



NINETEENTH CENTURY NEW ZEALAND PHOTOGRAPHS



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edited by John B. Turner

a Govett-Brewster Art Gallery travelling exhibition

sponsored by the Australia and New Zealand Banking Group Limited,  
Kodak New Zealand Limited and the Queen Elizabeth II Arts Council of New Zealand  
with special assistance from the Dominion Museum, Wellington

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## FOREWORD

It's hard to look at early photographs without first thinking how old they are. We hope it will also be seen how very good the best of them are. They are fine photographs as well as being vital, charming, beautiful and sometimes amusing historical documents.

While Miss Sarah Coombridge, in 1905, elegantly dusted the skylight of James McAllister's old Stratford studio, Alfred Stieglitz in New York heralded renewed concern for photography as an art in its own right. I'm not sure that Dr Barker, Alfred Burton or James Bragge resented being thought of as mere "machine men", but I am convinced that they felt good working in photography.

Just imagine the excitement of a giant catfish to photograph - or an 18 ft. shark. And what a delight it must have been to see the first Masterton band suspended upside down, and in and out of focus on the 10 x 12 inch stage of Bragge's black-cloth theatre.

Many of these photographs were recognised as superb works in their own time, and no doubt were a great inspiration to the young photographers of the day. It is our hope that these memorable images will in turn inspire today's photographers to be more critical of their own work. For how else can we evaluate our progress?

The 94 pictures, of which 50 are original prints, were drawn from six collections only. This is by no means a comprehensive survey of nineteenth century New Zealand photography. It is simply an attempt to introduce the work of some of our best photographers until a more comprehensive picture can be formed. As can be seen by our notes on the 23 known photographers, they are barely known at all.

John Maynard

## ACKNOWLEDGEMENTS

In the organisation of such an exhibition many people, institutions and organisations are involved. It is impossible to name all and it is hoped they will accept thanks, but some individual acknowledgements must be made.

*Nineteenth Century New Zealand Photographs* was sponsored by the Australia and New Zealand Banking Group Limited, Kodak New Zealand Limited and the Queen Elizabeth II Arts Council of New Zealand, with special assistance from the Dominion Museum. The exhibition originated as a special Govett-Brewster Art Gallery project on the suggestion of John B. Turner, to whom special acknowledgement is due for organising the selection and printing of photographs, research and for editing this catalogue.

Sincere thanks to the lenders of the photographs in the exhibition, whose names appear in the catalogue with the respective works from their collections; particularly to the authorities of the following institutions from which the bulk of the exhibition was drawn: the Alexander Turnbull Library, the Canterbury Museum, the Dominion Museum, the Hocken Library, and the Nelson Provincial Museum.

Also, a special debt of gratitude is owed to Diane Armstrong, A. G. Bagnall, Lesley Cambridge, Roger Chapman, Les Cleveland, Dr R. K. Dell, Don Driver, Dr R. S. Duff, Enid A. Evans, Jim Eyles, Miss Fletcher, Michael Hitchings, Hardwicke Knight, Elsie Locke, Muriel Lord, William Main, Frank McGregor, David P. Millar, John Milnes, Janice C. Mogford, Margaret Prebble, Malcolm Ross, Ruth Ross, Dick Scott, Cheryl Stonnell, Wendy Turner, Noel Whitburn and John Wilson.

Organising and assembling of the exhibition for national tour was a collaborative effort on the part of the staff of the Govett-Brewster Art Gallery.

Catalogue typography and platemaking was arranged and produced by Lithographic Laboratories Limited, printed by Kel Aiken Printing Company Limited, and bound by the Express Stationery Company in Wellington. Typesetting in Baskerville by Wellington Typesetters Limited.

It is an honour and pleasure to acknowledge the assistance and cooperation of all concerned in the preparation of this introductory exhibition of the work of some of New Zealand's pioneer photographers.

John Maynard  
Director  
Govett-Brewster Art Gallery  
New Plymouth.

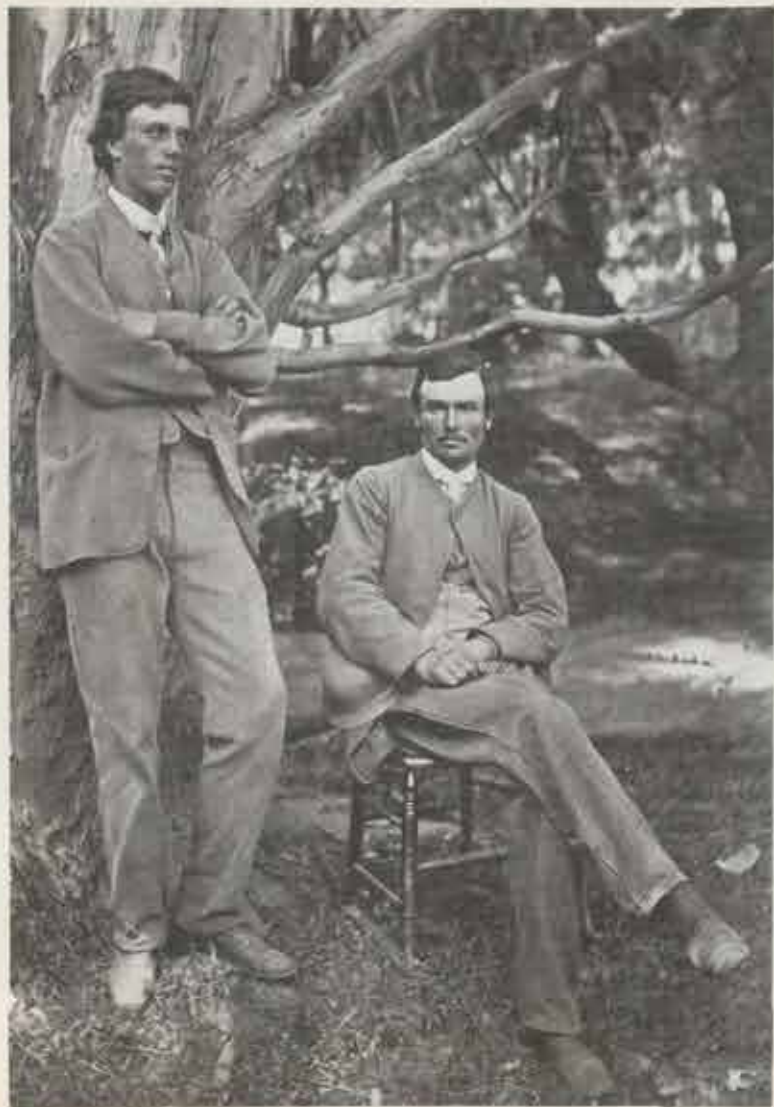
Front cover: 10 Dr A. C. Barke,





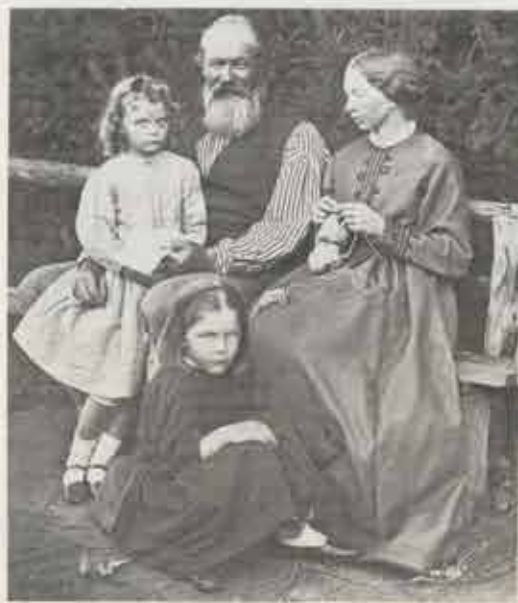
7 (above) & 14: Dr. A. C. Barr.

