

## THE POSTCARDS OF WILLIAM BEATTIE

On page 10 of the Postcard Pillar no.56 (Nov.2001), Bill Main illustrated a lantern slide produced by the Auckland photographer William Beattie. The image, entitled *Maori Companions* and dated 30th Jan. 1903, is of two Maori women draped in a Maori cloak. Bill asked if this image exists as a postcard. The picture looked familiar so I decided to check my collection. Sure enough, I had a postcard of it, though in rather poor condition (it is postally used to England from Auckland with the postmark dated 11 Aug. '04). This is illustrated on page 8 (bottom left). I also discovered I had a very similar card, entitled *Maori Princess*. -27, depicting the woman who appears on the left of the first card. This is also illustrated on page 8. Both cards are printed in black and white (front and back).

I was curious as to why one card bore an index number, whereas the other did not. So far as I know, no examination of the postcards published by William Beattie has ever been published. My interest was whetted. So I set out to discover what other cards by him I might have. This was not easy because I had not previously set aside his cards as a separate category. After an extended trawl through my collection, about 200 or so Beattie cards surfaced. Examining

these together for the first time, a general picture began to emerge. I thought others might like to see the results.

The following notes on Beattie's postcards are offered purely to set the research ball rolling. They are not in any way exhaustive. Clearly, much remains to be discovered and many gaps remain to be filled. I would appreciate hearing from any collectors who can add further information about Beattie cards from their own collections by providing photocopies etc.. As will be seen, there are large gaps in the listing I have attempted of his main numbered series. It may be that the numbering was not continuous and that some numbers were never used (that is, no postcards were ever produced with those index numbers). But I would like to hear from anyone who can fill in even one gap.

First of all, a thumbnail sketch is provided of William Beattie's life. This is a combination of my own research (based largely on notes made years ago from contemporary trade indexes and the like) and that of Bill Main. Following this, an overview is given of Beattie's postcard production, including a listing of individual titles of cards in his main printed series (as distinct from the later cards produced as real photographs).



COVER: Waikoi Gold Mining Company, December 1900 attributed to W. Beattie. Image from a magic lantern slide, editor's collection. Spurred on by the success of posing a question with an image from a magic lantern slide of two Maori women in a cloak in the last issue of the Postcard Pillar, we float another in the hope that someone will come forward with the details. In this case we are not overly optimistic because Beattie and Sanderson dissolved their partnership before Beattie began his editions of postcards. But we live in hope! Whatever the outcome, it makes a stunning photograph with two shirts of the total work force draped around the "Welcome" mine shaft for the photographer. This scene gives little indication of the trouble which befell this company in 1912 when it featured in a demonstration between labour and management.



## William Beattie 1864-1931 CHRONOLOGY

**1864** William Beattie (W.B.) was born Aberdeen - Scotland

**1878** Family emigrated to Hobart Tasmania.

**1882** Elder brother John Beattie 1859-1930 began working as a photographer for Anson Co. photographers in Hobart. When he became manager in 1891 he probably took on W.B. as an assistant.

**1894** W.B. moved to Auckland where he married Londoner Evelyn Isobel Green.

**1897-1900** W.B. was in a partnership with Sanderson. Listed in Wises 1898-1899 as "Photographers, High Street, Auckland", and in 1900 as "Photographers, Ponsonby Road, Ponsonby, Auckland". It is probable that Sanderson was not a photographer himself but an outlet for W.B. prints by virtue of his business as a Stationer in Karangahape Road.

The most notable achievement of this association was a series of stereoscopic views featuring activities of a Gold Mining Company in Thames.

A display advertisement for Beattie & Sanderson appears in the 1898-1899 edition of Wises. This describes them as "Landscape and general photographers, with lantern slides by the wet collodion process a specialty, highest excellence guaranteed". It also describes W.B. as "Late of G.W. Wilson & Co., of Aberdeen, Scotland" (who were in turn described in a later advertisement as "Photographers to her late Majesty Queen Victoria in Scotland"). If the 1878 date given above for the family emigration is correct, W.B. must have already been working for Wilsons at the age of 13 or 14! Perhaps he stayed on working in Aberdeen for some time after the rest of the family left for Tasmania? It is not known for sure when W.B. began his long association with the *Auckland Weekly News* but it is likely he was involved before the turn of the century.

**c.1900** W.B. went into business on his own as a photographer.

**1901-3** Listed in Wises as "William Beattie, Photographer, 75 Shortland Street, Auckland". This was on the corner of Shortland Street and Princes Street, opposite the Museum. A display advertisement for the business appears on page 75 of the 1903 edition of Wises. In this, W.B. offers lessons in photography and services for tourists.

**1902** Son, William Barbour Beattie (W.B.B.) 1902-1991 was born in the family home at the top of Shortland Street.

W.B. does not appear in the *Cyclopaedia of New Zealand* Vol.2 Auckland - 1902. It should be noted, however, that personal

entries in this publication had to be paid for!

There is also no mention of him in the journal "Sharland's New Zealand Photographer". His absence from this is all the more remarkable because nearly every other photographer gets a mention at one time or another. Perhaps a conflict of interest might be responsible; Josiah Martin, the editor of the journal, was a prolific publisher of Magic Lantern slides, as was W.B..

**1904** First printed postcard series appear on market with W.B.'s imprint.

**1904-1907** Listed in Wises as "William Beattie, Photographer, 99 Shortland Street, Auckland". That was actually the same place as previously, on the corner of Shortland Street and Princes Street; the street had been renumbered. In 1907 W.B. bought a small piece of land a little lower down Shortland Street at the corner of Bankside Street, where he had erected a three story concrete building. On the ground floor there were a shop and general living areas, with bedrooms on the first floor. On the top floor were the photographic workrooms and darkrooms. From the roof of this building his son W.B.B. recalled seeing the "Great White Fleet" (the U.S. Pacific Fleet) come up the Waitemata in 1908. His father produced "real photo" postcards of this event.

