

NZ PHOTOGRAPHY 16



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- Unique focal plane shutter of titanium foil.
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- 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.

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Editorial

Well, we now know what we're worth. The Government has decreed our work is half as valuable as prose, and a quarter as valuable as poetry. At least that's one conclusion that can be reached from the Government's decision on which books will attract special payments to their authors if said books are held in public libraries. Books of at least 100 pages of photographs, or at least 50 pages of prose, or 25 pages of verse are to attract the special subsidy to authors in compensation for the books being read by library borrowers who by not buying the books contribute nothing to the author's income. Considering the time, money, efforts and sometimes even creativity that goes into the photography for a book of photographs, some photographers may feel a little hard done by. At a rough guess, two years is the average time taken to produce a photographic book: at least as long as most novels. At first, one wonders how the relativity was arrived at. A little thought provides the answer. The average book page contains around a thousand words; most photo books have one photo per page; if a hundred photo pages are of equal value to 50 pages of words, we find out that someone up there feels one picture is no longer worth a thousand, but now only five hundred words.

Bruce Weatherall.

In this issue:-
Michael Hawkins - Before and After I Became a Christian
From the Victoria Gallery: Photographs by Barry Myers,
Photo-Images by Barry Hesson & Paul Cooper
A Major Book on Photojournalism
How Gary Baigent Arrives at his Photographs
Cover: Photo-Image by Barry Hesson and Paul Cooper



Michael Hawkins

P.O. Box 184,
Moss Vale
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Australia.

Dear Mr Weatherall,

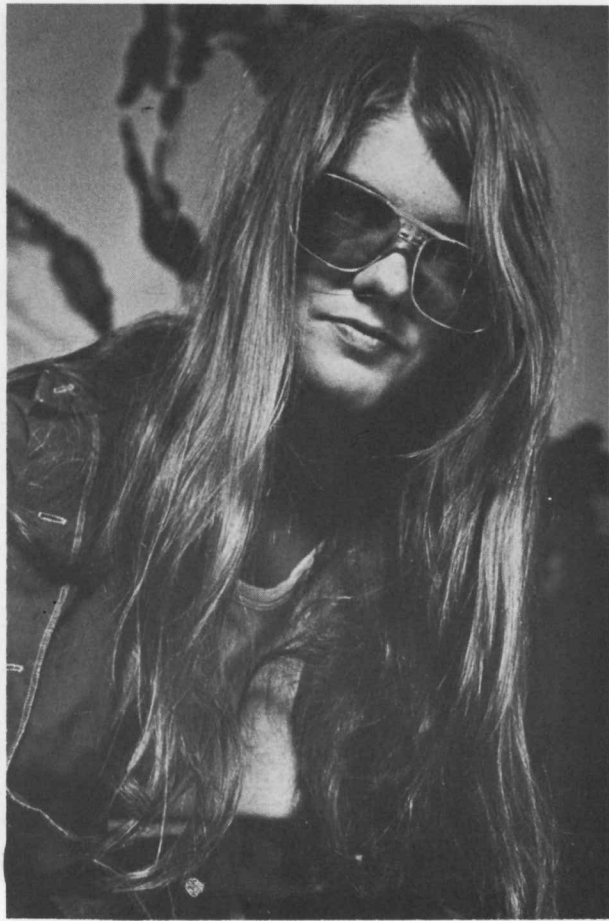
Upon returning from Australia recently I found a few negatives which had not been printed before leaving the country eighteen months ago. I see in them much of the searching despair which had so coloured my life at that time. Also included are two recent photographs, the tree and the shot of a fire which are products of a rather new attitude. Since becoming a Christian six months ago and finding my life increasingly centred upon a holy and loving God I find myself drawn more toward the mystery and wonder of creating rather than the futility of a pointless existence, which was about how I felt before.

