



The Kiwi



The Official Organ of the NEW ZEALAND SOCIETY of GREAT BRITAIN.
ISSN 0964-7821

Hon. Gen. Secretary: KEITH C. COLLINS
13 Briton Crescent, Sanderstead, Surrey CR2 0JN. Tel: 081-657 4566
Hon. Treasurer: E. W. LEPPARD
68 Chestnut Grove, Balham, London SW12 8JJ. Tel: 081-673 4710

Affiliated to: NEW ZEALAND PHILATELIC
FEDERATION

Hon. Packet Secretary: B. T. ATKINSON
77 Wood Lane, Osterly, Middlesex TW7 5EG. Tel: 081-560 6119
Hon. Editor: ALLAN P. BERRY
24 Irwin Road, Guildford, Surrey GU2 5PP. Tel: 0483 67185

VOLUME 43 No. 3

MAY 1994

WHOLE 244

THE NEXT MEETING WILL BE HELD ON SATURDAY, 4TH JUNE, 1994,
AT THE Y.W.C.A. CENTRAL CLUB, 16 - 22, GREAT RUSSELL STREET,
LONDON, WC1B 3LR, STARTING AT 2.30 P.M.

THIS MEETING IS BEING HELD JOINTLY WITH
THE WATERLOW STUDY CIRCLE

ERNIE LEPPARD AND JOHN SMITH WILL SHOW
NEW ZEALAND MATERIAL PRINTED BY WATERLOWS
CONTRIBUTIONS FROM MEMBERS WILL BE WELCOMED.

WE'VE MOVED - CHANGE OF ADDRESS REQUEST

CHANGE OF ADDRESS REQUEST



New Zealand Post



SEE PAGE 58

EDITORIAL

The Editorial in the last issue of 'The Kiwi' seemed to strike a chord with some of the members. Four took the trouble to write to me on the subject, and their comments appear elsewhere in this issue. New Zealand Post have also responded, but at the time of writing, permission to publish the letter has not been received, so it must be held over.

Attention has been drawn to a comment published elsewhere. I only have the cutting, so I must apologise to the writer if copyright is infringed. The comment reads:-

"New Zealand Post still adopt a ridiculous issuing policy with \$100-00 worth of singles to be issued this year. No change out of \$1,000-00 for plate blocks. Plus Year Pack, Year Book, Special Packs. The various Philatelic Societies and Federation seem to be quite happy with this exploitation."

New Zealand Post Limited, and all other Postal Authorities, are there to make money, and there is nothing wrong with that. We do not have to buy their products or their services. Marketing techniques have become more and more sophisticated over the years so that many are attracted to the hobby by such means, only to become disillusioned. Surely it is up to the more experienced to guide the way - both for the new collector and the stamp issuing authorities, so that there is a future in the hobby. In the broadest sense of the term, it means all have to be a little less greedy.

ALLAN P. BERRY

MEMBERSHIP

NEW MEMBERS. We welcome

F.J.A.Monaghan, 211, Hayward Gardens, Putney, London, SW15 3BU.

D.Reilly, 1, Tyneview, Hillview Road,

Ormiston, East Lothian, EH35 5HP.

RESIGNED

A.C.Austin, 29, Oaks Park, Rough Common,

Canterbury, Kent, CT2 9DP.

C.Bristow, 109, Shepherds Lane, Dartford, Kent, DA1 2PA.

LAPSED

E.H.Austen, 11, Raleigh Close, Padstow, Cornwall, PL28 8BQ.

T.R.Browell, Silverbank Cottage, Whiting Bay,

Isle of Arran, Scotland, KA27 8QL.

K.H.Chandler, 57, Seabright, West Parade,

Worthing, West Sussex, BN11 3QT.

Mrs. A.E.Deacon, 26, Church Avenue,

Farnborough, Hants., GU14 7AT.

C.Dodwell, 63, Oglander Road, London, SE15 4DD.

R.Faith, 48, Wathen Road, Leamington Spa, Warwicks., CV32 5UZ.

G.E.Harrison, 'Coniston', Redmarley, D'Abitot, Gloucester.

R.E.Jones, 37, Ventress Farm Court, Cambridge, CB1 4HD.

M.D.Langford, 22, Riverdale Road,

Attenborough, Beeston, Notts., NG9 5HU.

D.W.Lock, 7, Welland Road, Worthing, West Sussex.

J.A.Stephens, Tylers Field, Wardrobes Lane,

Loosley Row, Princes Risborough, Bucks., HP27 ORH.

CHANGE OF ADDRESS

P.J.Skinner, 5A, Craig Road, Milford, Auckland, New Zealand.
(previously of St. Heliers, Auckland.)

Ross Valentine, 55, Panapa Drive,
St. John's Park, Remuera, Auckland, New Zealand.
(previously of Mairangi Bay, Auckland.)

MEETING HELD SATURDAY, 26TH MARCH, 1994 - THE ANNUAL COMPETITION

Our Chairman, Alan Gardiner, opened the meeting at 2.40 p.m. with 17 members present. Apologies for absence were received from Margaret Frankcom, Allan McKellar and Graham Vaughan. Paul Wregglesworth was welcomed, but pointed out that he had been a member for over 20 years. Brian Maynard said that he had nothing to report from the Association of British Philatelic Societies yet. During the judging of the competition entries, Frank Wiggins was welcomed and invited to show his display of the Glenbrook Railway material.