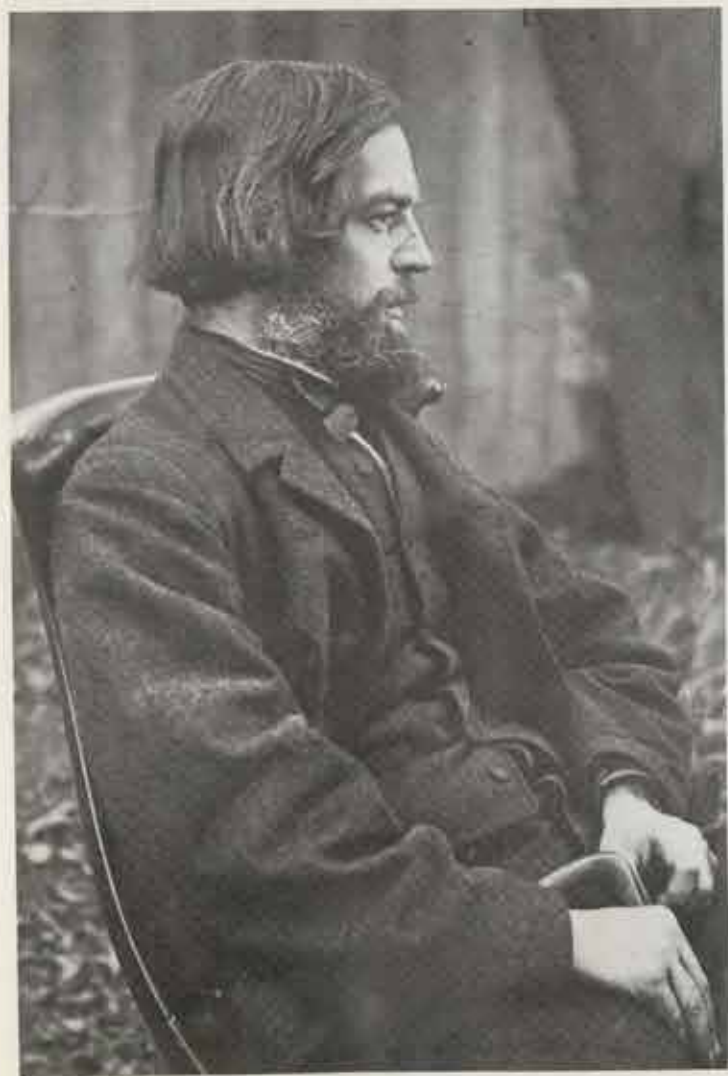




13, 9 (right) & 11 (far right) Dr A. C. Barker



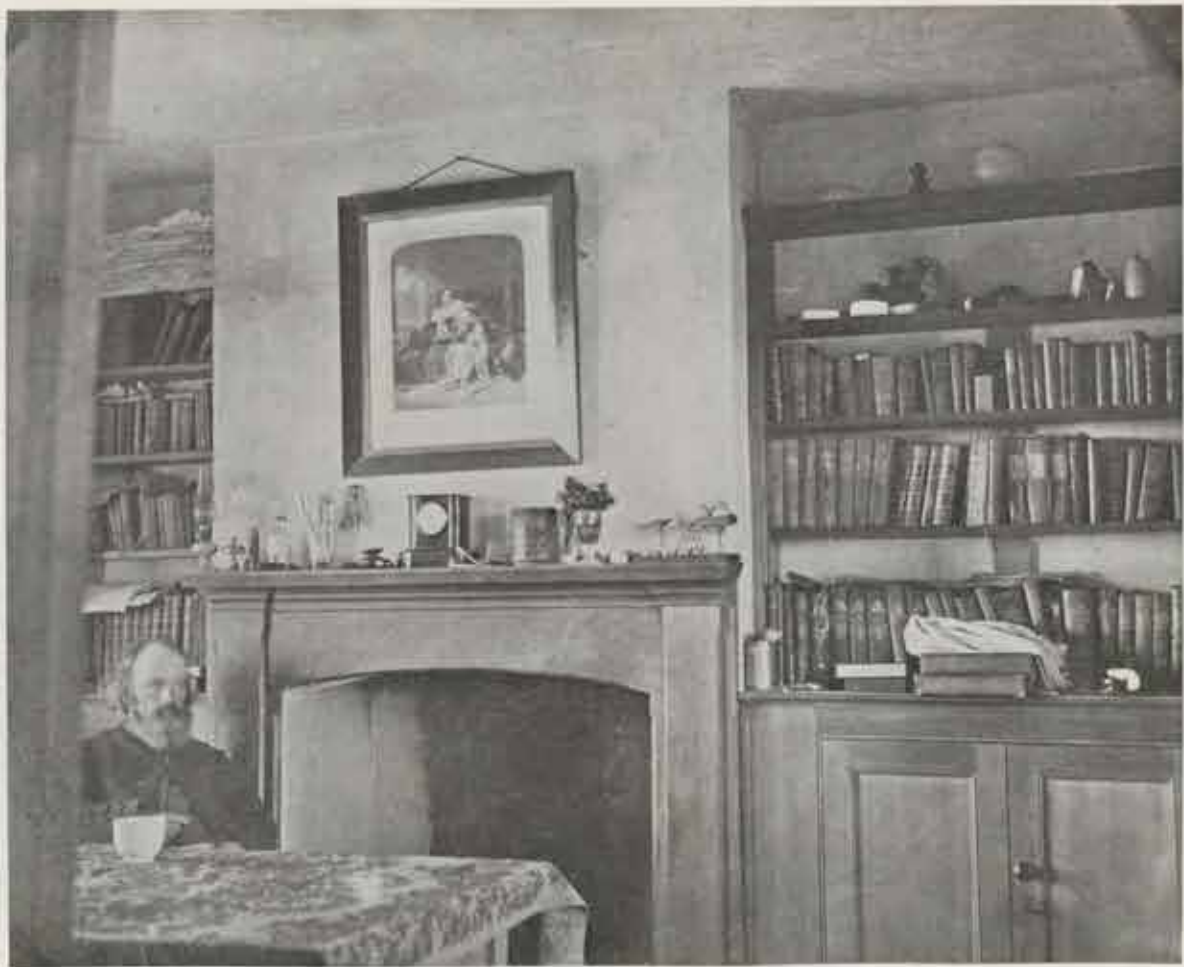




15 (left) & 6 Dr. A. C. Barker



20 (above) & 4 Df A. C. Barker



17 Dr. A. C. Barke



12 Dr. A. C. Barker



13 Dr. A. C. Barker







81 (top) & 82 Unknown photo





61 (top) & 62 Rev. John Kinder

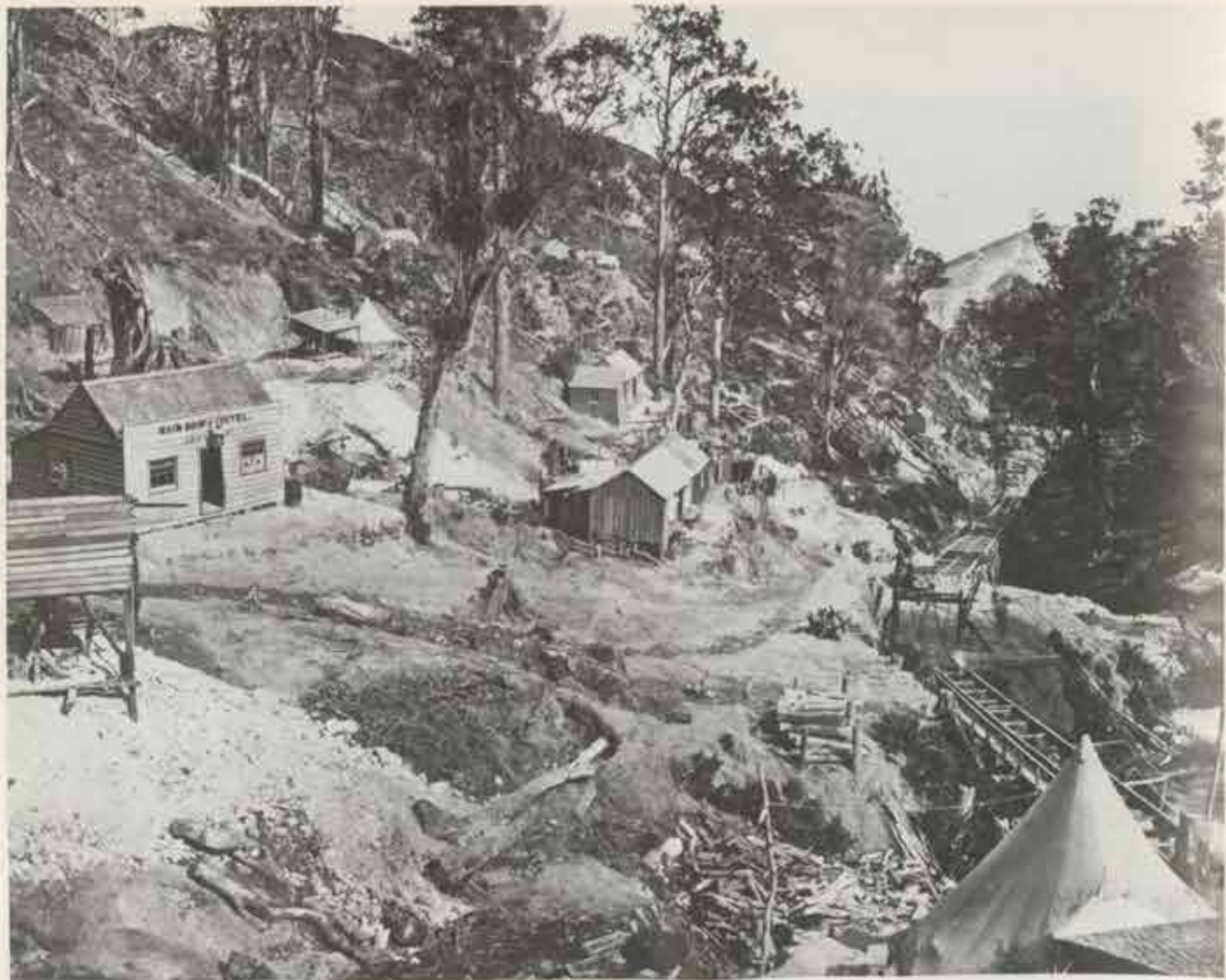




22 Theodore Bloch



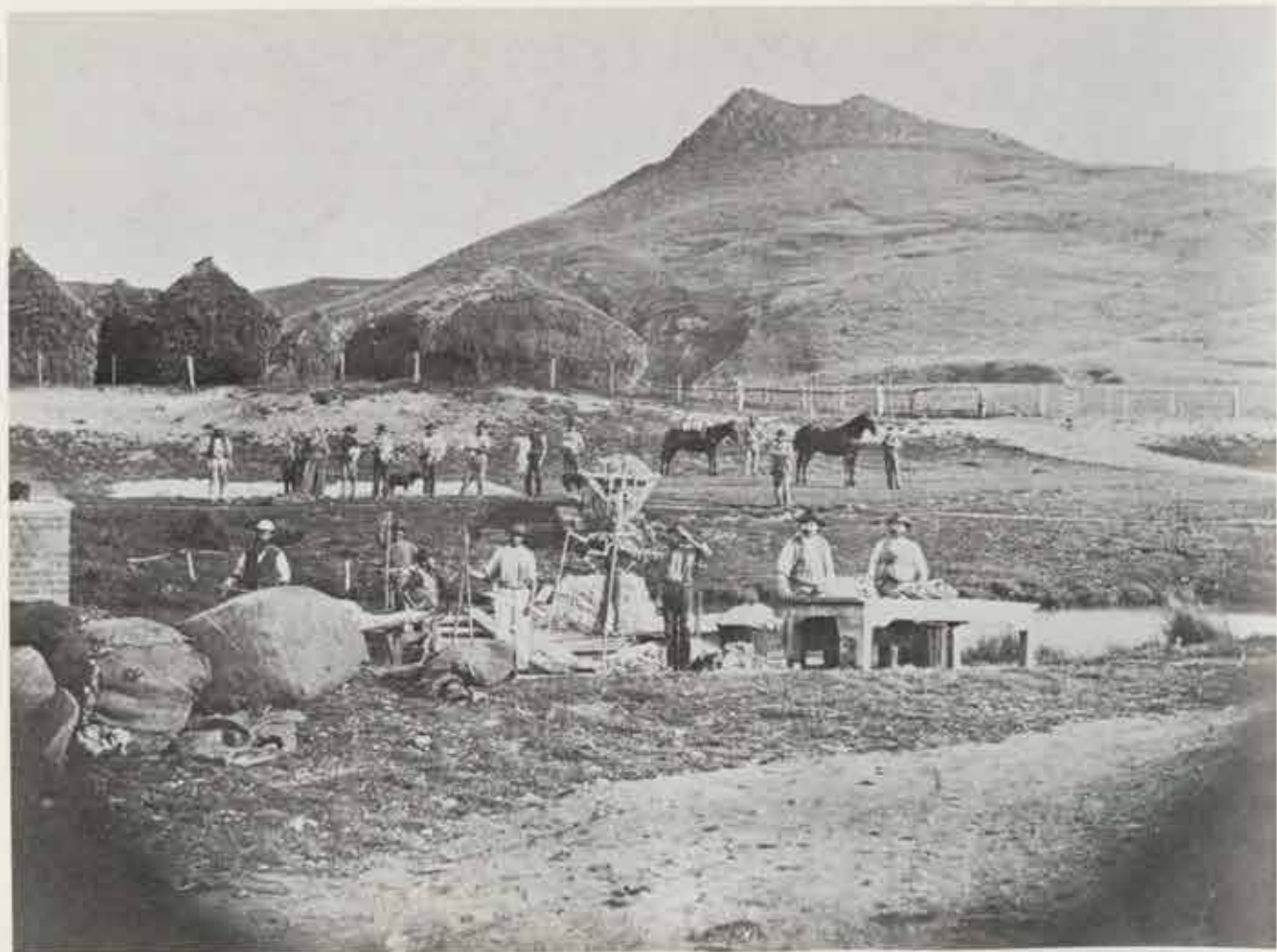