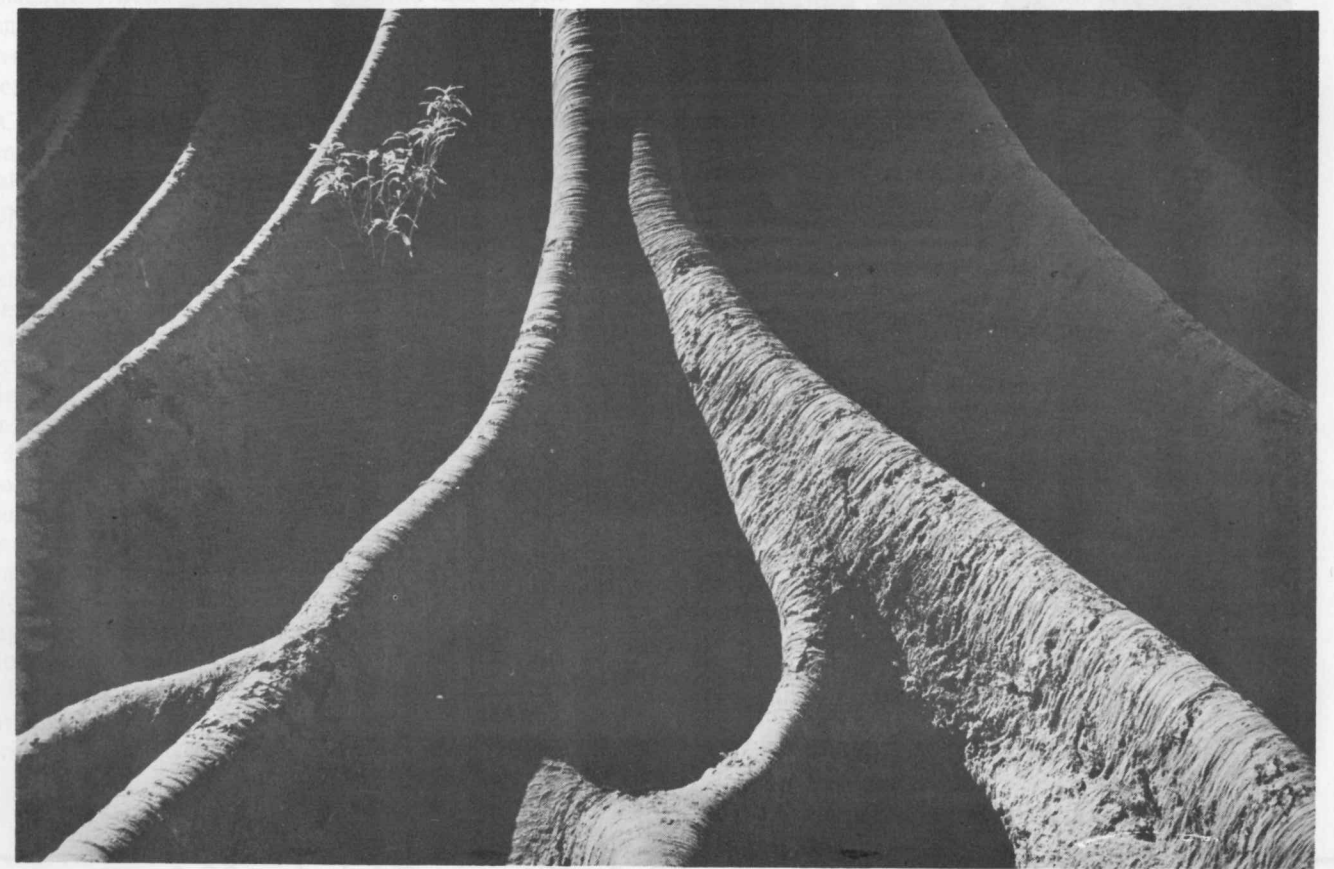
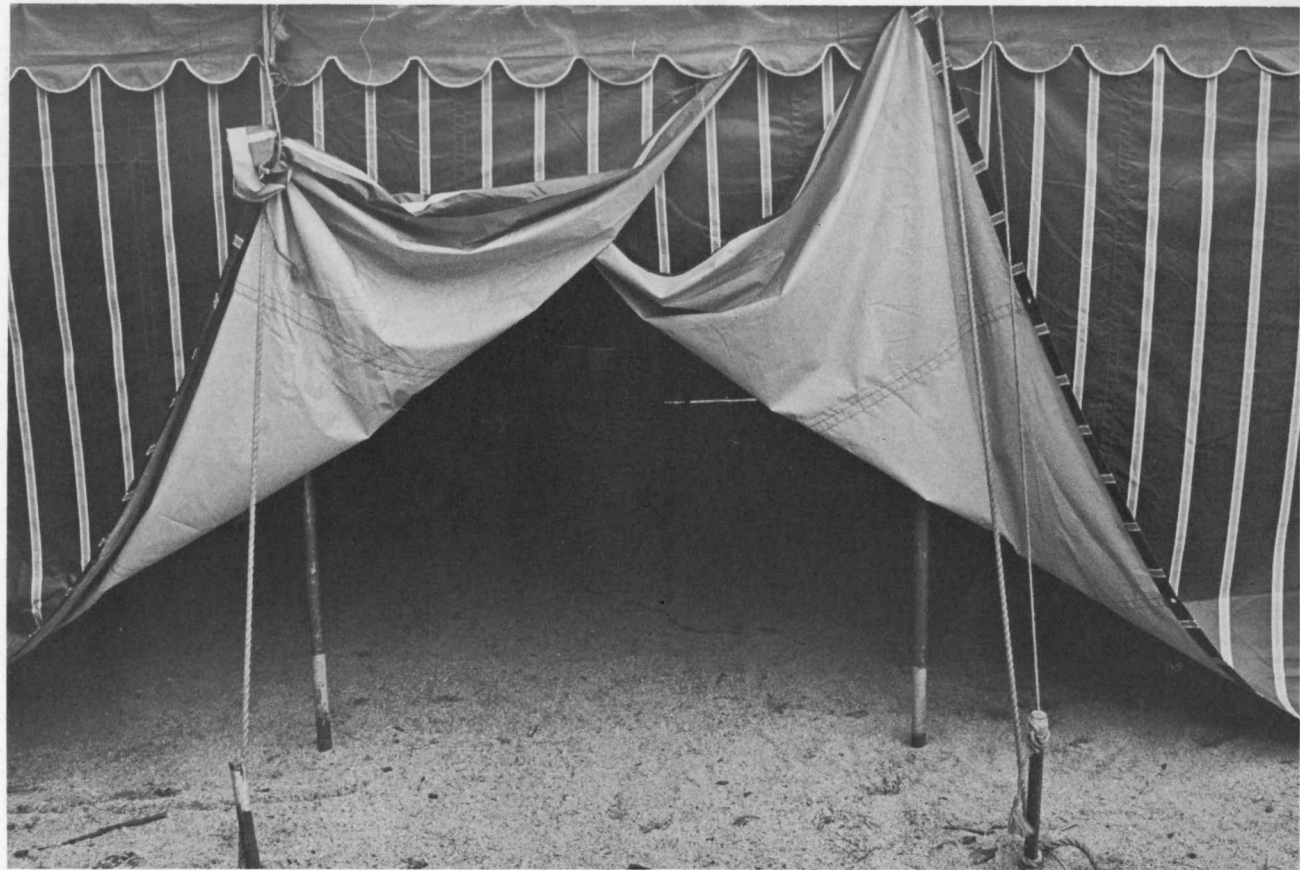
All the best for the increasing success of your magazine.

Yours faithfully,

Michael Hawkins.









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cameras

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and cameras!



Even the most talented photographers need the right equipment to achieve good results, and the most important single factor on any camera is the lens. Of this, there is no doubt. Buy a camera with a brilliant lens and you will be over half way to producing professional quality pictures. Or better still, buy a camera that accepts a whole host of brilliant lenses and you can master any photographic situation.

The camera that fits the bill is the Canon TLb single lens reflex. It accepts 40 Canon lenses ranging from 7.5mm to 1200mm, and the camera itself offers a solid feel and a solid specification for under \$250. Full aperture TTL metering, focal plane shutter with speeds from one second to 1/500th, and film speeds to 2000 ASA.

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PHOTOGRAPHIC COMMUNICATION - Principles, Problems and Challenges of Photojournalism. Edited by R. Smith Schuneman. Focal Press, London. 379 pages, 75 photographs.

Price \$12.50. Reviewed by Chris Black.

This book is rather like a bazaar in which the reader is invited to browse from one item to the other. Some junk is offered from the would-be's (and has-beens) who crowd the fringes of the profession, but there are a number of gems.

It is basically a word book, although the pictures used have been well chosen. The first chapter is from Wilson Hick's classic book on photojournalism, WORDS AND PICTURES. The others were compiled from some 300 reels of tapes recorded at the Wilson Hicks International Conferences on Photocommunication Arts at the University of Miami, Florida, between 1958 and 1971.

The list of those who took part, such as Art Kane, Ernst Haas, David Douglas Duncan, Arthur Rothstein, Edward Steichen, Margaret Bourke-White and Philippe Halsmann reads like a Who's Who of photography. Co-directors of the conference were New York free lance Morris Gordon, and Wilson Hicks, who was executive editor of LIFE magazine until 1970 and later a professor at the University of Miami.

Editor R. Smith Schuneman seems to have concentrated on the ordering and grouping of lectures rather than a vigorous editing of the tapes to change the language from spoken to written English. Parts of the book are like a radio script, but the reader does gain something of the atmosphere of the Conferences and the personalities of the speakers. A conversation of talent in students between Wilson Hicks and David Douglas Duncan appeared thus:

DUNCAN: I wonder, how does one find this special something? What are the special qualities one must have to attract your eye? I know it's an enormous question.

HICKS: I don't want to go too far with this, but I just mention one word - Imagination. Will you settle for that?

DUNCAN: Damn right! And - application.

This is good advice for a photographer though it can sound stilted and verbalised. Another gem was the speech by Aron Mathieson in 1960, entitled "What Photographers need are Standards." Looking back on his career, Mathieson noted two major errors in his thinking. Firstly, the general idea in publishing that the public doesn't know the difference between quality and so-so performance (this is widespread in New Zealand.) Secondly, that if you sell a bill of goods, you must be pretty good.

Sincerity, respect, professional pride, and even a humility are evident in most of the lectures. This was often strongest and at the same time most subtle when Magnum photographers lectured. Ernst Haas said:

"In my profession I am still quite happy. I don't want to hear about magazine statistics, dead or alive, who cares, really. Never in my life have I shot for a magazine. Never in my life have I had the art director or a

BOOK REVIEW

double spread or a cover in mind. It is not indolence, but that you fully concentrate on the subject matter." Sadly, as magazines which understand photography decline or die, less and less time is free to concentrate on the subject matter. It is sometimes questionable if there is a profession of photojournalism any more. Haas himself described it as an island where photographs are gathering closer together as the water rises.

