



Faded, illegible text caption located below the photograph.



# 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)

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## Editorial

Two of the great "-ations" of our time have at last caught up with NEW ZEALAND PHOTOGRAPHY. Metrication has meant that the larger page size we've always looked forward to has finally caught up with us from behind. The new metric paper sizes which are coming in this year mean that the A4 size of the present issue is the most economical reasonable page size possible. But alas, because it is a bigger size than we've had in the past, it costs us more money. By itself, this might not have been too much worry. But inflation over the past two years has been as popular and widespread an activity as metrication is now becoming. So we can no longer hold the price of the magazine at the 35 cents an issue it was set at two years ago. We think 50 cents is still a pretty good price for what we offer, and readers can still save a bit by taking a \$2.50 subscription. We hope that with your help we can maintain and improve a quality of content and presentation which will ensure that NEW ZEALAND PHOTOGRAPHY is still the best buy around for the money.

Bruce Weatherall

#### In this issue:

Photographs by John Daley from New Zealand and Sarawak  
William Main's Book on 19th century Wellington Photography  
"New Photography USA" - Two Reviews  
Book Reviews  
Explorations - Trevor King  
Critique - David Whyte  
Progress Report from the Victoria Market Gallery

COVER: Photograph by John Daley



Bario 1971

## John S. Daley

"The people that inhabit cities, and the way they react and interact with their environment, fascinate me. It's not too difficult to get "inside" images in New Zealand (or other European countries). In Sarawak I found myself up against suspicion, the tourist image and just standing out from the crowd too much. Therefore it's noticeable that my Sarawak photos are mostly from the outside looking in. Paradoxically, the most intimate photos I think I have taken are the two in the very isolated village of Bario where I lived with the family in their longhouse and slowly merged into the woodwork. "I believe my latest New Zealand images have altered a little after my Sarawak experience. Possibly more direct."



Kapit 1969



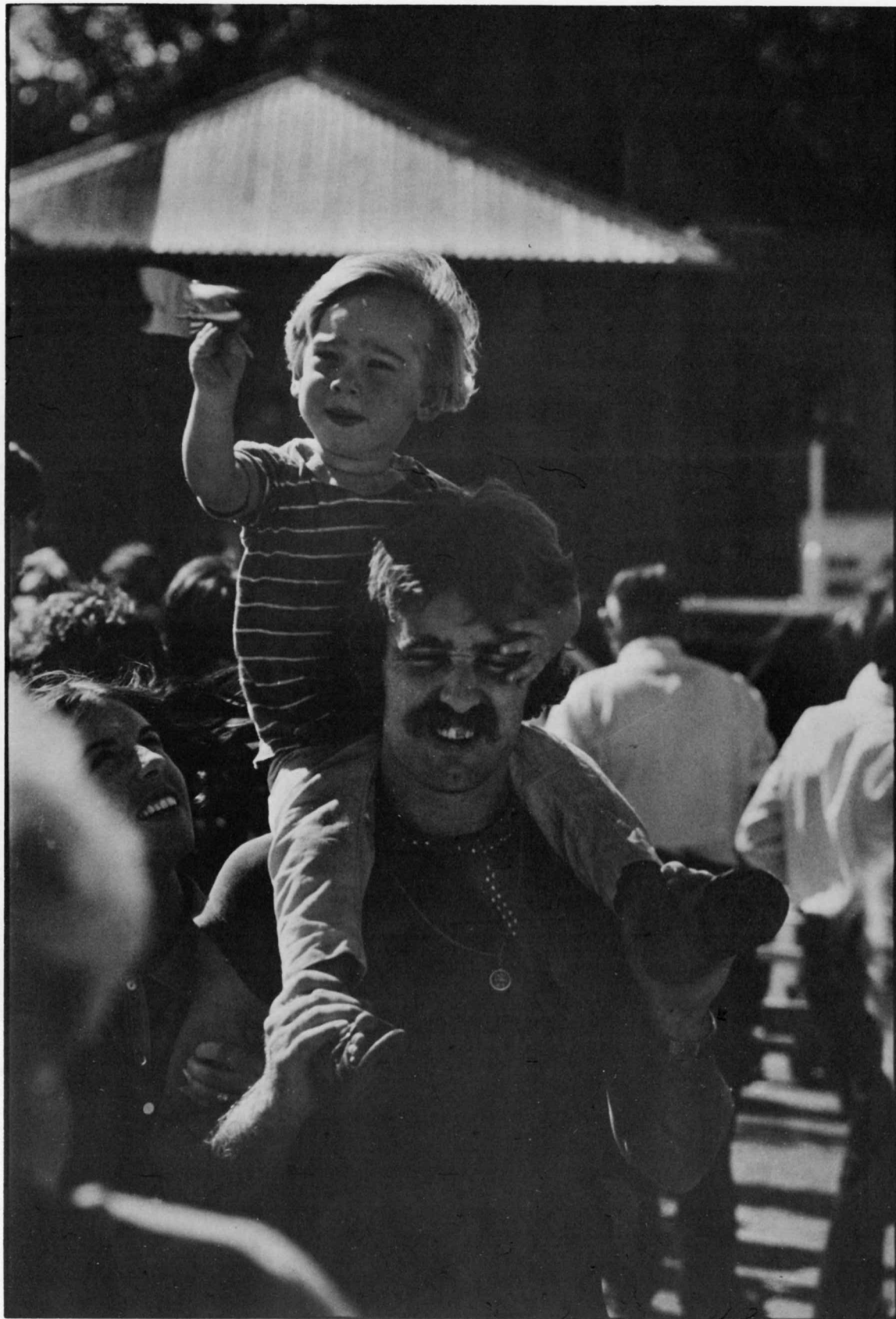
Marudi 1970



Bario 1971



Marudi 1970



Auckland 1969



Wellington 1968



Wellington 1968



Auckland 1972

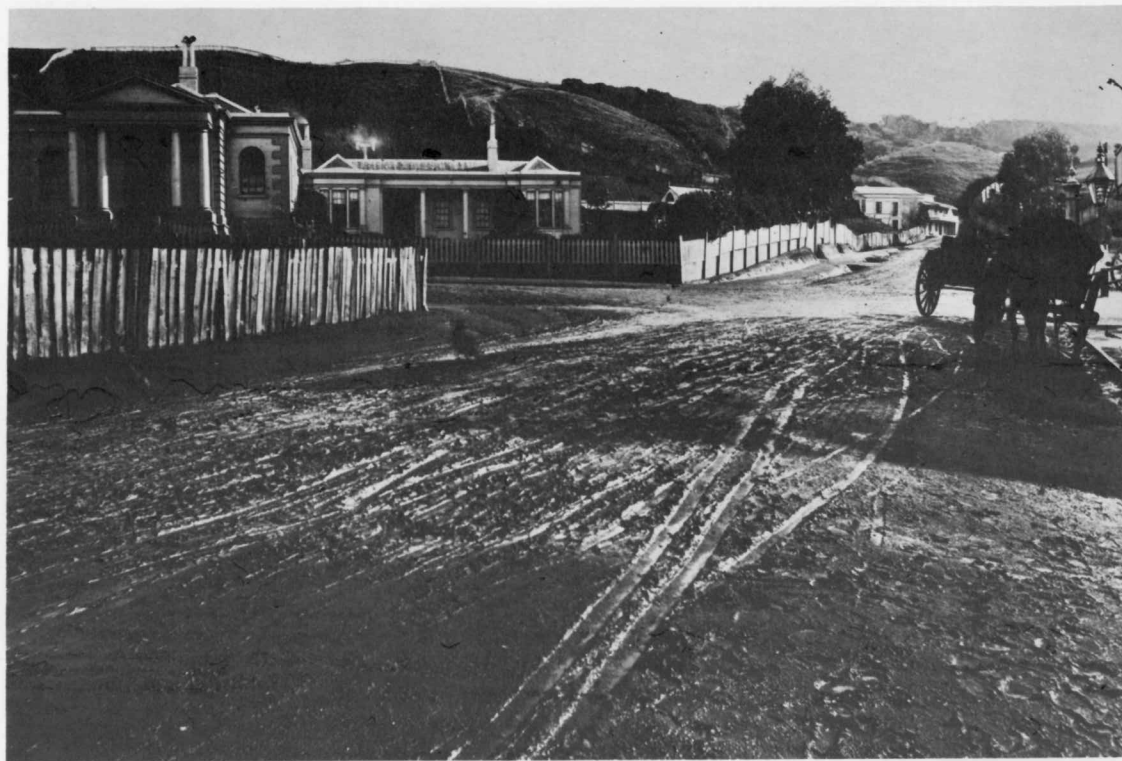


Auckland 1972



Auckland 1972

John S. Daley.....  
 Medical Photographer at Auckland Hospital.  
 Various magazines (published in).  
 Exhibition at British Council, Kuching.  
 Assignments for DSIR in Antarctica and for  
 NZ Colombo Plan around Singapore and Malaysia.  
 Photographer for Dept. Agriculture Sarawak '69-'71.  
 60 photos in NZ pavilion at Expo 70.  
 Age 26, married to schoolteacher, Glenny



W.T.L. Travers: Willis Street, 1867/68



Unknown photographer: Mount Cook Boys' School, Webb and Taranaki Streets, mid 1890's



F.J. Halse: Wadestown, 1880's

## OLD WELLINGTON

WELLINGTON THROUGH A VICTORIAN LENS  
by WILLIAM MAIN. 108 pages, 172 illustrations.  
Millwood Press, 1972. \$5.50. Reviewed by Trevor Ulyatt.

Wellingtonians, anyone interested in photographic history, and people with a love of old pictures cannot help but be delighted upon opening the covers of this book. Here, packed into one hundred or so pages, is the most comprehensive collection of photographs depicting the early development of the city yet to be published. The period covered is from settlement in 1840 to the end of the Victorian era, about 1920.

Basically, the book may be considered in two parts, the first of which is a scholarly preamble dealing with the photographers responsible for the images in the remainder of the book. Main is to be commended for the amount of research that must have been necessary in order to provide the considerable detail in his text about the photographers' activities. This is quite an achievement when one considers that the only sources likely to be fruitful are newspapers and business almanacs; very few photographers' diaries are known to be extant.