21 Theodore Bloch





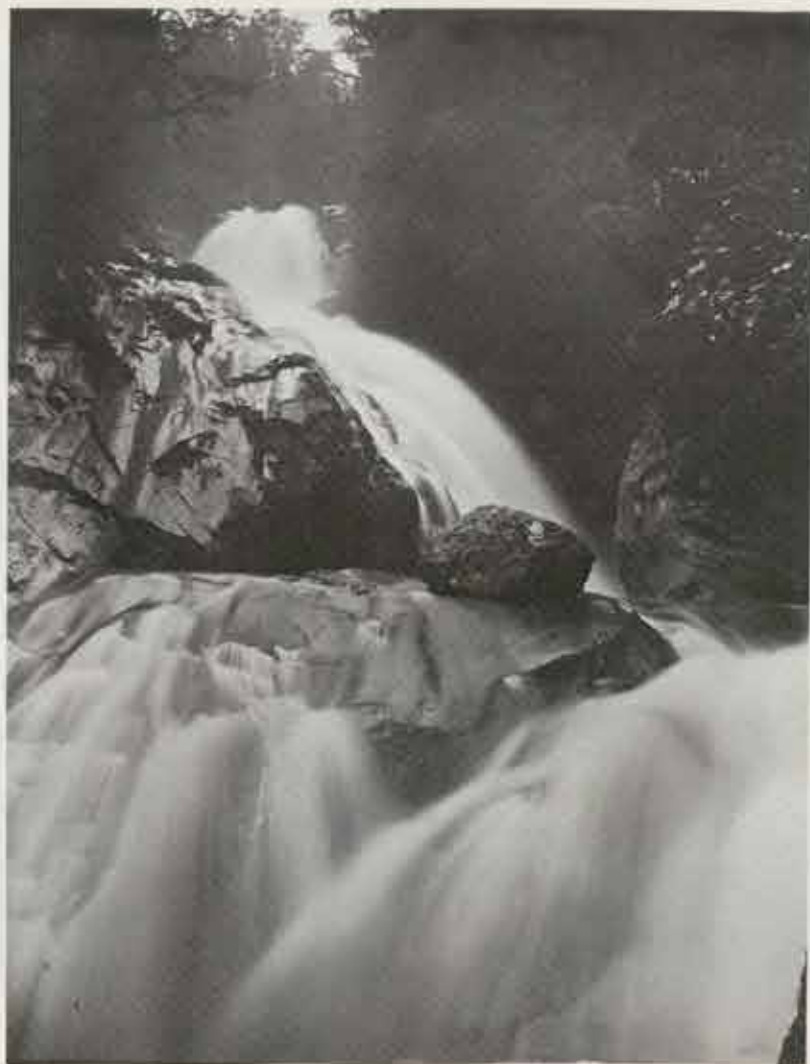


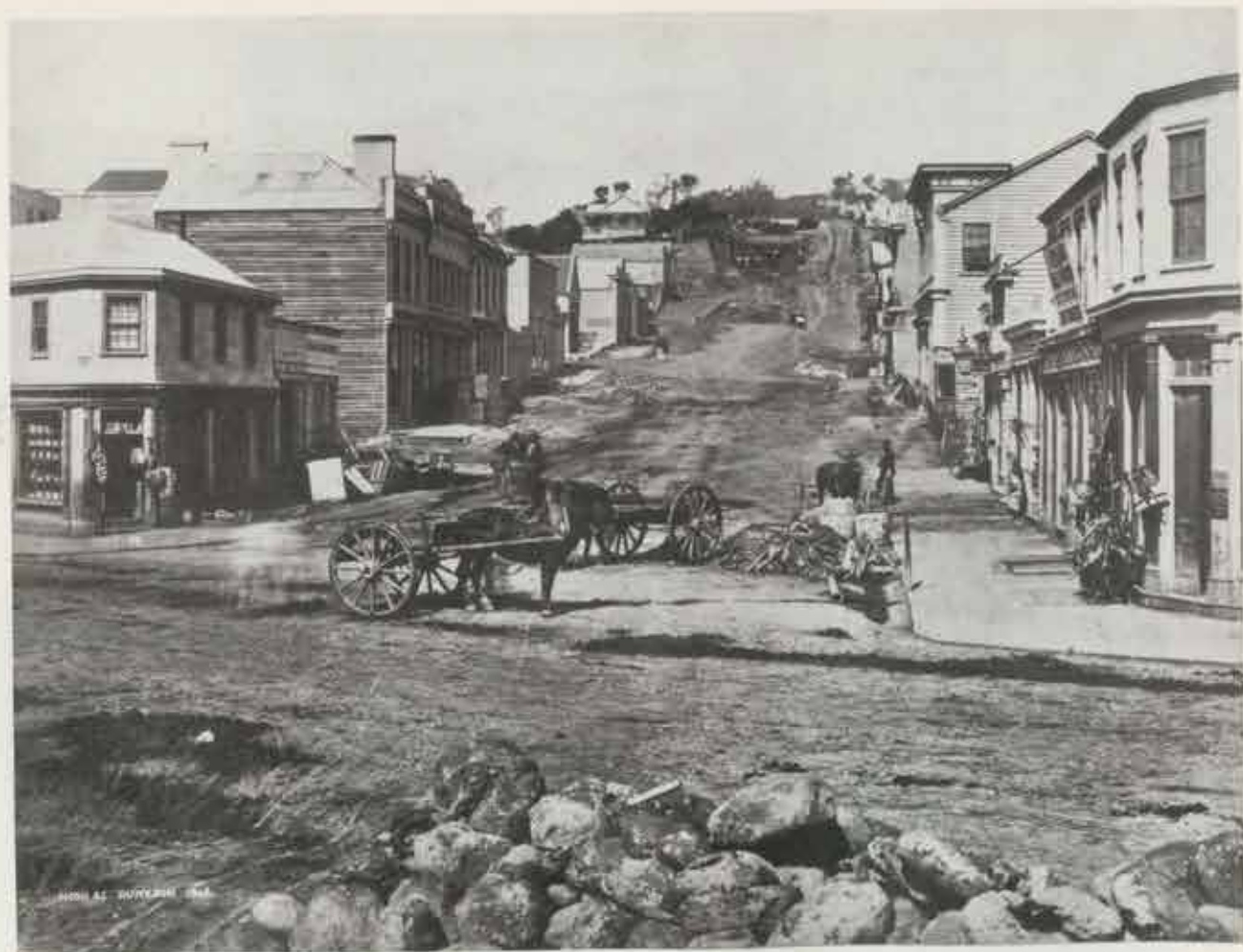


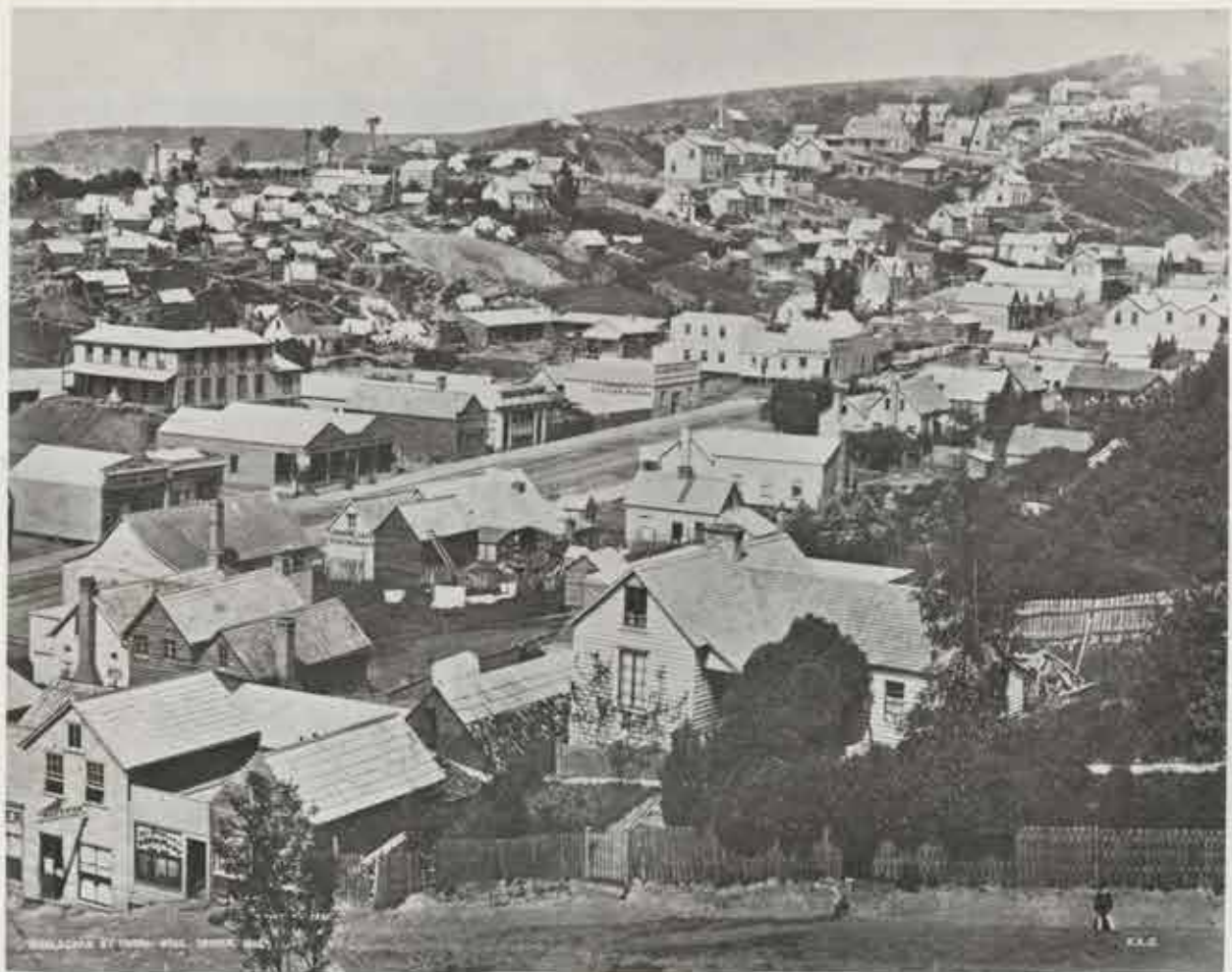


1 J. W. Allen







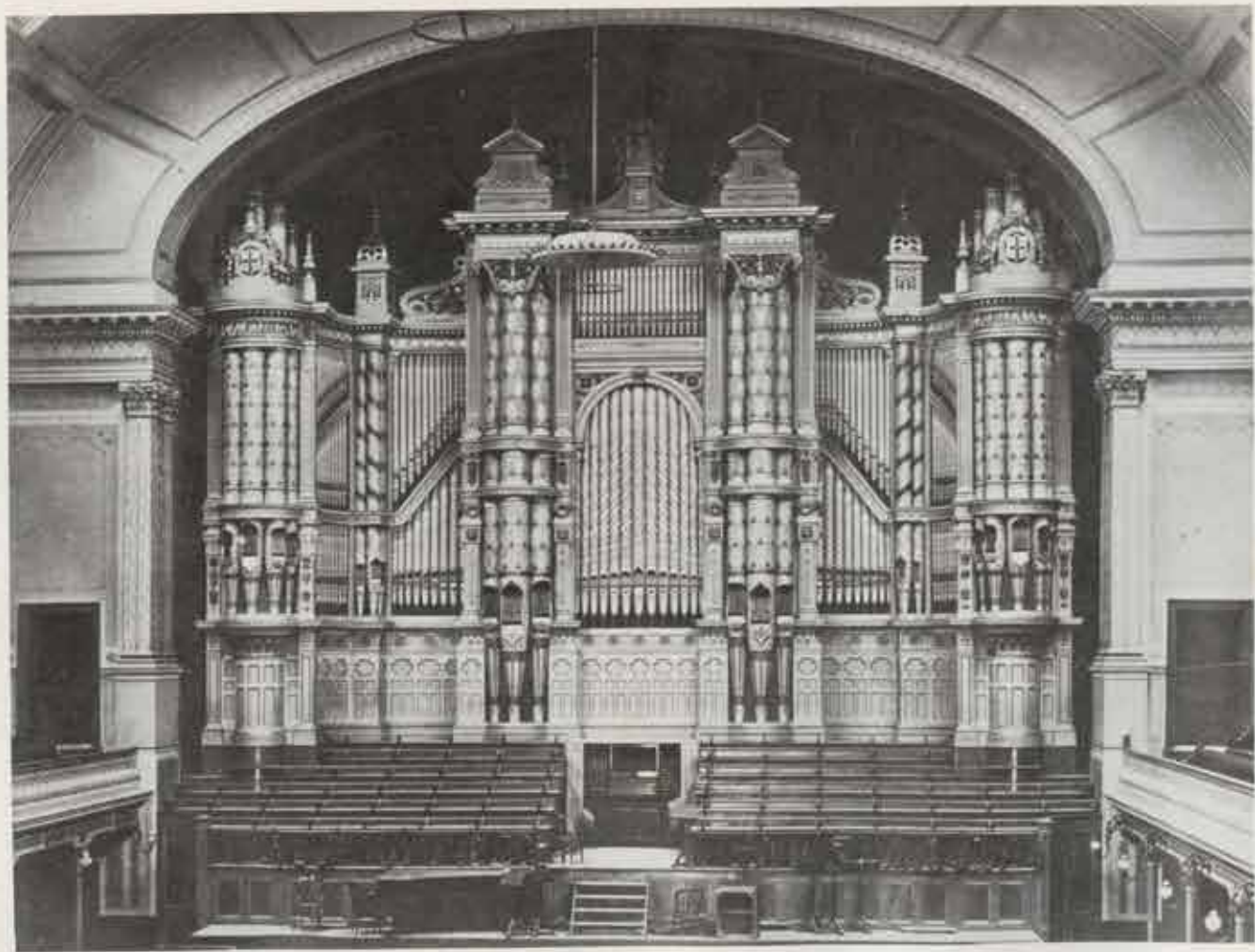




72 (left) & 73 Swan and Wrigglesworth



43 (left) & 44 Burton Bros.



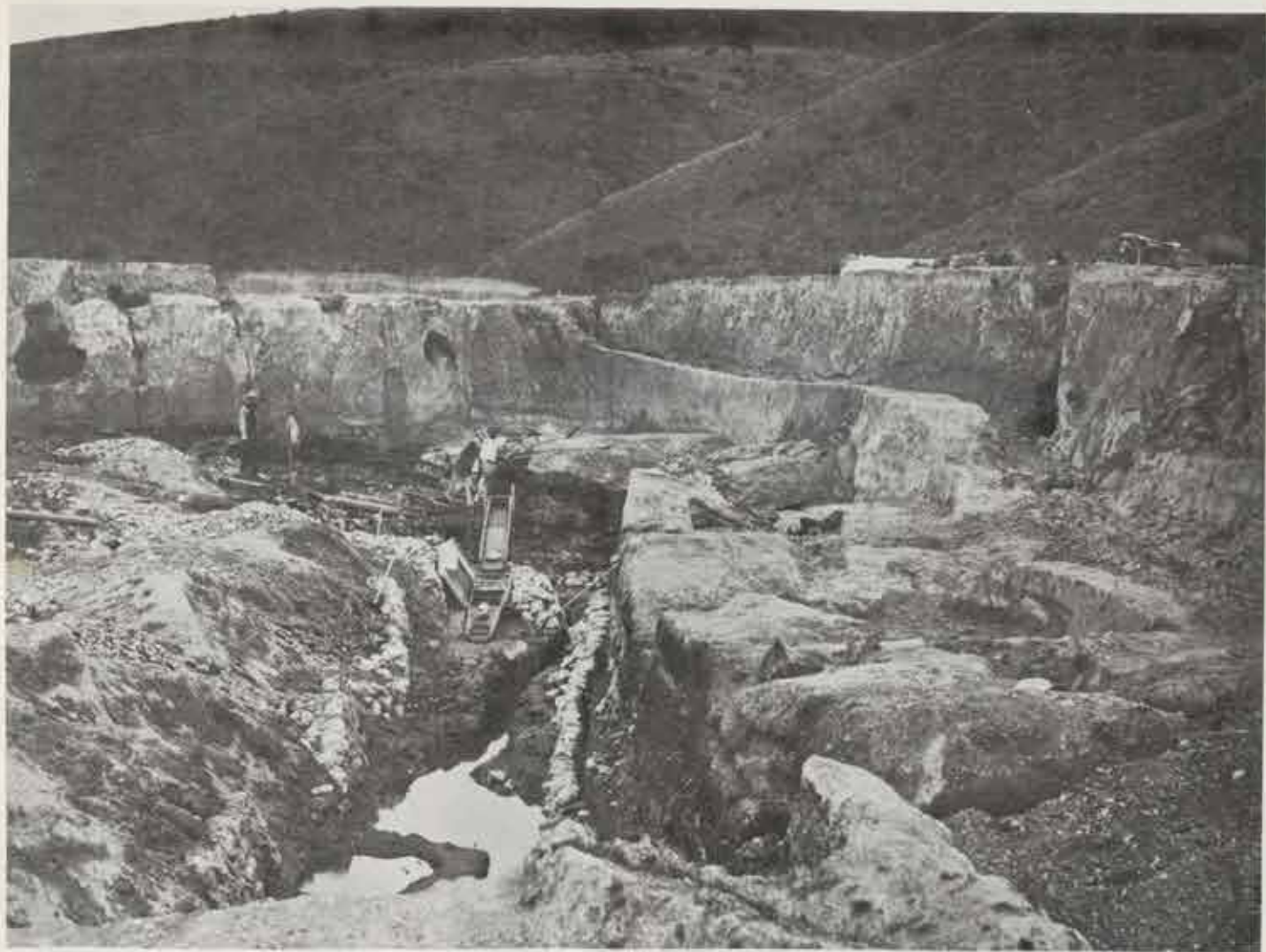


58 (top) Hart, Campbell and Co.

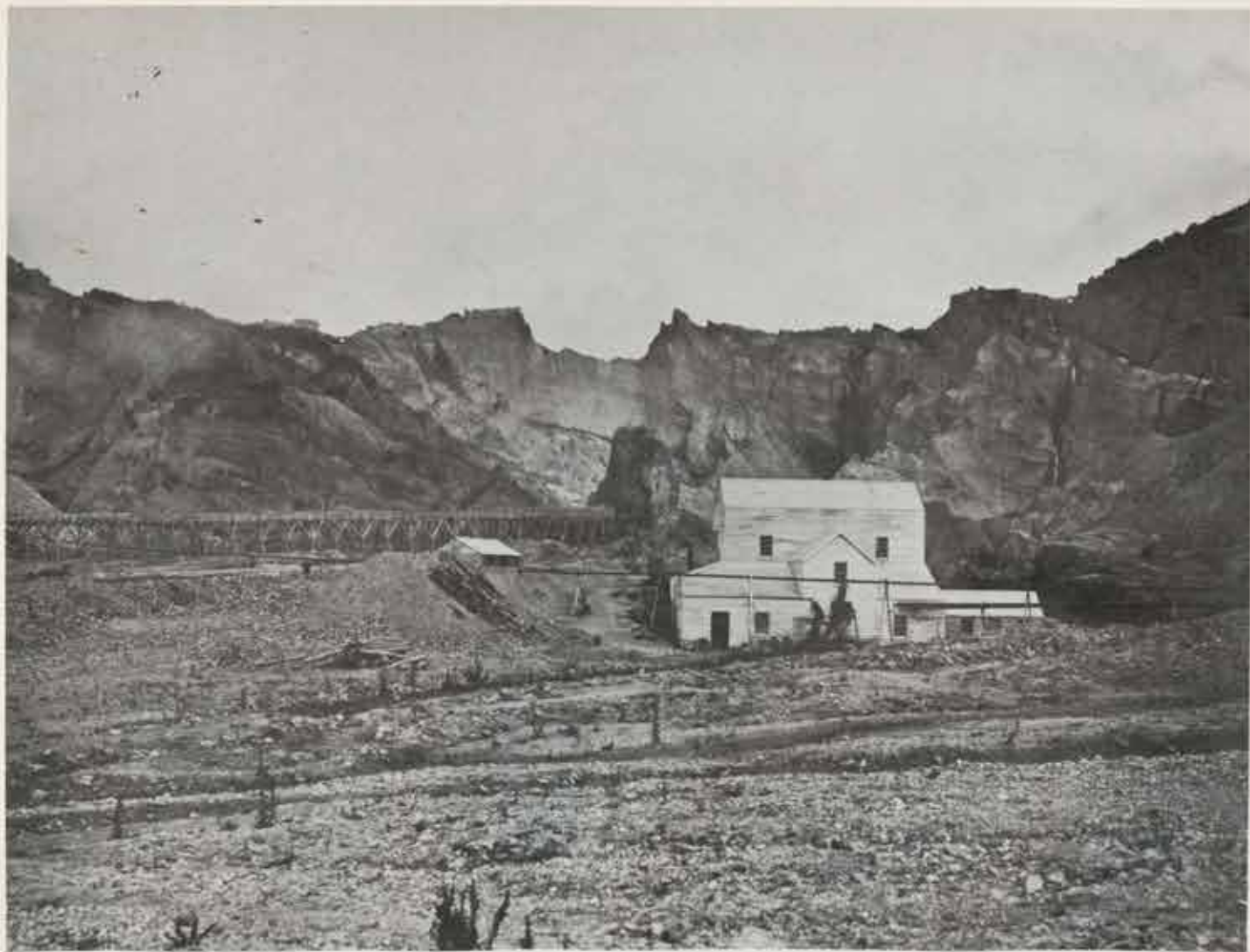
45 Burton Bros.











