

CLARK & MATHESON LTD



This book is dedicated to the publicity pioneers who, through a stunning collection of early advertising, played a significant role in promoting New Zealand's prosperity and building our economic and social foundations. These pioneers - largely overlooked in our art and social history - have left an attractive and inspiring legacy; and one to passionately build on as we strive to make New Zealand an even greater place.

PROMOTING PROSPERITY

THE ART OF EARLY NEW ZEALAND ADVERTISING

PETER ALSOP & GARY STEWART

FOREWORD BY KEVIN ROBERTS

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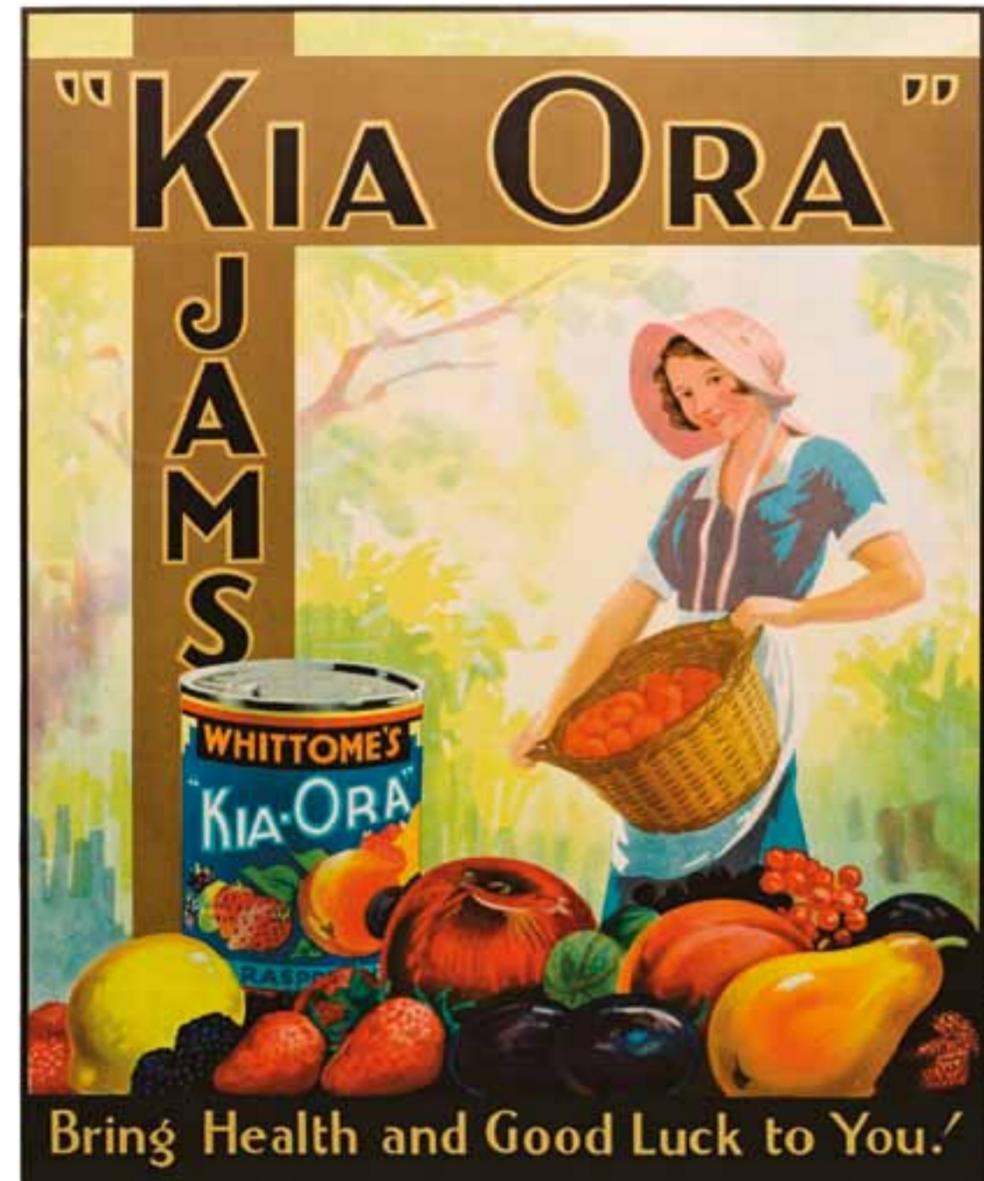
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FOREWORD

KEVIN ROBERTS, CEO WORLDWIDE, SAATCHI & SAATCHI

In this hyper-connected media-saturated Age of Now, advertising has reached levels of volume and sophistication unimaginable in genteel commercial days a century ago. Today Four Square and Self Help are a location-based social network and a personal empowerment movement, not simply the names of grocery co-operatives founded in 1920s New Zealand.