The book is almost an historical record of editorial photography circa the 1960's, as well as a memorial to the Conference's co-Directors. Wilson Hicks died in 1970, and Morris Gordon in 1971. LOOK died in the same year, and LIFE at the end of 1972. Let's face it: no matter how much we love pictures, the demise of LIFE and LOOK has taken some of the glamour out of photography, though of course one or two serious minded failures will say this is a good thing.

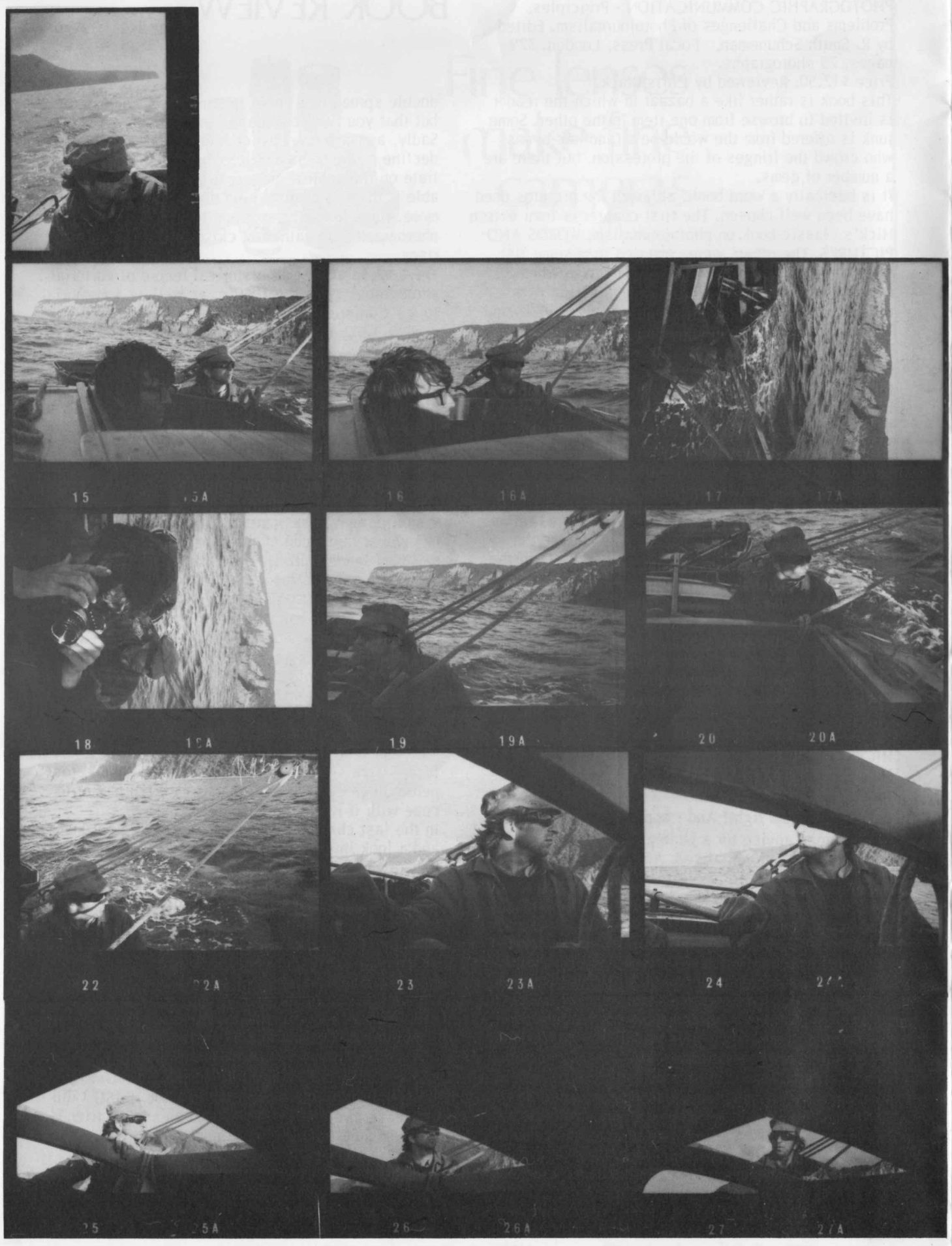
One of the best lectures on the decline of photojournalism was given in 1971 by Gilbert M. Grosvenor, editor of NATIONAL GEOGRAPHIC magazine. Television is an obvious cause, but it is interesting that Grosvenor laid much of the blame on the failure of editorial leadership. He said that a successful editor must be a businessman, clairvoyant and in-house psychiatrist. He must be able to spot future readership trends and also know how to get the best out of his staff.

In a panel discussion on 1958 on developing the photojournalist, Howard Chaprock, President of the Black Star photo agency in New York, wasn't very helpful when he said: "This isn't a dying industry, this is a dynamic profession. This is a profession for which there are new uses for the photograph all the time." If that were so, photographers should be more prosperous than ever. Surely, reality is often easier to cope with if it is faced squarely.

In the last chapter, Schuneman attempts a summary and a look into the future, all in 13 pages. Both tasks were almost impossible, since the book covered too much ground while the future of photojournalism is cloudy to say the least. Despite all the talk, we have yet to find a satisfactory replacement for the picture-oriented magazines that flourished in the forties and fifties. But technology and new ideas could change the situation.

Photojournalism and how to survive as a photojournalist are serious matters, but even so, a quote from Philippe Halsman provided one of the infrequent highlights of the Conferences. When asked why he became a photographer he replied: "Well, I drifted into photography like one drifts into prostitution. First, I did it to please myself, then I did it to please my friends; and, eventually, I did it for money."

Chris Black



Critique

In the last issue we reproduced four photographs by Gary Baigent in this section to indicate the value of getting involved with a subject instead of flitting from one to another. This time the entire 13 frames, shot over a period of about half an hour, are included, duds and all, to show how Baigent "worked up" those images of his friend Chris Doudney sailing off Little Barrier Island sometime in 1967. Baigent's favourites, those he printed for himself, were frames 19, 20, 22, and 27. They satisfy his sense of the occasion, are true to his friend, and perhaps above all for Baigent, they satisfy his sense of design. Most serious photographers are happy to get one or perhaps two good photographs out of 36 from situations as fluid as this. Even Cartier-Bresson is reputed to be pleased to get one good shot in a roll. Baigent is usually no exception - four out of 14 is an exceptional bonus. The pictorial, or visual similarities of the four images have already been discussed. All I want to do here is to point out a few things regarding the sequence of events, and the resultant images. The first shot (14) is a good one on purely visual terms and has a good feeling of sunlight and space. I imagine it might have been printed if the other frames weren't just that much stronger. Frame 15 is just one for the record: Doudney and Companion. Baigent is the third person on the boat - an obvious statement - but until this second person appeared, one is not conscious of the photographer's presence at all. The next frame is pretty similar, but there are notable changes in the lighting and composition of the image. The ropes leading up to the top right are used for the first time to good effect. The effect of the wedge of sunlight on the front man in contrast to Doudney in the shade suggests an area of exploration that Baigent might have missed - if the light stayed right. And apparently it did, judging from frame 17 where the sun cuts across the ropes. It is a fine image, especially in the bottom half where the man, rudder arm, ropes, the trailing dingy and even an arcing wave are beautifully caught. But overall, the "extra" sea, cliffs and sky on top make the man too diminutive for what Baigent wanted to say. Frame 18 is another one for the record - a good description of a Canon in need of a lenshood, held by a photographer with an out-of-action trigger finger. Baigent is really close now. The following frame works magnificently - note the use of the ropes which are dark against the background. In printing this image Doudney's profile had to be lightened slightly to separate it from the dinghy immediately behind him. Notice too that Baigent changed from the vertical to

