



THE KIWI

JOURNAL OF THE NEW ZEALAND SOCIETY OF GREAT BRITAIN

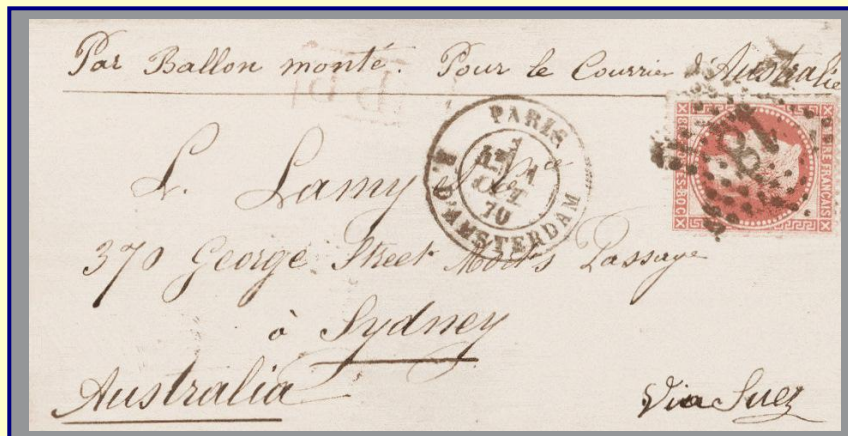


L C Mitchell artwork for the 1949 Royal Visit (see page 137).

[reproduced by permission of New Zealand Post and the Museum of New Zealand Te Papa Tongarewa]



Superb material for the discerning



The above cover was an example of the world's first airmail and is the only known Paris ballon post cover addressed to Australasia. In 2009 Mowbrays Australia sold this 1870 Siege of Paris ballon monté cover for NZ \$238,625 – then a record Australasian price for a philatelic item.



The above 13 August 1855 cover from Auckland to Birmingham, England, bears a pair of New Zealand's very first 1d full-face queen stamps. Only three covers bearing 1d SG1 FFQs are known – this being the earliest recorded date. It was acquired in 2009 by John Mowbray for a client for NZ \$138,000.

Mowbray Collectables buys and sells collections, stamps and postal history.
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*The Society is affiliated to: The Association of British Philatelic Societies
the New Zealand Philatelic Federation
and the Association of Scottish Philatelic Societies.*



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EDITORIAL

From time to time members send in a scan of something from their collection, or an interesting item they have acquired, and ask me to find some space in *The Kiwi* with a 'Request for Help'. Invariably one of our members, or someone in the wider philatelic community has the answer and, when published, we are all generally wiser for it. Such is the case in this issue with two requests, and answers, on pages 157 and 158.

In addition, on page 148, there is an interesting article from one of our newer members. This started with a label from a government department with two added stamps, one subsequently removed, and a lot of unanswered questions. Hopefully a few less now!

The combined knowledge of the membership and their contacts is a powerful tool. If you have a stamp, a cover or some other philatelic item that has had you scratching your head you could do worse than submit a 'Request for Help from Members' or, if you are more comfortable with the internet try posting your question on our Facebook Group page (details below).

Of course, as things start to open up again, there will be the possibility of taking your enquiry to a London meeting or one of the Regional Group meetings. Contacts for these groups can be found on page 126.

SOCIAL MEDIA AND THE SOCIETY



The Society's Facebook Group has made an excellent start since it was launched in January. Already several interesting items and discussions to see – which is, of course, the main purpose of this initiative. Do consider joining us.

Home page: <https://www.facebook.com/groups/401583861134848>.



THE KIWI - ADVERTISERS IN THIS ISSUE

ADVERTISER	PAGE
Mowbray Collectables	Inside Front Cover
Ashford Stamps Ltd.	141
Steven Zirinsky	141

ADVERTISER	PAGE
Classic Stamps Ltd.	Inside Back Cover
Auckland City Stamps	Back Cover

"Please mention the NZSGB when you speak with our advertisers"

THE KIWI - CURRENT ADVERTISING RATES

	Full (single insertion)	Full (3 or more consecutive)	Half (single insertion)	Half (3 or more consecutive)	Quarter (single insertion)	Quarter (3 or more consecutive)
Full Colour	£90	£75	£75	£60	£50	£40

NZSGB - CURRENT SUBSCRIPTION RATES

Membership rates are £20 (within the UK) and £25 (overseas) - with printed copy of *The Kiwi*.

Members who prefer to receive an electronic version of the journal (*e-Kiwi*), downloadable from the Society's website, as an alternative to the paper copy pay £20 regardless of country of residence.

Payment can be made by various means including PayPal ('gift' option). Details from the membership secretary nzsghmembership@gmail.com or via the website.

SOCIETY NEWS

MEMBERSHIP NEWS

New Members - a warm welcome to:-

R Lyon, New Zealand



RECOGNITION FOR A MEMBER

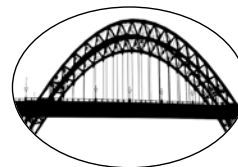
Congratulations to our Chairman, **John Stimson**, who has been elected to the Council of the Royal Philatelic Society, London.

RESIDENTIAL WEEKEND

Whilst keeping an eye on the current government guidelines we are working on the assumption that this event will go ahead as planned. For further details contact Paul Woods: pvdw1958@yahoo.co.uk



COPTHORNE HOTEL
NEWCASTLE UPON TYNE
24th - 26th September 2021



AUCTION APPEAL

Material is still required for the auction to be held after the AGM in November*. Full details were published in the May issue of *The Kiwi*. Descriptions of lots should be sent to: Dove697@btinternet.com.

* At this stage we are assuming that this will be held in London as has been usual in the past. If it is not possible to hold the AGM/Auction in the traditional manner in November the AGM will be held virtually by Zoom and the auction will be run as a postal auction.

Each year it has been the practice of generous members to offer items to be auctioned for Society funds. Please see what you have that is surplus to requirements. We will be delighted to receive it, preferably by 17 July 2021, to allow a description to appear in the catalogue, otherwise at any time up to 12.00 noon on the day of the auction.



**70th ANNIVERSARY DISPLAY TO THE ROYAL
PHILATELIC SOCIETY LONDON**
LONDON, 2 JUNE 2022



FORTHCOMING MEETINGS

NEXT MEETING OF THE SOCIETY

The next meeting of the Society will be held on Saturday **24 July 2021**

Start Time: To be confirmed (see below)

The topic for the meeting will be:

19th Century Mail from New Zealand by Sea

Anyone who would like to contribute to the meeting should contact Michael, or John Stimson

If the UK opens up to plan it is hoped we can actually meet at
the **Royal Philatelic Society London**, 15 Abchurch Lane, London EC4N 7BW

If a face to face meeting is not possible it will be held as a virtual (Zoom) meeting.

This will have an impact on the starting time

More details will be provided by our Secretary, Michael Wilkinson, ahead of the meeting.

PREVIOUS ZOOM MEETINGS

Members are reminded that presentations from previous Zoom meetings (back to May 2020) are available for viewing on the Society website (www.nzsgb.org.uk) and can be found in the "Meetings" section. They are password protected and details are available from The Secretary or The Editor.

NORTH OF ENGLAND REGIONAL GROUP

The next meeting of the North of England Group will be held on Saturday **4 September 2021** at St. Luke's Church, Lodge Road, Orrell starting at 12:30. Members to display new acquisitions or items of interest.

Group Contact: - Jack Lindley ☎ 0161 705 1074 e-mail: lindleyjack@aol.com

MIDLAND REGIONAL GROUP

Group Contact: - Ian Samuel ☎ 0121 449 0849

SCOTTISH REGIONAL GROUP

Group Contact: - Adrian Philbey ☎ 0141 562 5817 email: adrian.philbey@ed.ac.uk



NATIONAL EVENTS 2021

- * 3 July **MIDPEX** – Warwickshire Event Centre, Leamington Spa, CV31 1XN
- * 29 September **AUTUMN STAMPEX** – Business Design Centre, 52 Upper St,
- 2 October The Angel, London, N1 0QH

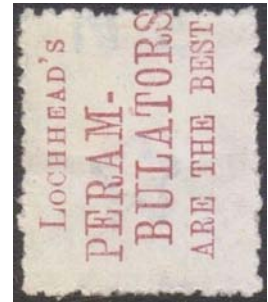
MEETINGS HELD

NOTES OF THE VIRTUAL MEETING HELD, 22 MAY 2021

Our Chairman, **John Stimson**, welcomed 38 members to our May Zoom meeting with some attending for the first time.