**1908-1922** Listed in Wises as photographer at 91 Shortland Street, Auckland.

**1908** First W.B. "real photo" postcards appeared. Many series were produced up to 1914. These cards (unlike the earlier printed cards) were produced entirely in New Zealand. They have no catalogue numbers, only "Protected" (or "Pro.") plus the date of registration, in order to claim copyright (for 5 years) under the provisions of the Photographic Copyright Act of 1896.

**1912** Extensive coverage of Sir John Logan Campbell funeral.

**1913** W.B. first listed in Auckland telephone directory (Sept. 1913).

**1914** Took first aerial photos over Auckland 22nd January published in the *Auckland Weekly News*.

**1920** W.B. allocated some of the photographic workload to his son W.B.B. including civic reception to H.R.H. Prince of Wales in Auckland Town Hall.

**1923** W.B.B. went to work for Wilson & Horton Limited.

**1924** The firm was no longer listed in Wises, - no longer in business following W.B.B.'s taking up appointment with Wilson & Horton.

**1926** W.B. sells his building in Shortland Street and retires.

**1931** Dies in Auckland at the age of 67.



**PROTECTED 1. 7. 1908** By now, the railheads were not far apart. Near Makatote, a large viaduct was built for the railway. Construction took two years and was completed around the end of 1908. This view shows a recently arrived train in the background, with a coach waiting to take the passengers on to the other railhead.



**PROTECTED 24. 1. 1914** The latest dated Beattie postcard which I have on record. Did he produce any other exhibition-related cards? The plane, "The Britannia" may have been superimposed on this photo. The perspective looks horribly wrong!



## POSTCARDS

Beattie's postcards can be divided into two basic areas:

- a) Printed postcards, printed in NZ or Germany from 1904 on.
- b) Real Photo postcards, printed in NZ from 1908 on.

In general, his postcards are of high quality, in terms of both photographic skill and postcard reproduction. Beattie was obviously a man who set high standards. The later real photo cards are uniformly of excellent quality. I suspect this is because, being made in N.Z. (and possibly in his own premises), their production was subject to his direct control. It is significant, I think, that even today, almost a hundred years after their production, his real photo postcards exhibit very little if any fading or other degeneration of the image. This is a testament to his expertise.

Many of his real photo postcards are of great historical interest today, not only because of the photographic excellence, but also because so many of them depict significant contemporary events (such as the construction of the North Island Main Trunk Railway line or the visit of the American Fleet to Auckland), or provide a vivid and evocative picture of contemporary daily life (e.g. coaching trips on atrocious back-country roads). For this reason, his real photo cards are especially valued by today's collectors, though (it seems to me) not quite so highly as those of some other publishers (for example, Joseph Zachariah, to name just one). For my money, though, Beattie is the equal of any of them.

Beattie's earlier printed postcards, by contrast, do not seem to be so highly valued. Most of them can still be purchased quite cheaply. Yet, with few exceptions, they are well printed and often full of interest. Beattie appears, for the most part, to have used very competent printers. Some editions of his printed cards are quite superb productions, and the majority of the rest are of very good quality. There are some exceptions, though. There is one colour print in particular that is of poor definition and not at all attractive. Other high quality prints exist of the same images, so obviously Beattie's original photographic images were not to blame; it was the sub-standard execution by the printer that was at fault. This poor-quality colour printing may have been done in N.Z. (possibly in an attempt to save costs), using rather primitive colour printing machinery. If so, the experiment was not successful. Beattie's early black & white series of cards may also have been printed in N.Z., but as no printer's imprint appears on any of the cards, it is not possible to be sure. However, the evidence of used examples of 3 numbered black & white cards (nos. 119-121) indicates that Beattie had the cards on the market very soon after the event (within two weeks). These cards are discussed below. All of Beattie's quality coloured cards (and some later monochromatic ones) were printed in Germany (this fact is generally advertised within the stamp box on each card).

### EARLIEST CARDS

Beattie's earliest printed postcards appear to have been issued early in 1904. These have undivided backs (that is, there is no division for a message on the address side). I have seen just 3 such cards, all depicting Rotorua scenes, printed in black & white. None bears an index number. Two of them (both unused) are obviously from the same printing. The captions are:

- a) LAKE ROTORUA [Maori man & child under a cabbage tree in foreground, Ohinemutu and lake in background]
- b) SITE OF LOST PINK TERRACES, ROTOMAHANA LAKE [tourist boat in foreground; this is the same image as no.30 in Beattie's later numbered series].

Both cards bear the imprint on the picture side: "W.Beattie & Co. Auckland N.Z." (note the spelling error). The inscription on the back, printed in black reads: "UNION POSTALE UNIVERSELLE/NEW ZEALAND/POST CARD/CARTE POSTALE". I am sure other images must exist from this early undivided back issue. The spelling error suggests it may have

been printed in Europe.

The third early card I have is clearly from a different printing. The picture, in black, is entitled simply "Rotorua" and shows a view of the town surrounded by a white frame. "Published by W.Beattie & Co., Auckland, N.Z." appears along the left frame. This and the caption are printed in brick-red, like the inscription on the address side: "NEW ZEALAND POSTCARD (Carte Postale). THE ADDRESS ONLY TO BE WRITTEN ON THIS SIDE". The royal arms appear between "POST" and "CARD". The card bears a rubber stamp reading "Lake House Hotel. CHAS. KALMAN, MANAGER", and was postally used on 16th April 1904 from Ohinemutu to Scotland. This card may have been printed in New Zealand, as it is very similar in many respects to the next issue (the first large series).