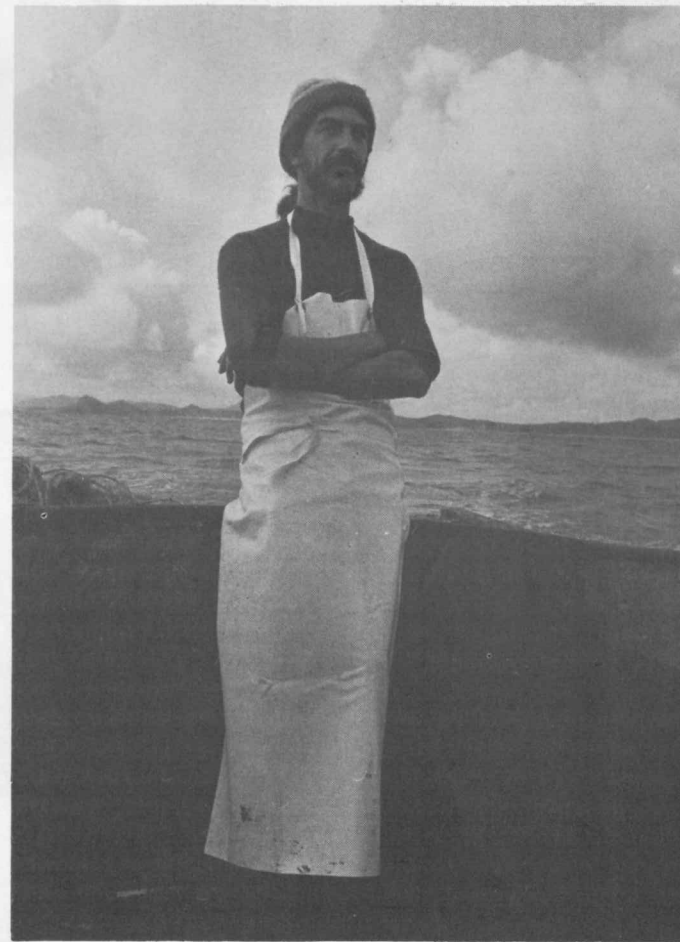
horizontal frame for this and the subsequent images. When the direct sunlight came back again Baigent was ready. He responded to the strange "fisheye" reflection on Doudney's glasses by angling the camera down to exclude the cliffs and sky in favour of the darkened hatchway. Printed darker than the scene really was, frame 20 is a strange, compelling image of great strength. I don't know what happened to the missing frame 21; whether it was ruined by a processing defect or simply didn't come up to scratch. In any case, No.22 works very well as a gentler version of 19, to different effect as mentioned last issue. Both the sunlight and the ropes are put to good use in this image. In the last five frames Baigent's persistence paid off in one handsome, unconventional image: frame 27. He was too close for the first shot of this sequence (23), so frame by frame he got further back, and down into the cabin to use the sharp angular lines and dark ceiling to maximum effect. Frame 26 almost works but 27 is better both in Doudney's "expression" (the power of those impenetrable dark glasses is considerable), the diamond of light, and the rounded cut of the lower triangle, combine to make a total much richer than the sum of its parts.

John B. Turner.

GALLERY REPORT

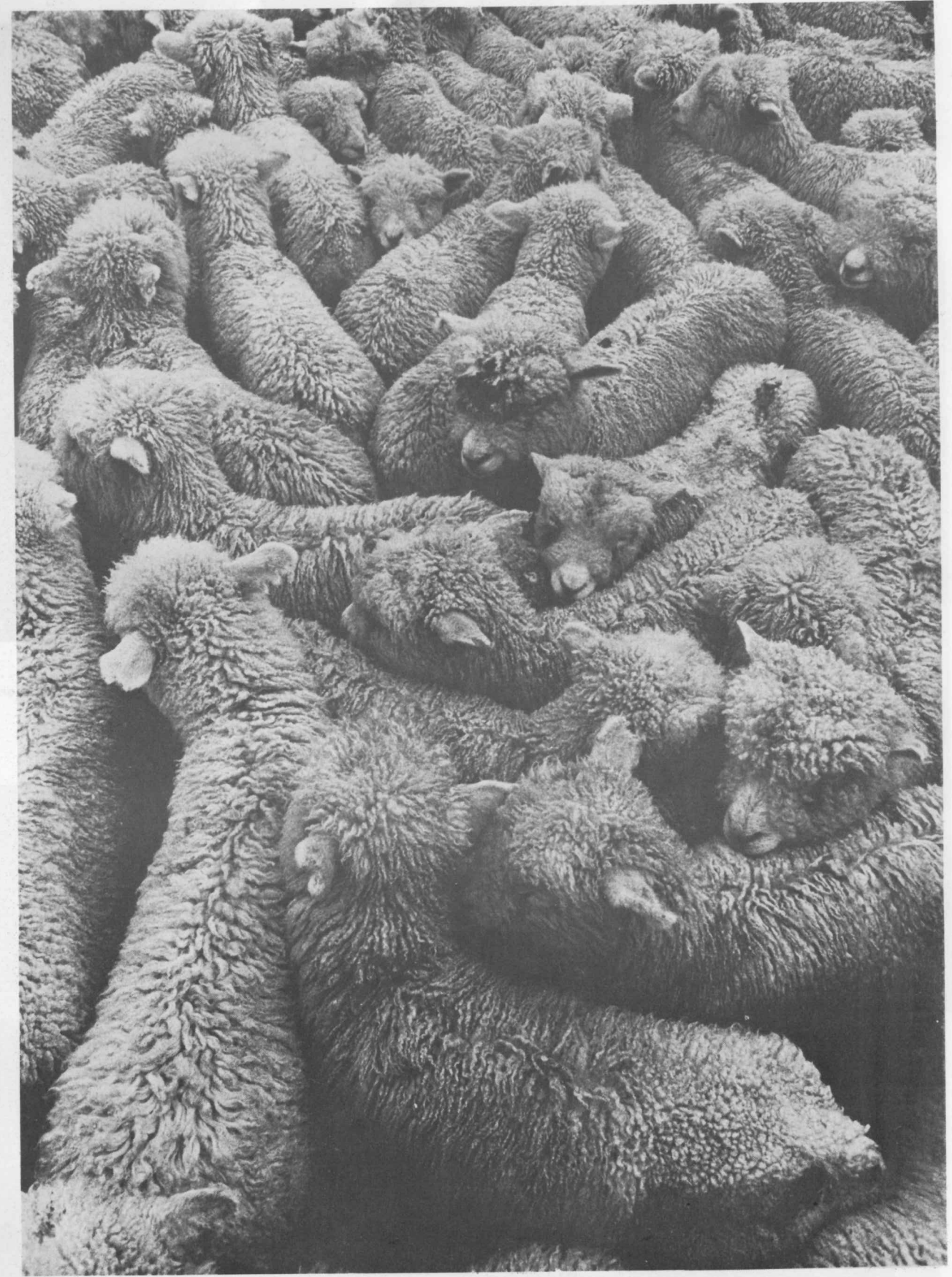
The two most recent exhibitions at Wellington's Victoria Market Gallery have shown just how different photography can be from photography. Barry Myers, a young American photographer who returned to the States a few weeks ago after about a year in New Zealand, produced an exhibition of comparatively conventional photographs taken in the United States, Britain, New Zealand, and on the ship "Northern Star". Most of his photographs, apart from two or three early darkroom experiments, were fairly straight documentary, though well worth looking at for all that. Barry shows a subtle eye for the almost imperceptible strangenesses and incongruities which are around us all the time if we only care to, or are able to, see them. Some have almost a sledgehammer effect once we see them, like the gymnasts on a ship's deck; others bear an only-just-there touch of strangeness, like a man, standing on the deck of his fishing boat, just looking. Barry Myers shows that the attitude of "isn't that strange" can produce photographs well worth looking at. The second show is like no other photographic ex-

