





# 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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In this issue:-  
A portfolio by Paul Gilbert  
The Reverend John Kinder's Photographs of the Pink and White Terraces  
Christchurch photographers exhibit  
Explorations - Leith Jennings

Cover: Charlie, by Leith Jennings

## Editorial

The day of the photographic exhibition seems to have well and truly arrived in New Zealand. Over the past few weeks we have received notification of exhibitions by local photographers in Auckland, Palmerston North, Wellington and Christchurch, and in the recent past galleries in Lower Hutt, New Plymouth, and Hamilton have exhibited photography. Galleries mounting such exhibitions range from major municipal institutions down to small one-room cooperatively or privately owned places. And photographs are being sold. They're not fetching hundreds of dollars that any half-way established painter asks and sometimes gets for his or her work, but they are selling, often to people with no particular previous involvement in photography. To a large extent, the buying and selling of photographs from shows does still involve something like photographers taking in each other's washing to make a crust, but the market is expanding.

This changing situation does throw certain responsibilities on photographers and others genuinely involved with photography. The first is to try to do something to ensure the quality of work exhibited. Because the day of the photographic exhibition has arrived, it follows that the day has past when one might encourage the exhibition of any sort of photography. There's as much rubbish about in photography as in any other art, probably more in fact, and photographers should have no hesitation in identifying it as such, if given the chance to express an opinion in the right quarters. If good work is shown, it should be publicised, by word of mouth if no other means of communication is available. And galleries who do not yet exhibit photography should be pressed to do so.

But it should always be remembered that photography is often an intensely personal thing, a private relationship between photographer and viewer. Some photography is just not made for the gallery wall; these photographs work best when held in the hands of the viewer and pored over alone. Let us never get to the stage where we think a photographer has not really arrived till he or she has had an exhibition.

Bruce Weatherall

JOHN B. TURNER  
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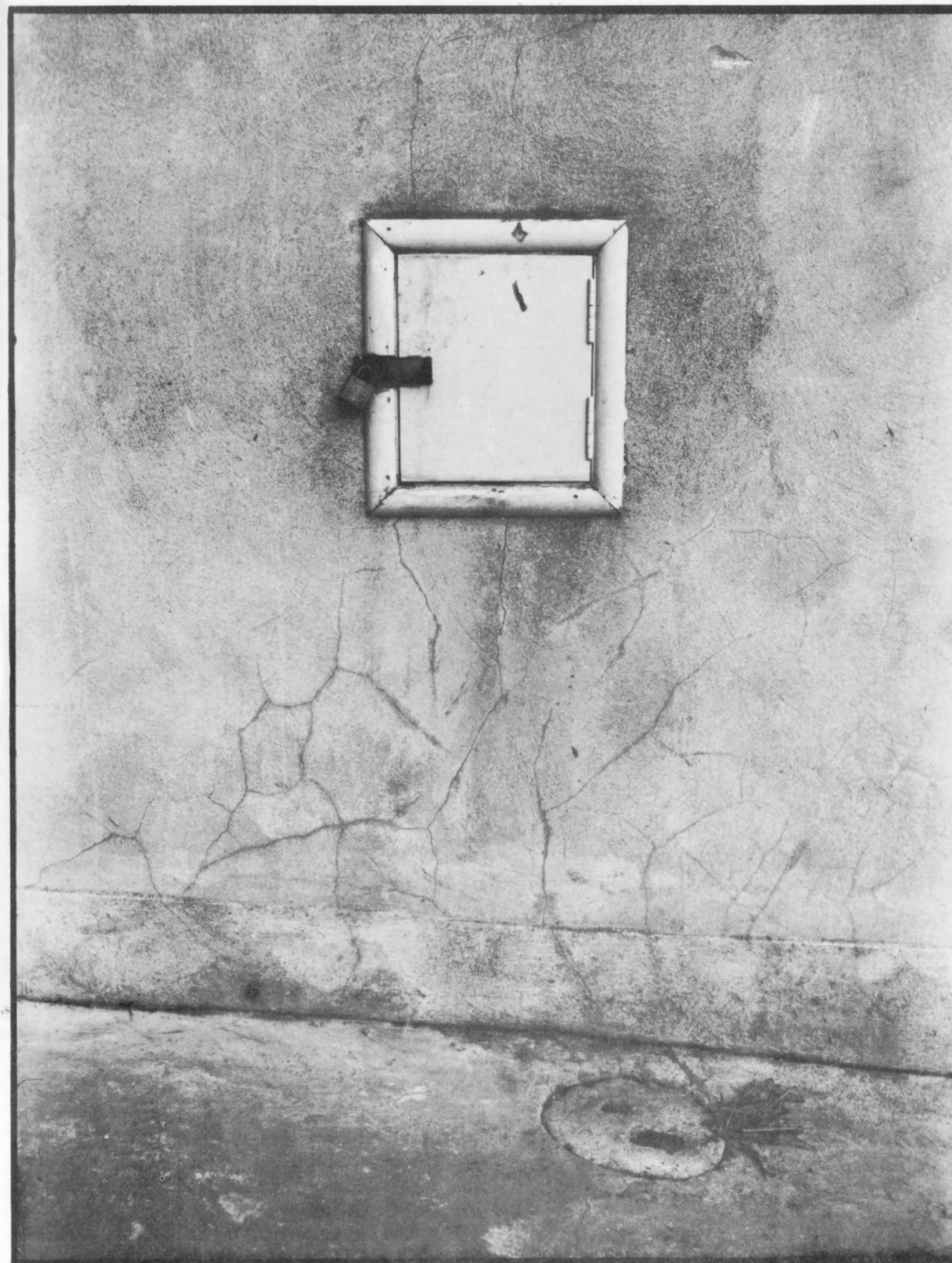