"Divided back" postcard were permitted in N.Z. from 1st July 1903. So it is a little surprising that Beattie's earliest cards were printed with undivided backs. I have not seen any evidence so far that they were printed (or ordered) before July 1903.

### THE MAIN SERIES

Beattie's next postcards were printed in a new style. These represent his first major series. They are well printed, in black & white, apparently by lithography, on good quality surfaced card, and are without index numbers. The captions appear centrally in a white band below the picture, with "W.Beattie & Co., Publishers" below this to the left and "Auckland, N.Z." to the right. The printing on the back is also in black and incorporates the royal arms. The first printing of this series had undivided backs. The earliest used card seen of this type is dated 11 Aug. '04. It may be significant that virtually all of the Thames area cards seen from this series have undivided backs (perhaps they were not reprinted with divided backs?). Most cards of this series, though, have divided backs. The earliest example seen with divided back is dated 27 Dec. '04.

The number of different images in this series is unknown. From the available evidence, it appears there could have been between 100 and 150. Most of the cards in this series are view cards. However, there are a few which mark special events. This helps to date these images (see below).

Beattie soon realised that documentation for new printing orders etc. would be made easier if a different code number was allocated to each image. Subsequent printings of the black & white series therefore bore individual index numbers, and below are listed those I have identified so far.

Three of the cards in the numbered black & white series are of special interest for our chronology because they can be dated fairly precisely. Number 119 depicts a statue to Sir John Logan Campbell, "unveiled 24/5/06". The example I have seen is postally used on the 7th Jan. '07. This card therefore must have been published some time in the second half of 1906, perhaps as early as June. Numbers 120 and 121 are memorial cards to Prime Minister Seddon, who died unexpectedly at sea on 10th June 1906 (his funeral was in Wellington on 21st June). I have seen no.120 postally used on 27th June 1906, i.e. just two weeks after his death. This is the basis on which I suggest the early black & white series was printed in N.Z.; there is no other way these cards could have been on the market so quickly. It could also be inferred, with some certainty, that all cards in the early black & white series with numbers below 119 were published prior to June 1906.

I have seen some cards for the version of the black & white series without index numbers (i.e. the earlier printing) for which I have yet to see a corresponding card with the index number. I presume that matching cards with number exist for most, if not all, of these. On the other hand, it is possible that some black & white cards issued with index numbers may not exist in the earlier version without index number (because they were published only later). The earliest dated example I have



## THE "MOA" SERIES

Some time around the start of 1907, Beattie began to market cards in a new style. These had the caption printed directly on the view (usually in white lettering), with the publisher's imprint now appearing on the address side. These cards have divided backs, of course. He called this the "MOA" series. Most cards of this type are printed in colour, though some exist in black & white versions also. Some of the coloured printings are quite outstanding examples of the printer's art.

The first version of the "MOA" series to appear was a small issue of superbly printed coloured cards using images which had been utilised in the earlier black & white series, but with new code numbers applied. These consisted of a letter (R, A or B) plus a number. "R" stood for "Rotorua"; I have seen 8 different cards between R.1 and R.12. "A" stood for "Auckland"; again, I have seen 8 different between A.1 and A.12. What "B" stood for, I have no idea, but I have seen 4 cards with numbers between B.1 and B.18, and these are views of the Rotorua and Thames districts. There were therefore at least 42 cards in this series. The earliest postally used example seen is dated 13th February 1907 (from the "R" series).

A feature that is of particular interest in this issue is that the backs are printed in pale green (with the royal arms device incorporated as before) and in the bottom right-hand corner appears a five-digit number. This is the printer's record number, and proves that these cards were printed in Leipzig, Saxony by one of the finest (and most important) German postcard printers, G.C.Röder. Recent research in the German periodical, "The Postcard Album", has revealed the identity of Röder's as the company behind these numbers and has even made it possible to point to approximate dates of printing on the basis of the number. Röder's was a huge business: the Leipzig factory alone employed 300 workers on postcard production (and 1200 overall), and they had factories elsewhere. The numbers on Beattie's "A" series run from 91714 to 91725 (in sequence from A.1 to A.12), and the "R" series from 91726 to 91737, indicating that these two sets were printed by Röder at the same time. The "B" numbers run from 95565 to 95582, showing this set was printed a little later.

The colouring on these and subsequent coloured cards was artificially applied by the printer, since these were the days before colour photography. However, the colouring is very convincing because it is so skilfully done. Röder's first printed the basic photographic image in black by collotype. To this were added separate colour overlays (usually 3 or 4 different colours), printed on flat bed zinc plate printing presses. Each colour had to dry before the next one could be added. This was clearly a fairly labour-intensive method of printing. The register of the different colours is always excellent on Röder cards.

Beattie seems not to have used Röder's again, perhaps because they were rather expensive. At any rate, these distinctive printer's numbers do not appear again on his cards. Other N.Z. postcard publishers who used Röder's were Thomas Pringle and Ferguson, Taylor & Co. (the characteristic numbers can be found on their cards too).

For his next issue of "MOA" postcards, Beattie abandoned the idea of producing sets with special letter codes and instead reverted to his previous sequential numbering system. So it is possible to find the same image, with the same number,

in both the earlier black & white series and the "MOA" series (and the latter may exist in both coloured and black & white versions). Whether all the views from the original black & white series were reprinted in the "MOA" series is unknown, but it seems that the majority were. In the catalogue listing, I have indicated where "MOA" versions of an image have been seen. Reference to the listing suggests that images with higher index numbers (say, above no.150) may exist only in the "MOA" series, so these images may date from after the time that the original black & white series ceased production.

The geographic range of the views in Beattie's original postcard folio was initially confined to the Rotorua, Auckland and Thames districts. But later he travelled further afield, into the Waikato and King Country, and even as far as the South Island, - series of views exist in the "MOA" range from Christchurch, Dunedin and Invercargill. There may also be cards from other localities that I have not seen yet.