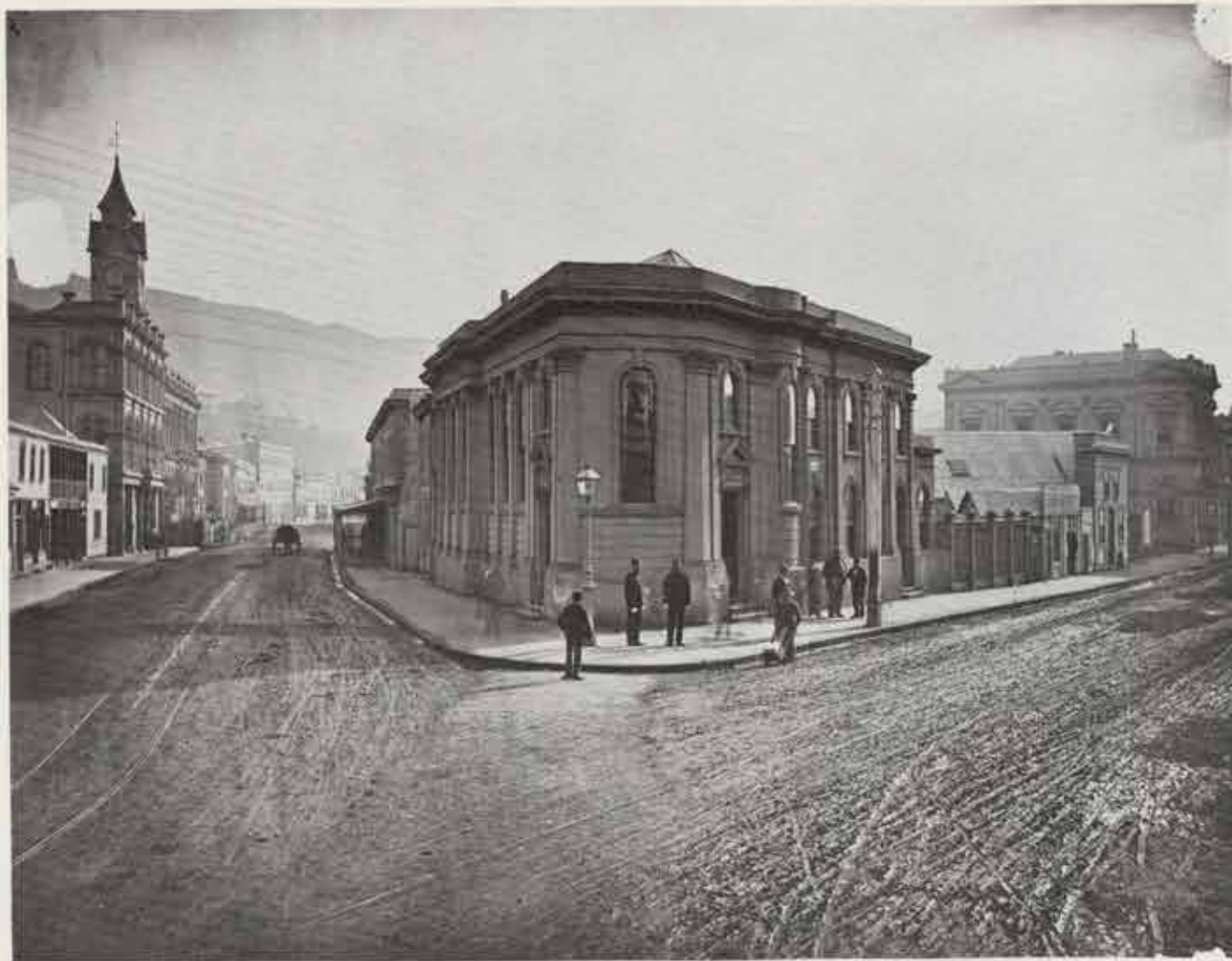






18 FOOT SHARK, CAUGHT AT PORT CHALMERS. '16.

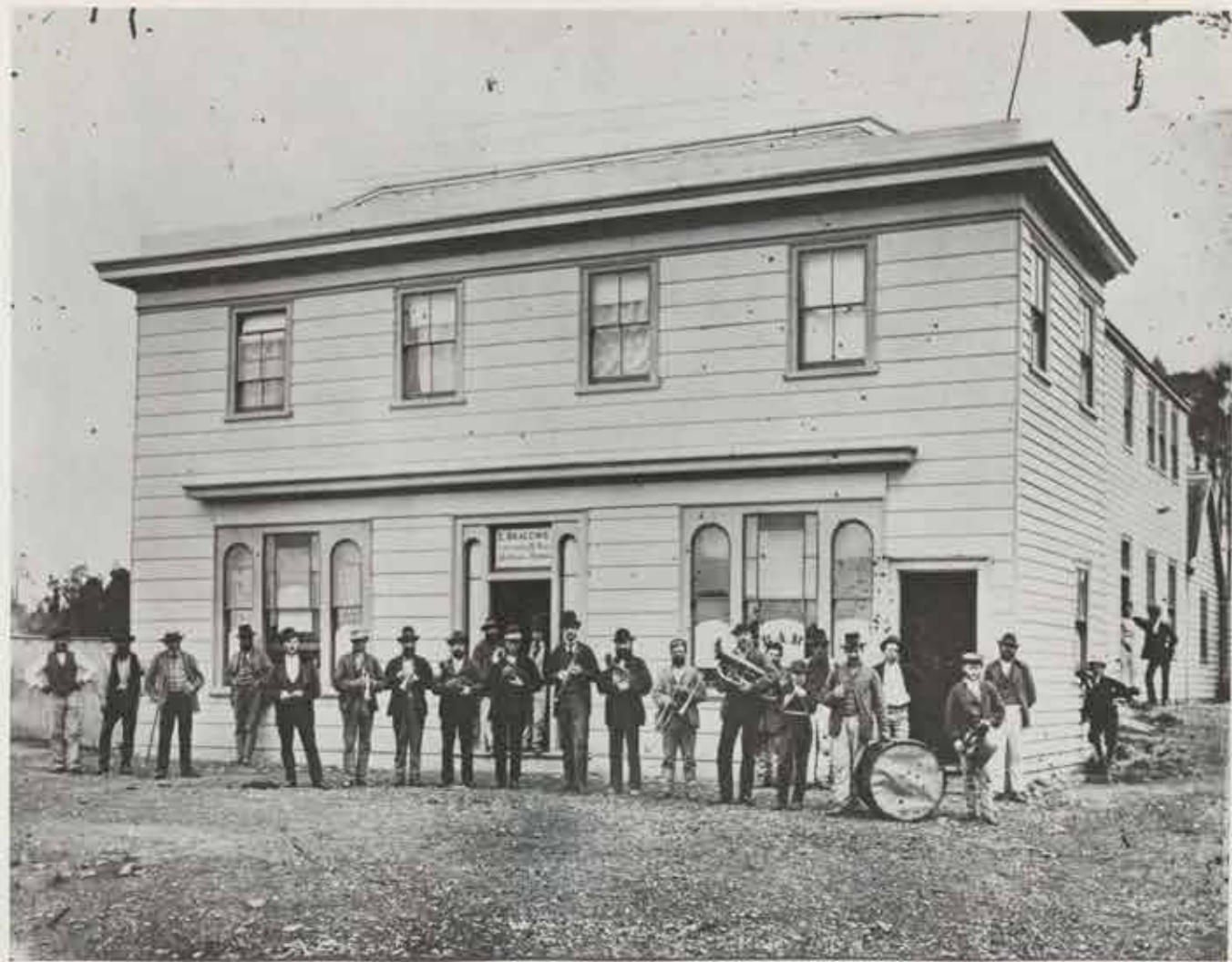


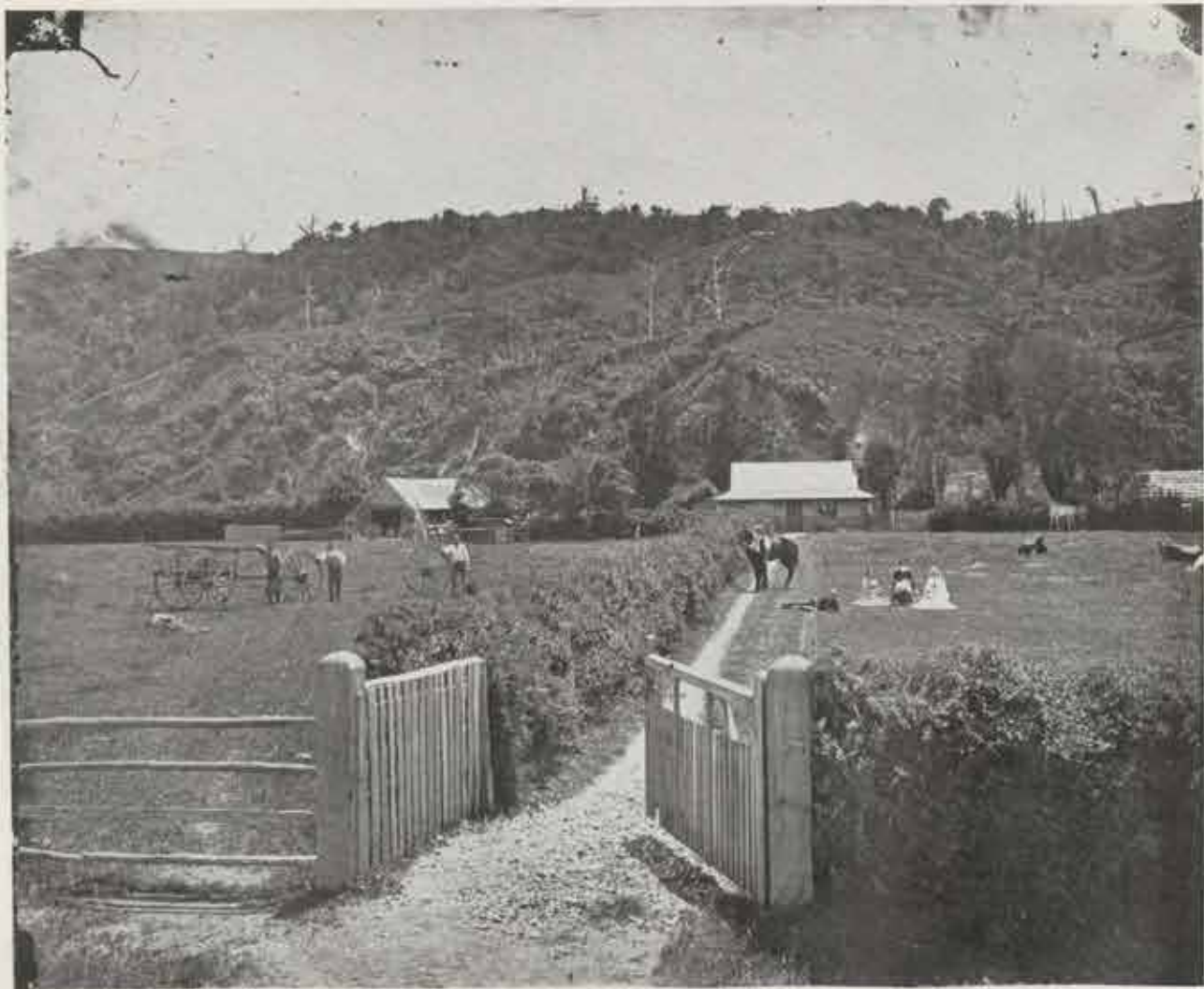








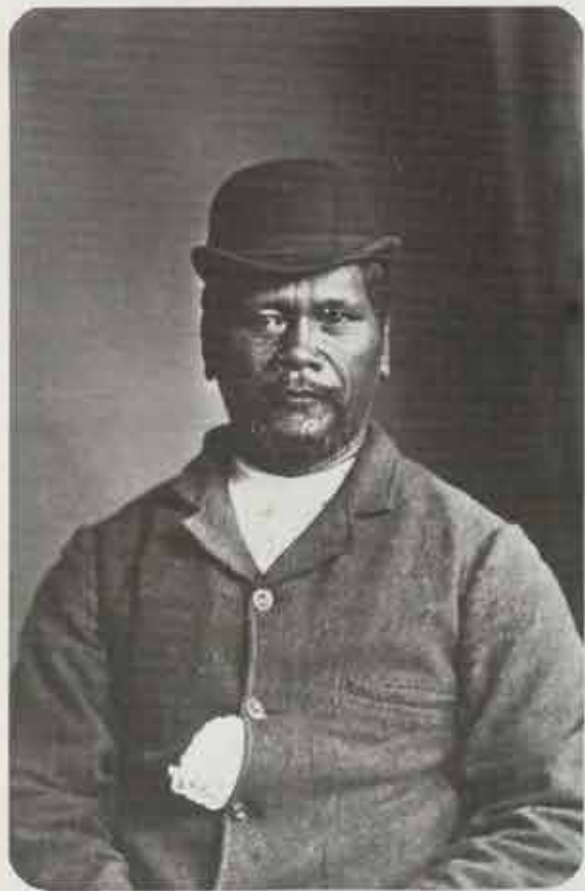




24 James Bragge



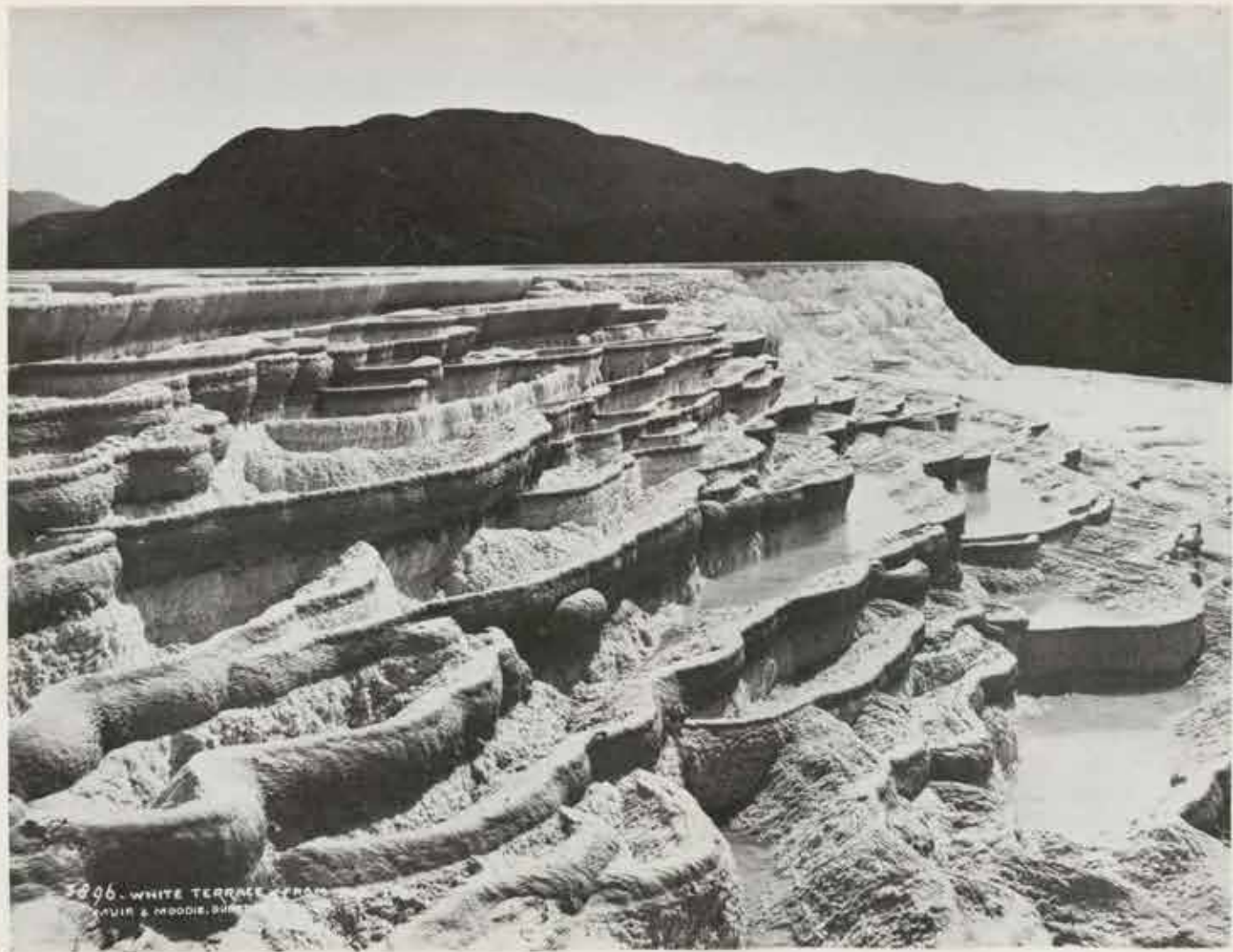




83 Unknown photographer



51 W. H. Davis



5896. WHITE TERRACE TERRACE  
Muir & Moodie, 1911









WOOD - AT TUNGAREHU - NEAR PARIHAKA.  
BURTON BROS. DUNED.





