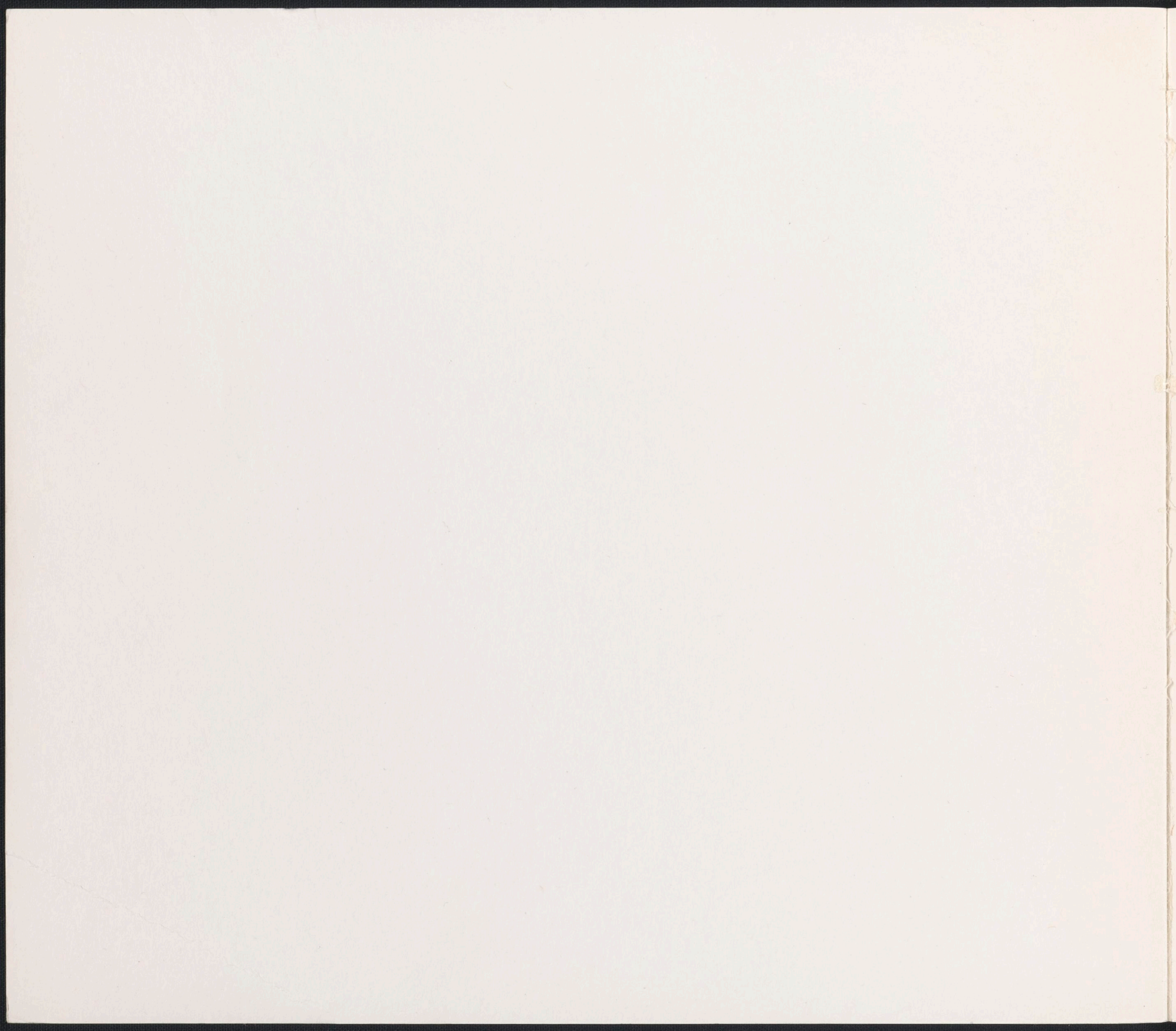


1985

JOHN KINDER PHOTOGRAPHS









# JOHN KINDER PHOTOGRAPHS

AUCKLAND CITY ART GALLERY

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AUCKLAND CITY ART GALLERY



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## John Kinder Photographs – wet-plate negative to albumen positive

by Ronald Brownson

The Reverend John Kinder, Head of the Church of England Grammar School in Parnell, then came and stayed with us while he was carrying on his hobby; that of painting and photographing landscapes. He did excellent work. The walls of his house and his portfolios contain most accurate and well executed scenes. He would generally photograph what he intended to sketch, and then would sketch the same and in completing would correct the outline from the photograph. I went to several places with him in order to act as interpreter, going with him to Okataina Lake; I have never been there since. The photographs had to be developed in the dark and make-shift was made by putting carpets over the dining room table under which Mr Kinder would creep and with a red glassed lantern carry on his work. Once he accidentally put out the candle and fearful of having a ray of sunlight let in, issued instructions as to what should be done.<sup>1</sup>

The photographs reproduced in this book were made by the Reverend John Kinder in the Auckland region between 1862 and 1872, using an albumen-print-from-wet-collodion-negative photographic technique. Before considering his photographs as central to the history of New Zealand's photography you need to know those facts. John Kinder was an experimental photographer, middle-aged, taking his photographs when the town he had been chosen to settle in was coursing with social and physical change.

A survey of the subjects Kinder photographed indicates that he repeatedly approached similar subjects and treated these in a comparative manner. Although they are frequently interdependent, here are the main subject divisions:

- portraits – Maori, Church, domestic
- military – manoeuvre
- geology
- architecture – Maori, Church, State, domestic
- flora – indigenous, exotic
- Maori – State, Church, school

Kinder's photographs suggest that he was determined to record serially what he regarded as significant in his current

history of the Auckland region. Certain facts about the subjects available to his camera are now apparent.

Apart from a series taken at Saint John's College at Meadowbank in late 1872 or 1873, Kinder chose virtually to stop making photographs after 1 July 1872. By changing his job from Head Master of the Church of England Grammar School to Theological Master of Saint John's College, Kinder ended his vocation as a photographer. The building of the College's gardens and the re-working of earlier sketches occupied his creative skills, at least until the mid-1870s, when he actively returned to the production of finished watercolours – an occupation that had been central to his life prior to his emigration to New Zealand in 1855. Perhaps a more relevant reason is that in 1873, aged 54, Kinder preferred a less arduous form of visual production than the physical demands of wet-plate photography.

After December 1866 Kinder no longer chose as a subject for his photography the Maori and their life in New Zealand. The widening gulf between the life of the Maori and that of the Anglican clergy in the Auckland region had been predicted as early as October 1862 when Bishop George Augustus Selwyn made a speech in Maori, to the Ngati Haurua at Matamata.<sup>2</sup> While Kinder, like Selwyn, was a fine linguist, it appears that he could not express himself sufficiently well in the Maori language to make photographs of the Maori except as a result in his role as a Church teacher, a one-time friend of John Eldon Gorst, or as a periodic chaplain to the military forces that had been stationed in the colony's capital. It is a mark of Kinder's acute objectives that he was able to record subjects that are among the first truly socially intimate, personal portraits of Maori life. Only the photographs of John Nicholl Crombie, who photographed some of the 250 rangatira gathered at Kohimarama on 10 July 1860, share the intensity of record seen in Kinder's photographs of the Maori.

During that 1860s decade of settler insecurity when the position of the Maori was growing into one of extreme stress, the landscape – and by that I encompass the notion of all flora – of which Kinder was making photographs, came to be valued differently. From producing close-up or contextual studies of indigenous flora, Kinder moved to a position which regarded forms as capable of expressing a typological imagery that sways between a revolutionary nostalgia (25. *Kauri logs lying in the creek at the bottom of a dark gully, Coromandel*) and the promotion of value in a changing landscape (35. *At the entrance of the Karaka gully, Thames gold-field*).



The geology of the region's littoral and its vulcanological state (extinct/dormant/active) obsessed Kinder as a subject ready-to-be-photographed. Undoubtedly his fascination with geology is a generalised result of the aesthetic of Pre-Raphaelitism already incipient when he departed from Britain.<sup>3</sup> Kinder's attitude to geology (as it is expressed in photographs like 32, *The gravel pit, Mount Eden* or 36, *One Tree Hill from the Mount Eden lava bed*), is one that is sited somewhere between the pantheism apparent in Charles Lyell's *Principles of Geology* (1883)<sup>4</sup> and the catastrophe theory inherent in Clarence King's *Systematic Geology* (1878). The latter work proclaimed King's geologic theology:

"He who brought to bear that mysterious energy we call life upon primeval matter bestowed at the time a power of development by change, arranging that the interaction of energy and matter which make the environment should from time to time, burst in upon the higher current of life and sweep it onward and upward to ever higher and better manifestations. Moments of great catastrophe, thus translated into the language of life, become moments of creation, when out of plastic organisms something newer and nobler is called into being."<sup>5</sup>

John Kinder had the drive to get his camera close enough to geology; it fascinated him, so that geology's own form could be seen as Shelley described it in *Lines Written in the Vale of Chamouni*:

Ghastly, and scarred, and riven. – Is this the scene/where the old Earthquake demon taught her Young Ruin?/Ruin? Were these their toys?

To get close required much physical effort: at least two people were needed to get his photographic equipment up a mountain, simply to record a view. His effort was always in order to make a decisive image so inextricably of that place that it could only have been taken in New Zealand. Kinder's geologic photographs, then, indicate that his recognition of geography is modernist and his viewpoint one with which we can identify.

Stereography was the first stage in Kinder's photographic practice: between late 1861 and early 1863 he must have exposed almost a hundred views around Auckland.<sup>6</sup> Stereographs are made from two small photographic prints of the same subject that have a slightly altered viewpoint from each other (parallax). It is questionable whether, in 1861,

Kinder always used a stereographic camera to produce these visual entertainments, as the general proportions of the glass plates he was using were approximately 103 x 83 mm: too small for a double stereographic image. He may have shifted this camera five or 10 centimetres to the right or the left, giving the parallax shift that is required for stereographic cards to be seen as a 3D illusion. Analysis of the many surviving stereographs attests to the idea that Kinder began photography as a means of entertainment and that there is a marked difference between the parallax of certain stereographs.

