

NEW ZEALAND PHOTOGRAPHY

35c

Number 14





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)

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
Mount Eden

LONDON CORRESPONDENT
Simon Watts
12 Ellerton Lodge
East End Road
Finchley,
London N3, 3QH
England

PRINTING
Universe Press Agency Ltd.,
201 Lambton Quay
Wellington.

CONTRIBUTIONS written or photographic are welcomed.

ADVERTISING rates are available from the Editor or Auckland Editor.

SUBSCRIPTIONS at \$2 for six issues are available from 29 Wyndrum Avenue, Lower Hutt.

DISTRIBUTION by Gordon & Gotch (NZ) Ltd, Box 1595, Wellington

NEW ZEALAND PHOTOGRAPHY is registered at the GPO Wellington as a magazine.

In this issue:

Collins Baigent Fields retrospective
3 1 in Hamilton
The French family cars
Explorations - Graham Mitchell and Grant Douglas
Critique
Letter From London

COVER: Photograph by Graham Mitchell, of Christchurch.

Editorial

What was New Zealand like in the 1970's? On the shaky assumption that there'll be anyone around to ask that question 100 years from now, what will our contemporary photographers have left to provide an answer to that question? Turning in the other direction, we can find out a good deal about what New Zealand looked like in the 19th century from the late 1850's till the end of that century. Thousands... maybe tens of thousands...of negatives and prints were left by the great topographical photographers such as the Burton Brothers of Dunedin, James Bragge of Wellington, Dr Barker of Christchurch and others. Fortunately, a large part of the work of these photographers has been preserved in museums and libraries. Is a comparable body of work being built up and preserved to document the New Zealand of this century for the benefit of whatever future generations there may be who may be interested? Reluctantly, we must doubt it.

One or two photographers, Ans Westra for instance, are documenting some aspects of contemporary New Zealand, but there are not many of them. Certainly "serious" photography, whether in the camera clubs or in the pages of this magazine does seem to have concerned itself with the idea of the photograph as an end in itself. Not that there's anything wrong with that. We encourage that idea in this magazine. But it would be good if more of today's best photographers spent a bit more of their time using their skill to document and preserve the contemporary scene, so that someone a century hence may be able to find out what New Zealand was like in the 1970's. Because let's face it, the photography of the past which has survived, which is still looked at and appreciated, is the photography which has satisfied some of our curiosity about the times and places where the photographs were taken. The photographs of the high age of pictorialism from about 1890 till 1914, however important they may have been then, are now little more than historical curiosities. And it's a truism that the great art, in any medium, is the art which lasts and survives and is still appreciated a century later.

Bruce Weatherall

JOHN B. TURNER
43 WOODSIDE RD. MT. EDEN
AUCKLAND 3, NEW ZEALAND.

Baigent Collins Fields

THREE NEW ZEALAND PHOTOGRAPHERS. Photographs by John Fields, Richard Collins and Gary Baigent. Organised by the Auckland City Art Gallery. Rothmans Cultural Foundation Gallery, Wellington, March 15-April 13. Other galleries later.

Anyone who maintains that Baigent, Fields and Collins are New Zealand's three best photographers can probably put up a pretty strong case. Certainly, they have very few equals and its doubtful that they have many superiors. So the Auckland City Arts Gallery is to be complimented for confirming its progressive attitude towards photography by organising this travelling exhibition by these three photographers. At last we have a chance to assess their work with reasonable thoroughness. Small numbers of their photographs have appeared regularly over the past few years in other exhibitions, in the pages of this magazine and elsewhere. But now we have 25 photographs from each of these photographers, taken over a period of years. With the work of compiling the exhibition in the hands of John B. Turner who's been closely associated with them for several years, one can hopefully assume that the photographs chosen are in fact representative of the development and present standards of the work of the three men.

A number of the photographs in the exhibition have appeared previously in this magazine or have been commented on in reviews of other exhibitions elsewhere, most recently in Issue 12 of **New Zealand Photography** which reviewed the exhibition last year in the Barry Lett Galleries in Auckland in which some of this latest exhibition's photographs were shown.

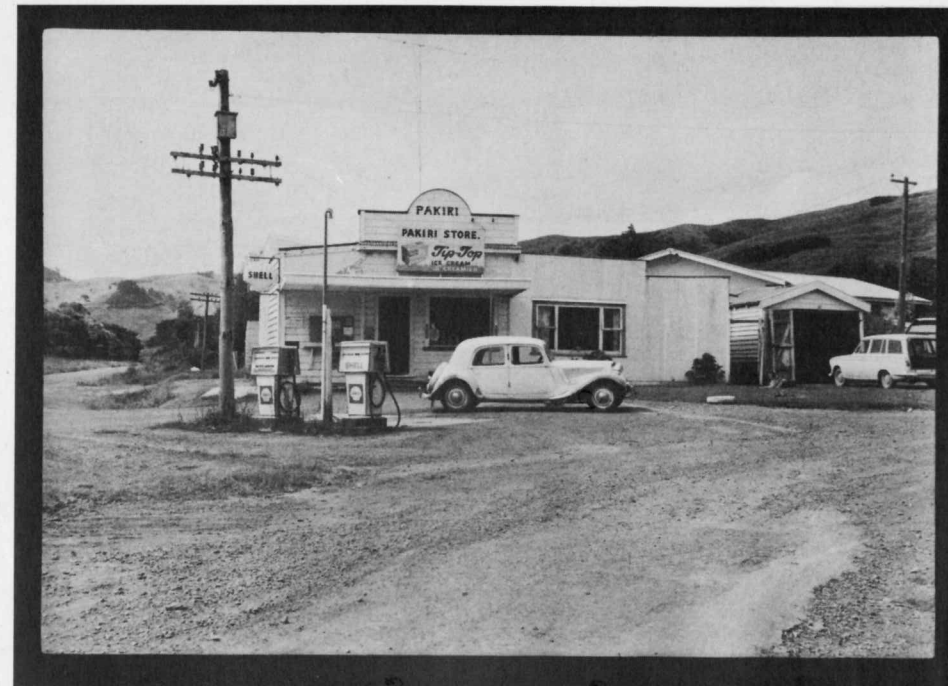
For all these reasons...the number of photographs involved, their selection as representative and retrospective of the work of the photographers rather than as individual photographs, and the familiarity of some of the pictures...I feel it is pointless to try to review the exhibition by examination of the individual photographs. I prefer to try to show how their photographs sum up Collins, Field and Baigent as photographers. In short, to review the photographers rather than the photographs.

The overwhelming feeling one gets from Richard Collins work is one of gentleness. In the review mentioned above, Tom Hutchins spoke of charm and quietness, which I suppose amounts to the same thing. Another word I have heard used about Collins' work is "banal." Well, certainly, Collins' photo-

graphs have no great impact, no driving emotional force, no striving for pictorial effect. Where design elements dominate, they are of pattern and texture rather than of bold line and form in most cases. The pattern and texture of **Cane Chair, Auckland, 1969** and the patterned shadow of sunlight shining through a tree onto the **Tent, Great Barrier, 1971**. Or the **Washing, Freeman's Bay, Auckland 1970**. Nor do his photographs seek impact from raw and violent masses of harsh black and 'white, as do for instance the works of many contemporary English photographers. Particularly in the work he's done over the past year or so Collins has achieved an incredible delicacy of tonality in his printing. His greys are smooth, soft, almost creamy. And in this most recent work, his earlier use of pattern and texture is much less dominant. Thus we now have such works as **Herne Bay, Auckland, 1972**, and **Pakiri 1972**.

Because there is so little immediately obvious about these recent photographs, it is indeed easy to dismiss them as not amounting to much. They have to be worked at, looked at for a long time. Then one suspects that the Pakiri Store is not just a particular country store at a particular time and place. It is, somehow, any New Zealand country store: it's familiar to all of us. Likewise the beach at Herne Bay: Collins has summed up all beaches; the bald-headed man with his trousers rolled up is the slightly incongruous character who seems to be present always on any beach. The gentleness, charm, quietness or even apparent banality of Collin's photographs is basically the warmth of familiarity. Collins somehow achieves the miracle of making particular times and places familiar to us by his capturing their essence, those things which his times and places share with our own such times and places.

