

CROMBIE TO BURTON

MICHAEL GRAHAM-STEWART

JOHN GOW

CROMBIE TO BURTON

EARLY NEW ZEALAND PHOTOGRAPHY





detail from p. 23

COVERS

Front p. 36
Back p. 32/33

ENDPAPER

Daniel Louis Mundy (1826/7 – 1881)

Hotel foot of Otira Gorge [with Mundy's mobile darkroom]

1868

Imprinted *Mundy* (defaced) *N.Z. No. 48, 11/3/68*. Inscribed with title verso

Albumen print, 170 by 228 mm. (detail shown enlarged)

CROMBIE TO BURTON

EARLY NEW ZEALAND PHOTOGRAPHY



MICHAEL GRAHAM-STEWART

in association with

JOHN GOW

(JOHN LEECH GALLERY, AUCKLAND)



04

London Stereoscopic Company
The New Zealand Court, Exhibition 1862

Inscribed with title verso
Albumen prints, stereo card, each 76 by 70 mm. (shown enlarged)

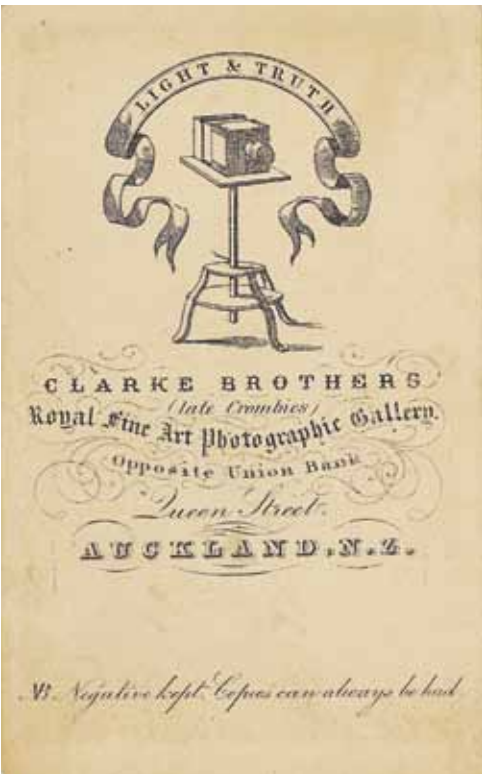
(From the London Correspondent of the New Zealander.) London, June 24th.

As you enter at the principal doorway, under the central dome, and pass down the nave, third on the right hand, you see now New Zealand as an ante-court to that of Western Australia, being grouped with New South Wales, Queensland, Victoria etcbut the space allotted is very small...Mr. Morrison [Commissioner-General for N.Z.], of all things, perhaps, is entitled to praise for the placing or displacement of the specimens of photography, illustrating to the world besides New Zealand, a panoramic view of Auckland by Mr. Crombie and sundry buildings of Wellington, the Provincial Government House, Mechanics' Institute, and the like..... As a photograph, it is Mr. Crombie's very best, and does him infinite credit.

To hear the different remarks on New Zealand in its court would lead to a supposition, firstly and most decidedly, that the Natives are still cannibals ; that we at Auckland are in a state of fern, and without streets or regular houses, speak a foreign tongue, and are but Maori once removed. One enquiry was if the Natives were ever seen, and then, why were they allowed to come to town; yet another, if they were not very beautiful people, always at our houses, and continually marrying English ladies - expressions of opinion upon the war, and the foolish "bible and bayonet" system from home. Lamentable ignorance prevails as to New Zealand.

Otago Witness, p. 7, 20 September 1862

The International Exhibition of 1862 was held on the site now home to London's Natural History and Science Museums. Six million visitors viewed the raw materials and admired the productions, from technological to artistic, shown by the 36 exhibiting countries. New Zealand's Court, seen here behind and to the left of the banana tree, was decorated with the flags of its various Provinces. A range of stuffed birds, wood and wool samples, inlaid furniture and gold (discovered in Otago in 1860) were displayed. One wall was hung with framed watercolours by Charles Heaphy and photographs by John Nicol Crombie. His five foot panorama of Auckland (partially visible on the extreme left) won him an Honourable Mention medal which he immediately incorporated into the logo of his Queen Street studio. The *piece de resistance* on the New Zealand stand was Anton Seuffert's *escritoire*, visible here behind the banana trunk. Seuffert had intended it to be a private entry but the citizens of the Province of Auckland decided to raise the asking price of 300 pounds by subscription and gift it to Queen Victoria. Crombie and Heaphy were among the contributors. The covering letter *from your Majesty's most remote possession* referred to *our deep and dutiful attachment to Her Majesty's person and throne* but it was no doubt intended as a thank you for the sending of imperial troops to quell the Taranaki 'uprising'.



William Hobson was instructed to establish British rule in New Zealand in 1839. Heaphy's 1861 map (AKL Library # 2562) illustrates how little of the North Island was as yet coloured pink. However the days of a symbiotic relationship and parity between the two races were numbered. In the three years from 1861 the non-Maori population doubled. The defining dispute was over the fertile and coal-rich Waikato region, coveted by the expanding white community of Auckland. The traditional owners were unwilling to allow land sales but familiar machinations created the justification for the July 1863 invasion and the subsequent confiscations. 9000 British troops, with gunboats, fighting alongside Maori 'friendlies' and local militias made the outcome inevitable. The colony had bloodily come of age.

Photography was also 'born' in 1839 when Louis Daguerre and William Fox Talbot unveiled their daguerreotype and calotype processes. From 1852 wet glass plate negative technology began to dominate the industry. New Zealand's earliest photographers, like Hartley Webster, survived on a diet of settler's portraits. From 1858 two gentleman amateurs, Dr A.C. Barker from Christchurch and the Auckland schoolmaster John Kinder (#s 31 and 22/23), began to produce imagery unfettered by the demands of commerce. John Crombie was the first resident photographer with artistic pretensions to make a good living, raise the status of the profession and leave a body of work. Trained as an engineer in Glasgow, he worked for a Melbourne photographer before setting up his first Auckland studio in 1855. He claimed to have taken over a thousand daguerreotype portraits in 15 months before setting out to tour (by sea) the other pockets of white settlement in late 1856. The sophistication of Seuffert's cabinet belied the Wild West nature of much of the colony. Mundy's *Otira Hotel* (front endpapers) shows a stage-coach on the three day Christchurch/Arthur's Pass/West Coast route. Centre stage is Mundy's traveling darkroom (for Bragge's version see # 51), presumably carefully packed with glass plates and chemicals. Mundy, who bought Meluish's Dunedin business in 1865, forsook portraiture to become the first to photograph topographical views from the extreme south west to the far north. His coverage of both islands was only surpassed in the late 1880s by the Burton Brothers firm, who employed multiple 'operators'. What is remarkable about Mundy's output was that it was produced using the wet plate process. Dry-plate technology was not widely available until Josiah Martin returned from his 1879 trip to Europe. Alfred Burton, liberated from the restrictions of the collodion method, operated almost as a photojournalist on his King Country journey of May/June 1885, creating *The Maori at Home* series of 157 images (#s 65/67). Crombie stated that exposure times in the early 1860s were between 20 and 30 seconds inside and 5 to 15 outside. Mundy, in his illuminating lecture to the Photographic Society of London in 1874, stated that the minimum time needed to unpack the horses, set up the darkroom, sensitise a plate and complete an exposure was 45 minutes. The plate then had

to be processed. Dry plates could be bought off the shelf and developed later. In the 1880s exposure times were radically shortening. By then Eadweard Muybridge, in California, was photographing cantering horses at a thousandth of a second.

Mid to late 19th century photographs are a world away from Cartier Bresson's famous notion of the 'decisive moment'. Images were often conceived as part of a series. The time involved in setting up, and materials used, precluded spontaneity or candid shots and this methodology lingered even as the technology leapt forward. Alfred Burton, on one of his many South Island trips (7 weeks to Lakes Te Anau and Manapouri in 1889), wrote in his diary of days spent 'prospecting' for views before subsequently revisiting the chosen spots with the equipment. Even though dry-plates removed the need for chemicals and fresh water to be at hand there was still almost no enlarging technology. The paper endproducts were contact prints (using sunlight) so large images required apparatus that could take a plate of the same size. Burton's largest field camera took a 14 by 18 inch negative. The view of the Roman Catholic Church in Nelson (#s 32/33 and back cover) appears to be casual but everyone is aware of the camera and probably carefully posed. One blurred boy on the left gives away the fact that everyone else is frozen. With the luxury of enlargement we now can spot details, like the pupil showing off his model boat below the schoolroom window, that would have been all but invisible on the print at the original size. The government consistently used images for promotion in exhibitions abroad but did not directly employ photographers until the 20th century. One exception was Bruno Hamel who was awarded a temporary contract for the duration of Ferdinand von Hochstetter's geological expedition in early 1859 (# 9). A small colony could not support many in marginal professions. Anton Seuffert's cabinets may now grace royal and national collections but then his wife advertised (*Southern Cross*, 16 September 1859) to take in laundry. Crombie's studio was succesful but his fortune was made from investments in goldfield shares and property. Many photographers, like Mundy, left for Australia and some, like Deveril, filed for bankruptcy (twice) but opportunities grew as the white population exploded with mass immigration after 1860. The world-wide craze for collecting *carte de visite* and cabinet cards gave photographers another income stream. Maori, their international profile raised by the wars, had the right attributes and reputation to be the perfect subject matter. Pulman, Bragge and many others profited from this genre and established a stereotypical view (# 59) of New Zealand's indigenous population that lingers, abroad at least, to this day. Negatives exposed in the 1860s were still being used in postcard form 50 years later. International tourism, armchair or actual, also produced a funding source. Before their destruction by the Tarawera Eruption of June 1886 (see #s 55 and 57), the Pink and White Terraces (# 53) were promoted as one of the Wonders of the World. They may have only

been visited by a maximum of 30 tourists a day in the season but photographic views of them were widely disseminated and continued to be sold for decades after their loss.