The lens he was using had a short focal length and was capable of a sharpness not always apparent from the technical quality of his earliest surviving prints. One single photograph (not a stereograph subject) of Maori elders and Anglican clergy shows that Kinder's camera lens was not only sharp, but fast enough to permit a short candid exposure, probably of much less than one minute.<sup>7</sup>

During 1861 and early 1862, Kinder was periodically the chaplain to the British troops (initially from the 65th York and Lancaster Regiment), who had headquarters at Auckland's Albert Barracks. Some officers of that, and other regiments, collected or had access to Kinder's photographs, that is, his single quasi-stereographs. Lieutenant H. Strettan Bates, Ensign B. G. Haines, Major C. N. Rookes and Dr William Temple all had Kinder photographs of 1861 or 1862 in their possession. Rookes and Temple both took photographs and it was either them or the local photographers, Hartley Webster and John Nichol Crombie, who helped catalyse Kinder's decision to improve his technique and purchase a larger format camera. Webster and Crombie had both been taking photographs in Auckland and must have been acquainted with Kinder. They were agents for photographers' equipment. It seems likely that Kinder either obtained his first camera and/or photographic gear with the advice and/or aid of Webster and/or Crombie during 1860 or 1861.

The photographs Kinder took a year or so later, as he was travelling about the northern edges of the Waikato, were possibly made with William Temple's camera, with Temple present. In the Urquhart album at the Alexander Turnbull Library an 1862 photograph, signed by Temple in the negative, is taken from a slightly higher vantage point from a similar photograph of the Mangatawhiri River taken by John Kinder (Hocken Library).<sup>8</sup> A number of months later Temple



and Kinder had returned to Baird's farm, midway between Shepherd's Bush (at Ramarama) and Rhodes's farm. Both men then exposed plates showing the progress of soldiers using the newly-made military road towards the Mangatawhiri River and the Waikato.<sup>9</sup>

It is not clear whether William Temple's photographs, taken between 1862 and 1863, were formally commissioned by the military for, in many senses, they correspond too closely with a personal record.<sup>10</sup> Daniel Manders Beere, his more resourceful contemporary, probably acted in an official capacity as a photographer; his Waikato series of pictures certainly functions as a visual documentary, with the same camp sites seen from a variety of viewpoints. Kinder, unlike Temple or Beere, certainly took photographs associated with military action for the purposes of publication.<sup>11</sup> He sent his photograph of Baird's farm to the *Illustrated London News*. They engraved the photograph and published it, on 7 November 1863, with Kinder's own account, part of which reads:

"On the 14th of this month [July] the first victims of the war in Auckland were an old man named Meredith, and his son, a mere lad, who were at work at Shepherd's Bush, between Drury and the river Waikato. Since then three others have been shot in cold blood; and on the 17th an escort conveying supplies to the front was attacked by an ambuscade, when four men were shot down and ten wounded. It will be seen by a glance at the map that the road between Drury and the river (twelve miles in length) passes during a great part of this distance over a high range of densely-wooded hills. It has been one of the most useful works of the present Governor to have this road widened and metalled throughout, and in many parts new made. But though thus made available for the heavy traffic now required upon it, the trees and underwood are so near the sides of the road as to afford thorough concealment to an ambuscade and a secure retreat for the party forming it. Since the attack on the escort on the 17th parties have been engaged to fell the wood on each side of the road to a width of 21 chains, and in the meanwhile pickets are posted at intervals. On the same day that the escort was waylaid General Cameron made an attack on the natives, who had taken up a threatening position in front of his redoubt

at Koheroa, on the Waikato. This was thoroughly successful, and the enemy were dislodged with a loss of at least fifty men (probably more), while on our side only two were killed and ten wounded. Since then the natives have kept out of the way, but they are evidently mustering their forces to strike a blow somewhere. Where this will be we cannot tell, as they have the advantage of being able to choose their own point of attack, and their movements are concealed by the thick bush. The General, on the other hand, is obliged to weaken his force by establishing posts along the whole line between the Wairoa river and the Waikato. In addition to the regular troops at his command, he has now 2000 militia and volunteers on active service, besides about 2500 performing garrison duty in town. A small steamer, the Avon, has been sent to the Waikato to co-operate with the troops, and another, especially built and armed for the service, is expected from Sydney very soon.

I enclose photographs of two scenes in the bush between Drury and the river – one taken near the scene of the murder of the old man Meredith and his son, mentioned above, and also of the attack on the escort July 17; they will show the character of the road to the front in this part of it. The third view is the Waikato river, near Mangatawhiri. The hills on the left hand, near the island, are occupied by the redoubt of Koheroa, which forms the General's most advanced position. It was here that the engagement of the 17th, mentioned above, took place.

P.S. August 1 – Since writing the above, a vessel has arrived from Tauranga, on the Bay of Plenty, about 150 miles from Auckland to the eastward, bringing the families of Archdeacon Brown, the missionary stationed there, of two other clergymen engaged in the native school, and of all other settlers. They have left in consequence of a letter received from William Thompson, whose portrait I sent you, who lives on the Thames, about forty miles from Tauranga, on the road to the Waikato. In this letter he declared his intention of joining in the war against the pakeha (white man), and of attacking the town, and that he would spare neither the unarmed nor their property. This was altogether unlooked for from him, as he has never before joined in any of the wars either between



native tribes or with our troops at Taranaki. On the contrary, he has always most strongly dissuaded his countrymen from war, and has expressed his disapprobation of the course pursued by them. But he is a staunch supporter of the King movement, and the step which he has now taken is a proof how widely the hostile feeling is spreading among the natives. The announcement which he makes of his determination not to spare the unarmed shows the sanguinary nature of the struggle in which we are engaged. It will be a war of extermination on both sides. It is sad to see a fine race, of which such hopes have been entertained both of its preservation and social improvement, rushing headlong to its own destruction. It is possible that they may be so infatuated as to believe that they can successfully cope with the power of England and rid the island of the pakeha, but it seems more reasonable to suppose that, dreading instinctively the encroachment of the white man, and believing that they are doomed to extinction as a race, the owners of the soil, they are resolved, in one desperate attempt, to inflict as heavy a blow as possible upon the white man, and to die in fighting for their land."<sup>12</sup>

The difficulties of the wet-collodion technique required, each time Kinder wanted to make an exposure, that he pre-view the picture's subject. He had to settle composition in terms of lighting, camera position and lens focus. Consider 9. *The Bishop's Library, Auckland* 1863 as a serious bibliographic jest. The quatrefoils have been placed, in the final trimmed albumen print, at the centre. But before he could do this (much later in his house a short distance near by), he had to make an afternoon's decision in terms of how to show that this building (for which he felt pride as an Anglican) is very new. For really, the heart of this photograph is a church's construction of its Bishop's house which, reports John Stacpoole, "was greeted with some astonishment when it was built . . ."<sup>13</sup> To gain a balance between light and dark mass as a percentage of the negative (which is what the photograph, here trimmed, shows), more of the foreground had to affect the sensitised collodion. There, on the ground, is an inverted and ready-to-be-used 'triangle' of wood and stone that served the glass plate as a tonal counter-weight, preventing an incorrect exposure. In this photograph Kinder closes down his lens's depth of field (probably because of the lighting

conditions) as a means of capturing clarity. He rarely employed this mode of a closely widened-out aperture. 8. *Mission house at Waimate, Bay of Islands* repeats something seen in Selwyn's library and second settled home, with verticals in an echoing chorus. 10. *Otukupuarangi, Rotomahana* is even more mysteriously full of wonder at a Maori place.<sup>14</sup>

Frederick Scott Archer announced the collodion wet-plate process in 1851,<sup>15</sup> and within the next few years it became the universally preferred method of photography. John Kinder always used Scott Archer's wet-plate negative to albumen paper print process. By the summer of 1863 he had obtained another camera with the capacity to hold 10 x 8-inch glass plates. For the next 18 months he experimented with correctly exposing prepared collodion negatives and uniformly developing the sensitised albumen-coated printing paper.

Kinder's photographs should be regarded in the light of their physical production, as such consideration certainly determined the types of photograph he could make. First he set up his camera, and determined the lens focus, using a ground glass screen and a black light hood. Inside his dark tent he had already placed differently sized bottles and jars. The glass plate was then thinly coated with the viscous collodion: pyroxylin (or cellulose nitrate) mixed with ether and alcohol, containing potassium iodide and bromide. The liquid was spread evenly over the glass by a gentle rocking, while the alcohol and ether slowly evaporated. This technique left a fine film, slightly sticky and somewhat translucent, on the glass.

Both the viscosity and chemical composition of the collodion had to be readjusted prior to each exposure, according to the temperature and humidity of the locality. Ten or 15 seconds later, when the collodion solution had set but not dried, he lowered the glass plate into a tank of silver nitrate solution for a few minutes, after which, now light-sensitive, it was placed, still wet, in the camera. Kinder estimated his exposure time according to his experience and his knowledge of how a particular group of chemicals was behaving on any particular day. After he had made the exposure, the glass plate was taken immediately to a nearby dark tent or dark box, since he had to develop the negative before it could dry.<sup>16</sup> After the negative was developed, washed and dried, he applied a coating of varnish to protect the emulsion from scratching.

Kinder's printing paper was coated with albumen (egg-white mixed with salt) and treated with silver nitrate, then



dried. As this albumenised paper was available in Auckland by about 1862 or 1863, it is probable that he did not always prepare his own paper.<sup>17</sup> The negative was then sandwiched against the albumen paper (emulsion to emulsion) in a contact printing frame and placed in direct sunlight until the image appeared. Douglas Manson has commented on what effects such a technique had on the final print:

“The edges of a wet-plate were invariably marred with numerous blemishes. Streaks and stains seemed to congregate there. . . . All these were cut-off from the final print. . . . The finished print was either wet-mounted to cardboard or left remounted for easier shipment.”<sup>18</sup>

It is the top and bottom, left and right edges of Kinder's photographs that contain a key sign towards the nature of his photographic style. There is a precise and exact interchange between the photographer's subject and the limit to which Kinder presents it. He appears to have applied different rules to the trimming of his prints; some that can be easily demarcated are:

1. The edge as a vertical/horizontal echo of the subject both on a parallel plane and within a view-to-distant-space. (6. *The Union Bank, Queen Street, Auckland* 1864, 21. *Schoolgirls at Te Papa Mission Station, Tauranga* 1862)
2. Edges as the container of an opposition between form-filled and form-free space, often structured in terms of an implied geometric patterning (37. *Maunganui and Sandhills, Tauranga* 1864, 20. *Wharepuni, sleeping house at Ohinemutu, Rotorua* 1865)
3. Edges as the limits to a totally closed space where the textural light-accent is abstracted through a closely predetermined focus (10. *Otukupuarangi, Rotomahana* 1865, 25. *Kauri logs lying in the creek at the bottom of a dark gully, Coromandel* (1868-69), 23. *Nikau palm and tree fern, Coromandel* (1868-69)).