Initially, I could find only one major fault with the text and this was that Main makes no real attempt to relate his chronology of photographers' activities to other contemporaneous events taking place in the city. To some extent I still give countenance to this view but concede that this information may be derived from the actual photographs that follow. A broadening of the scope of the text would, however, have helped the casual reader through what is a fairly specialised treatise. Apart from this possible oversight Main has left few stones unturned and I think it safe to say that no photographer of any significance has escaped his attention. It is most unfortunate that he was

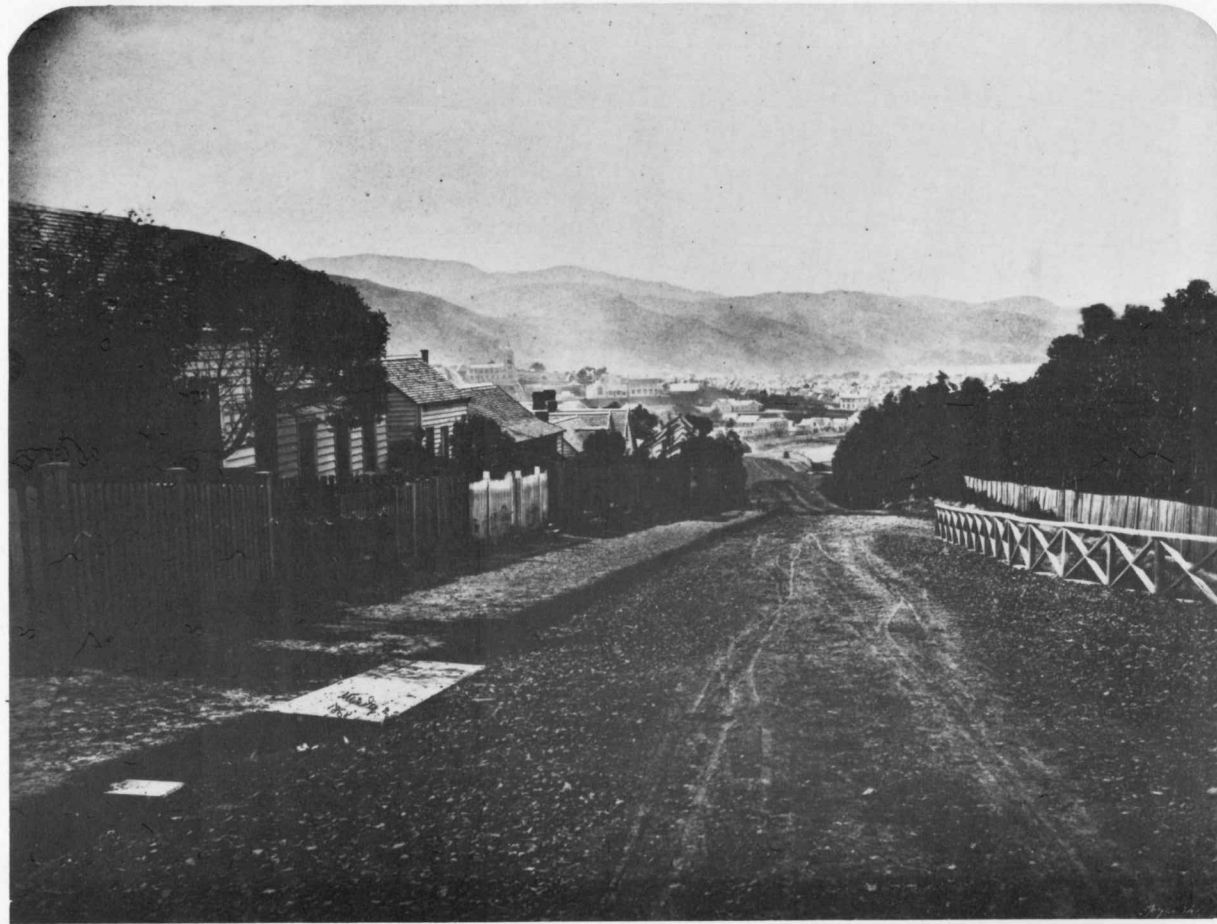
not rewarded with the discovery of a daguerotype authenticated as having been made in Wellington.

The remainder, and bulk, of the book is devoted to photographs, many of which are by photographers discussed in the preceding text. Each image is accompanied by a caption and in every case the source of the illustration is stated – a most desirable practice in a book of this kind. The captions are comprehensive without being unnecessarily verbose, and the author has included snippets of background information that make them perhaps more enjoyable than the main text.

Main has chosen his illustrations from a dozen major sources but many are from private collections and probably would not have seen the light of day had it not been for the author. Arrangement of the illustrative material is untidy and the photographs are neither grouped into the works of specific photographers, geographical areas, nor a consistent chronological sequence. In order to compare certain related images I found it necessary to flit from one part of the book to another; this places a strain on the binding which on the review copy was not at all robust.

Finally, I am compelled to comment on the technical production of the review copy received. As stated above, the binding was found to be inadequate, particularly for a book of this type which will be referred to time and again. The half-tones are variable in quality and do not do full justice to the author's originals (which I had the pleasure of viewing) but are of an acceptable standard. The type face chosen is pleasing and typesetting has gone awry on only one occasion (see caption on p.58) although something peculiar also happened to one of the credits on page 25 where a different type face seems to have crept in. I hasten to point out that these criticisms do not in any way reflect upon Main's work, as the book was printed in Taiwan; they are made to show the necessity of close liaison between author and printer during the production of a book.

