

# PANORAMAS OF AUCKLAND 1841 • 1991



Auckland City  
Art Gallery

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8 November 1991 —  
16 February 1992

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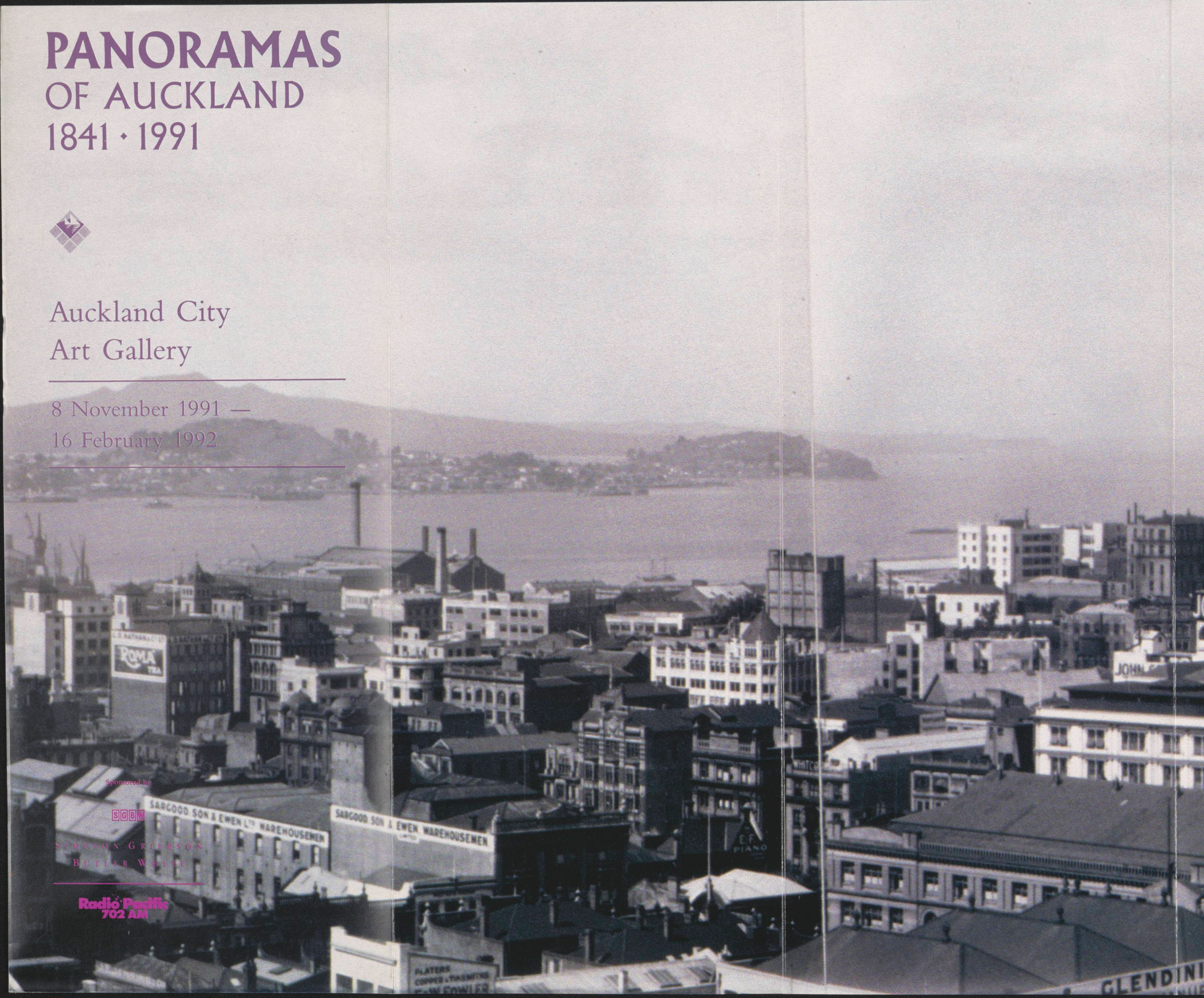
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# PANORAMAS OF AUCKLAND 1841 • 1991



## Auckland City Art Gallery

8 November 1991 —  
16 February 1992

Wellesley at Kitchener Street, Auckland  
Free admission  
10 am — 4.20 pm daily  
Last Thursday in month, open until 9 pm  
Free guided tours weekdays, noon; Sundays, 2 pm (Wednesdays, noon;  
Sundays 2 pm December — February)  
Free floor talks, Wednesdays, 1 pm  
Information 307 7704, 309 0831 (recorded)

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**P**ANORAMAS are wide pictures, ideally encompassing a 360-degree view. The word was invented by the Scottish painter Robert Barker, around 1789, to describe a new kind of circular painting he had patented two years earlier. In 1801, the *Encyclopaedia Britannica* described Barker's invention: "Panorama, a word . . . employed of late to denote a painting . . . which represents an entire view of any country, city, or other natural objects, as they appear to a person standing in any situation and turning quite round."