One could enumerate further many such parallels within Kinder's photographs *vis-à-vis* the ways edges reinforce his attitude towards the subject. For instance the photograph, 35. *At the entrance of the Karaka gully, Thames gold-field* (1868-69), has four edges that isolate time by juxtaposing natural and artificial forms in the landscape. There is a dynamic interchange of mass with texture clearly showing the way in which industry was beginning to overwhelm the landscape. Also, Kinder experimented with variant prints from the one

negative, which is immediately apparent from a comparison of the two-part photographs he was making.

There is a complex relation between Kinder's photographs and his watercolours. Yet only in about ten cases are his photographs directly associated in subject-view with his watercolour pictures. In even fewer examples are his photographs directly responsible for a contemporary watercolour or drawing. The painting, 38. *The Wairoa River near Lake Tarawera with the Mission Chapel of Te Mu, 4 January 1866* is executed on paper bearing the watermark 1886, the year of the Tarawera eruption. That cataclysmic event was certainly the impetus for Kinder to return to his photograph of twenty years earlier and to transform it into a symbolic metaphor for renewal. Some photographs and watercolours are certainly more correlative in time; 41. *Near Mr George McLeod's house, Whangarei Heads* dates from 1871, the year Kinder copied it in his watercolour 40. *Whangarei near the Heads*. The photograph is one of his last and is ample proof that he had achieved in photography something that he had only once before recorded: reflections in water as integral to a specific topography. For topography as it is posited in his watercolours is most reliant on its subjects, as a self-descriptive transfer of mass-tone and shape-edge. The choices Kinder made were determined by the purposes of a topographic picture: to visually educate through the making of a record of a particular place.

More than any other of his Auckland contemporaries, Kinder was an independent photographer. From his position as a privileged citizen with the desire to utilise the wet-plate technique, he produced images that can now be seen for what they are: photographs that function as “authentic historical witnesses”<sup>19</sup> anticipating concerns common to New Zealand photography. For Kinder, the ground of his photographic practice is the distinction he made between an explicit subject and its visual expression as the historical condition of a colonial society.

#### Notes

1. Rev. F. H. Spencer, *Reminiscences of an Old New Zealander*, typescript of an original manuscript, Auckland Institute and Museum Library, MS 285, p39.
2. H. W. Tucker, *Memoir of the Life and Episcopate of George Augustus Selwyn, O.D; Bishop of New Zealand*, London 1879, 2 volumes, vol 2, pp181-184. See also pp49-52, Selwyn's *Pastoral letter of the Bishop of New Zealand to the Members of the Church of England in the Settlement of New Plymouth 1855*.



3. E. T. Cook and A. Wedderburn, *The Works of John Ruskin*, London 1903-12, 39 volumes, see *Modern Painters IV* (1856) Part 5, chapter 18, Sections 10 and 11; and the illustration: *Pass of Faido (1st Simple Topography)*, *Pass of Faido (2nd Turnerian in Topography)*, *Crests of slaty crystallines* and *Aiguille structure*.
4. Lyell argued that the forms of the earth were in a state of imminent exfoliation, a praxis dependent upon the theory of a universally consistent and continual weathering.
5. Clarence King, Catastrophism and Evolution, in *The American Naturalist*, vol 11, no 8, August 1877, pp449-70  
Of all the contemporary photographers working in the United States, Timothy H. O'Sullivan's work is closest to that of Kinder. Compare O'Sullivan's *Buttes near Green City, Wyoming* 1867-69 (Library of Congress, no. 69b) with Kinder's 29. *Kotanui, Whangaparaoa* 1868.
6. The best surviving 1861-63 stereographs by Kinder are in the following four photograph albums at the Alexander Turnbull Library, Wellington: Nicholl, Wheeler II, Moore, Urquhart. Captain Porter's album also contains a large number of stereograph-sized single prints.
7. This photograph has not been traced in original, and is known through a contemporary copy negative of four Kinder photographs, taken by H. A. Firth. See Auckland Institute and Museum Library copy negative A1413.
8. Both prints are in the same 145 x 208 mm format. I am sure these were not made by the camera Kinder was using in 1864. Kinder's photograph was reproduced in the *Illustrated London News*, 7 November 1863, vol XLIII, p469.
9. For William Temple's photograph of Baird's farm see the Urquhart album page 43. On page 39 there is a Temple copy-photograph of Kinder's watercolour *Auckland Harbour from Government House lawn*.
10. See William Main, *Photographic Reportage of the New Zealand Wars in History of Photography*, vol 5, no 2, April 1981, pp105-114.
11. The question of whether Temple or Beere acted as official photographers will only be answered when research is conducted into New Zealand's military photographic records in Great Britain. None the less, their photographs do reflect a sudden movement towards the strategic value of photographs as a means of preparing maps and determining the nature of a press account to the public.  
The Royal Engineers' training establishment at Chatham had introduced photography into officer training as early as 1856 and the 1858-62 British North American Boundary Commissioners made extensive use of photography. It is certain that the public response to Roger Fenton's exhibitions of Crimean photographs in London during October 1855 and February 1856 hastened the press use of photography as a source material for illustrating the accounts of warfare.
12. *Illustrated London News*, 7 November 1863, vol XLIII, page 474.  
See also the article, Jan Zita Grover, *The First Living Room War: The Civil War in the Illustrated Press*, in *Afterimage*, vol 11, no 7, February 1984, p8-11.
13. John Stacpoole, Anglican Parnell, in *Historic Buildings of New Zealand – North Island*, Wellington 1979, p93. The author notes (p92) on Kinder's own house at the time: "The Kinder House at number 2 Ayr Street (1856-1857), sometimes called the Headmaster's house because Dr Kinder was the first headmaster of the Church of England Grammar School is more ambitious than 'deanery' in carrying the stone through two full storeys and up into the gables. It cost £1405.10s.10d, just over twice the cost of the 'deanery'."
14. The photographs 39. *Maori Village and Mission Station on the Wairoa River, Lake Tarawera* 1865 and its associated watercolour 38. *The Wairoa River near Lake Tarawera with the Mission Chapel of Te Mu, 4 January 1866* (1887-90) represent the continuity that a specific major experience – Kinder standing on Otukupuarangi – has for a Christian artist in a Maori landscape. Today the race and creed attitudes exemplified in Kinder's watercolour are less than familiar. The radical nature of Kinder's perspective is also clear in the 1864 photograph he made at Waitangi (*The Treaty of Waitangi signed here*), where he shows a Maori encampment (PH5a) in preference to the Residency.
15. Frederick Scott Archer, *The Use of Collodion in Photography*, in *The Chemist*, no. 2 March 1851, pp257-58
16. For a comprehensive account of collodion technique see Douglas Munson *The Practice of Wet-Plate Photography*, in *The Documentary Photograph as a Work of Art: American Photographs, 1860-1876*, Chicago 1976, pp33-38.
17. Kinder's stereographs and 1862 photographs are each printed on different paper, and his post-1863 photographs use a much finer paper again; usually *Rives* paper.
18. Munson, op.cit, pp37-38. See also Brian Coe and Mark Hawarth-Booth, *A Guide to Early Photographic Processes*, London 1983, pp17-18.
19. Max Kozloff, *Photography and Fascination*, Danbury 1979, p62



## A Biography of the Reverend John Kinder by Michael Dunn

John Kinder was a Londoner by birth, the son of a merchant, Thomas Kinder, who had premises in Basinghall Street. He was born in 1819 and baptised the following year at Hampstead. His early years were spent near the heart of the city at Duchess Street where, for a time, his father had a large house with servants.

Thomas Kinder made his money by speculative dealings in real estate in South America. His spacious home was well furnished and housed some works of art, notably a full-length portrait of John Kinder's mother, Fanny. John was the eldest child in a family of seven. He had five sisters – Fanny, Charlotte, Sarah, Mary and Octavia. His brother, Henry, born in 1831, was the youngest child.

Undoubtedly John Kinder obtained some of his cultural interests from his father, who introduced him to the pleasures of mediaeval architecture on walking tours of Britain and Europe. It is apparent that several of the children were encouraged to study drawing as a genteel pastime. John obtained some lessons at school in Cheam and later studied watercolour painting with Aaron Penley at Southampton. His sister Sarah was an accomplished watercolourist who made flower studies as well as figure paintings in a picturesque style. Both Charlotte and Fanny did some painting. The girls also learnt music and needlework. A family chess set suggests that some of the Kinder family played chess in their free time.

Such interests and accomplishments were quite usual for the children of well-to-do parents at that period. John's father intended him to take a degree at Cambridge University. Despite a change in the family's fortunes with the collapse of business ventures in Mexico, John was able to go to Cambridge in 1838 to study mathematics. Although he was successful in his studies he found that he was more interested in classics than maths. He won a scholarship in 1841 and graduated with first-class honours the following year. He stayed on at Cambridge for a few years more where he had employment as a tutor.

John Kinder's years at Cambridge were important for the development of his artistic interests. In university holidays he made tours of nearby towns, sketching buildings of historic interest. He joined the Cambridge Camden Society in 1842.

The Society was much concerned with church architecture and ritual. It encouraged its members to make careful records of Gothic churches for their files and these are still preserved at Cambridge. Kinder contributed several sketches of church architecture to the Camden Society before they discontinued this scheme.

The Camden Society developed his interests in topographical drawing – that is, the recording of identifiable buildings and landscape either separately or in combination. The attitude of the Society to historical accuracy encouraged Kinder in the practice of writing accurate inscriptions on his sketches giving the title of buildings and the date of the original study. He continued with this practice throughout his long artistic career.

While he was at Cambridge John Kinder was able to make several tours of European countries during his holidays. These included one made with Benjamin Webb, a prominent member of the Camden Society. Kinder's interests in ecclesiology and his serious attitude to religion brought him into contact with men who were ordained or studying for the priesthood. In particular his friendship with Frederick Denison Maurice was influential. He attended Maurice's sermons and was invited to breakfast with him when in London. Maurice's involvement in education for the less privileged led him to found the Working Men's College in 1854. Undoubtedly Kinder was impressed by Maurice who was himself an ordained Anglican clergyman.

Kinder decided to study for the priesthood. He was ordained deacon in 1846 and priest in 1848. After his father's death in 1846 John became the head of the Kinder household and was responsible for looking after his mother, sisters and brother who had been left almost penniless.