Frank opened with maps showing the location of the railway, south-west of Auckland, and running from Waiuku to Glenbrook. A page of information told us that the Railway Enthusiasts Society was founded in 1958, and now has a membership of 1,100. They took over the Glenbrook section of the railway in 1968 to preserve the romance of steam. The bulk of the display was made up of the very picturesque postcards bearing the railway cinderella stamps showing similar scenes. There were also miniature sheets of these cinderella stamps, which are illustrated in the Auckland City Stamps colour catalogue. There followed a collection of train, bus, ferry and even cable-car tickets and a couple of cards on which a variety of metal badges from New Zealand were mounted. The display concluded with illustrated booklets and pictorial railway calendars. The entries into the annual competition were then put up for viewing. Our judge was Alan Griffiths, who had come at very short notice. After commenting on the entries he gave his verdict.

Classic Section	:	Stacey Hooker Cup - E.W.Leppard 1898 Pictorial - 4d. Lake Taupo.
Runner-up	:	Paua Book Ends - Allan McKellar Railway Newspaper Stamps.
Modern Section 1	:	Noel Turner Trophy - E.W.Leppard The Penny Universal.
Runner-Up	:	John D. Evans Trophy - E.W.Leppard One Penny Field Marshal Booklet Stamp.
Modern Section 2	:	Kiwi Shield - Paul Wregglesworth Three Penny Kowhai.
Runner-up	:	Paua Musical Box - John Smith 1935 Pictorial - 1d. Kiwi.
Modern Section 3	:	David Forty Salver - Allan McKellar Postafix issues.
Runner-up	:	Teko-Teko Maori Carving - John Smith 1970 Pictorial Issue.
Postal History	:	John J. Bishop Trophy - Allan McKellar Early Slogan Cancellations.
Runner-up	:	The Barton Bowl - Allan P. Berry P. & S.D. Fourth Frank.

Paul Wregglesworth won the Novice Cup with his entry, which was specially commended by the Judge. Other entries which gave much pleasure to members present included a remarkable collection of King Edward VII Postal Stationery, Christmas Plate Blocks and Health Stamps on cover with 'To Pay' and other markings.

Alan Gardiner thanked the competitors, congratulating the winners and commiserating with the unlucky ones. He also thanked Alan Griffiths for judging the competition at such short notice and the stewards, Liz Berry and Keith Collins. Alan then called upon the meeting to express their appreciation in the usual manner and closed the meeting at 5.35 p.m.

M.G.B.

NORTH OF ENGLAND REGIONAL MEETING

Eleven members braved the bitterly cold weather to attend the meeting held on Saturday, 19th February, 1994, at Orrell. Two apologies were received and we were pleased to welcome Graham Howard, from Newcastle, who was attending a Regional Meeting for the first time.

The first half of the meeting was led by Jack Lindley, with an excellent showing of New Zealand Dependencies to 1950, who explained that Volume V of The Postage Stamps of New Zealand was essential reading for anyone interested in these Dependencies. A copy of this Volume, together with 'Postal History of the Samoan Islands' were made available for inspection. The display commenced with a fine selection of New Zealand King George V stamps overprinted Rarotonga for the Cook Islands which included a selection of plate blocks and two perf. pairs. The 1920 Pictorials for Rarotonga in both mint and used condition, and plate proofs in blocks for Aitutaki, Niue and Penrhyn were shown. The many varieties and printings of the Silver Jubilee issue were well illustrated by a very fine documented display of sheets and large blocks. Plate and imprint blocks for the 1937 Coronation were followed by a selection of the various pictorial issues for each Dependency up to 1950.

Samoan and Western Samoan stamps were displayed with large blocks of the various values for the King George V definitive issue, including the 2/- and 3/- Admiral stamps.

Jack then showed a selection of covers for Chatham Islands, Niue and Fanning Island with the last day of issue under New Zealand administration on 13th February, 1939, and the first day of the Gilbert and Ellis Islands administration. Other covers included Registered, Censored, etc., together with postal stationery from the various Dependencies.

After an interval for refreshments Aubrey Halpern gave a display of stamps, covers and cards from Ross Dependency commencing with postcards issued in 1904 by the Canterbury Times to commemorate Scott's Antarctic Expedition. Issued stamps in blocks and on cover were shown to illustrate the very many cachets and cancellations used. Aubrey's collection includes 177 cachets and he is seeking help to obtain information on others in an attempt to compile a complete listing. Considerable supporting material was shown including newspaper articles, Christmas Cards and photographs of research team members, ships and planes used in various

expeditions. Covers with cachets of other expeditions included American and Japanese research programmes.

The Chairman thanked Jack and Aubrey for their most interesting contributions. The next meeting will be held at Orrell on 14th May, 1994, commencing at 1.30 p.m., when Geoff Wragg will present Part 2 of his display of New Zealand Postal Stationery. All members are most welcome.

J.H./T.D.L.

SPECIAL DATESTAMPS

OPENING OF THE SCIENCE CENTRE AND MANAWATU MUSEUM



A special pictorial postmark was used at Palmerston North on 26th February, 1994, to commemorate the opening of the Science Centre and Manawatu Museum

REVIEW

Madame Joseph Forged Postmarks, by Derek Worboys, edited by Roger B. West. Published jointly by the Royal Philatelic Society, London, and the British Philatelic Trust. ISBN 0 900631 29 5 (RPSL), 0 871777 08 9 (BPT). Price £25-00, including postage and packing.

There is no doubt that where any hobby or activity involves money, there will be those who seek to make their fortunes in an underhand, if not downright illegal manner. Such a one was Madame Joseph, the nom-de-plume, and later nom-de-guerre, of a lady who manufactured instruments to impress forged cancellations on stamps and/or covers. Her skill was used during the last war to manufacture false papers for resistance workers and escaped allied servicemen.