It is difficult to remove our contemporary aesthetic and editorial filters when soaking up *Promoting Prosperity*. While nostalgia is an anagram for 'lost again', there is merit in doing some time travel back to the early days of New Zealand advertising to reveal some universal truths. Time changes everything, and nothing. Namely, that then as now:

- people want to dress smart, enjoy a coffee, a beer and a chocolate bar, have nice teeth, a good night's sleep and a healthy breakfast;
- governments want us to drive safely, not smoke, protect our borders and buy power companies;
- advertising reflects and even leads national identity: 'fresh as a breeze, pure as the sunshine'; the bucolic beauty of Zealandia's people and animals, living and producing in harmonious contentment; strong people winning from the edge with 'the finest the world produces'; the silver fern still our most persuasive symbol of uniqueness;
- advertising and art flirt with each other. Andy Warhol's Campbell's soup cans could have been New Century Salt (next page), just one example of beautiful illustration and painting in this book. You can also see the banner ads of tomorrow in the eight colour print ads for Apples; and
- the best advertising makes things clear and simple to inform choices, form preferences, and ultimately make better lives - though the clothing proposition 'Petone - it's worth waiting for!' won't cut it in a Just Do It, Wassup world.

This book is a treasure trove of illustration, painting, typography, copywriting and studio production. There are several compelling brand names that could stand contemporary revival, including a Māori quartet - Kaka, Tekau, Tiki and Taniwha - and a trio of inspirational players: Victory; Ultimate and Arcadia. Tonally, the messaging from the book's images is

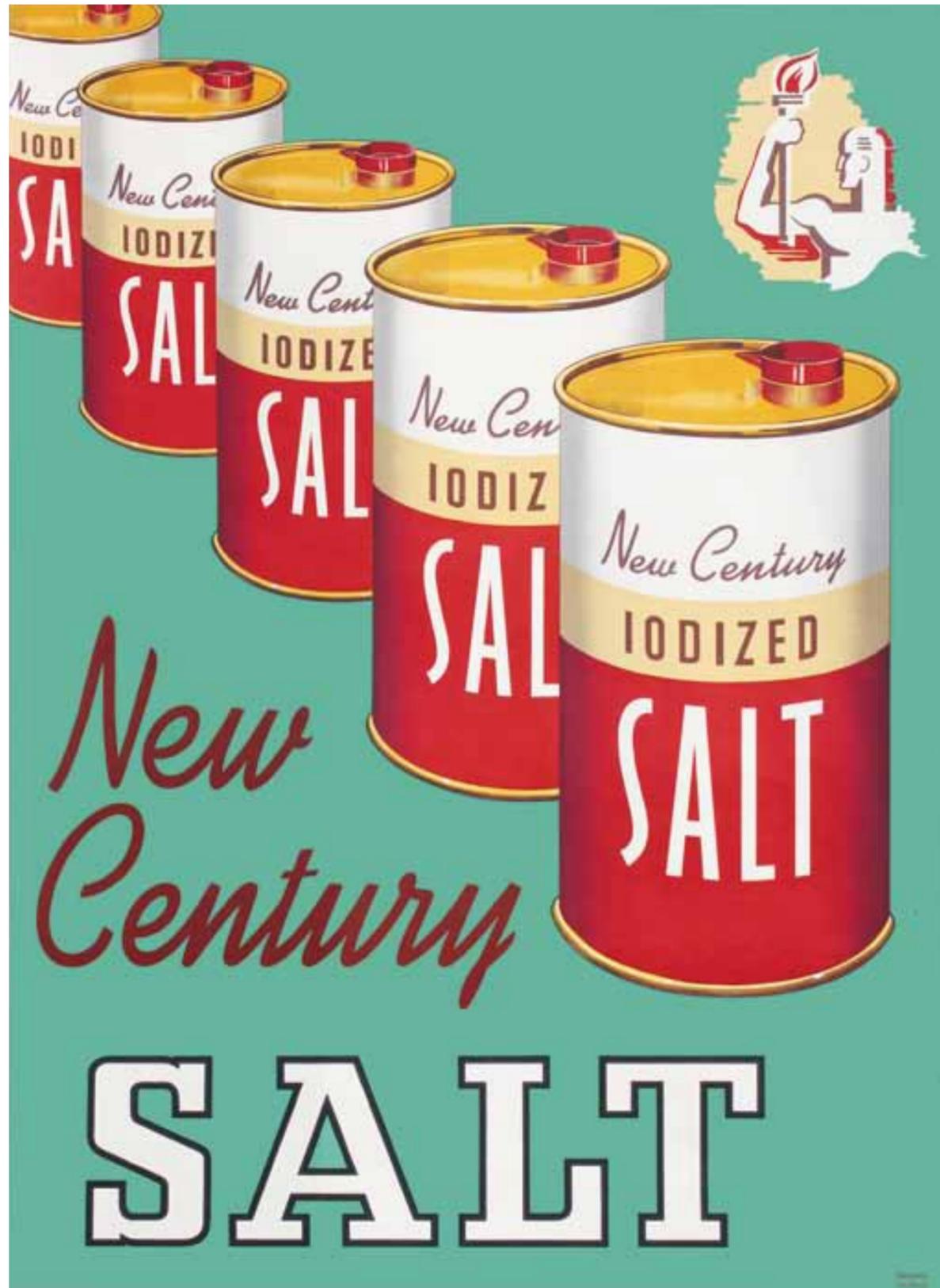
conformist; normality-seeking; don't rock the boat; Empire King & Country. Thank heavens Zealandia today is wonderfully diverse across ethnicity, taste and spirit. Rowdy and colourful. For me, Anchor butter morphs into *Anchor Me*. And Dick Frizzell's essay is, like his painting, a welcome relief from the straight line.