By the end of the period represented in this catalogue much had changed. The country was no longer dependent on Australia for energy (coal). New refrigeration techniques enabled the export of fresh animal carcasses to Europe. The white population had grown to about 650,000 while that of the Maori had steeply declined. The last belligerent Maori chiefs had been bludgeoned or bribed into submission (see # 67, Wahanui sitting on the verandah of the house provided by the government to help persuade him to allow the north-south railway to pass through his land). Rugby and Milford Sound (#s 61 and 75) had already established their iconic positions in New Zealand's image of itself. Camera clubs proliferated, the work produced often laboured, but some amateurs were beginning to explore the graphic potential of the photographic process in a New Zealand context (# 63). Photography documented the rapid evolution of the face of New Zealand from 1860 and these records are constantly reproduced in the many histories of the islands. Often the current owner is credited but the creator ignored as though the images came from some cctvs left running as history unfolded. The photographers themselves have been neglected. Most of the few books on the subject are shown at the back of this catalogue. While John Kinder, George Valentine and the Burton Brothers have been the subject of monographs, little of note has been published on Herbert Deveril, Daniel Mundy, Josiah Martin or even John Nicol Crombie. Facts known about Elizabeth Pulman, who took over her husband George's Auckland studio on his death in 1871, would barely fill an A4 sheet of paper. And yet her son, Frederick, who worked for the firm, lived until 1943. We may never know even if Elizabeth took photographs herself let alone the stories behind the firm's speciality of 'Maori types'.

19th century photography continues to be marginalised in many art galleries and museums, shown in reproduction or useful as illustration but apparently not considered on a par with painting. One major Australian Art Gallery director believes all photographs made before 1900 should be in libraries. One can see why such photographs are problematical. Fragile, vulnerable to light, they are often simply too small to compete with art from other mediums. Contemporary photographers, able to produce huge canvas-like works, project themselves to equality with the other visual artists while those 19th century pioneers for whom enlarging was not an option continue to languish in semi-obscurity. And yet their legacy, painfully achieved and composed upside down on dim camera backs, can be truly miraculous and deserving of aesthetic re-evaluation.

Wherever possible we have reproduced the photographs in this catalogue actual size but for accessibility have included enlarged details.

1859

Bruno Hamel (c. 1837 - ?)**Lake and Mount Tarawera from Te Wairoa**

Albumen print, on original paper mount
watermarked 1860, 142 by 197 mm.

Hamel was the official photographer on Ferdinand von
Hochstetter's 1859 North Island expedition and took over
Crombie's Shortland Street premises on his return to Auckland





Attributed to **George Pulman** (1827 – 1871)

Tamati Waka Nene

Mid/late 1860s

Inscribed verso with obituary

Albumen print, carte de visite, 91 by 59 mm.

Tamati Waka Nene
 The great Ngapuhi
 Chief who departed
 this life Aug 4. 1871
 in the 85th year of his
 age Requiescat in pace

Attributed to **John Nicol Crombie** (1827 – 1878)

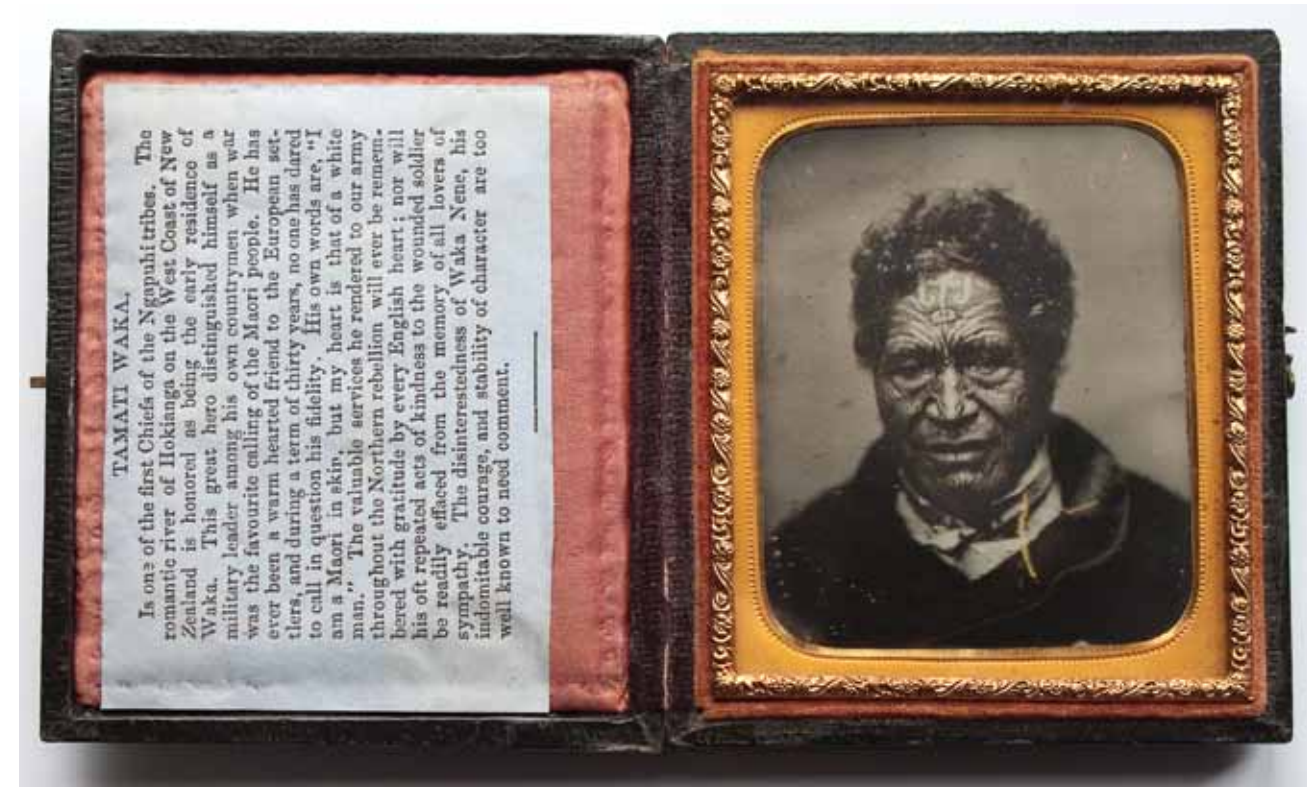
Tamati Waka Nene

c. 1860

Cased ambrotype with original pasted biography,

70 by 56 mm. Case (closed) 95 by 82 mm.

Crombie used the ambrotype method from 1857. In 1856 he took 12 daguerreotype portraits of Maori Chiefs (including Tamati Waka Nene) and showed them, according to the *Southern Cross* of 20 June, together with an historical sketch of each from the pen of Mr C.O. Davis, *Government Interpreter*. The same newspaper (18 July) reported that six of these had been forwarded to the *Illustrated London News*



c. 1860

John Nicol Crombie (1827 – 1878)
Upper Queen Street Auckland

Inscribed with title verso
Albumenised salt print, 140 by 207 mm.

Crombie moved his premises to Queen St from Shortland St in July 1859. The CROMBIE lettering is above the first floor windows of the right hand building



c. 1860

John Nicol Crombie (1827 – 1878)
Shortland Street Auckland

Inscribed with title verso
Albumenised salt print, 135 by 208 mm.

14



Kaurana Paipai -
A Wanganui Chief
of high rank.
He was a member of
the Conference of 1860.

Wiremu Te Rakiro -
A Ngapuhi Chief.
And a member of
the Conference of
1860.



1860

Attributed to **John Nicol Crombie** (1827 – 1878)

***Kaurana Paipai. A Wanganui Chief of high rank.
He was a member of the Conference of 1860***

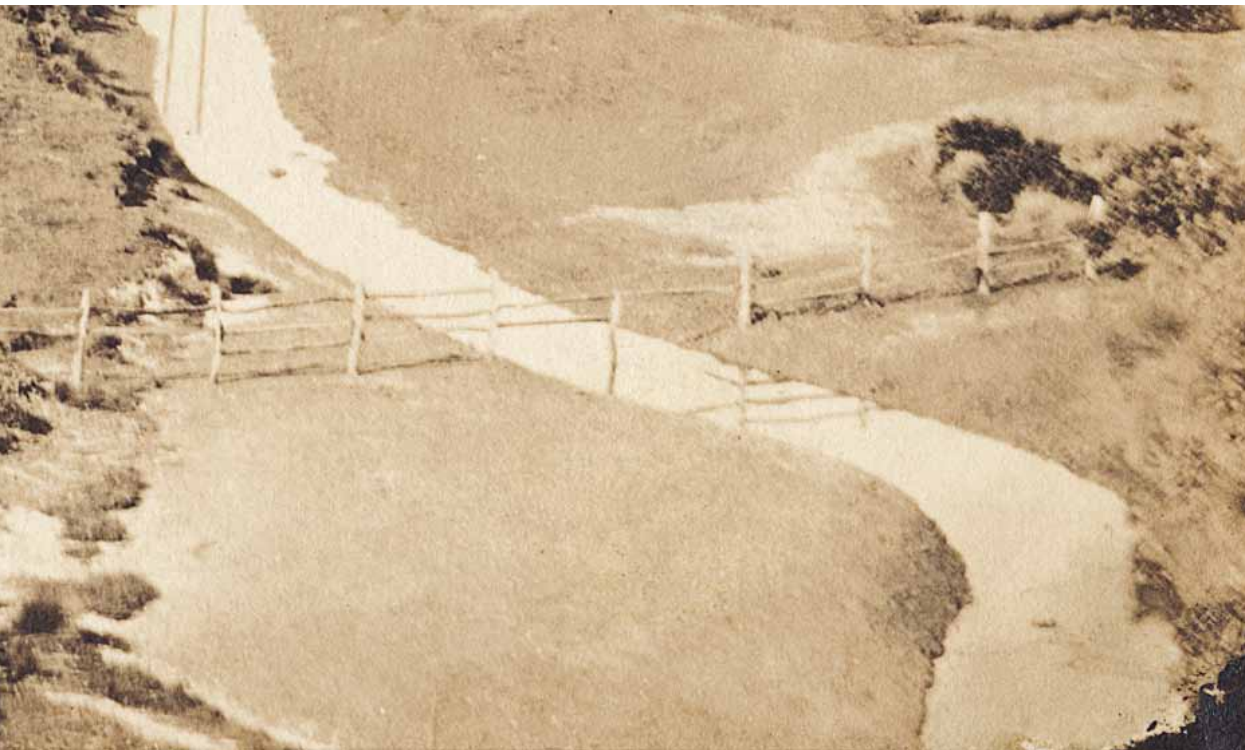
***Wiremu Te Rakiro. A Ngapuhi chief. And a
member of the Conference of 1860.***