The subject for the day was 'Items of Interest and Recent Acquisitions' and John kicked things off with a frustrating tale concerning a recent eBay purchase - or more accurately 'near purchase'.

Describing a 2½d Second Sideface, with an advert for Lochhead's Perambulators (shown right), which he had spotted on the auction site. John observed that he was able to tell, from the website images, that the stamp had comb perfs and also a reversed watermark. This perf and watermark combination is scarce, with just nine examples recorded.



Printing the advert on the surfaced side of the paper, resulting in stamps with a reversed watermark, is thought to have been an experiment to improve the quality of the printed advert but the unintended consequence was poorer quality print of the stamp design. It is also thought that a sheet was set aside for inspection and then perforated using the comb perforator, as the rotary perforator would have been fully occupied with routine production. A stamp to look out for.

John was the successful bidder and, a few days later, received the stamp from the vendor. Except it wasn't the same stamp! It was a 2½d with a Lochhead's advert but not comb perf nor reversed watermark. The stamp was returned, money refunded with neither party quite sure where the other stamp had gone. Somebody, somewhere, has a scarce stamp they didn't expect. Let's hope whoever has it does realise the significance of the stamp they have.

Advert stamps showing a doubling of the print are well known. The lighter 'shadow' or 'kiss' prints are relatively common but true double prints, where each impression is of the same intensity, are rare. However John also described a third category of double adverts which he is currently researching, these are stamps with two different adverts on the one stamp. Examples were shown with two adverts, one a strong impression the other fainter, one misplaced to such an extent that it appeared on a different stamp or in the inter-pane gutter. This class of double prints will be discussed in more detail in a future article.

New member **Peter Gilmour** followed with a "Philatelic Walk Through WW2", employing a range of postal stationery items to tell his story. First up was a 1940 card. There was a short lived rate of 6s3d for letters (from 20 July to 9 September 1940) with the postcard rate of 3s2d (shown right).

Posted from Christchurch, with the NZ-US cachet applied in green, only applied to mail posted from here.

Peter described in detail the route taken and the carriers employed for each stage. The London arrival mark has an appropriate wartime slogan "SAVE WASTE PAPER METAL BONES RAGS".

The card was addressed 'c/o Bank of New Zealand' and then forwarded to

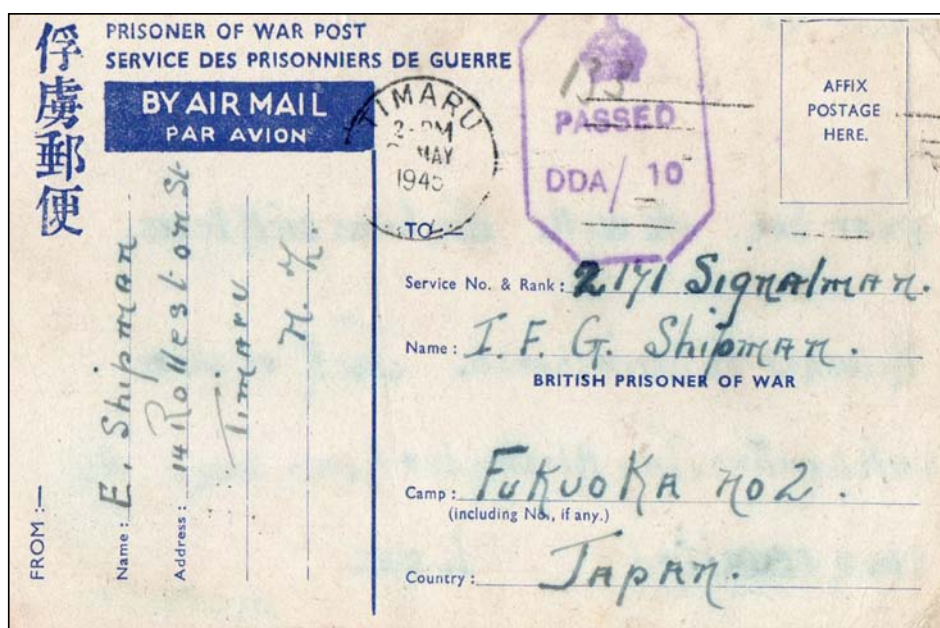


Park Prewett Hospital, Basingstoke. The principal army plastic surgery unit was based in part of the hospital, Rooksdown House and Archibold McIndoe, the renowned plastic surgeon, was based there at the beginning of the war.

No attempt has been made to censor the card and the reverse has some interesting observations regarding the hostilities: *“What a blow France collapsing brought about through treachery – Ted and I agree with you the bombs are awful – we heard them dropping in France and last night listened into an air battle in the English Channel - very terrifying”*.

Peter then showed a 1/- Prisoner of War aerogramme from June 1943 addressed to a prisoner at Camp PG47, situated in Modena in northern Italy. The reverse carried an Italian marking ‘Ufficio Censura Posta Estera I’ (Censorship Office Abroad) with a further cancellation ‘Verificato Per Censura’ (Verified By Censor).

The next item was a PoW postcard addressed to Fukuoka No. 2 camp on the Island of Koyagi Shima in Nagasaki Bay, Japan (illustrated below).



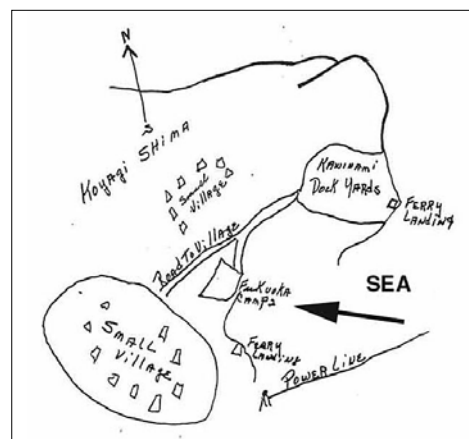
Correspondence was restricted to just 25 words and the message to Signaller Shipman, from his mother, was precisely that - including the date!

'20.5.45 Dear Son

All Well. Win home sick leave. Returned to Christchurch. Jack on shore celebrating. Ian Alexander home soon. All soon reunited. Love Mother.'

Peter concluded his display with some research he had undertaken into the PoW camp, situated on the island of Koyagi Shima, five miles off shore in Nagasaki Bay. Interestingly the island has since been connected to the mainland by landfill. A hand drawn map of the Fukuoka campsite, by an unknown artist, was displayed (right).

Within some declassified files from the National Archives Peter discovered lists of PoWs and civilian internees held in several Japanese camps. Amongst the names on one of these lists was that of Ordinary Seaman Ian Francis George Shipman to whom the postcard, shown above, was addressed.



Fukuoka #2 PoW camp.

Andrew Dove recalled one of his early stamp collecting interests - the 1946 Peace issue. He felt that of all the values it was those printed by Waterlow & Sons (½d, 3d, 4d, 5d, 6d, 8d and 9d) that provide most interest.

Each value produced by Waterlow was printed in two colours using a separate plate for the frame and centre images. The plates were used in different combinations and it is possible to prove four possible plate pairings in the 3d, 5d and 6d values. However it was the 3d value, and in particular the well known ‘tail fin retouch’, that was the subject of Andrew’s presentation.



*The 3d value from the 1946 Peace issue
- printed by Waterlow & Sons.*



*The Empire flying boat with the tailfin
in its un-retouched state (left)
and retouched state (right)*



Andrew has written a more detailed article on this subject which will appear in the next issue of *The Kiwi*.

Michael Wilkinson began by declaring that in preparing his presentation he had needed to do some “fossicking” - he had our attention.

“Fossicking” he explained was a favourite word of his maternal grandmother, a true Yorkshire woman. He recalled her using it in a couple of senses, the main one being akin to beachcombing, when there is no particular object being sought, and the other being like rummaging, say in a drawer or cupboard, to find something specific such as a needle and thread.