He obtained his first position in 1846 as assistant-curate at a poor parish in Hoxton. Fortunately the following year he was offered the post of Master at Alleyne's Grammar School at Uttoxeter in the English Midlands. The school proved to be somewhat shabby and run-down; however, the attraction for Kinder was the provision of a large house suitable for accommodating his mother and sisters. The pay was barely adequate to support the family. At this time Henry Kinder came back to England and helped John with the running of the school. Henry had spent some years in Germany to finish his education and was fluent in the language. It seems John was also well-versed in German and had a fondness for German literature.



During his time at Uttoxeter John Kinder attracted criticism from the townspeople, who thought he was too strict in his emphasis on religious instruction. The school was an Anglican one administered from Trinity College, Cambridge; however, the people of Uttoxeter were by no means all supporters of the Anglican Church and reacted badly to Kinder's attempts to exclude dissenters from the school. There was a protest against Kinder and subsequently a court case. It is quite clear that Kinder was not a popular figure in the town and, even early on, he was trying to find an alternative position. This was not easy, especially with his family obligations. He had to stay at Uttoxeter until 1855 when he emigrated to New Zealand.

Kinder's output as a painter seems to have dropped away during the Uttoxeter period. To my knowledge there are no surviving works which depict the town or its environs. It is not until 1854, some months before his departure for New Zealand, that there are some surviving works. These are studies made at Filey on the Yorkshire coast. They show a move towards a more atmospheric handling of landscape than in his early Cambridge drawings. His interests had extended to the study of landscape in its own right as well as to architecture.

It is of some importance to consider the possible influences on his work over these years. The Pre-Raphaelite Brotherhood was the main new group in English art of the period. It is most unlikely that Kinder would have been unaware of their work. He certainly later owned books by John Ruskin, one of the champions of the Brotherhood. Kinder had direct access to London by rail so that he could easily have visited exhibitions of their work in the capital. He would have shared the attitude of the Pre-Raphaelites in some respects. Their close study from nature related to his own practice. In addition, the spiritual interests of some of the Brotherhood and their study of mediaeval art would have been sympathetic to his own views. However, his technique and method of colouring did not relate to that of the Pre-Raphaelites. He never attempted the bright local colouring of Millais or Holman Hunt. Besides, his limitations as an artist ruled out whole areas of subject-matter that were open to the Brotherhood.

Some of the Pre-Raphaelites were interested in the new art of photography, which later was to be of importance to Kinder. But there is nothing to indicate that Kinder was taking photographs before he went to New Zealand. Instead,

family photographs appear to have been taken by a professional photographer, probably in London.

John Kinder was interviewed by Bishop Selwyn in London for the position of Master at the Church of England Grammar School to be established in Auckland. He was successful and appears to have had a rapport with the Bishop. Both had educational and theological interests in common. His reasons for choosing an Auckland appointment were probably influenced by the fact that his sister Charlotte had emigrated to New Zealand a few years earlier, accompanied by her brother Henry. They had settled in Auckland and were at the wharf to greet John on his arrival in 1855.

Charlotte Kinder (Mrs Barton) intended to start some kind of business in the colony and had brought out goods to sell. Henry had no definite plans; but later he found employment in a bank. John brought out his mother and one of his sisters, Fanny Kinder, both of whom resided with him in Parnell once the Master's house was built in 1857.

The Kinders had few material assets on their arrival in New Zealand. The Ayr Street house, though prestigious, was rented accommodation. Subsequently, though, John Kinder appears to have been a shrewd investor in the local property market. Certainly he was to become a wealthy man during his years in Auckland. Like his friend Vicesimus Lush he speculated in gold-mining shares, and appears to have done well.

His early years in Auckland were busy, involving him in the establishment of the school as well as in various duties as an Anglican priest. For example, he took some services at St Paul's and at St Barnabas's. He was also involved with ministering to the troops stationed in Auckland. Despite these demands on his time, he managed to do a lot of sketching in and around Auckland. In addition, he set a pattern of travelling out of town in his holidays, especially in the summer, for extended sketching tours.

It was on one of these tours that he visited the Te Papa Mission Station where he met his future wife, Marianne Celia Brown. She was the only daughter of an Anglican missionary, the Reverend Alfred Nesbit Brown, and was ideally suited to be the wife of a minister and teacher. They were married at the Mission Chapel in 1859.

Celia was vivacious and gregarious. She ran the Ayr Street house with the help of servants, and was actively involved in social affairs. She does not seem to have shared John Kinder's talents as a painter and did not usually travel with him on his



sketching trips. Although the marriage was to be childless, John and Celia adopted the two children of Henry Kinder in 1866, a year after his tragic murder in Sydney. The two children were well educated but did not continue John Kinder's interests in painting and photography.

Some time in the early 1860s John Kinder began to take photographs, using the wet-plate process. From that time on he was active photographing in and around Parnell, as well as further afield. He specialised in topographical photography, often with a pronounced architectural interest. But he also did some portrait photography, mainly of friends and family.

His students at the Church of England Grammar School were encouraged to take up sketching. Although Kinder did not take the art classes himself – that was J. B. C. Hoyte's job – he certainly took an interest in students with artistic ability. This is shown by the efforts he made to help one of his pupils. Arthur Gundry, a part-Maori, went with Kinder on sketching tours and was later encouraged to study in England, where he had several works hung at the Royal Academy. After Gundry's premature death, Kinder had a memorial font presented to St Andrew's Church, Epsom, in Gundry's honour.

Judging by his pupils' recollections, it seems that Kinder's reputation as a strict disciplinarian may have been exaggerated. Undoubtedly he was a man of high ideals who demanded the utmost of himself. It seems unlikely that he wasted any of his free time on frivolous pursuits. But he was prepared to listen to both sides of a dispute and to give punishment in accordance with the pupil's misdemeanour. His wife felt that during his years at Parnell Kinder endured quite a lot of snobbery and intolerance from pupils and their parents. Living as he did adjacent to the school there was little chance of escaping the demands of schoolteaching, even after hours and at weekends.

Among his hobbies were gardening and landscaping. He purchased exotic trees and shrubs to adorn his property at Ayr Street and took pleasure in designing pathways and borders for the garden. This accounts in some measure for the occurrence of gardening still-life groups in some of his paintings and photographs.

Kinder stayed at Parnell until 1872. That year he went into residence at St John's College, Meadowbank, where he held the position of Master. The College had been closed for some years, and he went with the intention of reviving it. With the help of his wife and children he restored the living quarters

and refurbished the chapel. He trained students for theological examinations, a task more suited to his qualifications than school-teaching. Unfortunately he was thought by some of his fellow Anglican ministers to be an undesirable influence on the young men because of his so-called ritualistic practices. He was forced to resign in 1881, a matter he viewed very seriously. He believed he had been treated unjustly and spent many years trying to clear his name of the charges against him.

His early retirement had some advantages, especially for his artistic interests. He had a large house built off Arney Road in Remuera. This house, called Woodcroft, provided him with spacious accommodation and a library for his extensive collection of books. He spent some twenty years at Woodcroft where he died in 1903. He did not idle away his time. Instead he spent considerable effort on the design and landscaping of the garden and grounds. As well, he was able to pursue his painting with fewer distractions. To the Woodcroft years belong the revised versions of his earlier watercolour and ink studies, many of which he developed into finished paintings.

Kinder had a strong historical sense. It became clear to him that his works, both paintings and photographs, provided a record of significant times and events in early New Zealand history. Like many of the old colonists he felt satisfaction at the progress made during his lifetime in establishing a new country. His works became a means of recording and reliving the history of which he was part.

Of necessity he was concerned mainly with church affairs. Apart from his practical work as a teacher, he took services at several churches and was minister for a time at St Mark's, Remuera, and also at St Andrew's, Epsom. He actively supported church-building by fundraising and by personal contributions. The Kinder family were pew-holders at St Mark's, Remuera, until the early years of this century. Even in his paintings and photographs Kinder reveals his church interests with his recording of mission buildings, chapels and churches.

On his death Kinder the artist was known to only a small circle of friends and fellow clergy. The extent of his artistic connections have always been hard to establish. It seems likely that he knew the major painters of his day in Auckland. He was certainly a friend of John Hoyte, who was the art master at the Church of England Grammar School for some years in the 1860s. It seems likely that he knew William Fox, an accomplished amateur painter, whose photograph appears in



one of his albums at the Auckland Institute and Museum. As a friend of Judge William Martin and Bishop Selwyn, Kinder would have had ample opportunity to meet Fox and perhaps discuss painting with him.

Kinder's portrait was painted by Lindauer in 1890, but from a photograph. Kinder noted that he was not asked to pose and, presumably, did not know the artist in person. There is a Goldie portrait which supposedly shows Kinder in his old age as a tired scholar surrounded by books. Possibly Kinder may have known Goldie or had taken an interest in his works. Quite possibly Kinder had more contacts with artists than is currently thought, despite the fact that he rarely exhibited his paintings or photographs to the general public.

Kinder undoubtedly knew a number of photographers in Auckland and elsewhere in New Zealand. Hartley Webster was the family photographer in the 1860s, a position later held by Josiah Martin. Kinder collected photographs by a number of notable New Zealand photographers, including the Burton brothers and Doctor Alfred Barker. The engineer and photographer, Daniel Manders Beere, was certainly an acquaintance and possibly a friend of Kinder. His own practical involvement in photography would have helped him to develop friendships with some of these men.

Despite his artistic interests Kinder was better known during his lifetime for his theological knowledge. He was a bible scholar who read both Greek and Latin. Bishop Cowie was sufficiently impressed by Kinder's learning to recommend him for a Doctorate of Divinity, which was awarded to him by the Bishop of London. Kinder's love of books and learning is commemorated by the Kinder Library at St John's College which houses his collection of books on theology. He also had considerable holdings of books on other subjects which have now been dispersed. These included some books on architecture and painting. He owned some copies of Royal Academy pictures, for example.

Celia Kinder remained at Woodcroft after her husband's death, and preserved his paintings and photographs in good condition. After her death at Auckland in 1928 the estate passed into the hands of Harry Kinder, their adopted son. He lived at Woodcroft until his death in 1940. It was due to his generosity in gifting 100 watercolours to the Old Colonists' Museum that Kinder's painting became better known. After Harry Kinder's death much of the surviving work was sold off or disposed of in other ways. This resulted in some losses of work and apparently the destruction of his photographic

plates, which have not been traced. A descendant of one of John Kinder's sisters, Mrs McCurdie, left a substantial collection of photographs and paintings by Kinder to the Hocken Library in 1922. At some time in the 1940s the Auckland architect, Vernon Brown, acquired a considerable number of Kinder's photographs and sketches. Over the years he sold many of these and gifted some forty photographs to the School of Architecture Library at Auckland University.