Maungaturoto 1973

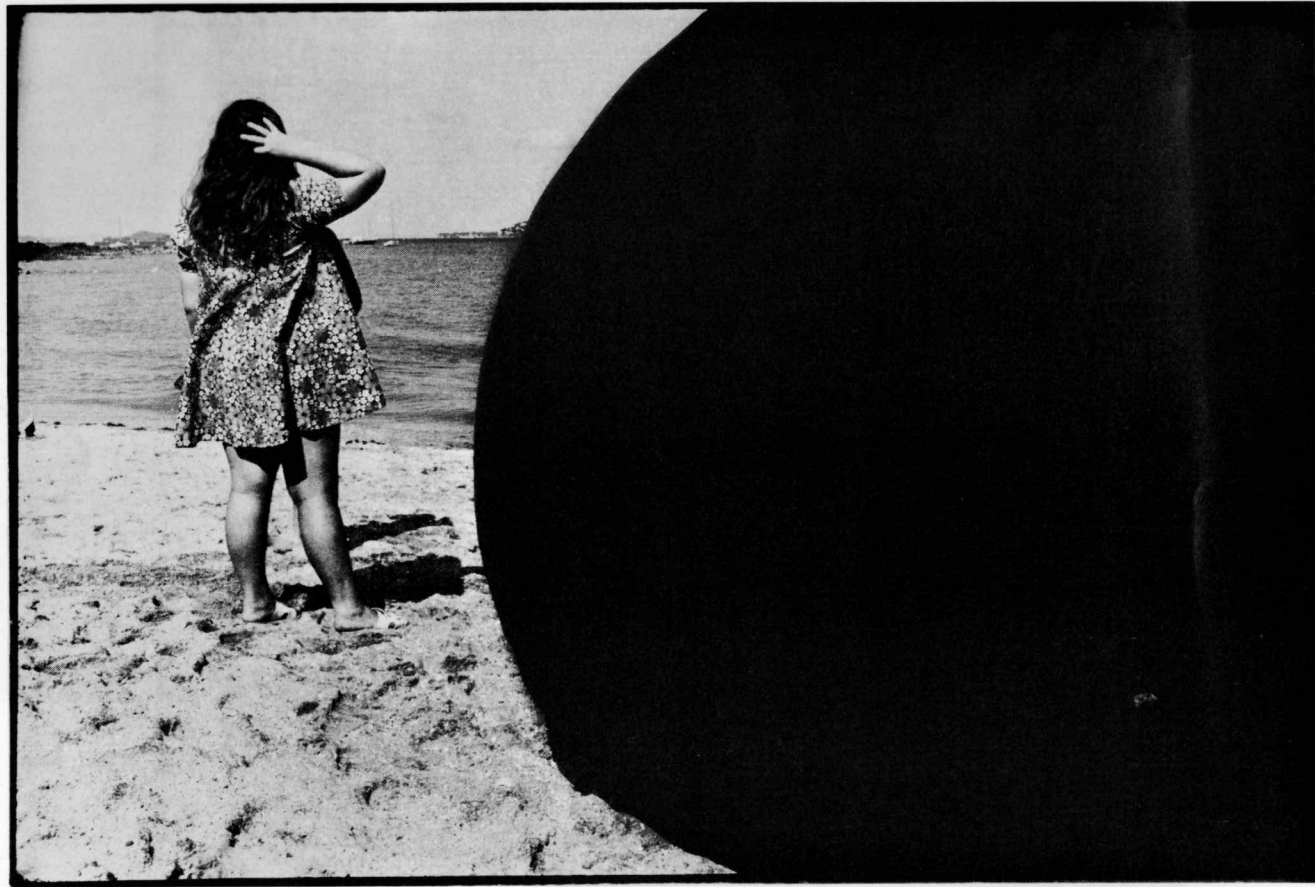
## PORTFOLIO

Paul Gilbert started to develop and print his own photographs in Auckland's Boystown darkrooms six years ago, when he was 13 years old. A couple of years later he was working as a candid photographer at weekends to make enough money to buy a good camera. After attending a couple of photographic courses, at the Auckland Society of Arts and the Auckland Technical Institute, he joined the DSIR as a photographer last year.

*"Living in the city, my interest has always been in photographing people, and more recently in photographing the strange relationships that can occur with people isolated in a man-made environment."*