Michael displayed three lettercards used in pursuit of religious beliefs by people who had emigrated from the UK to New Zealand. What stories might lie behind these cards? Being of an inquisitive nature he set about “fossicking”!

One of the cards displayed is shown here (right).

In 1906 the Rev. F.H. Spencer, New Zealand representative of the British & Foreign Bible Society, sent this Edward VII lettercard from Blenheim



1906 Edward VII lettercard from Blenheim to Ceylon.

to Mrs Laetitia Dowbiggin (nee Layard) in Ceylon, which he had recently visited. She was the widow of Rev Richard Dowbiggin, who was born in Hawkshead - then in Lancashire but, since 1974, in Cumbria – and was a missionary at Kotte, part of Colombo, for over 30 years. The Dowbiggin and Layard families were influential in Ceylon – e.g. a Dowbiggin became Inspector of Police and a Layard owned important cotton plantations.

In 1930 Rev Richard Gillman, born in Jarrow, sent Michael's second item, a George V lettercard from Hastings to the Protestant Truth Society in London, asking for literature to help him fight "rampant priestcraft". Gillman and his wife Ruby emigrated to New Zealand on the SS *Rimutaka* in 1926. He was a carpenter and an ardent preacher. In 1932 the *Manuwatu Standard* reported that he "*related many present day world happenings resembling Scripture's description of the end of days*".

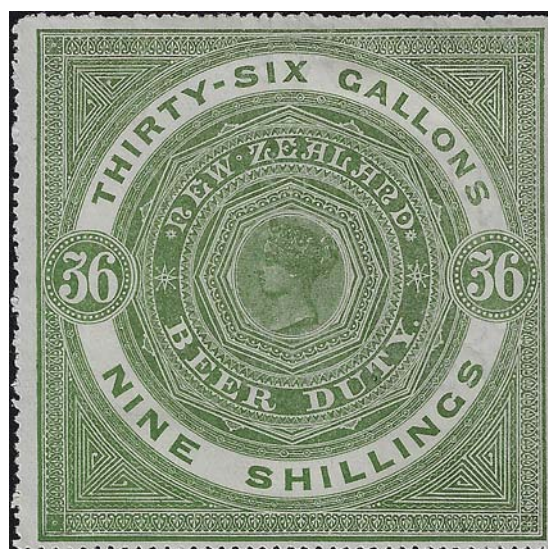
The final card, a 1931 George V lettercard from Wellington to Los Angeles, thanked the Free Tract Society for literature that would be put to good use "in His cause". The Society, with a perspective not unlike that of Rev Gillman, was founded in 1897 but closed for lack of funds in 2019. William Booth, founder of the Salvation Army, was one of its authors.

Paul Woods displayed some recently acquired Beer Duty stamps and began by showing the 5 shilling value from the First Sideface issue and an example of one of the Queen Victoria Long Type duty stamps (shown below). The designs and dies for these, and the beer duty stamps, were produced by William Rose Bock.

5/- First Sideface



£1 Duty stamp



Seven Shilling (28 Gallons) and Nine Shillings (36 Gallons) Beer Duty stamps.

Paul Wreglesworth ended the meeting with an underpaid cover from 1883, from New Zealand to London. Unusually the letter had been deemed to be 4d underpaid and a further 6d fine had been imposed with a total of 10d due. However there was no evidence that the amount was ever collected and the amount due appeared to have been cancelled. Paul looked at the various options that might have led to the way this item had been treated and concluded that it could even have been a case of mistaken identity. For a more detailed discussion regarding the cover see page 142.

“Mission Not Impossible” - Save Stamp Collecting

Stamp collecting is not dead for seniors (!), but it needs to be rescued NOW for others. If SG could produce two simplified World catalogues (or perhaps, Rest of the World excluding GB), with the first volume up to 1970 and the second from 1970, that could help in a small way.

We all know most of the reasons ~ too many GB issues, way beyond sensible expenditure for youngsters, together with the encouragement of buying worthless FDCs. One cannot even buy pictorial stamps at country post offices (except Christmas issues and occasionally another event considered important). One cannot ‘collect’ modern used definitives by soaking them off in water and one cannot ‘buy’ modern ones without having to retain the backing paper, and that applies to more and more countries. Parcels usually receive self adhesive labels, so high values have become ‘unnecessary’.

The cost of postage and the advent of email and not enough hands-on in jobs or hobbies. The latter of course indicated a broader issue of ‘collecting’ ceasing.

Stamp collecting for the younger generation is very insular. Collecting GB over here, New Zealand in NZ, Australia in that continent. Sandeep, who used to run the Indian Study Circle told me that in India stamp collecting has gone overboard. I asked if that was restricted to India or worldwide. He replied that it was only India. Thus world collections are likely to become cherry-picked and the rest sold off at auction at decreasing prices or given to charity and become material to be stuck on as a ‘mosaic’ for a large picture, as ‘Stamp Fun’ has been doing.

However, most of this, all of you will be aware and I can hear you thinking: “**So, what can I do?**”, or hopefully “**what can we do?**”

I already ask many who visit me (non-philatelists) whether they used to collect stamps. Quite often they reply that they did, and many say “I still have an old album in the loft”. I then go and fetch something that they are unlikely to have seen before, but NOT varieties or things that require a magnifying glass. I always start by showing a reconstructed pane of the ‘adson’. I am always greeted with “I never knew that” and they commence to read ‘Sunlight Soap for hounds’, “for Bronchitis use....” etc. In the same way as the GB QV stamp with “Pear’s Soap” on the reverse (two or three of which are included in an ‘introductory’ page in my adson album.

I often follow with one more example ~ in my case, a sheet of Bamra showing the elephant’s trunk pointing left or right, one way up or the other. They are not mentioned in SG but have as much (or little) significance as their two listings for capital or small “P” in postage, which occurs in most of the settings.

You might well be able to start with adsons and have something else that might interest the non-philatelist.

I know a lady who teaches at a primary school and uses stamps as a tool for geography and history. Successful to the extent that several children have become interested in stamps and she has started a stamp group. This prompted me to try something. I wanted to find something in particular, which gave me this idea of a message to a primary school on their website as follows:

“I wish to contact the teacher involved in history or geography (or both). Is this possible? I can always phone if a more detailed ‘explanation’ as to the reason for my request.”

That would include whether she/ he uses stamps as a tool for teaching. Regardless of whether a ‘yes or no’ response, in my case, I would follow by asking if they could ask the children if their parents or grand parents have any old envelopes with the local postmark before about 1950. Your follow-up to suit you.

Publishing this, is already a good start, (and worldwide), but if you belong to other groups, societies and study circles, you could ask them to publish something similar.

Hold on ~ we need to save the societies!

..... to be continued

*[contributed by **Peter Marshall** - if you would like to discuss the topic with Peter he can be contacted directly (ar.01177@yahoo.co.uk) or via the editor]*

PICTORIAL POSTMARK CARD ERROR

New Zealand Post have, for many years, provided a service of special issue pictorial postmarks on special postcards.

For the 2020 Stamp Exhibition they produced four cards cancelled on each of the four days of the exhibition. However, in error, they used cards that had been printed in anticipation of the higher 2021 postage rate of \$1.40.

Having posted out the issue to subscribers it was brought to their attention that the exhibition was in 2020 when the postage rate was \$1.30. A second set of cards was prepared and sent out free of charge.

Examples of the correctly rated card (top) and error (bottom) are shown here, both cancelled with the exhibition date stamp for 22 March 2020.



[contributed by John Watts]

NEW ZEALAND POST NEW ISSUES

Sarah Featon - Botanical Artist (Date of Issue: 5 May 2021)

The Art Album of New Zealand Flora: being a systematic and popular description of the native flowering plants of New Zealand and the adjacent islands by Edward and Sarah Featon, published in 1889 was the first full book in chromolithography to be printed entirely in New Zealand. Firmly grounded in science, it also had popular appeal and shared mātauranga, Māori knowledge.