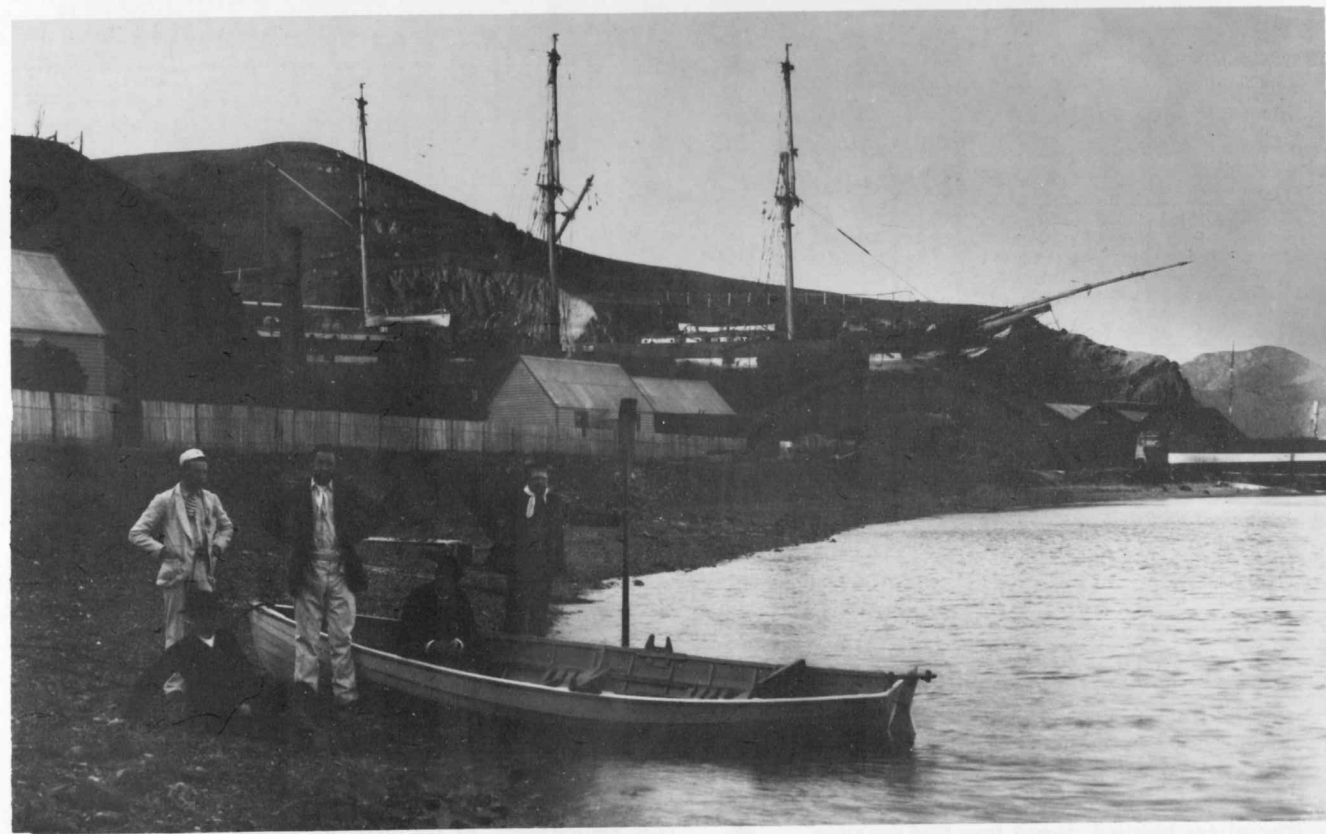
Trevor Ulyatt



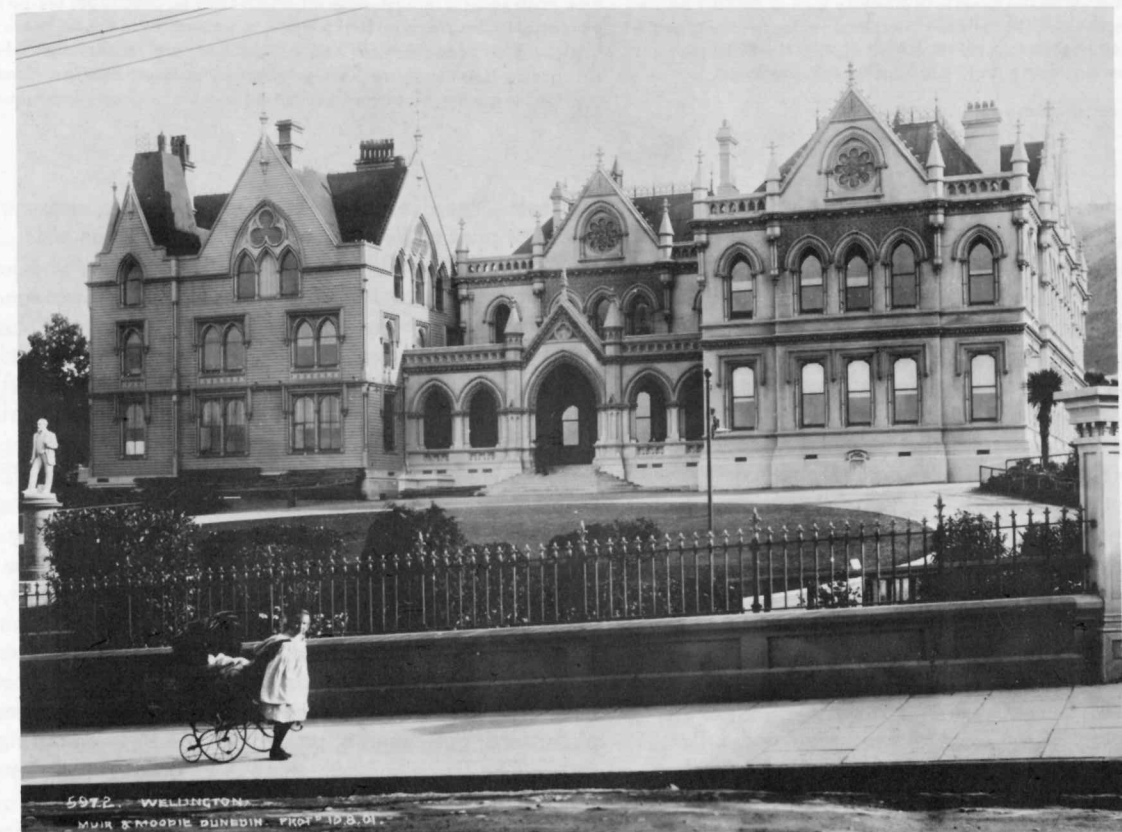
D.L. Mundy: The Terrace, 1868



James Connolly: Courtney Place, Mid-1880's



F.J. Halse: Evans Bay and the Patent Slip, 1888



George Moodie : General Assembly Library Building, 1901



NEW PHOTOGRAPHY U.S.A., directed by John Szarkowski, Museum of Modern Art, New York. 110 photographs by Diane Arbus, Paul Caponigro, Bruce Davidson, Lee Friedlander, George Krause, Ray K. Metzger, Joel Meyerowitz, Naomi Savage, Art Sinsabaugh, Jerry N. Uelsmann and Garry Winogrand.

## BALLANTYNE

Exhibition review by Stephen Ballantyne. This abridged feature is reprinted with the kind permission of Stephen Ballantyne, from CRACCUM, Issue No. 2, 8 March 1973, Auckland University Students' Association.

At long last the touring exhibition NEW PHOTOGRAPHY U.S.A. arrived in Auckland against all the odds, and waits only on public adulation which it well deserves, to make it one of the most successful shows ever staged at the City Art Gallery. Sad to say, though, those spare white halls remained conspicuously unpacked by comparison with the crowds that rolled up for the Surrealists or the French Mediaeval show. Strange; anyone would have thought that photography, being one art form that virtually everybody practices, would speak a lot more directly than, for example the works of a bunch of artisans dead six hundred years. The distance photography still has to go in public acceptance can perhaps be seen by the reaction of one local critic to the show, Hamish Keith writing in the Auckland Star. Judging from his comments I would say that Keith is a man who has not fully come to grips with the possibilities that photography presents. This is shown by his rhapsodic crooning over the works of Diane Arbus, which is perfectly justifiable considering the genius that Miss Arbus possessed, but not when it means the almost complete exclusion of the remainder of the artists exhibiting from ones' appreciation. I almost thought that Keith had raved so effusively over Arbus because she happened to be displayed nearest the door, and was thus the first Keith had come across.

Diane Arbus certainly represented a very important aspect of the things that photography does, but she was by no means the be-all and end all of photography, and it seems a pity that anyone should take her as such.

Paul Caponigro, for instance, whom Keith found a bore, seemed to me to be anything but; as Szarkowski says in

## BAIGENT

I had some "ups" from the 'Tasmania Star' and walked uptown early from the wharf. Hot February day and my feet slipping from perspiration in my thongs. Wiped them on the grass outside the gallery and then walked in feeling a little more secure and relaxed.

Upstairs the show spread around; immediate formal and deadening feeling. Previously I had looked at some prints not long after they arrived, where they leaned against the wall of the framing room downstairs. Got down on my knees to look. Very impressed then with Winogrand, Arbus and Sinsabaugh. Here they were, original prints stacked casually against the wall, all the special American guys: Friedlander, Davidson, Uelsmann, Metzker. Wow! Beautifully toned, superb images from Arbus. All reproductions I've seen have been cold and murky, CREATIVE CAMERA, ESQUIRE. Here the originals were something else, different photographs almost. No wonder Hamish Keith was impressed.

But the feeling overall of the exhibition was cold and dull. Many people told me they were not impressed. On the wall all the impact I'd felt when I looked at them informally downstairs had gone. But surely a good photograph stands

## TWO REVIEWS

his foreword to the catalogue, "the Steiglitz and Weston tradition, with its direct photography, its fondness for the sheer physical delight in vision and its feeling for visual metaphor, is present in Caponigro's and Krause's work as well", Looking at pictures such as number 14, 'ANCIENT STONE AVEBURY CIRCLE ENGLAND 1967,' with its perfectly detailed tree and boulder, its pastoral sheep, and its astonishing fading into misty distance in the background, or at his pictures of cracked ice (no. 12) or a rock wall (no. 13), one is struck forcefully with the awareness that this is something that photography does really well, that there really is joy in seeing such things - such as a perfectly produced print of this calibre, that is. Caponigro's prints exhibited the flawless texture of large format photography, although his prints are in 4 by 6 ratio, rather than 4 by 5 - this can't possibly mean that he works in 35mm, can it? No, absolutely impossible, but perhaps someone can give me further information on his printing techniques. While on the subject of technicalities, I do think it would be helpful if museum catalogues included a little more information on how the pictures were made - Bruce Davidson's Harlem series, for instance, represent even more of an accomplishment when one knows that they are none of them simply 35mm grab shots, but were all taken with a large format camera, with all that that implies with regard to the relationship between the photographer and his subjects.

The degree of confidence built up between photographer and subject must have been something extraordinary. These pictures and many others from the same series have all been published in his book, EAST 100th ST. which has enjoyed no small degree of success, although I personally found it a little hard to attune myself to his style. The pictures are rather reminiscent of the sort of thing one can imagine being taken by the expedition photo-

by itself. Yes, I'd have to come back.

The first print of Winogrand's bear I'd seen in an old POPULAR PHOTOGRAPHY ANNUAL. Here in the original you didn't have to peer into the murk to see the teeth and jaw properly. Powerful image then, even though you had to look hard. Now you could see all the special subtleties, a more sophisticated message. Point is that a strong image remains in the mind no matter how the quality of the reproduction is.

Davidson's prints were darker than in EAST 100th STREET. Didn't matter. Slightly different looking prints, beautiful prints. Nude black woman not as good as the book, nor the child in the chromium playpen. But the black father and son photograph is magnificent. Lousy superlatives, but what can you say? That was the best image in the show for me. The man's face, dark, elongated, stretched more so because of the lens used, looking straight into the camera, elongated left hand on his knee, again emphasised because of the lens; curly haired, pitch black eyed son on his right thigh. The image has something of El Greco in it. You can't write about it. Brilliant Davidson. Cold floors, canned beer, mattresses, black bodies, eyes, characterless

grapher of a Victorian exploration team in darkest Africa sometime in the last century. I suppose that for this reason they constitute yet another form of the celebration of the ordinary that is one of photography's touchstones. Lee Friedlander (pictures 31-40) I can say virtually nothing about. See what he has done, and decide what you think yourself. Many of the people passing through the gallery obviously found it difficult to appreciate his work, and I even heard someone ask what one of his pictures was supposed to mean, even though he takes pictures only of ordinary street scenes. Pictures 32 and 35 are self portraits, of which he has published a book. I liked them for what they are, although less than some of the other material on show.

Personally, I preferred Joel Meyerowitz' stuff, which though in some ways similar, nevertheless seemed more human, though possibly less profound. Like Friedlander, he has his eyes open to little incongruities, but unlike Friedlander he seems to have something of a sense of humour. He even repeats the old bald head and water melons joke, for Gods sake! Pictures 63, 66, 67 and 68 all include aeroplanes, which are probably one of the best examples of mans' extended hegemony over the rest of the world, that also make a strong visual metaphor, and are pretty widely distributed. I would think Meyerowitz to be one of the most approachable artists exhibiting here.

This whole business of creating new relationships between features of the world, is perhaps most obvious at a level anyone can appreciate in the works of those photographers who use combination printing techniques - specifically Ray Metzker (51-60) and Jerry Uelsmann (91-100). Their handling is very different, however: Metzker juxtaposes the ordinary with the ordinary, while Uelsmann works with images that remind me more of dreams than of anything I had seen with my eyes. One of them no. 92, had more of that extraordinary mixture of the perfectly realistic, the perfectly

interiors amidst decay, best photographic material in the world. No wonder he's called a trend setter. Sinsabaugh's city images are very powerful and individual. Obviously months, years of work in getting those photographs. The States' cities are cold, cold. Millions of cars against skyscrapers, piles of wrecked cars, decaying alleys, strange juxtapositions of people against this environment. I feel that it is just too powerful and all-enveloping for the photographer. It surrounds them and must kill them creatively. You can see it in their work. Can't find fresh approaches, just clever, slightly different angles. It must be very frustrating and destructive.