Inscribed with titles verso of original card mounts
Albumen prints, 97 by 70 and 98 by 72 mm.

1860

John Nicol Crombie (1827 – 1878)
Kohimarama

Inscribed with title verso. Another copy inscribed *The scene of the Native Conference*
Albumenised salt print, mounted on paper, 154 by 208 mm.



Early 1860s

William Meluish (1823 – 1888)
Moray Place and Taieri Road, Dunedin

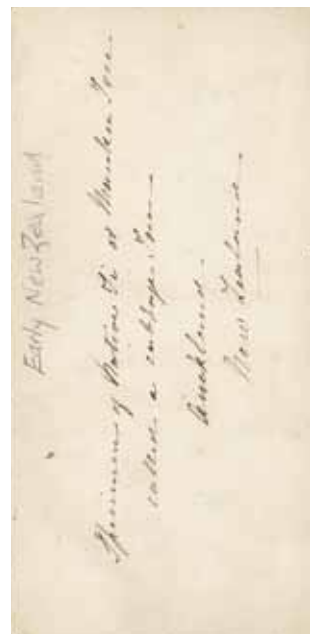
Inscribed with title and *Meluish Photo* on original paper mount
Albumen print, 190 by 239 mm.

20



Meluish Photo

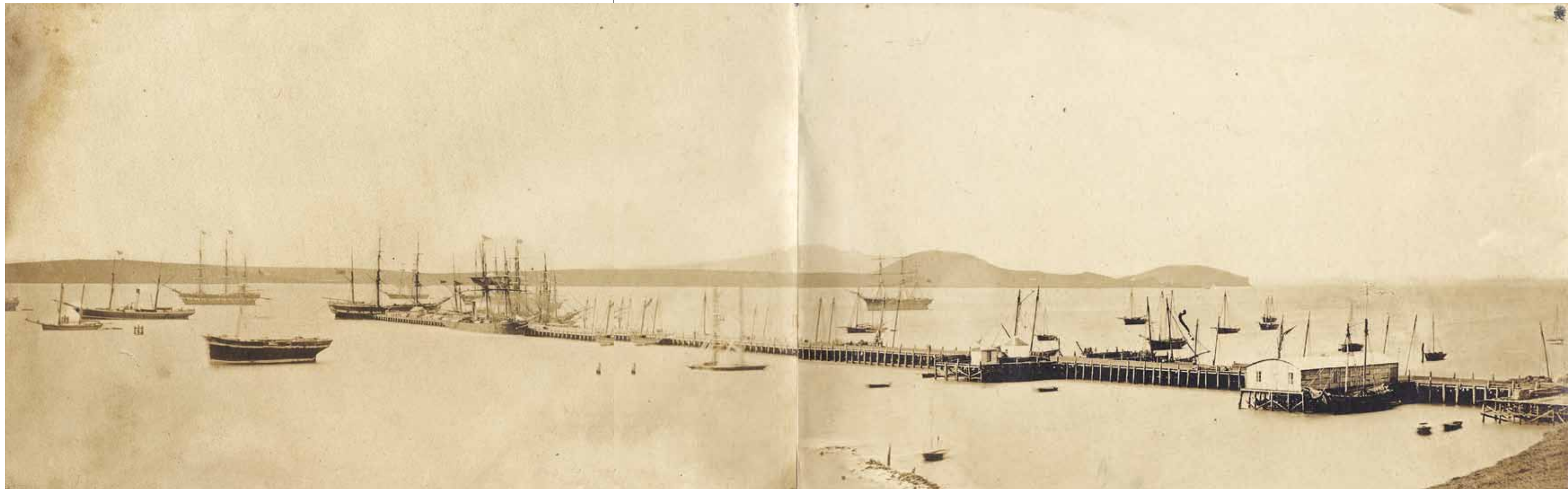
*Moray Place and Taieri Road
Dunedin*



Early 1860s

Reverend John Kinder (1819 – 1903)
Captn. Stack's Garden
Specimen of Native Ti or Manuku Tree called a cabbage tree.
Auckland. New Zealand

Inscribed with titles verso, the first with No. 3.
 Albumen prints, stereo cards, 63 by 69 and 66 by 67 mm.



John Nicol Crombie (1827 – 1878)
Auckland Harbour 1865

Inscribed with title on original paper mount.
 Inscribed *Queen St Wharf, Crombie Photo* verso

Albumen prints, two part panorama, 132 by 410 mm.



George Henry Swan (1833 - 1914)
Ohinemutu, Lake Rotorua

c. 1865
 Imprinted with *George H. Swan* and *Napier* on mount. Verso inscribed with *Lake Roto Mahana, Taupo* and with photographer's imprint incorporating facsimile signature
 Albumen print, mounted on card, 88 by 130 mm.



Anon.
Ohinemutu, Lake Rotorua

Mid 1860s
 Inscribed with title and *1*
 Salt print, mounted on card, 194 by 291 mm. (shown reduced)

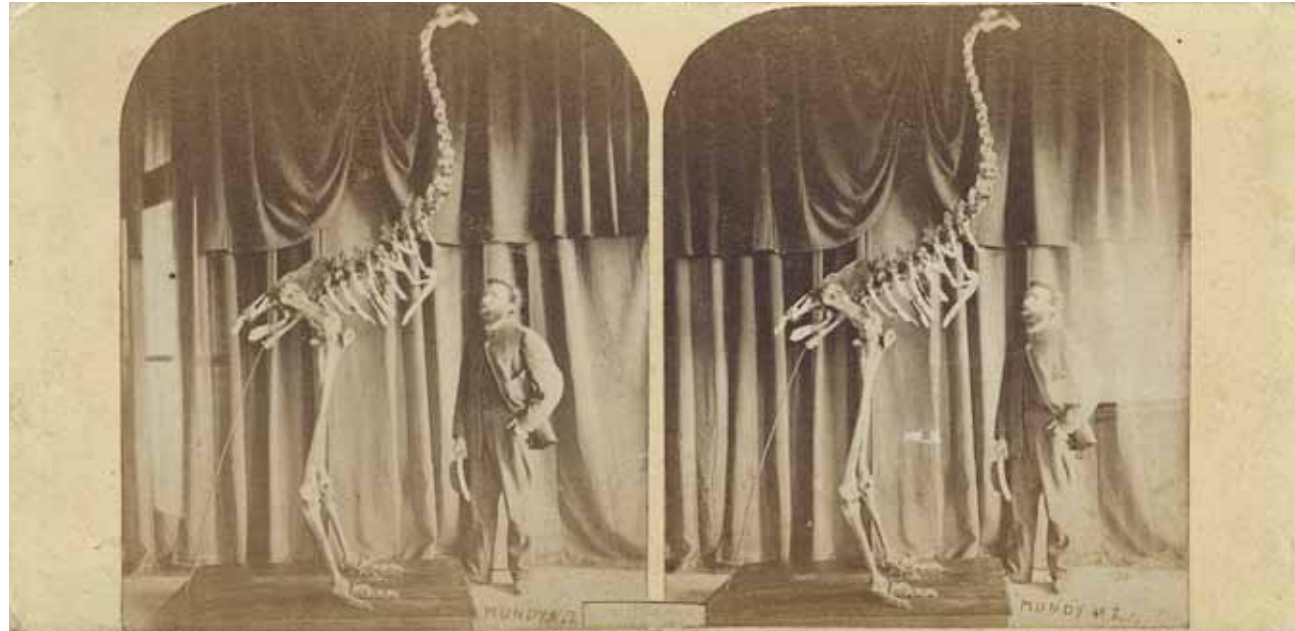


mid 1860s
c. 1870

James Wigglesworth (1836 - 1906)
Major Von Tempsky
Inscribed with title on mount. Verso imprinted *J.D. Wigglesworth, Wellington N.Z.* and inscribed *Killed 7 Sept / 68. Te Ngutu-o-te Manu*
Albumen print, carte de visite, 89 by 57 mm.