Sarah Featon created all of the artwork and the Wellington firm of Bock and Cousins, well known to collectors of New Zealand stamps, were commissioned to print the book with 40 full colour bookplates. They gained little from the project and their partnership was dissolved the same year.

The designs for this new set of stamps feature illustrations of puawānanga (white clematis), karaka, kōwhai-ngutu-kākā (kaka beak) and the Campbell Island daisy photographed from the original artworks that are housed at the Museum of New Zealand Te Papa Tongarewa. A further copy of the book, presented to Queen Victoria in 1897 on the occasion of her diamond jubilee, is in the British Museum.



Technical Details: Stamps and miniature sheet designed by Hannah Fortune, New Zealand Post, Wellington.

Printed by lithography, in four process colours plus metallic PMS silver and spot varnish,
by Southern Colour Print, Dunedin, by lithography.

Paper is 'Tullis Russell' 106 gsm red phosphor gummed stamp paper and perforations gauge 13.33 x 13.6

Stamps size: 30mm x 40mm (vertical). Miniature Sheet: 80mm x 95mm (vertical).

Whānau Mārama - Family of Light (Date of Issue: 2 June 2021)

A reacceptance of Matariki by Aotearoa New Zealand as a time to celebrate the Māori New Year has seen a rekindled interest in old Māori knowledge. This stamp issue illustrates some of the stories that have carried it through the generations.

Four stamps and a miniature sheet have been produced:



stamps (above) shown at 80% of original

\$1.50 Marama: Where art thou, Rona? - After abusing Marama for hiding behind a cloud, Marama captured and pulled Rona her to her, where she now resides forever.

\$2.80 Marama: The eye of the night - The bright face of Marama and her lunar phases (maramataka) help Māori to interact with the stars of Matariki.

\$3.60 Tamanuiterā: Fast to rise, fast to set - Using his grandmother's jawbone, Māui and his brothers slow the journey of Tamanuiterā across the sky to make the day longer.

\$4.10 Tamanuiterā: Summer path, winter path - Tamanuiterā has two wives, Hineraumati (summer) and Hinetakurua (winter). The Matariki star cluster is positioned differently during each of the seasons.



Technical Details: *Stamps and miniature sheet designed by Dave Burke, Tauranga, New Zealand.*

Printed in four process colours, plus gold, by Southern Colour Print, Dunedin, by lithography.

Paper is 'Tullis Russell' 106 gsm red phosphor gummed stamp paper and perforations gauge 14.78x14.86

Stamps size: 45.6mm x 35mm (horizontal). Miniature Sheet: 180mm x 90mm (horizontal).

2021 Scenic Definitives (Date of Issue: 2 June 2021)

Continuing with their series of scenic definitive stamps to accommodate increases in postal rates New Zealand Post has released three new stamps. One in sheet format and two self-adhesives in booklets..

\$2.80 Value - self adhesive, die cut perfs in booklets of five stamps - featuring Auckland.

- Auckland has the largest population in New Zealand, with about 1.7 million people. Its fusion of many cultures has led to it offering a huge range of experiences and activities for visitors and locals alike.

\$3.60 Value - self adhesive, die cut perfs in booklets of five stamps - featuring Waikato River.

- The Waikato River is New Zealand's longest at 425 kilometres, starting in Mount Ruapehu and emptying into Lake Taupō.

\$4.10 Value - gummed stamps in sheets of 50 stamps - featuring Castle Hill, Canterbury.

- Up to 50 metres tall, the ancient limestone structures at Castle Hill were formed 30 million years ago by sediment in a deep inland sea.



Technical Details: *Stamps and booklets designed by New Zealand Post, Wellington, Zealand.*

Printed in four process colours by Southern Colour Print, Dunedin, by lithography.

Paper is 'Tullis Russell' 106 gsm red phosphor gummed stamp paper.

Perforations (\$4.10 stamp) gauges 13.33 x 13.60, booklet stamps (\$2.80 and \$3.60) diecut

Stamps size: 30mm x 25mm (horizontal).

RESIDING IN NEW ZEALAND OR ELSEWHERE ABROAD - REVISITED

Paul Wreglesworth

In September 2013 the Society held a well attended meeting in Warwick. As usual those in attendance were treated to a cornucopia of philatelic material but one item in particular stuck in my mind.

It was the late Eric Lewis, one of the Society's founder members, who displayed a well travelled envelope addressed to – “Miss Helen Stewart, Residing in New Zealand, or Somewhere Abroad” (Figure 1).

Eric described how the letter had travelled from Dundee, Scotland to London and then on to New Zealand where numerous attempts were made to locate Miss Stewart.

All were unsuccessful, although one ‘Helen Stewart’ was traced, but she disowned it and the letter began its long journey back to Dundee. A round trip of 27,000 miles!

Eric wrote up the story of the cover for *The Kiwi* (January 2014) which members can download from the Society's website.



Figure 1: Letter addressed to Miss Helen Stewart.

[image reduced]

Imagine my surprise when I saw the cover below (Figure 2) on a well known internet auction site recently. I immediately assumed it was Eric's cover which had resurfaced (having travelled even more miles!) but, on closer inspection I realised it was an almost identical cover but addressed to 'Alexander Stewart Esq'. He was also “Residing in New Zealand or Elsewhere Abroad” and, it would seem, equally elusive!

Officers of the Sheriff's Court in Dundee were clearly eager to trace the Stewarts, for what reason we will probably never know but I can only assume they were both residing “Elsewhere Abroad”!



Figure 2: Letter addressed to Alexander Stewart Esq.

[image reduced]

COLOURS OF THE 1949 ROYAL VISIT ISSUE

Brian Hart

The ill-fated 1949 Royal Visit to New Zealand did bequeath one gift for posterity: the storied 3d H.M.S. *Vanguard* stamp. It was one of four stamps prepared to commemorate the visit. Here we show how the colours of all the designs were defined and refined and illustrate these developments via colourised simulacra.

Towards thanking the British Empire for their assistance during World War II, the Royal family first made a (successful) tour of South Africa in 1947, and the next year they announced a plan to tour Australia and New Zealand in 1949.

King George VI, perhaps most familiar to modern audiences through the film ‘The King’s Speech’, was a dedicated, conscientious, yet shy man. The responsibilities of World War II led to heavy smoking, lung cancer and circulatory problems which would cause the planned 1949 tour to be cancelled. Queen Elizabeth, known during the latter half of the twentieth century as Queen Elizabeth The Queen Mother, was a cheerful and cheering presence, influential with George and robustly anti-Nazi. Advised to leave London and send the royal children to Canada during the Blitz, she declared, “*The children won’t go without me. I won’t leave the King. And the King will never leave.*” At the start of 1949, the Princesses Elizabeth and Margaret were 22 and 18 years old respectively. Elizabeth had been married for over a year and would not be part of the royal party.

A stamp issue was planned for the tour and was prepared under time pressure given the limited advance warning. First James Berry prepared seven candidate designs for the issue. There was some concern that a commission of such outstanding interest was assigned to a single artist, and the selection process evolved in short order into a competition (Ref. 1). Three of James Berry’s designs (2d, 3d, and 5d) ultimately prevailed and also a design by L.C. Mitchell. Waterlow & Sons printed the designs and shipped some 39 million stamps in ten cases to New Zealand.

After the tour was cancelled, it seems that all the stamps were destroyed in a furnace except that:

- At least seven examples of the 3d H.M.S. *Vanguard* stamp survived (Ref. 2).
- The New Zealand Post Museum Collection at Te Papa holds drawings of die and plate proofs and one sheet of each stamp design (Ref. 3).

As well, there are monochrome photographic prints (110×60mm) of each value of the set. The reverse of one photograph reports “*Prints from die proofs which are not perforated.*”

Compared to today, colour in this era was relatively intangible: there were no commercial colour televisions (1953) let alone calibrated deep colour computer monitors, and no Pantone colour charts either (1962). Indeed, the number of colours that the textile and print industries could render was quite limited.

The British Colour Council, an industry consortium active from the 1930s to 1950s, was advancing the state of the art and volume 1 of their 1934 *Dictionary of Colour Standards* (Figure 1) (Ref. 4) was a major milestone.



Figure 1: The British Colour Council’s ‘Dictionary of Colour Standards’.

