

# POSTCARD PILLAR

THE JOURNAL OF THE NEW ZEALAND POSTCARD SOCIETY INC



WAITANGI MAIL TIME.

Chatham Island Series. No. 2.



OWENGA FREEZER.

Chatham Island Series. No. 10.

CHATHAM ISLANDS POSTCARDS

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# New Zealand Postcard Society (Inc.) Directory

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The Society **Website** is [www.postcard.org.nz](http://www.postcard.org.nz). The Society **Facebook** page link is <https://www.facebook.com/groups/nzpostcardsocietyinc>.

The **Postcard Pillar** magazine is produced four times a year under the editorship of Jeff and Jenny Long. Contributions are very welcome at any time - please email or mail to Jeff Long.

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- For an overseas member \$60 individual or family member,
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## Postcard Pillar Issue 130

Thanks to those who sent in articles, images or snippets. Keep sending them in, preferably in electronic format, but it is perfectly fine if this is not possible. The philosophy of the Editors is to get your words, images and research out to the membership of the Society. This issue features significant articles by Brian Vincent, Doug South and Jenny Long.

The front cover shows postcards from the *Chatham Island Series* for the article by Doug South, Jenny Long and Robyn Gosset.

## Contents

- 1 Directory
- 2 - 9 Society News and Snippets
- 10 Queensland Railway Picture Postcards by Ian McMahon
- 11 - 12 Petone – a Postcard Town by Nik Zangouropoulos
- 13 - 16 Strikes by Jenny Long
- 17 - 21 Chatham Islands Postcards by Doug South, Jenny Long and Robyn Gosset
- 22 - 28 The 1908 Anglo-Welsh Rugby Team in New Zealand by Brian Vincent
- 29 - 30 Mystery Murals on Postcards by Anabright Hay

## Society News and Postcard Snippets

### Penguins on the Antipodes

This is an interesting postcard which will be listed in the May auction!

It is a privately produced Real Photo postcard printed on standard stock.

An internet search turned up very little, except this item from Papers Past from the *Pelorus Guardian and Miners Advocate* on 20<sup>th</sup> Nov 1906.

There was an Antarctic display at the Exhibition, see card on right.



#### ADDITIONAL EXHIBITION MENAGERIE.

Christchurch, Last Night.

The Government steamer *Hinemoa*, which reached port on Saturday night, landed at the Bluff *en route* three Sea Lions and a Seal, for the Christchurch Exhibition; they also brought several crates of birds from the Antipodes. They found the Government depots for castaways in outlying islands in good order. The steamer experienced very heavy weather.



[Webb, Photo.] N.Z., International Exhibition, 1906-7. No. 11—Antarctic Life at Exhibition.

### Amy Bock

Members will remember the story of Amy Bock, a confidence trickster and male impersonator, who married Agnes Ottaway under the identity of Percy Redwood. She was jailed many times.

This is a very unprepossessing postcard, but it does have an intriguing message on the back. It reads "*Amy Bock's jewellery and suits – these sold last Monday. We went down to the auction rooms to have a look but couldn't get a leg in. It was packed all the morning. It said in the paper that six thousand people visited the rooms to have a look. All the bride's and bridesmaids' gifts were sold but they did not bring much. She is to go before the court this week. I will keep the papers if there is anything fresh in about her. There is great demand for her postcards. Will surely have something more to say just now. Only we are having lovely weather down here. Its not a bit cold. Heaps of love to all, Meg*"



(Guy, photo.)

## Graphic Postcard

This unusual *Graphic* card was published by Collins Bros. and relates to articles in *Postcard Pillar* Issues 125 and 126.

The *Graphic* name was used by Collins Bros in New Zealand and Australia.

The firm's postcards often had the *Graphic* logo superimposed on a map of New Zealand or Australia, with *C. B. & Co. Ltd* added below.

Collins Bros was a manufacturing stationer and used the *Graphic* brand for their stationery.



## Defeating the Post Office

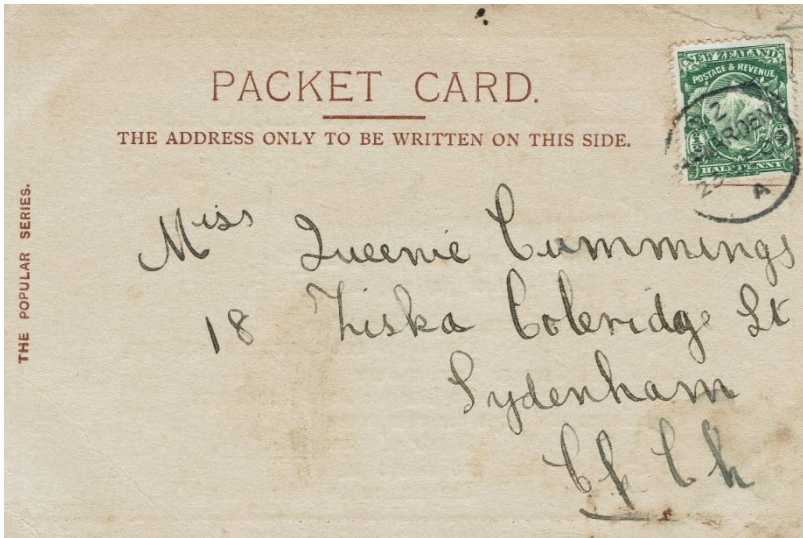
The view is of Zena Dare, common enough, but it is the reverse which is interesting.

The card has been re-used by gluing a piece of paper onto the postcard with a piece cut out where the stamp should go. Around the edges of the glued on paper, it is possible to see traces of the original message, written portrait style.

Not only did the sender re-use the card, but they then failed to put a stamp on, and the Post Office has date stamped the postcard apparently without noticing the absence of a stamp!

I wonder if Miss V Foote was impressed with her stingy correspondent!



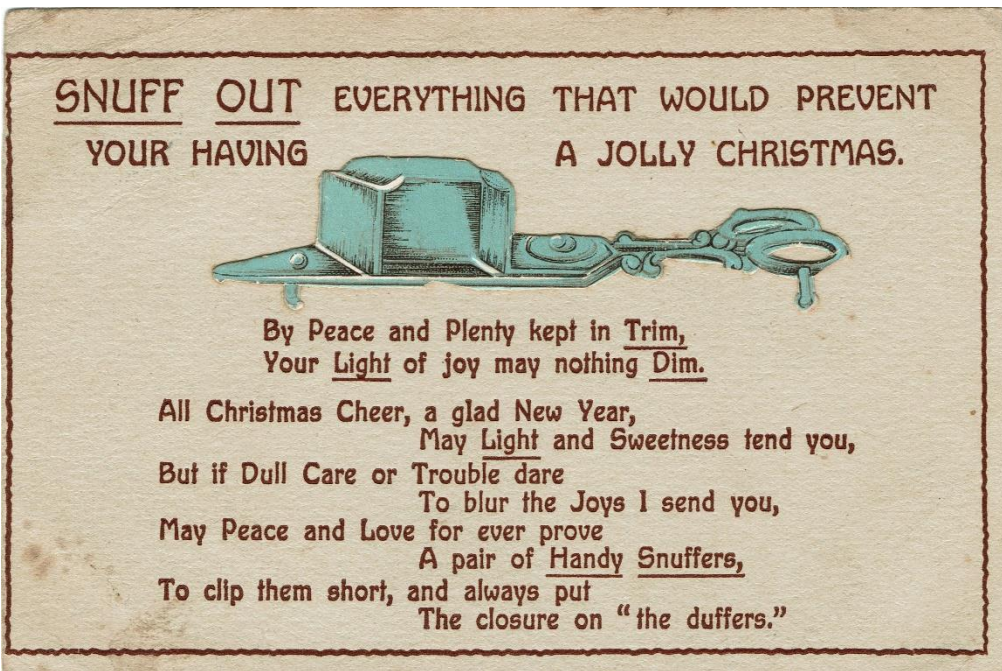


## Packet Postcards

These are described as packet cards but are otherwise like the usual postcard with undivided back and space for a half penny stamp. The coloured pictures are glued onto the card.

One was posted from Hawarden, Canterbury on 23 Dec 09, and the other 24 Dec 1910.

The card on the left is from *The Popular Series*, but details about the publisher are not easy to find.



The card below is also a Packet Card but is published by Angus Thomas of London and is an advertising card.

Seidlitz Powder was marketed by several firms as a digestive regulator and laxative. An attractive subject for a Christmas postcard?