The next issue in the "MOA" series may have been the poor-quality one referred to earlier. The reason for this suggestion is that these are the last cards to incorporate the royal arms device in the back design. Virtually all cards up to this point (apart from the very earliest) included the arms, whereas no subsequent ones did. However, I have yet to see one of these poor-quality cards used before March 1909, so I may be wrong. Can anyone show me an example used as early as 1907? The screen used for the colour printing in this issue is very coarse and the definition is therefore poor compared to other coloured cards. It seems likely that these cards were issued before 16th December 1907 (when the inland postage rate for postcards was reduced to a half penny), because the inscription in the stamp box states "PENNY TO ALL PLACES".

Most "MOA" series cards were issued with index numbers, but a few can be found with no index number shown (perhaps through oversight). As stated earlier, the "MOA" series continued to use the sequential numbering system used on the earlier black & white cards. The earliest postally used example seen of a coloured card from the mainstream "MOA" series is dated 24th December 1907. However, about 1909, for some reason Beattie decided to reissue some "MOA" series images with new numbers in the thousands. Most such images had been used on earlier issues of cards (e.g. no.5099 "A Haka for a Penny" is the same as no.18 and no.6002 of Wellesley Street, Auckland is the same as no.60). But others are new. Some of these new images appear to be reprints of images first printed as real photo postcards from 1908 on. Perhaps the printed cards were cheaper to buy than the real photo ones? High numbers I have seen are: 5055 - 5099 (Rotorua, Auckland, and King Country along the Main Trunk Railway; 24 different seen); 6000 - 6005 (Rotorua & Auckland); 7008 (Auckland); 10001 - 10014 (King Country along the Main Trunk Railway); 10015 - 10016 (Auckland). The earliest used example seen is dated 5th April 1909 (no.5068). Beattie began producing 'real photo' postcards (from his new negatives) early in 1908, but for some time he continued to market cards printed in Germany from older negatives. An examination of his real photo postcards will follow in the next issue of *Postcard Pillar*.

**Alan Jackson**



## CATALOGUE OF W. BEATTIE MAIN SERIES (PRINTED POSTCARDS)

Versions seen are shown in brackets:

1 = early B&W series without number; 2 = early B&W with number ; 3 = later "Moa" series (coloured or B&W)

Note: Captions may vary slightly in different printings.