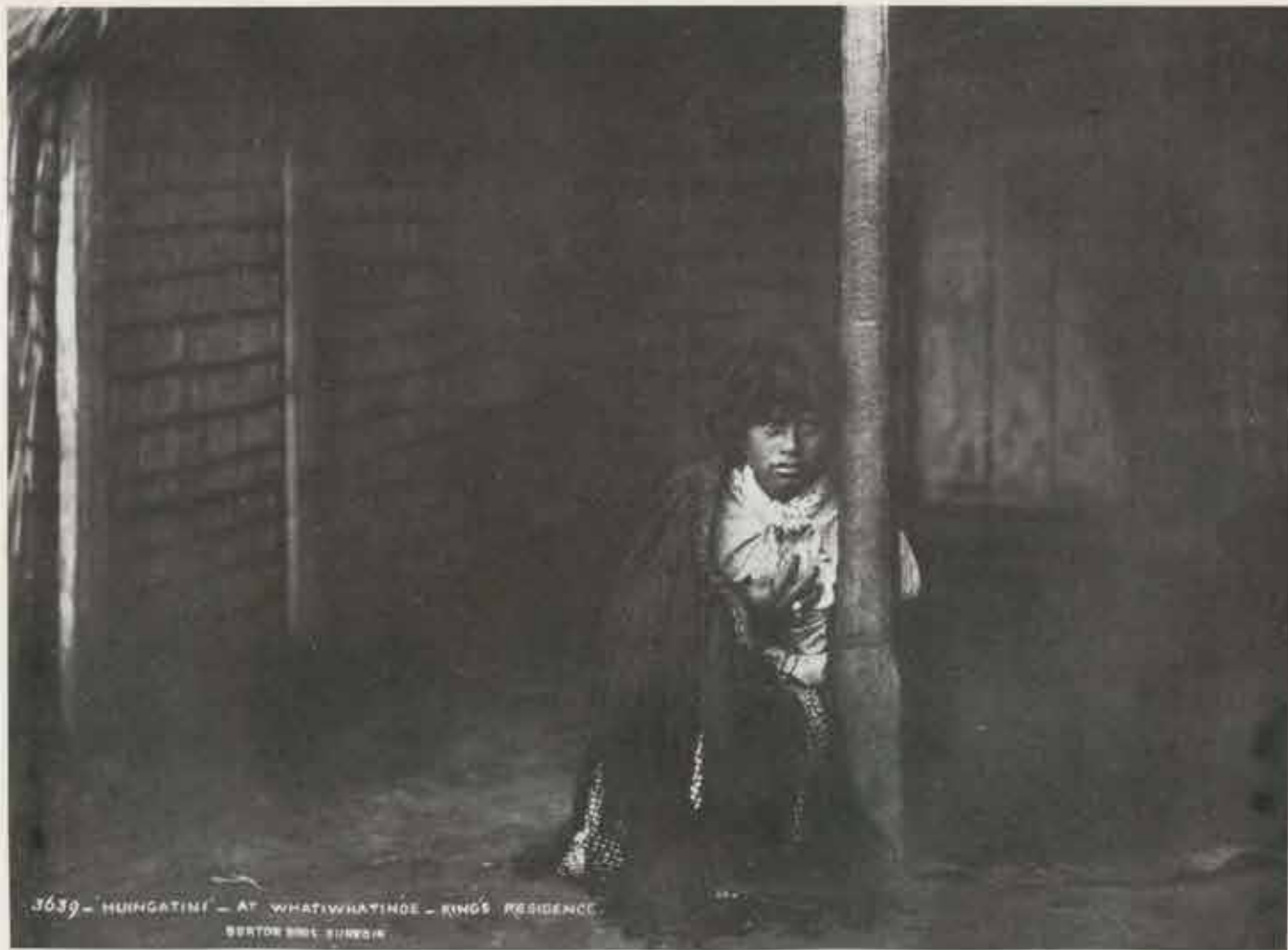


3623 MEETING OF GREAT CHIEFS AT WHARE-KOMITI - HAKEHUKA - KING COUNTRY  
MAURICE & WOODIE O'BRIEN.



3681 WETERE TX HERENCIA, WIFE, AND SON

BURTON BRONKHORST



3639 - HUNGATIMI - AT WHATIWHATINOE - KING'S RESIDENCE  
BORTON 2001 2190216











41 (top) Alfred H. Burton

92 J.V. (Valentine and Sons, Dundee)



47 Connolly and Co.



46 Connolly and Co.

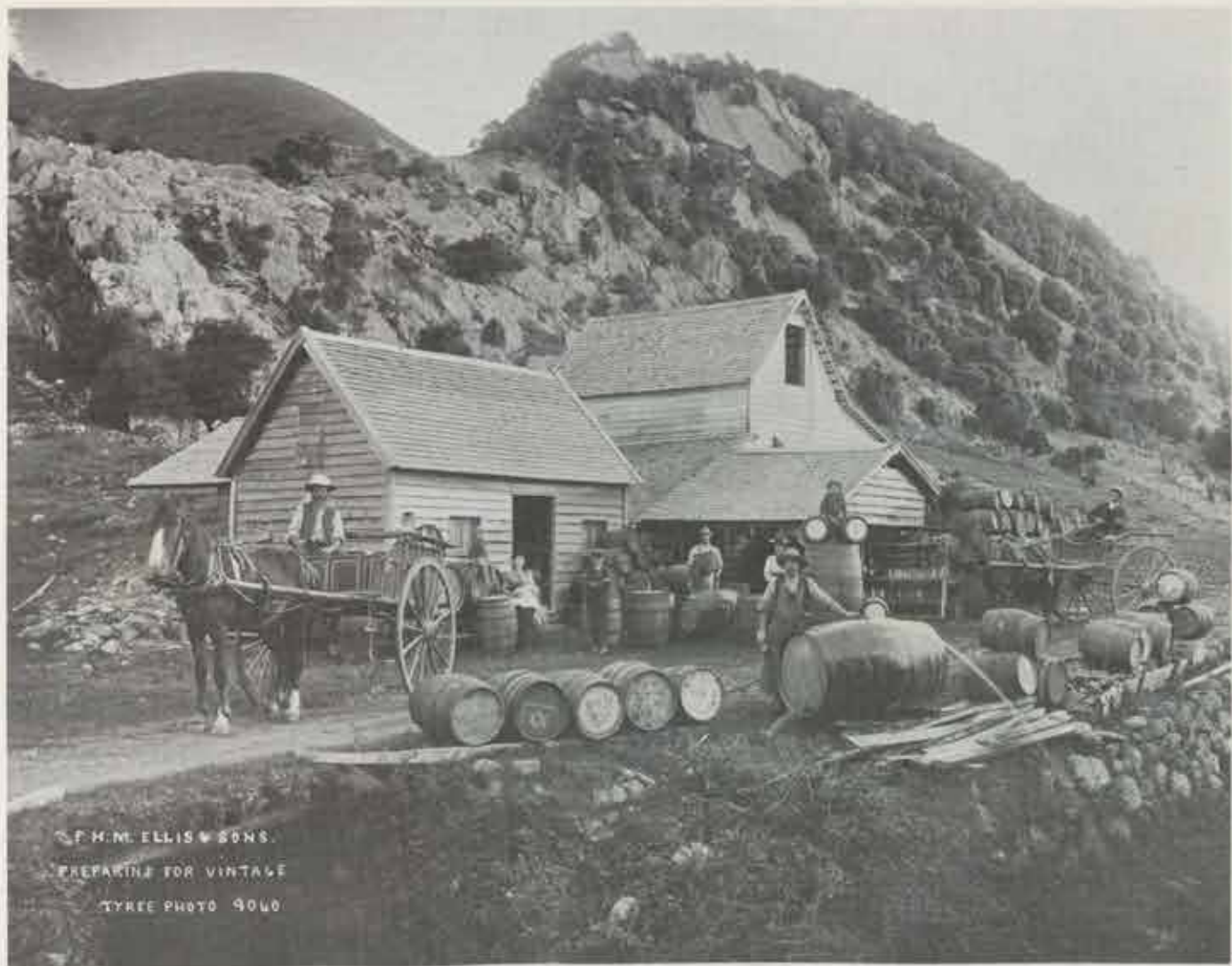




94 (top) & 93 E. Wheeler and Son



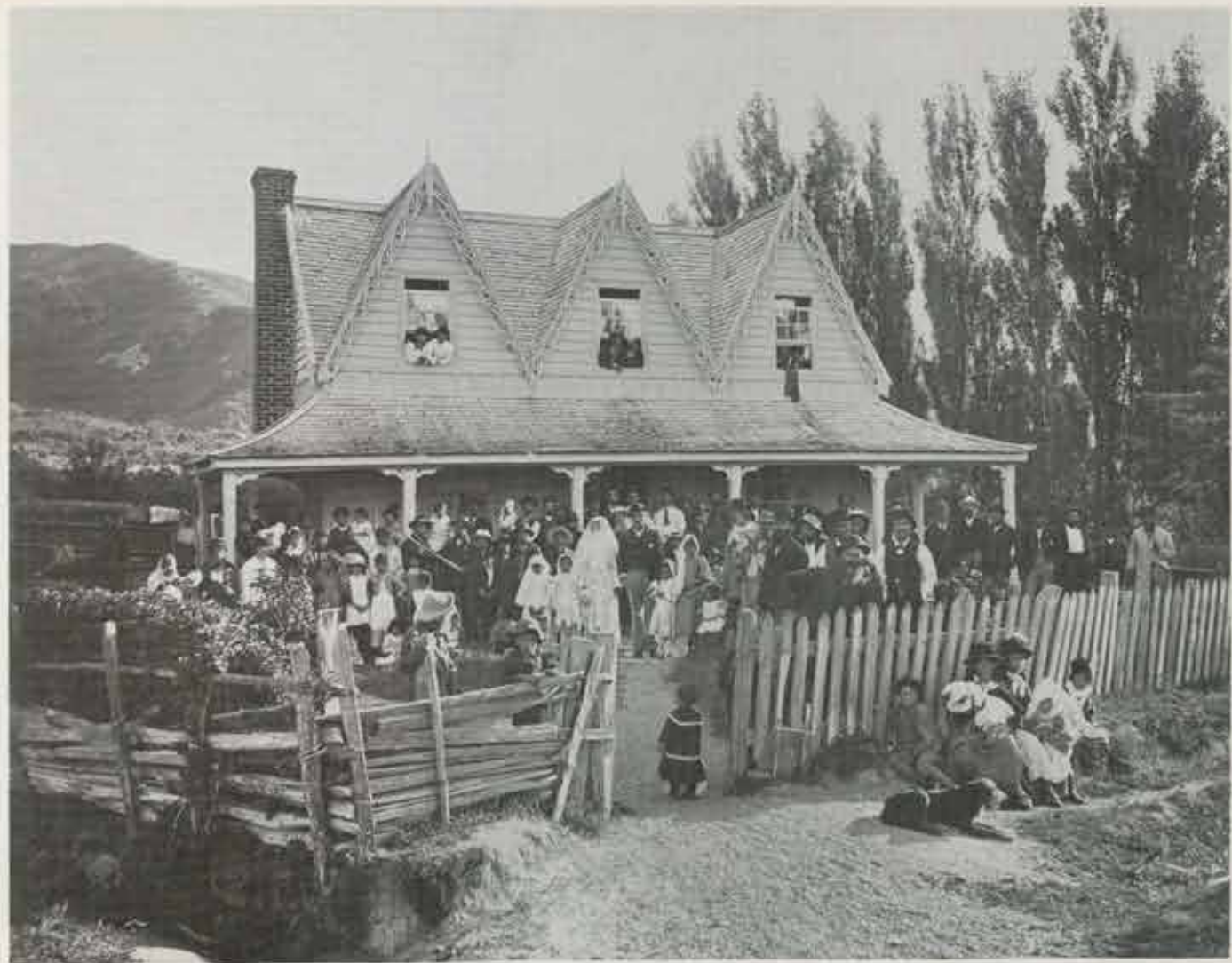




F. H. M. ELLIS & SONS.  
PREPARING FOR VINTAGE  
TYREE PHOTO 9060



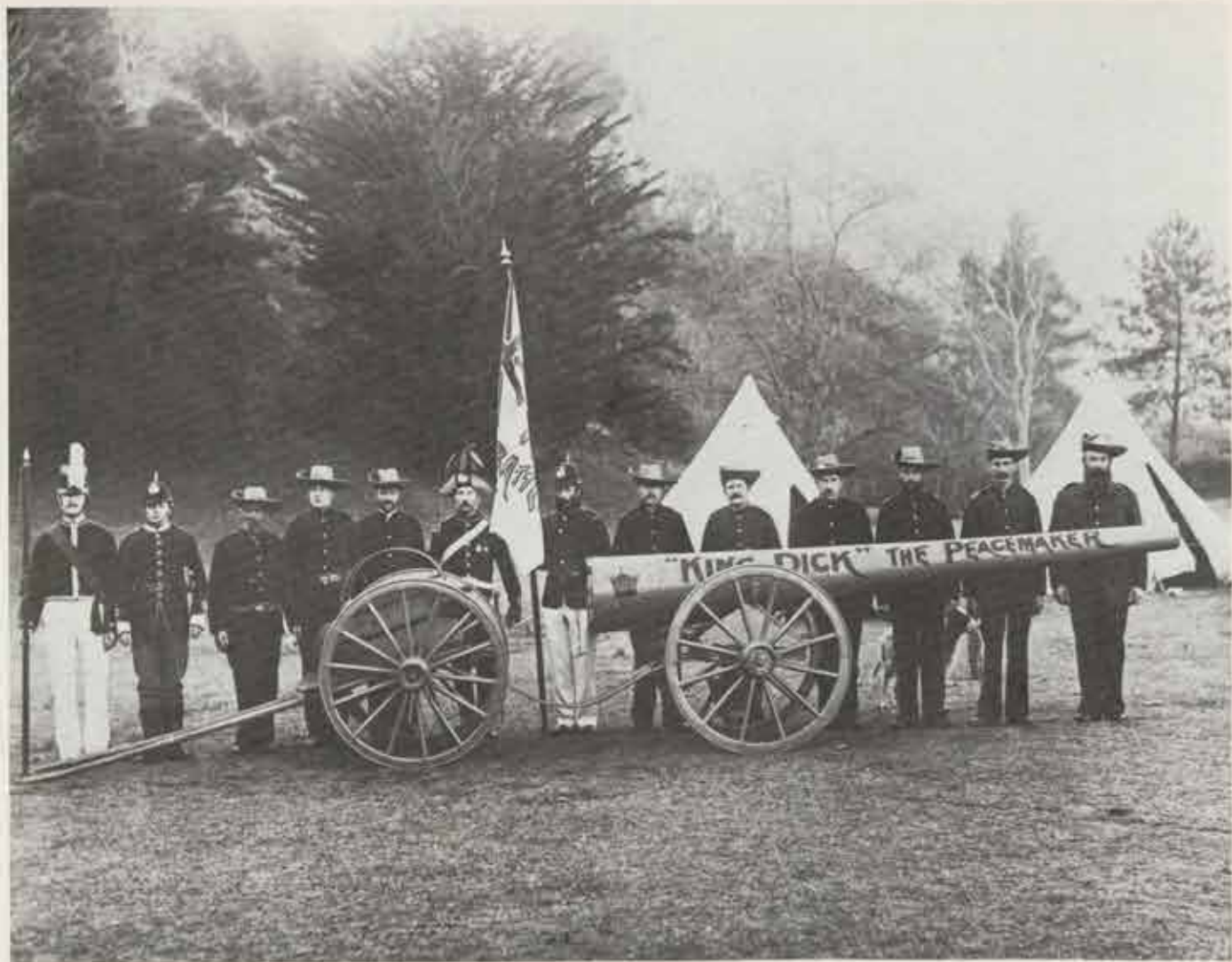
THE CUP OF TEA AT  
HALF-WAY HOUSE, WANGAMBA,  
TYREE, PHOTO, NELSON.  
5321.