Travelling panoramas and dioramas were among last century's most popular entertainments, and Aucklanders of the 1870s and 1880s flocked to these proto-cinematic events in which thousands of feet of painted canvas wound past the audience. Bachelder's *Apocalypse*, which played in the New City Hall in May 1870, was soon followed by another literary diorama, *Paradise Lost*. Wars were frequent subjects, including the *Franco-Prussian War*, which played in the City Hall in 1872, and Rainer's well-travelled diorama of the *American War*, which returned to Auckland in 1879 after a decade's absence in Africa, India, China and Japan. Other examples include the *Grand Panorama of Ireland* (also known as *Baker's Grand Hibernicon*) and Phillips and Telbin's *The Mirror of England*, which took colonial audiences along the length of the River Thames.

The panoramic format was frequently employed by colonial artists, such pictures providing perfect complements to surveyors' maps. Draughtsmen employed multiple sheets of paper, and photographers swivelled their cameras on a tripod so that the carefully trimmed photographs could be presented as a continuous view. Around the turn of the century mechanised panoramic cameras were introduced, capable of producing seamless wide-angle views. The works assembled in this exhibition explore the possibilities of the panoramic format, and celebrate the continued popularity of the vantage points that provide an expansive view of Auckland: volcanic cones, masts of ships, windmills, church spires and other tall buildings.

An inherent fascination lies in these works' status as topographical documents, of places that have changed, sometimes beyond recognition. Even certain of the classic vantage points, such as Point Britomart and Partington's Mill, have since disappeared. Nostalgia plays an essential part in the appreciation of topographical art, which documents not what is but what has been. By exhaustively recording the changing face of Auckland over the first decades of this century, Henry Winkelmann provided perhaps the most complete photographic record of any New Zealand city. This exhibition is dedicated to his achievement.

For assistance in the preparation of this exhibition, I would like to thank the Hocken Library, the Alexander Turnbull Library, the National Museum, the Auckland Institute and Museum, the Auckland Public Library, the Auckland Hospital, the Ngati Whatua Orakei Maori Trust Board, Consultus Auckland Limited, the Yellow Bus Company, the artists whose works are included, and those lenders who prefer to remain anonymous. My thanks, too, to John Holloway and Nicola Green for invaluable research assistance, and to my colleagues at the Auckland City Art Gallery for the technical realisation of the project — especially Jennifer French, who printed fourteen panoramas from Henry Winkelmann's original negatives. The poster and checklist was designed by Philip McKibbin and printed by Academy Interprint Limited, Auckland.

Roger Blackley  
Senior Curator, Historical New Zealand Art

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## Checklist of the Exhibition

Thomas BUNBURY (1791-1861)

- 1 **Auckland harbour, looking west from the summit of Rangitoto** 1841  
watercolour (four sheets), 410 x 2335 mm  
Auckland Institute and Museum  
presented by Captain D. Rough

Major Bunbury, commander of the armed forces, depicts Felton Mathew, New Zealand's first surveyor-general, taking a round of angles for a trigonometrical survey. Military occupation, surveying, and topographical portrayal are close allies in the colonial enterprise.

Joseph MERRETT (1816-1854)

- 2 **Native feast at Remuera** 1844  
watercolour (two sheets), 288 x 915 mm  
Hocken Library, Dunedin
- 3 **The New Zealand festival** 1844  
hand-coloured lithograph, 350 x 1010 mm  
Hocken Library, Dunedin

In the foreground, Merrett shows the haka welcoming Governor FitzRoy to the great feast given in May 1844 by Te Wherowhero of Ngati Mahuta, paramount Waikato chief and future-Maori king. The feast lasted for a week.

William FOX (1812-1893)

- 4 **Auckland** 1849  
watercolour (two sheets), 173 x 506 mm  
Hocken Library, Dunedin
- 5 **Shortland Street and St Pauls, Auckland** 1849  
watercolour (two sheets), 175 x 510 mm  
Hocken Library, Dunedin
- 6 **Auckland, showing extinct volcanoes** 1849  
watercolour (five sheets), 170 x 1275 mm  
Hocken Library, Dunedin

William Fox visited Auckland in April 1849, when he produced this spectacular five-part drawing from Mount Eden.