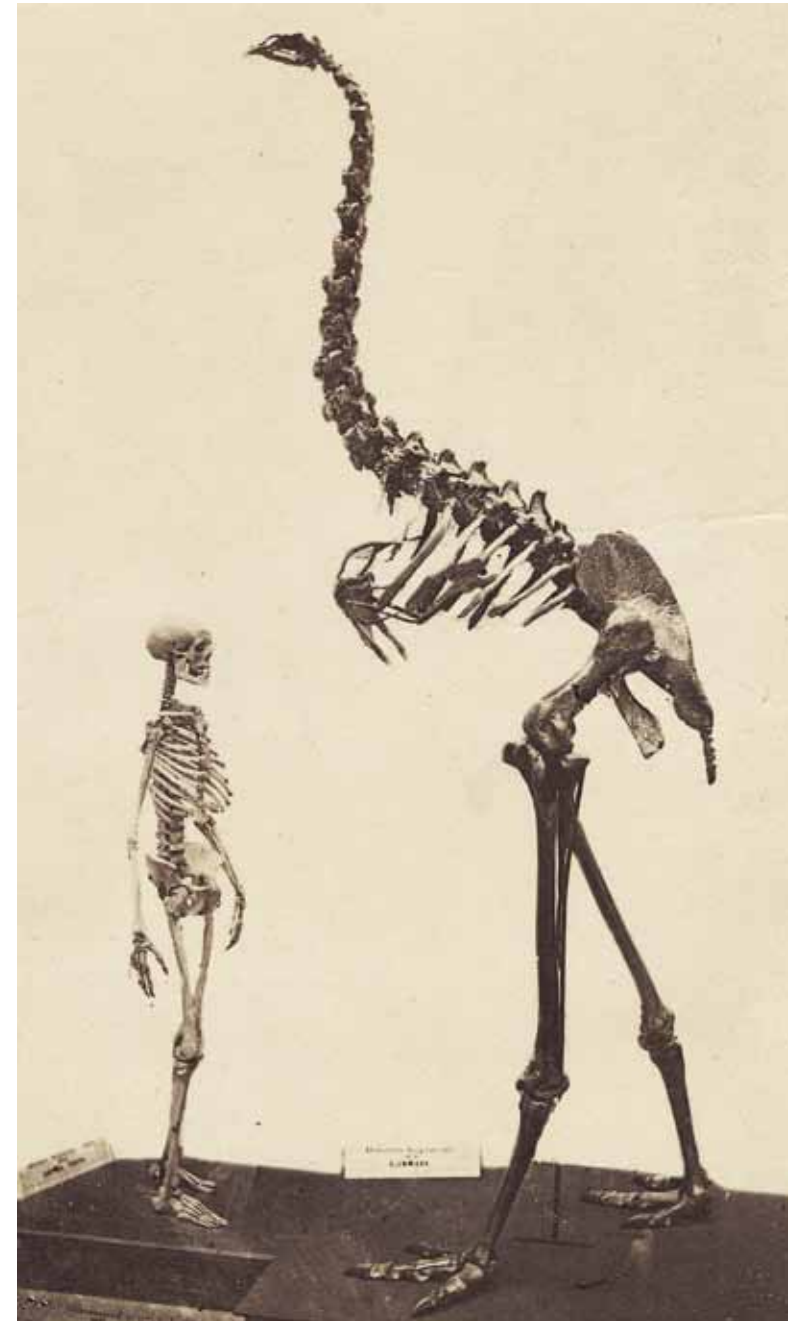
John McGarrigle (fl. 1867 - 1876)
Portrait
American Photo Co. Auckland, N.Z., Marion Imp. Paris imprinted on mount
Albumen print, carte de visite, 89 by 59 mm.



c. 1867
c. 1870

Daniel Louis Mundy (1826/7 – 1881)
Julius von Haast and moa, Canterbury Museum
Imprinted with *Mundy N.Z.*
Albumen prints, stereo card, each 83 by 69 mm.

Dr Alfred Charles Barker (1819 – 1873)
Man and moa
Indistinctly imprinted with ?*Museum Christchurch*
Albumen print, 178 by 106 mm.





c. 1870

Anon

Roman Catholic Church, Nelson. N. Z.

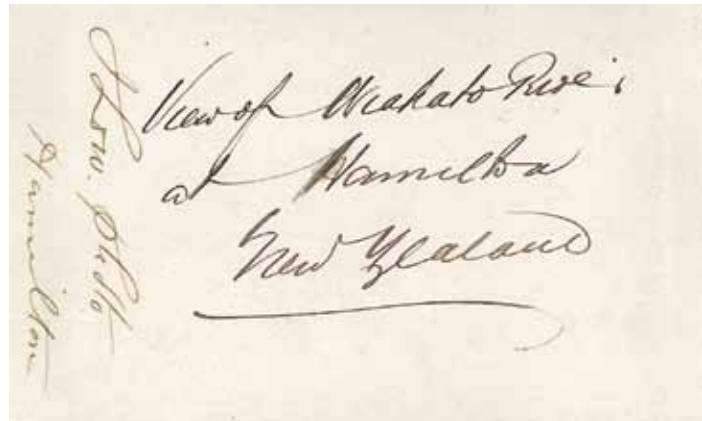
Inscribed with title below. Mounted on card pasted onto scrapbook page from a disbound album. Further pages with 1870s/1880s views of Summerhill, Clifton Grove and other locations in the Nelson area
Albumen print, 64 by 200 mm. (shown enlarged)



1870s

John Low (1847 - 1895)
View of Waiakato River at Narrawaghia, New Zealand
Ngarrawahia
View of Waiakato River at Hamilton, New Zealand

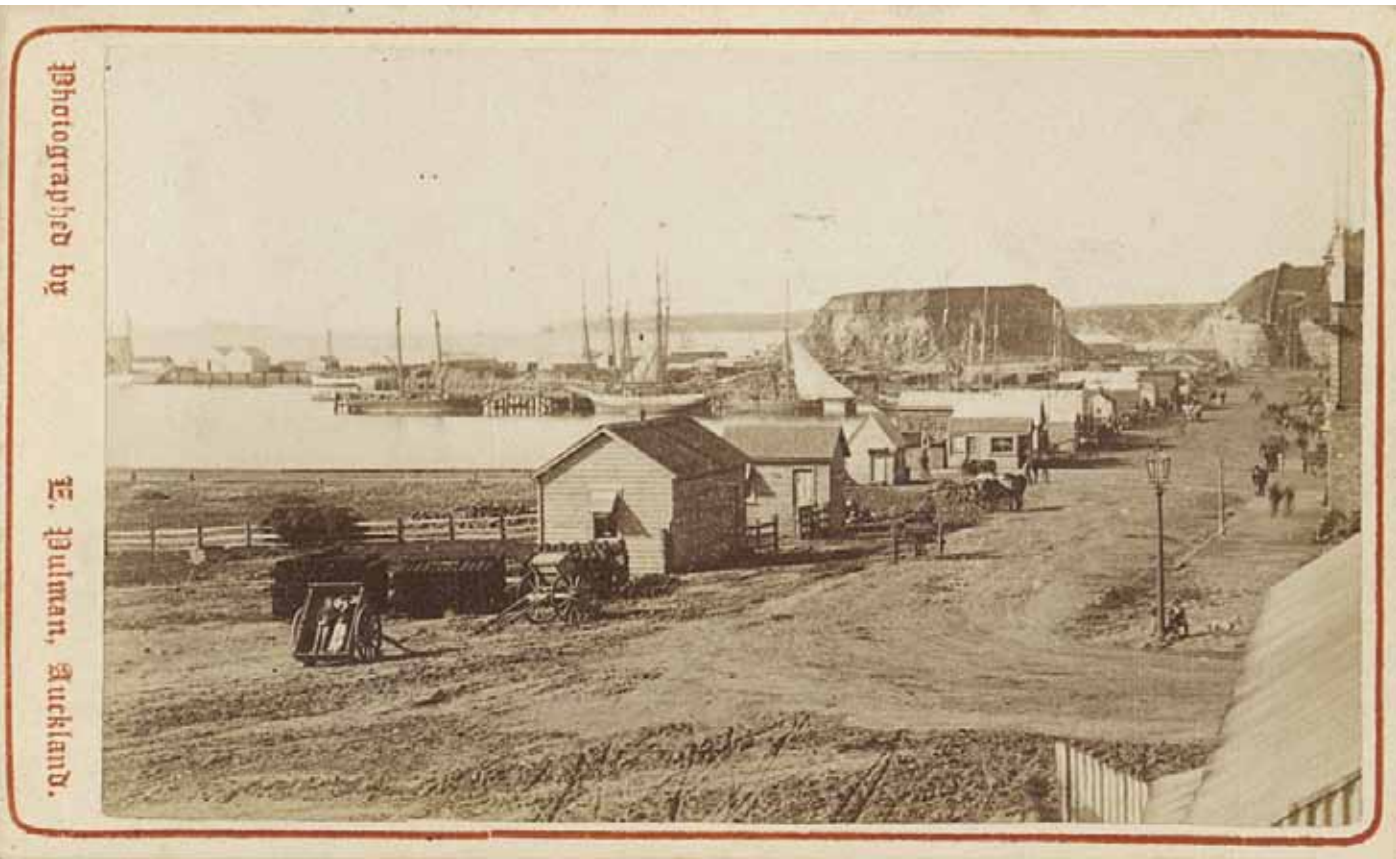
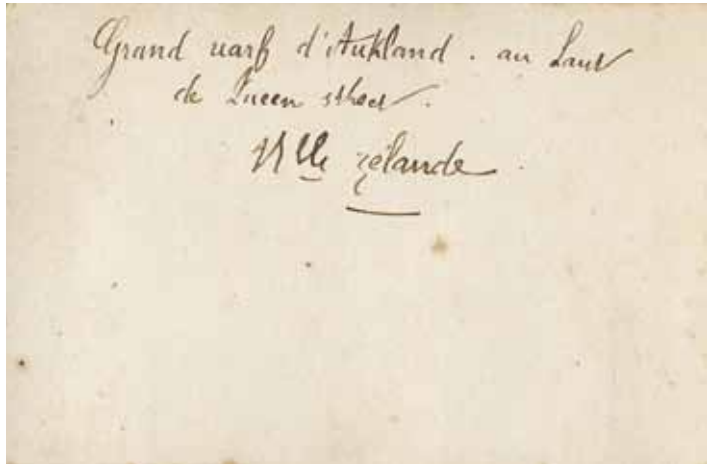
Inscribed with titles. Photographer's details imprinted on one and inscribed on another
Albumen prints, carte de visite, the first 57 by 92, the others 54 by 92 mm.