hibition seen before in New Zealand, or perhaps anywhere. Barry Hesson met Paul Cooper a couple of years ago. Then, Paul was a painter, using airbrushes and a small spray-gun to work with. He found it easier seeing he was using only black and white paints, to work from a photograph rather than a three dimensional model. Barry produced the photographs from which Paul worked. Then they started combining the two: photography and spray painting. Finally, there evolved what they call the photo-image. Barry prints a large photograph, shading out parts of the print. Paul goes to work with his spraygun, and completes the picture. Finally, Barry photographs and prints the finished result. Both men freely admit being turned on by the surrealistic Salvador-Dali, Rene Magritte, and in Barry's case, the photographer Jerry Uelsmann. To properly discuss whether these photo-images are good, bad or even legitimately classified at all as photographs would take about ten pages covering a large part of the history of photography as well as all sorts of opinions. A greater or lesser degree of manipulation and retouching and modification of the photographic image has been part of pictorial photography for a century or more. But in Barry's own words: "Whatever people do when they see these images, they always react. Whether it's whoop or a vomit, they always react." How many other photographers can make that sort of claim about their work?



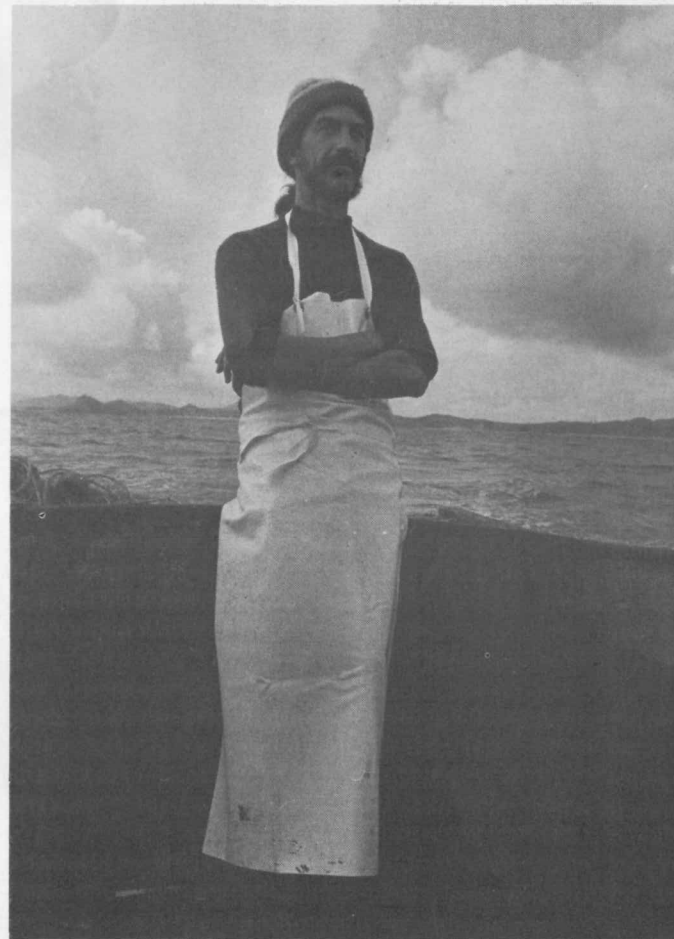
Barry Myers: Fisherman, Ngunguru, 1972

Barry Myers: S.S. Northern Star, 1972



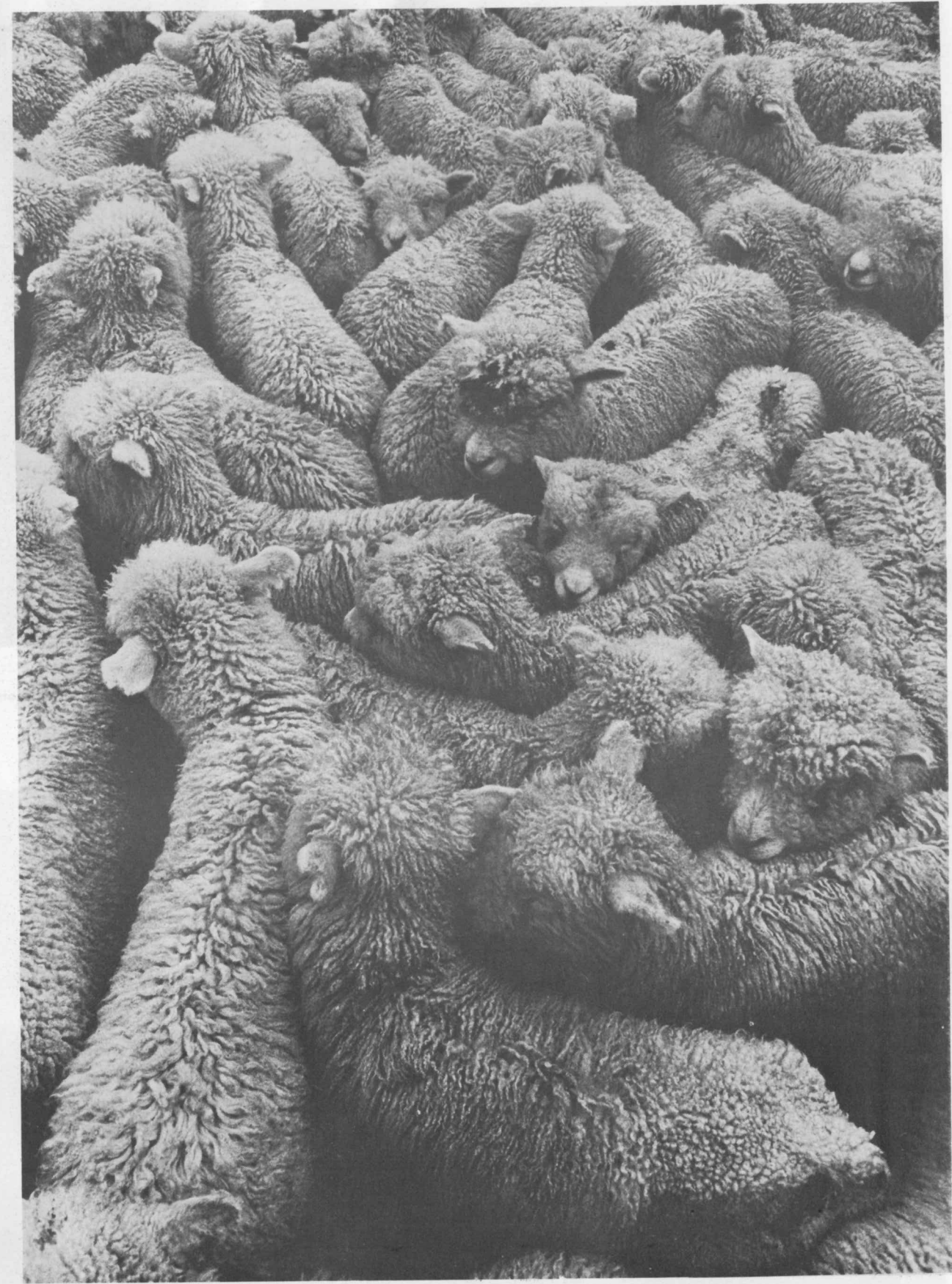
Barry Myers: Sheep, Warkworth, 1972

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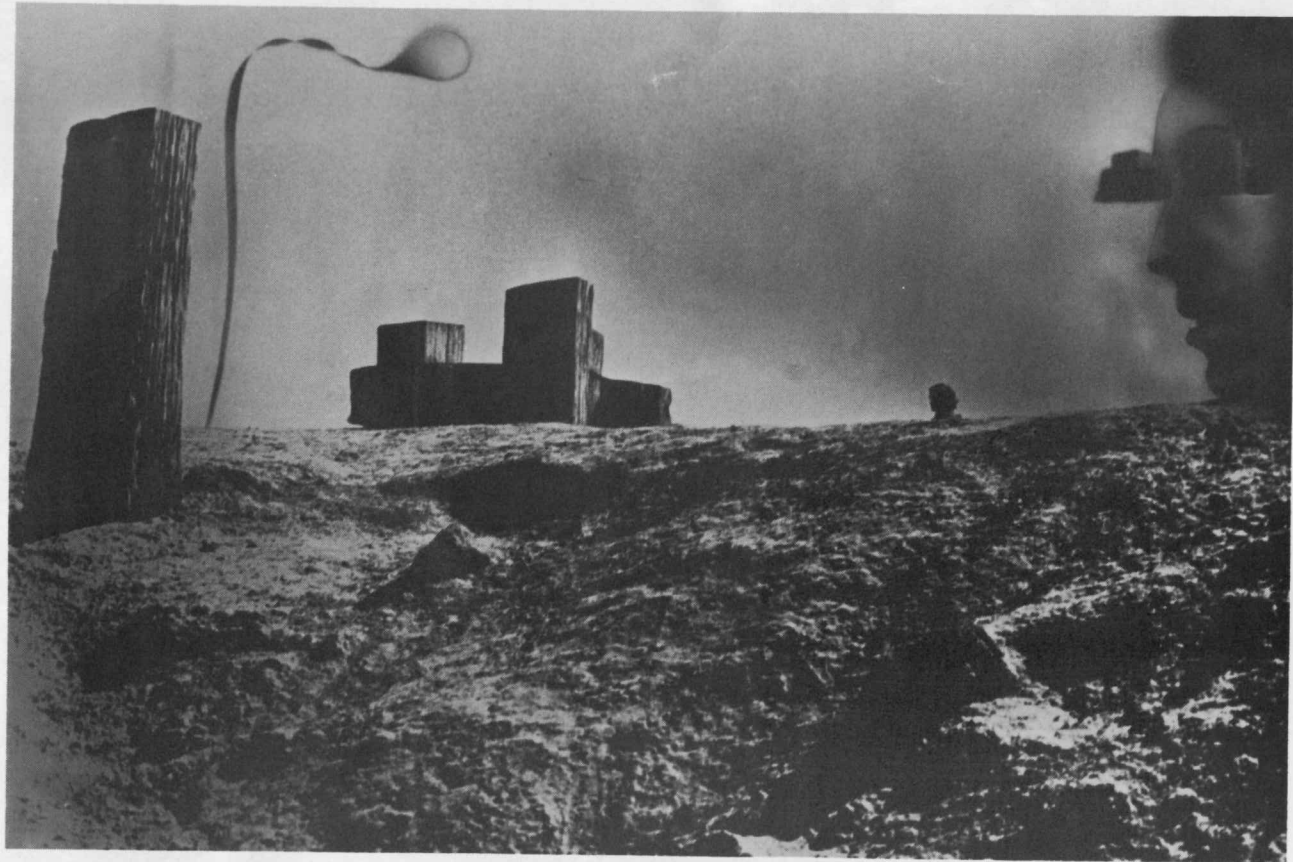