Cuthbert CLARKE (1818-1863)

- 7 **The panorama from the Isthmus** circa 1850  
pencil and watercolour (six sheets), 134 x 2250 mm  
Auckland Institute and Museum

Clarke's drawing is a continuous 360-degree view from the Waitakere Ranges.

Attributed to Miss COTTON, after  
Caroline ABRAHAM (1835?-1877)

- 8 **Panorama of St John's College, Tamaki** circa 1851  
lithograph (eight sheets), 195 x 1965 mm  
private collection, Auckland

St John's theological college was founded in 1844 by Bishop Selwyn. This lithograph is virtually a 360-degree view, taken from within the precincts of the college. Compasses sketched in the corners of each frame help with orientation.

Caroline ABRAHAM (1835?-1877)

- 9 **Taken from the Pier at Auckland** March 1852  
watercolour, 85 x 288 mm  
Auckland City Art Gallery, purchased 1939





detail of no. 51. Henry Winkelmann's Auckland from the bell-tower of St. Matthew's Church 7 February 1927



- 10 **Coast near Auckland** circa 1852  
watercolour, 100 x 260 mm  
Auckland City Art Gallery, purchased 1939
- Albin MARTIN (1813-1888)
- 11 **Mount Wellington. View from the 50 acres which I have lately bought** circa 1853  
oil on canvas, 98 x 195 mm  
Alexander Turnbull Library, Wellington
- 12 **Auckland, looking over the harbour to the North Shore** circa 1853  
oil on canvas, 143 x 330 mm  
Alexander Turnbull Library, Wellington
- Martin produced these "scratches of views" to send back to family and friends in England. Oil sketches are relatively rare in nineteenth-century New Zealand art.
- A. WELKER, after  
Ferdinand von HOCHSTETTER (1829-1884)
- 13 **The Isthmus of Auckland** circa 1859  
chromolithograph, 245 x 190 mm  
(map III from Hochstetter and Petermann's *Geological and Topographical Atlas*, Auckland 1864)  
Auckland Public Library
- Hochstetter was an Austrian geologist on the *Novara* expedition, which reached New Zealand in 1858.
- John Nichol CROMBIE (1827?-1878?)
- 14 **Auckland from Point Britomart, shewing Intake**  
4 October 1859  
albumen silver photograph (two sheets), 138 x 560 mm  
Kinder Album II, Auckland Institute and Museum
- Crombie's historic photograph shows the breakwater which was to become Customs Street, before the "intake" was closed and reclamation begun. As the bulk of the town's sewage drained into Commercial Bay to await the next tide, this must have been a particularly smelly time in Auckland's history.
- John KINDER (1819-1903)
- 15 **The Grammar School, Auckland** March 1863  
albumen silver photograph (two sheets), 161 x 391 mm  
Hocken Library, Dunedin
- 16 **Mount Eden from the Domain, Auckland** 1863  
albumen silver photograph (three sheets), 153 x 543 mm  
Hocken Library, Dunedin
- 17 **View taken from mother's room, looking over Hobsons Bay & Orakei Point** circa 1865  
albumen silver photograph (two sheets), 191 x 400 mm  
Hocken Library, Dunedin
- 18 **Mechanic's Bay and Wynyard Pier** circa 1863  
albumen silver photograph (two sheets), 173 x 356 mm  
Auckland City Art Gallery, purchased 1983
- Kinder was using the wet collodion technique, in which a glass plate was coated with sticky chemicals shortly before exposure, and developed in a portable dark-room immediately afterwards.
- William EASTWOOD (1821-1877)
- 19 **Mount Eden, Auckland** 16 June 1863  
ink wash with pencil, 104 x 280 mm  
Auckland City Art Gallery  
presented by James Eastwood, 1900
- 20 **Mears Farm, Mount Eden, Auckland** January 1864  
watercolour and ink wash, 115 x 245 mm  
Auckland City Art Gallery  
presented by James Eastwood, 1900
- Daniel Manders BEERE (1833-1909)
- 21 **Auckland, from the Wesley College** 1864  
gelatin silver photograph (three sheets), printed from the original glass negatives held in the Alexander Turnbull Library, Wellington
- A surveyor for the Auckland Provincial Government from 1864 to 1867, Beere was also a prolific wet-plate photographer. He shows a bustling town which is almost unrecognisable as the ancestor of today's central business district.
- Edward Arthur WILLIAMS (1824-1898)
- 22 **Auckland 3 Augt 64**  
watercolour and opaque white, 120 x 248 mm  
Alexander Turnbull Library, Wellington
- 23 **Auckland** 1864  
watercolour and opaque white, 164 x 490 mm  
Alexander Turnbull Library, Wellington
- Lieutenant-General E. A. Williams commanded over 10,000 Imperial troops in 1864-66. A talented watercolourist, he made an incomparable record of the land wars in Waikato and Taranaki.
- T. S. MONKHOUSE (1828-1920)
- 24 **Auckland from the Domain** 1867  
pencil and watercolour, 273 x 690 mm  
Auckland City Art Gallery, purchased 1928
- J. C. HOYTE (1835-1913)
- 25 **View of Whitford** circa 1870  
watercolour, 280 x 1000 mm  
Auckland City Art Gallery  
presented by Francis Ernest Basley, 1946
- By halving sheets of Double Elephant (40-inch) watercolour paper, Hoyte created an ideal format for his panoramic views.
- A. HUTCHINSON, after J. M. HAMMETT
- 26 **City of Auckland, New Zealand** 1876  
two-colour lithograph, 570 x 900 mm  
Hocken Library, Dunedin
- 27 **Key to Chapman's City of Auckland**  
lithograph, 285 x 915 mm  
Hocken Library, Dunedin
- G. T. Chapman was a prominent publisher whose Queen Street bookshop marketed prints and photographs. The key to this invaluable document itemises 99 numbered sites, including Chapman's own house.
- Alfred BURTON (1834-1914)
- 28 **Auckland from Albert Street** 1884  
gelatin silver photograph (five sheets), printed from the original glass negatives in the National Museum, Wellington
- This is a riveting portrayal of downtown Auckland in the 1880s: working-class cottages adjoining commercial brick buildings of three and four storeys. Albert Barracks has recently been transformed into a city park, beyond which are the stately merchant residences of Princes Street.
- 29 **Panorama from Mount Eden** 1884  
gelatin silver photograph (eight sheets), printed from the original glass negatives in the National Museum, Wellington
- Eight parts of a ten-part panorama which Burton described as "embracing the whole sweep of the horizon". On his visit in July 1884, Burton also produced a continuous panorama from the Waitakere Ranges.