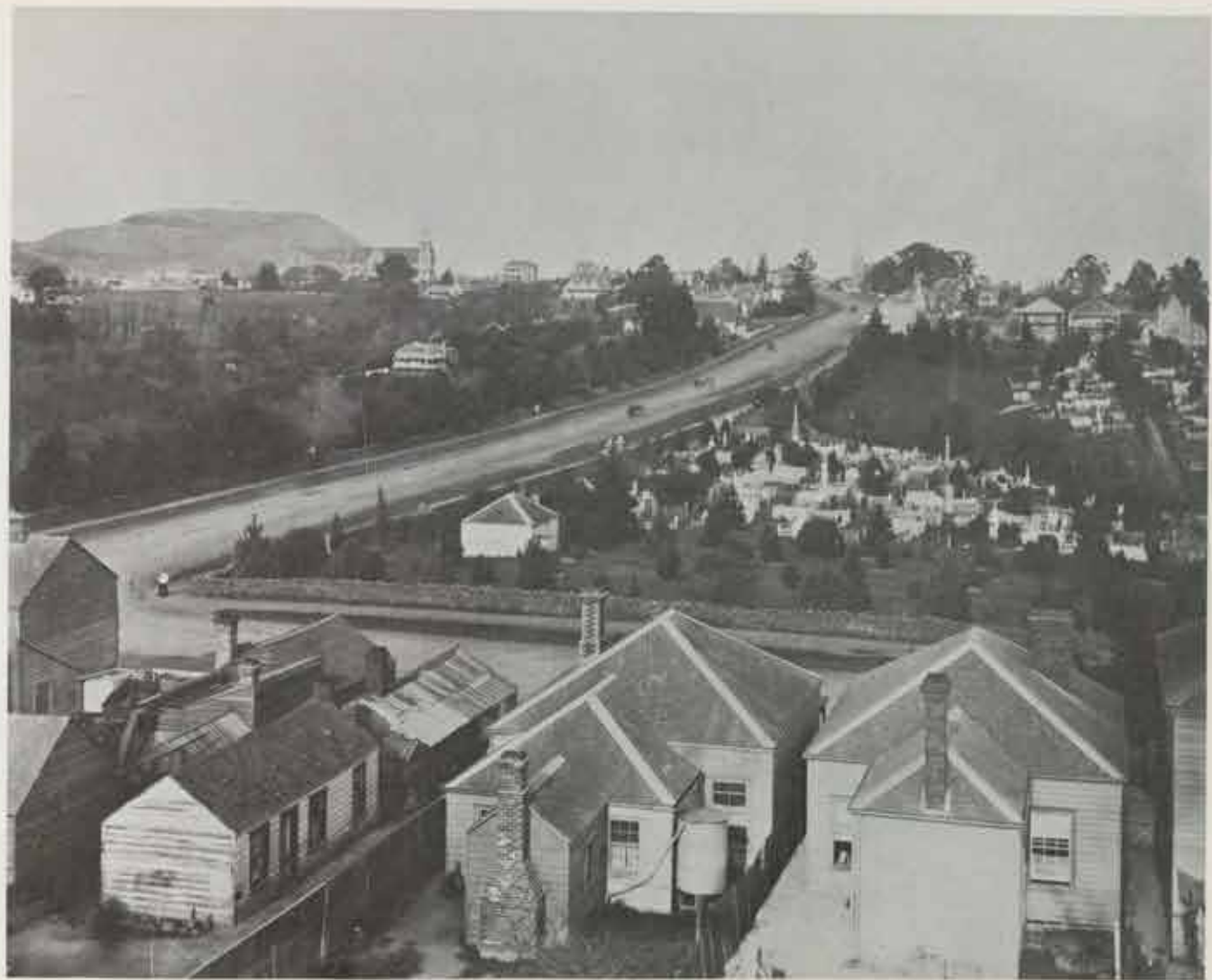


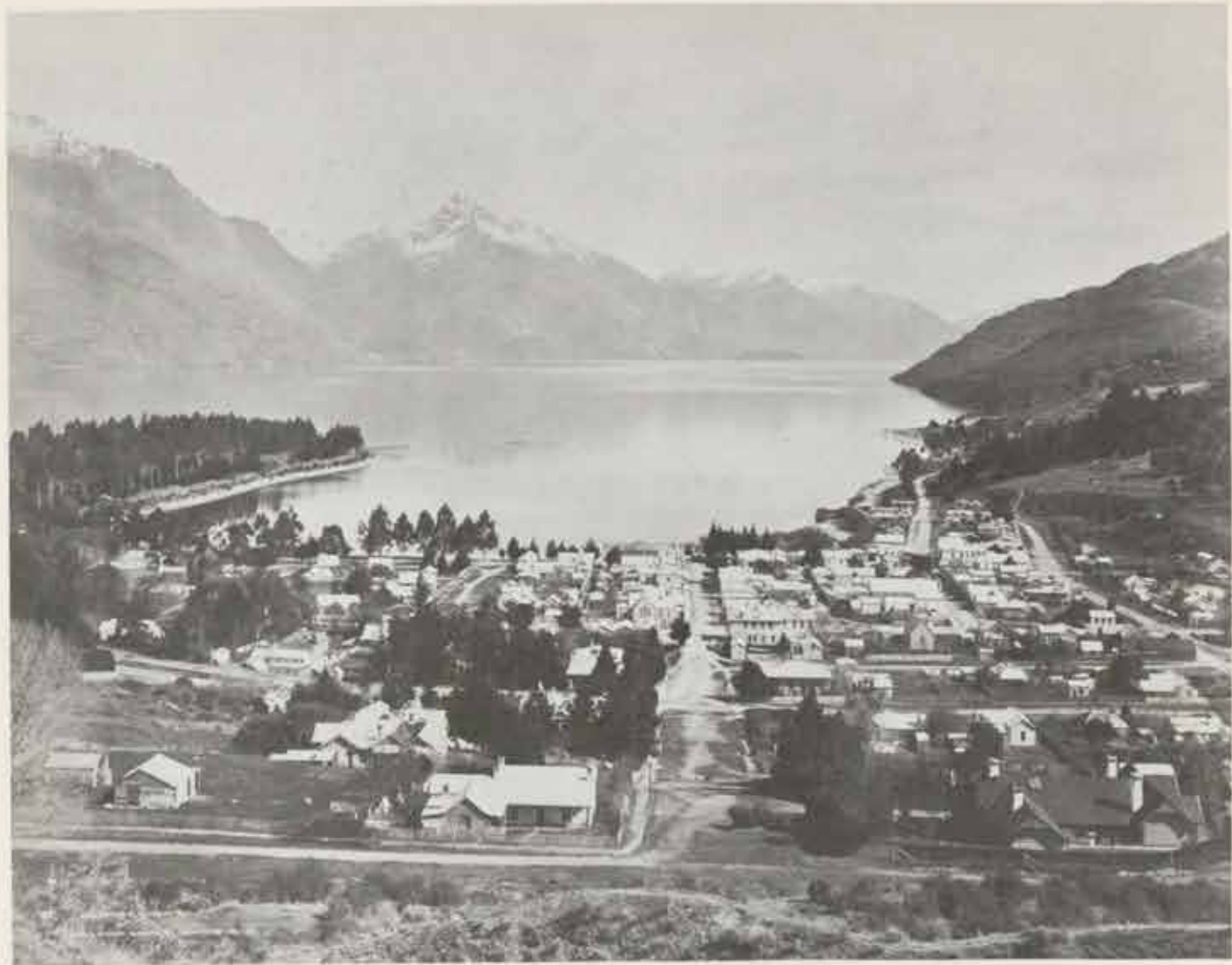


SANICHO BLAIA FLUME - BLN  
ROCKY RIVER COLLINGWOOD  
TYREE PHOTO 1907

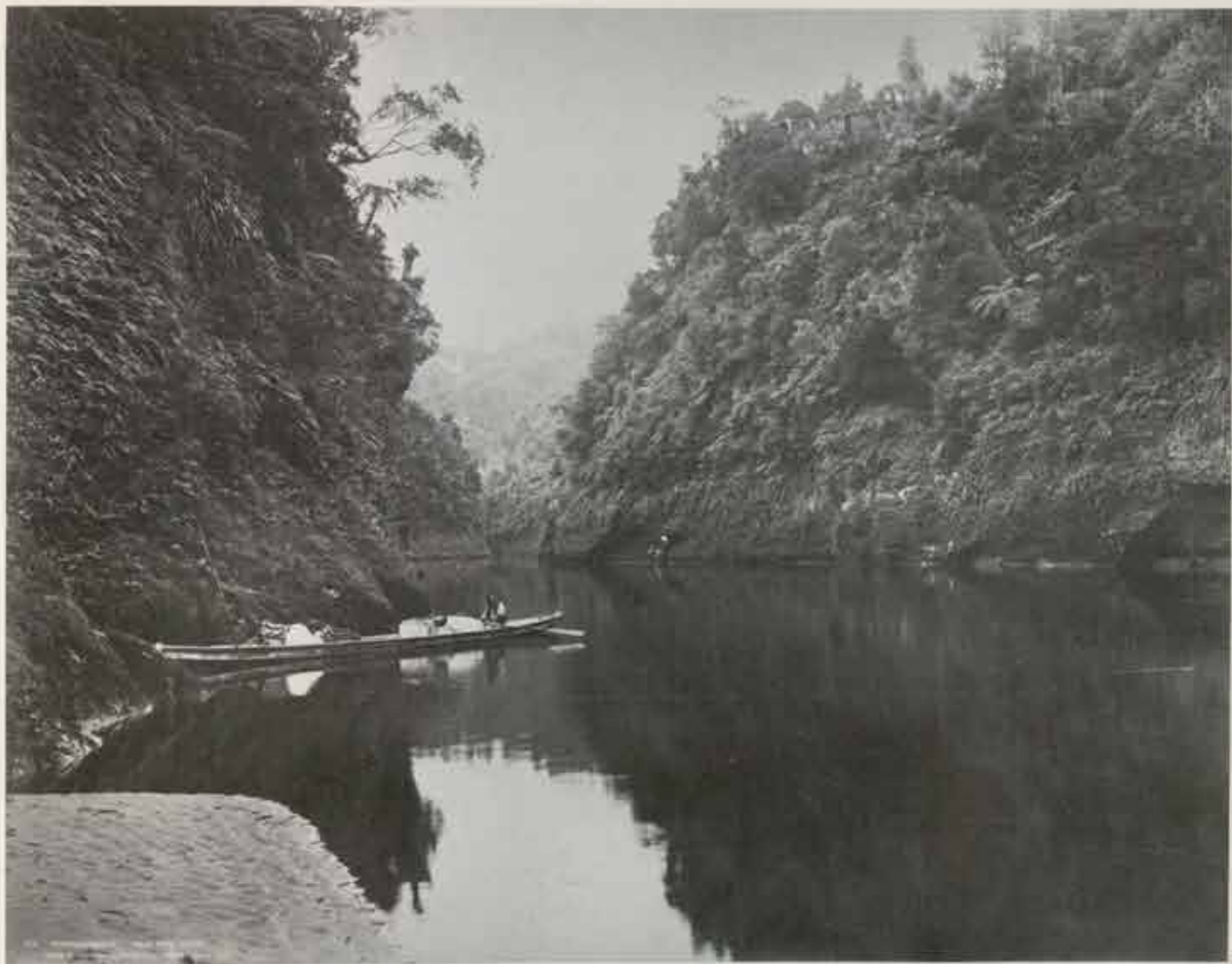






















## CATALOGUE OF PHOTOGRAPHS

*Note: Dimensions given in inches, height before width, are original contact print sizes. Photographers are listed alphabetically and their respective photographs chronologically.*

### J. W. ALLEN

1. Mr Douglas' Station, Mt. Royal, c. 1870.  $4 \times 5\frac{5}{16}$ . Hocken Library. page 22
2. Mr Sise's Station, Hampden, c. 1870.  $4\frac{1}{2} \times 7\frac{1}{4}$ . Hocken Library. page 20
3. Mud House near Caversham, c. 1870.  $4\frac{1}{2} \times 7\frac{1}{4}$ . Hocken Library. page 21

### DR A. C. BARKER

4. The Photographer and Son, 1865.  $3\frac{1}{2} \times 2\frac{1}{2}$ . Canterbury Museum. page 9
5. Family Outside Homestead, Middleton, Canterbury, 1867.  $5\frac{1}{2} \times 7\frac{7}{16}$ . Canterbury Museum. page 5
6. Breakfast to Lord Lyttelton, c. 1868.  $3 \times 2\frac{3}{4}$ . Canterbury Museum. page 8
7. Julius Haast and Fuller, Taxidermist, c. 1868.  $3\frac{3}{8} \times 3\frac{1}{2}$  (severely cropped: original size not known). Canterbury Museum. page 4
8. Mr and Mrs Collie, Ohapi, c. 1868.  $3\frac{3}{4} \times 2\frac{1}{2}$ . Canterbury Museum. page 11
9. Mr and Mrs M. P. Stoddart and Family, c. 1868.  $3\frac{3}{16} \times 2\frac{11}{16}$ . Canterbury Museum. page 7

10. Shand Family and Friends, Te Wakura, Chatham Islands, c. 1868.  $3\frac{3}{4} \times 6$ . Canterbury Museum. front cover
11. Shand Girls and Friend, Te Wakura, Chatham Islands, c. 1868.  $4 \times 4\frac{1}{2}$  (top corners rounded). Canterbury Museum. page 7
12. Mrs J. E. Fitzgerald, 1869.  $7\frac{1}{2} \times 5\frac{1}{2}$ . Canterbury Museum. page 11
13. The Photographer's Sons: A. L. and S. D. Barker, c. 1869.  $6\frac{1}{2} \times 4\frac{1}{2}$ . Canterbury Museum. page 6
14. Gordon Family, Mt Peel, c. 1870.  $4\frac{1}{2} \times 2\frac{3}{4}$ . Canterbury Museum. page 4
15. B. W. Mountfort, Architect, c. 1870.  $5\frac{9}{16} \times 3\frac{3}{4}$ . Canterbury Museum. page 8
16. Ohapi Lean-to, c. 1870.  $3\frac{1}{4} \times 4\frac{1}{8}$ . Canterbury Museum. page 12
17. The Photographer in his Living Room; seated, 1870.  $4\frac{9}{16} \times 5\frac{1}{2}$ . Canterbury Museum. page 10
18. The Photographer in his Living Room; reclining, 1870.  $3\frac{1}{4} \times 5\frac{1}{2}$ . Canterbury Museum. page 13
19. Col. Harrington and Friends, 1872.  $3\frac{1}{2} \times 4\frac{13}{16}$ . Canterbury Museum. page 3
20. Giant Catfish, 1872.  $4\frac{1}{2} \times 5\frac{1}{2}$ . Canterbury Museum. page 9