Because Kinder rarely exhibited his works during his lifetime he did not enjoy a reputation as an artist until comparatively recently. The Auckland City Art Gallery first gave his work some attention in an exhibition arranged by Hamish Keith and Ross Fraser in 1958. Since then his work has gradually become better known, although it is important to realise that Kinder did allow his works to be reproduced during his lifetime. Some of his paintings were used as illustrations for early histories of the Anglican Church in New Zealand. He sent some works to London in 1862 for reproduction in the *Illustrated London News*. They illustrated an article he wrote on the war in the Waikato and Tauranga areas.

It is a pity that much of Kinder's written material relevant to his painting has been lost. Recently some passages of a diary were found on the backs of sketches sold at auction in 1984. These prove that Kinder kept a written account of a sketching trip on at least one occasion. His entries are descriptive and relate to the sketches he made on the same days. It is clear that he saw a connection between the written record and the painted one. They were complementary in function. His use of albums to present his paintings and photographs suggests a concern with communication and order.

John Kinder was an amateur artist, as were many leading figures in colonial art of the period. His achievement was to bring to his pastime the same high standards he applied to his main life's work as a priest and teacher. Apart from their obvious historic importance, Kinder's paintings and photographs do have a distinctive style and quality about them. This contributes to their enduring value as records of colonial New Zealand.





1. New road cut through kahikatea swamp to Waikato River, near Te Ia, Mangatawhiri 1862





2. Near Drury 1862





3. Soldiers at work on the new military road through the bush between Drury and Waikato 1862





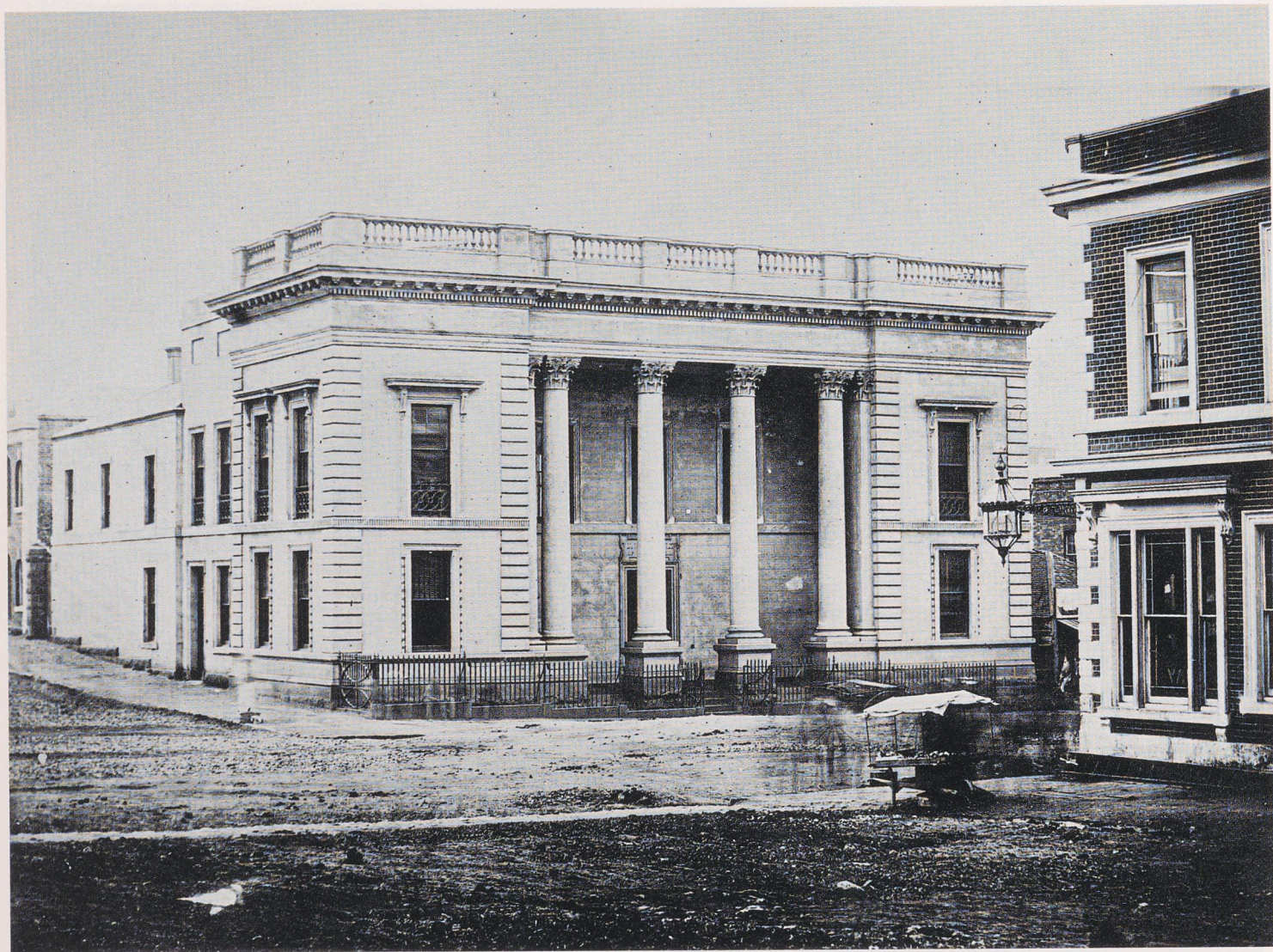
4. The Church of England Grammar School, Auckland 1863





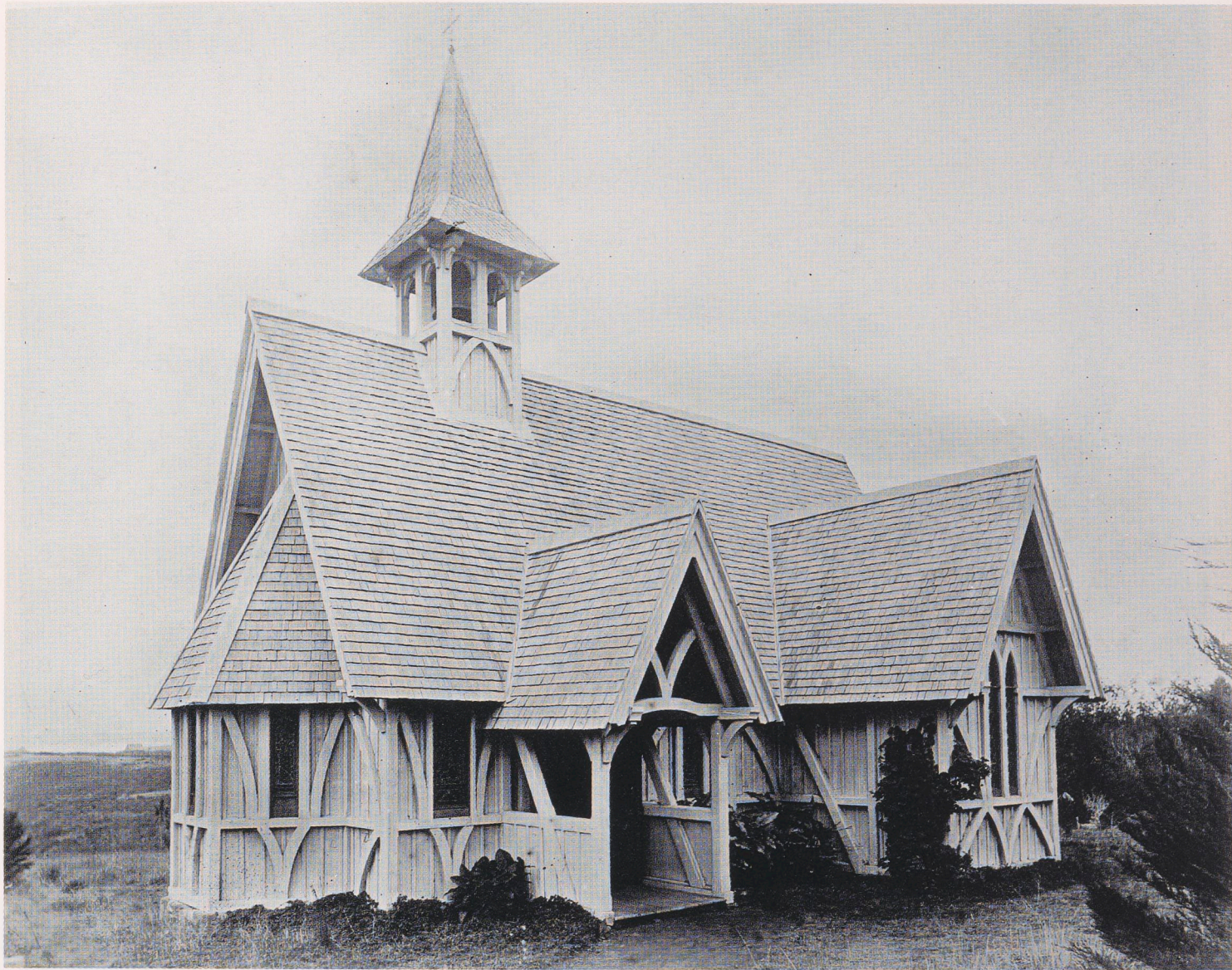
5. Railway tunnel, grammar school and master's house 1865