Gentleness is not a characteristic of the work of John Fields. As with Collins, his earlier work, particularly the photographs he brought with him from the United States, shows a strong preoccupation with design elements of line and form, light and shade. His quite outstanding mastery of technique in handling these elements is immediately obvious. The development of his work over the past four years or so seems to me to be not in the moving away from design so much as using his strong design skill to make some pretty strong statements about his world. Strong, as contrasted with the gentleness of Collins' work. Fields has



Richard Collins - Pakiri Store, Auckland 1972

Richard Collins - Auckland 1967



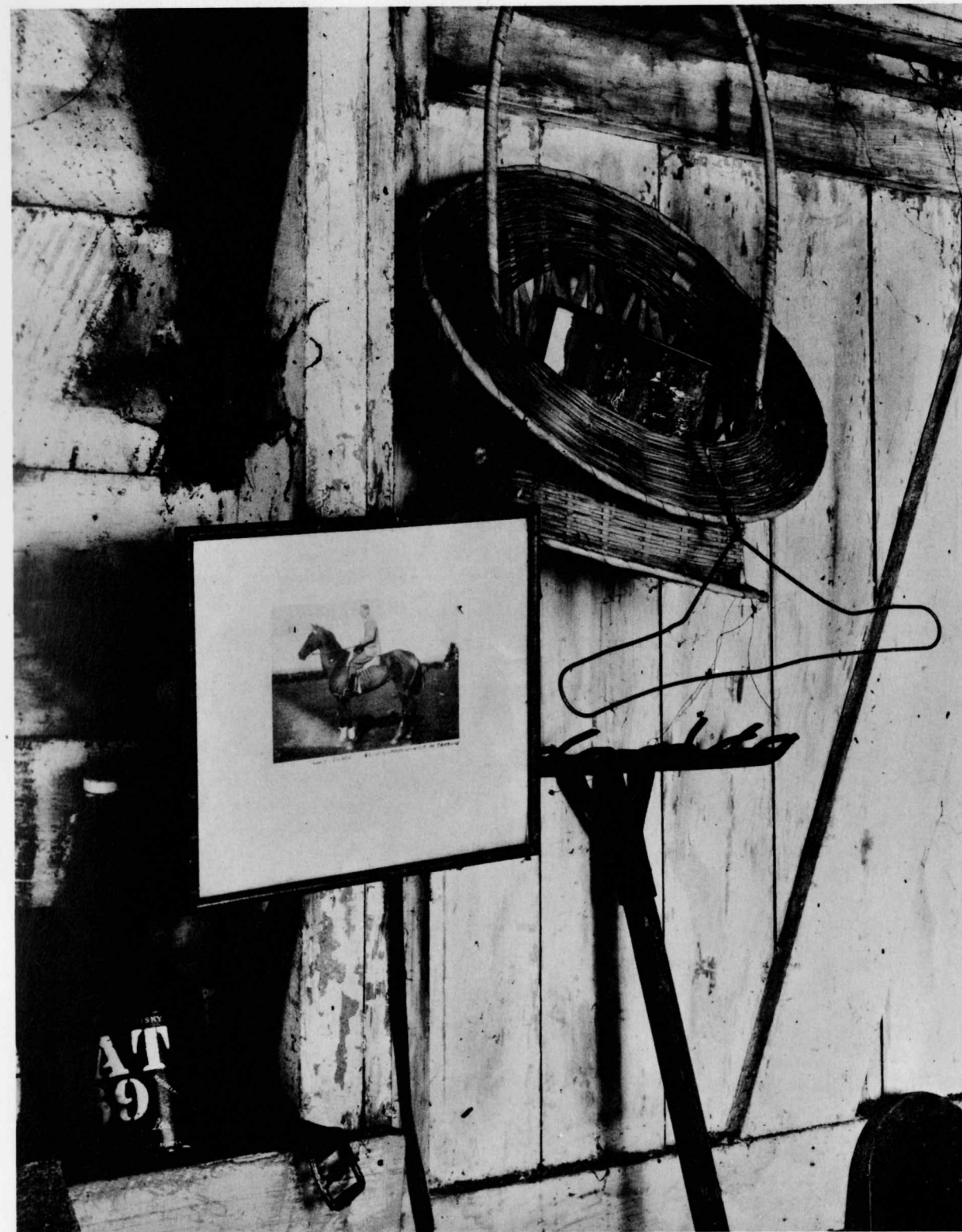
an unerring eye for things whose impact is enormous when isolated as emphasised in the photographs. Like the **Factory Chimneys Onehunga, 1969** or the brutal lines and planes of the roadside-parked grader on whom someone has painted the name "Saint". One feels that Fields doesn't like urban-industrial 20th-century type things very much. Hatred is probably too strong a word, but dislike and bitterness are probably not. Even his

humour has more than a touch of bitter irony. Like the shell of a wrecked car below the sign in **Quality Used Cars, New North Road, Auckland, 1969** or the sign "Justice Department, Keep Out at All Times" on the huge concrete wall at **Rear of Magistrates' Court, Auckland 1969**. Fields has a most penetrating vision which enables him to isolate things the rest of us might not notice and to abstract them from their surroundings into the frame of his

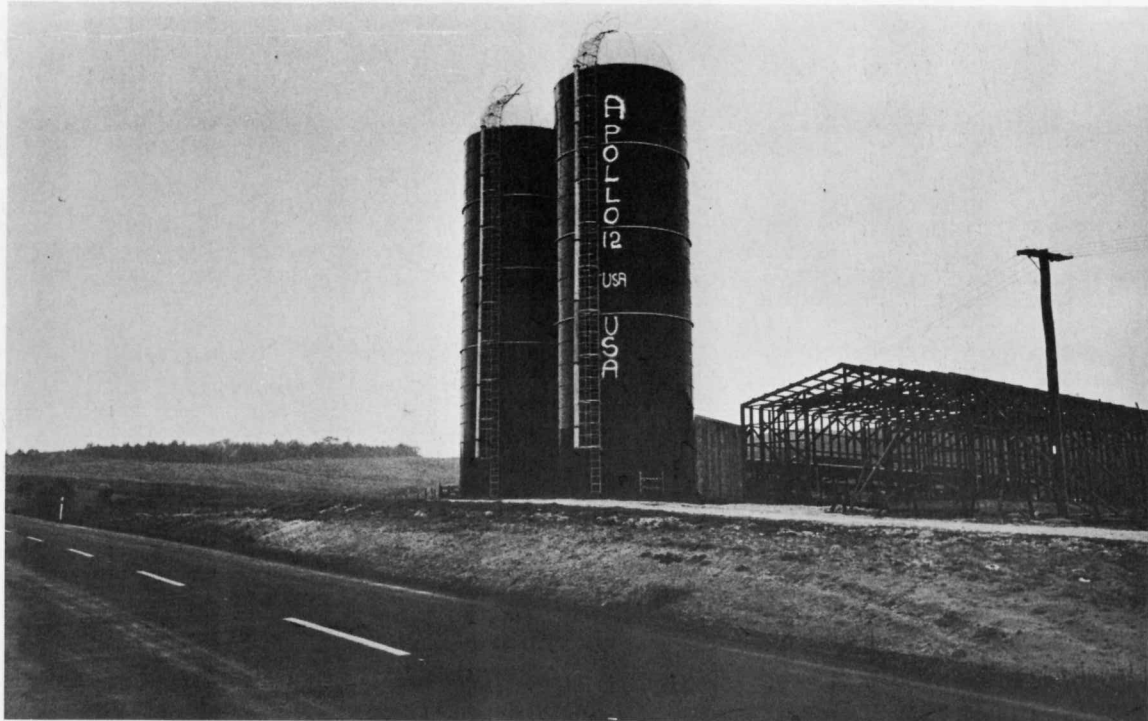


Richard Collins - Auckland 1969

photographs. And his technical skill, especially Gary Baigent's work is very different from that of at the printing stage, gives his photographs great expressive power. Collins and Fields. For a start, preoccupation with more formal design elements is apparent