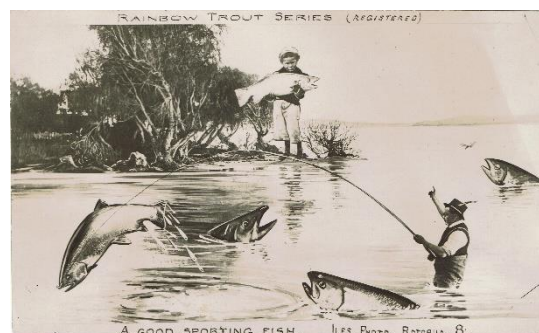
A group of these packet cards will also be in the May auction.

## The Rainbow Trout Series by Iles

These scans from Cliff Anderson are from the Rainbow Trout Series of 12 postcards by Iles of Rotorua.

Described as Real Photo postcards they are photographs of drawings of fishing scenes, all highly exaggerated and optimistic!

The card below has a postmark of 31-3-16. Another is dated 20-12-14 with a message from a soldier who has just volunteered and is training at Trentham camp.



# Lankshear Postcards

In *Postcard Pillar* 105 Leo Haks wrote about early postcards published by Lankshear, a printer from Wellington. The interest in these cards is not only that they are very early, with postmarks from August 1901, but also the method of production in that they have real photos glued onto the cards – perhaps as Leo remarked these are the first Real Photo NZ postcards.

Stephen Jones sent these scans of five more of these cards. They all have blank backs and are all addressed to the same person in the same handwriting over a period from January to March 1902.



## Harding and Billing Postcards

In *Postcard Pillar* 122, 125 and 126, Jeff Long described different types of Harding and Billing's postcards.

Issue 122 featured Tiki cards with 11 cards recorded so far comprising five different scenes and a number of colour shades.

They were probably issued for the Christchurch Exhibition.

The card right (reduced size) from Don White showing the Sanatorium Gardens in Rotorua, is a new example and is dated 1908.

In Issue 125 Jeff looked at H&B's multiview lettercards and listed several types.

The card right and below is a previously unlisted type of lettercard.

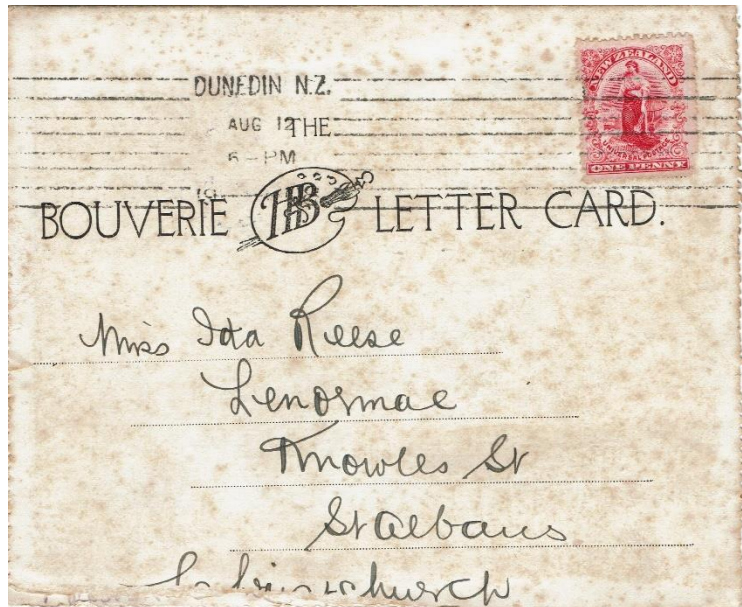
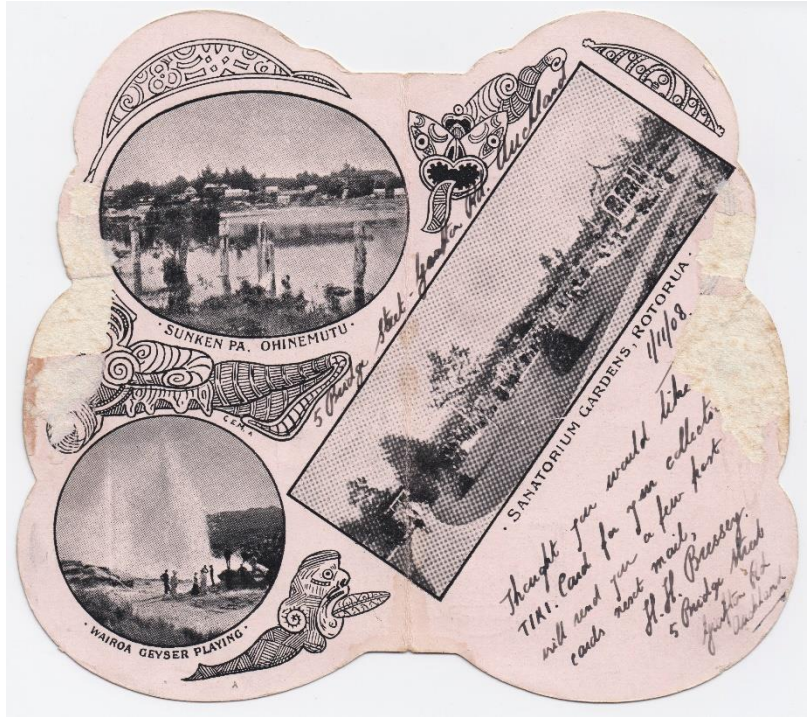
It folds out to show four scenes of Dunedin, inserted within the cover.

The images are Tourist Department photos of the Dunedin Town Hall, Princes St, Port Chalmers and Otago Boys' High School.

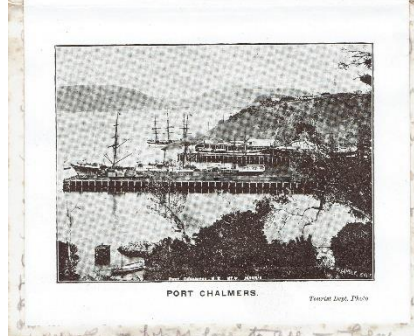
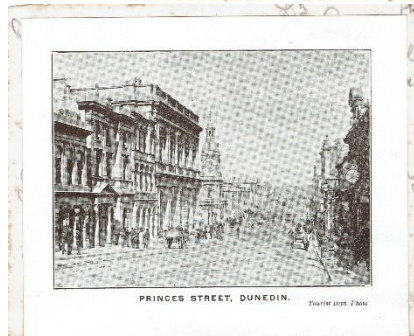
There is space for a message on the inside front and back covers.

The card is postmarked August 1912.

It is surprising how new finds are made!