Auckland 1973



Devonport 1973



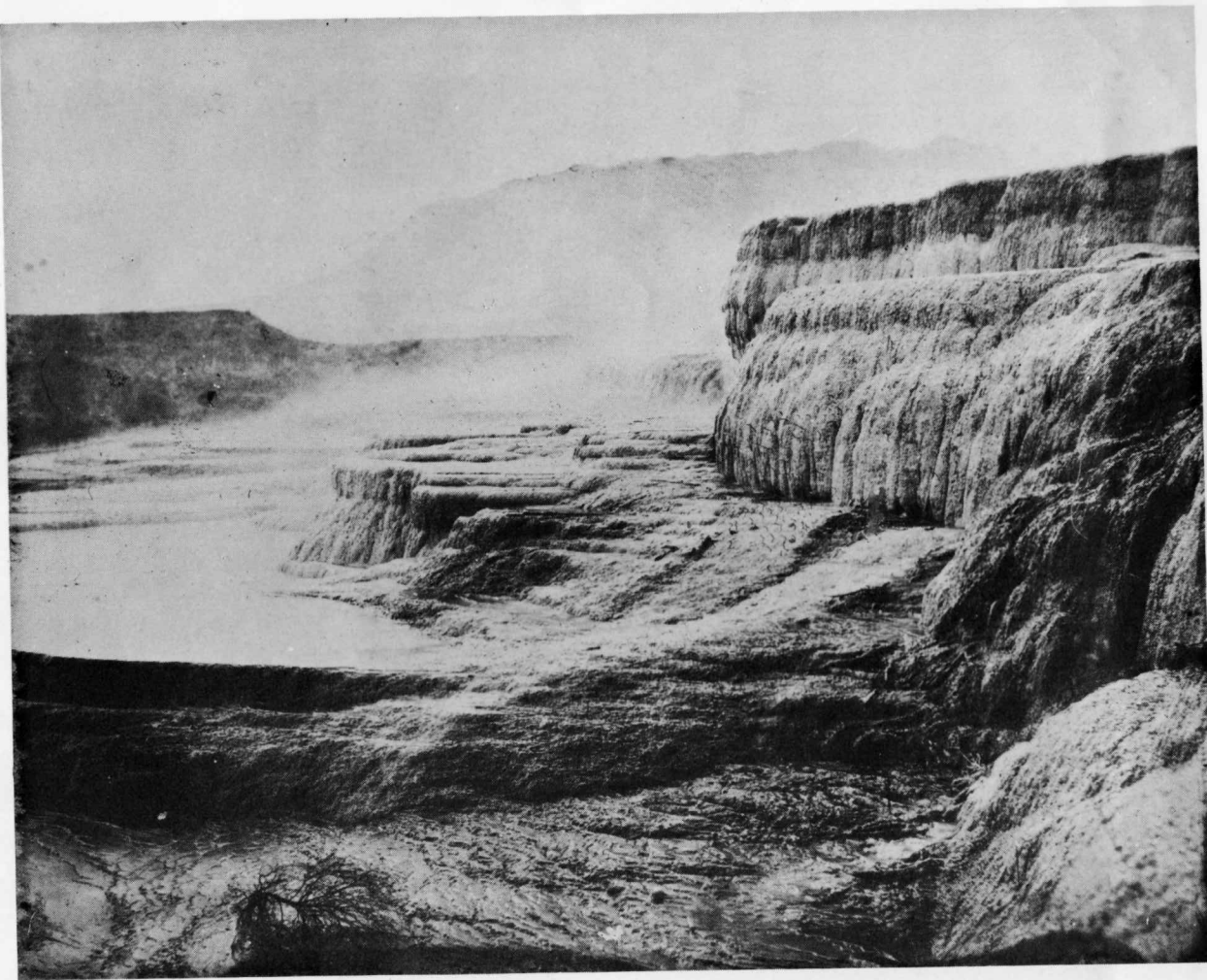
Thames 1973



Anzac Day, Auckland, 1973



Rock Concert, Auckland, 1973



## KINDER

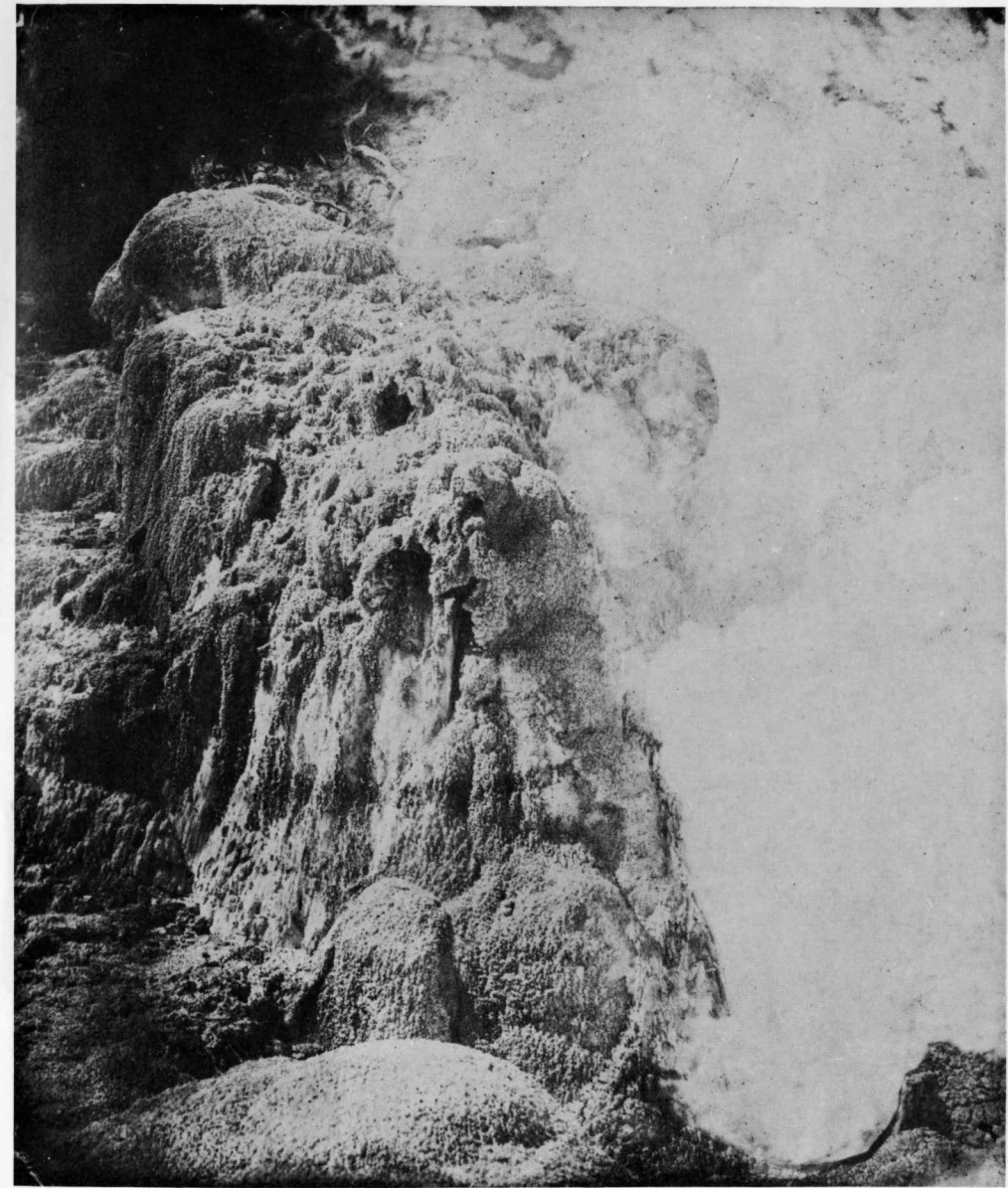
A recent discovery in the National Museum of a small collection of eleven original photographs by the Rev. John Kinder featuring thermal activity in and around Rotomahana in 1865, once again demonstrates his valuable contribution to the history of photography in New Zealand.