John Fields - Wash House, Horoka Avenue, Mount Eden, Auckland 1970



John Fields - Silos, Route 12, Near Paparoa, Northland, 1970



Gary Baigent - Pigeon, Parnell, Auckland, 1965



John Fields - Fijian, Milne and Choyce's Store, Auckland 1970



Gary Baigent - Brian Coker, Remuera, Auckland 1967



Gary Baigent - Don Gifford, Hokianga, 1970

Continued from p. 6

only in his most recent work, such as **Newmarket Railway Station, 1972** which takes advantage of the strongly receding perspective of railway lines seen from above. His earlier work, which culminated in his book **The Unseen City** is very much in the "slice-of-life" tradition of 35mm photojournalism from the 1930's to the 1950's. The harsh, grainy printing of **Party, Brighton Road, Parnell, Auckland 1964** and **Milkbar, Greys Avenue, Auckland, 1963** are matched by the vigour and dynamism of his subjects and the way he sees them. Even since those earlier days his seeing and style have little of the gentle subtlety of Collins or the penetrating analysis of Fields. His work is direct and powerful, confronting his subjects directly and capturing strong visual images, as with his two photographs of **Chris Doudney, of Little Barrier Island, 1967**. The robustness of his work is clear even in his humour, **Newsboy and drunk, Wellington 1967** and **Chris Strewé Auckland Waterfront 1967** for instance have none of the gentle wit of Collins or the bitter irony of Fields. Baigent's humour is based, I think, on a strong sense of the ridiculous and incongruous. Almost visual belly laughs if you like.

So here we have the work of three very fine photographers. While their work is superficially similar, if the photographs are given the contemplation they deserve three very different styles and approaches emerge: the gentleness of Collins, the penetrating vision of Fields, the robust directness of Baigent. I doubt that any other three photographers working in New Zealand at present could have produced a comparable set of statements about the times and places they live in.

And yet, and yet.....All that having been said, the exhibition is not wholly satisfying. I would have hoped that several years' work by three such capable photographers would have produced a more whole and coherent vision of their time and place. The total picture we get from their work is very fragmentary; even though all three are Aucklanders, no clear picture of Auckland, or even any single aspect of Auckland emerges from their work. The mirror they hold up to the social and physical landscape is a collection of mirror fragments from many mirrors which seldom join together. Their ability as photographers is outstanding; but are they yet using this ability to express a large and worthwhile theme or vision?

Bruce Weatherall



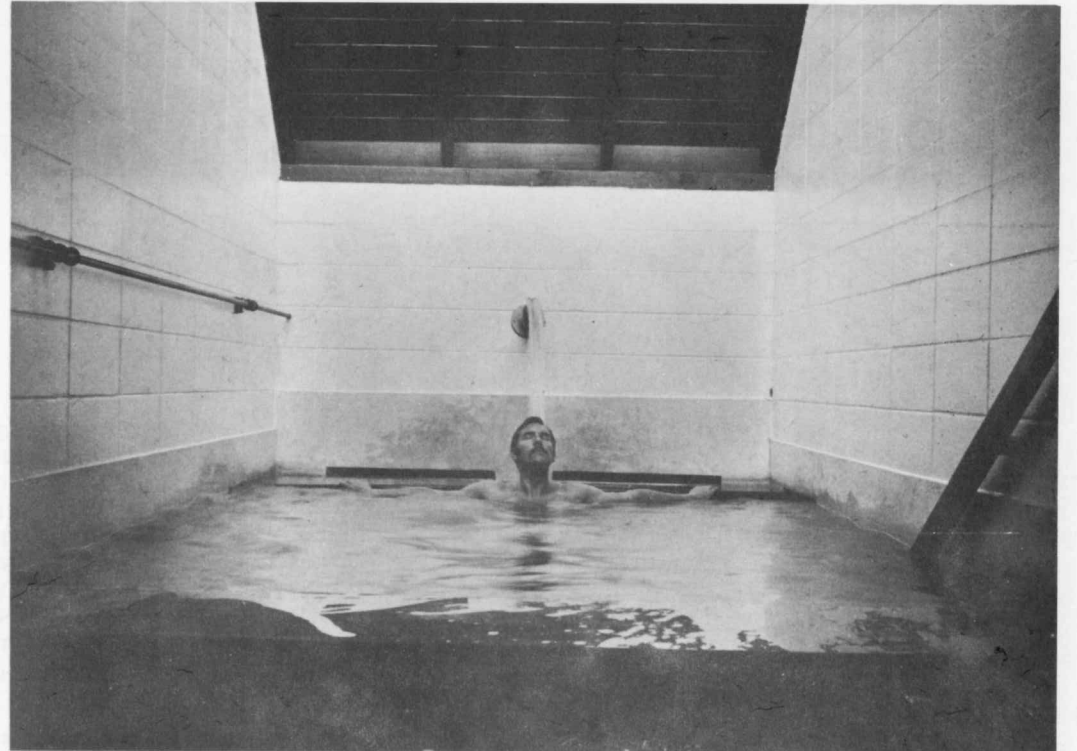
Mac Miller - Joe Healey, Hamilton, 1969

Hamilton's 3 plus 1

Since 1970 the Waikato Art Gallery has initiated one important photography exhibition each year. Last year's November offering, "Photographers 3+1", was no exception. The sum total, in case you haven't guessed was **four** Hamilton photographers. Three well-established workers, Mac Miller, Ken Foster and Bryan James, and one newcomer, Corynne Bootten, a 20 year old arts student at Waikato University, who has been photographing for just on a year. These photographs hint at the richness and variety of Hamilton photography, which is sorely in need of local critics to review and publicise such shows more widely.



Bryan James - Hamilton, May 1972

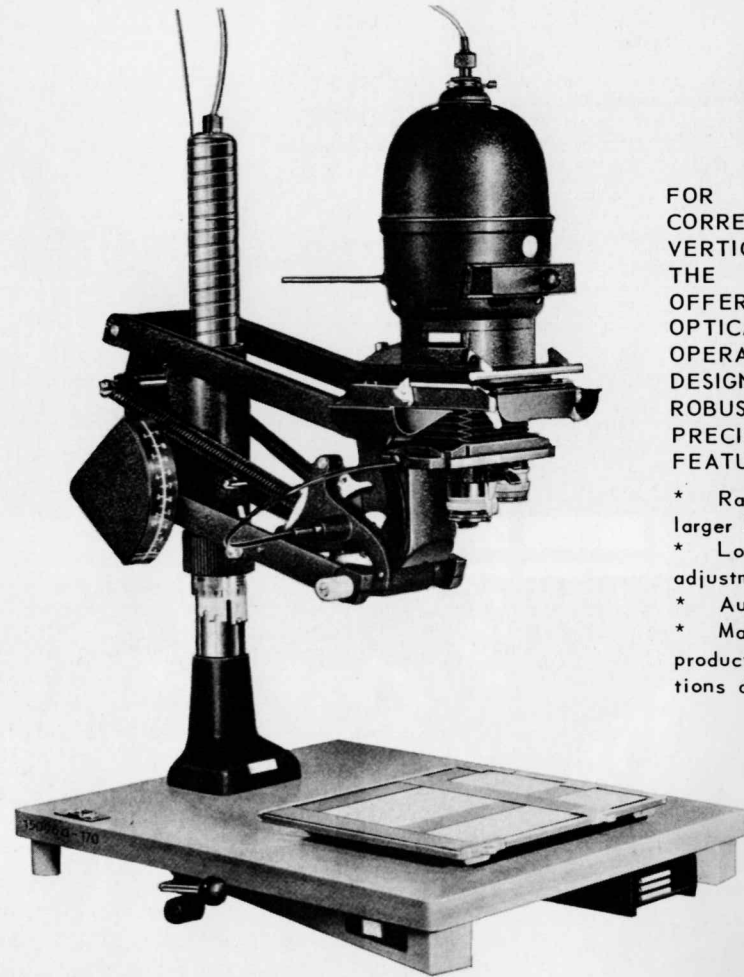


Ken Foster - Self Portrait, Rotorua, 1971



Corynne Bootten - Hamilton 1972

THE FOCOMAT IIc PRECISION PERSONIFIED



FOR ENLARGING, REDUCING,
CORRECTING CONVERGING
VERTICALS AND REPRODUCING,
THE LEITZ FOCOMAT IIc
OFFERS THE MAXIMUM IN
OPTICAL PERFORMANCE AND
OPERATING CONVENIENCE.
DESIGNED FOR STABILITY AND
ROBUSTNESS THIS TOP-QUALITY
PRECISION INSTRUMENT
FEATURES:

- * Rapid adjustment of enlarger head.
- * Locking clamp acting on entire adjustment range.
- * Automatic focusing.
- * Manual focusing down to reproductive scale 1:1 and reductions down to 1:2.5

- * Sliding lens turret.
- * Non-warping 54x67 cm base-board.
- * Enlarging ratio can be read on a scale.
- * Filter drawer; negative carrier; tilting unit (available on request); film trays on both sides; storage box for negative masks.