The Author of this work managed to buy all the instruments used, although it is not made clear who from or under what circumstances, thus removing them from further use. It is clear from the book that he met considerable difficulty in getting any help with the financial aspects of the transaction, and he castigates members of the philatelic trade in no uncertain manner, which perhaps ought not to have appeared in print.

So far as New Zealand is concerned, nine forged cancellations are illustrated. At once, a very severe fault in the book becomes apparent. To the untrained eye, the forged postmarks look absolutely normal. It would have been of inestimable value to the collector - and the trade - had all the illustrations been annotated, to show the features one should examine to determine if, in fact, any strike being examined is genuine or a forgery. However, there is no doubt that taking the instruments away from further use and recording illustrations of impressions taken from them has done the hobby a very great service, and we should all be grateful for that.

NEWS RELEASE
FROM NEW ZEALAND POST LIMITED
HIGHEST VALUE STAMP RELEASED

New Zealand's largest stamp, both in its size and its \$20 value, was released by New Zealand Post on 18th February, 1994.

The stamp, featuring a montage of Mount Cook, ponga fern, kowhai flowers, the New Zealand flag and a Maori rafter pattern as a border, was designed by Heather Arnold of Auckland.

Mr. Russell Watson, New Zealand Post stamps business manager, said the \$20 Definitive stamp had been produced due to demand for a high value postage stamp for large domestic and international parcels.

The stamp is about twice the size of a normal definitive stamp, reflecting its \$20 postage value. It has also travelled the world in its production.

"As a high value stamp which will be used mainly on overseas mail, the \$20 stamp has also gone through a very special design and production process. The original image was hand engraved by internationally renowned Swedish engraver, Czeslaw Slania. Hand engraving produces a better depth and detail on the stamp.

"The next destination was England to the engraving company Komori, who specialise in producing security documents including bank notes and stamps. They converted the hand engraved image into a printing plate. The plate was then shipped to Melbourne to printers Leigh-Mardon Pty. Ltd. who used three different printing processes to create the stamps," said Mr. Watson.

In addition to the complex production process the \$20 stamps also have security features including being printed on watermarked paper similar to that used for bank notes.

The First Day Cover features a cross section of South Island terrain from near Mount Cook to Ashburton, and a special datestamp of the New Zealand Coat of Arms was also used.

1950's STAMP ISSUE

The conquest of Mount Everest, the opening of the Auckland Harbour Bridge and the popularity of Aunt Daisy on radio all happened in the 1950's and are shown in the latest stamp issue from New Zealand Post, released on 24th March, 1994.

The mood of optimism and prosperity which followed the war years is captured in the range of events shown. The issue, called 'The 1950's All Shook Up' contains six stamps capturing the mood of the times with Rock and Roll (45c), The Conquest of Everest (80c), Aunt Daisy (\$1-00), Opo, the Friendly Dolphin (\$1-50) and The Coat Hanger (\$1-80).

Designed by Karen Odiam of Wellington, the 1950's stamps issue was printed by Leigh-Mardon Pty. Ltd. of Melbourne.

'The 1950's All Shook Up' issue is the last in the popular 'Emerging Years' issues of stamps which started with the 1920's issue in November, 1992. Each decade has portrayed important national events and shown the emergence of New Zealand identity and patriotism.

STAMP ISSUING POLICY OF NEW ZEALAND POST LIMITED

ALLAN P. BERRY

In the Editorial written for the last issue of 'The Kiwi', published on page 26, I took the opportunity to express my personal concern about the stamp issuing policy of New Zealand Post Limited. Once again, I wish to state that the views expressed then were my own.

What I did not appreciate was that my views were shared by other members, some of whom have taken the trouble to write to me on the subject. Others, notably at the last meeting of the Society, expressed agreement with me in face to face conversation.

CECIL BRISTOW writes:-

"I fell out with the Bureau at Wanganui after they failed to keep up with my standing order - and I fully endorse your Editorial. An effort is needed to bring home to New Zealand Post Limited that their stamp issuing programme is killing the goose that lays the golden egg. I think they would do well to employ staff who understand philately and so eliminate many problems, such as mint stamps with corners missing."

MAJOR HENRY DUMAS writes:-

"Many congratulations for your Editorial in the March Kiwi. The Royal Doulton issue was the height of idiocy and the last straw for me - I cancelled my new issue service as I had already done for G.B. in 1980."

PAUL WREGGLESWORTH writes:-

"I strongly agree with the sentiments you expressed.

"In November of last year, when the Philatelic Bureau announced that it would no longer continue to include used stamps as a receipt for postage, I felt compelled to write to Mr. Umuroa (copying the letter to the MD of NZ Post). While indicating my disappointment at this particular change I took the opportunity to express concern at the ever increasing cost of new issues. I made reference to the \$20 stamp.

"The main thrust of my own letter however, was to comment on the difficulty in obtaining commercially used stamps at all. With the policy of NZ Post seeming to move away from the use of stamps on much mail (e.g. registered mail), and franking machines set up to render what used stamp there are totally uncollectable, I suggested that there was a grave danger of undermining the bed-rock of stamp collecting. I am sure I am not alone in having first been attracted to the hobby, and New Zealand stamps in particular, by the quality and attractiveness of stamps I, or my family, received through the post. Add to this the expense of new issues and I am concerned as to where the next generation of both general collectors and specialist philatelists is going to come from.