The right volume (open) contains a numbered and named dyed swatch for each of the 240 B.C.C. colours.

The left volume (closed) provides a short history of each colour and tables of RGB-like values.

The stated purpose was: “to simplify work in connection with colour throughout all colour-using industries so that the standard name or standard number will always signify the colour so designated in this Dictionary. Comparison with the Standard should be made in a good north light.”

The Dictionary defined 240 colours, each with a unique number, a descriptive name often referenced to flora or fauna, and a dyed swatch for the colour. As we shall see, the available colours for the stamps were confined to the items listed in this dictionary, and the dictionary’s colour names and numbers were used as a shorthand in communications to the New Zealand High Commissioner.

2d Treaty House, Waitangi, with portraits of the King and Queen inset in the top corners:

Located in Waitangi, the Treaty House (Figure 2) was completed for the 1833-1840 British Resident in New Zealand, James Busby. The Treaty of Waitangi was signed in the grounds on 6 February 1840. The house and grounds remained in private hands until 1932, when they were purchased by Governor-General Viscount Bledisloe and donated to the nation. In 1948, the locale was topical since the previous year the grounds had been used as the site of Waitangi Day celebrations (which would become an annual tradition).



Figure 2: *The Treaty House, Waitangi. Without any evidence we speculate that Berry may have used this (undated) photograph as the basis for his 2d stamp design. (Ref. 5)*

The Postage Stamps of New Zealand, Vol. 2 (Ref. 1) reports that the 2d was planned as a two-colour design evoking the green-leaved trees and a complementary colour substituting for the white-painted house: “the house, sky, lawn, shrubs and ornament in front of the house in rust (British Colour Council dictionary No. 58), remainder green beetle (B.C.C 24)”.



Figure 3: *Top row: proposed B.C.C. Colours for 2d Treaty House stamp. Bottom row, from left: photograph of die proof, colours as proposed, colours as printed.*

Waterlow printing experts recommended changing the sky to green beetle too. Applying these colours as described to a monochrome photo of the die proof, we can synthesise the proposed and final stamp 2d Treaty designs as shown on page 138 (Figure 3). The same design, albeit with date omitted, would be used for the 1952 Royal Tour, which was also cancelled.

3d H.M.S. *Vanguard*:

H.M.S. *Vanguard* was a fast battleship intended for the World War II but not completed in time. It was used instead for the 1947 tour of South Africa and then retrofitted for the planned royal tour of Australia and New Zealand.

For this design, the selection was narrowed to a marine colour, either ultramarine or smalt (ground blue potassium glass containing cobalt), as shown below (Figure 4). Empirically it seems that smalt was ultimately selected by the printers. The rear of the photograph reports “The hole in stamp is punched for security reasons” and, in the colourised simulacra below, this hole is ‘repaired’ by reference to auction catalogues that illustrate the few extant examples of the H.M.S. *Vanguard* stamp.

The Vanguard design was not reused since the ship was reassigned to be flagship of the Mediterranean Fleet in early 1949 then flagship of the Home Fleet Training Squadron.



Figure 4: Top row: the two proposed B.C.C. colours for the 3d H.M.S. ‘Vanguard’ stamp.
Bottom row, from left: photograph of die proof, design colourised with ultramarine, and design colourised with smalt.

5d Family Group with portraits of the Royal visitors:

The family group included George VI, Queen Elizabeth and Princess Margaret. In keeping with their royal stature, a violet colour was chosen as shown below (Figure 5). A similar design would be used for the 1952 Royal Tour, but with updated portraits.



Figure 5: Proposed B.C.C. colour for the 5d stamp,
photograph of die proof and design colourised with spectrum violet.

6d/8d Imperial Crown with the Royal Sceptre:

This exquisitely executed design, by L.C. Mitchell, was approved by the competition committee subject to certain simplifications as shown on the front cover and below (Figure 6). It shows the Imperial State Crown atop the Royal Sceptre (Sceptre with Cross). The Imperial Crown existed in various forms in the 15th century, and this version was crafted in 1937 using old and new jewels. The Sceptre with Cross was used at every coronation since Charles II's in 1661. It was updated in 1910 for George V by the addition of the magnificent Cullinan I diamond.

The stamp was originally an 8d design, to satisfy the air-letter card rate to all parts of the world excepting the Pacific Islands, and also the initial inland parcel rate. Plans changed and in September 29 1948 a request was made to reduce the value from 8d to 6d. For this design (Figure 7), the High Commissioner was instructed to use peony red for the centre piece and lapis lazuli for the border and value tablet. However these colours were not deemed appropriate and the actual colour of the crown's velvet cap, purple, was selected instead (Ref. 1). This design was planned for the 1952 Royal Tour but was actually used for the 1s 6d value in the 1953 Royal Coronation issue.



Image
reduced

Figure 6: Original artwork for the unissued eight penny 'Crown and Royal Sceptre' Royal Visit stamp, 1949, Wellington, by Leonard Mitchell. From the New Zealand Post Museum Collection.
(Original artwork 222mm x 128mm, with backing board 271mm x 178mm)

[reproduced by permission of New Zealand Post and the Museum of New Zealand Te Papa Tongarewa]



Figure 7: The proposed B.C.C. colours for the 8d/6d Imperial Crown with the Royal Sceptre stamp (top row).
Bottom row, from left, photograph of die proof, design colourised with peony red and lapis lazuli,
and design colourised with royal purple and lapis lazuli.

Acknowledgements:

I would like to thank Alan Hollows of New Zealand Post, Pat Brownsey and Catriona McPherson of the Museum of New Zealand Te Papa Tongarewa for permission to reproduce the LC Mitchell Artwork (Figure 6)

References: (The interested reader is directed to Refs. 2, 7 and 8 for further articles on these stamps).

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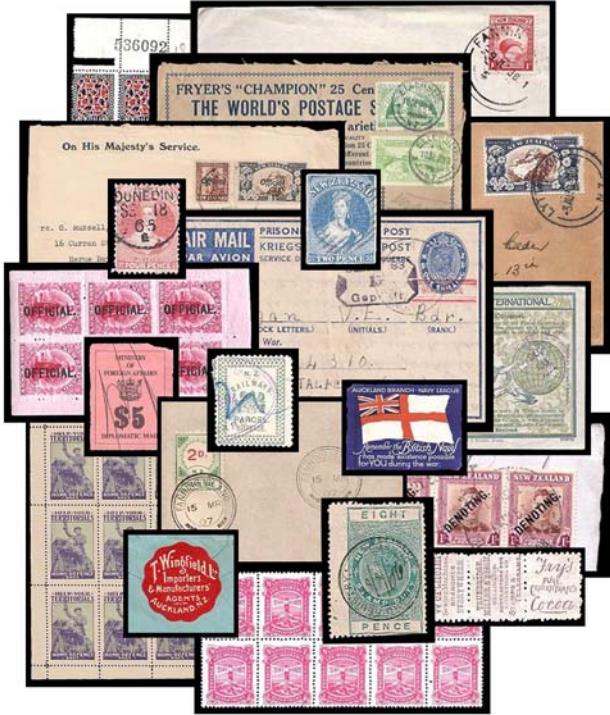


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UNDERPAID MAIL TO THE UK - A CASE OF MISTAKEN IDENTITY?

Paul Wreglesworth



Figure 1: 1883 cover from New Zealand to England endorsed 4d deficient postage, 6d fine and a total of 10d to pay.

I displayed the cover shown above (Figure 1) at the Society Zoom meeting in May. It has been posted from Wellington, postmarked 7 MY 83, and addressed to London.

The postage rate to the UK, at that date, was 6d per half ounce if carried by direct steamer or via San Francisco. The letter has been correctly prepaid 1/- (two 6d Second Sideface stamps) for a letter weighing between a half and one ounce, by either of these routes. The figure '2', in blue crayon, in the top left corner of the envelope confirms that it has been checked at some point and confirmed as being double rate.

However, top and centre of the envelope, there is a clear mark indicating "DEFICIENT POSTAGE" with an additional "FINE". I have a number of examples of such marks on mail from New Zealand from this period, they are not uncommon. They generally indicate a letter has been underpaid by one rate which in most cases at this time, between New Zealand and the UK, was 6d per half ounce and an additional 'fine' amounting to one additional rate was added. The concept of 'Double Deficient' taxation for underpaid letters had not been adopted at this time.