## THEODORE BLOCH

21. Godwin Boy, c. 1870.  $3\frac{1}{4} \times 2\frac{1}{4}$ . Nelson Provincial Museum. page 17
22. Mr Webb, c. 1870.  $3\frac{3}{4} \times 2\frac{1}{4}$ . Nelson Provincial Museum. page 17

## JAMES BRAGGE

23. W. H. Fitchett and Family, Lower Hutt, c. 1875.  $9\frac{1}{2} \times 11\frac{1}{2}$ . Dominion Museum. page 39
24. Udy's Farm, Lower Hutt, c. 1875.  $9\frac{1}{2} \times 11\frac{1}{2}$ . Dominion Museum. page 42
25. Bank of New Zealand Corner, Lambton Quay and Customhouse Quay, Wellington, c. 1879.  $11 \times 15$ . Dominion Museum. page 38
26. Braggins' Hotel, Masterton and First Masterton Band, c. 1879.  $9 \times 11\frac{1}{2}$ . Dominion Museum. page 41
27. Long Avenue, 70 Mile Bush, c. 1879.  $8\frac{1}{2} \times 11\frac{1}{2}$ . John B. Turner. page 44
28. Mangatamoka River, 70 Mile Bush, c. 1879.  $8\frac{1}{4} \times 11\frac{1}{2}$ . John B. Turner. page 43
29. Victoria Hotel, Petone, c. 1879.  $9\frac{1}{2} \times 11\frac{1}{2}$ . Dominion Museum. page 40

## ALFRED H. BURTON

30. Group of Women at Ti Eke, Wanganui River, 1885.  $5\frac{1}{2} \times 7\frac{1}{2}$ . Dominion Museum. page 51
31. Huingatini at Whatiwhatihoe, King's Residence, 1885.  $5\frac{1}{2} \times 7\frac{1}{2}$ . Dominion Museum. page 54

32. Meeting of Great Chiefs at Whare-Komiti, Haerehuka, King Country, 1885. 6 x 8. Dominion Museum. page 52
33. Persuading a Sitter, Whatiwhatihoe King's Residence, 1885. 5½ x 7¼. Dominion Museum. page 50
34. Railway Workshops, Petone, 1885. 6 x 8½. Dominion Museum. page 56
35. Village Scene, Koroniti (Corinth), Wanganui River, 1885. 6 x 8. Dominion Museum. page 55
36. Wetere Te Rerenga, Wife and Son, Whare-Komiti, Haerehuka, King Country, 1885. 8 x 6. Dominion Museum. page 53
37. White Terrace from the Top, 1885. 6 x 8. Dominion Museum. page 46
38. At Pungarehu, Near Parihaka, c. 1886. 6 x 8. Dominion Museum. page 49
39. Fissure Near Tikitapu Bush, 1886. 6 x 8. Dominion Museum. page 47
40. Terrace Hotel, Te Wairoa, After the Eruption, 1886. 6 x 8. Dominion Museum. page 48
41. Interior of Auckland Free Library, c. 1887. 6 x 8. Dominion Museum. page 58
42. The Burgon Sheep Shearing Machine, Akaroa, 1892. 6 x 8¼. Dominion Museum. page 57
- BURTON BROS.
43. Maori Man: Tall Hat and Feather, c. 1878. 7½ x 5½. Dominion Museum. page 27

44. Maori Woman in Trimmed Hat and Silk Dress, c. 1879. 7½ x 5. Dominion Museum. page 27
45. Mount de la Beche from the Tasman Glacier, 1893. 8¼ x 11¼. Dominion Museum. page 29

CONNOLLY and CO.

46. Lieutenant-General Sir William Francis Drummond Jervois, Wellington. c. 1883. 19 x 14½. Dominion Museum. page 59
47. Archbishop Redwood, c. 1887. 18 x 15. Dominion Museum. page 59

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48. High Street, Dunedin, 1862. 6½ x 8½. Dominion Museum. page 24
49. MacLaggan Street from Bell Tower, Dunedin, 1862. 6½ x 8½. Dominion Museum. page 25
50. Roaring Creek Falls, Milford Sound, c. 1880. 8 x 6½. Dominion Museum. page 23

W. H. DAVIS

51. Matene te Whiwhi, Wellington, c. 1875. 5½ x 3½. Dominion Museum. page 45

H. DEVERIL

52. Central Otago, c. 1875. 9 x 13¼. John B. Turner. page 32
53. Gold Workings at the Blue Spur, Gabriel's Gully, Central Otago, c. 1875. 10½ x 14. John B. Turner. page 33

54. Miners' Claim at Blue Spur, Gabriel's Gully, Central Otago, c. 1875. 10½ x 14. John B. Turner. page 31
55. Tahau and his Wife and Child, c. 1875. 10½ x 13¼. John B. Turner. page 34

56. Wooden Bridges on the Milton and Lawrence Road, Central Otago, c. 1875. 10½ x 14. John B. Turner. page 32

FOY BROS.

57. Specimen Sheet of *Carte de Visite* Photographs, c. 1878. 10½ x 7¼. Dominion Museum. page 16

HART, CAMPBELL and CO.

58. Cabbage Trees, Lake Wakatipu, c. 1870. 6 x 8. Dominion Museum. page 29
59. The Celebrated Tipperary Claim, Macetown, Otago, c. 1870. 7½ x 5½. Dominion Museum. page 30

REV. JOHN KINDER

60. Rangitoto, c. 1866. 8½ x 11½. Hocken Library. back cover
61. Bishops Court, Parnell, Auckland, c. 1870. 7¾ x 11½. Hocken Library. page 15

62. Railway Cutting and Tunnel with Grammar School and Master's House, Auckland, c. 1870. 7 x 8½. Hocken Library. page 15

JAMES McALLISTER

63. McAllister's Studio, Stratford, 1905. 8½ x 6½. Alexander Turnbull Library. page 76



**JOSIAH MARTIN**

64. Waimaori, Waikato, c. 1888.  $7\frac{1}{2}$  x  $5\frac{1}{2}$ . Dominion Museum. page 73  
 65. Hauling Kauri Logs, c. 1890.  $11\frac{1}{4}$  x  $9\frac{1}{4}$ . John B. Turner. page 72

**MUIR and MOODIE**

66. Mangapukata, Wangamui River, c. 1890.  $12\frac{1}{4}$  x  $16\frac{1}{2}$ . John B. Turner. page 71  
 67. Queenstown, Lake Wakatipu, c. 1900.  $12\frac{1}{4}$  x  $16\frac{1}{2}$ . John B. Turner. page 70

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68. View of Moanatairi Tramway and Rainbow Hotel, Thames, c. 1868. 8 x 10. John B. Turner. page 18  
 69. Native Flax Cutting, Auckland, c. 1869.  $6\frac{1}{2}$  x 9. John B. Turner. page 19

**CHARLES S. SPENCER**

70. Haszard Family and Home before the Eruption, Te Wairoa, c. 1885. 6 x 8. John B. Turner. page 60  
 71. Ruins of Haszard Home, 1886.  $5\frac{1}{2}$  x  $7\frac{1}{2}$ . John B. Turner. page 60

**SWAN and WRIGGLESWORTH**

72. Ihaka Whango, Friendly Fighting Chief of Te Wairoa, c. 1874.  $3\frac{1}{2}$  x  $2\frac{1}{2}$ . Alexander Turnbull Library. page 26  
 73. Wi Tako, Chief, Ngatiawa Tribe, c. 1874.  $3\frac{1}{2}$  x  $2\frac{1}{4}$ . Alexander Turnbull Library. page 26

**TYREE (FREDERICK or WILLIAM)**

74. F. H. M. Ellis and Sons Preparing for Vintage, c. 1894.  $7\frac{1}{2}$  x  $9\frac{1}{4}$ . Alexander Turnbull Library. page 63

75. Lyell School, Nelson Province, c. 1895.  $7\frac{1}{4}$  x  $9\frac{1}{4}$ . Nelson Provincial Museum. page 67  
 76. Maori Wedding, Nelson Province, c. 1895.  $7\frac{1}{2}$  x  $9\frac{1}{4}$ . Nelson Provincial Museum. page 65

77. Parapara Sluicing Company, c. 1895.  $7\frac{1}{4}$  x  $9\frac{1}{2}$ . Alexander Turnbull Library. page 62

78. The Cup of Tea, Half-Way House, Wangamoa, c. 1895.  $7\frac{1}{2}$  x  $9\frac{1}{2}$ . Alexander Turnbull Library. page 64

79. Rocky River Flume and Dam, c. 1895.  $7\frac{1}{2}$  x  $9\frac{1}{2}$ . Alexander Turnbull Library. page 66

80. "King Dick" The Peacemaker. Peace Celebrations, 1902.  $7\frac{1}{4}$  x  $9\frac{1}{2}$ . Alexander Turnbull Library. page 68

**UNKNOWN PHOTOGRAPHER**

81. Maori Prisoners taken at Werooa Pa, Waitotaro, c. 1865.  $2\frac{1}{4}$  x  $3\frac{3}{16}$  (copy print). John B. Turner. page 14

82. Maori Prisoners taken at Werooa, Pa, Waitotaro, c. 1865.  $2\frac{1}{4}$  x  $3\frac{3}{16}$ . John B. Turner. page 14

**UNKNOWN PHOTOGRAPHER**

83. Maori Mañ, c. 1870-90.  $3\frac{1}{4}$  x  $2\frac{1}{4}$  (rounded corners). Dominion Museum. page 45

**UNKNOWN PHOTOGRAPHER**

84. Two Maori Women, c. 1878.  $8\frac{1}{4}$  x  $11\frac{1}{4}$ . Alexander Turnbull Library. page 35

85. Young Maori Woman Reclining on Mat, c. 1878. 14 x 18. Dominion Museum. page 35

**UNKNOWN PHOTOGRAPHER**

86. Mt Eden from the Symonds St-Karangahape Rd Intersection, Auckland, c. 1885.  $9\frac{1}{2}$  x  $11\frac{1}{2}$ . Hocken Library. page 69

**UNKNOWN PHOTOGRAPHER**

87. Eighteen Foot Shark Caught at Port Chalmers, c. 1888.  $5\frac{1}{8}$  x  $7\frac{7}{16}$ . Hocken Library. page 36

**UNKNOWN PHOTOGRAPHER**

88. Town Hall Organ (unknown locality), c. 1890.  $5\frac{7}{16}$  x  $7\frac{1}{2}$ . Hocken Library. page 28

**UNKNOWN PHOTOGRAPHER**

89. Smoko: Harvesting, c. 1890-1900.  $5\frac{1}{8}$  x  $7\frac{1}{8}$ . John B. Turner. page 75

90. Taylor's Pass, Marlborough, c. 1890-1900.  $5\frac{1}{8}$  x 8. John B. Turner. page 74

**GEORGE D. VALENTINE**

91. South Crater: Termination of Roto-mahana Rent, c. 1886.  $7\frac{1}{2}$  x  $11\frac{1}{2}$ . Alexander Turnbull Library. page 37

**J.V. (VALENTINE and SONS, Dundee)**

92. Rotorua Road and Lake, c. 1885.  $7\frac{1}{2}$  x  $11\frac{1}{2}$ . Hocken Library. page 58

**E. WHEELER and SON**

93. *Ranunculus Lyalli*: Mountain Lilies, c. 1888.  $6\frac{1}{2}$  x  $8\frac{1}{2}$ . Hocken Library. page 61

94. Climbers on Murchison Glacier, c. 1888. 6 x  $8\frac{1}{2}$ . Hocken Library. page 61

## J. W. ALLEN

"Allen was the brother of Mrs Muir whose boarding house on Bell Hill in 1862-5, Bedford House, was well known. Mrs Muir was credited with being a natural daughter of George IV; her mother, Mrs Allen, being wife of one of the King's gardeners." Hardwicke Knight of Dunedin, who supplied this reference from the *Otago Daily Times*, goes on to say: "Allen was one of Dunedin's best photographers; the technical quality of his work is outstanding. [Dr Thomas] Hocken dates an Allen photograph as 1867".

## DR A. C. BARKER (1819-1873)

Dr Barker arrived in New Zealand in 1850 from London in the following manner: "Two young men were determined to be the first Pilgrims to land on Canterbury soil. They both managed to get into the first boat to leave the ship for the jetty, but Dr Barker obtained an advantage over his rivals by crouching in the bows. Just as he was about to leap ashore the astute Fitzgerald using his friend as a "back", sprung over him, much to Barker's discomforture."—A. H. Reed.

With one eye to posterity, and the other to the lens, he furnished Christchurch with an incomparable record of her first twenty years of development. The historical significance of the Barker collection in the Canterbury Museum has long been recognised, and for this reason he is assured a privileged position among pioneer New Zealand photographers. But at most, the aesthetic merit of his images has been only grudgingly acknowledged.

Apart from Kinder, Barker is the only known amateur in this exhibition. His photographs were handcrafted from the cutting of the glass, and the preparation of his own egg emulsions, to reputedly melting down household silverware and gold for use as sensitising and fixing agents.

Dr Barker is said to have learnt photography from the architect B. W. Mountfort, who briefly practised photography after the failure of his first attempts in Christchurch to set himself up in his profession. Barker is also said to have experimented with daguer-tycopy before he came to New Zealand.

It should also be noted that Barker corresponded with Sir Richard Owen and Thomas Huxley and delivered papers on natural history and related subjects to the Canterbury Philosophical Institute, of which he was a foundation member and one-time trustee. He was forced to abandon his medical practice in 1855 when he suffered a fall from his horse, Sam Slick.

Theodore Bloch's small wet-plate negatives in the Nelson Provincial Museum's collection show that he made portraits of about 2,000 early Nelsonians. He appears to have been very busy and prosperous, judging from the number of portraits machine-gunned through with a handful of poses and even fewer studio props.

Apart from cashing in on the *carte-de-visite* craze, he apparently also found time to make outdoor pictures of people and places. In 1880 he exhibited a panorama of Nelson at the Melbourne International Exhibition. Unfortunately, we have to date been unable to find any biographical details on the photographer.

## JAMES BRAGGE (1833-1908)

James Bragge's death certificate states that he was born in South Shields, England, in 1833, the son of architect James Bragge and Harriett (*nie* Wigglesworth). At 21 James Jr. married Elizabeth Ann Fish. They had two daughters. In 1900, at the age of 67 he remarried; to Lydia Segus Banfield, who bore him a further daughter.