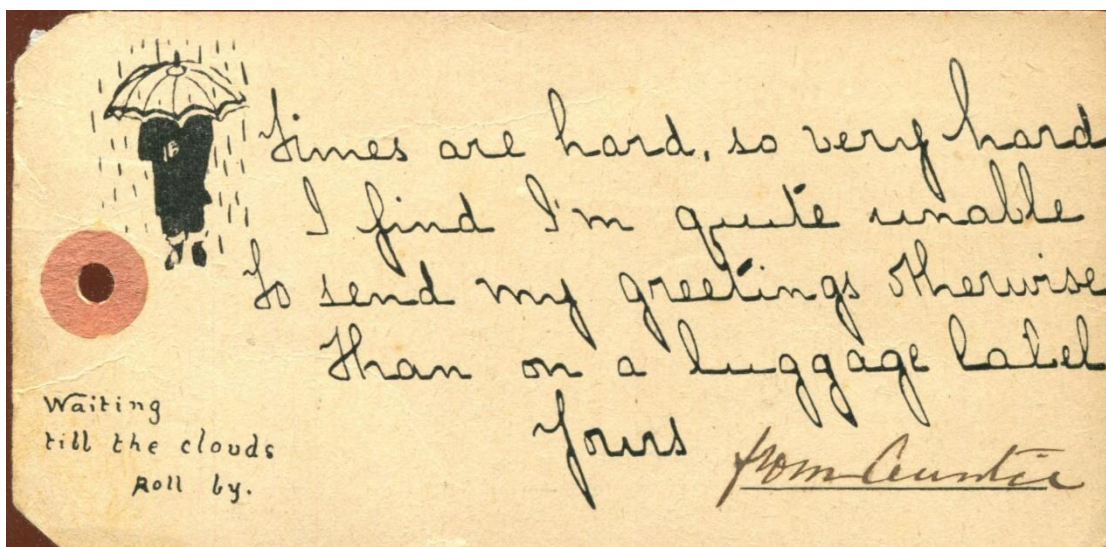
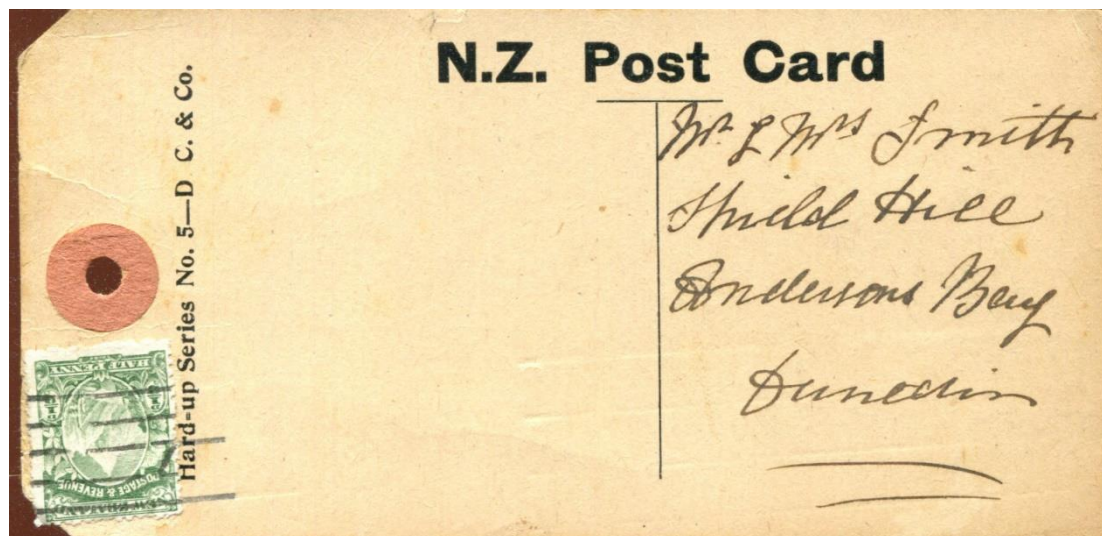
Aug 17 1912  
 Dear Ida  
 I looked up Yankee doodle  
 yesterday - Hope you received it and  
 will like it - What's that you say  
 a snorter? Yes well if you can't  
 play it when some time I want buy  
 you something more - don't forget  
 you got Yankee D in fleet week  
 something to commemorate the  
 occasion -  
 I arrived here Monday



night and on Tuesday morning I  
 received a letter which had been  
 sent at 4:30 pm for 4 days, from  
 the post office in relation to the  
 Sunday night - evening - I didn't arrive  
 till Monday night 9:15 - I wrote an  
 apology last day - explained -  
 I was awfully sorry - received your  
 letter - I knew I would be after on  
 vacation for 10 days - I was left when  
 the first one left - Frank Nelson comes  
 and regards - I don't know what time I  
 got out of here - I'll come put me the answer of  
 it - I'll be love to all - Lew

## Hard Up Series of Postcards

Doug South provided scans of this postcard. No 4 in the series is also known and has the same hand drawn illustration. Published by D Craig and Co, Christchurch. It measures 146mm by 72mm.

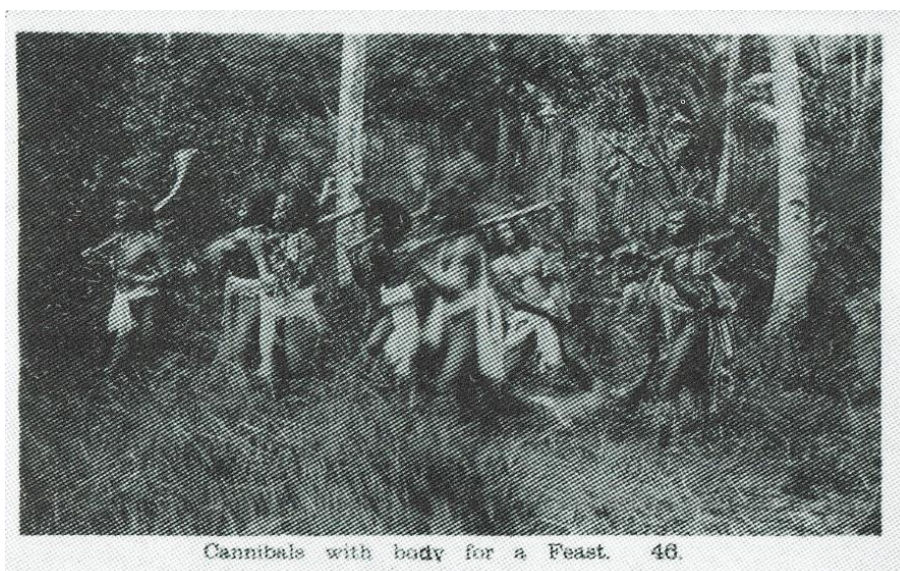


## Fiji's Past on Picture Postcards, by Elsie Stephenson. A Book Review by Jeff Long

(Pub by Canies Jannif Ltd 1997. ISBN 982 362 001 6)

Don White of the Dunedin Stamp Centre recently loaned me this book to look through, and an excellent book it is!

The introduction covers the early years of Fiji postcards, the main printing methods, a guide to Fijian spelling and pronunciation, and an interesting section on cards which are not all they claim to be. The example of "cannibals" was especially interesting.



This was a posed picture provided to meet the request of a collector. The man facing the camera and using two hands to drag the body was a much-photographed model who appeared in many other postcard pictures, and the “club” carried by the leading warrior is merely the leaf-butt of a coconut palm!

This is followed by about 12 pages on postal-related matters as they impact on postcards – privately printed cards (from May 1899), divided back cards (from July 1906), and postal rates 1895 to 1939 in a useful table.

Part III is over 110 pages in length, and covers photographers, publishers, printers and retailers of Fiji postcards. A number of these are well-known Fijian locals, including F W Caine of Caine’s Studios, Harry Gardiner, Le Faivre Art Studios, and Carl Meyer.

Of those outside Fiji, alphabetically listed first is the Brett Printing Co. Only five views are known, and two of these are identical to those on Muir & Moodie unnumbered cards. There is a significant section on Muir & Moodie, Tanner Bros, Smith & Anthony, and George Rose of the Rose Stereographic Co in Victoria.

From further afield still, again some well-known names are present – Raphael Tuck, Valentine & Sons, Ottmar Zieher, and of course they produced by the various Church Missionary Societies active in Fiji, about which Derek Pocock recorded some in *Postcard Pillar* Issue 95



There is then an extensive section on postcards by topic, and the book finishes with a list of all known postcards at the time of publication, which extends to 30 pages.

Illustrations are all in black and white, but there is a separate section of 23 pages in colour.

This book is long out of print, and I have not seen another copy, but you could probably find one second-hand if you looked hard and long enough.



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# Queensland Railway Picture Postcards by Ian McMahon

In Issue 117 of the *Postcard Pillar*, I wrote about the picture postcards used by the Department of Public Instruction in Queensland as 'advice' cards.

Similar postcards were also used by the Queensland Railways, with the General Traffic Manager's Office, Queensland Railways, the Office of the Comptroller of Stores, Queensland Railways and the Chief Engineer's Office (Central Division) using the cards with a printed form on the reverse to acknowledge correspondence. The postcards had a black and white picture of a Queensland view on the other side.

Bernard Beston wrote briefly about these cards in the *Postal Stationery Collector* May 2000 and illustrated a postcard with a view of the *Maroochy River North Coast Line*. *The Most Picturesque River in S Queensland*. This postcard has J G Brown as the General Traffic Manager, while another postcard reported by Dave Elsmore on the Queensland Stamp Collecting Page on Facebook was used in 1910 and has Chas Evans as the General Traffic Manager and a picture of the Isis Mill on the reverse.

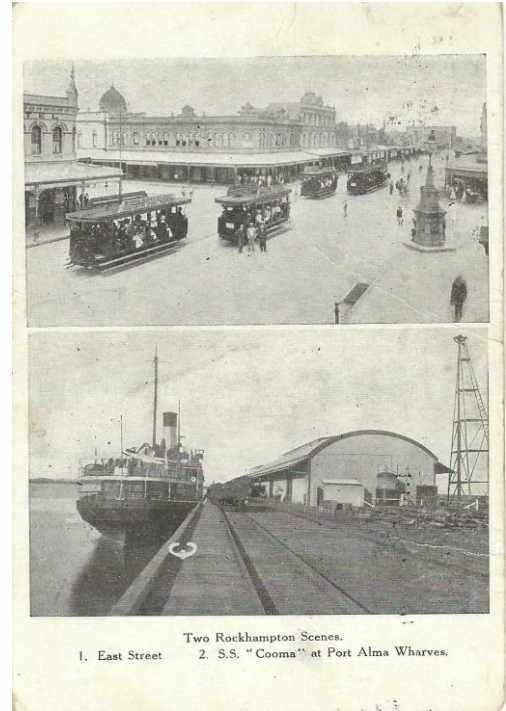


Figure 1

Here I have illustrated the front and reverse of two additional postcards. The first used by the General Traffic Manager's Office, Queensland Railways with the picture on the card *Two Rockhampton Scenes 1. East Street 2 'SS Cooma' at Alma Wharves* (Figure 1). The postcard was used in 1918 to acknowledge the receipt of a letter with John Chambers as the General Traffic Manager (Figure 2).