As well as an excellent amateur photographer it is well known that he wielded a pencil and water-colour brush with considerable skill and sensitivity. The combination of photography and painting has brought about speculation by art historians that his photographs served only as a vehicle for his more artistic talent, which covered a period from 1855-1890. Whatever emphasis various authorities may care to place upon his creative output, it is obvious that these prints display a discerning eye for an interesting image, coupled with a technical competence which would have been the envy of many a professional "wet plate" photographer.

While Kinder was not the first to visit the volcanic plateau with a camera, the quality of his work places him head and shoulders above his contemporaries. Hamel, a photographer attached to the Hochstetter

expedition in 1859 appears to have the distinction of being the first practitioner to capture the geothermal sights. Unfortunately the photographs he took on this venture are generally of poor quality. Perhaps he did not know about the sulphuric content in so many local streams and lakes. The chemical traces present in so much of the water in the area would have had a disastrous effect upon his photographic emulsions. By the time the skilled professional D. L. Mundy appeared on the scene in the late 1860's, guides were employed to see that an adequate supply of fresh water was on hand. Therefore with this problem in mind the very technical achievement of Kinder's work makes his photographs noteworthy. Admittedly others following in his footsteps surpassed him with more spectacular results aided by improved equipment and less demanding techniques. None the less Kinder's work in this region must justifiably rank alongside other great photographers like Valentine, Burton, and Martin who did much to document the district before the great eruption of 1886.

The two illustrations appearing with this article have



been selected from the others because they show a fascination with the detailed silicified formations so demanding of attention to the inquiring artistic eye of Kinder. Here the camera records with fidelity that which any draftsman would have feared. His pre-occupation with the Terraces is evident in the plates he exposed in this series. Doubtless the steam and strange shapes had an instant appeal but others show views which he could have recorded for later transcription into watercolours. The horizontal view is titled "Rotomahana, Te Tarata No. 5". The vertical "Rotomahana, Whatapohu". Both are inscribed in his own hand and are signed "Rev. J. Kinder 1865" in the bottom right hand corner of the mount. They measure approximately 9½" x 8". Te Tarata No. 5 features the White Terraces and this clearly indicates how the surface texture of this terrace was quite rough by comparison to the procelain like Pink Terrace. Also this photograph gives one a good idea as to the scale of the buttresses, the largest of which was eight

feet high. "Whatapohu" evidently got its name through the whining noises issuing from the bowels of this denizen. Thorpe Talbot in the "New Guide to the Lakes and Hot Springs, and a Month in Hot Water," Wilson & Horton 1882, stated. . . "Te Whatapohu (pain in the belly) was the next wonder we beheld. It is an intermittent geyser, but always noisy. The rumbling, groaning sound as of some underground giant in the agonies of colic, probably suggested its title".

I would like to thank the photographer of the National Museum, Trevor Ulyatt in allowing me to copy the originals and to the Museum authorities for permitting their publication. Also I would like to extend a special vote of appreciation to Ian Rockel, director of the City of Rotorua Museum, who is a recognised expert of pictorial material related to the volcanic plateau. Without his assistance this article would not have been possible.

William Main



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cameras

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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. 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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Peter Basire

## GALLERY REPORT

One of the more curious photographic exhibitions I've seen was shown recently at the Victoria Market Gallery in Wellington. Stanley Richards, Bill Rennie, Mike Hammersley, B.J. Kelly, Walter Logeman and Peter Basire, all of Christchurch, put together this group exhibition of their work. What made their show so curious, to my conventional eyes anyway, was how different these photographs are from photographs seen in most recent exhibitions, and for that matter in the pages of *New Zealand Photography*. Could it be that contemporary photography in this country is developing a distinct style, or main stream of its own? Such speculation is not superfluous, as one must guard against the tendency to criticise photographs adversely simply on the grounds that they do not adhere to an accepted style. Further, one must understand something of the origin of this group of Christchurch photographers if one is to appreciate what they're trying to do with their photography.

The group started as a breakaway group within the august Christchurch Photographic Society, turned off by the competition and technicality oriented approach of traditional club pictorialism. They met as a group of their own, using the Society's rooms. This happened two or three years ago. Now, they've broken away completely from the Society, but still hold regular meetings as an informal group. Stanley Richards was leader of the group (he was once secretary of the Christchurch Photographic Society) and for some time he wrote a regular feature in the Photographic Society of New Zealand's journal *New Zealand Camera*. These articles, entitled "The Creative Class", showed a strong interest in the work and writings of the more philosophical, not to say mystical, American photographic writers Minor White and Ralph Hattersley. It seems to me that the Christchurch photographers have shown that entering the rather mystical world



Stanley Richards

of White and Hattersley direct from the world of the camera clubs is far from an easy way to good photography. Ultimately, I think, a photograph should try to say something worthwhile about something worth saying something about. And what is tried to be said should be to some extent "heard" by the viewer. I'm afraid I did not get very much out of this exhibition. I think perhaps this was because the missing element was the something worth saying: did the photographers have any really deep personal feelings about the subjects photographed, or were the subjects seen only as something which might make a photograph appreciated by *other* people? I really didn't get very much feeling out of Mike Hammersley's deep dark landscapes, or Bill Rennie's surrealist abstractions. I did not feel that B.J. Kelly's people were seen by him as persons, yet his design sense was not strong enough to make his pictures good design pictures. Peter Basire seemed to be using masses of black in his prints for its own sake, rather than for anything this might contribute to his statement about his subjects.