Look at Friedlander. Turns more to photography for photography's sake. That's turning inwards. Surely not healthy expression? I mean that he's a clever bastard, but you shouldn't notice the photograph because it's a photograph, but should look cleanly to the image and the message, or the reason for the photograph. But exhibitions do tend to do this to photography. When the prints go dead on me I imagine that here is not the work of some overseas artist but the work of a friend of mine. That brings me into contact with what the work is all about.

tangible with impossibility than anything I had ever seen in a photograph before. Whether the extension of photography to include the manufacture of overtly dream-like images is of itself a worthwhile thing I don't really know, but certainly Uelsmann has expanded the possibilities of the medium by making his combinations more eerily perfect and more psychologically accurate than any produced previously. The effect is something like Edward Weston in Wonderland, as far as the physical appearance of his pictures goes. Naomi Savage takes a photograph, then uses it to etch a metal plate which is then pressed against wet paper until the paper takes on the image in relief. She chooses as her starting point for this manipulation photographs of heads, hands, and torsos, and the end result is possibly one of the simplest evidences of human existence yet produced in any medium. Less is more, as Mies Van Der Rohe used to say. Art Sinsabaugh chooses to be just as concerned with images of America as Davidson or Arbus, but less with the Americans themselves than with the world that they inhabit and its larger features. His landscapes of huge crystalline buildings and wide expanses of country are as totally a product of the United States as the work of any of the social commentators. While some of the photographers are American only because of the nature of their vision and because of their birth, Arbus, Davidson and Sinsabaugh are here exhibiting material that makes it difficult to imagine them ever taking photographs anywhere else.

Garry Winogrand, the last by catalogue number, brings us back to the human scene. Picture no. 110, the last in the exhibition, shows the archetypal castrating woman, carrying off her trophy, laughing while her victim stands headless behind her in a store front. Reflected dimly in the window is the photographer himself, and if all that doesn't add up to some kind of metaphor about one kind of photography, then I don't know what would.

Stephen Ballantyne

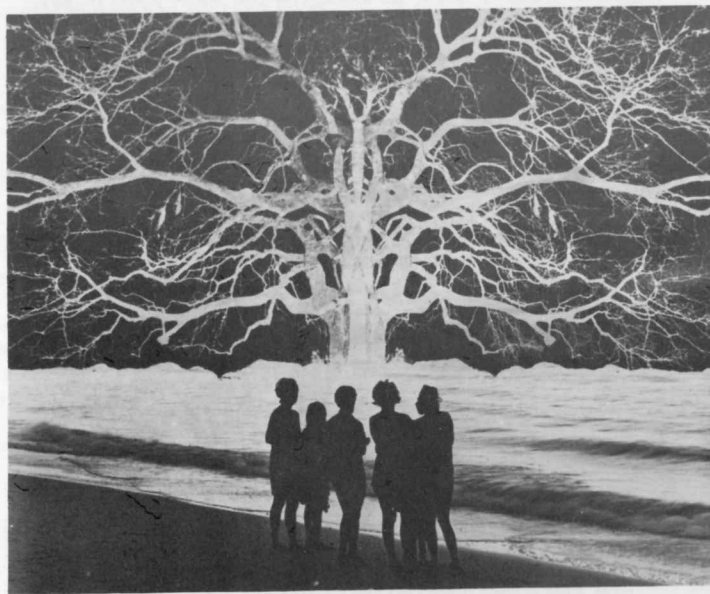
And that's that I did with Friedlander. He's playing to the intellectual and he's an extremely clever man.

Paul Caponigro; a break from their damn cities. Clean, lovely forest images. A sense of *deja vu*, but who cares? George Krause's gravestones, a cold subject for me and doesn't get me going, but the prints are impeccable. He's been into this scene for a number of years and he must get a lot more satisfaction from being into this subject so deeply, and to have acquired so much more sophistication in his knowledge, than what his prints give out to the average viewer.

Metzker's photographic design I liked very much. You have to stand back and look at it as if it were a painting - I do anyway - the work is very effective; then you can close and see a hundred little prints of a car under street light going from dark to light and dark again.

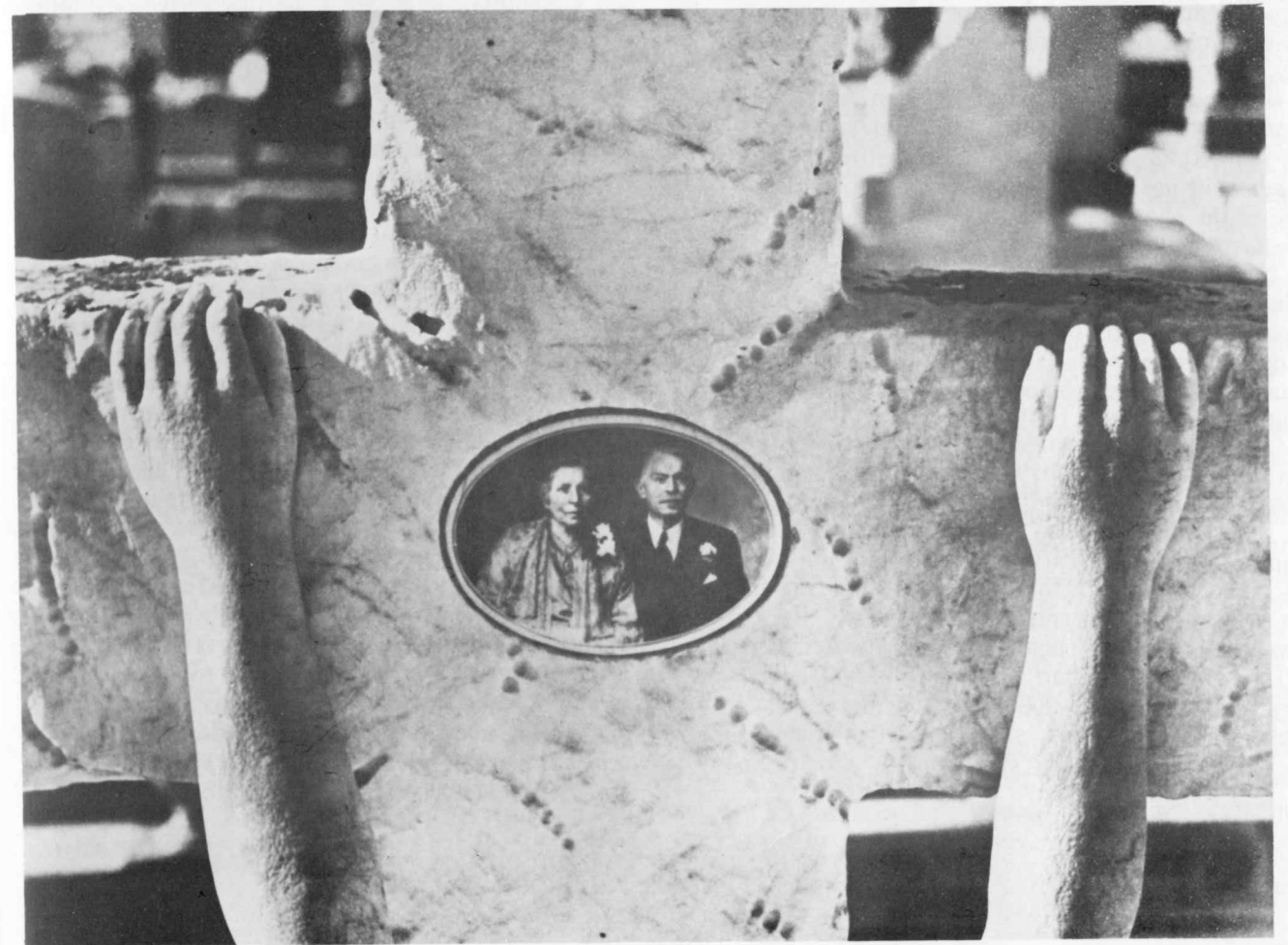
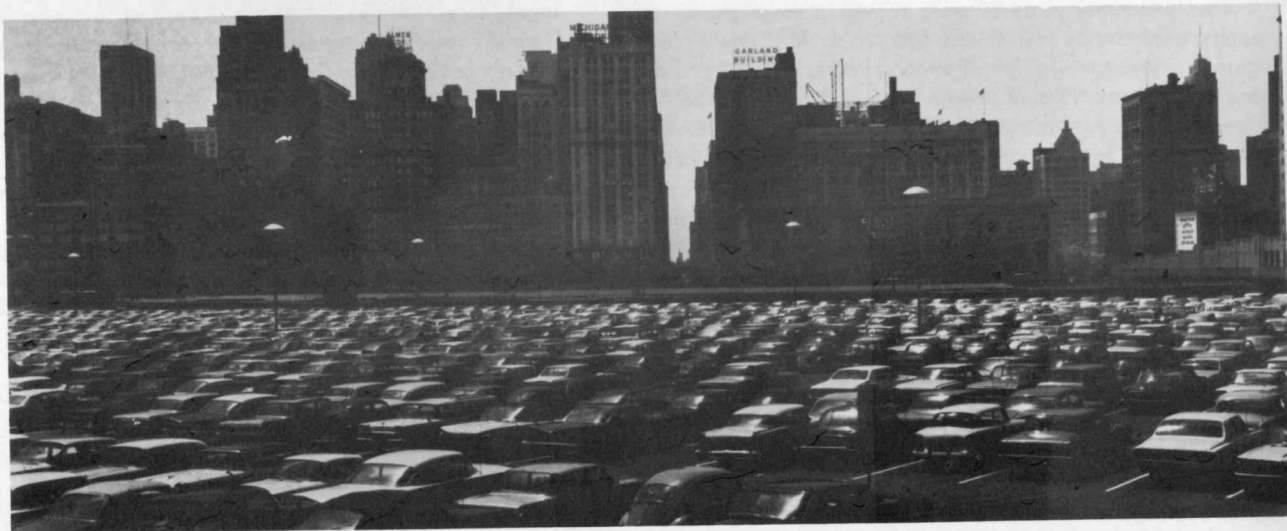
I'm getting bored writing this review; just so many worthless words. Perhaps the best review of this show would be to run an example of the work of each photographer. I've missed out a few of the others there; just wrote about the ones that impressed me. A review shouldn't be that. I'm signing off.

Gary Baigent



**From the New Photography USA Exhibition**

TOP LEFT: Diane Arbus: Identical Twins, Cathleen and Coleen, Roselle, New Jersey, 1967  
 TOP RIGHT: Bruce Davidson: from "A Block in Spanish Harlem" c. 1967-68  
 CENTRE: Jerry N. Uelsmann: Apocalypse 11, 1967  
 BOTTOM: Art Sinsabaugh: Chicago Landscape No. 85  
 OPPOSITE TOP: Joel Meyerowitz: The Bronx, 1968  
 OPPOSITE BOTTOM: George Krause: from the series "Qui Reposa", San Francisco, n.d.  
 With the exception of the photograph by Diane Arbus, which is from her estate, all these photographs were lent by the photographers for reproduction.