6. The Union Bank, Queen Street, Auckland 1864





7. Saint John's College Chapel, Meadowbank (1878-79)





8. Mission house at Waimate, Bay of Islands 1864





9. The Bishop's Library, Auckland 1863





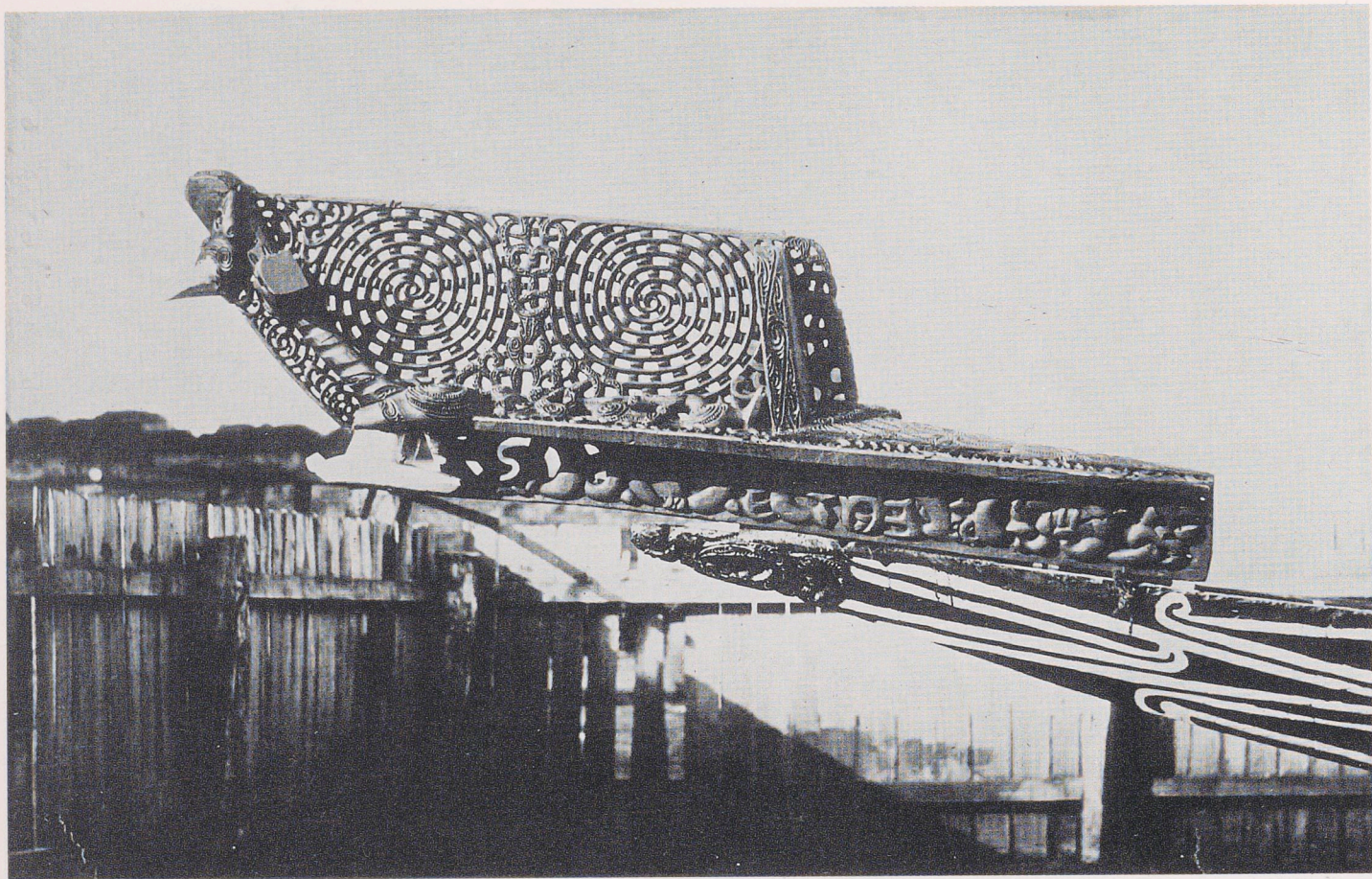
10. Otukapuarangi, Rotomahana 1865





11. Puai Island from Pukura Island, Rotomahana. Te Hapeotoroa Mountain and Otukapuarangi beyond 1865





12. Tauihu, figurehead of the canoe Te Toki a Tapiri (1864-65)





13.



14.



15.





16. Taurapa, carved sternpost of a canoe ornamented with feathers (1864-65)





17.



18.



19.

17. Laban (1862-63)  
18. A Youth (1862-63)  
19. Japhet (1862-63)





20. Wharepuni, sleeping house at Ohinemutu, Rotorua 1865





21. Schoolgirls at Te Papa Mission Station, Tauranga 1862





22. Waharoa or gateway, Maketu 1865





23. Nikau palm and tree fern, Coromandel (1868-69)





24. Pataka Te Awhi o Te Rangi, storehouse at Maketu 1865





25. Kauri logs lying in the creek at the bottom of a dark gully, Coromandel (1867-68)





26. Tapu creek, Thames gold-field (1868-69)





27. Manuka in the Domain, Auckland (1864-65)





28. Cliffs at Whangaparaoa, near Auckland (1868)





29. Kotanui, Whangaparaoa 1868





30. Kauri, Coromandel (1868-69)





31. Bush scene, Coromandel (1868-69)





32. The gravel pit, Mount Eden 1866





33. Rangitoto, from the reefs at foot of the Island 1868





34. Coromandel gold-field 1866





35. At the entrance of the Karaka gully, Thames gold-field (1868-69)





36. One Tree Hill from the Mount Eden lava bed 1868





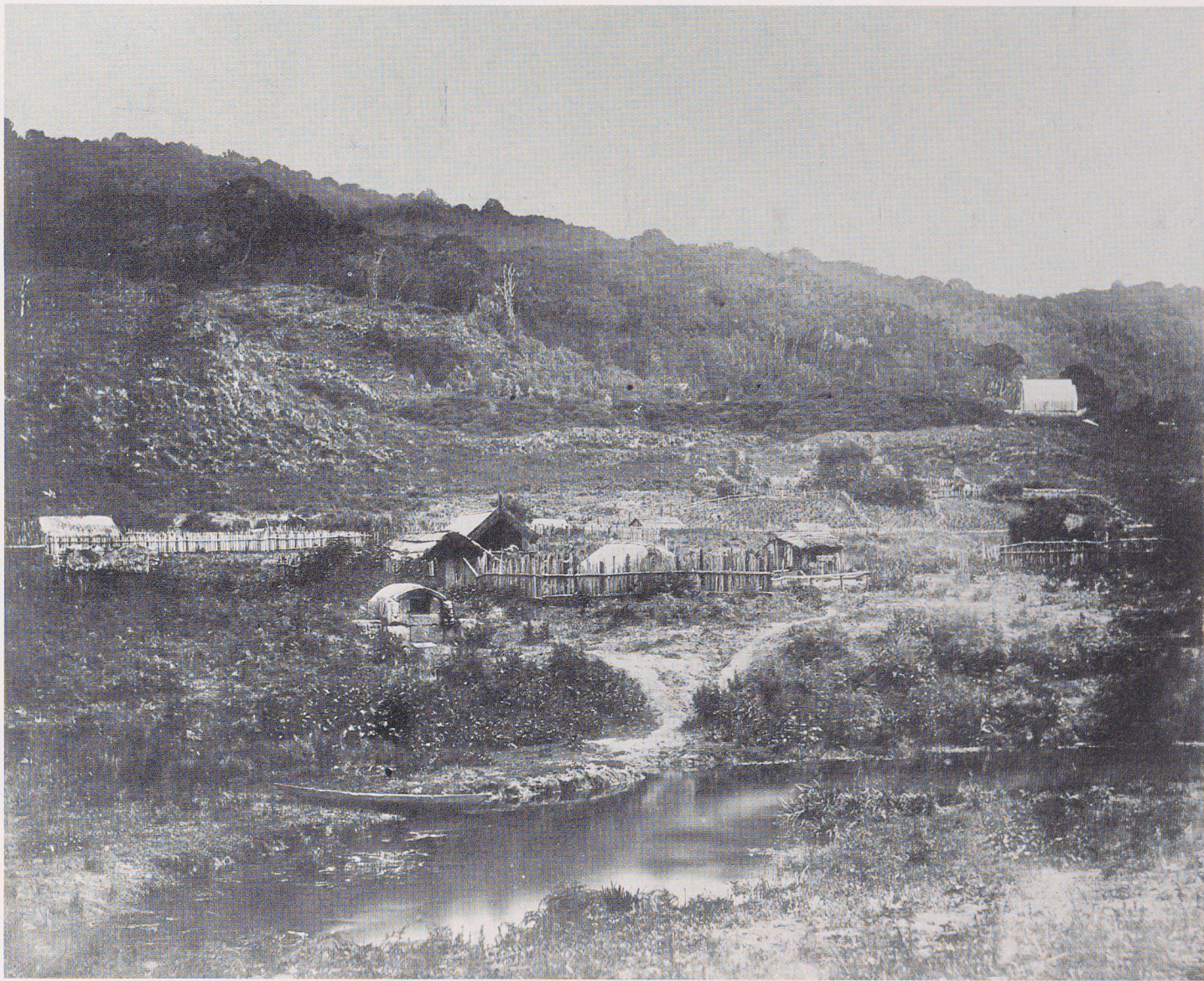
37. Maunganui and sandhills, Tauranga 1864





38. The Wairoa River near Lake Tarawera with the Mission Chapel of Te Mu, 4 January 1866 (1887-90)  
Medium: watercolour





39. Maori village and Mission Station on the Wairoa River, Lake Tarawera 1865





40. Whangarei, near the Heads 1871  
Medium: watercolour





41. Near Mr George McLeod's house, Whangarei Heads 1871





42. Parau or Big Muddy Creek, Manukau (1868-69)





43. Monsieur Direy's house at Matakatia Bay, Whangaparaoa 1868





44. Kotanui, Whangaparaoa 1868  
Medium: watercolour





45. Monsieur Direy's house at Matakatia Bay, Whangaparaoa 1868



## Checklist of Photographs

Note: All works are measured from the originals, and all entries in this check-list are cross-referenced, where catalogued, to *John Kinder: Paintings and Photographs*, by Michael Dunn, Auckland 1985.

Titles and dates are assigned by the author.