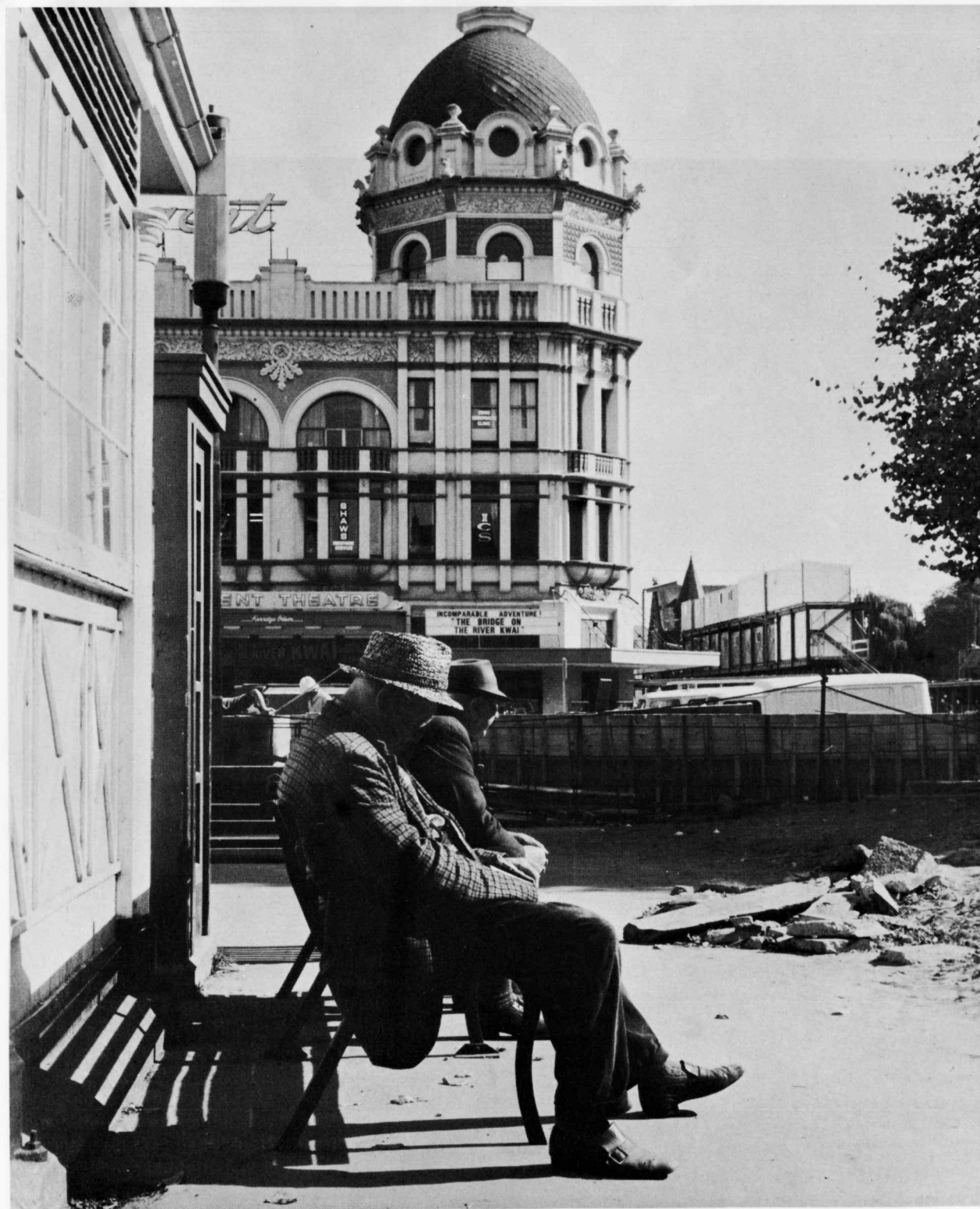
Stanley Richards is, I think on to something about relationships, but I don't feel he's yet seeing strongly enough nor effectively communicating what he does see. Similarly Walter Logeman is after something about human isolation, but I don't think he has yet achieved it.

The photographs in this exhibition had a certain coherence as a set, which leads me to believe some of the group pressures of the camera club world may have carried over into this present group. The photographers are undoubtedly possessed of considerable technical ability, the prints by Hammersley, Richards and Basire especially having a richness of tone that it has seldom been my pleasure to see. But these skills are not yet being used to the full. I would like to see these photographers using their ability to make strong personal statements about subjects for which they have strong personal feelings. At this stage, I think they're still trying to please each other. It's a strange thing about photography (and maybe not just photography): the more one tries to please other people, the less pleasing a result one tends to end up with. And yet the more effectively personal the statement, the more that other people seem to get out of it too.