The advertising proclamation 'The Great Britain of the Southern Hemisphere' rang true then, as now. Utopianism was a driving settlement sentiment; I know, I made the journey. This book reminds us, though, of the best of Britain - values, institutions, and determination - as shown by settlers who made the journey here, and then back twice to defend the Empire, and then exported to it. New tides of British migrants come to Zealandia today, still motivated by progress, fairness, and the finest in natural products and experiences.

Cultural alignment is seen notably in two instances of early global brands in New Zealand. 'Have a 'Coke' = Kia Ora ("Good Luck"). Texaco pin their logo on a confident Māori chief, clearly inspired by King Tāwhiao the second Māori King. These are early attempts at localisation, an ongoing flip-flop in global advertising - 'think global act local' or 'act local think global'? One major global brand just announced: 'When we allowed our local managers to redesign our product for the local taste and local customs, we had a phenomenal turnaround.'

Images of our primary export industries pepper this book, something lacking in today's Zealandia narrative. Economically, we're a case of 'export or die' but little in our contemporary advertising reflects this imperative. It's 'on-island' - about ourselves and home - rather than a world-changing perspective or performance on a global stage.

Peter Alsop and Gary Stewart attracted me with their last book *Selling the Dream: The Art of Early New Zealand Tourism*. Peter marries a rare combination of passion, productivity and visual and editorial literacy, with a great appetite for story. And as for Gary, well, designers globally will tip their hat to this effort. Lastly, Craig Potton Publishing are a world-changing outfit, every book a bullseye, this one no exception.



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THE WRITTEN WORD

Ahead are 11 essays circumnavigating the nexus of art and early advertising. They extend New Zealand's art history and, using advertising as a mirror, deepen understanding of New Zealand's early drive for prosperity. What, though, does one write about writing, particularly in a book about images? After all, images also talk – as they've done for 32,000 years – and often say more than a thousand words. However, for all the advertising in New Zealand's past, the written record is surprisingly sparse. It's high-time to sow some seeds and, according to arts commentators Jim and Mary Barr, the planting time is right (even if overdue): 'Now that the barriers between design and the visual arts are easing, this is the perfect time to take another look at what used to be called commercial art.'¹ Speaking of a look, you've probably already sampled the book's eye-candy, but if you're reading this you also know every word has its day. Amongst the stories are a deeper history of advertising agencies; insights on the cross-over of fine and commercial art; amusing musings from Dick Frizzell; and the inspiring design legend of the Railways Department. On the latter, government domination of outdoor advertising, across multiple decades, is a counter-intuitive fact that takes many by