"The policy of New Zealand Post, as with many other Stamp Issuing Authorities, is of concern and driven purely by the need to generate short term profits. There seems to be little acceptance of this fact and it is perhaps relevant to note that neither of my letters were acknowledged. May be that is

sufficient comment in itself!

"I am very concerned about the long term future of philately in general and see the approach of Stamp Issuing Authorities as being a very specific element in the decline of the hobby. I am pleased to hear that I am not a lone voice in this respect."

RON KIRBY writes:-

"I have recently cancelled my standing order for New Zealand definitives in plate/imprint blocks with the introduction of the \$20-00 stamp which I do not feel was required.

"The service from the Philatelic Bureau has been very good and, on the whole, the stamps themselves have been quite good and attractive.

"A point that annoys me is that for special Stamp Exhibitions, two o/p sheets are issued but only one FDC is sold by the Philatelic Bureau in Wanganui. One then has to pay inflated prices from dealers to complete the set of two.

"A further annoyance is for those that collect booklets. NZ Post issue a 'hang' and non 'hang' booklet but the first type is not offered on ordering forms that are normally sent out to Bureau account holders.

"I hope your next article produces further comment from members and our views reach those in Wellington (?) who think quick profit is the one and only bottom line."

AEROPEX 94

The National Aerophilatelic/Astrophilatelic Exhibition named AEROPEX 94 will be held in the Adelaide Town Hall from Friday, 18th November, through to Sunday, 20th November, 1994. The Exhibition coincides with the 75th Anniversary of the Ross and Keith Smith First Flight from England to Australia. It will also honour the centenary of the Lawrence Hargrave man-lifting kite experiments at Stanwell Park, New South Wales.

For the first time since AUSIPEX 84 in Melbourne, the world philatelic body, F.I.P., has given its support to an Australian Exhibition. It is under the patronage of the Australian Philatelic Federation, has the support and assistance of Australia Post and of the Asian regional body, F.I.A.P. F.I.S.A., the world aero/astro group based in Switzerland has bestowed AEROPEX 94 with its auspices.

"Scotty" Allan, co-pilot of Sir Charles Kingsford Smith is Patron of AEROPEX 94. Well-known aviator and explorer Dick Smith is Vice Patron.

Special Regulations and entry application forms are available as well as Bulletin Number 1. To receive these and for those needing information about special rate hotel accommodation, write to:-

Secretary General, AEROPEX 94,
GPO Box 954, Adelaide,
South Australia 5001,
Australia.

Entry Application Forms have to reach the Secretary General no later than 30th June, 1994.

PENNY UNIVERSAL OF NEW ZEALAND
WATERLOW BROS. & LAYTON PLATES OF 1906

E.W.LEPPARD

Illustrated at Figure 1 on page 54 is sample sheet number 25 produced by Waterlow Bros. & Layton. It is a proof in mauve of two rows of Plate 1 of the Penny Universal of New Zealand. The reverse of the sheet shows sample 24, illustrated at Figure 2 on page 55, which is a proof strip of eight of the 20 reis revenue stamp from Brazil. The proofs came sandwiched between two sheets of cardboard.

Waterlow & Sons produced the first printing of the Penny Universal in 1901 and later sent to New Zealand a further four Plates to produce stamps contemporary with the First Pictorial definitives. The Post and Telegraph Department in New Zealand fell out with Waterlow & Sons, and asked W.R.Royle & Sons to produce further Plates for the Penny Universal stamps. Waterlow Bros. & Layton asked the Post and Telegraph Department in New Zealand to favour them with a contract. The Department asked for two further Plates each from W.R.Royle & Sons and Waterlow Bros. & Layton. These Plates were numbered respectively R1 and R2, and W1 and W2, when they arrived in New Zealand.

The Plates were required to produce 240 stamps in 10 rows of 24. Normally a die is cut, and a transfer roller produced showing the design in reverse. The transfer roller is lowered onto the Plate and rocked back and forth until the required depth of impression is produced. To produce a plate of 240 stamps, this process has to be repeated 240 times.

However, Waterlow Bros. & Layton used an unusual method of laying down their Plates. Their transfer roller had five impressions so that, starting from the centre between Rows 5 and 6, the five impressions were rolled in upwards and a further five impressions rolled in downwards, which required not 240 operations, but 48. The sample sheet shows the guide dots used between Rows 5 and 6 to commence the roller operations, and are vertical rows 9 to 16. Each of the five impressions on the transfer roller was retouched before hardening, therefore the stamps on each of the five rows are slightly different.

This has produced a philatelically fascinating issue, in that the two plates numbered W1 and W2 can be plated. For Waterlow Bros. & Layton the result was not so happy, as the New Zealand Post and Telegraph Department were unhappy with their Plates and preferred the work of W.R.Royle & Sons, asking them to produce further Plates.