Ronald Brownson

- |  |  |  |
|--|--|--|
| <p>1. New road cut through kahikatea swamp to Waikato River, near Te Ia, Mangatawhiri 1862</p> <p>Size: 144 x 222 mm</p> <p>Inscription: Recto, lower right<br/><i>Road thro' Kahikatea swamp. to Waikato River near Te Ia. Mangatawhiri. 1862</i></p> <p>Collection: Auckland Institute and Museum Library</p> <p>Note: Dunn catalogue PH253</p> <p>"In the mean time, Sir George Grey's military road was rapidly progressing. The old one, designed and partially made by the Provincial Government, came direct to Te Ia, where the Mangatawhiri joins Waikato. But while completing the old design, Sir George Grey added thereto a new branch, which diverged at a distance of three miles from the Waikato, and was thence carried in a direction pointing up the country, until, on arriving at the bank of the Mangatawhiri, at some distance from Waikato, it came to an abrupt end. As soon as this new road was finished, timber was conveyed along it to the bank of the Mangatawhiri, to make a landing-stage: the Maories thought a bridge was to be built at once, and their excitement became intense; but the Governor assured them he had no intention of building a bridge until the following year, by which time he was sure their opposition would be withdrawn. A large fort, called the Queen's Redoubt, capable of containing 1,000 men,</p> | <p>2. Near Drury 1862</p> <p>Size: 172 x 152 mm</p> <p>Inscription: On negative, lower right<br/><i>J. Kinder. 1862</i></p> <p>Collection: Hocken Library, Dunedin</p> | <p>was constructed in the midst of the plain, near the termination of the new branch; and a second fort, in which it was reported that cannon would be mounted, was built upon a bluff, overlooking and commanding the Waikato river at Te Ia, the end of the old road. These works proved to the Maories how correct had been their original suspicion of the purposes for which the Governor's operations had been designed." J. E. Gorst, <i>The Maori King</i>, Hamilton, 1959, pp 185-186</p> |
| <p>3. Soldiers at work on the new military road through the bush between Drury and Waikato 1862</p> <p>Size: 163 x 212 mm</p> <p>Inscription: Recto, lower right<br/><i>Soldiers making road thro' forest between Drury and Waikato. 1862. the cause of the war in 1863.</i></p> <p>Collection: Auckland Institute and Museum Library</p> <p>Note: Dunn catalogue PH252</p> <p>The title of this photograph is taken from the inscription on a variant print (PH 252a). This photograph is the basis for an engraving used in the <i>Illustrated London News</i> on 7 November 1863, page 477.</p>   |  |  |



4. The Church of England Grammar School, Auckland 1863
- Size: Two joined prints, 162 × 387 mm overall  
Left hand print, 162 × 192 mm (4445/2)  
Right hand print, 160 × 195 mm (4445/1)
- Inscription: Recto, lower right (4445/1)  
*J. Kinder fecit*  
Recto, lower left (4445/2)  
*The Grammar School Auckland. March 1863*
- Collection: Hocken Library, Dunedin (4445/1-2)  
Presented by Mrs W. D. R. McCurdie
- Note: Dunn catalogue PH116
5. Railway tunnel, grammar school and master's house 1865
- Size: 179 × 218 mm
- Inscription: Recto, lower left  
*Railway cutting & tunnel. with grammar school and Master's House.*
- Collection: Hocken Library, Dunedin (4460)  
Presented by Mrs W. D. R. McCurdie
- Note: Dunn catalogue PH142a
6. The Union Bank, Queen Street, Auckland 1864
- Size: 172 x 225 mm
- Inscription: Recto, lower left  
*The Union Bank. Queen St. Auckland. J. Kinder. 1864*
- Collection: Hocken Library, Dunedin (4379)  
Presented by Mrs W. D. R. McCurdie
- Note: Dunn catalogue PH45
7. Saint John's College Chapel, Meadowbank (1878-79)
- Size: 229 × 292 mm
- Inscription: Recto, lower right  
*S. John's Coll. Chapel*
- Collection: Auckland City Art Gallery (1983/22/49)
- Note: Dunn catalogue PH220
8. Mission house at Waimate, Bay of Islands 1864
- Size: 185 x 217 mm
- Inscription: Recto, lower left  
*House at Waimate Bay of Islands. 1864*  
*Residence of Bp. Selwyn. 1843,4. first establishment of S. John's College*
- Collection: Auckland Institute and Museum Library
- Note: Dunn catalogue PH4
9. The Bishop's Library, Auckland 1863
- Size: 166 × 200 mm
- Inscription: Recto, lower left  
*Bishops Library. Auckland*
- Collection: Hocken Library, Dunedin (4451)  
Presented by Mrs W. D. R. McCurdie
- Note: Dunn catalogue PH134a



10. Otukapuarangi, Rotomahana 1865  
 Size: 184 x 247 mm  
 Inscription: Recto, lower left  
*Otukapurangi. Rotomahana.*  
 Recto, lower right  
*J. Kinder 1865*  
 Collection: Hocken Library, Dunedin (4341)  
 Presented by Mrs W. D. R. McCurdie  
 Note: Dunn catalogue PH339
11. Puai Island from Pukura Island,  
 Rotomahana. Te Hapeotoroa Mountain and  
 Otukapuarangi beyond 1865  
 Size: 194 x 241 mm  
 Inscription: Recto, lower left  
*Rotomahana. from the Island. Pukura*  
 Recto, lower right  
*J. Kinder. 1865.*  
 Collection: Hocken Library, Dunedin (4384)  
 Presented by Mrs W. D. R. McCurdie  
 Note: Dunn catalogue PH344  
 On the verso of the backing board is the following note, transcribed from John Kinder:  
 Looking westward. In the foreground is part of the island Puai, with the native whares (in the nearest of which we slept) and our canoe. In front of the whare and to the right the ground is formed of slabs of white encrustation laid over the hot springs. Upon these slabs the natives dry the tana berries which they use as food. On the further side of the lake (behind a projecting point of land) is the boiling pool and terraced incrustations of Otukapuarangi from which rises a cloud of steam, very inadequately shown in the photograph. The hill Oruakorako is to the left.
12. Tauihu, figurehead of the canoe Te Toki a Tapiri (1864-65)  
 Size: 133 x 207 mm  
 Inscription: Recto, lower right  
*Figurehead of Maori Canoe*  
 Collection: Auckland Institute and Museum Library  
 Note: Dunn catalogue PH359  
 According to David R. Simmons, Deputy Director, Auckland Institute and Museum, the canoe Tapiri's Battleaxe was "built (but not carved) in about the year 1836 by Tamati Parangi and Paratene Te Pohoi for Te Waaka Tarakau, chief of the Ngati Matawhaiti sub-tribe of Ngati Kahungunu at Whakaki lagoon near Te Wairoa, Hawkes Bay. . .", (see Gilbert Archey, *Whaowhia*, Auckland 1977, p 137).  
 Te Toki a Tapiri can be seen in the Maori exhibition hall at the Auckland Institute and Museum.
13. Wiremu Tamihana Tarapipipi Te Waharoa, Kingmaker, Chief of Ngati Haua 1863  
 Size: 99 x 60 mm  
 Collection: Auckland Institute and Museum Library  
 Note: Dunn catalogue PH380
14. Wiremu Tamihana Tarapipipi Te Waharoa, Kingmaker, Chief of Ngati Haua 1863  
 Size: 94 x 61 mm  
 Collection: Auckland Institute and Museum Library  
 Note: Dunn catalogue PH382  
 This photograph was included as an engraved frontispiece in John Gorst, *The Maori King*, London 1864



15. Wiremu Tamihana Tarapipipi Te Waharoa,  
Kingmaker, Chief of Ngati Haua 1863
- Size: 102 × 79 mm  
Inscription: Recto, lower centre  
*Wiremu Tamihana (or Thompson) te Waharoa  
(also called Tarapipipi) Chief of Ngati Haua.  
1863.*
- Collection: Auckland Institute and Museum Library
- Note: Dunn catalogue PH381
16. Taurapa, carved sternpost of a canoe  
ornamented with feathers (1864-65)
- Size: 224 x 168 mm  
Inscription: Recto, lower left  
*Carved stern post of Native Canoe, ornamented  
with feathers.*
- Collection: Hocken Library, Dunedin  
Presented by Mrs W. D. R. McCurdie
- Note: Dunn catalogue PH360
17. Laban (1862-63)
- Size: 89 x 59 mm  
Inscription: Recto, lower centre  
*Laban*
- Collection: Auckland Institute and Museum Library
- Note: Dunn catalogue PH386
18. A Youth (1862-63)
- Size: 86 × 68 mm  
Collection: School of Architecture Library,  
University of Auckland  
Presented by Mr Vernon Brown
- Note: Dunn catalogue PH387
19. Japhet (1862-63)
- Size: 80 x 58 mm  
Inscription: Recto, lower centre  
*Japhet*
- Collection: Auckland Institute and Museum Library
- Note: Dunn catalogue PH385
20. Wharepuni, sleeping house at Ohinemutu,  
Rotorua 1865
- Size: 192 × 245 mm  
Inscription: Recto, lower left  
*Wharepuni. Native house. Ohinemutu. Rotorua  
Recto, lower right  
J. Kinder. 1865.*
- Collection: Hocken Library, Dunedin (4368)  
Presented by Mrs W. D. R. McCurdie
- Note: Dunn catalogue PH316
21. Schoolgirls at Te Papa Mission Station,  
Tauranga 1862
- Size: 165 x 208 mm  
Inscription: Recto, lower right  
*Maori girls. Te Papa. Tauranga. NZd*
- Collection: Hocken Library, Dunedin (4385)  
Presented by Mrs W. D. R. McCurdie
- Note: Dunn catalogue PH295a



22. Waharoa or gateway, Maketu 1865

Size: 240 × 178 mm

Inscription: Recto, lower left  
*Gateway. Native Pa. Maketu*  
Recto, lower right  
*J. Kinder 1865.*

Collection: Hocken Library, Dunedin (4369)  
Presented by Mrs W. D. R. McCurdie

Note: Dunn catalogue PH314  
Horatio Gordon Robley used this photograph as the basis for a watercolour (Hawkes Bay Art Gallery and Museum, MNC 808) which he copied and sent to the *Illustrated London News*. It was reproduced on 12 February 1867, page 29.

23. Nikau palm and tree fern, Coromandel (1868-69)

Size: 287 × 220 mm

Inscription: Verso  
*Bush scene. Coromandel. N.Zd.*  
*Nikau palm and tree fern*

Collection: Hocken Library, Dunedin (4473)  
Presented by Mrs W. D. R. McCurdie

Note: Dunn catalogue PH285

24. Pataka Te Awhi o Te Rangi, storehouse at Maketu 1865

Size: 176 × 232 mm

Inscription: Recto, lower left  
*Pataka. or Food store. Maketu. Bay of Plenty.*  
*N.Z.*  
Recto, lower right  
*J. Kinder 1865*

Collection: Hocken Library Dunedin (4370)  
Presented by Mrs W. D. R. McCurdie

Note: Dunn catalogue PH313a  
The Pataka Te Awhi o Te Rangi was presented by the Ngati Pikiao elders of Te Arawa to the Dominion Museum in 1902<sup>1</sup>. Margaret Orbell has noted that an "entirely new Paepae (horizontal board below the porch) was made, and new lower ends were made for the two maihi (bargeboards)"<sup>2</sup>. This 'reconstructive' work was carved by Mr T. Heberley during the 1930s and, when completed, was painted. The original amo (ME 1880) and four pataka piles (ME 8522, 8584, 8585/1, 8585/2) are retained at the National Museum, Wellington<sup>3</sup>.