The second shows *Three Rockhampton Views 1. East Street from Denham Street 2. East Street from the Post Office 3. Glimpse of the Alexander Railway Bridge* (Figure 3) used by the Chief Engineer's Office Central Division by F W Davison Chief Mechanical Engineer C. D. [Central District] with a personal message.

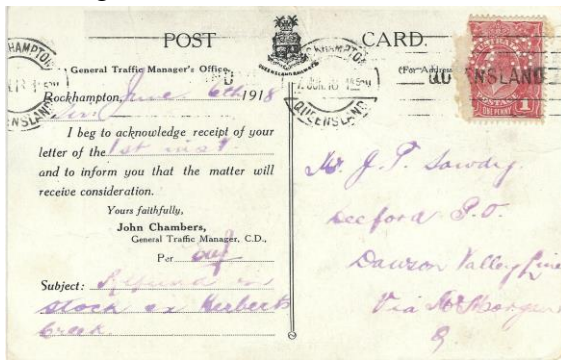


Figure 2

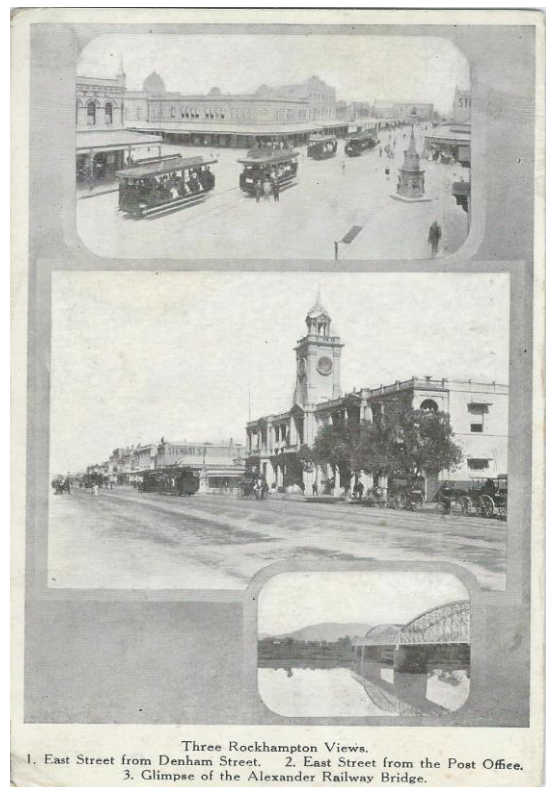


Figure 3

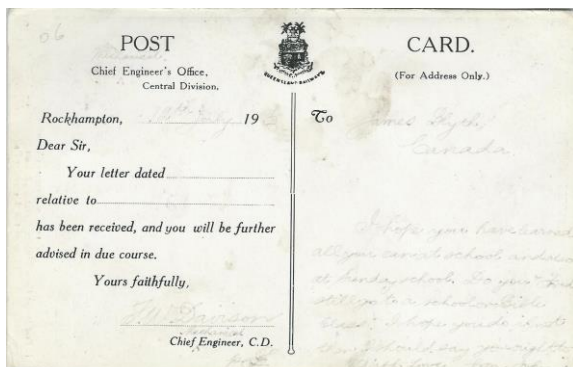


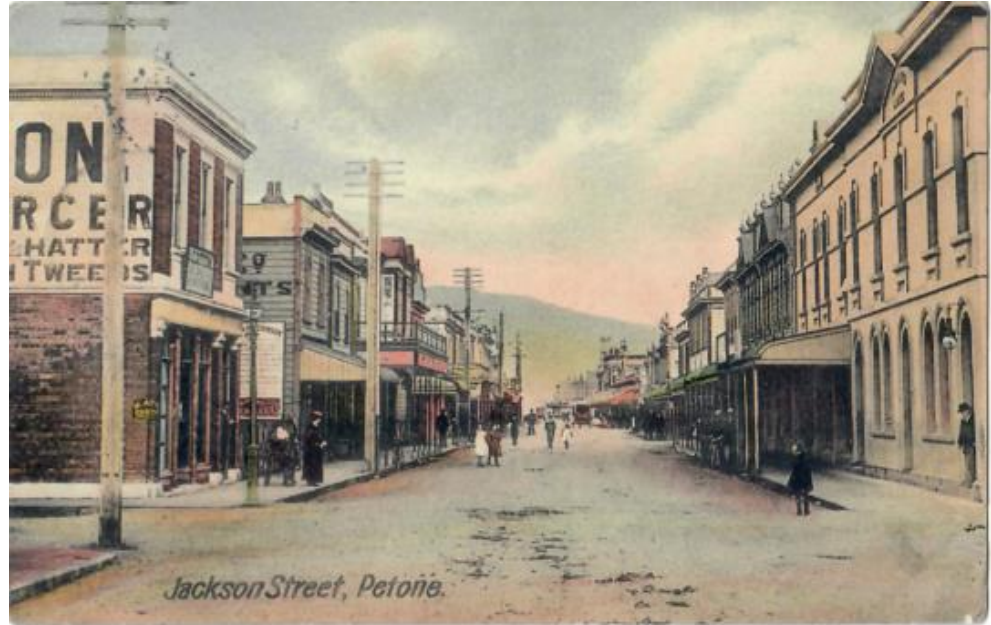
Figure 4

## Petone – a Postcard Town by Nik Zangouropoulos

At the beginning of the last century New Zealand, along with the rest of the world, began a love affair with the picture postcard. The advances in printing technology together with cheaper transport costs provided the impetus for a decade long mania for sending and collecting postcards of all types but particularly of places – towns, cities and regions. The volumes of postcards produced and sent through the postal system skyrocketed with the peak above 10 million around the end of the decade – numbers never seen since, even over one hundred years later!

The peak in postcard collecting coincided with a similar peak period in Petone's history.

Over the previous 25 or so years the town had blossomed on the back of the Railway Workshops, the Gear Meat Company and the Woollen Mills establishing themselves as major employers on the cheap hinterland of Wellington.



Petone was the first major township north of the Capital with a population even greater than that of today at around 10,000 inhabitants, and what's more, in those days it was the big brother to Lower Hutt! The scale of the Petone meant it was well served by way of postcards depicting many aspects of the town.



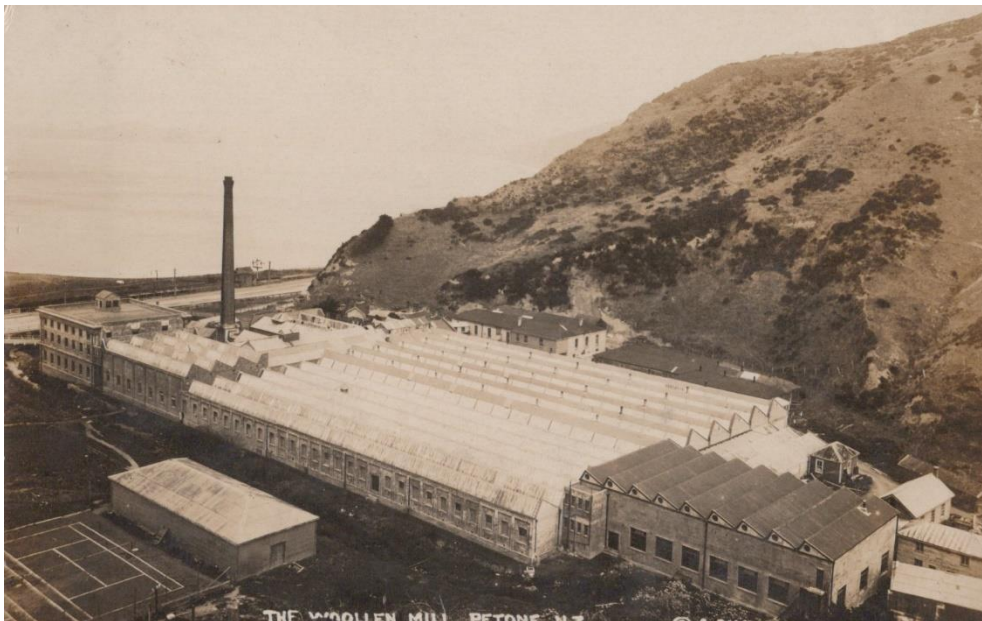
Most prominent among the subjects was naturally Jackson Street, with many images adorning postcards of the time (1905-15). The Post Office and the Municipal Building featured prominently, but longer views up and down the street were also common.