# BOOK REVIEWS

## COMPETITION

**CONCERN.** The Ilford Photographic Exhibition. Edited by Harry Marks. Paperback, 92 pages, 60 black-and-white photographs by the 12 winners and finalists in the Ilford competition for Australian and New Zealand professional photographers. Thomas Nelson (Australia) Ltd., Melbourne, 1973. Price \$3.50. Reviewed by Bruce Weatherall.

Photography most often gets itself into trouble when it tries to express some abstract or generalised concept or emotion: love, beauty, awe, loneliness or whatever. Most successful, or great, photographs at least start with the photographer trying to say something about whatever specific object is being photographed. If the photographer is good enough and the viewer sensitive enough, the viewer may be led to some more universal spiritual or emotional rapport with that photographer and the photographer's world-view. Much less success usually attends attempts to start from the other end with a direct expression of the generalised concept or feeling. Somehow, except for one or two extraordinarily skilled photographers who may occasionally achieve rapport with a few exceptionally sensitive viewers, such direct eliciting or emotional response is something photography is not very good at. It's more the domain of the poet or the musician. In photography, it's likely to lead to such dead-ends as the bulk of traditional pictorialism whose avowed aim was the arousal of the finer abstract emotions.

So Ilford were sticking their neck out when they chose just such an abstract emotion last year as the subject for a photographic competition. But though said neck has been nicked badly, at least some of the photographs in this book show the risk may have been worth taking.

The competition was in three sections, for Creative, Pictorial and Press photography with four photographs for each entry in each section. The variation in approaches and styles is tremendous, from straight documentary Press photography to the darkroom manipulations of most of the Creative section. Why is it that so many photographers equate "creativity" with the use of techniques which produce something completely unlike an "ordinary" photograph? After all, a machine could be set up to provide these various "effects"; creativity is surely in the skill and perceptiveness with which these techniques, like "straight" techniques, are used.

However, on to the photographs, and we may as well be parochial and start with the New Zealanders. Barry Durrant is just about the top Press photographer in New Zealand, so it's great to find him the winner of the Press section with a portfolio

including his **Tararua Mountain Rescue**. This has been my favourite news photograph ever since it was first published some years ago. The incredibly exhausting task of struggling cold and wet down a fast running creek carrying a stretcher out of the bush, which I know from personal experience, is captured superbly. Barry Durrant's ability at every stage from getting to the right place to take the photograph to printing it to bring out every ounce of what's involved makes this a truly great news photograph. His other three photographs, a fireman rescuing a lamb from a scrubfire, the beaching of one of the Wahine lifeboats, and the group of people in the rain by a bulldozer which has apparently rescued them from storm-caused isolation, don't express quite so much, but in what I think is his recognition of stress as the common human concern they're far above the level of most Press photography.

Christchurch photographer Euan Sarginson was a finalist in the Pictorial section. He photographed things which concern him; vintage cars and derelict West Coast pubs. His two vintage car photographs are also in his recently published book **Vintage Motoring in New Zealand** and are far ahead of the mere superb illustration which is the aim of most vintage car photography. Sarginson places his cars in a context: a Model T in the eerily desolate country near Mount Cook, a 1907 Cadillac outside the Goldfields Museum at Arrowtown, framed in the windscreen braces of another vintage car. The first of these provides a queer feeling of the suspension of time, the second a similar tension between past and present. The two derelict pubs are also well seen, although I find the strong use of foreground a trifle mannered.

The third New Zealander is Ian Munro, a finalist in the Creative section with a double entry, i.e. eight photographs. This was to my mind about six too many. All but one have the same basic subject: a "family" consisting of a Negro man, an Oriental woman and a blonde white boy. The eighth photograph is of the boy only. The "three races of man" idea with this "family" is just too pat to be true. Then the family is placed in various situations, each with a suitably portentous title. In a big chair (**The Family of Man**), in newly cut scrub in front of a burnt out house (**Man's Estate**) in front of a huge pile of rocks (the same shot twice, with slightly different printing each time), and the titles **Inhumanity and Life Negation** the boy alone in the wreckage of his house, with white spots on his face (**Mutant**) in front of a big tree (**Life Affirmation**) amongst damaged trees (**World Negation**) and finally a white-blotched wideangle distortion (**Mutant**

**Affirmation**).

Now there must have been a hell of a lot of work involved in setting up these shots and in working on them in the darkroom to produce such an ambitious production. A pile of artificial symbolism with the artificiality more obvious than the symbolism, which has to rely on those titles. Is the "Concern" the pictures try to symbolise a concern really felt by the photographer? Perhaps. But I wonder why they had to have those titles, and why they had to carry the weight of Munro's prefatory statement:

"I tried to express a degree of philosophical awareness of what I believe can be the only chance for mankind to achieve understanding and sensitivity. That through those deformed and mutilated by man's folly we might, with empathy and humility, be lifted above our primitive desires and the aggression, oppression commercial exploitation and materialism which dominate us."

Sorry, but photographs would have to have more to them than these to carry that sort of responsibility. The nine remaining photographers are all Australians, with darkroom manipulation rife in the Creative section. In fact creative section winner Gordon De Lisle admits he "...shut himself in his darkroom....and produced the portfolio from images on hand." In other words, don't bother to feel or express any genuine emotion of your own, lock yourself in the darkroom and manufacture it. Get four different pictures of a woman, print them over highly symbolic landscapes ... a country scene, factory chimneys, fire-destroyed bush, a copse of bare trees ... add a bit of solarisation for extra effect. Why bother feeling concern when you can mix it up in your darkroom? Especially when you can assume that two weak images might, printed together, add up to one strong one? Pity they don't.

Also in the Creative section, Jeff Rand has also gone into the darkroom. The faces of three members of a family printed over some fashionably horrible 20th-century thing. A huge building, a huge collection of home appliances, a stark city street. Plus one pregnant torso outlining ominous clouds of something. The same basic subjects, without the people, might have been a lot stronger. Rand's attempts to philosophise profoundly in titles and preface don't help much either.

Pictorial section and overall winner Barrie Bell has four photographs of a couple of street alkiees ... a very fashionable Concern subject. They're a bit above the run-of-the-mill photographs of down and outs, but Bell seems too removed from his subjects especially as it looks like he stood well away and used a tele lens. The pictures seem more like Photographs of People About Whom We Should Really Be Concerned than genuine statements of a deeply felt personal concern.

Pictorial section finalist Robert Gaston has four photographs of a woman and a baby sitting naked on the floor, the woman with her back to us. The

photographs are deliberately very contrasty and grainy for some incomprehensible reason. Slight differences in the positions of the two people are meant to convey the title concepts: **Concern is to Relate**, **Concern is to Interest**, **Concern is Anxiety** and **Concern is to Affect**. Without the titles, I might have guessed two of them. Even with them I'm not convinced.

Another Pictorial section finalist, Paul Steer, did much better with four photographs of a hawk covered by a continuing title: **Before man, the wedgetail ruled high (bird in flight) with a wild fierce pride (closeup of bird perching, or perhaps held captive) but proud freedom has been fettered (shocking big closeup of bird's foot, upside down, tied to a barbed wire fence) to make way for man (wide shot of farmland with bird tied to fence in foreground)**. The words are superfluous, as the pictures say it all much better. A very literal but powerful sequence which really does express concern.

Paul Cox reached the finals in all three sections. His Creative photographs are darkroom abstractions which are interesting images but which yield most of what they've got after not too many minutes contemplation. Their ponderous titles unsuccessfully attempt to hold them up. Of his Pictorial pictures three are good if somewhat stilted pictures of people, and the fourth a beautiful picture of a pregnant woman half in shadow, nude, in the light streaming from low sun through a window. His Press pictures are by far his best: two classic street scenes, a child in a refugee camp and a scene at a shrine. Overall I found the Press section pictures the best in the book, perhaps because they were necessarily not taken specifically for the competition and thus had more chance of resulting from the photographer's personal reaction to a situation. Rennie Ellis's three pictures of drug addicts have been upstaged a bit by the publication of Larry West's **Tuisa**, but they still have a penetrating honesty of vision. Dennis Gibbon's Vietnam pictures start way behind scratch because of the wounded children. These have been exploited to death by hacks and thoroughly and sensitively explored by masters. But by photographing the children for themselves rather than for their wounds, Gibbons has produced some very worthwhile pictures. Peter Anderson's pictures from Latin America show a very real concern for the people he is photographing. He seems concerned for the people as real individuals, and not just as subjects for photographs or as starting points for generalisations. More than one of the other photographers in this book could learn a lesson from Anderson here. If one can get round the portentous philosophising of much of the text and titles, and the look-how-clever-I-am-in-the-darkroom symbolism of some of the pictures, one can find three and a half bucks worth of good pictures. Fortunately, the reproduction is good and the pictures haven't been hacked about by the layout man. But one regrets that the book had to include so much that is artificial, insincere, or just plain corny.

Bruce Weatherall

## COLOUR

**BASIC COLOUR PHOTOGRAPHY**, by Andreas Feininger. Published by Thames and Hudson (London), 1972. Reviewed by Diana D.C. Wynyard. Price \$3.55.

Basic colour photography by Andreas Feininger is a small extremely useful guide to both the experienced colour photographer and the beginner. It is not a book to gather dust but one to be used frequently for reference and help. The design, layout and content of the book is excellent, a complex subject discussed and explained in a simple language form.

The book is divided into three major subjects which in turn are divided into separate subchapters in order to facilitate a step by step development of the content. The first chapter, "The Means of Colour Photography", deals with choosing your camera, lens, exposure meter, filters, and lighting equipment. The section on lenses is particularly useful with all aspects from "performance" and "covering power", to basic "make up" and "design", being clearly discussed. These are illustrated with photographic examples or examples in diagram form on what you can expect from a certain lens and how you can maximise its performance. A helpful asset at the end of this chapter is a small section on basic equipment to widen the scope of one's work.

"The acquisition of a few additional pieces of equipment can often enable a photographer to widen the scope of his work completely out of the proportion to the moderate cost involved."

Chapter Two, "The Technique of Colour Photography" deals with "focusing", "exposure", "developing and printing". It discusses the relative types of sharpness, e.g., sharpness of focus, sharpness in depth and sharpness of motion. It has a series of useful photographs on methods of holding the camera steady and the common causes of unsharpness. There is a good section on hyperfocal distance (the method of achieving sharpness in depth from a specific distance to infinity) explaining in mathematical detail how this is achieved. Formulae for equations to work this out on your own equipment are given with examples.