It can now be proved that when the Plates arrive in New Zealand they were numbered the wrong way round, Plate W2 being the first one laid down. This was weakly entered on the left side, so that almost every stamp had to be retouched. There were five re-entries. For the second Plate to be laid down, W1, the transfer roller was applied with extra pressure, so that at least 50 stamps were re-entered. The word 're-entered' applied to New Zealand stamps usually means that the transfer roller was picked up so that the impression could be examined, and re-impressed in a slightly different position. Examining the stamps, especially

Figure 1

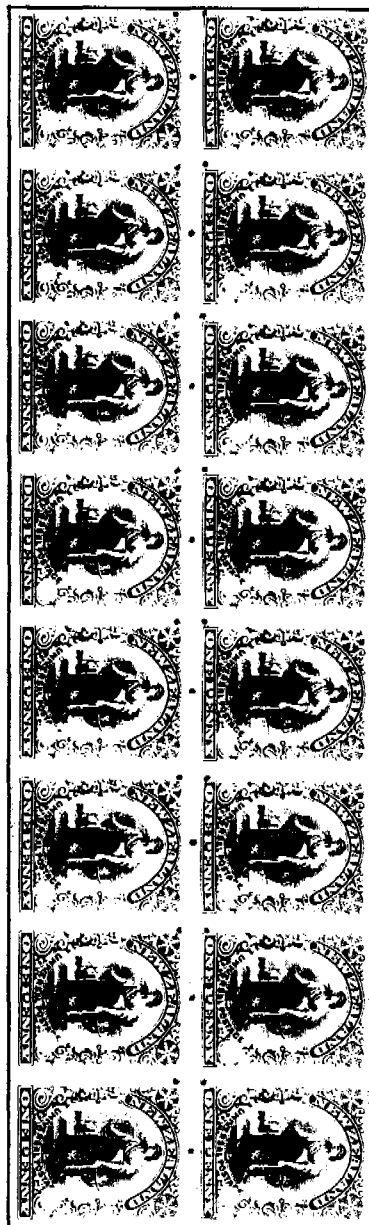


Figure 2



around vertical row 18, gives the impression that the transfer roller developed a wobble in rolling in five units. This can be explained by the grub screws holding the transfer roller in position loosening. Even the sample sheet illustrated contains re-entries in positions 5/11, 5/15 and 5/16 of the top row. Waterlow Bros. & Layton must have had difficulty handling the transfer roller. Thus some quite remarkable doubling of many of the stamps can be seen from the 'Waterlow Trial Plates' and gives aid to plating the stamps.

WATERLOW & SONS LTD. SHIFT DOTS

E.W.LEPPARD



Figure 1

Much has been written about the Shift Dots applied by Waterlow & Sons Ltd. Bank Note Department. An ongoing study has appeared in 'The Kiwi' and the Volumes of the Postage Stamps of New Zealand. COLIN HAMILTON, in various issues of the Campbell Paterson New Zealand Bulletin published in Woking, has reported details of the many varieties of these dots seen and those that should exist but have not yet been reported.

In his article in Campbell Paterson's New Zealand Bulletin, Volume 28, number 10, May, 1991, Colin Hamilton states:-

"Thus it is now established that in every New Zealand issue printed during the 1940's by Waterlow and Sons, this peculiar system of shift markings was employed. There is no reason to doubt that they were used on other values not yet recorded, and in other combinations, if only examples can be found."

At our recent Annual Society Competition, we were fortunate to see an entry from our member Mrs. STELLA TERRY. This was of the 1947 Health Stamp issue depicting Eros: two values, 1d. + ½d. and 2d. + 1d. Shown in the 1d. + ½d. value adjacent to Plate Number 43443 were four shift dots together with an offset of Plate Number 43444, again with four shift dots. The Colin Hamilton article

reports a similar offset on the back of a piece from a sheet of 1d. + ½d. 1946 Health Stamps with 12 shift dots adjacent to Centre Plate Number 43012. In the entry from Mrs. Stella Terry, examples from Plate Number 43446 of the 2d. + 1d. value with two, four and 12 shift dots were shown. This significantly adds to our knowledge of shift marks.

Seeing these Plate Numbers led me to look at the similar Plate Numbers of the Cook Islands Pictorial Issue, which were printed in two colours with Frame and Centre Plates whose numbers range from 44098 to 44287, so far as I can tell. I can report a pair of shift dots on the ½d. value, adjacent to the Frame Plate Number 44112 which is in brown. The pair of shift dots is in mauve, which is the Centre Plate colour of which only just a portion is showing above the dots and which could read 44101. This is illustrated at Figure 1. Volume V of the Postage Stamps of New Zealand reports Plate Numbers but does not go as far as to record the two numbers used on each sheet.

As Colin Hamilton records, Plate Numbers and shift dots are often only recorded from abnormally wide selvages due to faulty guillotining. We would be glad to hear any further reports of Plate Numbers and shift marks from the Waterlow and Sons Bank Note department printings of the 1940's, and perhaps continue the excellent work started by Colin Hamilton. A further note on the selvedge markings is the use of 'T' guide marks and a bullseye just under the 'T' mark. The meaning of this mark is not clear.

SIR OSWALD STOLL FOUNDATION

E.W.LEPPARD



Figure 1

The War Seal illustrated above was produced in May, 1915, to raise funds for wounded and disabled Imperial Soldiers and for the dependants of those killed in the war. It was expected to raise £7 million to augment the maximum pension of 25/- a week for a disabled private soldier. The centre is in the form of a seal in red with the surround in khaki and they were produced by the War Seal Foundation. These were printed in booklet form, priced at 6d. or 1/- with either two panes of six or four panes of six inside an outer cover. Inside the front cover appeared the following:-

"The War Seal Foundation : Founder - Oswald Stoll : Send for a packet of circulars and then place one on every letter sent by you."

Inside the back cover an imprint indicates that the printer of these booklets was Waterlow Bros. & Layton, London, and on the outside there is an advertisement for Boots the Chemist, who may have assisted with their distribution.

There were large initial casualties on Gallipoli affecting New Zealand and Australian forces, both countries suffering over 1,000 in the first three days. Large quantities of the British seal were sent to both New Zealand and Australia which then sponsored further locally produced disabled seals. It is not known if the money raised abroad was sent back to the War Seal Foundation.