What is unusual about this cover, and had me scratching my head for some time, is that it was considered to be 4d underpaid. With the added fine of 6d this gives a total to be collected of 10d which has been marked twice on the cover, although the '10d' towards the bottom is crossed through.

It is the 4d underpaid which is difficult to explain. With 1s paid and 4d underpaid this implies a total postage of 1s 4d or 8d per half ounce.

Now the equivalent rate for a letter carried via Suez, and then overland from Brindisi or Naples at this date, was 8d per half ounce. In this case a double rate letter would have been 1s 4d. Had this cover travelled by this route then it would indeed have been 4d underpaid.

However mail to be carried by such a route was required to be specifically marked 'Via Brindisi', 'Via Naples' or by a named ship as appropriate. Such an endorsement is frequently seen on mail carried during this period. So is it possible that the sender visited the post office and requested that the letter be sent via one of the Suez routes only for the clerk to realise afterwards that extra should have been paid and then endorsed the envelope with the extra amount to be paid - by the addressee. Highly unlikely.

The cover is postmarked 7 MY 83 and there is a London arrival postmark on the reverse of 2 JY 83. These are consistent with dates for mail carried via San Francisco and New York. SS *Zealandia* sailed from Auckland on 23 May and arrived at San Francisco on the 12 June. The *Alaska*, of the Guion Line, carried the English mail from New York, off-loading mail for Liverpool at Queenstown on 27 June before arriving in London on 2 July. So why was the letter considered to be underpaid?

A little lateral (some might say wishful!) thinking is now required to arrive at a possible explanation.

In April 1882 New Zealand issued a new series of stamps, the Second Sidefaces. These replaced the previous First Sidefaces that had been in use since 1874. The new stamps were designed and printed in New Zealand but were based closely on the First Sideface stamps produced for the New Zealand Post Office by De La Rue.

When the new Second Sideface stamps were made available they were little used for much of 1882 as post offices, and other outlets, used up their stock of revenue stamps (which were now valid for postal usage) and the First Sidefaces. The design for the new 6d stamp was based on that of the earlier 4d stamp. These are shown below (Figure 2).



Figure 2: *The design of the 6d Second Sideface stamp (left) was based on that of the 4d First Sideface stamp (right), with many common features.*

Put yourself in the position of someone working in the sorting room at Wellington Post Office on a winter's day in 1883. There is no doubt that the original counter clerk has enthusiastically cancelled the two stamps on the envelope, the light is not good, it is hard to make out the detail of the stamps and you mistake the two 6d stamps for two 4d stamps – after all you haven't seen many, if any, of the new stamps. So you calculate that only 8d has been paid, 4d more is due and endorse the cover 'Deficient Postage 4d, Fine 6d, Total due 10d'.

At some later point, perhaps on arrival in the UK, and under better light (in the middle of summer) the mistake is noticed and the '10d' is crossed through.

There is no UK tax mark on the envelope and no indication any monies were collected.

There is a mark to the right of the lower of the two stamps. Could this be the initials of the official who cancelled the charge? I don't know but on closer inspection this 'flurry' appears to be underneath the postmark so I am inclined to think it is part of the address, although precisely what I don't know.

So, without an alternative explanation I believe this is a case of mistaken identity. The two 6d stamps being confused for two 4d First Sideface stamps. – Unless someone has an alternative theory.

THE SAN FRANCISCO ROUTE FROM NEW ZEALAND TO THE USA IN 1870

Bob Watson

The rate for letters to the USA via San Francisco was shown by a notice in the New Zealand Gazette to be 6d per ½ ounce effective 1 August 1870. However, the San Francisco route began on 2 April of that year. What about the first four months, April through July? Nothing in the Gazette can be found that noted the rate from the beginning of this service and official archive files have been lost. However, most of the picture can be pieced together from contemporary newspapers.

Via Panama Route

For New Zealanders, the route via Panama from 1866 to 1868 was a shorter distance and quicker to Britain and Europe at the same postage as the route via Suez and Southampton. New Zealand was the first of the Australasian colonies to receive correspondence from Europe and Great Britain and was last to send the same, thus providing several days to formulate replies. For the USA, there was convenient access to the East and West coasts of the USA with mail transferred at Panama [City] from the British to the USA mail systems – but payment was only to Panama with the US recipient having to pay another 10 cents “steamship” postage.¹

Unfortunately, the service was withdrawn after the failure of the contractor in December 1868, and service reverted to the westbound routes via Britain [AJHR, 1869] (Ref. 1). For letters to British recipients there was no change in postage, both routes at 6d per rate². For letters to the US the sender in New Zealand had to pay double the prior scale or 1s (although the US recipient no longer had to pay the 10¢ fee). In New Zealand there was great interest in a replacement service which was faster than the routes via either Suez, Marseilles, or Brindisi.

Via San Francisco Route

The impending completion of a railway across America had encouraged the New Zealand Postmaster General, Julius Vogel, to investigate its potential for accelerating mail to Great Britain and Europe, even while the Panama route was still operating in mid-1868. A Parliamentary Select Committee was appointed to report on a subsidised steam service which in 1869 recommended inquiring into a service via San Francisco.

The New Zealand Postmaster General after some months’ discussion on 11 January 1870 signed a contract with Henry H. Hall of the Californian, New Zealand, and Australian Line of Steam Packets (Hall Line). The route was to be from Sydney to Auckland to Honolulu to San Francisco. The first sailing from Auckland departed 2 April 1870. All this had started without a final postal convention with the USA and while subsidies were still under discussion with Australian colonies and with the USA.

Numerous postal notices in newspapers stated that the San Francisco route was to be the default unless any of the westbound routes were specified by endorsement on the cover. According to mail notices in newspapers:

“The rates of postage via San Francisco will be the same as via Suez.”

(Christchurch Star, 12 March 1870)

¹ In the United States, “Steamship” letters were those carried into US ports on steamers under contract to the US Post Office but without a postal convention between the sending country and the USA.

² Until 31 March 1870 the rate progression was at the British scale of 1:2:4:6 rates (i.e., no odd rates after the first step). This was changed on 1 April 1870 to one rate for every ½ ounce. This change of rate progression will only matter for heavy covers that are greater than one ounce.

However, that was not the clearest statement and some ambiguity ensued. One newspaper was more specific:

“Some misconception appears to have arisen as to the rates of postage by the mail via San Francisco, and in consequence several letters for the United States are detained for insufficient postage. The postage to Europe is sixpence, but for America *one shilling*. Those who have not paid the full rate had better, while there is time, correct the error.”

(*Evening Star* [Dunedin], 26 March 1870, p. 2)

The Lyttelton Times of 29 March 1870 (p. 2) published a letter to the editor:

“Sir,— On enquiring at the Lyttelton Post-office the rate of postage on letters to America via San Francisco, I was informed that the postal charges were the same as by the Suez line, namely, one shilling to America, and sixpence to England. This tariff appears to me so absurd that I am induced to call the attention of the public to this anomaly. Why letters passing through American territory should be charged twice as much if left there than they would be if carried on to England, appears contrary to common sense. The old line via Panama had a uniform rate of sixpence both for England and for the United States. The present inconsistent rate if adhered to will not be encouraging to persons having relations with America. I believe this abuse need only to be exposed to be remedied.

Your obedient servant,

W. J. A. PERRIN.”

See below (Figure 1) for an example of a cover sent during this 1s rate period. Four covers displaying this rate are currently known. (Refs. 2, 3 and 4).



Figure 1: A cover from Russell to Edgartown, Massachusetts sent 17 May 1870 showing the 1 shilling rate to the USA in the early period of the San Francisco route.

This ended when new rates were promulgated effective 1 August 1870. So, for four months that odd situation remained. Postmasters at Dunedin and Christchurch and several other centres, principally on the South Island, may well have seen the inconsistency and lowered the rates sooner on their own. The earliest date found was the Post Office Notice in the *Otago Daily Times* of 23 June 1870 which stated in part:

“The postage on correspondence for the Sandwich Islands, United States, and British North America has been altered to the following rates :—

For Letters—

Not exceeding	½ oz	6d
“ “	1 oz	1s 0d
“ “	1½ oz	1s 6d
“ “	2 oz	2s 0d

And so on; increasing 6d for every ½ oz.”