To me the section on exposure is the best in the book. Feininger is very concerned that the photographer determine the exposure to meet his requirements. "Guessing" the exposure easily leads to failure because the human eye quickly and automatically adapts to small changes in brightness. Colour film acts promptly and strongly yielding transparencies that are either over or under exposed. He also discusses the effect of different subject matter on the exposure, e.g., pre-determining exposure of some fast moving subject or accurate close-up exposure. Formulae are included here.

"Satisfactory colour rendition is possible only if the subject contrast does not exceed the contrast range of the colour film."

He discusses how to measure this contrast and control it.

At the end of this chapter is a summary of general advice which can prove very interesting and useful.

Chapter Three covers "The Art of Colour Photography", "Technique is only a means to an end - the end in this case being communication." Feininger discusses the

attitude of the serious colour photographer, and incorporates sections on the qualities, types and functions of light, colour temperature and filters. He ends the book with a discussion and numerous illustrations on the nature of colour.

This book is of a quality rarely found at such a low cost.

## NATURE

**WITNESS TO NATURE** by Alfred Eisenstadt. Thames and Hudson, 1972. Reviewed by Do Van Toan.

A surprise to find a book with such a cover made by Eisenstadt: one of the more well-known photojournalists of the new-defunct LIFE magazine.

The book, more in its writings than in the actual 118 colour photographs, conveys a sense of delight in looking at nature. Eisenstadt's words reflect the excitement of an amateur photographer, on his Sunday hunts, weighed down by his complex and numerous equipment, the excitement when he manages to get a shot at a wee bird at the end of his 500mm lens. No doubt Eisenstadt by occupation is a professional photographer; but his work is rather banal and low in quality: it seems as if his photographs were shot in a huge hurry. They are poorly organised and lack much of the "life" he purported to capture. The best ones carry a fine sense of humour and pathos: in the chapter with animals and birds, on plate 9, three elephants out for a stroll; and on plate 17, a pitiful dog on a cold Parisian morning.

The captions overall are interesting in that they "explain" the photographs: very helpful to the beginner. They show concern about "technique" (which helps to SELL the book.)

The market it is aimed at is a group of bored people, "interested" in photography and very interested in gadgets.

The name of his equipment is avoided, but he lets the cat out of the bag with a portrait of himself with a Leicaflex. The landscapes are also short of the excitement shown in the captions: worthy, dull and badly executed. A few capture a fine emotional response to the land: plate 35 is an impressionistic use of the lens, a large field of grass and flowers out of focus leading to an alpine landscape; plate 36 throws one in the centre of fluttering flowers pink and white against a deep blue sky.

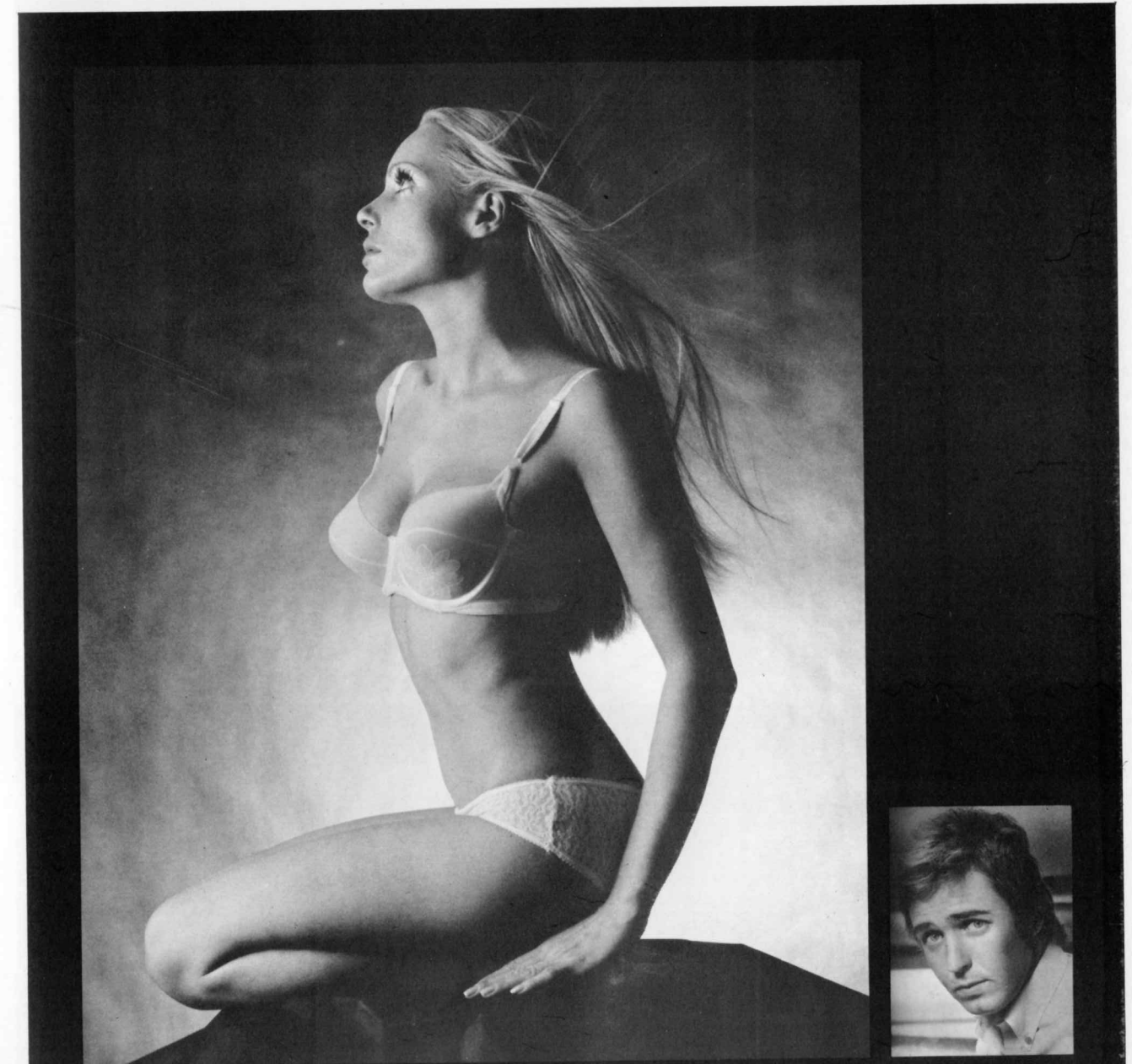
From birds and animals to landscape and flowers Eisenstadt leads us to forests, fields and ponds with the same awkward pictures amongst which are some really fine work like plates 47, 59 and 67. Then he comes up with patterns and textures: he has great fun with out of focus light sources through a long lens. A few gems like plates 83 and 85, exquisite and compact views of garden plants.

To cap the lot, he throws in a set of special effects. The gadgeteers will really go to town: all the effects and how to get them described! Plate 98 with red grass on white sand against a deep green sky (!) is "dramatic". The stillness of dawn is enhanced by a blue filter on plate 102.

I guess the book has been made to sell with maximum profit, hence the poor selection. If the effort was genuine he would have stayed longer at different spots and got less banal pictures. With more care over composition and better use of his gadgets he could really have done better: the proof of this is in no more than a quarter of the total number of photographs, which are fine works.

But in general, no more than eyewash to make money, decorate a coffee table and send gadgeteers wild.

Do Van Toan



**"The reproduction of soft skin tones is one of the strong points of Agfapan Professional"**

- Uwe Behrendt, Frankfurt, West Germany.

"The reproduction of soft skin tones is one of the strong points of Agfapan Professional. Only a film with an excellent scale of grey tones offers this. The wealth of detail which shows in the lingerie is further proof." Agfapan 100 Professional, in the silver pack, from Agfa-Gevaert. Used by leading professional photographers around the world.



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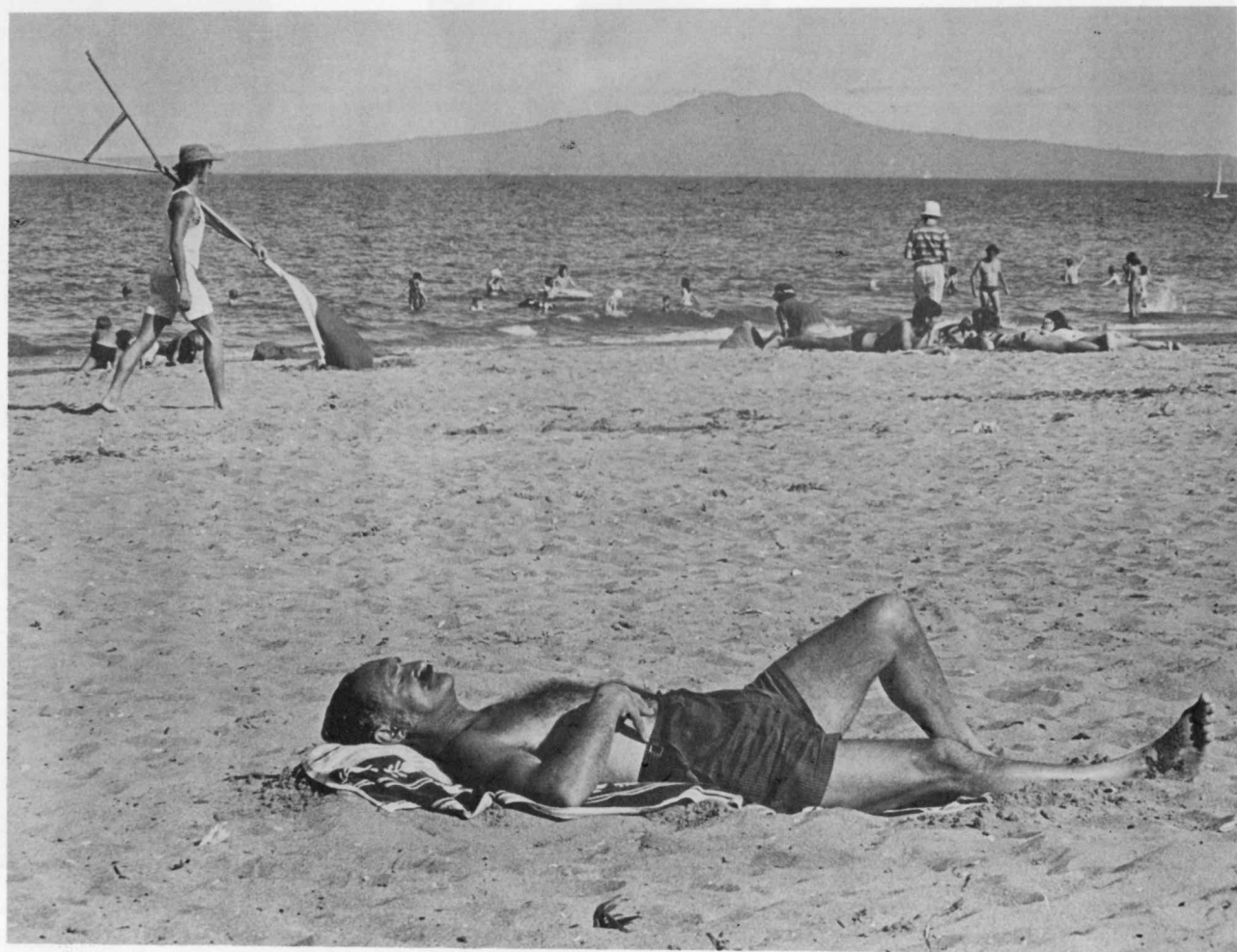
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## Explorations