Sole New Zealand agents
for Ernst Leitz, Wetzlar:-

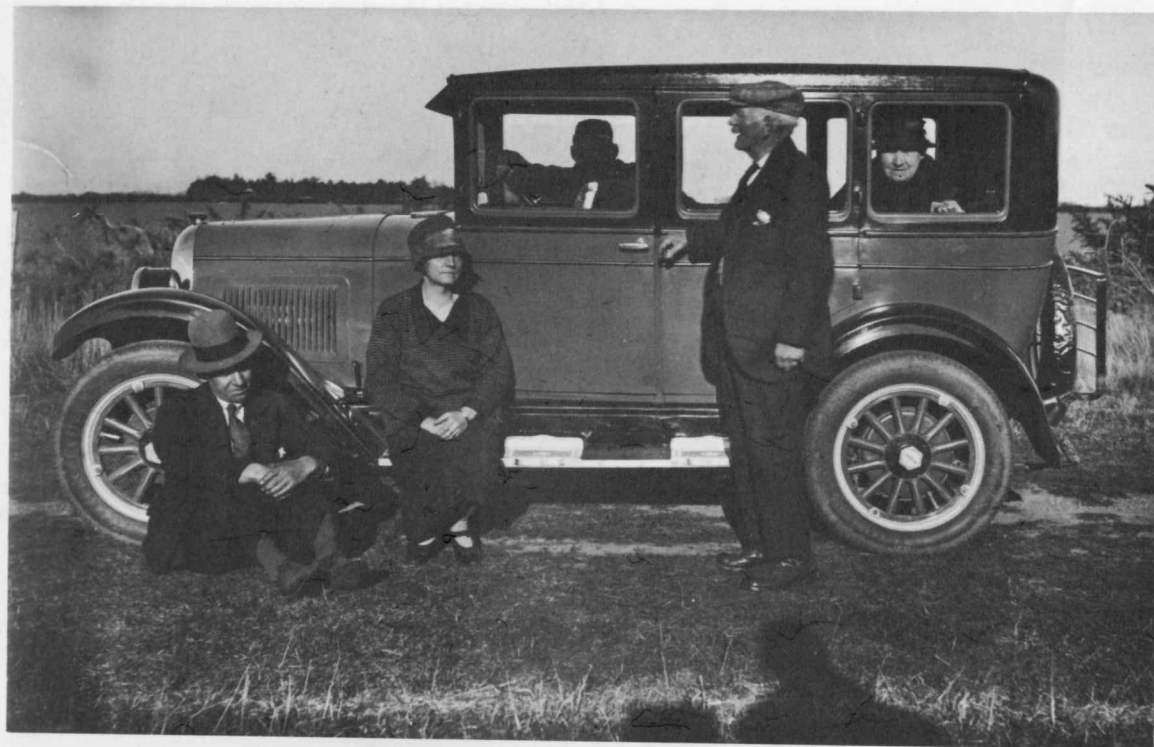
E.C. LACKLAND
& CO. LTD.

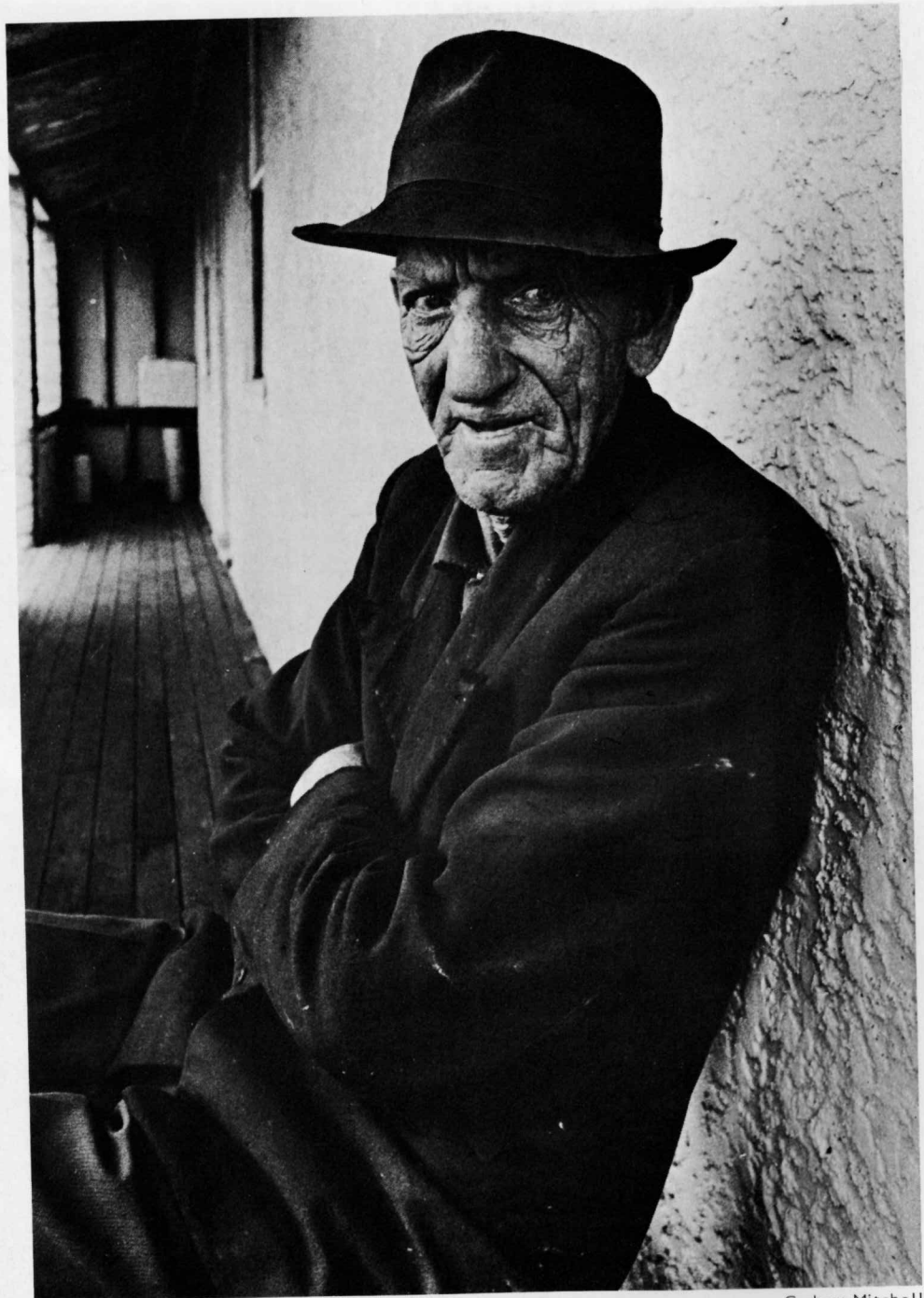
327 DOMINION ROAD, AUCKLAND
P.O. Box 56-036. Telephone 600-753



THE FRENCH FAMILY CARS

These delightful family photographs from the 1920's were found amongst old boxes of unused printing paper in an old Christchurch home. The quarter-plate glass negatives were found and printed by Louise Wilson, a second-year photography student at the School of Fine Arts, University of Auckland. Miss Wilson writes: "The photographs of the Overland convertible were probably taken about 1923, as the car appears to be new and would most likely be of that vintage. In the other photographs the Whippet sedan would be new in 1928. The name can just be discerned on the hub-cap. "In the photographs are seen members of the French family of Christchurch. Mr Robert French was an amateur photographer, and the scenes are at Selwyn Huts, near where the Selwyn River flows into Lake Ellesmere. The French family had a weekend cottage there. Miss Anne French, the youngest woman in the photographs, still lives in Christchurch."