The head of the War Seal Foundation in the United Kingdom was Mr., later Sir, Oswald Stoll, and its Secretary Mr. Chester Fox, with an address at Coliseum Buildings, St. Martins Lane, London. Sir Oswald Stoll was the founder of the Coliseum Theatre and the Stoll Theatre, the latter being demolished after the Second World War.

According to a brief article in 'Cinderellas of Australasia', printed in October, 1985:-

"Proceeds from these stamps helped fund buildings still standing in Fulham Road, London, S.W.6., as a home for disabled servicemen. The face of this building contains a large replica of one of the seals."

The number of cinderella or war label items produced for both the First and Second World Wars is legendary. It would be interesting to know if further items were produced by either of the Waterlow firms.

Reference.

First World War Patriotic Labels of Australia and New Zealand, by Alan Jackson. Published by the Cinderella Club of Australasia in 1987.

WE'VE MOVED - CHANGE OF ADDRESS REQUEST

TONY DODD

The last information published about New Zealand Post cards PO 127 appeared in 'The Kiwi', Volume 40, page 53, May 1991. There has been a change in the front of the card. Previously the stylised envelope logo of New Zealand Post appeared at the bottom centre of the card over the word 'POST'. As will be seen from the illustration at Figure 1 on page 45, this has been changed to positioning the logo to the right side below the picture, and with the words "New Zealand Post" appearing in full at the left hand end. The change was first noted on a card dated 9th December, 1993.

FINDINGS FROM FILES

PAPER AGAIN

ALLAN P. BERRY

There is a file consisting simply of two sheets of paper, which between them give some information about the paper used for the printing of New Zealand Stamps. The first is a letter from Samuel

Jones & Co. (Export) Ltd., dated 5th June, 1937, and addressed to the New Zealand High Commission. It reads:-

"Further to your letter of the 26th May, in the last paragraph you ask, for record purposes. for a detailed specification of the New Zealand Watermarked Gummed Stamp Paper which we are supplying.

"The furnish is 75% Esparto, 25% Wood. The weight before gumming is 29.35 lbs. per ream 20 x 30" 500's, or 68.76 grs. per square metre. The weight of the gum is 9 lbs per ream 20 x 30" 500's, or 21 grs. per square metre. The total weight is 38.35 lbs. 20 x 30" 500's or 89.76 grs. per square metre.

"You will understand these are theoretical weights, and there is always likely to be variation either way, both in the paper making and gumming. As far as the gumming is concerned, in actual practice we usually work to a higher standard of weight in order to guard against any possibility of the variation bringing the actual weight below 21 grs.

"We trust this information will answer your requirements."

Attached to this letter is a hand written document, dated 6th August, 1940. It reads:-

"... (of the New Zealand High Commission) called. He said the paper was now being made by Wiggins Teape from a furnish 45% Esparto, 25% Sulphite Pulp, 30% Rag, as against previous standard 70% Esparto, 30% Sulphite. (initials) 6/8."

I am very grateful to the National Postal Museum for allowing access to these files, and for permission to publish extracts from them.

NEW ZEALAND AIRMAIL ROUTINGS AND THE JUSQU'A TYPES

IAN McQUEEN

During the 1930's in particular - and, later, during the decade which followed the end of the war - international airways were being regularly extended, and more and more mail was being carried by air. One feature of this development was that correspondents were often able to send a letter for part of its way by air, but not over the whole distance; or they might gain a worthwhile acceleration at modest cost by actually directing that a letter should only be taken by air for part of its journey.

The postal history of the airmail system, which until recently has been mainly concentrated upon which routes were available, and what flight covers could be collected, is now tending to look more closely at the commercial aspects. We want to know more about the regularly scheduled airmail services, and to record the postal markings which were used to specify how a letter was intended to be, or had been, carried. My own contribution to these more modern aerophilatelic pursuits has been to compile a study of the 'Jusqu'a' Airmail Markings [1]. These are the cachets that were employed to show how a letter could be sent by air only 'as far as' a certain terminal point for the airmail, where it would be transferred to a surface routing, and where it would often have an air cancel marking applied.

As I continue my enquiries into this fascinating area of

research, I have been given much valuable and generous help by many friends, among whom I am delighted to include Allan Berry and Ernie Leppard, neither of whom will need any introduction to readers of 'The Kiwi'. I confess to having thought of New Zealand as rather a disappointment for a student of the 'Jusqu'a' range. But in conversations with Allan and Ernie I learned that there was a series of handstamps in use before the war which, if not specifically 'Jusqu'a', are probably as close to qualifying for that distinction as makes no difference. They are attractive, variable in style, unevenly spread, seldom used and difficult to find; and in several respects very few positive facts are known about them.

So, having been treated very kindly by your Editor and Treasurer, who have supplied me with as much of the literature as they could find, I could scarcely ignore Allan's request that I do my best to draw the various threads together, and try to present a more ordered account in the hope that readers may be encouraged to report their holdings, especially of the hitherto unrecorded markings which we assume must probably exist somewhere.

Route Handstamps for Overseas Airmail

The late Douglas Walker, in his 'magnum opus' on the New Zealand airmails, mentioned that the Post Office requested that correspondence intended for airmail conveyance should be suitably marked for the routing beneath the airmail label [2]. Such route directions are often seen on letters from New Zealand during the 1930's, generally handwritten or typed by the senders, though my impression is that this was not done as a matter of course, but only occasionally.