Trevor King's serious interest photography began when he was allowed to print some of the negatives of photographs his father had taken of livestock on the family farm. For the past two years he's been taking his own photographs as well. He now lives away from the farm, in Auckland. He attended the Photography Workshop held at Auckland University in February this year.



## GALLERY REPORT

The response by both photographers and the general public to the opening exhibition at the Victoria Market Gallery in Wellington has more than justified the gallery's existence. A dozen photographers contributed prints for the gallery's inaugural exhibition in April, and a total of nine prints were sold at prices ranging from \$10 to \$15. An average of something like 100 people saw the exhibition each day. Before the exhibition opened it had been thought that most of those who bought prints would be other photographers taking in each others' washing. Only three of the nine sales were to photographers; the rest were sold to members of the general public, an average of over 100 of whom passed through the gallery every day during the exhibition. A number of exhibitions have been booked in for the next three or four months. Leading off is Wellington photographic historian Bill Main, whose show will include many original photographs from his recently-published book WELLINGTON THROUGH A VICTORIAN LENS. A selection of Main's collection of vintage photographic equipment will also be on display. This exhibition opens on June 7 and runs till June 22.

An American living in Auckland, Barry Myers, is expected to follow the Main exhibition, and then there'll be an exhibition of photo-images by Barry Hesson and Paul Cooper. After this, a show is planned of work by a group of Christchurch photographers. Ben Boer and Clive Stone from Auckland have also expressed interest in exhibiting their photography later in the year.

The gallery is also moving into the field of selling publications. It's hoped shortly to stock publications from APERTURE, CREATIVE CAMERA, CAMERA and other sources of fine photographic books and magazines which don't regularly find their way to New Zealand. A list of available books will be published in later issues of NEW ZEALAND PHOTOGRAPHY.

The gallery is keeping in stock prints by a number of contemporary New Zealand photographers. At the moment they include Glenn Busch, John Casey, Alan Leatherby, Les Laronde, Dianne Laronde, Corynne Booten, Bryan James, Mac Miller, Ans Westra, Barry Hesson, David Whyte, John Turner, Ken Foster, Max Oettli, Ben Boer, Allan McDonald and Harry Foster.

The gallery will welcome any offers of exhibitions which individuals or groups of photographers might want to show at the gallery. Photographs to be held in stock are also welcome. Write to Barry Hesson, 7 Ogilvie Terrace Karehana Bay, Plimmerton.

For those of you who don't know where the gallery is, it's in Farmers Lane off the northern end of Lambton Quay, opposite Stout Street. The Gallery is open from 12 noon till 2 p.m. Monday to Thursday, and from 12 noon till 8 p.m. on Fridays.

Barry Hesson

### Letter arising

Sir,  
If the continual propagation of a person's work in the pages of your magazine leads to greatness, then you can take a bow for having successfully launched upon the New Zealand scene a number of photographers whose work in time will be an invaluable yardstick to others. However I get the feeling that some of these (can I dare refer to them as old hands),

are beginning to suffer from overexposure. In fact I seriously think their creative output is beginning to run dry. Could you as editor give them a rest for a while and perhaps allow others to have a chance. At the recent exhibition here in Wellington at the Victoria Market Gallery (Contemporary N.Z. Photography) it was possible to compare some of these greats with the unknown. Two photographers who made a deep impression on me and my wife were Bryan James and Glenn Busch. Would it be possible for you to arrange an airing of their works in your pages.

Also one gets the impression from your publication that the only place where photography is taught to any exacting standard is at Auckland. This is not the case and I'm sure your readers would appreciate an editorial article stating the educational opportunities available to would be photographers in New Zealand.

Yours etc.  
William (Bill) Main

The reasons certain photographers may be getting what you feel is "overexposure" are that (a) they are, in our eyes anyway, very good photographers who (b) have recently had their work shown in exhibitions which we have been able to review and who (c) have been willing to give us prints for publication, which we have been pleased to publish because (d) they are, in our eyes anyway, very good photographers. We doubt that "continual propagation of a person's work in the pages of our magazine leads to greatness" but if it does have any effect along these lines, one of the reasons for the "unknowns" being such may be the fact that they have not seen fit to give us prints for publication, in many cases in spite of requests from us to these photographers. I agree entirely with what you say about some of these "unknowns" at the Victoria Gallery show, but would point out that one of the two you mention, Bryan James, has had work published in the last two issues of the magazine.

If one gets the impression that Auckland is the only place where photography is taught to any exacting standard, an impression which I cannot see that the magazine has really promoted, then it is up to those involved with photographic education elsewhere to prove whether or not such is the case. We too would appreciate not only articles stating the educational opportunities open to would-be photographers in New Zealand, but more importantly photographs from those people who have taken advantage of these opportunities to become photographers whose work is worth propagation.

Bruce Weatherall

### CLASSIFIEDS

#### wanted

THE DECISIVE MOMENT, the 1952 book by Henry Cartier-Bresson, wanted. Also early books of photographs by Paul Strand and Walker Evans. John B. Turner, 43 Woodside Rd. Mt Eden, Auckland.

STEREO photographs and equipment wanted: Cards, viewers, cameras, also old books on stereo photography. William Main, 93 Burma Rd, Khandallah, Wellington.

PRE-1940 books, magazines and catalogues wanted. Especially Kodak literature, B.J.P. Almanacs, and Photographs of the Year. Bruce Weatherall, 29 Wyndrum Avenue, Lower Hutt.



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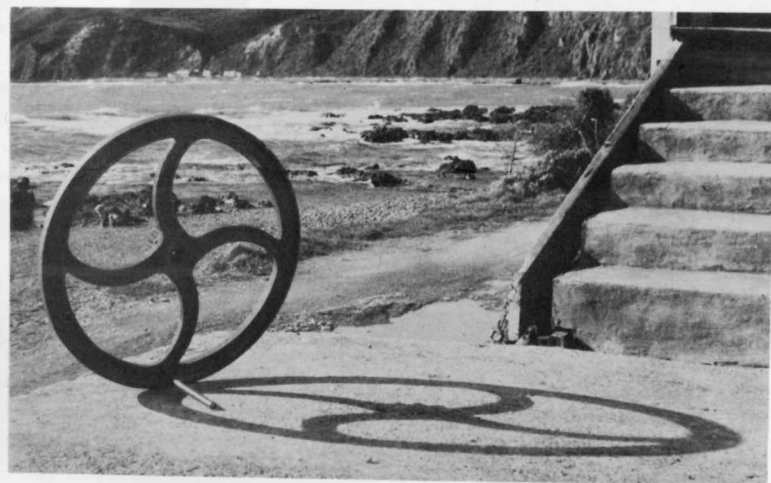
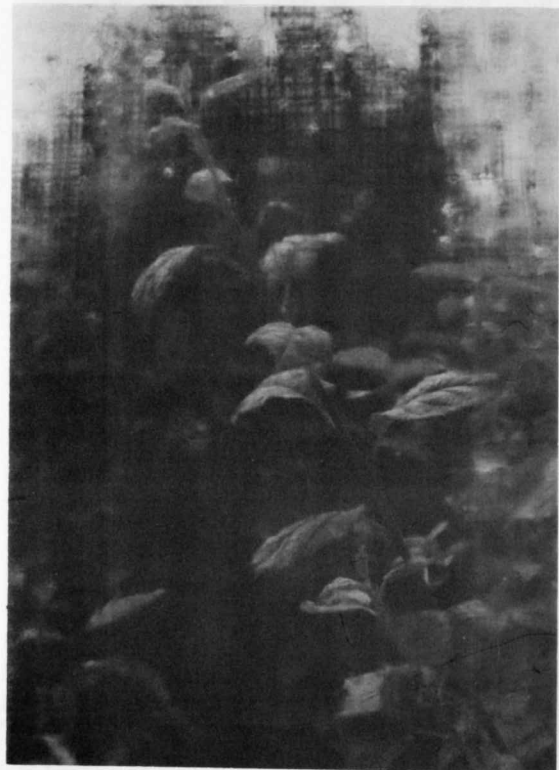
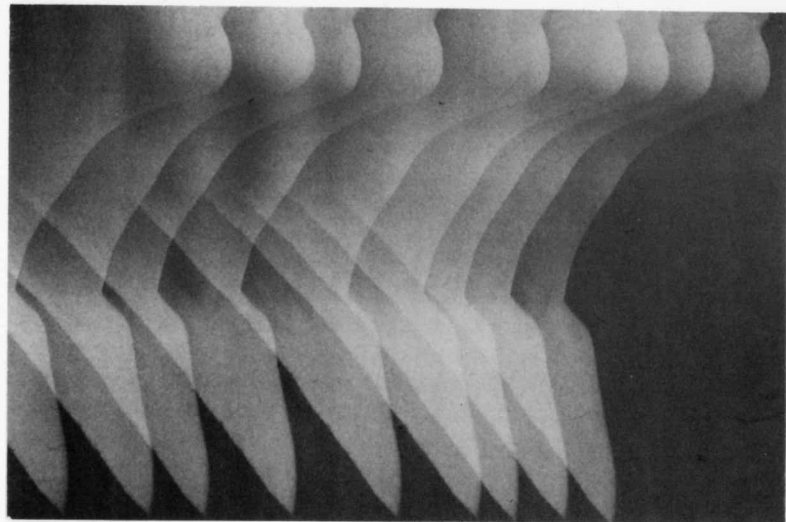
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## Critique

One of the biggest problems with the beginner in photography is that he too often stops just at the point when he is starting to get somewhere in terms of making good pictures. In this selection David Whyte has started in on four pictures; four ideas. The first, a multiple superimposed printing of a clean female profile from the lips down (a shop dummy?) has interesting shapes and tonal delicacies which deserve further exploration for their own sake. A careful study of the work of Moholy-Nagy, Man Ray, Gyorgy Kepes and Otto Steinert could yield some helpful ideas for such photogram-like work.