Barry Myers: Fisherman, Ngunguru, 1972

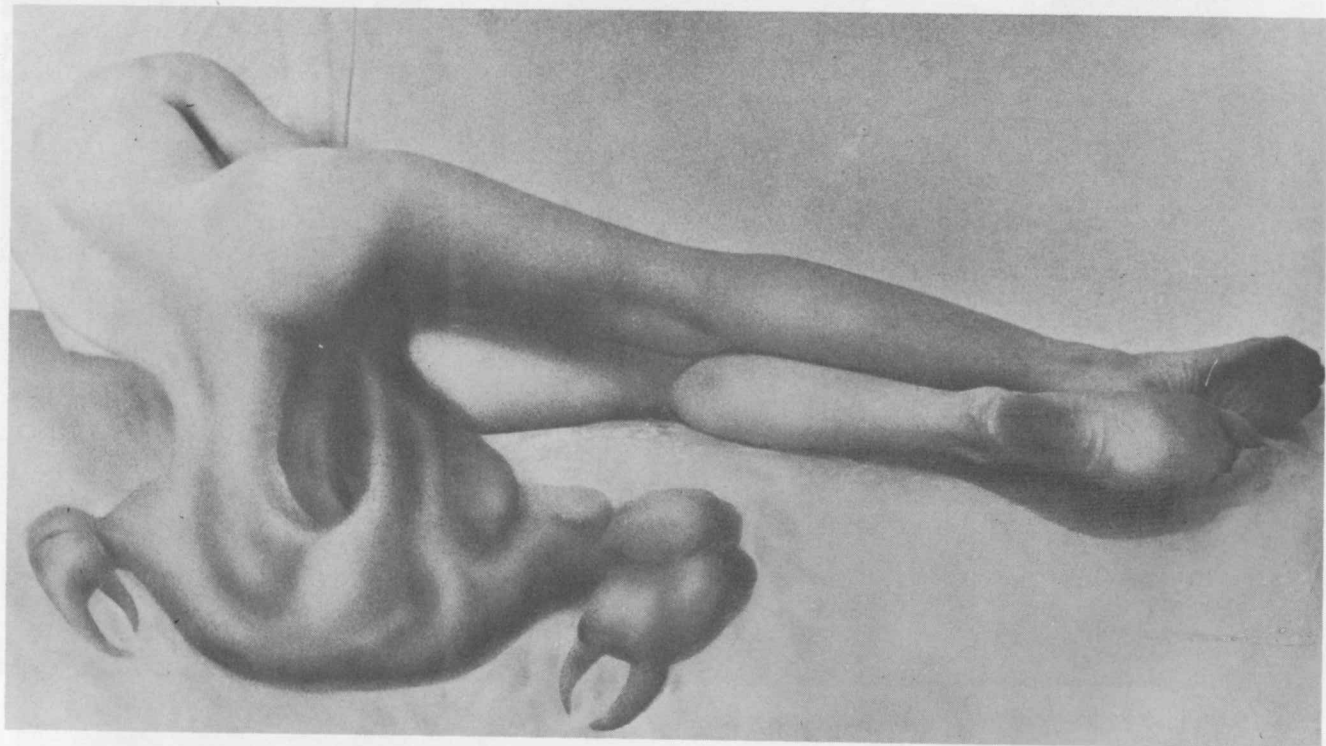
Barry Myers: S.S. Northern Star, 1972



Barry Myers: Sheep, Warkworth, 1972



Hesson/Cooper: Horizon