Graham Mitchell

EXPLORATIONS



Graham Mitchell

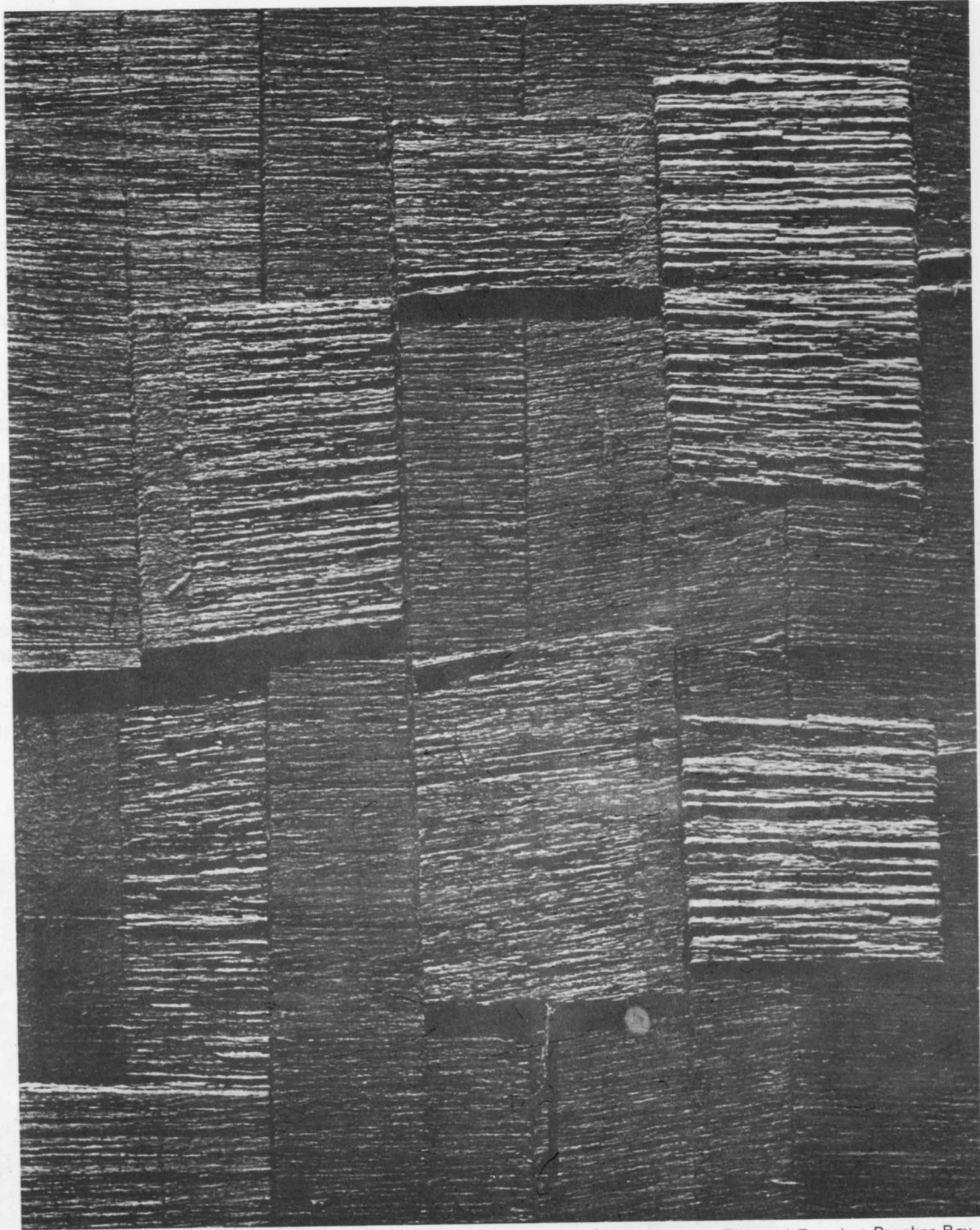
Exploration of our own individual worlds is one of the very important things photography can do. Photography can make both the photographer and viewer aware of not just the existence but also something of the very nature of things never really looked at before. The use of photography as a means of exploration of the world about us is also an exploration of photography itself: a development of awareness of photography can do. **EXPLORATIONS** then is a new section of this magazine, a section in which we plan to publish as regularly as possible the work of photographers who have achieved control of technique and who are starting to achieve ability at "seeing". In other words, photographers who are starting to explore photography as a way of exploring the world around them.

Grant Douglas of Wellington photographs things he sees on the beach, and things he sees in the bush. In his own words, he's not trying to achieve any symbolic meaning from their abstract design, but to simply make us aware of the visual pleasure which can be found in the simplest things.

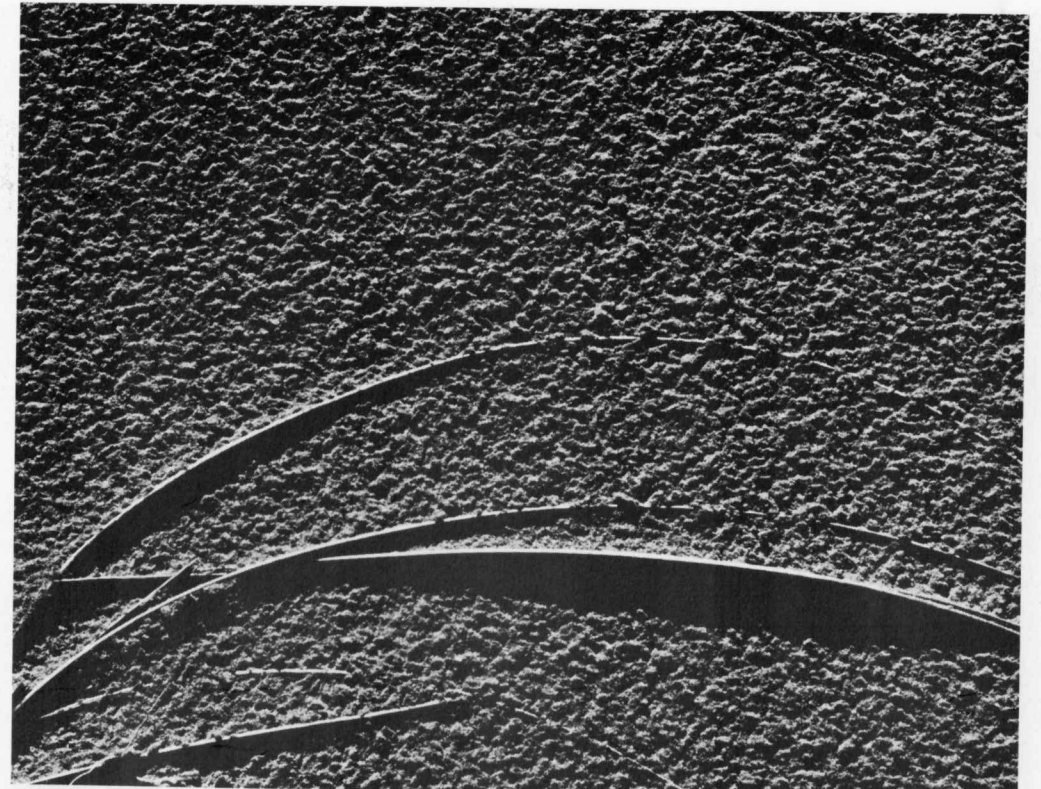
Graham Mitchell of Christchurch developed a friendship with an old man he met, and through photographs has tried to explore his friend's character and personality. The photographs here tell us quite a lot about the old man. enough at least to make us feel we want to know a great deal more.