Alfred SHARPE (1836-1908)

- 30 **The environs of Auckland** circa 1870  
watercolour, 350 x 670 mm  
Auckland City Art Gallery, purchased 1935
- 31 **The Gates of Dawn, Auckland, New Zealand** 1885  
watercolour, 440 x 960 mm  
Auckland City Art Gallery  
presented by Mrs Tolhurst, 1947

'Old' St Paul's was the earliest Gothic Revival church in New Zealand, begun in 1841 and consecrated in 1843. Sharpe's *Gates of Dawn* depicts the church shortly before it was demolished in 1885, in the interests of harbour reclamation.

George Treacy STEVENS (active 1880s)

- 32 **Auckland, New Zealand** 1886  
chromolithograph, 676 x 914 mm  
Auckland Public Library

Stevens's imaginary 'bird's-eye' view of Auckland harks back to medieval city views, the common ancestors both of maps and of topographical views. In the artist's words, "This view is compiled and drawn as from a point one thousand feet above and one hundred feet to the rear of the Hospital during the year 1885 and part of 1886".

BOCHER (engraver)

- 33 **Queen Street Wharf, Auckland** 1886  
hand-coloured wood engraving, 83 x 255 mm  
(from the *Picturesque Atlas of Australasia*, Melbourne 1886)  
Auckland City Art Gallery, purchased 1987

A. D. WILLIS (1842-1908)

- 34 **Auckland Harbour** 1889  
chromolithograph, 166 x 371 mm  
(from Edward Wakefield's *New Zealand Illustrated*, Wanganui 1889)  
Auckland City Art Gallery, purchased 1987

W. D. S. (active 1890s)

- 35 **Auckland, New Zealand. Panoramic view of city and harbour from Birkenhead, North Shore** 1892  
chromolithograph, 303 x 888 mm  
Christmas supplement to the *New Zealand Graphic* 1892  
Auckland City Art Gallery, purchased 1987

Just as the English Birkenhead developed as a garden suburb across the Mersey from Liverpool, so Auckland had its Birkenhead on the North Shore. This was a popular vantage point for artists.