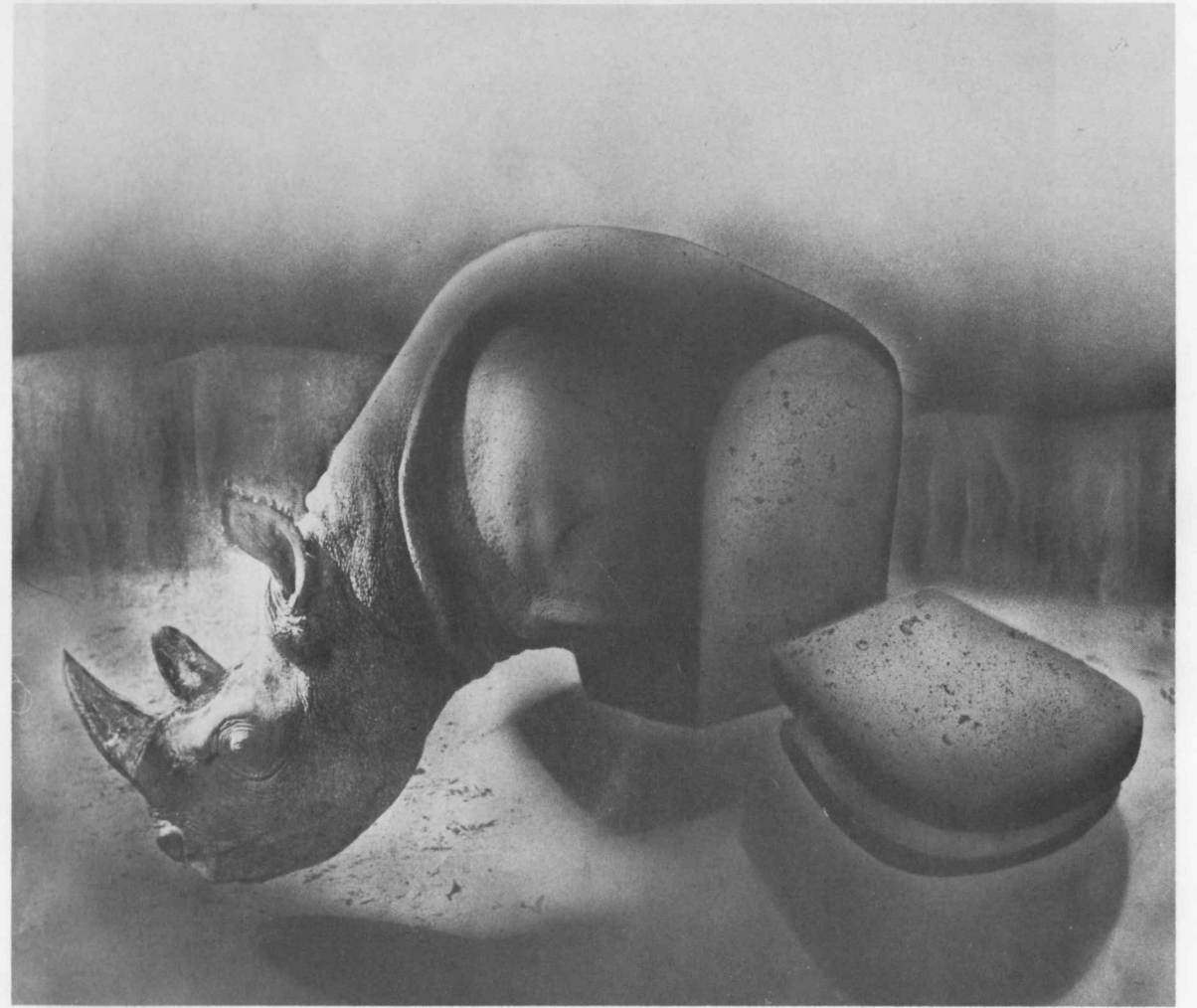
Hesson/Cooper: Declining Nude



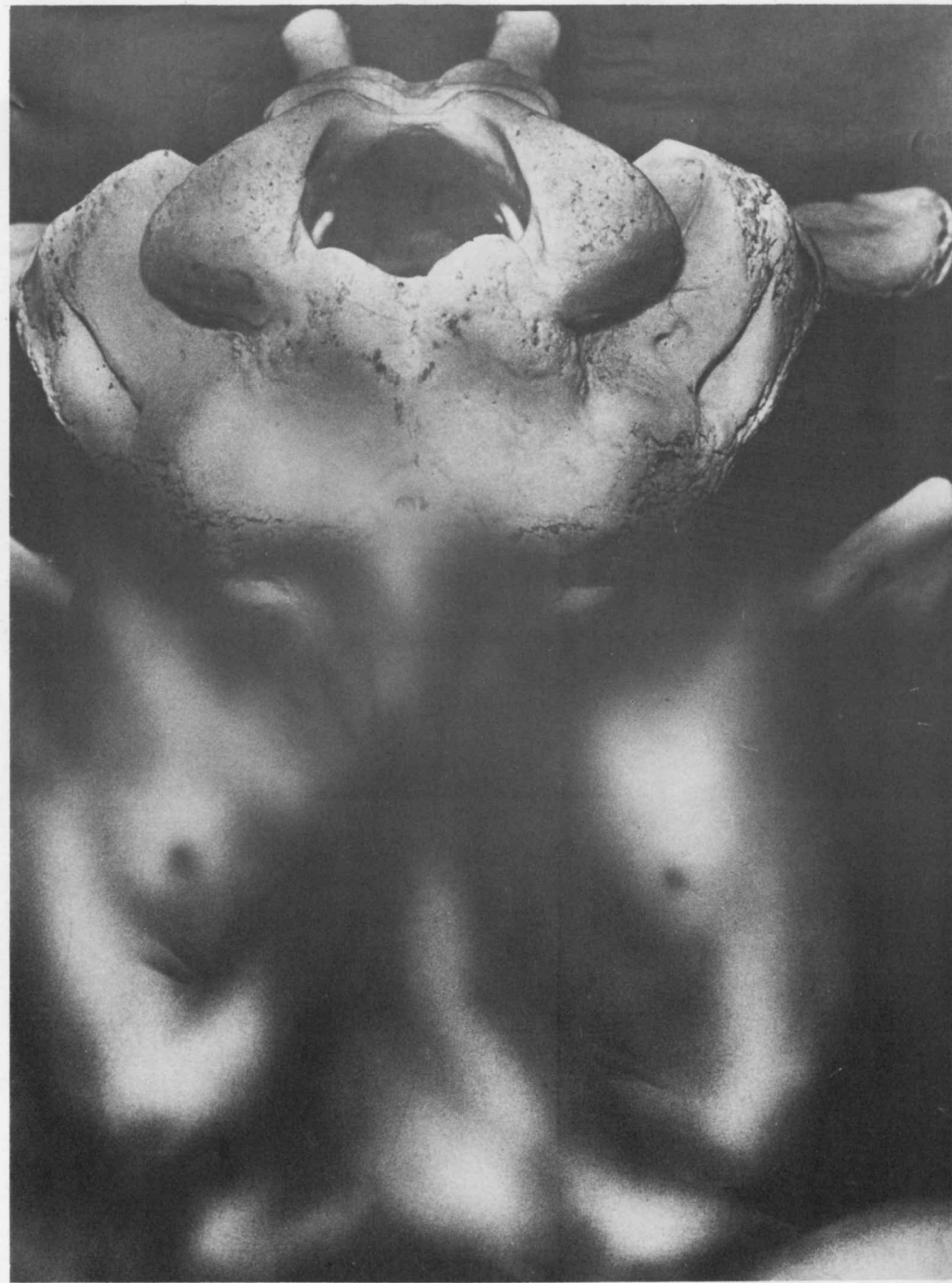
Hesson/Cooper: Where did I put that landscape, or, my love Jane