Figure 2: A cover from Kakanui (barred oval 057) to mount Union, Ohio with transit marks
Dunedin, 31 July 1870, just prior to the official reduction of rates to USA.

It is likely that as early as June internal correspondence may have announced to postmasters the impending new rates. Did the postmasters who published the rates early misunderstand the correct implementation date, or were they wilfully applying them early? The archives that could have explained the circumstances have been lost.

The 1870 Gazette notice was dated 26 August that announced the 1 August implementation of the new rates. This may have been a formality as we can assume that the local postmasters would have had the new rates in advance of the official starting date. We can speculate on the reasons why some postmasters implemented them early. See Figure 2 for a 6d cover that was sent before the gazetted commencement date for the 6d rate.

Meantime negotiations with the USA had been ongoing. The postal convention was ratified on 5 October 1870 to take effect on 1 December 1870. The rates established in August were continued.

From a collector's perspective there are three periods for the route to the USA via San Francisco:

- 2 April to 31 July. – 1s per ½ ounce.
- 1 August (and in some centres at earlier dates) to 30 November. – 6d per ½ ounce.

On entry to the USA these two were treated as “steamship” letters that required ten cents due from the addressee (Figures 1 and 2).

- From 1 December under the NZ–US postal convention. – 6d per ½ ounce fully paid to destination.

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IT PAYS TO ADVERTISE - SUNLIGHT SOAP

Amongst the many companies who advertised on the underside of the Second Sideface stamps in 1893 were a number of global names. One such was Lever Brothers the British Company who produced Sunlight Soap.



PW

Advertisement for Sunlight Soap from ‘The Illustrated London News Diamond Jubilee Number 1897’

1894 OPSO LABEL TO THE US – WHAT’S GOING ON HERE?

Robert Lyon



I recently purchased this Printing and Stationery Department OPSO label based solely on the date stamp, 24 January 1894. I hoped that the 1/- stamp would have an advertisement on the back. Firstly, the postmark date falls within the ‘goldilocks’ zone of advert stamp usage and secondly, because I collect advert stamps and didn’t have a 1/- value still attached to it’s postal matter.

So, I hit the auction “Buy Now” button and waited with anticipation as it shipped from the USA to New Zealand. When it arrived I quickly got out my torch and shone it against the back and saw with relief “Use only Poneke Table Jelly”!

Elation quickly turned to sadness however when I scanned the item to get a better look at it and noticed that there was a void, to the left of the 1/- stamp, where another stamp had once lived. It got me thinking what could that missing stamp have been that someone had gently removed without damaging the label itself and leaving the 1/- one behind? I was thinking it would have needed to be more valuable to the collector, but what?

Could it have been a stamp with an OPSO overprint, as this label was sent to a foreign destination? According to Colin Capill’s book, *New Zealand and the UPU to 1907* (page 40), the OPSO stamps were only used by the Post and Telegraph Department and this label clearly shows it was produced for the Printing and Stationery Department, although this has been struck through and “Mines” written above. So that option was eliminated.

Could the faint pencil marks at top just left of the postmark give a clue? It is difficult to read but one suggestion was that it might be “£28/- Paid” but that seems highly unlikely to be the cost of postage, unless the label was on a parcel. Also the blank space is too small for high denomination Long Type revenue but rather looks to be the size of another Second Sideface stamp placed horizontally. So that looked to be a red herring.

I asked around and it was pointed out that, if the label was on a parcel then other stamps could have been on the packaging itself or on a customs label. I tried looking for the 1894 parcel rates to the USA but could not find them. In fact, there was no official agreement between New Zealand and the US for parcel exchange until July 1900. Capill’s book does however mention (page 65) packages from Government Departments: “*The rates are the same as for Parcels but with a maximum weight of 25 lb. These packages are not to be treated as Parcels.*” What the difference is between a package and a parcel and how they are meant to be treated differently I do not know.

So my thoughts turned to the potential contents of the package. What would the Mines Department be sending to the USA? Well it turns out the recipient, Dr August Scheidel, was a prominent figure in the mining industry (Ref. 2).

“He was a pioneer and world expert in the field of cyanide extraction plants and enjoyed international recognition - he wrote a book on cyanide extraction for the California Dept. of Mines in 1894. He probably substantially aided the gold industry in NZ and Western Australia.” (Ref. 3).

Having viewed his book online (Ref. 4) I noticed that there were a number of photographs, diagrams, and statistics regarding the New Zealand mining industry; so maybe the package contained this sort of correspondence?

I had assumed the labels were used only on Government parcels but they could potentially have been used on other things, like oversized envelopes. I sent a scan of my label to Paul Wreglesworth who discussed it with Colin Capill and came to the conclusion that it was most likely a large letter, sent via the normal 2½d per ½oz letter rate. To be correctly prepaid the missing stamp would most likely have been a ½d stamp (making 1s ½d - 5x rate), a 3d stamp (making 1s 2½d - 6x rate) or 8d stamp (making 1s 8d - 8x rate).



Dr August Scheidel

Of those options, the 8x rate which, at 2½d per ½oz, would be the correct payment for a letter weighing up to 4oz and would have meant the use of an 8d blue Second Sideface stamp, to make up that rate. This seems like the only stamp worth the effort to remove, especially if it was perf 10 as then it would have been plainly obvious to a collector, or dealer in the know, that it was an advert stamp even before soaking it off; all 8d Sideface stamps, perf 10, had adverts on the underside. It takes a strong light, shone through the label, from front to back to confirm this for the 1/- stamp so may easily have been overlooked as a non-advert stamp.

Another bonus, in reaching out to the philatelic community, was that Paul also pointed out that the stamp was the less common comb perf 12x11½. I now have my first one postal used on a “cover” - of sorts. Paul also informed me that any comb perf advert stamp, on cover, is rare - so I was very pleased to hear that! The ‘vandal’ may have felt they were taking the more desirable stamp but I feel the better stamp was left behind. If they hadn’t done what they did this item probably wouldn’t have made it’s way into my collection and led me to learn more about postal regulations.

Since obtaining this label I have seen others for sale but all sent postage free within New Zealand and all detached from their original packaging. I would be keen to see other examples sent with stamps attached to overseas destinations and any still attached to their original packaging. I can be contacted via the editor or directly by email: lyonrobert777@gmail.com.

Acknowledgments:

I would like to thank Colin Capill, John Stimson and Paul Wreglesworth for their help in researching my label.

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1960 DEFINITIVE ISSUE COUNTER ROLLS – (PART 5)

– ERRORS AND VARIETIES

David M Stalker

Following on from the previous chapters (Refs. 1 – 4) in the story about the 1960 Pictorial Issue counter rolls, this part will highlight errors and varieties specific to these coils. It goes without saying that any flaws on stamps from rows 1 and 20 on the sheets used for coiling will be apparent on counter coil pairs. Whilst these are very collectable and can be useful if one wishes to delve deeper and determine the cylinder combinations used in the production of counter coils they are not included in this article.

There are a number of errors that occur on counter coils and most are relatively scarce. These include:

1. Off-sets or set-offs of the section numbers.
2. Inverted or upright section numbers.
3. Mis-cut sheets and mis-cut wrapper/end papers.
4. Badly positioned section numbers and poor printing of the section numbers.
5. Repairs to joins and coils.
6. Tete-beche pairs.
7. Mixed watermarks

1. Off-sets or Set-offs of Section Numbers:

The commonest error, although still relatively scarce, is an off-set of the section number. These will have occurred due to laying sheets with freshly printed section numbers on top of each other whilst the ink is still wet. The result is the transfer or part transfer of the impression of the section number to the underside of the upper sheet. Technically this should be classed as a set-off rather than an off-set. Examples range from barely visible to complete transfer of the section number to the rear of the section join. Some examples are shown below (Figures 1a - 1e). Due to the short duration of printing of section numbers in black, set-offs in black are very scarce. Set-offs of the section numbers can be found on all values and examples of the lowest value (2d) and highest value (1s 9d) are shown. Set-offs are also found on the later chalk surfaced printings.