W. DEVERELL, after G. N. STURTEVANT

- 36 **Map of Eden County, shewing original sections and subdivisions thereof** 1900  
lithograph, 730 x 1290 mm  
Alexander Turnbull Library, Wellington

Surveying was an essential prerequisite for private land ownership. This is an official Lands and Survey map, showing how the Auckland isthmus was partitioned.

Horace MOORE-JONES (1868-1922)

- 37 **The departure of the Ninth Contingent from New Zealand for the South African War** 1902  
oil on canvas, 640 x 1350 mm  
Auckland City Art Gallery  
presented by the Hon. George Fowlds, 1902

The Boer War provided the first overseas engagement for New Zealand's armed forces.

Melvin VANIMAN (died 1912)

- 38 **Auckland Sunday Feb 9, 1903**  
gelatin silver photograph, 370 x 1170 mm  
Alexander Turnbull Library, Wellington
- 39 **Albert Park, Auckland** 1902-1903  
hand-coloured gelatin silver photograph, 385 x 1150 mm  
Alexander Turnbull Library, Wellington

Vaniman was an American who toured New Zealand in 1902-3, contracted by the Pacific Mail Steamship Lines of San Francisco to photograph its south seas ports. Using a specially constructed camera, he made giant-sized panoramic views throughout New Zealand.

Henry WINKELMANN (1861-1931)

In 1901, at the age of 40, Henry Winkelmann established a photography studio in the Victoria Arcade, home to many of Auckland's professional artists. Over the next three decades he created an enormous body of work, which included an exhaustive documentation of Auckland. The following panoramas have been printed from the original glass negatives in the collection of the Auckland Public Library.

- 40 **Auckland Hospital and Grafton, from Partington's Mill** October 1900 (four sheets)
- 41 **Auckland from Northcote** May 1901 (six sheets)
- 42 **The eastern suburbs from Mt Eden** 11 June 1906 (three sheets)
- 43 **Auckland from High Street** 8 May 1912 (four sheets)
- 44 **The western suburbs from Mt Albert** 26 August 1912 (three sheets)
- 45 **The waterfront from Campbell's Point** 19 September 1912 (four sheets)
- 46 **St Mary's Bay from the jetty** 13 July 1914 (five sheets)
- 47 **The ferry terminus from the jib of a floating crane** 12 January 1916 (three sheets)
- 48 **Auckland Zoological Park** 11 February 1925 (four sheets)
- 49 **The waterfront, showing reclamations, from Campbell's Point** 9 July 1926 (four sheets)
- 50 **Onehunga and Royal Oak from One Tree Hill** November 1926 (four sheets)
- 51 **Auckland from the bell-tower of St Matthew's Church** 7 February 1927 (five sheets)
- 52 **Auckland from the Ferry Building** 8 February 1927 (six sheets)
- 53 **Freeman's Bay from Customs Street West** 12 May 1927 (three sheets)

James EASTWOOD (1841-1937)

- 54 **One Tree Hill from Panmure** 1916  
watercolour, 165 x 310 mm  
Auckland City Art Gallery, presented anonymously, 1916

Horse-drawn transport and a motor car co-exist within the same landscape.

J. B. ARNOLD (active 1920s)

- 55 **City of Auckland** 12 January 1924  
gelatin silver photograph, 244 x 1208 mm  
Auckland Institute and Museum
- 56 **The Great South Road at Otahuhu** circa 1925  
gelatin silver photograph, 378 x 1770 mm  
Auckland Institute and Museum



A. J. BROWN (1893-1976)

- 57 **Auckland from the waterfront** circa 1930  
pencil and watercolour on plaster-board, 1010 x 2815 mm  
on loan to Auckland City Art Gallery

Alfred Brown was an Auckland-born architect and town planner who spent most of his professional life in Australia.

#### UNIDENTIFIED PHOTOGRAPHER

- 58 **Auckland Hospital** February 1934  
gelatin silver photograph, 380 x 2425 mm  
collection of Auckland Hospital
- 59 **Staff of Auckland Hospital** February 1934  
gelatin silver photograph, 190 x 1240 mm  
collection of Auckland Hospital
- 60 **Staff of Auckland Hospital** February 1934  
gelatin silver photograph, 190 x 1240 mm  
collection of Auckland Hospital

Probably the best-known of all Auckland panoramas, these usually hang in the main entrance corridor of Auckland Hospital.