Bruce Weatherall

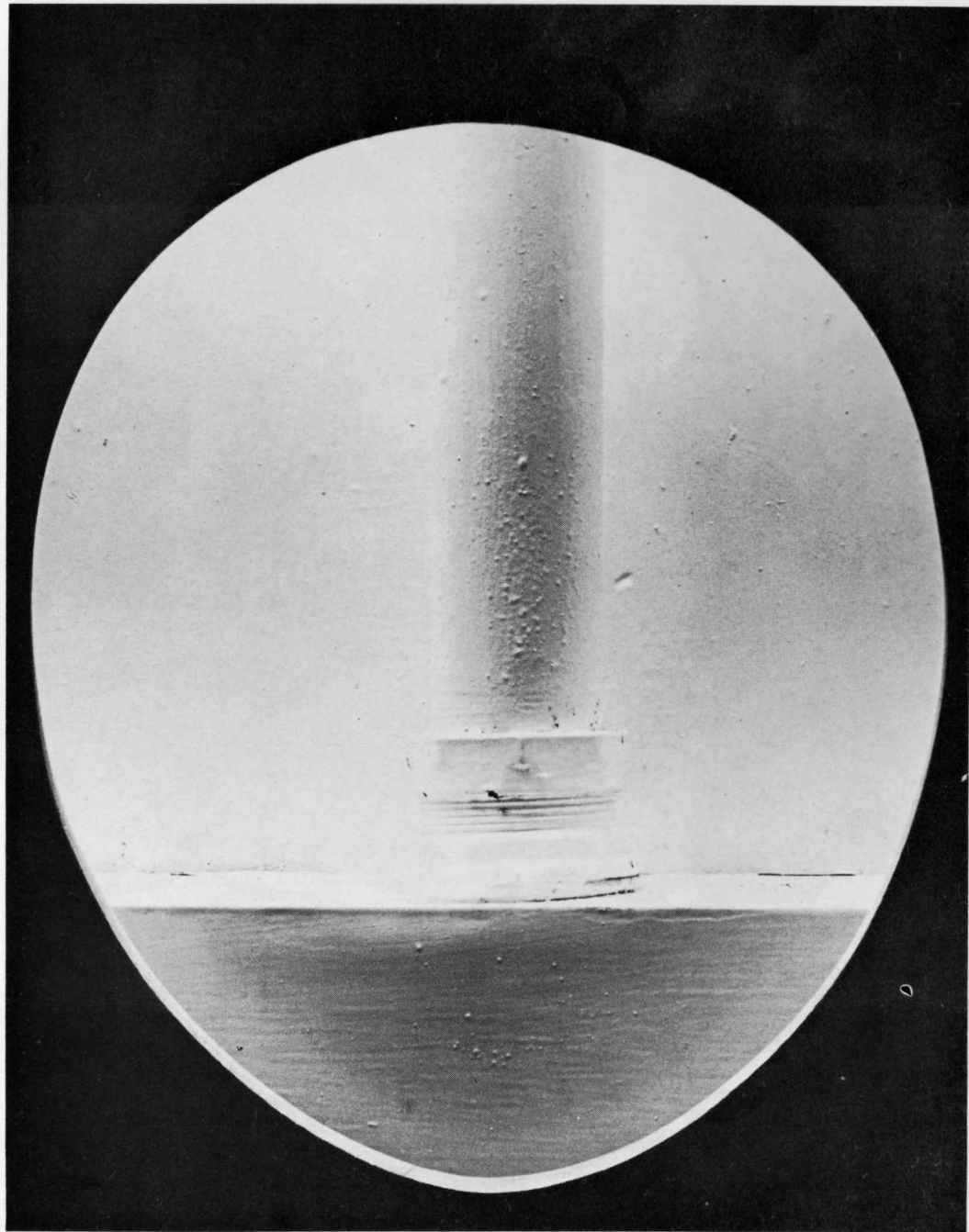
EXHIBITION CALENDAR

HAMILTON. Waikato Art Gallery, Grantham St. Three New Zealand Photographers: Gary Baigent, Richard Collins, John Fields. February 1974  
 TE AWAMUTU. Arts Festival, November 1 - 11 1973. Three New Zealand Photographers  
 AUCKLAND. Petar/James Gallery, Cnr Shortland and O'Connell Streets, Photographs by Glenn Busch. November 1973.