2	Early Morning, Ohinemutu, Lake Rotorua [2]		
3	The Partridge Pot, Whakarewarewa, Rotorua [3]		
4	The Blue Lake, Tikitapu on road to Wairoa, Rotorua [3]		
5	The Green Lake, Rotokakahi, on road to Wairoa [2]		
7	The Auckland Landmark [old windmill] [2,3]		
8	The approach to the Hamurana Sping, Rotorua [2]		
10	General View of Whakarewarewa, Rotorua [3]		
11	N.Z. Bush Scene [2,3]		
14	View of Auckland from Mt. Eden [2]		
16	"Hongi" Maori Salutation [2]		
18	Haka for a Penny [1,2,3]		
20	Home Bay Motutapu [2]		
25	The Tea House, Sanatorium Grounds, Rotorua [2]		
27	A Maori Princess [2]		
30	Site of Lost Pink Terrace, Lake Rotomahana [2] [The same view as on very early undivided back card]		
32	Wellesley Street West, showing St. Matthew's Church [3]		
33	Lake Rotorua from Ohinemutu [3]		
42	Guides Warbrick and MacPherson [2]		
43	Diving for a Penny [2]		
45	The Fairy Spring, Rotorua [2]		
47	Maori "Defenders of the Queen", Rotorua [1,2]		
54	Maori Cooking Operations, Whakarewarewa [1,2]		
55	The Brain Pot, Whakarewarewa [3]		
56	A Maori Haka, Rotorua [3]		
57	Anticipation [2]		
60	Wellesley Street, showing Municipal Buildings [2,3]		
65	Auckland Harbour, showing North Shore and Rangitoto [1,2]		
69	Queen Street, Auckland [2]		
76	Bella, the Princess, Whakarewarewa [1,2]		
80	Cemetery Bridge, Auckland [2]		
81	The Hamurana Springs [2]		
84	The Dragon's Mouth, Wairakei. "Bob", the guide, warning himself within [2,3]		
85	Karapiti, the Great Blowhole, near Wairakei [2,3]		
86	[?????] Waitapu [3]		
87	Ngamahanga (The Twins) Geyser in Action, Wairakei [3]		
88	The Spa, Taupo, showing Tauhara Mountain in background [2,3]		
89	The Eagle's Nest Geyser in Action, Wairakei [3]		
90	The Huka Falls below the Bridge, near Taupo [3]		
93	"Tuatohi", or Champagne Cauldron, Wairakei [3]		
94	[?????] Wairakei [3]		
96	"The Three Kings" [*note on "Elingamite" wreck][2]		
98	Statue Sir George Grey, showing Grey Street, Auckland [2]		
99	Auckland East, from the Harbour [2,3]		
102	Troopers' Memorial, Albert Park, Auckland. Lord Ranfurly in foreground. [2]		
103	Great Wairakei Geyser in Action, Wairakei [3]		
104	"The Great Mud Volcano Near Waitapu, NZ". [3]		
106	Ruins of Terrace Hotel, Wairoa [note: Te Wairoa][2]		
107	Ruins of Sophia's Whare, Wairoa Village, Rotorua. Guides Warbrick and Magie Popakura in foreground. [3]		
108	Wairoa Falls at Buried Village, Wairoa. [3]		
110	The Avenue, Cornwall Park; The donor, Sir J. Logan Campbell, in foreground. [2]		
111	The Basin, Waimangu Geyser. [2]		
114	General View Auckland Hospital and Annexes [2]		
115	H.M.S "Powerful", Flagship Australasian Station, in Auckland Harbour. [2]		
119	Statue of Sir John Logan Campbell, Cornwall Park, Auckland. Unveiled 24/5/06. Sir John himself on the right. [2]		
120	OUR LATE PREMIER, THE RT. HON. R.J. SEDDON, P.C. A snapshot taken during his last visit to Auckland, March 6 1906. [2]		
121	OUR LATE PREMIER, THE RT. HON. R.J. SEDDON, P.C. A dramatic incident at Huntly, Waikato, in connection with the Maori Land question. [2]		
			may be many view of Thames area before and after no.136; many cards of this area are known without index no.]
			FROM NO.154, ALL CAPTIONS APPEAR IN CAPITAL LETTERS. THIS IS HOW THEY APPEARED IN THE "MOA SERIES".
154	AT THE AUCKLAND REGATTA [3]		
157	SATURDAY AFTERNOON, LOWER QUEEN STREET, AUCKLAND, N.Z. [3]		
163	[WAITOMO CAVES - Caption?] [3]		
164	[WAITOMO CAVES - Caption?] [3]		
165	THE ROOF OF THE ALEXANDRA GROTTO, RUAKURI CAVES, WAITOMO, N.Z. [3]		
166	THE CATHEDRAL GROTTO, RUAKURI CAVES, WAITOMO, N.Z. [3]		
168	STALACTITES & STALAGMITES, RUAKURI CAVES, WAITOMO, N.Z. [3]		
174	AUCKLAND FROM QUEEN STREET WHARF [3]		
175	THE HARBOUR FROM PRINCES STREET RESERVE SHOWING GLENAVON IN FOREGROUND AUCKLAND N.Z. [3]		
176	THE WHITE TERRACE LAKE ROTOMAHANA ROTORUA N.Z. [3]		
180	GREAT STEAM CLOUD RISING FROM WAIMANGU GEYSER, AFTER AN ERUPTION, HEIGHT 1000 FT. [3]		
181	KAIURI TREE N.Z. [3]		
186	THE HOUSE BOAT ON THE WANGANUI RIVER N.Z. [3] [187 - 299 no cards recorded]		
300	IN THE BOTANICAL GARDENS, INVERCARGILL, N.Z. [3]		
301	IN THE OUTER DOMAIN AUCKLAND N.Z. [Troop encampment] [3]		
302	DUNEDIN N.Z. PANORAMIC VIEW FROM TOWN HALL CLOCK [3]		
305	Iditto plus: PRINCES STREET IN FOREGROUND AND ST. CLAIR IN THE DISTANCE. [3]		
306	As no.302 (different view) [3]		
307	As no.302 (different view) [3]		
309	HIGH STREET SHOWING WHITE HART HOTEL ETC. CHRISTCHURCH N.Z. [3]		
311	PANORAMIC VIEW OF CHRISTCHURCH N.Z. SHOWING R.C. CATHEDRAL, FROM N.Z. EXPRESS CO.'S BUILDINGS. [3]		
313	THE GENERAL POST AND TELEGRAPH OFFICE ETC. INVERCARGILL N.Z. [3]		
315	CARGILL'S CASTLE, ST. CLAIR, DUNEDIN, N.Z. [3]		
318	THE LAW COURTS DUNEDIN N.Z. [3]		
319	THE ROMAN CATHOLIC CATHEDRAL & CONVENT, FROM BOTANICAL GARDENS, INVERCARGILL, N.Z. [3]		
321	TOWN HALL AND THEATRE INVERCARGILL N.Z. [3]		
322	OCEAN BEACH, ST. CLAIR, DUNEDIN N.Z. [3]		
325	THE CATHEDRAL SQUARE SHOWING CATHEDRAL, UNITED SERVICE HOTEL, AND POST OFFICE CHRISTCHURCH N.Z. [3]		
328	PRINCES ST. SHOWING MONUMENTS ETC. DUNEDIN N.Z. [3]		
330	THE OCTAGON SHOWING REV. BURN'S MONUMENT AND TOWN HALL DUNEDIN N.Z. [3]		
337	DUNEDIN N.Z. PANORAMIC VIEW FROM ST. CLAIR [3]		
338	THE FIRST CHURCH, MORAY PLACE, DUNEDIN N.Z. [3]		
343	ONEHUNGA, SHOWING MANGERE BRIDGE, MT. EDEN, ONE TREE HILL, AND RANGITOTO, FROM MANGERE MOUNTAIN. [3]		
345	QUEEN STREET, LOOKING TOWARDS MANGERE, ONEHUNGA. [3]		
347	QUEEN STREET, ONEHUNGA, LOOKING TOWARDS ONE TREE HILL [2] [note: This is the only image seen above no.136 in other than the "Moa" series]		
353	PANORAMIC VIEW OF CHRISTCHURCH, FROM TOWER OF THE CATHEDRAL CATHEDRAL SQUARE. [3]		
380	NO.3 PANORAMIC VIEW OF WAIHI FROM MARTHA HILL. [3]		
382	NO.2 COMPLETE PANORAMIC VIEW OF WAIHI FROM ABOVE WAIHI G.M.CO.'S BATTERY GRAND JUNCTION BATTERY IN DISTANCE. [3]		
388	AT WAIKINO SHOWING OHINEMURI RIVER. [3]		





**W. BEATTIE, Photographer,**  
 Shortland and Princes Streets (Opposite Museum), AUCKLAND  
 (Late of Messrs G. W. Wilson and Co., Photographers to Her late Majesty Queen Victoria, in Scotland).  
 Tourists and Visitors will find at this Establishment a fine and varied Collection of Photographic New Zealand Scenery, including City Views, Maori Life and Scenes at Rotorua (the Great Wonderland), Native Chiefs, the famous Waimangu Geyser, &c.  
 Lantern Slides and Enlargements are made from all stock subjects  
 Lessons in Photography Given. Terms on application.  
 Tourists' Photographic Work Executed—Developing, Toning, Printing, Enlarging, and Lantern slides made from their own negatives. This a specialty.