The railway workshops and railway station also featured prominently which is unsurprising given the town would barely have emerged from the horse and cart era at the time.

The churches along Britannia Street, St Augustine's, St David's and Sacred Heart, are all well represented in the cards of the time reinforcing the place of this street in the more well-to-do heart of Petone.



The factories mentioned above are also well represented on cards of the time reflecting their foundational role in the town and their critical contribution to its welfare and commercial viability.



There is also a good range of postcards showing wide angled views of the town illustrating how well developed it had already become with housing, commercial buildings and other structures spread across the landscape.

In addition to the physical landscape there was the occasional focus on people and events.

The well known photographer Joseph Zachariah produced a number of postcards on Petone including a series on a major carnival held in 1909.

The postcards of Petone from the golden era before the World War I offer invaluable insights into the life and times of the rapidly growing township of the time and are a must for any serious Petone historian to peruse and enjoy.

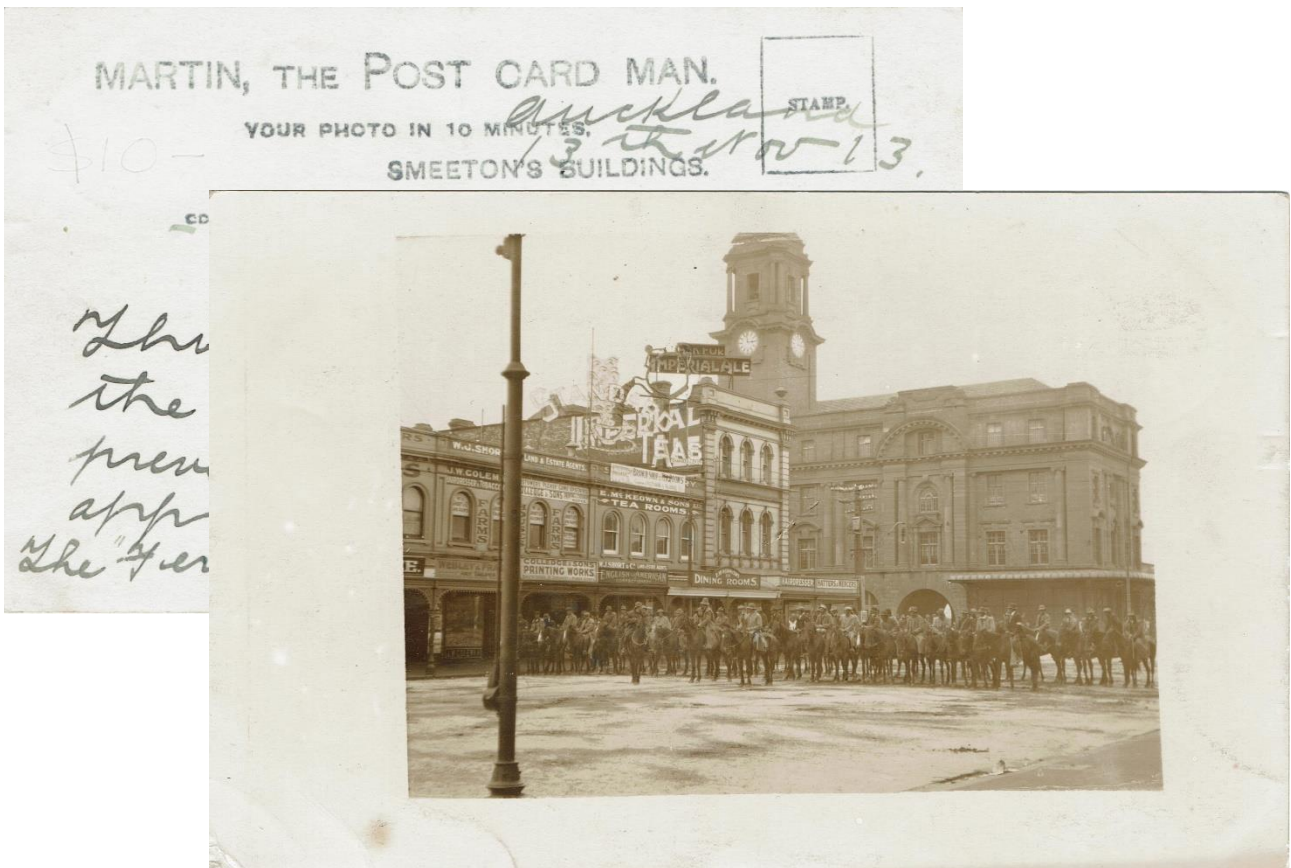






*"Special Constables" Camp, Outer Domain, Auckland. Photo Wilson Prot. 10/11/13*

The mounted special constables set up camp at the Auckland Domain around 6<sup>th</sup> November. Behind the camp are the grounds of the Auckland Exhibition. Early on 8<sup>th</sup> November the Specials were able to take control of the wharves.



The card above shows the Specials at the bottom of Queen St, and was published by Martin, the Postcard Man.

Message on back reads. *"Auckland 13 Nov 1913. This photo shows how the Mounted Special Police prevented strikers from approaching the wharves. The Ferry buildings are in the background"*

Martin rented space in Smeeton's Buildings 75 Queen St, and had a booth at the Auckland Exhibition.

The General Strike was a struggle between unionists, mostly affiliated with the Federation of Labour, and the New Zealand Employers' Federation and the Farmers' Union with the backing of Massey's government. Farmers and rural labourers made up the mounted special constables known as "Massey's Cossacks".

Earlier, in March 1913, a dispute began between Wellington shipwrights and the Union Steam Ship Company. The workers wanted either travelling time or transport to new workshops at Evans Bay.

In May the shipwrights cancelled their registration under the Industrial Conciliation and Arbitration Act and joined the Federation-affiliated Wellington Waterside Workers' Union and began a strike on 18<sup>th</sup> October.

On 24<sup>th</sup> October, strike supporters invaded the wharves and "persuaded" strike-breakers employed by the Union Steam Ship Company to stop working.

Aldersley's panorama below shows the impact of the strike in Wellington with shipping held up in the harbour unable to berth.

When the Federation of Labour leaders called for a general strike in the main centres on 10<sup>th</sup> November, the response was poor. The success of the Special Constabulary in controlling the wharves in Wellington and Auckland had substantially reduced the power of the unions, and many of the strike leaders had been arrested.

The unions agreed to return to work under the arbitration system, but, longer term, the lessons learned during the strike persuaded the union movement to become more involved in politics in order to achieve its objectives. Leaders such as Bob Semple, Peter Fraser, Paddy Webb, Michael Joseph Savage and others went on to become ministers in the 1935 Labour government. Savage was Auckland branch chair of the Federation of Labour then entered Parliament in 1919, and was Prime Minister from 1935.

As you can see, industrial relations in New Zealand changed radically during the first few years of the twentieth century, and photographers such as Beattie, Wilson and Aldersley captured some of the dramatic images of the time.

*Wellington Harbour During the Strike. Protected 5-11-13 Aldersley. A six card panorama from A2873 to A2878.*



## Chathams Islands Postcard Series by Lilywhite by Doug South, Jenny Long and Robyn Gosset

A group of thirteen Chatham Island postcards from Robyn, to be included in the May auction, are so unusual the editors decided to write them up.

Earlier information on these postcards came from Paul North in Issue 68 of the *Postcard Pillar*. As he states, these cards were published by Lilywhites of Halifax, England. Paul identified two series of cards. One series is printed, often dark, with no borders, while the other series consists of real photo postcards with white borders. Paul's comment is that while no photographer attribution is given, there is a consistent style of photography across all the cards.