1867

Anon.
Grand uarf d'Aukland. au haut de Queen street. Nlle Zelande

Inscribed with title verso
Albumen print, carte de visite, 58 by 90 mm.



36

1870s
Elizabeth Pulman (1836 – 1900)
Point Britomart

Imprinted with *Photographed by E. Pulman* on mount
Albumen print, carte de visite, 55 by 91 mm. (shown enlarged)

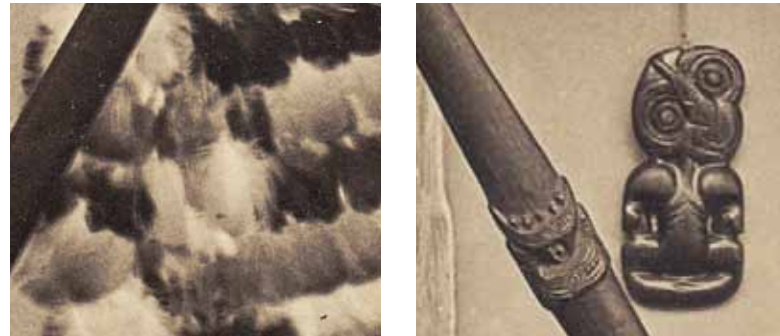


Anon.

Redoubt in winter/garrison band

From a group of photographs of the Armed Constabulary in similar locations
Albumen prints, unmounted, 76 by 116 and 81 by 115 mm. (last shown enlarged)





1870s

Pulman Studio (fl. 1871 – 1900)
Maori Curios

Imprinted with title, 157, and *Pulman. Photo.*
Verso with faint circular stamp with star motifs
Albumen print, unmounted, 237 by 290 mm.
(shown reduced)



1874/5

Attributed to **Dr Guido Wolfram**

***Auckland Inseln. Anseidelung den deutschen Expedition
zur Beobachtung des Venus-Durchgangs***

Inscribed with title on card mount with 2. and 1878. *Dr Seeliger ded.*

Imprinted verso with *Hochstetter* (?facsimile signature)

Albumen print, 172 by 206 mm.

Germany dispatched four expeditions to survey the 9 December 1874 Transit of Venus. The Auckland Islands are about 450 kms south of the South Island of New Zealand and the small party, led by astronomer Hugo Seeliger, landed in October 1874 having chartered a vessel in Australia. They assembled the prefabricated observing station and remained until 6 March 1875. Limited success was enjoyed recording the Transit due to mixed weather but other important scientific surveys were undertaken. This photograph is one of four related views of the island.

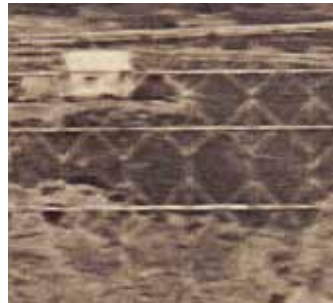


Mid 1870s

Herbert Deveril (1840 – 1911)
Fools Cap Peak, Wanaka

Inscribed with title and 25 verso
Albumen print, unmounted, 260 by 350 mm. (shown reduced)





Mid 1870s

Herbert Deveril (1840 – 1911)
Blue Spur [gold mine]

Inscribed with title and 17 verso
 Albumen print, unmounted, 266 by 350 mm. (shown reduced)



Anon.

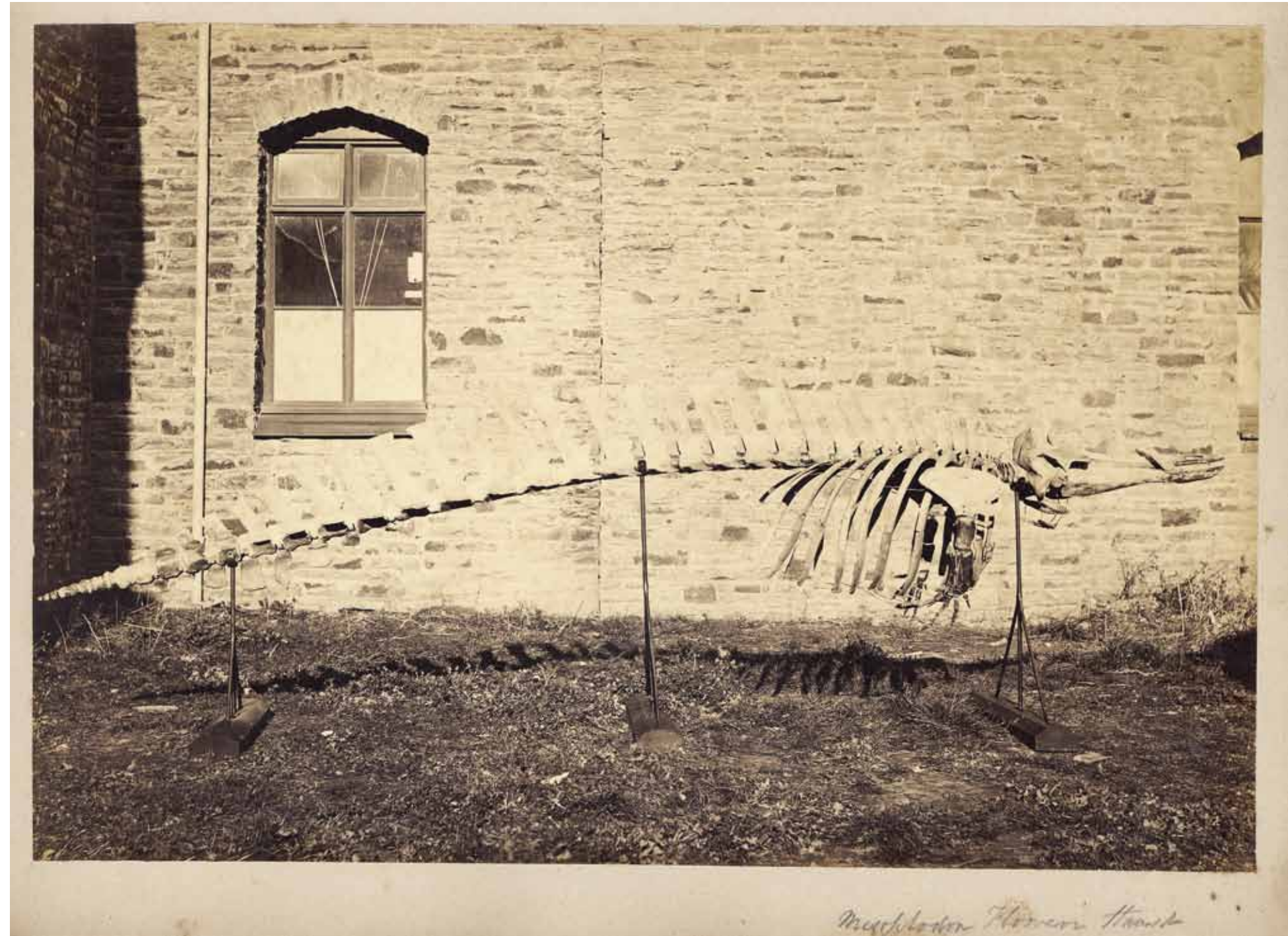
Mesoplodon Floweri Haast

Late 1870s

Inscribed with title on original card mount

One of a group of related photographs taken at Canterbury Museum

Albumen print, 224 by 325 mm. (shown reduced)





1878

James Bragge (1833 – 1908)
Manawatu Gorge 1 Mile From Bridge

Imprinted with title and *Copyright. No. 304 J. Bragge Photo Wellington N.Z.* verso
Albumen print, unmounted, 216 by 297 mm. (shown reduced)

50



George Valentine (1852 – 1890)
Coffee Cups, White Terrace

January 1885
Imprinted with title and 19. G.V.
Albumen print, unmounted, 190 by 292 mm.
(shown reduced)



54



October 1886

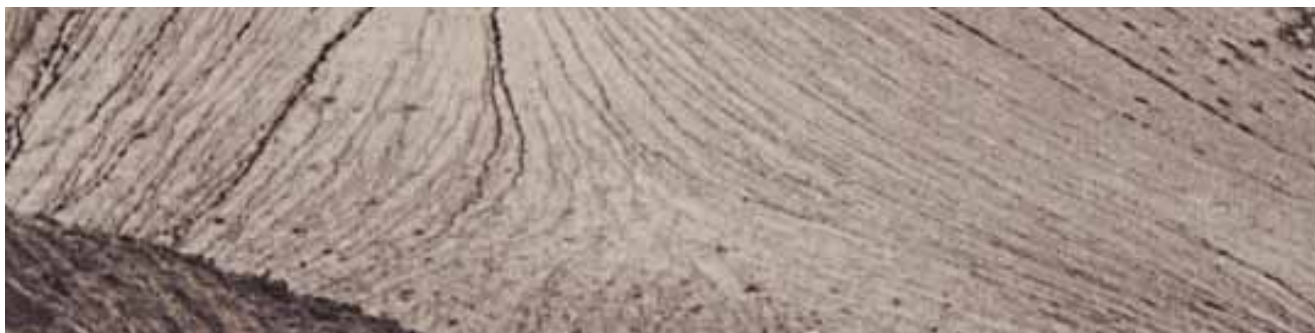
George Valentine (1852 – 1890)
Wahanga and Tarawera Mnts. from Lake Tarawera

Imprinted with title and 127. G.V.
Albumen print, unmounted, 190 by 292 mm. (shown reduced)



George Valentine (1852 – 1890)
The Rent in Rotomahama from the Black Crater

November/December 1886
 Imprinted with title and 138. G.V.
 Albumen print, unmounted, 190 by 290 mm. (shown reduced)



THE RENT IN ROTOMAHANA FROM THE BLACK CRATER. 138. QV.