From about 1936, a few handstamped markings began to appear, and these are the items which form the principle topic of this article. By about 1937, so it would appear, the New Zealand Post Office probably became more active in encouraging an increased use of routing marks, because that is when we find their most widespread usage. Not that we are looking at an abundant series, nor even a substantial employment of those cachets which were available; for as far as I can tell from the published literature, the commonest handstamp has been reported used on only eleven occasions [3]. However, despite their undoubted scarcity, there may well exist more types than the mere half dozen illustrated here, and there ought to be more extant covers upon which they were used than the few that have been reported so far.

An interesting fact about the use of these handstamps is that all the covers on which they have been recorded were addressed to the United Kingdom. Yet one might have supposed that they would have been used also, upon appropriate occasions, to mark airmail routings on letters to other terminals, or which were to be flown from Australia as far as London for transfer - or 'exchange' - there to a surface route beyond Britain, which would have seen their employment as 'Jusqu'a' markings in the true sense. Equally, one might expect sometimes to see one of these cachets on a letter which was not going all the way to England, because it had to be taken off the aircraft at some intermediate exchange office - for example, at Brindisi or Marseilles; possibly an incorrect application of such a cachet, but the sort of thing that can so

easily occur. It follows, therefore, that no cover has been reported, so far as I am aware, with an air cancel obliterating the airmail etiquette, not even the double bars in red which were commonly used in London at the time, often on letters which only had to be delivered to United Kingdom addresses.

There has been debate in 'The Kiwi', from time to time, as to whether these handstamps were official or private markings. Supporters of the 'private' theory can point to the irregularity of styles and infrequency of use in suggesting that official post office productions would be more likely to conform to consistent patterns of design and operation. Why, apparently, did so few places have them? And why have none been seen from the larger cities, like Wellington, Auckland, or Christchurch? On the other hand, it does now seem generally agreed among writers in 'The Kiwi' - and it was accepted by Douglas Walker - that the handstamps must have been official. There is no evidence of commercial business-houses using their own distinctive types on a regular basis, and the 'Dr. Berry' cover from Napier is known to have belonged to a personal correspondence which would not have carried such a cachet unless it had been applied at the post office. One can only assume that individual postmasters were left to their own devices, allowed to use their own discretion, and obtained and used these handstamps as they thought fit. The same kind of thing seems to have happened in the United States of America, where markings of this sort were appearing from different offices in a variety of wordings and typographical styles.

The Editor of 'The Kiwi' caused official enquiry to be made at Napier, without any positive result, and an investigation was carried out at the postal headquarters in Wellington. The Director of Postal Services searched for any relevant files or records, but was unable to discover any information [4]. Nevertheless, despite there being no conclusive evidence either way, I regard the possibility of these handstamps being other than official post office productions as most unlikely. Further research may, of course, justify and alteration of that opinion.

The Flight Across America

The other aspect about airmail route cachets which has long puzzled New Zealand collectors is the purpose of certain American markings which were used earlier in the 1930's. Before, and even after, the Imperial Airways Australia-London service was flying regularly, it was possible, and relatively inexpensive, for New Zealand mail to gain time through being carried by air from the West Coast to the East Coast of North America. Mail could be shipped to Vancouver or San Francisco, and thence flown to New York, where the fast Transatlantic liners would take it on to Europe. Internal American airmail could also be used, of course, for taking letters to places within the United States, after reaching the West Coast by ship.

One of these United States cachets is undoubtedly a marking of the 'Jusqu'a' type. On letters addressed to England during the period around 1934 to 1936, the American post office - probably at San Francisco - applied in violet a handstamp in one of the distinctive American styles, as illustrated on the following page.

Paid for United States

Air Mail Service only.

Effectively, this cachet means that the cover to which it has been applied may be carried by air as far as New York, whence it must proceed by the surface route [5]. These are very attractive covers to look at, quite scarce, and in every respect good property to have in a collection.

Application of a directional marking during transit in the United States of America was not confined to letters arriving there from New Zealand. The Americans used this kind of 'Jusqu'a' type explanation at several places where mail from abroad was arriving which might be entitled to air mail treatment on the domestic routes within the United States of America. I have seen, for instance, mail arriving at New Orleans from Central America, which was to be flown as far as New York before being shipped to Britain, carrying a New Orleans type of handstamp as illustrated below.

Via Air Mail
in U. S. A.

A cachet with similar inscription was sometimes used at the West Coast on incoming letters which had arrived by ship from Hawaii. They are, as on the covers from New Zealand, 'Jusqu'a' markings struck during transit; not often seen, but a joy to have, when you can find them!

Air Cancels

Associated with the 'Jusqu'a' airmail scene is the notion of the air cancel, a marking applied to obliterate the airmail label or to make an explanation that airmail carriage was no longer appropriate, after a letter had reached the place which was as far as it could go - or had been paid to go - by air. On a letter from Colombia, for instance, arriving by air at New York, I have seen a cachet which makes the position about further airmail transportation perfectly clear, as below:-

Insufficient Postage
for further Air Mail
Service from New York

In the field of New Zealand covers, which were insufficiently prepaid for domestic airmail within America, the same kind of treatment might be given when the letter reached the United States of America. So we have a series of New Zealand internal flight covers of 1932, franked 5d. and addressed to the America Mid-West, which had to be dealt with in this way - see illustration on the following page.[6]

These covers are quite common. The illustration of the American 'Not paid ...' cachet, which I understand would have been applied

at San Francisco, was sent to me by a friend in Michigan [7]; and these airmail souvenirs are often seen quite cheaply priced in dealers' boxes at the stamp fairs. Finding commercial mail so treated may be more difficult.