Graham Mitchell





Grant Douglas - Plywood Found at Breaker Bay



Grant Douglas - Driftwood, Makara



Grant Douglas - Tree. Akatarawa



Peter Robson - At left, Gary Baigent



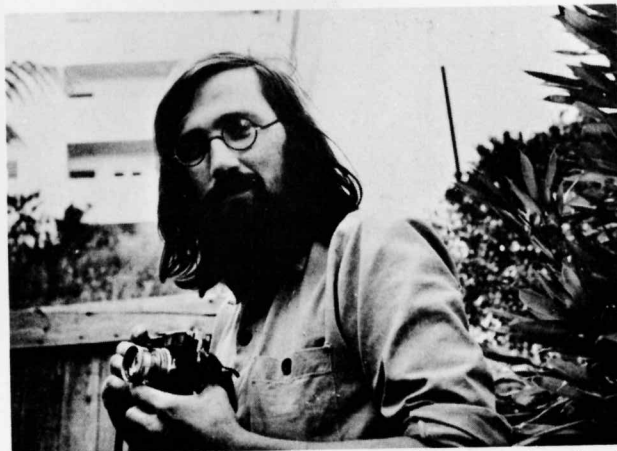
Peter Robson - Do Van Toan



Peter Robson - Ans Westra



Peter Robson - John B. Turner



Peter Ivin - Max Oettli



Lee Jennings

Workshop

For the second year running the Continuing Education department of the University of Auckland ran a 10 day photo workshop. Originally restricted to 12 students - admission was by portfolio - 16 students were finally accepted and an additional tutor was brought in at the last moment. Students came from as far as Wellington and Hastings to attend the course. They included professional photographers, and keen amateurs with diverse backgrounds: school teachers, a waiter, truck driver, student and land agent.

The theme for this year's workshop was the social awareness of the photographer and his role in society. Directed by John B. Turner, a lecturer in photography at the School of Fine Arts, the tutors included R.D. ("Tom") Hutchins, Max Oettli and Do Van Toan. Special guest speakers included Gary Baigent, Simon Buis, John Daley and Ans Westra who showed and talked about their photographs. Lecture topics included "Leica Rolling Stone" - Max Oettli's approach to 35mm, "Street Walking with

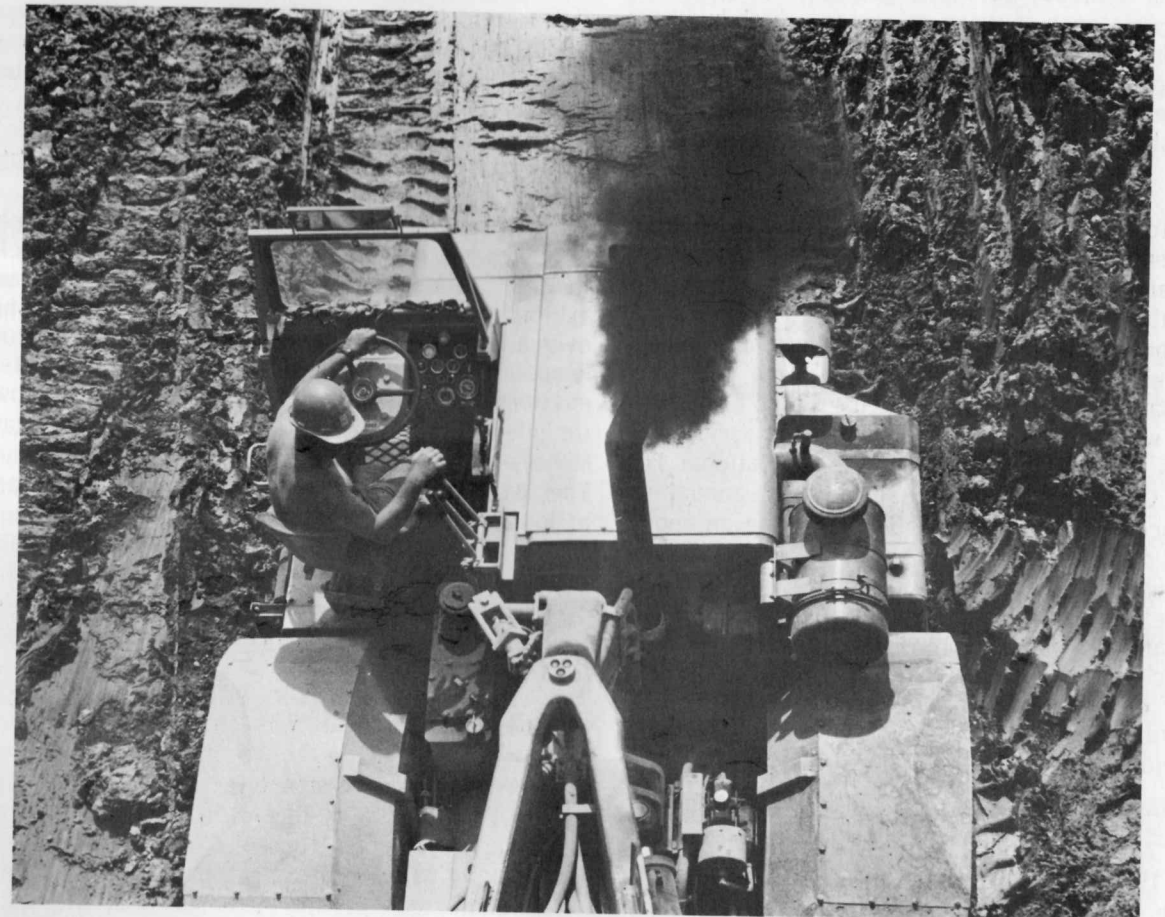


Peter Ivin - Simon Buis



Paul Gilbert

Alan Wylde



Jim Payne

a View Camera", "Print it again! The importance of expressive printmaking", "A brief history of New Zealand photography to the present day", "Getting Published" and "The camera arts - photography, film, television - what they share and how they differ." Practical demonstrations ranged from printing, print finishing, portraiture, and the use of the view camera both for landscapes and in the street. During the course students worked on assignments to study and interpret such areas as Ponsonby,

Karangahape Road, Auckland's city beaches and motorway construction. For many who were not familiar with the photographers' work, films from the National Film Library, on Dorothea Lange, Edward Weston, Henri Cartier-Bresson and Ansel Adams provided new insights into the work of these major photographers.

The accompanying photographs of tutors and guest speakers in action at the workshop were taken by Peter Robson of Auckland, and Peter Ivin of Wellington.

London Letter

In December two auctions of old photographs and cameras were held at Christies and Sotheby's. Items of interest included three volumes of Hill and Admason calotypes which were expected to sell for £30,000. Very few people in Britain knew of the existence of these calotypes, which had been owned by the Royal Academy. One researcher who had approached the Royal Academy some time ago to see these were told they could not be located and she ended up hunting them out for herself. Much noise was made on television and in the Press about the calotypes; the Film and Photographic Department of the National Portrait Gallery apparently did not know of their existence till they read about them in the newspapers. There was considerable concern that the volumes might go to wealthy Japanese or American buyers. Eventually, they were withdrawn from the sale and offered to the National Portrait Gallery for \$32,178 provided there was no public appeal to raise the money. God knows why this stipulation, as the National Portrait Gallery had almost spent their annual allowance. However, out of the blue came an anonymous donor with the full amount. The Gallery are staging an exhibition of the calotypes, and will be selling a book of prints. The **Sunday Times** ran an eight-page spread of pictures from the albums.

Also at the Sotheby's auction, ten pictures by Edward Weston went for £1,500, and a Julia Margaret Cameron portrait of the poet Tennyson went for £250.

The Christies sale had three lots of particular New Zealand interest:-

Lot 119: AUSTRALIA AND NEW ZEALAND - a large album of photographic views, including about 50 of Australia and New Zealand, 14 of Ireland and 14 of various places in England. The New Zealand section included six views of the Lake District, Pink and White Terraces, geysers, sulphurous springs etc. The frontispiece was inscribed "Mary White from her Nephews and Nieces to commemorate her visit to Hokitika in 1887."

Lot 179: A COLLECTION OF NEW ZEALAND CARTES-DE-VISITE - including views, Maori and Fiji natives (one of the natives during a famine), many by Wigglesworth of Wellington, and some English portraits.

Lot 182: MAORI NATIVES - an interesting group of six photographs of Maoris, including portraits,

large group of dancers and a view of a Maori room in the Auckland Museum.

