

EDITED BY
CATHERINE HAMMOND
AND SHAUN HIGGINS



A DIFFERENT LIGHT

FIRST PHOTOGRAPHS
OF AOTEAROA



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AUCKLAND
UNIVERSITY
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When Nathaniel and Margaret Flowers visited the Whanganui photographic studio of W. J. Harding (1826–99) in February 1878, they engaged with a technology that was only a few decades old but one that had been rapidly embraced by ordinary people such as themselves (Fig. 0.1). By the 1870s, people — as individuals, couples and families — could have their likenesses made for a small fee. Harding photographed people from an array of backgrounds, from social elites to imperial and colonial soldiers, as well as interracial couples such as Nathaniel and Margaret. As soon as photography was invented, it was used by individuals, families and communities to fashion their social identities around age, class, ethnicity and gender. It was quickly integrated into society through social and cultural practices such as the making and keeping of photograph albums.

INTRODUCTION

ANGELA WANHALLA
(NGĀI TE RUAHIKIHIKI, NGĀI TAHU)

PHOTOGRAPHY *and* SETTLER COLONIALISM

PLATE 23, RIGHT
William S. W. Roberts,
At Catlins, c. 1893, platinum
print mounted on album
page (253 × 178 mm)
Hocken Collections Uare Taoka
o Hākena, University of Otago,
P2008-066-034

Dr Roberts (1853–1937),
pathologist and member of
the Dunedin Photographic
Society, made platinum prints
his speciality. He offered
lectures on the subject and
created various studies of
the Catlins bush in the
southeastern corner of the
South Island. Ferns proved
a favourite subject among
nineteenth-century photo-
graphers in New Zealand
and the fine tonal range of
the platinum medium fully
captured the play of light and
shade on delicate fronds.

PLATE 24, OPPOSITE
John H. Scott, *Jack Scott*,
George Chapman and *Bob*
Scott on tricycles, c. 1894,
collodion silver print
(117 × 155 mm)
Hocken Collections Uare Taoka
o Hākena, University of Otago,
P1997-032/2-010





The world first heard of photography in 1839 when the French Academy of Sciences announced the daguerreotype. Named for its French inventor Louis-Jacques-Mandé Daguerre (1787–1851), and building on the work of Joseph Nicéphore Niépce (1765–1833), the daguerreotype was the first widely used photographic technology. It took an exposure within minutes, capturing a moment, creating a likeness, recording landscapes or events. Less than three weeks later, William Henry Fox Talbot (1800–77) presented his process for contact printing photographs on light-sensitive paper to the Royal Society in London. He patented the calotype for making paper negatives and multiple prints in 1841. The daguerreotype, unpatented except in Britain, was far more popular: in the United States alone millions of these unique images, proudly displayed in velvet-lined cases, were created.¹

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SHAUN HIGGINS

CHASING WONDER PHOTOGRAPHY IN THE AUCKLAND PROVINCE



PLATE 54
Enos Pegler, Studio group,
S. Marks, E. Kitchen,
N. McLeod, M. Adams,
Mr Pegler, Onehunga,
1894-1901, gelatin silver
print (148 x 200 mm)
Tāmaki Paenga Hira Auckland War
Memorial Museum, PH-1995-15-8



PLATE 55, ABOVE
Burton Brothers, *John and Janet Somerville golden wedding celebration*, 25 January 1875, albumen silver print (180 × 238 mm)
Hocken Collections Uare Taoka o Hākena, University of Otago, Box-098-004

PLATE 56, OPPOSITE LEFT
William James Harding, *Portrait of a young child in a chair with a woman partially concealed behind the chair*, 1870s, quarter-plate collodion silver glass negative (106 × 82 mm)
Alexander Turnbull Library, William James Harding collection, 1/4-007765-G

Photographing young children could be lucrative but also a challenge for photographers — the sitter needed to hold still and when they were too young to do this on their own, they were helped by a 'hidden mother'. The resulting cartes de visite would be cropped or vignetted by the photographer to make the additional person less apparent.

PLATE 57, OPPOSITE RIGHT
William James Harding, *Studio portrait of a young woman, probably from the Wargan family, looking at a photograph album*, c. 1870s, quarter-plate collodion silver glass negative (107 × 82 mm)
Alexander Turnbull Library, William James Harding collection, 1/4-008805-G





PLATE 64, BOTH OPPOSITE LEFT
Photographer unknown,
Unknown sitter,
c. 1890, crystoleum
(165 × 120 mm plate)
Tāmaki Paenga Hira Auckland
War Memorial Museum,
PH-TECH-400-2

This crystoleum was donated
with a pair of photographs
by Robert Henry Bartlett.
As the photographs all feature
children in similar attire it
is quite likely this too is by
Bartlett. The crystoleum
technique produces a coloured

photograph by attaching a
photographic print surface
to glass, then rubbing off the
paper support to reveal colours
that have been applied to the
back of the print or another
piece of glass. The verso shows
how these colours are applied.

PLATE 65, OPPOSITE RIGHT
John Robert Hanna, *Evelyn
Kinder*, adopted daughter
of John Kinder, 1897, gelatin
silver print, cabinet card
(168 × 108 mm)
Tāmaki Paenga Hira Auckland War
Memorial Museum, PH-1967-1-1

This portrait of Evelyn
Kinder, the adopted daughter
of Reverend John Kinder, shows
the skill of John Robert Hanna's
studio. She leans with a Bible
in hand and looks out of frame
with a slight smile.

PLATE 66, ABOVE
Edward George Child, *Pioneer
Studio, Ohingaiti*, 1896–1901,
half-plate gelatin silver glass
negative (121 × 164 mm)
Alexander Turnbull Library,
Edward George Child collection,
1/2-032343-G



FIG. 4.25
Photographer unknown,
*Women playing croquet in the
Nicols' backyard, Mt Victoria,
Wellington including Robina
Nicol (second from left), c. 1895,*
half-plate gelatin silver glass
negative (164 × 121 mm)
Alexander Turnbull Library,
1/2-233797-G







Carved Stern post of Native Canoe, ornamented with feathers.



Bringing together the extraordinary and extensive photographic collections of three major research libraries — Tāmaki Paenga Hira Auckland War Memorial Museum, Alexander Turnbull Library and Hocken Collections Uare Taoka o Hākena — *A Different Light* captures a transformative period of advancements in image-making across nineteenth-century Aotearoa through some of our earliest known photographs.

Māu he kāmera! Māu he kāmera! Mā tātou he kāmera!

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