#### NEW ZEALAND AERIAL MAPPING LTD for New Zealand Department of Lands and Survey

- 61 **Auckland and environs** 1940  
gelatin silver photographs (eight sheets)

Every ten years Lands and Survey undertakes photographic mapping. This is how Auckland looked in 1940, before the harbour bridge and motorway were built.

#### AUCKLAND TRAM COMPANY

- 62 **Auckland's tram routes** 1950s  
video copy of 16mm colour film  
presented by the Yellow Bus Company, 1991

A fascinating record of Auckland's tram routes of the 1950s, filmed in hallucinatory colour. Modern Aucklanders may regret that this system was replaced by a motorised bus system.

## Contemporary Panoramas

The past decade has seen a resurgence of artists' interest in the panoramic image, and especially in the nineteenth-century practice of adjoining multiple frames. Marie Shannon has extended this to include interiors and self-portraiture, while Jennifer French emulates the hand-colouring of early photographic practice. The photographs by Christopher Matthews were made as part of the Auckland Public Library's 1990 Photographic Documentation Project, in which a group of photographers was commissioned to provide a picture of the city in 1990. Henry Winkelmann would have been delighted.

Marie SHANNON (born 1960)

- 63 **Savage Memorial I** 1982  
gelatin silver photograph (five sheets), 100 x 600 mm  
collection of the artist
- 64 **Savage Memorial II** 1982  
gelatin silver photograph (five sheets), 100 x 600 mm  
collection of the artist
- 65 **Sunday afternoon** 1985  
gelatin silver photograph (three sheets), 170 x 515 mm  
collection of the artist
- 66 **The pursuit of cosiness II** 1986  
gelatin silver photograph (three sheets), 280 x 700 mm  
collection of the artist

Jennifer FRENCH (born 1961)

- 67 **Hill of Bitter Memories** 1987  
hand-coloured gelatin silver photograph, 175 x 480 mm  
private collection, Auckland
- 68 **Avenue** 1987  
hand-coloured gelatin silver photograph, 175 x 480 mm  
collection of the artist

Christopher MATTHEWS (born 1958)

- 69 **Looking east towards the entrance of the Waitemata harbour and central city from the Golden Bay Cement Silo, corner of Jellicoe Street and Hamer Street, Western Reclamation, March 1990**  
gelatin silver photograph (four sheets) 234 x 1133 mm  
Auckland City Art Gallery, purchased 1990
- 70 **Round the Bays Fun-run, viewed from the balcony of the Tamaki Yacht Club, Bastion Point, February 1990**  
gelatin silver photograph (four sheets), 265 x 1342 mm  
Auckland City Art Gallery, purchased 1990
- 71 **The view towards Beach Road and the central city from the roof of the Auckland Railway Station, April 1990**  
gelatin silver photograph (three sheets), 242 x 878 mm  
Auckland City Art Gallery, purchased 1990
- 72 **Grafton Gully, looking west towards the city from the roof of the Public Hospital's staff residence building, corner of Grafton Road and Park Road, April 1990**  
gelatin silver photograph (three sheets), 241 x 907 mm  
Auckland City Art Gallery, purchased 1990

Patrick REYNOLDS (born 1962)

- 73 **From Mount Eden** 1990  
gelatin silver photograph, 195 x 595 mm  
collection of Consultus Auckland Ltd
- 74 **North Piha** 1990  
gelatin silver photograph, 595 x 195 mm  
collection of Consultus Auckland Ltd
- 75 **Manukau Heads** 1990  
gelatin silver photograph, 195 x 595 mm  
collection of Consultus Auckland Ltd

Steven MacLEOD (born 1964)

- 76 **Mahuhu O Te Rangi** 1990  
cibachrome photograph, 585 x 1770 mm  
collection of Ngati Whatua Orakei Maori Trust Board

The war canoe Mahuhu O Te Rangi (Slip Through the Sky) was built by Ngati Whatua as part of the 1990 celebrations.

Peter SIDDELL (born 1935)

- 77 **Western walk** 1990  
**Karekare, Zion, Parahaha, Ohaka, Whatipu**  
oil on canvas (five panels), 506 x 6090 mm  
collection of the artist
- 78 **Eastern slopes** 1991  
**Maungakiekie, Mangere, Puketapapa, Owairaka, Pukematekeo**  
oil on canvas (five panels), 506 x 6090 mm  
collection of the artist
- 79 **Isthmus** 1991  
oil on canvas, 205 x 1700 mm  
collection of the artist

Siddell's painted panoramas look back to nineteenth-century topographical practice. Although his landscapes are identifiable as Auckland's, they are usually amalgams of many sites, undermining precise topographical identification.