B. J. Kelly

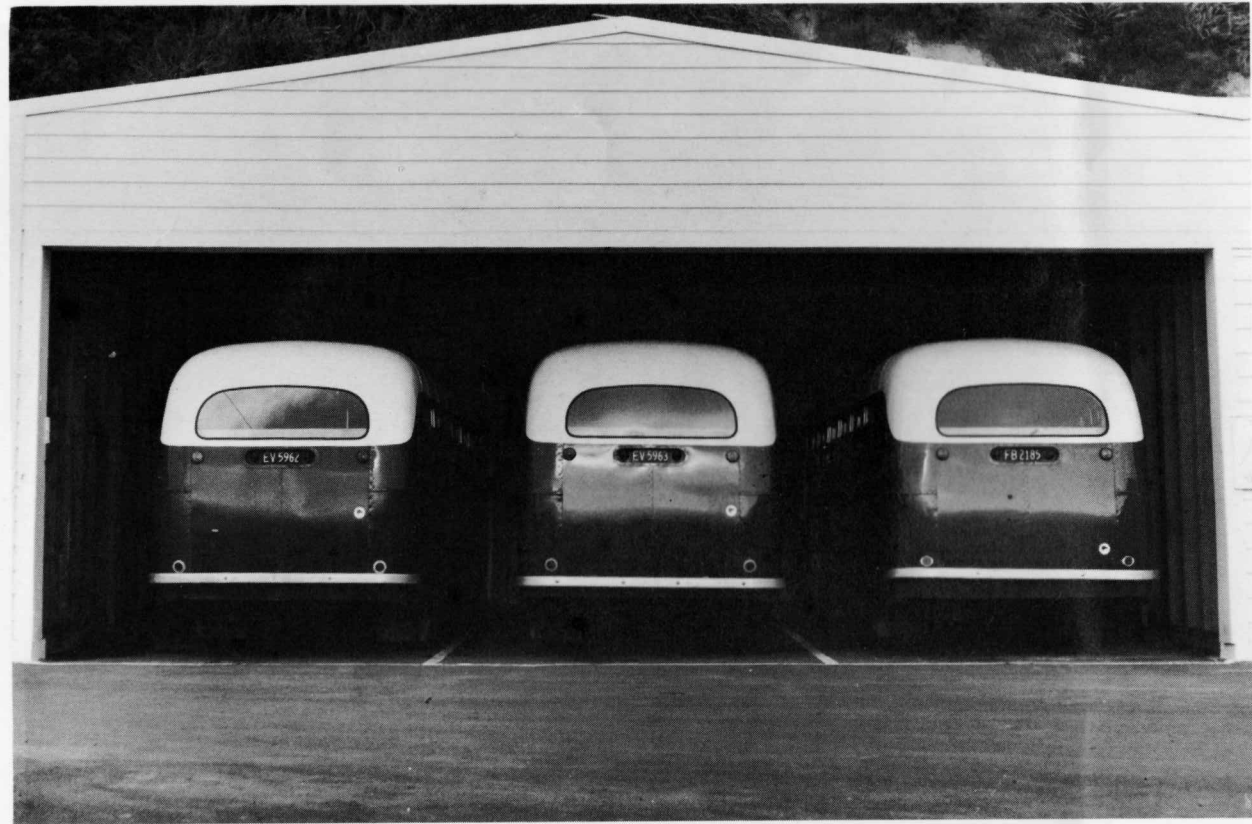




Bill Rennie



Mike Hammersley

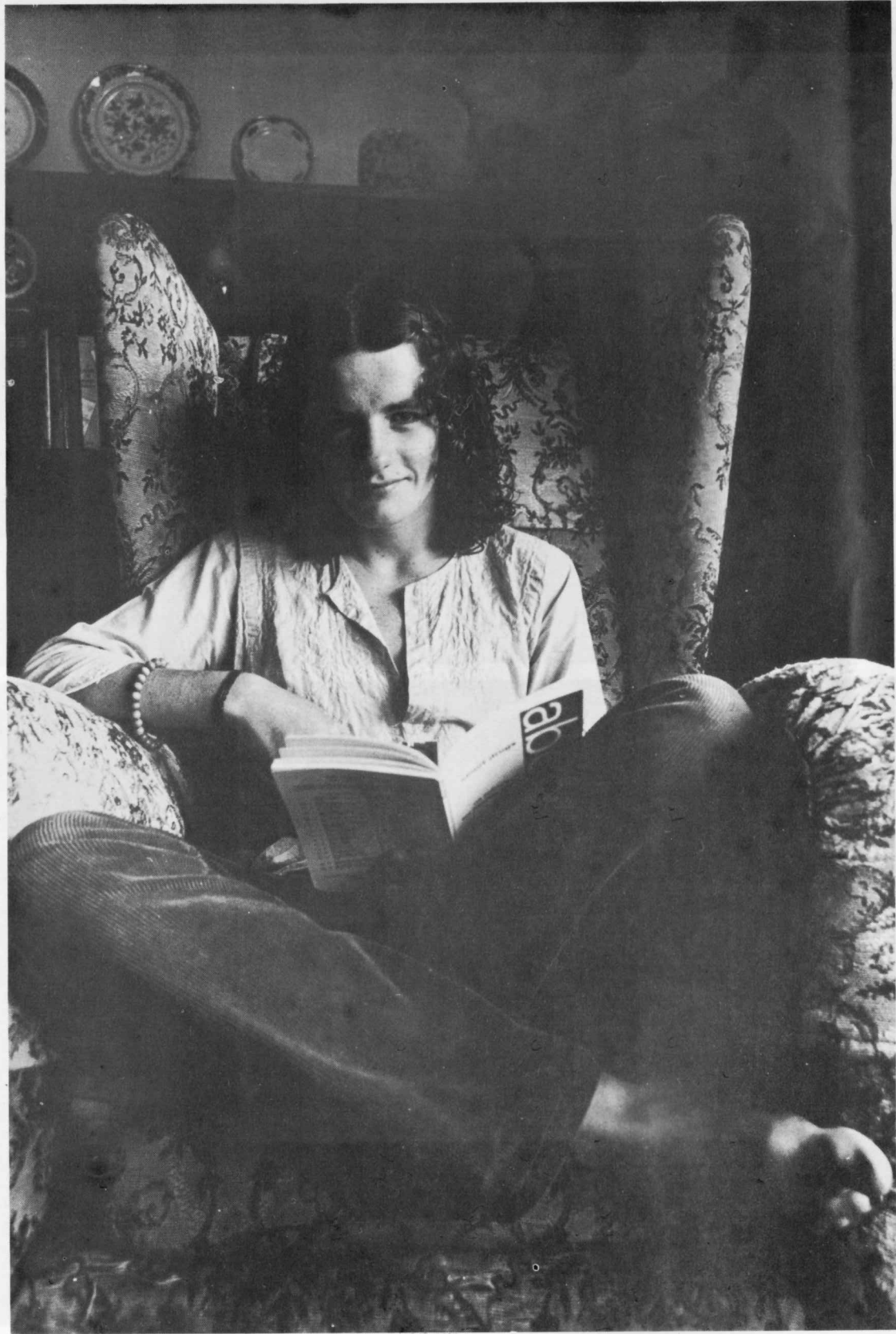


## Explorations

Leith F. Jennings is Canadian-born, and was trained as an electronics engineer. Later he became a secondary school teacher, and is now at Queen Elizabeth High School in Palmerston North. Having no family attachments, he's able to indulge a fair range of other interests including amateur radio, motorcycling and yacht racing!