surprise. In today's multi-media world, it's also easy to forget that outdoor advertising – this book's core creative fuel – was once 'the crescendo of publicity'.² Even back then, contemporary advertising principles and concepts were top-of-mind, even if (desirably) missing today's corporate hoopla. Innuendo also played around, even amongst war when Jockey underpants were 'Designed for Active Service'. More broadly, literary skills shine throughout this book in seductive slogans and compelling copy. Yesterday's copywriters prized word productivity; saying a lot while saying a little, something critical in the distracted reality within which commercial art must work. Ultimately, though, it's the adept integration and composition of words-and-images that matters most – the domain and art of the graphic artist – linking reason with instinct; literal with metaphorical; and the cerebral with the emotional. At advertising's best, such distinctions dissolve; an amorphous fusion that transcends boundaries and beams a memorable message. You know it when you feel it. Such is the mystique of good advertising, good art and, for that matter, the art of life – magic that words, no matter how good, can never fully capture.



EDMONDS Sure-to-Rise PRODUCTS

BAKING
POWDER



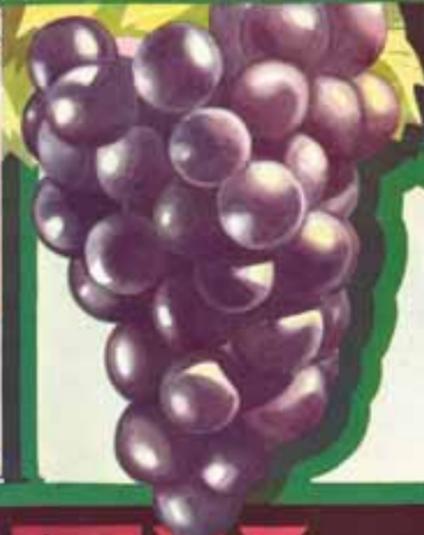
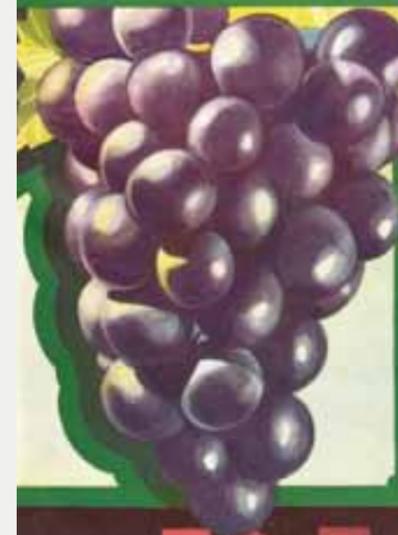
CUSTARD
POWDER



Coloured CAKE
BAKING
POWDER

CUSTARD } LEMON, ALMOND, RASPBERRY,
FLAVOURS } VANILLA, BANANA & STANDARD

99 Per Cent PURE GRAPE Cream of Tartar



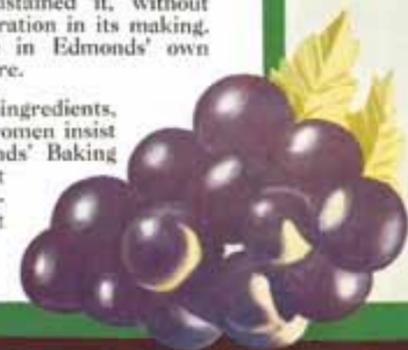
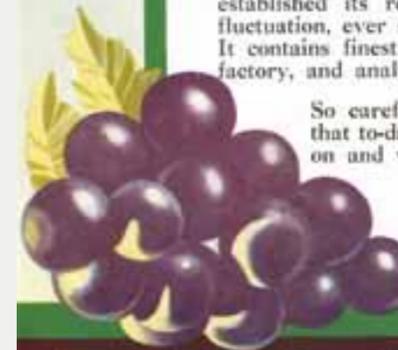
PURITY

PERFECT baking . . . for flavour, lightness and digestibility, depends almost entirely on the Baking Powder that is used.