W.BEATTIE Advertisement, Wisers Directory 1901.

## PART 2

### "REAL PHOTO" POSTCARDS by Alan Jackson

As stated at the end of part 1 of this article in *Postcard Pillar* no.57, William Beattie began producing "real photo" - RP (as distinct from those manufactured in a printing press) postcards from early in 1908. These RP postcards almost always bear the word "PROTECTED" (or its abbreviation "Pro") followed by a date. This was in order to claim copyright on the image for a period of 5 years under the terms of the Photographic Copyright Act of 1896. The act stated, under section 2:

*The protection of the copyright law shall, in respect of photographs other than portraits, of persons or of groups of persons, or photographs of any subject for the taking of which valuable consideration has been given, apply in all respects as if such photographs had been duly registered and protected under such law in favour of the person or firm taking and producing such photographs, for a period of five years from the date of the first taking the same, if the word "Protected," followed by the name of the person or firm taking such photographs, and the true date of such taking, are made part of the original plate, and clearly appear in each reproduction thereof.*

In other words, the "PROTECTED" date on RP postcards approximates the date the original photo was taken. I say "approximates" because many of Beattie's dates are the first day of the month, presumably for his own convenience. It is a fair guess that most photos protected on the first day of a month were in fact taken some time in the previous month (despite what the Act says about "the true date of such taking").

In most cases, Beattie's RP postcards probably did not appear on the market till several days (or weeks) after the "PROTECTED" date shown on the card. These cards were all produced in New Zealand, - quite possibly in Beattie's own premises. He certainly had the space for it in his new building at 91 Shortland Street, Auckland (first occupied in 1907).

I have recorded about 60 different RP postcards by Beattie and a listing of these follows. But I feel sure that many others must exist. I would be most interested to hear from anyone who can add to this list.

Some scenes from this list also appear as printed cards in the "MOA" series. As stated in Part 1, I suspect this was because the RP version cost more to produce and the selling price was therefore higher. Perhaps Beattie wanted to make a cheaper version of some scenes available? Being printed in Germany, they would have come to market a considerable time after the RP versions. It seems only a few RP scenes were

selected for this treatment.

Most of the RP postcards appeared without any index number shown. However, a few views taken from the start of 1910 on do incorporate numbers. The significance of these is unknown. They certainly bear no relationship to the numbers of the earlier printed series. Numbers seen on RP cards vary between "No.1" (3 different scenes) and "No.14", and between "No.101" and "No.105".

The earliest "PROTECTED" date I have seen so far on a Beattie RP card is 1. 1. 1908. The earliest postally used example seen is dated 4 May 1908 (a card bearing "PROTECTED" date of 1. 3. 1908).

There are four main types of back on Beattie's RP postcards. The top part only of each of these is illustrated below.



Back A - EMPIRE pre-printed back.

This was imported double weight photographic paper, which postcard collectors refer to simply as card. It was designed specifically for producing RP postcards. The backs were already printed before they reached Beattie's hands. Possibly produced in Australia (note the Kangaroo in the logo).



Back B - Pre-printed with seriffed "POST CARD".

On the evidence of the postal rates quoted in the upper right corner, this form of back may have been printed in the U.K., or possibly New Zealand. On 16 December 1907, the N.Z. inland postcard rate was reduced to 1/2d, whereas previously it had been 1d both inland and abroad; the same division of rates had already been in force in the U.K. for many years.





Back C - Rubber-stamped, with double-lined "T" device and "PENNY STAMP". Impression applied (by Beattie himself?) to the back of plain photographic paper. The "PENNY STAMP" inscription is puzzling. It may have been prepared prior to December 1907 when the inland rate was reduced, but it would have been applied only to Beattie's RP postcards and there is no evidence so far that these were produced prior to January 1908.



Back D - Rubber-stamped, with "W.B. & CO./A." logo and "MOA SERIES". This is the only form of back indicating the publisher. As for the "MOA SERIES" imprint, Beattie apparently regarded his RP postcards as a continuation of the earlier printed "MOA" series.

In the listing which follows, the types of back seen are indicated in square brackets.

The main subject themes of Beattie's RP postcards are:

- Auckland City (updated views).
- The construction of the final section of the North Island Main Trunk Railway - (N.I.M.T.R.) from the northern end. As the northern railhead

gang worked south (through difficult country), another approached from the south. The two railheads met late in 1908. Judging from the "protected" dates, Beattie made several separate trips to the northern railhead as it crept south in 1908.

- Towns and scenery along the N.I.M.T.R. through the King Country, before and after completion of the railway.
- Visit of the United States of America Pacific Fleet to Auckland in August 1908. [I have only one Beattie card recorded but there must surely be others].
- Waitomo Caves.
- Rotorua and Taupo.
- Coach travel at Maungaturoto, Northland (September 1912).
- Coach travel between Gisborne and Tolaga Bay, - an undated set of 12. Bill Main has suggested that this very evocative series may have been commissioned by one of the weekly newspapers that had an illustrated middle section.
- Auckland International Exhibition, December 1913 - April 1914. [Again I have only one Beattie card recorded, but others may well exist].

The latest "PROTECTED" date seen is 24. 1. 1914 (Auckland Exhibition), so it seems that 1914 was Beattie's last year of postcard production. Perhaps by the time the First World War started in August, he had already ceased production? Colour - printed cards are known from later in the decade with his photographer's credit, but published by Tanner Bros. in their "MAORILAND POSTCARD" series.