Samuel Stuart (1855 – 1920)
Tamati Waka Nene

c. 1880

Imprinted *Copyright, S. Stuart, Kaikohe, B. of Is.*

Albumen print, unmounted, 186 by 137 mm.

Photograph of a painting by Stuart's father, also called Samuel

Attributed to **Josiah Martin** (1843 – 1916)

Helen Stuart (fl. 1880s)

Portrait

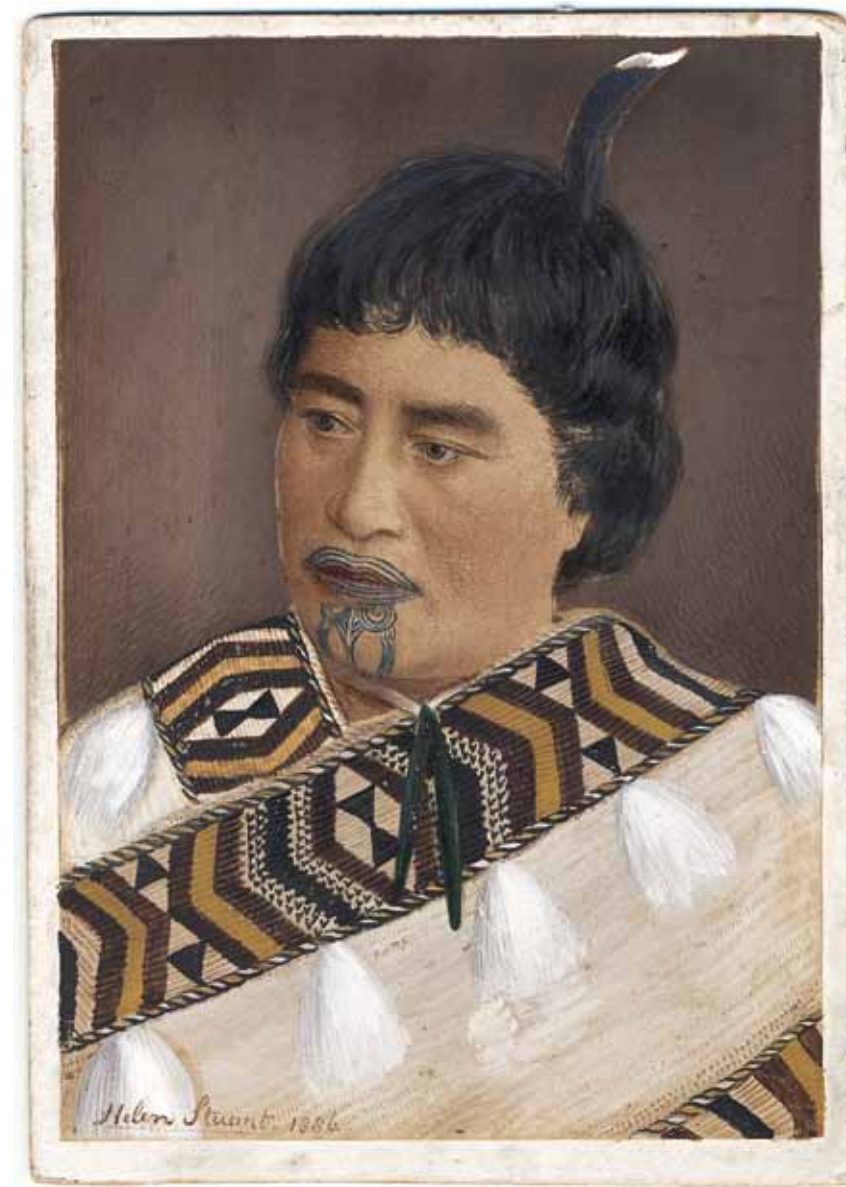
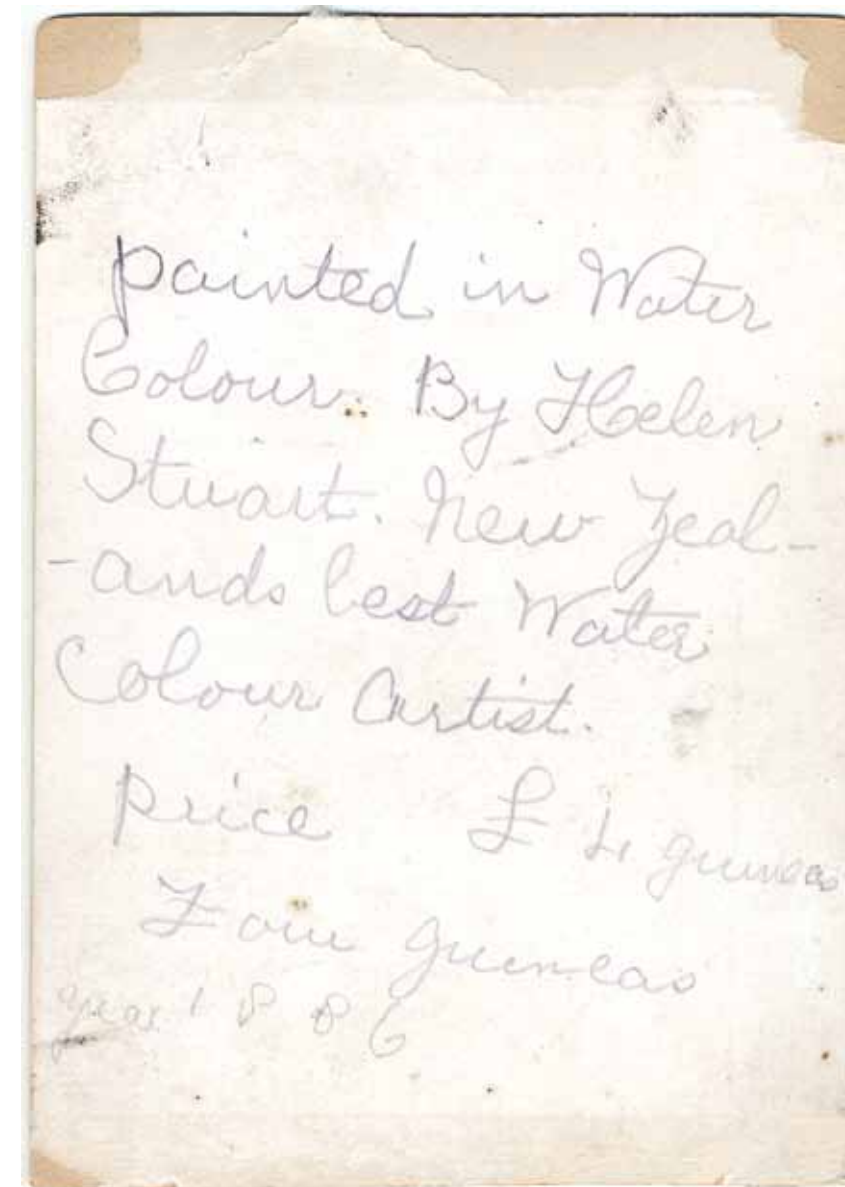
1886

Inscribed with signature and date.

Verso with pencil inscription

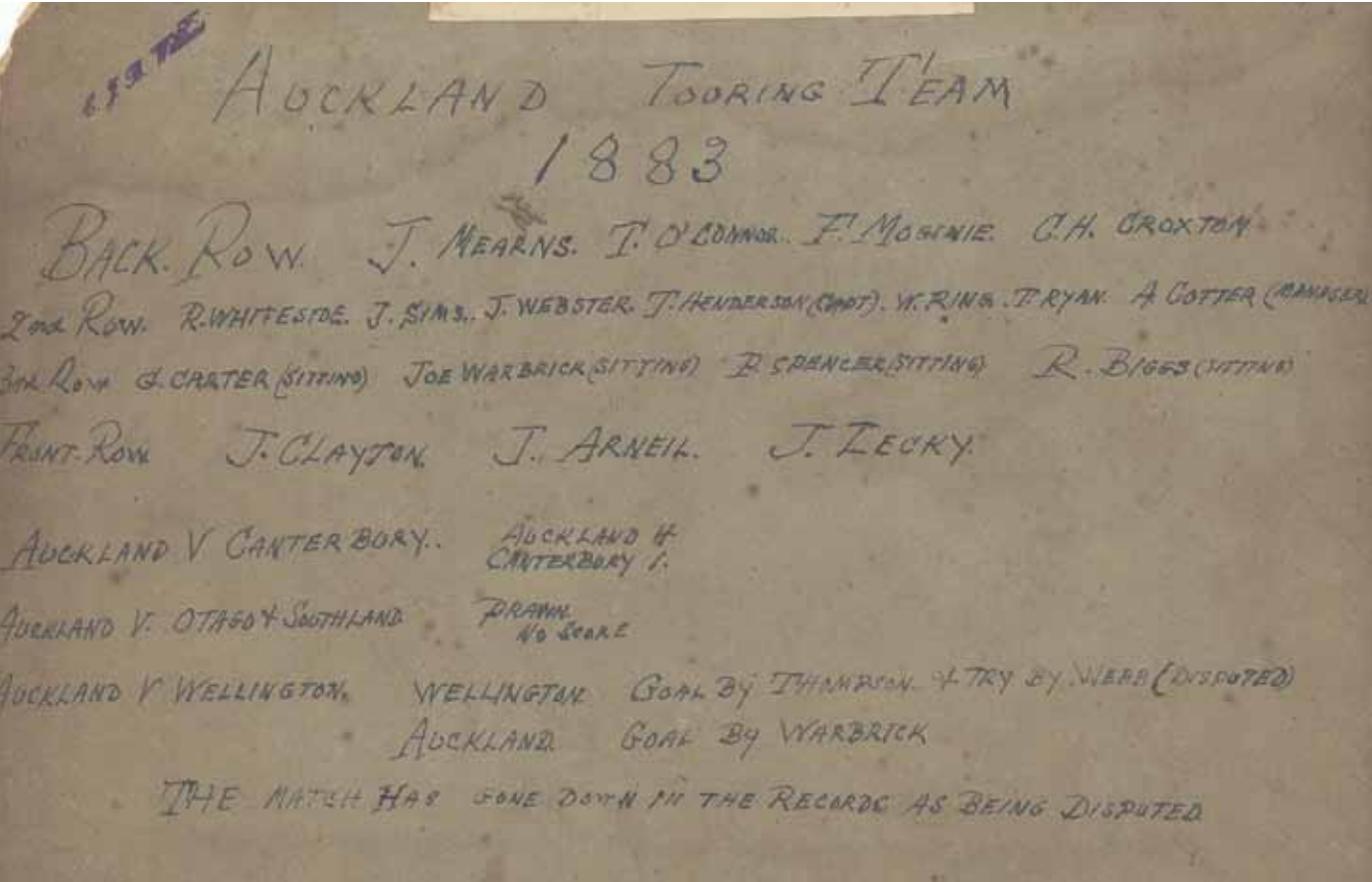
Gelatin silver print, overpainted with watercolour, cabinet card, 145 by 100 mm.