*"I became seriously interested in photography after attending the Auckland University Photography Workshop in January this year. Photography to me is a technological mirror of life rather than an "Art" form. Often, however, the photograph becomes a surrealistic caricature of the subject and masquerades as "Art." I feel that photographers should stop time rather than create it!*





## FOCAL PRESS

### ANNOUNCE

#### Nudes, My Camera and I Andre de Dienes \$6.75

Andre de Dienes has been a professional photographer since 1935, and has taken more than thirty thousand photographs of the female nude. This book describes his life, his work and the day-to-day problems he encounters in the course of that work. It is profusely illustrated with his own photographs which he describes as *the distilled effort of countless hours of labour*. His long and varied experience has taught de Dienes to look for beauty everywhere and to photograph it wherever he finds it. It is the essence of the art and skill he has attained which he offers to the readers of his book. All potential and active photographers of the nude will welcome the generous advice he offers and the many helpful hints he provides. Non-photographers will enjoy the lively and very readable text.

#### New Edition

#### The Technique of Bird Photography John Warham \$7.40

Birds may not have changed much since John Warham wrote the last edition of this book but there have been continuing improvements in the techniques used to photograph them. In this new edition the 35 mm single lens reflex, with its wide range of high resolution lenses, has largely replaced the bigger format cameras, and through-the-lens metering greatly assists those working from hides. The new lenses are lighter and more compact and, with high speed colour film, hand-held studies of birds wild and free using lenses of up to 100 mm focal length have become possible. Many kinds of electronic flash units are now available which are smaller, lighter, and often pack a bigger punch than their predecessors and so widen the scope of the subjects that can be tackled.

John Warham is Senior Lecturer in Zoology in the University of Canterbury, New Zealand, where he is undertaking research into the biology of sea birds.

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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 Jamse 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, Fister, 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.
- No. 16. Michael Hawkins: Christianity and Photography; Review: "Photographic Communication" Symposium; Exhibition: Photographs by Barry Myers, Photo-Images by Barry Hesson and Paul Cooper; Critique: How Gary Baigent approaches his photographs.

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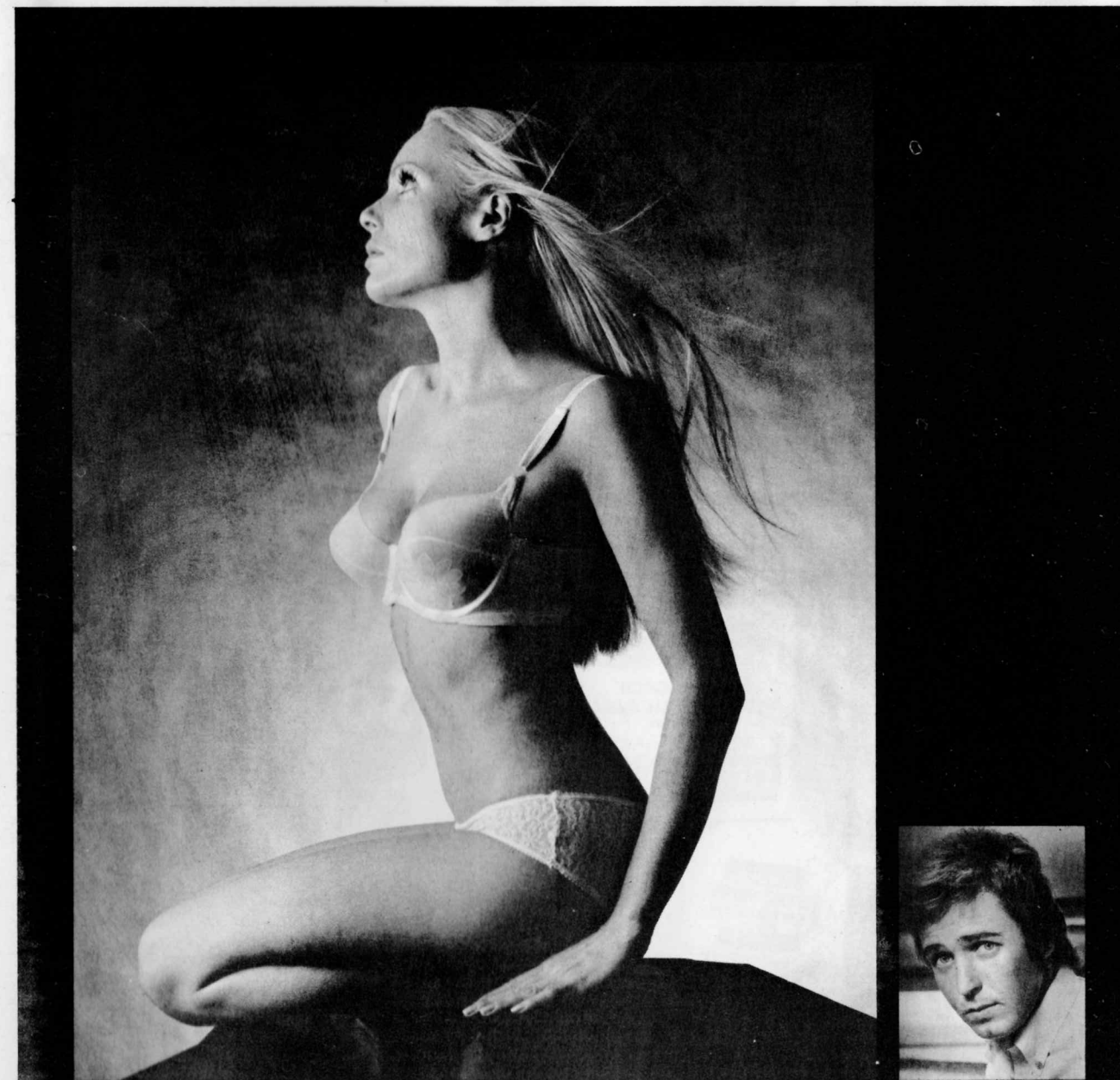
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