Hesson/Cooper: Egg, size 26



Hesson/Cooper: Rhino loaf, thick sliced



Hesson/Cooper: Bonesoft

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ANNOUNCE

The Focal Dictionary of Photographic Technologies

D A Spencer

\$20.00

This is a unique and authoritative work of reference whose aim is to help newcomers to any branch of the photographic sciences, technologies and applications to grasp the meaning of specialized terms used in the particular field they enter and to help workers in one field to understand the terminology used by workers in other fields. It covers the traditionally established processes and their obsolete, yet still live roots, as well as contemporary and experimental image producing and reproducing systems and the underlying science. Its function thus differs from that of encyclopedias which concentrate mainly on conventional photography as a picture-maker. Instead it offers sufficient explanation of the systems, tools and techniques of applied photography in the widest meaning of that term to enable the user to consult, understand and evaluate specialized texts, papers and patents. The book has an extensive section of appendices and tabulated reference data relevant to the fields it covers.

D. A. Spencer, PhD, DIC, FRIC, FIIP, Hon. FRPS, Hon. MSPSE, is a past President of the Royal Photographic Society and former Managing Director and Deputy Chairman in Charge of Research at Kodak Ltd.

Basic Photography

M J Langford

H\$7.40 P\$5.00

This is the latest revised edition of an outstanding modern textbook first published in 1965. It has been adopted by most schools of photography and used by colleges throughout the English-speaking world including the Rochester Institute of Technology, the leading school of professional photography in the USA. It is also useful to the general reader seeking information beyond the scope of books for the amateur.

M J Langford is Tutor in Photography at the Royal College of Art, London.

Advanced Photography

Michael Langford

\$9.20

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M. J. Langford, FIIP, FRPS, is Tutor in Photography at the Royal College of Art, London.

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- 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 Oetli, 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.
- No. 15: Photographs by John Daley from New Zealand and Sarawak; William Main's "Wellington Through a Victorian Lens"; Two reviews of the "New Photography USA" Exhibition; The Ilford "Concern" Competition Book, Reviewed.

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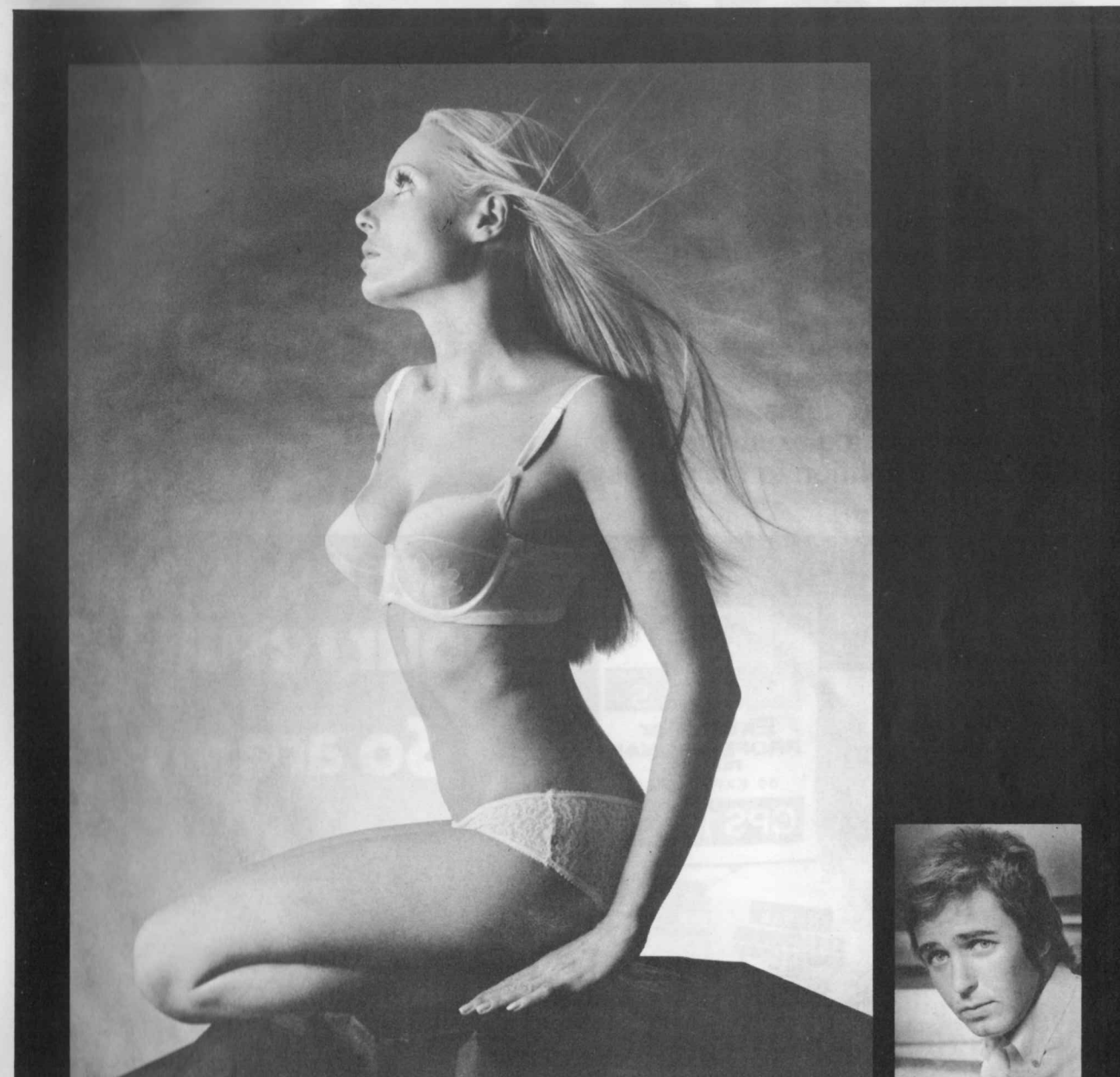
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