Helen was probably Samuel Stuart's sister. The *Christchurch Star* (5 Nov. 1886) notes her coloured photograph of a Maori in an exhibition of New Zealand Art at the Royal Albert Hall, London (part of the Colonial and Indian Exhibition).



Wrigglesworth and Binns (fl. 1879 – 1939)
Auckland Touring Team 1883

Imprinted verso with photographer's stamp and inscribed with names and fixtures
Gelatin silver print, mounted on card, 153 by 197 mm.
Joe Warbrick captained the NZ Native team on their 1888 tour of England. He was killed by the Waimangu geyser in 1903



c. 1880

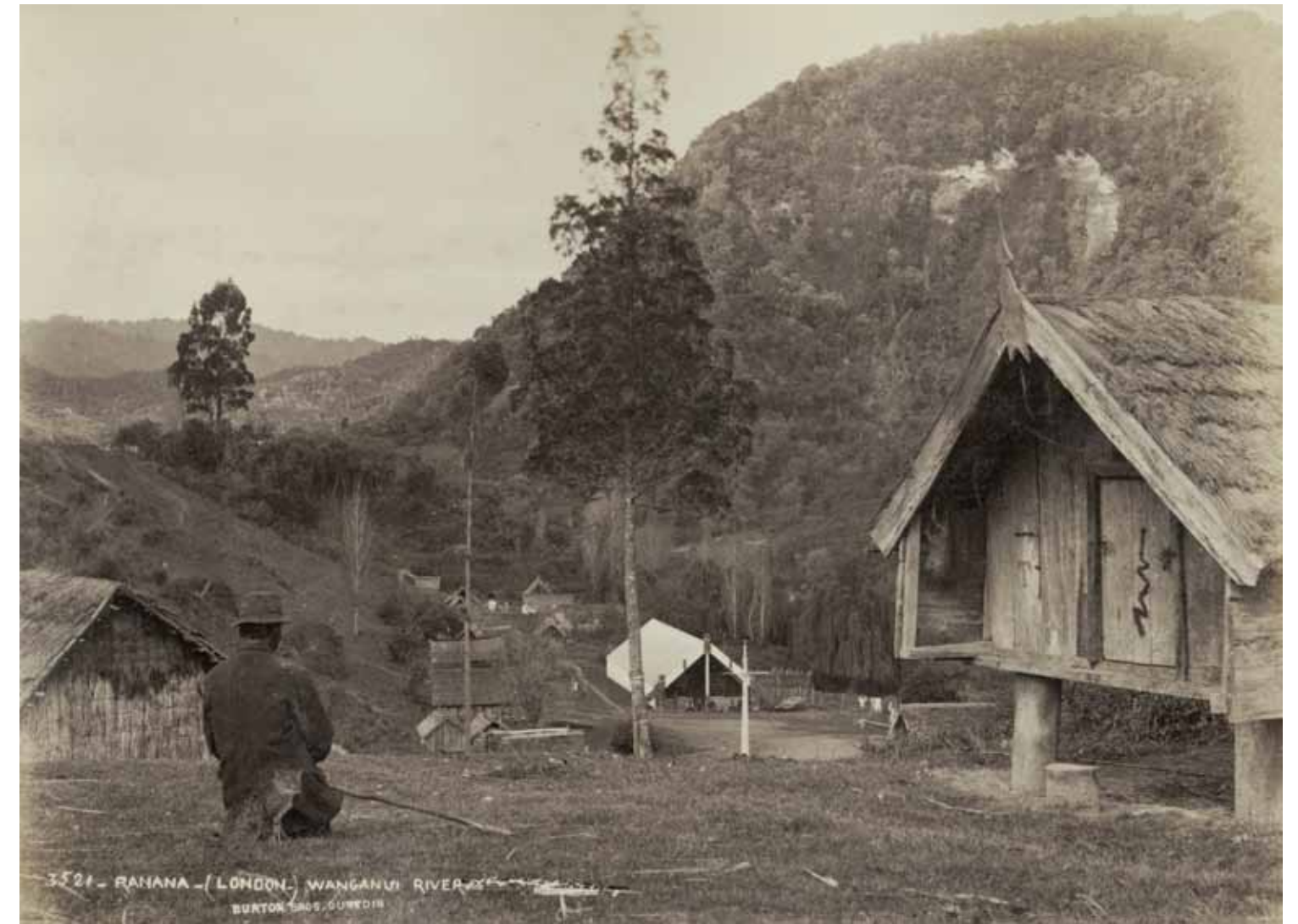
Anon.
Ferns

Albumen print, photogram, unmounted, 146 by 200 mm.



Alfred Burton (1834 - 1914)
Ranana - (London) - Wanganui River

8 May 1885
 imprinted with 3521, title and *Burton Bros. Dunedin*
 Albumen print, mounted on card, 144 by 199 mm.





7 June 1885

Alfred Burton (1834 – 1914)

The great Ngatimaniopoto Chief – Wahanui - family & friends – at his house- Alexandra –

Imprinted with 3629, title and *Burton Bros. Dunedin*

Albumen print, mounted on card (verso with remains of pressed ferns), 146 by 200 mm.





68

Burton Brothers (fl. 1867 – 1898)
Group of survivors, Wairoa, after eruption June 10 1886

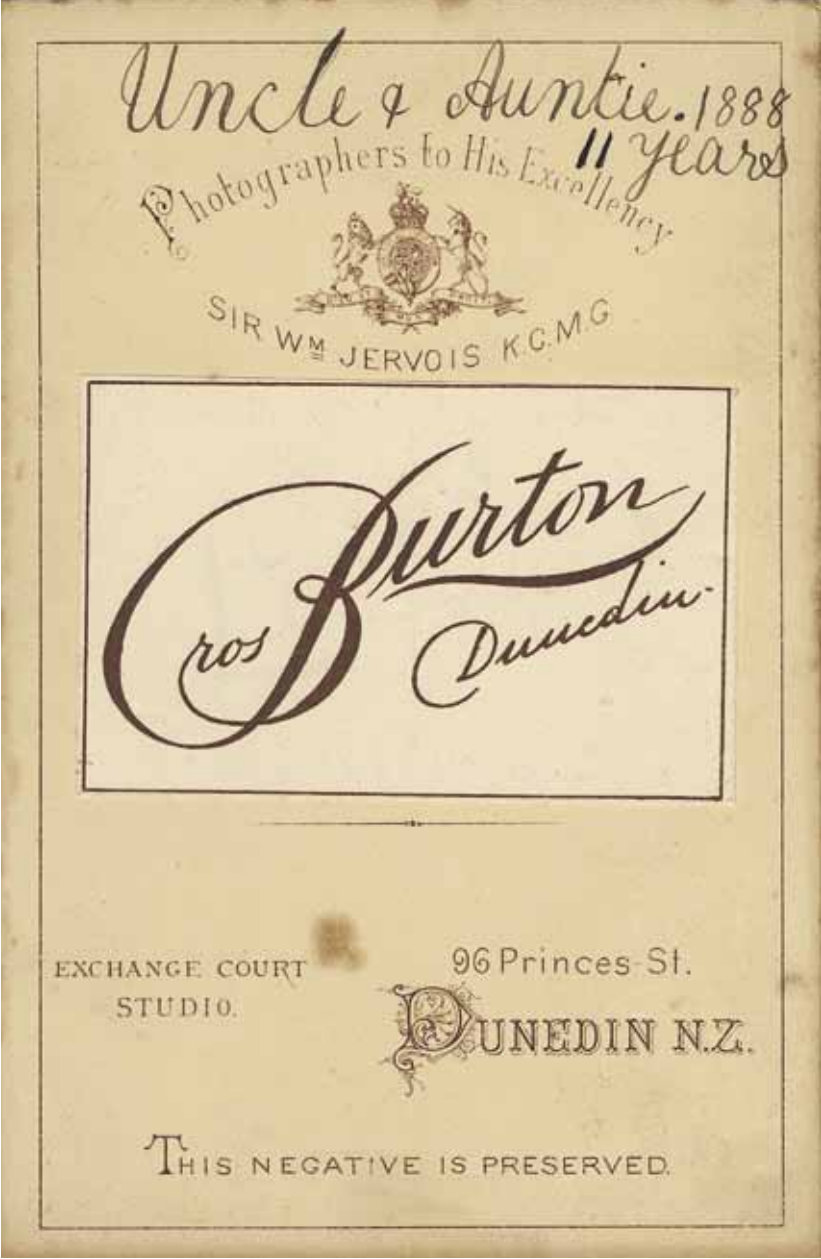
Imprinted with 4069, title, names of sitters and *Burton Bros. Dunedin*
 Albumen print, mounted on card, 143 by 200 mm.