Very little, as yet, is known about Bragge. He came to New Zealand in 1865 and soon had a studio in Manners Street, Wellington, advertised as the New Zealand Academy of Photographic Art. He later had a studio in Lambton Quay from at least 1879 to the 1890s. Bragge exhibited photographs of Wellington (commissioned by the city council) at the Melbourne International Exhibition in 1880. He died in Wellington on 17 July 1908.

## ALFRED H. BURTON (1834-1914)

Alfred Burton came to New Zealand from England in 1865, working as a printer in Auckland after several years in Sydney. He moved to prosperous Dunedin in 1868 to join his younger brother, Walter John Burton, in photography.

Under the name of BURTON BROS., Walter managed the portrait side of the business while Alfred toured the country as "A sort of Colonial Dr Syntax, in perpetual pursuit of the picturesque". Dr Syntax was a fictional character created by William Combe (1741-1823) to satirise the eighteenth century preoccupation with strange people and places.

In 1880, at 44, Walter committed suicide "by taking poison in a fit of temporary insanity. Deceased had been drinking heavily for some time previously" noted the *Colonial Printers' Register*.

Alfred continued the business up until 1898 when he sold it to Muir and Moodie, to become a teacher of elocution and English literature. He apparently appointed Thomas M. B. Muir to manage the Dunedin studio because Alfred did not curtail his photographic expeditions after Walter's death.

The 1880s were Burton's most prolific years, with a rich series of photographs made in the "Coral Islands" (Tonga, Samoa, Fiji and Rarotonga etc.) in 1884, and throughout the King Country in 1885. Four years later he made a comprehensive record of a winter trip to Lakes Manapouri and Te Anau.

Alfred Burton was an avid Shakespeare buff, and a prominent Freemason. In 1904 he was elected Grand Master of the Grand Lodge of New Zealand.

#### CONNOLLY and CO.

Connolly and Co. are listed as portrait and landscape photographers of Lambton Quay, Wellington, in the *New Zealand Postal Directory of 1887-88*.

The only clue to the identity of this firm is the Wellington partnership of Cazneaux and Connolly which was established in 1882. The Cazneaux of the partnership was Pierce Mott Cazneaux (b. 1849), who with his wife Florence came to New Zealand in the late 1870s. The Cazneaux's returned to Australia in 1892 when they sold the business to W. M. S. Kinsey. Their son Harold Cazneaux, born in Wellington in 1878, later became one of Australia's best-known pictorialists.

#### FRANK A. COXHEAD

There were two Coxhead brothers, F. A. and H., who were in separate practices in Dunedin before forming a partnership. The Coxhead brothers had branches in Invercargill and Timaru. At one time Frank Coxhead seems to have been in partnership with Le Seur of Dunedin.

Frank Coxhead was a prolific landscape photographer and copies of his albums like *Dunedin in 1860* are widely distributed. It appears that some of the early Dunedin photographs attributed to Coxhead may have been made by William Meluish, whose premises were taken over by Coxhead in 1864, but this is by no means certain. (Meluish gained an award for a panoramic series of Dunedin from 1861-65, at the New Zealand Exhibition of 1865 at Dunedin).

#### W. H. DAVIS

William Henry Whitmore Davis had a studio in Mulgrave Street, Wellington, in 1875. Whether he was the same Davis who according to L. E. Ward's *Early Wellington* practised photography in Wellington in 1858, is not known.

The *New Zealand Mail* of 13 July 1878 carries the announcement of W. H. Davis' marriage to Miss Eliza Stock, late of Bedford, England. The Reverend B. W. Harvey officiated.

#### H. DEVERIL

Deveril almost made the unknown photographers' list, but his photographs show that he was in Otago some time during the 1870s or 80s, and the mounts clearly show his name. The office of the Registrar of Births, Deaths and Marriages has no record of him between 1870 and 1890.

But some possible clues may lead to the photographer's identity: a Herbert Deveril, in 1880 "lithographed and published" a map of Wellington. He also printed several facsimile editions of the Treaty of Waitangi. And an Australian firm, Flintoff and Deveril of Ballarat, gained an award for their photographic chemicals at the Melbourne Intercolonial Exhibition of 1866-67. Perhaps that Deveril tried his fine products out in New Zealand a few years later?

#### FOY BROS.

Joseph Michael Foy was born in London in 1847 and came to New Zealand in 1849. Upon leaving school he worked with his father in the building trade at Onehunga. In 1867 he entered Hartley Webster's studio in Auckland, and after 18 months set himself up on his own account. In 1872 he and James Joseph Foy established Foy Bros. in Thames.

After the death of James in 1890, the firm retained its trading name and was still in operation in 1902. Joseph served two terms on the Thames Borough Council and was a trustee of the Thames Hospital for several years from 1897. His nephew George, the son of James Joseph Foy, was also a photographer and practised in Waihi, having bought the business of T. E. Price in 1900.

#### HART, CAMPBELL and CO.

William P. Hart, a Queenstown photographer, is credited with the naming of Sutherland Falls after the explorer Donald Sutherland, who returned the compliment by naming Mount Hart in the vicinity. Hart claims to have been the first to photograph the Sutherland Falls, on 9 March 1883.

Further photographic exploits are said to have assisted the explorer Quinton McKinnon; the photographs providing him with information which assisted in the discovery of Quinton Valley, now followed by the famous Milford Track.

George Augustus Sala, the English novelist, wrote in the 1880s that Hart's work was: "Beautiful and truly Artistic"; and that "the Mountain scenery alone, as depicted in your views is so enchanting, that it might well tempt Tourists at Home, to travel a couple of dozen thousand miles or so, in order to see what the Hills and the Dales, the Lakes and the Sounds of the Britain of the South are really like".

Campbell was an Invercargill photographer and the partnership is known to have existed at least throughout the 1880s.

## E. WHEELER and SON

E. Wheeler and Son was a Christchurch firm, Edmund, the father operating as early as 1875. They are otherwise little known except for photographs bearing their name. The later Christchurch firm of Wheeler and Dutch (1910) was possibly a partnership formed by the son.

In the late 1890s the *Imperial Album of New Zealand Scenery* appeared, dedicated "by special permission" to the Earl of Glasgow, then Governor. The "album" was issued in serial form of 24 parts and nearly 400 pages, by the New Zealand Scenery Publishing Co. and was comprised almost entirely of Wheeler and Son photographs. The album at that date would have been the most substantial pictorial survey of New Zealand. Unfortunately, it suffers from primitive reproduction and clumsy, insensitive retouching.

*Editor's Note: The Art Galleries and Museums Association of New Zealand recently set up a National Register of Photographic Archives to collect information about existing photographic collections. Consequently, any information about such collections, whether the work of amateur or professional photographers, is most welcome. Biographical details are also requested.*

*The aim of the register is not to collect photographs, but to record the location of collections of negatives and prints, large and small, public and private, throughout the country; and to advise on the preservation and storage of photographs. The ultimate aim is to publish a guide to the photographic collections in New Zealand.*

*If you have any information regarding early photographs or photographers (c. 1840-1940), please contact John B. Turner, Secretary of the National Register of Photographic Archives, c/o School of Fine Arts, The University of Auckland, Private Bag, Auckland.*

GOVETT BREWSTER ART GALLERY



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## REV. JOHN KINDER (1819-1903)

Kinder is best known as a water-colourist. His photographs are usually accorded only passing mention: "He seems to have employed two distinct styles: the first, a rather loose treatment, with large areas of broken colour, and the second, a much tighter, more formal technique of wash on wash. It is most probable that the first style appeared when he painted direct from nature, and the second was conceived in the studio working from drawings or photographs. In the latter style, Kinder achieved some of his greatest results . . ." — Hamish Keith, from an introductory essay to the catalogue of a Kinder exhibition at the City of Auckland Art Gallery, 1958.

Keith acknowledges that Kinder attained a style unique in colonial paintings, but he does not venture to say that this may have been primarily due to his practice of photography (unless it can be inferred from the above extract), preferring to ascribe it to the considerable impact the New Zealand scene made on him. Further research has yet to determine who taught Kinder photography and when, and its relevance to his painting.

## JAMES McALLISTER

Born in Helensborough, Scotland, McAllister came to New Zealand at an early age. He learnt photography in Dunedin and subsequently worked in Christchurch and Wellington, before forming the partnership of Berry and McAllister at Hawera in 1892. From what appears to have been a branch studio of the partnership, McAllister then established himself separately at Stratford in 1896, where he was still in practice in 1908. The Hawera premises were acquired from Berry by A. F. Gungall in 1898.

## JOSIAH MARTIN (1843-1916)

In 1875, Martin established the first model training school in Auckland, the predecessor of the teachers' training college. This and several of his other educational schemes were superseded by the introduction of the national system of education.

As a photographer, Martin made a particular study of the thermal region. In 1883 he delivered a paper on the terraces of Rotomahana to the Geological Society of London, which was afterwards published by Wilson and Horton. He was well qualified to speak on the terraces as he was in the vicinity on the eve of the eruption of Mount Tarawera, where, in the company of a party of tourists, he witnessed the phantom canoe on Lake Tarawera, which was recognised by the Maoris as portending the disaster. He made a sketch (since lost), of the canoe, but regrettably did not secure a photograph.

He is known to have been in partnership with W. H. T. Partington, (who also formed a partnership with Kinsey in Auckland), but most of Martin's photographs are credited to him individually. He was president of the Auckland Institute and Museum in 1889, the same year as he was awarded a gold medal at the Paris Exhibition.

For several years at the turn of the century, Josiah Martin edited *Sharland's New Zealand Photographer*, the important but little-known monthly magazine which had a readership of over 2,600 in 1901.

## MUIR and MOODIE

Thomas M. B. Muir was listed as a photographer in Esk Street, Invercargill, by *Stone's Otago and Southland Directory* for 1898. But he had also been a photographer and possibly the manager for Burton Bros. in Dunedin at that time. In 1900 George Moodie appeared in Dunedin and Burton Bros. became Muir and Moodie.

William Main of Wellington notes that Moodie was born in the 1860s, educated at Otago Boys' High School, 1875-82, and later owned a fruit farm. Moodie was a landscape photographer for Burton Bros. during the 1890s. Main also notes an anecdote that Moodie once paid £5 to a man called Larkins to row him out to the shipwrecked *Waikari* to recover his cameras and boxes of plates.

Muir and Moodie had a flourishing postcard business during the early 1900s, using many Burton Bros. photographs under their name. The firm was taken over in 1920 by James J. Webster, but it appears that both Muir and Moodie had been away (to the "Great War"?) for some time. Muir apparently went back to photography in Invercargill, and Moodie bought a farm in Central Otago after the war.

## D. L. MUNDY

Daniel Louis Mundy may have photographed Arthur's Pass as early as 1858. He was based in Christchurch but ranged the country. In 1870 or thereabouts, he spent "several very pleasant weeks with Judge Maning" of *Pakeha Maori* fame, in his home in Hokianga.

Julius Haast (later Sir Julius), who was then the Director of the Canterbury Museum, commissioned Mundy to photograph the museum's unique collection of moa skeletons. Mundy also photographed specimens for Sir Richard Owen, the pioneer palaeontologist.

In a lecture to the London Photographic Society (reported in *The British Journal of Photography* in 1874) Mundy mentioned that he had made 250 wet-plate negatives of New Zealand. "They represent the work of four years, directed by the experience of a much longer residence in the colony".

The prestigious *Rotomahana and the Boiling Springs of New Zealand* was published in London in 1875. It contained 16 superb reproductions of Mundy photographs with descriptive notes by Ferdinand von Hochstetter, and gained Mundy a gold medal from the Emperor of Austria.

#### CHARLES S. SPENCER

Until they were buried by Mount Tarawera, the Pink and White Terraces of Rotomahana attracted painters and photographers alike. From the relative proximity of Tauranga, Spencer had an advantage over his rivals who included some of New Zealand's best-known landscape photographers: Alfred H. Burton, D. L. Mundy and Josiah Martin.

Before the eruption, Spencer presented the Haszard family of Te Wairoa with an album of photographs of the vicinity. These were recovered from the wreckage of their home and have since found their way to the Auckland Public Library. The prints themselves are in good condition but the mounts reveal single marks of that calamitous night.

In 1885, Charles Spencer published a guide to the thermal area, noting in reference to the Pink Terrace that "the tourist of today has some bad habits, one of which is to scribble his name on every available spot". A year later the terraces were obliterated by other means.

#### SWAN and WRIGGLESWORTH

George Henry Swan (1833-1913) was born in Sutherland, England, and trained as a chemist at Newcastle-on-Tyne where he gained knowledge of photography. He went to Australia in either 1851 or 1854 and came to New Zealand in 1857. He began a photographic business in partnership with J. D. Wrigglesworth (1836-1906) in 1863 and a year later a branch was opened in Napier. Swan managed the Napier branch until the dissolution of the partnership in 1866. Both Swan and Wrigglesworth continued in separate practice, Swan selling out to S. Carnell in 1870, a year after acquiring a controlling interest in the White Swan Brewery.

Wrigglesworth formed the better-known firm of Wrigglesworth and Binns (F. C. Binns) in 1874. They were perhaps the most celebrated portrait photographers at the turn of the century, with the Wellington branch managed by Wrigglesworth, Christchurch managed by Binns, and a branch in Dunedin.

George Swan was later to serve an exceptionally lengthy term as Mayor of Napier (1885-1901) and represented Napier in the House of Representatives from 1880-1893. From 1904 until his death in 1913 he lived in Wanganui.

#### TYREE

"Tyree" was the trading name under which the brothers Frederick and William Tyree of Nelson worked. William undertook the portrait side of the business and Frederick the landscape, although it is never safe to ascribe photographs to either one on the basis of subject alone. Their quarter million negatives are held by the Nelson Provincial Museum.

William established the business in Nelson in 1878. He was a prolific inventor of all kinds of gadgets, including, it is reputed, improved versions of egg testers, rat traps and life savers. About 1896 he went to Sydney where he started a company called Tyree and Tyree, engineers and iron workers. A major work was developing the use of acetylene gas for lighting purposes, particularly on a large scale for public functions. He sold his photography business to its manager, Miss Rosaline Frank, in 1914.

Frederick Tyree, born in London 1867, came to New Zealand with his parents in 1871. He worked in Dunedin in the drug trade, and later with the photographers Clifford and Morris, before joining William in Nelson. (Another brother, Alfred, was a photographer in Christchurch).

In 1889, Frederick set up his own business in Takaka, from where he apparently went farming at Collingwood for a year or two prior to 1896. He finally left professional photography and returned to farm at Collingwood about 1906.

#### GEORGE D. VALENTINE

George Valentine was resident in Nelson when he submitted photographs to the New Zealand Industrial Exhibition in Wellington in 1885. He was awarded a prize in landscape photography, second to Burton Bros. of Dunedin.

The relationship of this Valentine, if any, to Valentine & Sons of Dundee has not been established.

#### J.V. (VALENTINE and SONS, Scotland)

The initials J.V. refer to the Dundee based firm of Valentine and Sons. Helmut and Alison Gernsheim in their history of photography note that the firm was an engraving establishment before photography, and started to publish photographs in the 1850s. The firm, which is still a leading postcard publisher, employed photographers throughout the world.