Not paid for United States
Air Mail Service

However, the marking is interesting as an explanatory air cancel, and would have prevented the cover from being carried within the United States by air, for the very good reason that no air fee for internal airmail service had been paid. It therefore went on to its destination by surface post.

Conclusion

I hope I have said enough to demonstrate some of the many facets of the enthralling 'Jusqu'a' topic, as it applies to New Zealand mails. Perhaps I may have succeeded in generating sufficient enthusiasm among the society membership to encourage another trawl through those bundles of old covers which have been laid aside or are awaiting attention. Possible, some of the markings and usages described here, but hitherto unappreciated, will emerge from their previous obscurity. Please let the Editor know what you have, so that our studies can be extended and everyone's enjoyment enhanced. And I shall welcome any comments you may care to make, even if you are not entirely in agreement with all the views I have expressed. We still have a lot to learn.

Footnotes

1. The 'Jusqu'a' Airmail Markings' study, which runs to more than one hundred pages and contains over 300 illustrations, was published in 1993. Copies are still obtainable at £10-0, plus postage and packing of £0-75p in the United Kingdom or £1-25 world surface mail, from the publisher, W.A. Page, 138, Chastilian Road, Dartford, Kent, DA1 3LG.
2. 'The Air Mails of New Zealand', Volume 2, The External Flights, page 199.
3. 'The Kiwi', Volume 38 (1989), page 39.
4. 'The Kiwi', Volume 32 (1983), pages 23 - 24.
5. 'The Kiwi', Volume 26 (1977), page 38; Volume 27 (1978), page 35 and pages 126 - 128; and Volume 31 (1982), page 1, from which my illustration has been taken. See also an article by Allan Berry in 'The Informer', Volume 54, pages 23 - 24.
6. 'The Kiwi', Volume 32 (1983), pages 37 and 42, and Allan Berry's article in 'The Informer' mentioned above.
7. Dan Barber, the well-known Secretary of the American Air Mail Society and Editor-in-Chief of the American Air Mail Catalogue.
8. Communications to the Author, who is not a member of the New Zealand Society of Great Britain, may be sent to him at 55, Albany, Manor Road, Bournemouth, BH1 3EJ.

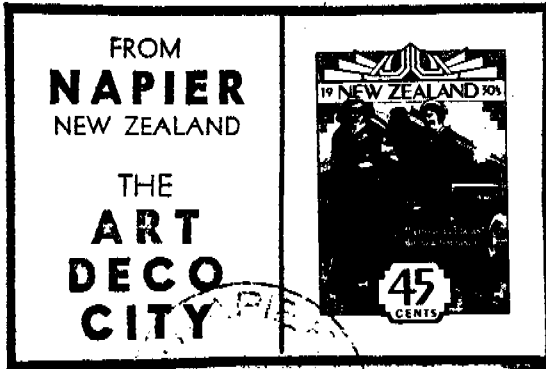


Figure 1

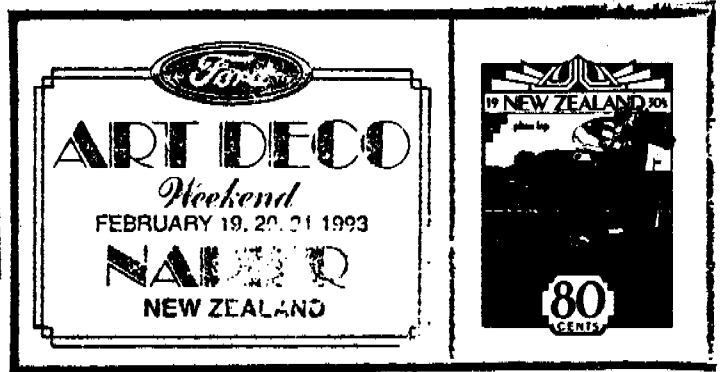


Figure 2

Napier is becoming well known throughout the world for its Art Deco style of architecture, which was extensively adopted after the devastation caused by the 1931 earthquake, rated at 7.9 on the Richter Scale.

An Art Deco Trust was formed in February, 1985, incorporated in 1987, mainly to encourage the preservation of the buildings; to promote the tourist potential of Napier as the 'Art Deco City' and to maintain world wide links with other similar interest groups. The Trust elects a President and Committee annually and meets monthly at its own premises in Tennyson Street. Income is derived from subscriptions, donations and grants, and profits from retailing promotional merchandise, holding special events and conducting tours.

Special envelopes were made available associated with the New Zealand Post issues in November, 1992 and February, 1993, of the 1920's and 1930's Emerging Years sets of stamps. Two different rubber stamp cachets were used, illustrated at Figures 1 and 2, both impressed in red. That of Figure 1 is continuing to be used on correspondence, as are three stickers, reading respectively 'Save / Art Deco / Napier'; 'welcome to / ART DECO / NAPIER' and 'THE ART DECO SHOP / Desco Centre, P.O.Box 133 / Napier, New Zealand / THE ART DECO CITY'.

Various envelopes are still available from the Centre - these are with stamps to be posted for postmarking - as well as postcards promoting Art Deco in the City.

DISPLAYS TO LOCAL SOCIETIES

Our member Tom Latto will be giving a display of New Zealand Health Camps and Postal History to the Urmston and District Philatelic Society on Thursday, 12th May, 1994. The Society meets at Shawe Hall Community Centre, Church Road, Flixton, Nr. Urmston, Manchester, and the meetings start at 7.30 p.m.