The cards in the series illustrated below were printed by collotype, and so are possibly earlier than the real photo series. *Maori and Moriori in Camp. Chatham Island Series No 12.*



*Collotype printing by Lilywhite Ltd., Halifax.*

*Jenny Long's collection.*

Doug South's research suggests that the woman on the right is Paranihia Heta, Tommy Solomon's aunt, and second from the right is Ada Solomon, Tommy Solomon's first wife (Ada Fowler of Ngai Tahu, from Arowhenua, near Temuka)

In Paul's article the postcards are listed as two quite separate series, but when postcards from Robyn's and Doug's collections are added to the list, it seems likely that the images on the collotype series were reissued as Real Photo postcards once the technology was commonly available.

No	Caption	Collotype	RPPC
1	Waitangi	Collotype	RP
2	Waitangi Mail Time	Collotype	RP
3	Te One	Collotype	RP
4	Te One	Collotype	
5	Nairn River	Collotype	RP
6	Wharf and Shed	Collotype	

7	Tikitiki		RP
8	Owenga	Collotype	RP
9	Owenga	Collotype	RP
10	Owenga Freezer		RP
11	Blackfish	Collotype	
12	Maori and Moriori in Camp	Collotype	RP
15	Whareama		RP
16	A Chatham Island Wedding		RP
18	Toro Toro, Old Maori Whare	Collotype	RP
18	Fishing Fleet	Collotype	
19	Sheep under Ake Ake Trees		RP
20	Limestone Rocks Waikato		RP
21	Maunganui	Collotype	RP
23	Waterspouts	Collotype	
25	Wireless Station (Multiview with six images)		RP
29	Wireless Station		RP
31	Odmans Hotel	Collotype Tinted	RP
32	Maori Pa		RP
34	Waitangi Bay		RP
35	Pokiakio	Collotype	
36	S.S. Taviuni (coloured) (Paul notes that could be type A)	Collotype	RP
37	Black Swans	Collotype	RP
39	Te One School		RP
41	Red Bluff		RP
42	Himitangi Leaving for New Zealand		RP

*A Chatham Island Wedding Group. Chatham Island Series No 16. Real Photo.*

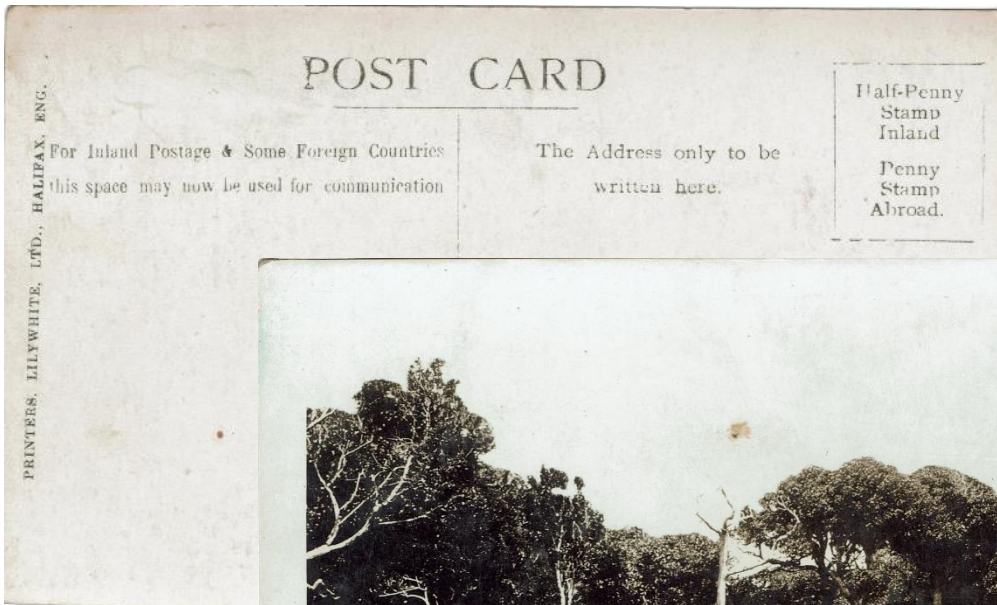
*This photograph appeared in the supplement to the Auckland Weekly News on 18<sup>th</sup> December 1913. Doug thinks the photo was taken in 1905.*



*Two types of reverse were used on the RPPC series. See image on next page also.*

**A Chatham Island Wedding Group.**

Chatham Island Series, No. 16.

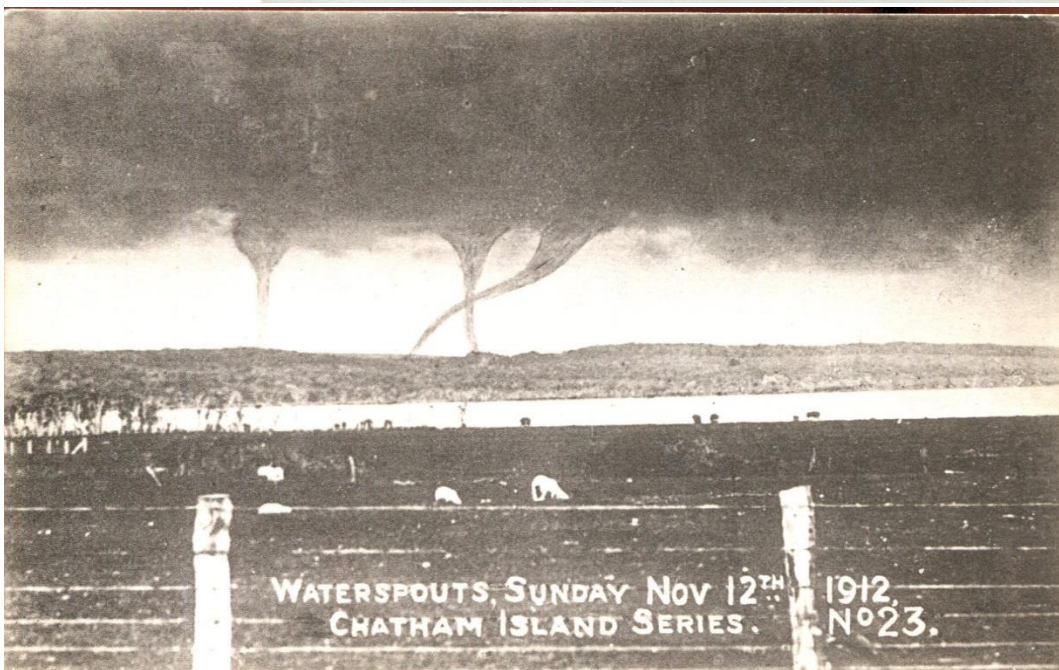


*Toro Toro, Old Maori Whare. Chatham Island Series no 18.*

*Real Photo*



*These two postcards, Nos 16, previous page, and 18, are from Robyn's collection*



*Waterspouts, Sunday Nov 12<sup>th</sup> 1912. Chatham Island Series No 23.*

*Collotype*

*Doug South Collection*

The cards themselves have no information about the photographer but searches on the *DigitalNZ* website provide some information that may be useful.

A search for “*Chatham Islands Wedding*” turned up the same image as No 16 in the Lilywhite postcard series *A Chatham Island Wedding Group*, attributed to J. J. Guest, and was published in the *Auckland Weekly News* on 18 December 1913. A second search on *DigitalNZ* for “*J.J. Guest*” resulted in 65 images, with several Chatham Islands images among them. often published in *Auckland Weekly News*.

Doug South was able to provide much useful information from his collection and research, and it is probable that most of the images used in the *Chatham Island Series* were taken by J.J. Guest.

Joseph John Guest (1864-1943) was a teacher, and then was headmaster at Te Ore Ore School in the Wairarapa, before becoming headmaster of Te One School, Chatham Islands, from 1906-1912. He lived in Owenga with his wife, Lillian, and five children, Frances, Evelyn, Kitty, Eric and Bey. In 1913 he became headmaster at the Whareponga Native School near Ruatoria.

*Right: photo of Joseph John Guest and his wife, Lillian Rose Guest. (Doug South collection)*

He had his own photographic studio on the Chathams and used a Zeiss Double Protar camera. As well as providing images for the *Lilywhite Chatham Island Series*, and for the *Auckland Weekly News* for some years, he almost certainly privately published his own postcards.

It is likely that the privately produced postcards shown below were published by J.J. Guest. The lower card is probably of Guest and his children. These are in Doug's collection.



Joseph Guest had a cousin, Ernest Matthias Capewell Guest (1873-1957), who was storekeeper and acting postmaster on the Chatham Islands. He lived on the Chatham Islands from 1909-1947. The Alexander Turnbull Library has a E.M.C. Guest collection of photographs, of which several are attributed to J.J. Guest. Possibly Ernest Guest held copies of Joseph Guest's negatives, which then passed to the Alexander Turnbull library.