1888

Burton Brothers (fl. 1867 – 1898)
Portrait

Imprinted and inscribed verso
Albumen print, cabinet card, 163 by 105 mm.

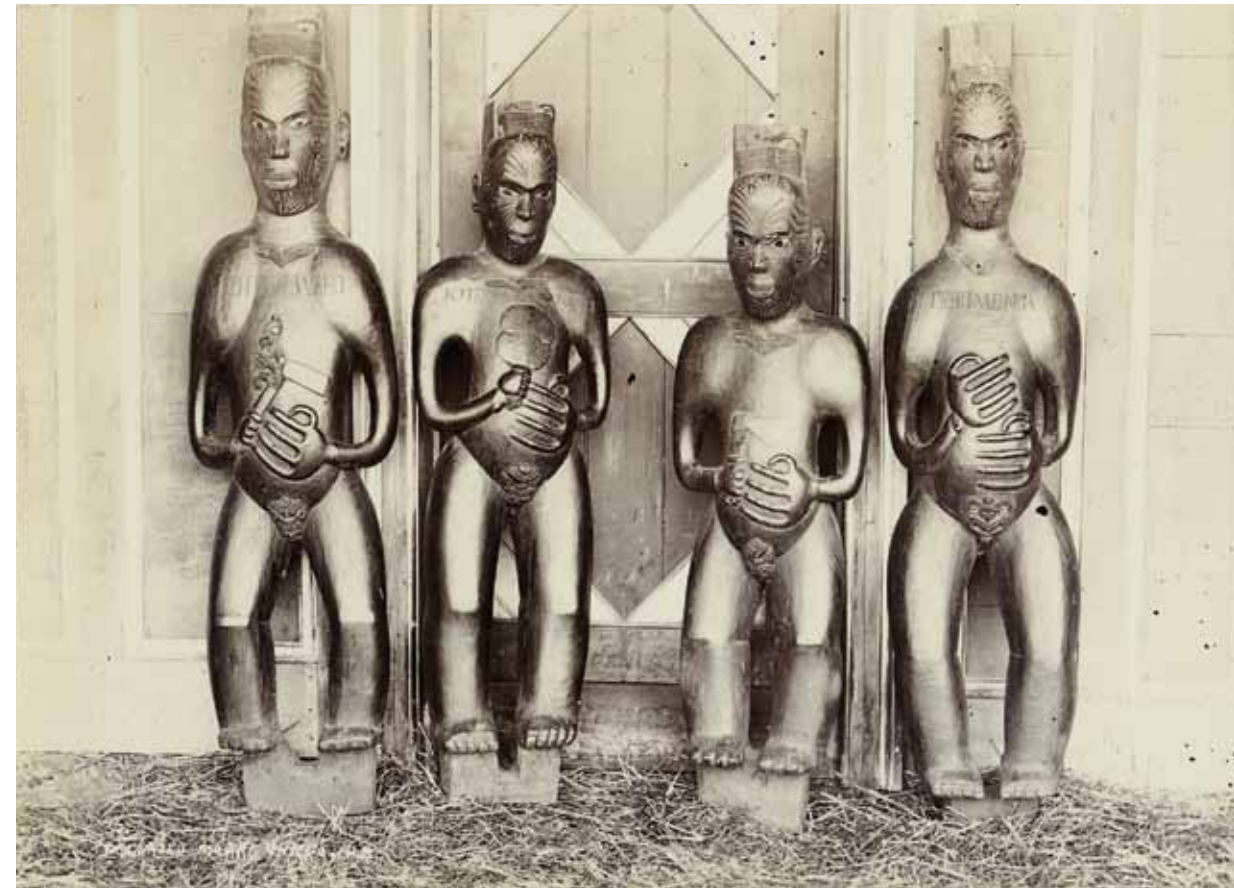


1889

William Williams (1859 - 1948)
Deceased Moari Chiefs H.B. (Hawke's Bay)

Imprinted with title. Copy in New Zealand Institute titled
*Carved figures of ancestors. From a large whare at Redcliffe. Near
Taradale, Napier.* Ridgepole (*pou tokomanawa*) figures presently
loaned to and on view at the Napier Museum
Gelatin silver print, 109 by 149 mm. (shown enlarged)

72



March 1889

Burton Brothers (fl. 1867 – 1898)
Bowen Fall – Milford Sound

Imprinted with 103, title, and *Burton Bros. Dunedin*
 Albumen print, removed from album page, 213 by 287 mm. (shown reduced)



c. 1890

Anon.

Ling and groper caught in Milford Sound

Inscribed with title on original mount.

Originally from an album relating to the Earl Of Kintore (Governor of South Australia 1889 - 1895).

Gelatin silver print, 132 by 201 mm.

76





Michael Graham-Stewart

mgs@ww.co.nz

detail from p. 61

Design Hannah Lawless & Delaney Tabron @ No Idea

Post production Sjoerd@digisense.co.nz

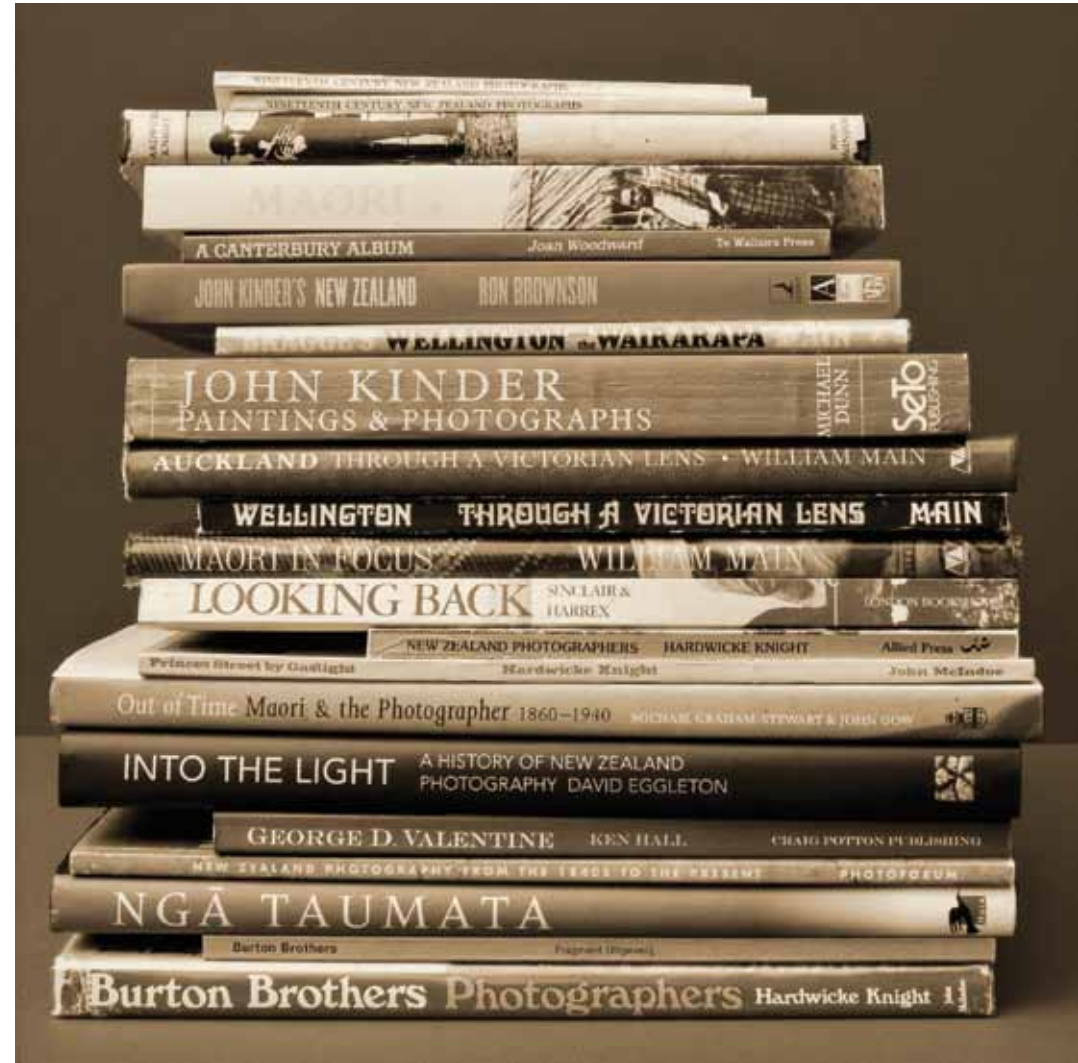
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http://0-www.aucklandcity.govt.nz/www.elgar.govt.nz/dbtw-wpd/photographers/basic_search.htm

<http://paperspast.natlib.govt.nz>



ENDPAPER

Anon.

Portraits

Early 1860s

Albumen prints, carte de visite sizes, mounted on decorated album page, 330 by 250 mm. overall (detail shown enlarged)