By its quality every other ingredient is affected. Perfect Baking Powder must be *pure*. It must be made of Grape Cream of Tartar and no other. Substitutes for Grape Cream of Tartar will only adversely affect other ingredients used in baking, to the detriment of flavour and health-giving properties.

Fifty-two years ago, with the first tins made, Edmonds' Baking Powder established its reputation for purity. It has sustained it, without fluctuation, ever since. Purity is the first consideration in its making. It contains finest Grape Cream of Tartar—made in Edmonds' own factory, and analysis proves it is 99 per cent. pure.

So carefully selected and tested are its ingredients, that to-day 98 per cent. of New Zealand women insist on and will accept no other than Edmonds' Baking Powder. They know that it always gives unfailing satisfaction and perfect results, and that it is always "Sure to Rise."



EDMONDS

'SURE TO RISE' BAKING POWDER

RUGBY, RACING AND BEER ... AND ART

WARREN FEENEY

*Because of your great parentage, you have a national heritage of Rugby, Racing and Beer –
Down under we're mad over our Rugby, Racing and Beer.*¹

The prosperity that flourished in New Zealand at the end of the Second World War was based on far more than economic growth or an improved and comprehensive social welfare system.² The experience of the Second New Zealand Expeditionary Forces (2NZE) at war had done more than simply rid the world of fascism. Travelling to Europe for the very first time opened the minds and hearts of many to a world beyond the quarter acre section, able to make tangible comparisons between the quality of their life in New Zealand and the foreign soils of Europe and Africa. They affectionately reflected on their lives back home and, at the same time, were encouraged by the Army Education Welfare Service to take up further education and learning opportunities; reading, thinking and reflecting on the world in which they lived.³

Deeply in love with the land

In the immediate post-war years, it seemed as though the Government had anticipated that the needs of New Zealanders were going to be different. When the 2NZE infantry returned home, for the very first time in New Zealand's history state patronage included a desire to actively support the arts.⁴ Under the leadership of Labour Prime Minister Peter Frazer, a public fund for the arts was created, anticipating the aspirations of an increasingly educated and urban population, keen to know more about their country and who they were. Such encouragement from central government occurred as the country's population was transformed from a rural into a predominantly urban workforce.⁵

Nowhere was this spirit of demonstrative nationalism more evident than in the public's enthusiasm for the art and literature of the country's painters and authors. From the late 1950s, record numbers of New Zealanders attended the annual exhibition of the country's premier art award, the Kelliher Art Competition. Publications from A. H. & A. W. Reed

about the lives of New Zealanders and the land also achieved record sales. New Zealand's high country scenery and the activities of farmers, deer hunters, station hands and labourers were all revealed, as if for the first time. Editor Ray Richards of A. H. & A. W. Reed described New Zealand as 'only too pleased to admire itself ... New Zealanders at peace were deeply in love with their own land'.⁶ Richards could also have been describing the sentiment of the more than 250,000 visitors to the Kelliher Art Competition exhibitions from 1956 to 1977.

The competition was the inspiration of General Manager of Dominion Breweries (DB), Sir Henry Joseph Kelliher (1896-1991).⁷ He sought to 'encourage artists to paint the essential character of the New Zealand scene and the ways and life of its people and thereby to develop a livelier appreciation of the fine arts and of the infinitely varied aspects of our land'.⁸ In 1956 there was a single prize of £500, with additional prizes for second (£200) and third (£100) in 1957.⁹



Rich, smart and a marketing genius

DB was established in 1930, when William Joseph Coutts (1904-2004) formed a partnership with Kelliher.¹⁰ Coutts was a second-generation brewer who had inherited his father's breweries in Dunedin, Hawke's Bay and Palmerston North, and then moved the business to Auckland in 1929 to establish Waitemata Brewery. The joint venture between a brewer and a businessman was near perfect.