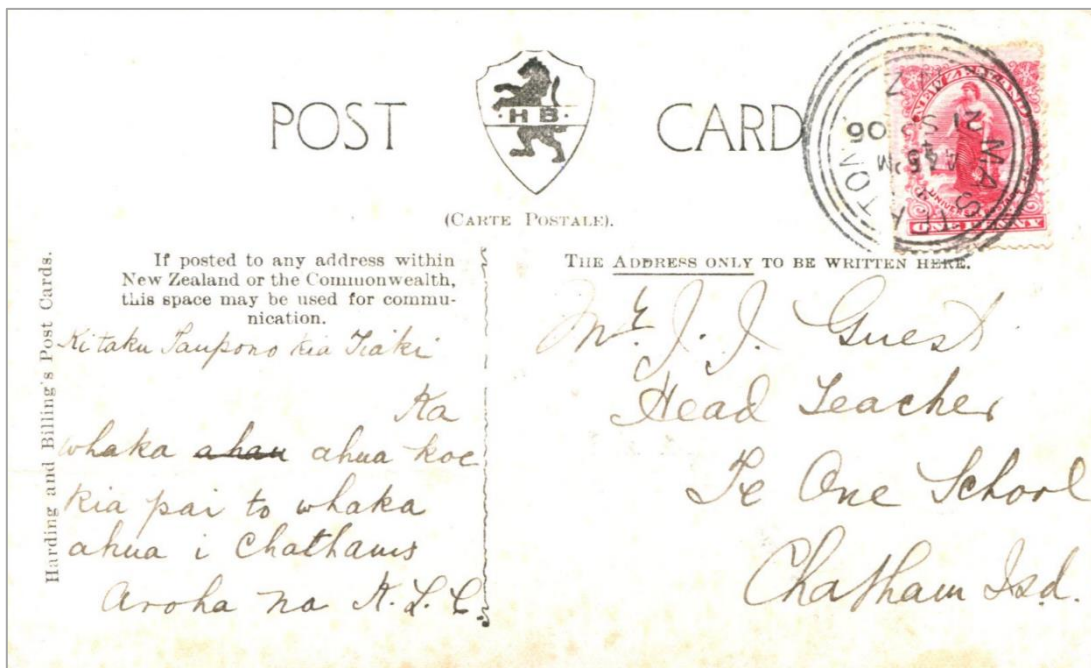
An unusual postcard in Doug South's collection is the Trevor Lloyd postcard below, addressed to J.J. Guest at Te One School and dated 21 Sep 1906.

The sender's choice of postcard, and the messages written on it are interesting. The sender, obviously a friend, possibly also a teacher, has presumably chosen the postcard because of Joseph Guest's interest in photography. The sender has then written the messages in Maori.

Lois Ion has helped me with a translation. On the view side "Koia nei te whaka ahua o te kainga" translates as "this is what your home looks like" and on the address side the message "ki taku taupono kia tiaki" translates as "it is my obligation to warn/protect you" and "kia pai to whaka ahua i Chathams" translates as "enjoy your stay in the Chathams."



AN UNEXPECTED DEVELOPMENT  
*Koia nei te whaka ahua o te kainga  
 kotakei ki muri kotakei ki mua  
 Chathams.*



## The 1908 Anglo-Welsh Rugby Team in New Zealand by Brian Vincent

In 1908 a British rugby team arrived in New Zealand for a tour of the country. This third British team was an unusual selection as it comprised players from England and Wales only. The Irish and Scottish Unions chose not to participate. The team was known as the Anglo-Welsh side although reports sometimes referred to them as Great Britain or the British team.

They were captained by A F Harding and they arrived in New Zealand on 18 May 1908 on board the *S.S.Athenic*. The postcard in *figure 1* shows team members still on board their ship on arrival in Wellington. This was one of a number of postcards produced by Joseph Zachariah ("Zak") of Wellington. Note that 'Zak' refers to the team (incorrectly) as the English Rugby Football Team on this first postcard.



*Figure 1.*

Later on their day of arrival the Anglo-Welsh team went out to a practice session, no doubt to freshen up after the sea voyage. A good sized crowd gathered in the city to see them head off to their practice. *Figure 2* shows a Zak postcard of the team leaving by horse-drawn carriage to go to the practice session.



*Figure 2*

'Zak' also took a formal photograph of the team members in their playing jerseys and with the team Manager (*Figure 3*, an unnumbered Zak postcard). Two of the team, A F Harding and Dr P F McEvedy, had visited New Zealand earlier with the 1904 British side. Harding later settled in here, as did F S Jackson. A son of Jackson played for New Zealand in the 1930s.

*Figure 3*



Then it was down to business. The first game of their tour was against Wairarapa-Bush at Masterton on 23 May 1908. *Figure 4* depicts the match in progress (Zak 1236). The Anglo-Welsh won the game 17-3.

The local side, Wairarapa-Bush, was captained by M J O'Leary who scored his side's only points (one penalty). *Figure 5* is a postcard of the Wairarapa-Bush team, presumably taken prior to the kick-off.



*Figure 4*



Figure 5

The second game of the tour was played on 27 May against Wellington at Athletic Park. Wellington's captain was F Roberts who scored a try and a conversion in his team's win by 19-13.

It was reported that the Supreme Court had adjourned a hearing so that the jurors could attend the match (reference *The Visitors* by R H Chester & N A C McMillan, Moa Publications, 1990, p82).

Figure 6 shows two 'Zak' postcards, one of each team, sequentially numbered 1242 & 1243.



Figure 6. The English Team, above, with the score inserted above each team name in the caption, and, No 1243, the Wellington team on next page "Wellington Team after their Win"



A large crowd attended the game as witnessed in the postcard shown in *figure 7* (Zak 1246).

There is a discrepancy in reporting the crowd numbers as the postcard is inscribed 20,000 whereas Chester and McMillan in their book *The Visitors* on p82 gives the total as 18,000.



*Figure 7. Zak 1246 Section of the 20,000 People who witnessed the British Wellington Football Match. Zak Photo 27-5-08*

The next tour game was down in Dunedin where the Anglo-Welsh played Otago on 30 May 1908. The postcard in *figure 8* (Zak 1259) features the winning Otago team captained by A McDonald. The result was a 9-6 victory to Otago.



*Figure 8*

Three tests (internationals) were played during the tour – the first in Dunedin on 6 June.

*Figure 9* is of two postcards, sequentially numbered, (Zak 1263 & 1264) showing the two teams which played in this first test won by New Zealand 32-5.



*Figure 9 Above. British 15 in Test Match in New Zealand 6-6-08 Zak Series 1263*  
*Next page. The N.Z. Team. With the score above each team*



The Second Test match resulted in a 3-3 draw. It was played in Wellington in the rain with the ground evidently in sub-standard condition.

The Zak postcard in *figure 10* illustrates the effects of the inclement weather with hats, coats and some umbrellas amongst the spectators.



*Figure 10. At the Second Test Match Britain vs N.Z. "Zac" photo 27-6-08. Wellington NZ 1390*

Towards the end of the tour, after a match against Auckland on 18 July, won by Auckland 11-0, the Anglo-Welsh team travelled to Rotorua where they were shown the thermal wonders of the region by Guides Alf Warbrick, of the 1888/89 Native Football team that toured Great Britain, and Maggie Papakura.

(See figure 11 which features the two guides. W Beattie & Co, Letterpress half tone).

The team played an unofficial game against a Maori XV winning 24-3.