I contacted Mr Graeme Bagnall of the Turnbull Library whom I'd known back home in New Zealand and who was over here at the time looking for items of interest to New Zealand. To cut a long story short, an agent acting on behalf of the Library was able to purchase Lot 119 for 90 guineas and Lot 182 for 20 guineas. Unfortunately, the cartes-de-visite went to America for 45 guineas. They were beautiful, although mostly of unidentified subjects. Other items sold included a wet-plate sliding box camera, circa 1865, for 280 guineas, an album of of Australian views for 60 guineas, Sutcliffe's **The Water Rats** (framed) for 95 guineas and **Whitby Harbour in a Mist** for 110 guineas.

January saw the close of an exhibition **Photography Into Art** put on by the Hampstead Arts Council. Quote: "This exhibition was designed as a theme exhibition. It seeks to explore the relationship over a period of fifty years and will show the contemporary work of printmakers, conceptualists, environmentalists and photographers." Work shown included that of Alavin Langdon Coburn, Man Ray, Moholy-Nagy, John Heartfield, Jerry Uelsmann and Tom Barrow. The work was of varying quality and a lot did nothing towards exciting me. The most interesting work was that of Michael Krzyzanowski: "During a 15-day period as many people as possible living in the surrounding area...were visited to have their photograph taken in their living room beside the TV set."

Recently BBC-1 ran a "File on Photography" in the **Omnibus** programme. It was an interesting assortment of unrelated items narrated by Colin Ford. It started with a demonstration of the Calotype process, then a day in the life of a London portrait photographer Jacques Henri Lartigue in London to photograph Claire Bloom (film interspersed with his early photographs, with readings from his diary voiced over), the history of the pinup with Vikki Hodge. There was an outing with a Midlands Camera Club and a get-together of members of the old **Picture Boat** staff to show how they would have set out to cover a current event had the magazine still been going: The pictures taken by Bert Hardt on this assignment are to be printed in **Creative Camera**. It was a very interesting programme. Obviously, as in so much television, of greater interest to people with a limited knowledge of the subject. Nicely put together with cine and still photographs. To see Lartigue, an interesting and interested old man, was the best part of the programme for me.

Simon Watts

Gallery

As this is being written, plans are going ahead for the establishment of New Zealand's first (to our knowledge) private gallery of photography. It's being set up in Wellington's Victoria Market, a large old building down an alley off Lambton Quay, largely devoted to stalls where artists and craftsmen and craftswomen sell their own work. One large room in the building had been set as an exhibition gallery, and because it hasn't been getting much use from painters and the like, Barry Hesson of Plimmerton has decided to have a go at establishing a photography gallery there. Barry was associated with the photographic show in Wellington's Red Cottage Gallery last year. For the past three years he's been

a schoolteacher, but he's given this up to devote his full time to the gallery and to photography. He plans to make the gallery available for individual and group exhibitions at a rental of \$8 a week, and will take a surprisingly small 20% commission on sales of photographs. He also plans to build up a stock of prints for sale. He's been collecting prints from all over New Zealand for the opening exhibition which has been scheduled for April 1. The gallery's hours will be those of the market: noon till 2p.m. from Monday till Thursday, and noon till 8p.m. on Fridays. Anyone who wants any further information, or to exhibit their work at the gallery, should write to:-

Barry Hesson,
7 Ogilvie Tce.,
Karehana Bay,
Plimmerton.

Critique



Jeff Howell is a freelance commercial artist who works for a Christchurch advertising agency. He has also worked as the technical editor of **Canta**, the student newspaper of the University of Canterbury. His photographs alternate between what is loosely termed "straight" photography, and dark-room explorations such as tone elimination, bas relief, double printing etc. He has a fine design sense and a healthy imagination, judging from his photographs, but both, unfortunately, are undermined by his technical inexperience - a certain lack of control which stamps his photographs as beginnings rather than deliberate end products. For example, in his strongest photograph, the brooding closeup of the girl's head, the image is fine - the hidden eyes, stray hair, tip-tilted nose, and sensual lips are a disturbing combination in that light - but his print of it is rather dead and flat. It has little if any of the feel of sunlight and the shadows have little life in them. But to be honest, I must admit that the kind of subtlety the original print lacks, would in fact be filtered out in reproduction. In its intensity, this picture reminds me very much of Edward Weston's portrait of Nahui Olin, and also Moholy-Nagy's **Head**, c. 1926 from **The Photographer's Eye**. *

In Howell's delightful image of the golfer and groundsmen the print is contrasty not because he particularly wanted it that way, but because the negative was underexposed by about two stops at the taking stage. The result is that there simply is not enough detail or density in the shadow areas of the negative to separate the dark clothes and the golfer's head from the background. Not even the contrastiest



enlarging paper can produce details the negative doesn't have; but it will turn lighter areas into blank paper, as it has with the lighter clothes. Nevertheless, it is just possible to enjoy the delightful interplay between the individual postures of the men, and small details like the rake foot, and the impression that the golf ball is going to be hit in the wrong direction.

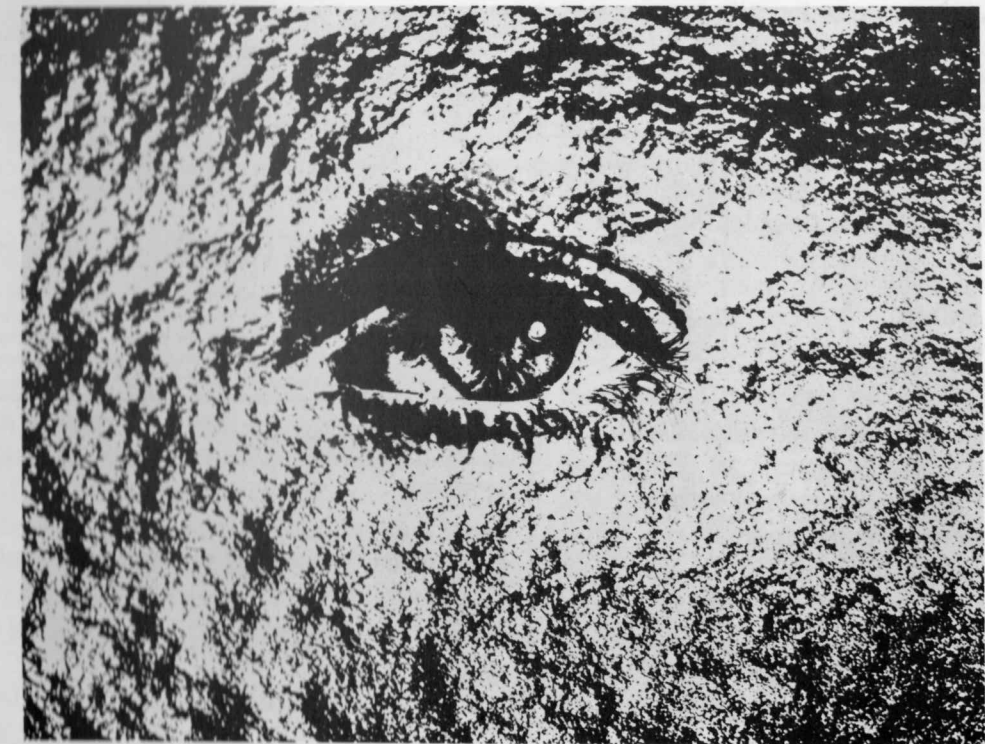
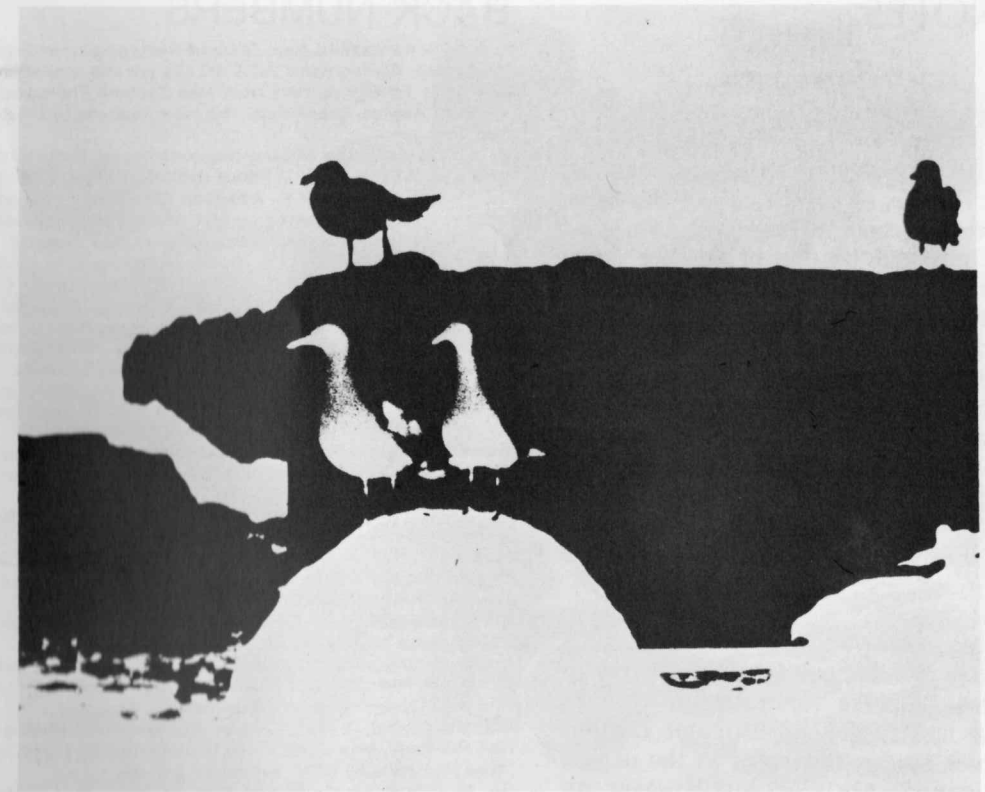
In many of Howell's darkroom derivations I get the impression that he may be trying to salvage some pretty uninteresting images from the wastebasket by trying to turn them into something else. In the picture of the seagulls, for instance, it takes a little while to work out that it is a negative image, and a moment less to realise that it works in terms of design. But that's all, if one discounts the discovery of what appears to be a modicum of handwork done to strengthen the outline of the top left bird. The image is pleasant enough — like a wallpaper pattern — but does it justify the darkroom time and handwork expended to get this pseudo woodcut effect? That is a question which only the photographer can answer for himself. The work of Ray K. Metzker, Naomi