J.A.T. Terry (see page 18) has revealed that large remainder stocks of Beattie's postcards were in the possession of his son till at least the 1940s. What happened to them after that? Were they unceremoniously dumped? I hope not. Whether that happened or not, William Beattie has left us a remarkable archive in the postcards that lie in our collections today.

**BEATTIE & SANDERSON**  
*(W.B. Late of G. W. Wilson & Co., of Aberdeen, Scotland),*

**Landscape & General Photographers.**

LANTERN SLIDES BY WET COLLODION PROCESS  
— A SPECIALTY. —

Highest Excellence Guaranteed. Awarded Gold Medal at Tasmanian International Exhibition, 1894-5.

*A Representative Series of Photographs of*  
*Acknowledged the best in New Zealand. Mining Industry of North Island.*

LATEST COLLECTION OF N. Z. SCENERY.

AMATEURS' WORK ATTENDED TO WITH CARE & DESPATCH.

AGENTS IN ALL PRINCIPAL CENTRES IN N. Z.

ADDRESS . . .  
**BEATTIE & SANDERSON, Photographers,**  
**HIGH STREET, AUCKLAND.**



# CATALOGUE OF W.BEATTIE "REAL PHOTO" POSTCARDS

This listing is arranged in chronological order according to the "PROTECTED" dates shown on the cards. Each entry begins with the "PROTECTED" date. The type of back is shown inside square brackets at the end of each entry.