Left: Figure 11 reduced in size

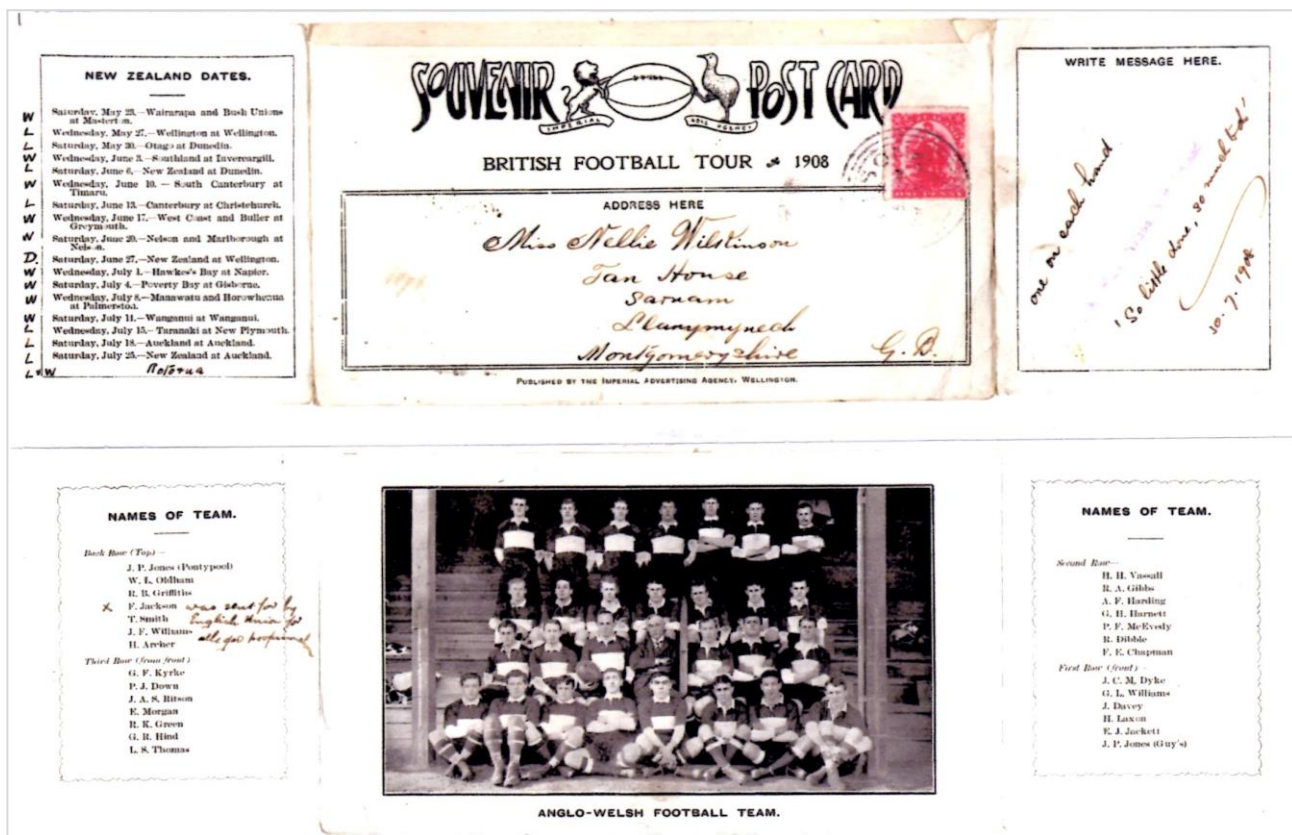
Figure 12 shows a fold-out postcard which has two end flaps, produced to promote the tour by The Imperial Advertising Agency, Wellington.

The team photograph was clearly taken by Joseph Zachariah (although not stated) as it is taken from the same camera spot and is almost, but not quite, identical to the image on the postcard shown in figure 3.



Remains Sophia's Whare, Wairoa, Guides Warbrick and Maggie Papakura in foreground.—107  
W. Beattie & Co., Publishers. *I will see later letter* Auckland, N.Z.

Figure 12 below (illustrating both sides – folded



out).

In total this third British team to tour New Zealand had played 17 official matches for 9 wins, 7 losses (including the 1<sup>st</sup> & 3<sup>rd</sup> tests) and one draw (2<sup>nd</sup> test).

## Mystery Murals on Postcards by Anabright Hay

Murals are perhaps the most contemporary, bold, colourful and instant forms of popular artistic expression. Graffiti artists are a case in point. Ironically, although murals are usually depicted on walled surfaces with paint, plaster or tiles, they are highly vulnerable to being painted or plastered over when fashions change. Unlike a painting on canvas or paper, they are rarely portable and therefore cannot be rehung elsewhere, sold, stored and rediscovered later.

Postcards, photos and written memories are often our only record of these large artworks and their bold and colourful themes. Sometimes they are signed, but often they are not. A detective search can take you in interesting directions.

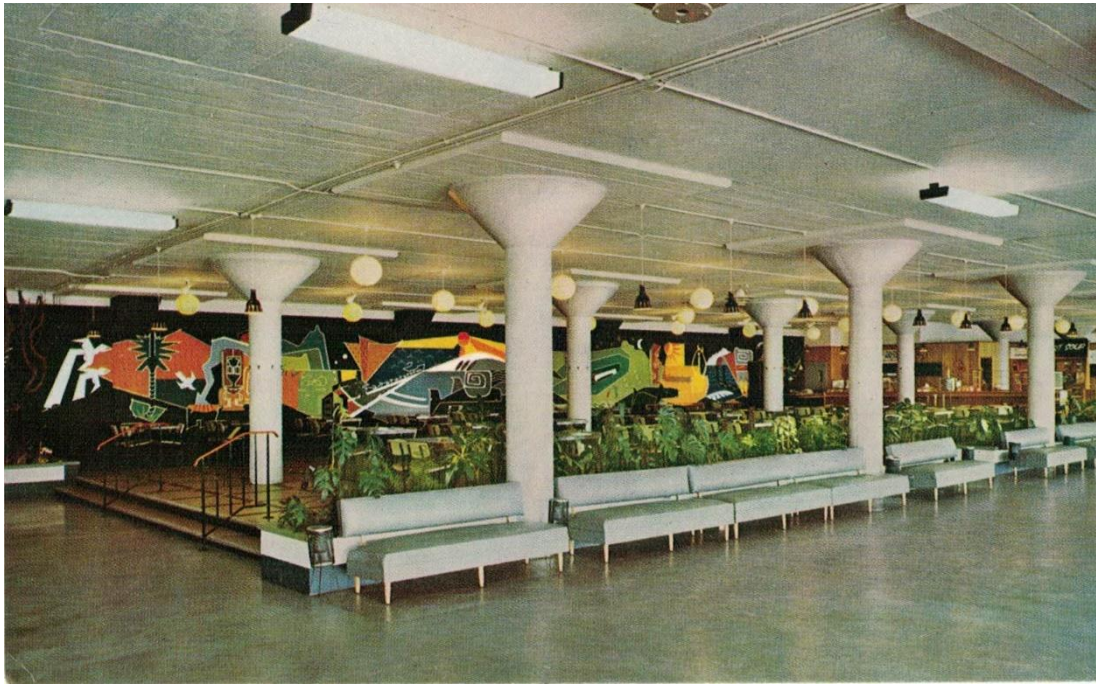


So what happened to the large Polynesian mural at the Hotel Milford? It is shown on a black and white National Publicity Studios Photo postcard number 8103, probably dating from the late 1950s or early 1960s. The Hotel Milford was once one of those fabulous Tourist Hotel Corporation properties known for its panoramic windows and magnificent mountain vistas. Today it is the Mitre Peak Lodge, and while the quirky modernist staircase remains, it seems the site of the mural is now a white painted wall with deer heads mounted on it. Maybe the mural has been relocated but at present the lodge is closed until the start of the walking season. My query will have to wait.

Another postcard from this era shows a long colourful mural which doesn't even get a mention on the back of the card. The caption reads "*A view of the Reception Hall and Coffee Lounge, Princes Wharf Passenger Terminal, Port of Auckland, N.Z.*" No publisher is listed on the card, where the top half of the card shows the ceiling supported by mushroom pillars and ceiling lights. The foreground shows rows of empty seats and lots of floor space with not a passenger or staff member in sight. The highly colourful and stylised mural is very much in the background. It deserved a card of its own and a listing of the mystery artist. One can sadly assume it no longer exists, as Princes Wharf is a former commercial wharf which has been re-developed into a multi-storey high-class mixed development and cruise ship terminal.

Murals are ideal for telling a broad range of historical stories such as the Polynesian heritage of New Zealand.

Postcards of murals sold on overseas websites tend to feature murals in churches, post offices, transport terminals, hotels, civic buildings and cafes, bars and restaurants. Particularly beautiful are the American murals in public buildings promoted by President Roosevelt as part of his New Deal to create work after the Great Depression.



Mural artists can be unknown, unsigned, local or international but most are highly skilled and some are famous. New Zealand postcards depicting murals are rare.

Where are the postcards of the tiled murals created by one of New Zealand's most significant artists, E. Mervyn Taylor, between 1956 and 1964? Maybe none now exist, but between these dates he created 12 murals for major new government and civic buildings. Researcher and author, Bronwyn Holloway-Smith found some had been destroyed while others led her on a fascinating detective hunt.

Not unlike the hunt postcard collectors love to pursue.

A request from Anabright; Wanted, *The Search for The Modernist Murals of E. Mervyn Taylor* edited by Bronwyn Holloway-Smith, Massey University Press, 2018.

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**Contribution from a member.** Scan sent in by a member seems to sum things up quite well.



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