Savage and Jerry N. Uelsmann in the currently touring **New Photography U.S.A.** exhibition makes a strong stand for what Uelsmann calls "post-visualisation" in photography.

Jeff Howell's picture of an eye on an anonymous background reminds me of Uelsmann's work, which in turn suggests what is wrong with Howell's eye image: it simply isn't real; or more correctly, surreal, enough. The eye is fine, but what is it appearing out of? One only has to imagine that eye, or perhaps one with more convincing tonality, materialising out of a pond, the sea, clouds, or even concrete, to realise how each new combination would evoke entirely different thoughts and feelings. The background material is all-important. Rene Magritte once painted an eye on a slice of ham. In comparison Howell has given us a black eye on white paper. It hurts to think of the possibilities.

John B. Turner

* **The Photographer's Eye.** Ed. John Szarkowski. The Museum of Modern Art, New York, 1966. Pages 41 and 142 respectively.



NEWS & NOTES

Lecturer

We were pleasantly surprised some weeks ago to receive a letter from the American photographer Larence N. Shustak informing us that he was taking up a position as lecturer in photography at the University of Canterbury School of Fine Arts. While Mr Shustak's name may not be one of the big ones familiar to many of us, he has had work published in the **Popular Photography Annual** and other notable publications. Other photographers from North America, for instance John Fields of Auckland, from the United States, and Canadian Harry Foster who's now in Wellington, have done a great deal to make local photographers aware of the highest technical and aesthetic standards of photography. We're sure Larence N. Shustak will add to the boost such expatriates have given to photography in New Zealand.

Obit

It is with great regret that we must inform our readers of the demise of the outstanding Australian magazine **Camera Graphics Australia** which was mentioned in our last issue. Insufficient circulation has been given by the publishers as the reason for ceasing publication. All is not lost however, as the magazine's publishers, Payton Publications, are continuing to put out the monthly tabloid-format **Photography News**. This now formally incorporates **Camera Graphics**, and includes some of the photography which would have been published in the magazine. Of course the superb reproduction which was a feature of the magazine cannot be maintained on the newsprint of **Photography News**, but the dynamic concern for original and expressive photography which characterised **Camera Graphics Australia** is still alive.

EXHIBITION CALENDAR

AUCKLAND. City Art Gallery: THREE NEW ZEALAND PHOTOGRAPHERS Gary Baigent, Richard Collins and John Fields. April 25 to May 20.

HAMILTON. Waikato Art Gallery: THREE NEW ZEALAND PHOTOGRAPHERS, Baigent, Collins, Fields. September 3 to 22.

NEW PLYMOUTH. Govett-Brewster Art Gallery. NEW PHOTO - GRAPHY U.S.A. (includes Arbus, Caponigro, Davidson, Friedlander, Krause, Metzker, Meyerowitz, Savage, Sinsabaugh, Uelsmann and Winogrand). 110 photographs. March 15 to April 1. THREE NEW ZEALAND PHOTOGRAPHERS, Baigent, Collins, Fields, August 8 to 26.

PALMERSTON NORTH. Manawatu Art Gallery: NEW PHOTO - GRAPHY U.S.A. April 7 to 22.

WELLINGTON. Rothmans Display Centre: THREE NEW ZEALAND PHOTOGRAPHERS Baigent, Collins, Fields. March 12 to April 13. Dominion Museum, WELLINGTON, 1865-1973. From 15 March. Victoria University: AIR NEW ZEALAND STUDENTS' ART EXHIBITION. From 15 March.

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 at the Otago 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 Adkins; 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, Allan Leatherby; The Nude—Photographs by Roger Leach, reviews of E. J. 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 photographs by Lloyd Homer; "New Photography USA" exhibition preview.
- 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.
- No. 11. Historical: The Earliest Landscapes. Contemporary: Photographs by Clive Stone, Jim Payne, John Milnes and Harry Foster. Two "Life Library of Photography" books reviewed.
- No. 12. Ans Westra's new book. Photographs at the Barry Lett Gallery. Photographs at the Universities Arts Festival.
- No. 13. Photographs by Bryan James and Alan Leatherby. Historical New Zealand Photographs in Australia. Do Van Toan's show reviewed. Ans Westra's "Notes on the Country I Live in" and Beaumont Newhall's "History of Photography" reviewed.

SUBSCRIPTIONS

If you subscribe to *New Zealand Photography* you get each issue cheaper and quicker than if you wait for it to arrive on the magazine stands. You also make life easier for us: frankly, we need the money. So take out a subscription if you haven't one already, or persuade someone else to subscribe if you're already on our list.

New Zealand Photography
29 Wyndrum Avenue
Lower Hutt

Please enter my subscription for six issues of
New Zealand Photography. I enclose cheque/postal note
for \$2.

Name

Address

30

2



Canon F-1 with Servo EE FINDER and Motor Drive Unit.

FD Interchangeable Lenses & FL Super Telephoto Interchangeable Lenses.

Canon F-1

For the first time there's a camera that totally frees your imagination. That lets you master any photographic situation under the sun. Or under the moon. Or footlights. Canon's F-1 integrated interchangeability does the trick. And all the specially developed accessories attach and detach easily. Quickly. With Canon, you'll never have to run down to the camera store to fit the variable manned/unmanned Motor Drive. Or the compatible 250 frame film

chamber. And that's only the great beginning. Choice of 5 finders including the Booster T for very dim light, and the Servo EE for accurate automatic exposure control. 40 interchangeable lenses. 180 ingenious accessories. Tested 1/2000 focal plane shutter. Perfect TTL metering. Rugged construction for top performance from a sweltering 60°C to 30° below freezing. The pride of the camera maker's art—Canon's F-1!

Write now for full details:—

PHOTOGRAPHIC WHOLESALERS LIMITED

Auckland — P.O. Box 1159

Wellington — P.O. Box 3714

Christchurch — P.O. Box 2736



"EXISTING LIGHT FASHION"

Photographed by Brian Curtis,
Kodak New Zealand Limited
Taken on Kodak Tri-X Pan 135 Film
Developed in Kodak D76
Printed on Kodak Press F Paper