Whyte's second picture works very well. There is a beautiful interplay between in, and out of focus, sharp and blurred foliage up against the window pane. But here he stopped too soon in making the final print which seems to be a dismal interpretation of a fine negative. Making a "good print" is an entirely personal thing. The first step is to know what is possible in tone, contrast and colour. The

results come with careful experimentation with different paper/developer combinations, etc.

Whyte's 'naked tree' print is pretty dismal too, but the image has a bigger problem; lens flare, which doesn't help either. The composition of bare and sawn-off branches is 'somewhat unresolved. I get the feeling that the photographer did not really know what he was after - whether it was the stark shapes of the whole tree or the strange knotty join of the main limbs and trunk which compelled him to take and print this one. It's a problem that should have been resolved at the taking stage by asking simple questions: "Why am I photographing this? What am I trying to say with it?"

These are questions which leap out from David Whyte's last picture. I think he has only seen that giant wheel and its shadow, but I can't be sure. There are so many possibilities in that scene. The magnificent wheel and its shadow do dominate, but the feeling of sunlight, the concrete steps, the sea, the cliffs, and what appears to be a couple and a dog smooching inside the pear-shaped frame between the top spokes; all these objects, singly or in small

combinations, could have led to better pictures than the present jumble of conflicting points of interest. A greater involvement could have led to really nice pictures of the wheel and spokes in that light. Think of the design possibilities. The same lighting may have rendered the distant landscape a bit flat in terms of visual excitement, but something good could have been made of the concrete steps on the right. And of course, the couple and dog, if that's what those shapes are in the middle-distance, would present numerous possibilities whether the photographer made them aware of his presence or not. It's all a matter of involvement, and confidence with your camera. Knowing why you photograph gives you confidence. A good photographer isn't a sneak thief; he's doing a damn important job by showing us, and future generations what our world looks like in all its ramifications. But most of all, good pictures come out of being involved with your subject.

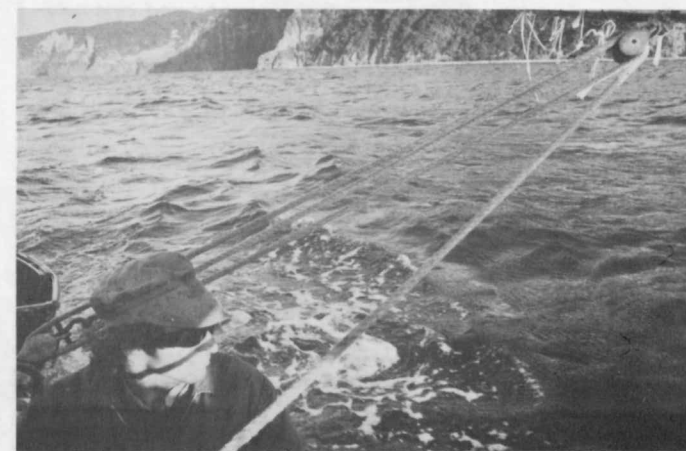
A very good example of a photographer's involvement is the accompanying set of photographs by Gary Baigent. All of these 'variations on a theme' are of Baigent's friend Chris Doudney sailing off Little Barrier Island in 1967. Visually, on the basic design level, three of the pictures are similar in that the ropes thrust diagonally across the picture and actually frame the sailor at their widest spread. But in fact each picture is very different in feeling.

In the first picture the ropes provide a tension between the man, the land and the sea. The ropes seem to be pulling him to the cliffs as he strains the other way. Significantly, I think, those rugged, hostile cliffs and the sloping sea are an appropriate backdrop for the sailor's rugged profile. It's a great portrait of a man - something straight out of Hemingway - and insofar as the map of Doudney's face is clearly shown, it is the only real portrait in this series. It is a picture of a specific person, in spite of the sunglasses which are used to such good purpose in the second picture; where the glint of light reflected in the glass gives him a strange fish-like appearance. That is the dominant feeling, one of mystery, which the photographer wanted to convey. Baigent's third picture is different again. With a bit of land not too far away (it is more comforting in this image) and calm sea, the feeling is much more like we would expect: an enjoyable sail in the morning or late afternoon light. We don't need to see what he is looking at to feel that thoughts seem to be toward the shore. The turn of his head and the ropes pull our thoughts that way, anyway. But in fact, Baigent assures me, the boat was heading out to sea, not inward. The time was late afternoon. Nevertheless, the picture, as pictures do, suggests something else - a truth of its own kind which may change or even transcend the facts of the situation.

The final shot is considerably different in that the design factor, the shape of the hatchway which frames the sailor is all-important. If the top half of the picture is cropped off, the design becomes even more dynamic. But in printing the full 35mm frame with the large expanse of black that is the cabin roof, Baigent helps the viewer feel that he is looking up from within the cabin, which is fairly oppressive at that.

In the next issue of this magazine, we hope to show an enlarged "contact sheet" of all the photographs Baigent took on this occasion. This will I hope show the importance of developing a situation to explore all its photographic possibilities.

John B. Turner



## FOCAL PRESS

### ANNOUNCE

#### Effect and Experiments in Photography

Paul Petzold

This book is designed to suggest to the photographer possible lines of investigation which have a starting point in a basic photographic effect or trick. The fullest possible range of tricks and effects are described and pointers are given to ways of further exploitation which do not necessarily demand great photographic skill. It is therefore much more than a collection of approved recipes for effects which can be copied. It will serve as a working source of reference for those wishing to use photography in art or design, as well as a main stream of ideas through which an imaginative amateur can channel his own experiments.

Paul Petzold is an editor in charge of photographic books at Focal Press, and author of books about photography and cinematography.

229 x 149 mm. Approx. 150 pages 16 pages colour photographs  
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May 0 240 50763 0 \$7.00 N.Z.

#### Photographics:

##### Line and Contrast Methods

Pär Lundqvist

This book is about the technique of eliminating half-tones in photography. It explains how to convert ordinary photographs with their wide range of intermediate tones to pure black and white or, in the case of colour, to a few restricted hues. Although intended chiefly for photographers, whether amateur or professional, it should also interest advertisers, art editors, graphic artists, and all who handle pictures and are visually conscious. Pär Lundqvist has specialized wholly in photographics, experimenting with its techniques and lecturing widely on the subject in recent years.

190 x 242 mm. 128 pages 4 colour plates 83 black-and-white photographs 1 colour diagram 12 black-and-white diagrams  
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#### Photographic Communication

Edited with Commentaries and Notes by R. Smith Schuneman  
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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 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.
- No. 14: The Baigent, Collins, Fields Exhibition; Miller, Foster, James and Booten Exhibition in Hamilton; A family and their cars in the 1920's; Explorations - Graham Mitchell, Grant Douglas; Photography Workshop at Auckland University; London Letter; Critique - Jeff Howell.

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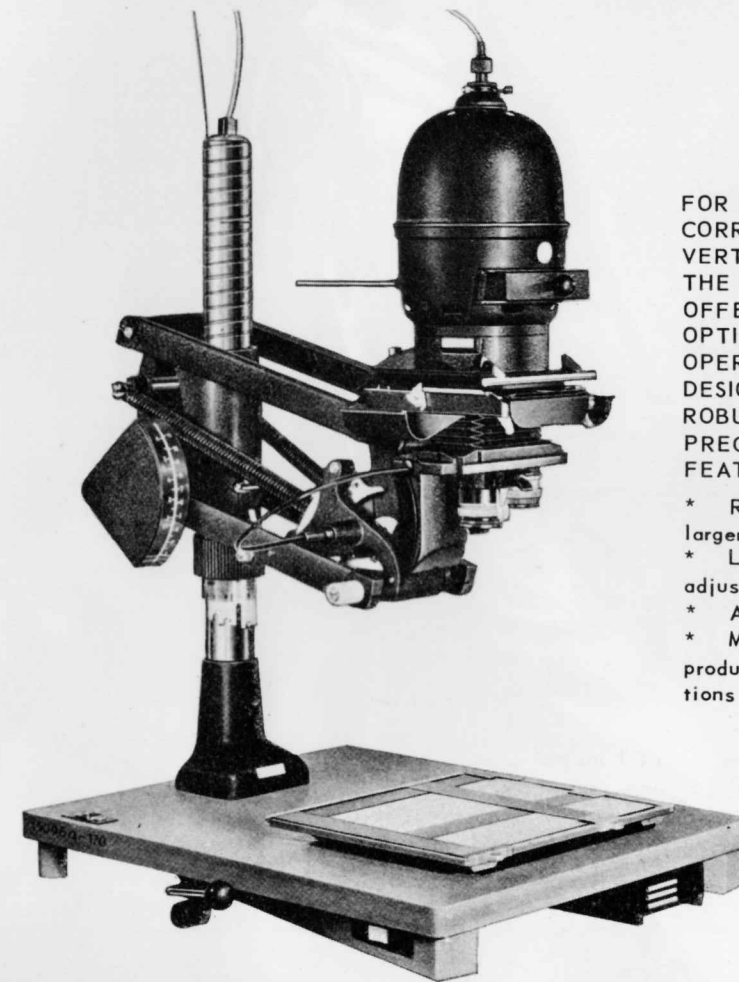
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