almost destroys the exquisite geometrical relationship of pictorial elements which is the point of the photograph in that context, and much of the strength of Cartier-Bresson's work. However, many photographs are not thus divided, and at least none that I can recognise seem to have been cropped, and none bled to the edge of the page. Both books carry small but adequate bibliographies.

To sum up, it's to be hoped the other volumes in the series fulfill the promise and maintain the average merit of these first two. Faults and shortcomings can be found, but no other books I know of say so much so well about so many aspects of photography. I'd like to see them in every camera club library and every professional establishment, and available to everyone who uses photography as distinct from practising it.

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BACK NUMBERS

Most back numbers of *New Zealand Photography* and its predecessor *Photographic Art & History* are still available at 25c a copy or \$1 for four or more from *New Zealand Photography*, 29 Wyndrum Avenue, Lower Hutt. The main features in these issues are:
 No. 2, **Historical**: The missing Daguerreotypes; Early Hastings Photographs; The Maori in Focus exhibition; Photographer of the Kauri-Tudor Collins; Hill & Adamson Calotypes in Dunedin. **Contemporary**: Photographs by Mac Miller and John Daley.
 No. 4, **Historical**: The "Nineteenth Century New Zealand Photographs" exhibition; the History of Photography exhibition; the History of Photography exhibition at the Orago Museum; Early Auckland photographer J.N. Crombie. **Contemporary**: "Photography, A Visual Dialect" reviewed.
 No. 5, **Historical**: A Colenso Daguerreotype and other photographs from the Hawke's Bay Art Gallery & Museum; Photographs by G. Leslie Adkin; Two camera collections. **Contemporary**: Photographs by Keri McCleary; Hamilton's "Photography 71" exhibition; Bernie Hill Obituary; W. Eugene Smith Book Review.
 No. 6, **Historical**: J.W. Chapman-Taylor Photographs; **Contemporary**: The BALM Awards; Photographs by Alan Kolnik, John Fields, Do Van Toan. **Book Review**: Bruce Davidson's "East 100th St."
 No. 7, **Historical**: Hardwicke Knight's "Photography in New Zealand" reviewed; Photography a Century ago - D.L. Mundy; More on J.N. Crombie. **Contemporary**: Photographs by Gary Baigent and Ken Foster; Books, "Cartier-Bresson's France" and "A Land Apart; the Mount Cook Alpine Region" reviewed.
 No. 8, **Historical**: Photographs by James McDonald. **Contemporary**: Photographs by Richard Collins, Alan Leatherby; The Nude - photographs by Roger Leach, reviews of Evie Bellocq's "Storyville Portraits", and Bill Jay's "Views on Nudes,"; Books You Probably Couldn't Buy for Christmas.
 No. 9, **Historical**: A Mundy Album, **Contemporary**: Photographs by Keri McCleary, Max Oettli, Cave photo-

graphs by Lloyd Homer; "New Photography USA" exhibition preview. (show due Feb 1972 near)
 No. 10, **Contemporary**: Photographs by Simon Buis, Walter Logeman, Mike Hammersley, Allan McDonald; The BALM awards; reviews of the Bill Brandt exhibition, Newhall's "Airborne Camera" and Victor Keppler's autobiography.

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NEWS & NOTES

Course

The Wellington Polytechnic has established a course in professional photography. Previously, courses in photography at the Polytechnic were held only in conjunction with the full-time course in Design. The new course, which was developed in conjunction with the New Zealand Professional Photographers' Association, is spread over three years, with tuition being concentrated in short block courses. Over the period of the course students are expected to seek employment within the industry.

The first such block course has been held from August 14 to September 8. It covers a wide range of technical instruction over many professional fields, but also includes lectures on the history and aesthetics of photography. As well as the assignments directly connected with particular aspects of the course, students are expected to submit a portfolio of photographs made outside the teaching programme.

The fee for the course is \$12, and students who complete it successfully will be awarded a Certificate in Photography by the Polytechnic in conjunction with the Professional Photographers' Association and the Institute of Medical and Biological Illustrators.

Anyone interested in further details on the course should write to the Tutor in Charge of Photography, Wellington Polytechnic, Private Bag, Wellington.

Awards

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

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

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

Applications close on September 24, 1971.

Magazine

The excellent American quarterly of photographic history, *The Graphic Antiquarian* now has a new address. Blake Enterprises has moved from Indianapolis to Wilmington, North Carolina, and the postal address is now P.O. Box 3471, Wilmington, N.C. 28401, U.S.A.

The Graphic Antiquarian concerns itself with both equipment collecting and with photographs from the past. As well as its own excellent articles, the magazine provides listings of the increasing number of reprints of early photographic books, catalogues etc now being published by Blake Enterprises and other firms. It is published quarterly, and the subscription cost is \$7 a year or \$11 for two years, including postage, to New Zealand subscribers.

Exhibition

Another breakthrough towards wider recognition of photography by the art world in general came in July with the mounting of an exhibition by one of New Zealand's leading private dealer-galleries, the Barry Lett Galleries in Auckland. Organised by leading Auckland photographer John Fields, the exhibition was planned essentially as a group of one-man shows by the eight photographers invited: Gary Baigent, Richard Collins, Ans Westra, Mac Miller, Simon Buis, John Fields, Do Van Toan, and John B. Turner. Each photographer showed between six and eight photographs. We hope to be able to publish a sampling of photographs from the exhibition in the next issue of *New Zealand Photography*.

Exhibition Calendar

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