Kelliher was one of New Zealand's most successful philanthropists, bringing his skills and experience as a hotel owner and



for Gracious Living

DB LAGER

DB Lager plays an important part in the Art of Graceful Living

DB Lager

A QUALITY PRODUCT OF THE WAITEMATA BREWERY, AUCKLAND

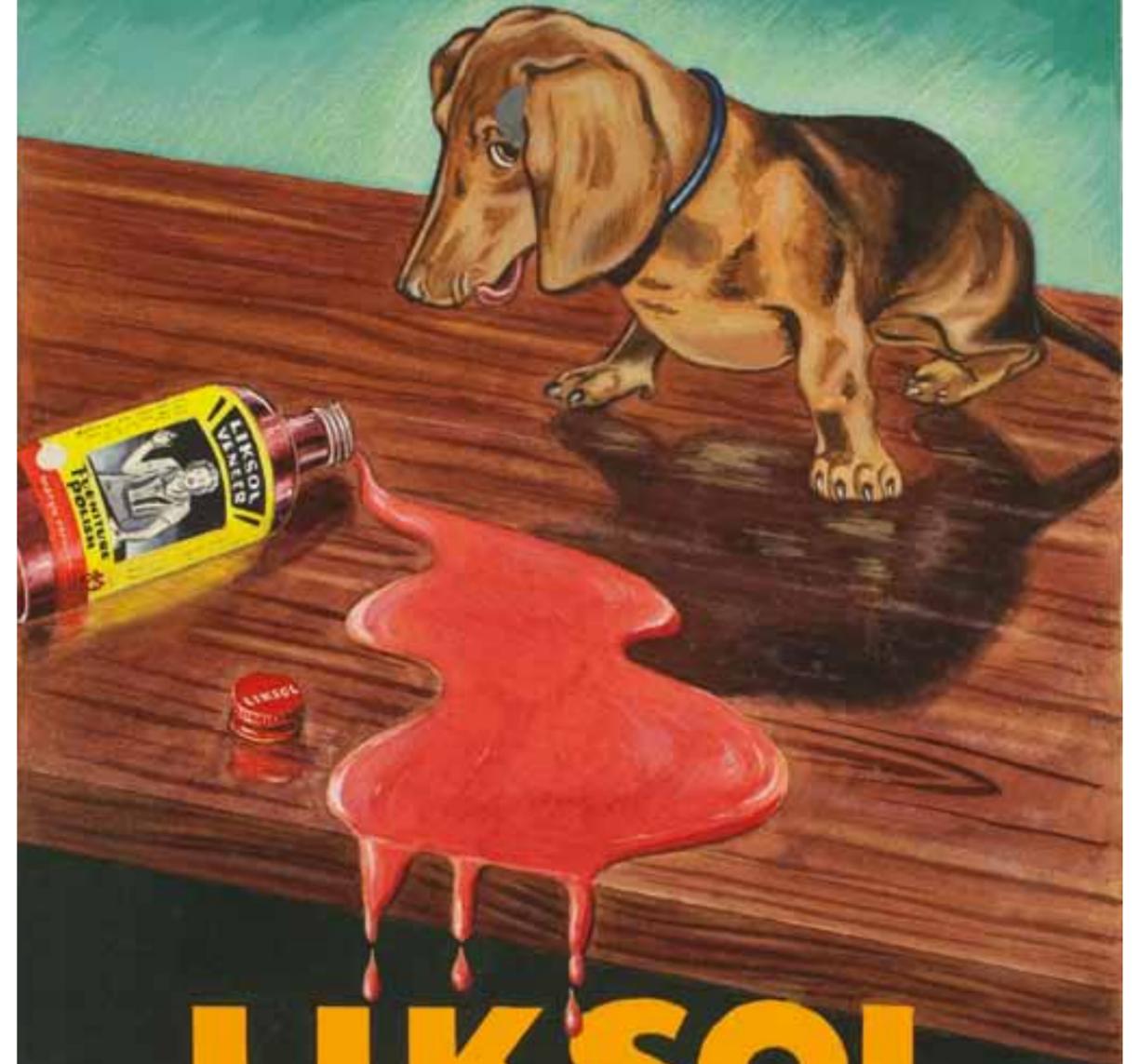
The aristocrat of polishes.



**LIKSOL
VENEER**
with SILICONE
FURNITURE POLISH

Manufactured by **EASTON PRODUCTS LTD** 142 NELSON ST
AUCKLAND

The Pedigree Polish



**LIKSOL
VENEER**
FURNITURE POLISH

Manufactured by **EASTON PRODUCTS LTD** 142 NELSON ST
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Safeguarded Quality!



TRADE MARK



Walker & Hall

(N.Z.) LTD.

GOLDSMITHS, SILVERSMITHS, & CUTLERS

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AUCKLAND

WELLINGTON CHRISTCHURCH DUNEDIN