- |            |  |            |  |
|------------|--|------------|--|
| 1. 1. 1908 | OPENING OF THE NEW STEEL ARCH BRIDGE AT CAMBRIDGE, WAIKATO RIVER: HIS EXCELLENCY THE GOVERNOR LORD PLUNKET CUTTING THE RIBBON [B]  | 1. 6.1912  | CHAMBERS, AUCKLAND [C]   |
| 1. 1. 1908 | THE LADDER WAITOMO CAVES [C]<br>[NOTE: This is the same image as No.10005 in a black and white printed "Moa Series" set printed in Saxony; 4 cards, Nos. 10004 - 10007, have been seen from this Waitomo Caves series].  | 1. 6.1912  | 105. WELLESLEY ST. EAST, AUCKLAND [C]  |
| 1. 3. 1908 | THE MAIN STREET TAIHAPE [A]<br>[NOTE: Seen postally used at Taihape, 4 MY 08]  | 1. 7.1912  | WAITOMO HOUSE, WAITOMO [C]   |
| 1. 3. 1908 | MT. RUAPEHU FROM WAIMARENO [B]<br>[NOTE: The same image as printed "Moa Series" No.5062, known postally used 20 AP 09]   | 1. 8.1912  | REMUERA FROM MT. HOBSON, AUCKLAND [C]  |
| 1. 3. 1908 | THE SPIRAL ABOVE RAURIMU - SHOWING THREE LEVELS, RAURIMU IN DISTANCE [A & D]<br>[NOTE: Type A back known postally used AP 09. This is the same image as black & white printed "Moa Series" No.5061.]                     | 1. 8.1912  | THE DRESS CIRCLE, NEW GROTTTO, WAITOMO CAVES [C]   |
| 1. 5. 1908 | RAIL HEAD OHAKUNE [A]  | 1. 8.1912  | FAIRY LAND, NEW GROTTTO, WAITOMO CAVES [C]   |
| 1. 6. 1908 | MT. RUAPEHU FROM WAIOURU RAILWAY STATION [D]   | 1. 8.1912  | NEW GROTTTO, CAVES, WAITOMO [C]  |
| 1. 7. 1908 | MTS. TONGARIRO & NGAURUHOE [A]<br>[NOTE: Known postally used 10 JE 09]   | 1. 9.1912  | NO.10. AFTER FIFTY YEARS - MAIL COACH BOGGED, MAIN ROAD, MAUNGATUROTO [C]  |
| 1. 7. 1908 | THE HAPUWHENUA VIADUCT NEAR OHAKUNE [A]  | 1. 9.1912  | NO.14. AFTER FIFTY YEARS - THE MAIN ROAD, MAUNGATUROTO [C]   |
| 1. 7. 1908 | RAURIMU RAILWAY STATION [A]  | 1.12.1912  | QUEEN ST. SHOWING TOWN HALL, AUCKLAND [C]  |
| 1. 7. 1908 | THE RAIL HEAD MAKATOTE [A]   | 1.12.1912  | QUEEN ST. FROM VICTORIA ST. AUCKLAND [C]   |
| 15.8.1908  | U.S.A. BATTLESHIP VERMONT - GOVT. STEAMER TUTANEKAI SAYING GOODBYE [A]<br>[NOTE: Known postally used at Auckland 24 AU 08, i.e. just over a week after the "PROTECTED" date]   | 1. 2. 1913 | AT THE TERRACE HOTEL, TAUPO [C]  |
| 1. 1. 1909 | THE STATION YARD OHAKUNE [A or D]  | 1. 2. 1913 | THE BEAUTIFUL THERMAL VALLEY, THE "TERRACES", LAKE TAUPO [C]   |
| 1. 1. 1909 | THE HAPUWHENUA VIADUCT, THE THROUGH EXPRESS CROSSING [A or blank back]<br>[NOTE: With A type back, known postally used 17 MR 09. The NIMTR had been completed by late 1908.]   | 1. 3. 1913 | NO.1 PANORAMIC VIEW OF AUCKLAND HARBOUR SHOWING NORTHCOTE & RANGITOTO FROM MR E. G. SKEATES RESD. BIRKENHEAD [C]               |
| 1. 1. 1909 | TRAIN ASCENDING THE SPIRAL. SHOWING MT. RUAPEHU . [D]  | 1. 9. 1913 | PRINCES ST. SHOWING JEWISH SYNAGOGUE, AUCKLAND [C]   |
| 10.4 1909  | NGAURUHOE VOLCANO IN ERUPTION [D]<br>[NOTE: This image also exists as an unnumbered colour printed "Moa Series" card, printed (poorly) in Saxony.]   | 24.1.1914  | N.Z.E. MONOPLANE "BRITANNIA" FLYING OVER EXHIBITION GROUNDS [C]<br>[NOTE: The plane may have been superimposed on this photo.] |
| 1. 6. 1909 | MT. RUAPEHU FROM OHAKUNE [C]   |            |  |
| 1. 8. 1909 | THE SOUTH-BOUND EXPRESS AT WAIOURU RAILWAY STATION SHOWING MT. RUAPEHU & NGAURUHOE VOLCANO IN ERUPTION [C or D]<br>[NOTE: With D type back, known postally used 7 MR 10. With C type back, known postally used 9 JA 13.] |            |  |
| 1.10.1909  | SOUTH-BOUND EXPRESS ASCENDING THE "SPIRAL". [C]  |            |  |
| 1. 1. 1910 | THE TWINS & INFERNO, TIKITIRI, ROTORUA [C]   |            |  |
| 1. 1. 1910 | NO.3. THE WANGANUI RIVER BELOW THE HOUSE-BOAT [C]  |            |  |
| 1. 3. 1910 | THE GRAFTON BRIDGE, AUCKLAND [D]<br>[NOTE: Known postally used 5 MY 10. Photo apparently taken on opening day.]  |            |  |
| 1. 3. 1911 | ENTRANCE WAITOMO CAVES [C]   |            |  |
| 1. 6. 1911 | BISHOP'S MITRE, ARANUI CAVES, WAITOMO [C]  |            |  |
| 1. 6. 1911 | THE OSTRICH BOAS, ARANUI CAVES, WAITOMO [C]  |            |  |
| 1. 6. 1911 | LOOKING AT GLOW WORMS, UNDERGROUND RIVER, WAITOMO CAVES [C]  |            |  |
| 1. 6. 1911 | THE OUTLET, WAITOMO CAVES [C]  |            |  |
| 1.11.1911  | NO.1 LAKE ROTORUA, OHINEMUTU, ROTORUA [C]  |            |  |
| 1.11.1911  | NO.2. PANORAMIC VIEW OF TAUMARUNUI [C]   |            |  |
| 1. 2.1912  | NO.101. TOWN HALL, AUCKLAND [C]  |            |  |
| 1. 6.1912  | 102. QUEEN ST., FROM CITY  |            |  |
- The following additional RP postcards are known which do not show a "PROTECTED" date in the caption.
- (1) THE GREAT MAKATOTE VIADUCT, SHOWING MT. RUAPEHU [C or D] [NOTE: This image, which probably dates from late 1908, had at least 6 different printings. It is also known as: a) A RP with plain back and caption "No.13. MAKATOTE VIADUCT, SHOWING MT.RUAPEHU, N.I.M.T. RAILWAY"; b) A colour - printed "Moa Series" card, No.9000, in 4 different versions, all printed in Saxony. The original image was heavily retouched (to make it clearer), - unusual for a Beattie photograph]
  - (2) PONSONBY NEW ZEALAND CHAMPION DRUM AND FIFE BAND - WINNERS 5 QUICK STEP, 1 SELECTION. [C]
  - (3) [Series of 12, all C back] GISBORNE - TOLOGA BAY COACH SERVICE]
    - NO.1 TATAPOURI, SHOWING TUREHANA HILL. [NOTE: "TUREHANA" should be "TUREHAUA"]
    - NO.2 BEACH AT PONAWA [NOTE: "PONAWA" should be "POUAWA"]
    - NO.3 TAPUAE BACH [NOTE: Error for BEACH]
    - NO.4 BEACH AT WHANGARA
    - NO.5 PAKARAE HOTEL, HALFWAY HOUSE
    - NO.6 BEACH & MAORI VILLAGE AT PUATAE
    - NO.7 PUATAE ROCKS
    - NO.8 BEACH AT PUATAE
    - NO.9 PUATAE ROCKS
    - NO.10 [see below]
    - NO.11 PUATAE ROCKS [different scene from No.9]
    - NO.12 APPROACHING TOLOGA HILL
    - NO.12 APPROACHING TOLOGA HILL [NOTE: a different view from the one above, taken a little further along the beach; was it intended that one of these two views should have been numbered "NO.10", or was one of them included in the series in error, in place of another view that should have been No.10?]
  - (4) Finally, there is a card that actually has a "PROTECTED" date in the caption ("1. 11. 1") but the final digit is off the edge of the print: THE HARBOUR FROM GRAFTON BRIDGE SHOWING NORTH SHORE & RANGITOTO, AUCKLAND [C]



**BEATTIE NEGATIVES**

Dear Sir

Late in 1940, I was transferred from the Head Office of the Health Department in Wellington to the District Office at Hamilton. There I met Jack Beattie, a son of the photographer William Beattie. He was a Health Inspector stationed at Te Kuiti. He told me the family was selling the glass plate negative for use in glass houses!

I went up to Auckland to see if there were any plates with railway interest. I cannot recall where the house was and I presume I got there by tram. I was shown into a shed or garage where the floor was covered with postcards about 2-3 feet deep. They were charging 2/- each for the plates but I think I got them for about 1/- each. Even this was outside my price range as I was only on £95 per annum. Eventually I went away with three boxes of half plate negatives. Recently, a friend in Hamilton made prints from some of these. I enclose 2 samples which I hope you can find space to publish.

J. A. T. Terry