<sup>1</sup>. Letter, Ross O'Rourke, Ethnology Department, National Museum, 3 May 1983.  
<sup>2</sup>. Margaret Orbell, *Maori Collections – Their Display*, in *Agmanz Journal*, vol. 15, December 1984, pp 5-6.  
<sup>3</sup>. See also: W. J. Phillips, *Maori Houses and Food Stores*, Wellington 1952, pp 158-166. A map in the Alexander Turnbull Library records the original site of the storehouse (832.16; negative number 53665½).

25. Kauri logs lying in the creek at the bottom of a dark gully, Coromandel (1867-68)

Size: 214 × 285 mm

Inscription: Verso  
*At the bottom of a dark gully. Coromandel. Kauri logs lying in the creek.*

Collection: Hocken Library, Dunedin (4475)  
Presented by Mrs W. D. R. McCurdie

Note: Dunn catalogue PH281a



26. Tapu creek, Thames gold-field (1868-69)
- Size: 225 x 293 mm
- Inscription: Verso  
*Tapu Creek. Thames gold field*
- Collection: Hocken Library, Dunedin (4471)  
Presented by Mrs W. D. R. McCurdie
- Note: Not in Dunn catalogue. For a variant print see PH274 (ACAG 1983/23/11), which appears to date from January 1869. Kinder made two negatives on that occasion: one vertical and the other horizontal. The vertical version is known only through a print made from the original negative by J. D. Richardson (Auckland Institute and Museum Library DU 436.156 T36/1)
- Tapu creek has had a number of names: first Bucklands, later Pipers, then Quartz Mill Creek.
- This photograph is almost certainly the one Kinder exhibited at the 1871 Society of Artists Exhibition. The *New Zealand Herald* reviewer (8 March 1871) noted: "There are not two better photographs in the room than Nos. 4 and 5 in the catalogue, 'Views on the Tapu Creek', by the Rev. J. Kinder. We are convinced that No. 4 could not be surpassed in finish, and both must be regarded as two very successful specimens of a beautiful art. Although these are not priced in the catalogue, we were informed on enquiry that copies could be had from the artist at 10s each." It is perhaps ironic that the two Tapu Creek photographs are the most compositionally conventional photographs that Kinder took.
27. Manuka in the Domain, Auckland (1864-65)
- Size: 173 x 223 mm
- Inscription: Recto, lower right  
*Manuka trees. Domain*
- Collection: Auckland City Art Gallery (1983/22/30)
- Note: Dunn catalogue PH51
28. Cliffs at Whangaparaoa, near Auckland (1868)
- Size: 233 x 292 mm
- Inscription: Verso  
*Cliffs Wangaparaoa, near Auckland*
- Collection: Hocken Library, Dunedin (4495)  
Presented by Mrs W. D. R. McCurdie
- Note: Dunn catalogue PH30  
"We must also mention one or two photographs by the Rev. Mr Kinder. They are beautiful specimens of this auxiliary art. They are not favourably placed in regard to light. One is a forest view near Titirangi. The extraordinary accuracy of detail, even to the fine and silvery texture of the bark on some trees, is worth close examination. The other is a beach scene at Wangaparaoa."  
(*New Zealand Herald*, 7 March 1873)
29. Kotanui, Whangaparaoa 1868
- Size: 202 x 291 mm
- Inscription: Verso  
*Kotanui Rock (Frenchman's Cap) Whangaparaoa.*
- Collection: Hocken Library, Dunedin (4497)  
Presented by Mrs W. D. R. McCurdie
- Note: Dunn catalogue PH29
30. Kauri, Coromandel (1868-69)
- Size: Two joined prints, 363 x 268 mm overall  
Upper print, 206 x 268 mm  
Lower print, 158 x 268 mm
- Inscription: Verso  
*Kauri tree Coromandel N.Zd.*
- Collection: Hocken Library, Dunedin (4499)  
Presented by Mrs W. D. R. McCurdie
- Note: Dunn catalogue PH280



31. Bush scene, Coromandel (1868-69) Note: Dunn catalogue PH34b
- Size: 219 × 278 mm Kinder made two other photographs on the same excursion (PH35, PH33); *Half of the Crater, Rangitoto* (Auckland City Art Gallery 1983/22/22) and *Rangitoto* April 1868 (Auckland City Art Gallery 1983/22/56).
- Inscription: Verso  
*Bush scene. Coromandel. N.Zd*
- Collection: Hocken Library, Dunedin (4474)  
Presented by Mrs W. D. R. McCurdie
- Note: Dunn catalogue PH279a
32. The gravel pit, Mount Eden 1866
- Size: 185 × 290 mm
- Inscription: Recto, lower right  
*Mt Eden. The gravel pit. 1866*
- Collection: Auckland Institute and Museum Library
- Note: Dunn catalogue PH190  
This photograph reveals a fascination with geology shared by some of Kinder's photographer contemporaries. See John Dillwyn Llewelyn's calotype *View of Rocks* (1850-55) (Sotheby's Belgravia Ltd, London) and Francis Bedford's *Rock on the Seashore* 1862 (Victoria and Albert Museum, London). Both photographs are reproduced in Michael Bartram, *Pre-Raphaelite Photography*, London 1983, pages 15 and 25. Bartram notes (page 16) that "Rocks hold secrets—secrets which generate an impulse in photographer and artist to reduce the scale of humanity in their composition, as Evolution had reduced it in the picture of creation."
33. Rangitoto, from the reefs at foot of the Island 1868
- Size: 217 × 290 mm
- Collection: Hocken Library, Dunedin (4493)  
Presented by Mrs W. D. R. McCurdie
34. Coromandel gold-field 1866
- Size: 195 × 275 mm
- Inscription: Verso  
*Coromandel Gold Field. 1866*
- Collection: Hocken Library, Dunedin (4478)  
Presented by Mrs W. D. R. McCurdie
- Note: Dunn catalogue PH290
35. At the entrance of the Karaka gully, Thames gold-field (1868-69)
- Size: 222 × 290 mm
- Inscription: Verso  
*At the entrance of the Karaka gully. Thames gold field*
- Collection: School of Architecture Library,  
The University of Auckland  
Presented by Mr Vernon Brown
- Note: Dunn catalogue PH269  
The Karaka block was proclaimed a gold-field on 16 April 1868 after the negotiated agreement of 27 July 1867.



36. One Tree Hill from the Mount Eden lava bed 1868  
 Size: 163 × 260 mm  
 Inscription: Recto, lower right  
*One-tree-hill from the Mt. Eden lava-bed. 1868.*  
 Collection: Auckland Institute and Museum Library  
 Note: Dunn catalogue PH183
37. Maunganui and sandhills, Tauranga 1864  
 Size: 185 x 243 mm  
 Inscription: Recto, lower right  
*Maunganui & sandhills Tauranga. 1864*  
 Collection: Auckland Institute and Museum Library  
 Note: Dunn catalogue PH307
38. The Wairoa River near Lake Tarawera with the Mission Chapel of Te Mu, 4 January 1866 (1887-90)  
 Medium: watercolour  
 Size: 194 × 301 mm (image), 249 × 354 mm (paper)  
 Inscription: Recto, lower right  
*The Wairoa nr Lake Tarawera. with Mission Chapel of Te Mu. Jany 4. 1866*  
 Collection: Ferrier-Watson collection, on loan to the Waikato Museum of Art and History, Hamilton  
 Note: Dunn catalogue 270  
 This watercolour has the paper watermark *J. Whatman 1886*
39. Maori village and Mission Station on the Wairoa River, Lake Tarawera 1865  
 Size: 198 × 244 mm  
 Inscription: Recto, lower left  
*Mission Station and Native village on the Wairoa river, Tarawera Lake. N.Z. The Revd. Mr Spencer's.*  
 Recto, lower right  
*J. Kinder 1865.*  
 Collection: Hocken Library, Dunedin (4341)  
 Presented by Mrs W. D. R. McCurdie  
 Note: Dunn catalogue PH320
40. Whangarei, near the Heads 1871  
 Medium: watercolour  
 Size: 189 × 301 mm  
 Inscription: Recto, lower left  
*Whangarei - nr the Heads 1871*  
 Collection: Auckland City Art Gallery 1937/15/53  
 Note: Dunn catalogue 51
41. Near Mr George McLeod's house, Whangarei Heads 1871  
 Size: 189 × 281 mm  
 Inscription: Recto, lower right  
*nr Mr. George McLeods House, Whangarei Heads. 1871.*  
 Collection: Auckland Institute and Museum Library  
 Note: Dunn catalogue PH16



42. Parau or Big Muddy Creek, Manukau  
(1868-69)

Size: 224 × 293 mm  
Inscription: Verso  
*Manukau ranges no. 3. i.e. Waitakeres*

Collection: Hocken Library, Dunedin (4479)  
Presented by Mrs W. D. R. McCurdie

Note: Dunn catalogue PH237  
"Dr Kinder has also been busy in such moments as he could snatch from his nearer professional duties, and has exhibited his 'View at Rotomahana' 'Cupolos of Saints Peter and Paul, Wangarua, and photographic views near Titirangi and Whangaparua,' which certainly reflect credit upon the artist." (*Auckland Star* 6 March 1873)

43. Monsieur Direy's house at Matakatia Bay,  
Whangaparaoa 1868

Size: 208 × 286 mm  
Inscription: Verso  
*Kohunui. Monsr. Direys house. Whangaparaoa*

Collection: Hocken Library, Dunedin (4494)  
Presented by Mrs W. D. R. McCurdie

Note: Dunn catalogue PH27

44. Kotanui, Whangaparaoa 1868

Medium: watercolour  
Size: 182 × 301 mm  
Inscription: Recto, lower left  
*Kohunui. Whangaparaoa 1868*

Collection: Auckland City Art Gallery 1937/15/62

Note: Dunn catalogue 76

45. Monsieur Direy's house at Matakatia Bay,  
Whangaparaoa 1868

Size: 171 × 276 mm  
Inscription: Recto, lower right  
*Kohunui (Monsr. Direy's) Whangaparaoa. 1868.*

Collection: Auckland City Art Gallery (1983/22/55)

Note: Dunn catalogue PH28  
The island, Kotanui, is shown at the distant right







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