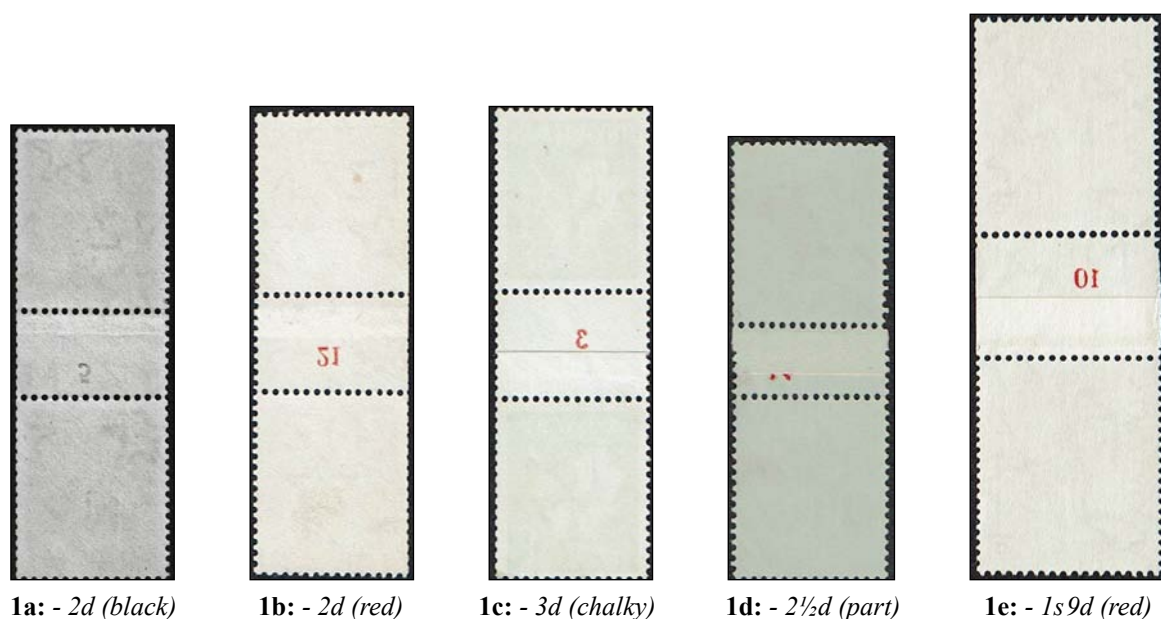


Figure 1 (a-e): Set-off numbers on the underside of coil joins. The 2½d (Figure 1d) shows the number partly hidden under the join indicating that the numbers were printed before the sheets were gummed together.

2. Inverted or Upright Section Numbers:

For all values, except for the 1/- and 1s 9d, section numbers were inverted in relation to the stamps. The 1/- and 1/9 stamps, due to their landscape orientation, are aligned sideways on the rolls and the section numbers show parallel to the stamps. As a consequence of the way the rolls were assembled the stamps were presented to the post office counter clerk, from the dispensing appliance, (Ref. 1 - p21), upside down. To enable the counter clerk to read the coil numbers they were printed inverted in relation to the stamps. Examples of the incorrect upright number '10', alongside the correct 'inverted' number '10' on 3d, 4d and 8d coil pairs are shown below (Figures 2a - 2c). There is also reference in the *Campbell Paterson Catalogue of New Zealand Stamps* (Ref. 5) to an upright number '10' on a 6d coil pair.



Figure 2 (a-e): Coil join pairs of the 3d, 4d and 8d values showing the correct 'inverted' number (left hand examples) and the error 'number upright' (right hand examples).

There is mention of an upright number '11' in the October 1976 edition of *Campbell Paterson's Bulletin* (Ref. 6) where the '10' is inverted (correctly) but there is a second number, '11', upright on the upper stamp of the pair. A possible reason for this was that a complete sheet had been placed upside down when the number '11' was applied. On noticing the error the sheet was returned, placed the correct way up and a second set of number '11's correctly applied to the top selvage. As the number '11' was badly misplaced, straddling the perforations between the stamp and the bottom selvage, it remained visible when the sheets were joined together. Had it been correctly positioned this erroneous, by now, upright number '11' would either have been hidden under the overlapped join or guillotined off when the bottom selvage was trimmed. Interestingly this variety is not catalogued by Campbell Paterson.

There is another reference, in the *Campbell Paterson Catalogue of New Zealand Stamps* (Ref. 5), to a 2½d coil pair with a doubly struck number '8', one inverted. It does not state explicitly, but possibly infers, that one number '8' is upright. No further information on this variety can be located.

The question is "why is it number '10' the number that is the wrong way round and not other numbers?" A possible reason is that one or more sets of printing slugs were placed, inadvertently and temporarily, in the printing press the wrong way round (Ref. 7). Or possibly the number was read as '01' instead of '10'.

3. Miscut Sheets and Miscut Wrappers and End Papers.

As stated in the first article in this series (Ref. 1), a perforated sheet of coloured paper, with pre-printed details regarding the roll was affixed to the top selvage of an un-numbered sheet. This became the wrapper paper. Finally, to the sheet printed with the number '1' over each column of stamps, another perforated sheet was attached which was used to "thread" the cutting and rolling machine. This also served as the end-paper of the completed coil.

It was important that the perforations on both papers lined up with the perforations on all the joined sheets of stamps. Once these papers were correctly attached the complete assembly was guillotined to create the long strips which, after rolling, became the completed rolls; ready for distribution. Occasionally misalignment of the wrapper and/or end papers occurred as shown below (Figure 3).



Figure 3: Misaligned wrapper (above) and end paper (left) from a 4d counter roll.

In the process of producing the counter rolls the sheets of stamps were trimmed along the bottom leaving between 2–9 mm of selvedge. The top selvedge was untrimmed and the sheets were then joined by sticking the top selvedge over the reduced bottom selvedge. Sheet imprint details, e.g. cylinder numbers, which would be present in the first four columns, would be hidden under the join but can be seen by holding a coil join pair up to the light. Trimming the bottom selvedge as low as 2 mm removes any of the imprint information.

There can be considerable variations in the width of the coil join due to the width of the untrimmed top selvedge. Examples of the 2½d are shown below (Figure 4) with join widths of 17mm and 8mm.



Figure 4: 2½d coil pairs with wide and narrow joins.

Coil join widths for the 1/-, 1s 6d and 1s 9d were larger at 18mm to 20mm as shown below (Figure 5). The width of the coil join is largely down to the normal width of the untrimmed top sheet selvedge. The coil join width on the 1s3d denomination was much the same as found on the lower values.

There is correspondence in the Post Office archives (Ref. 8) from the Director General, to the New Zealand High Commission in London, “for the attention of the Chief Purchasing Officer”, referring to problems created by narrow selvedges:

“Recent printings of the high value pictorial stamps, particularly the 1s6d denomination, have included sheets with the top selvedge much narrower than is normal. While this is not a matter of great importance in normal circumstances it has created difficulties when producing coils for our counter appliances.

Would you please bring this matter to the attention of Messrs. Harrison & Sons Ltd. and ask the firm to leave a selvedge of at least ½in. in all cases.”

The reason for trimming the margins may lie in the fact that with the higher value KG VI stamps, which were coiled vertically, produced a much bigger roll which would not fit in the coil dispenser. As a consequence these coils had to be kept in drawers by the counter clerks. (Ref. 9)

Further examples showing the range of coil join widths are shown opposite (Figures 5-8). Looking at the coil join widths on the 1s 9d multicolour issue it can be seen that a narrow coil join could lead to part obscuration of the section number by the “Value” wording (although that did not appear to be a problem on the lower values). A wider selvedge gives more space and the section number can be clearly seen. The request for a ½ inch selvedge is faithfully met as all joins I have seen have a ½ inch top selvedge (exactly).



Figure 5: 1/- coil pair with wide join.



Figure 6: 1s9d bistre coil pair with wide join.



Figure 7 (left):
1s6d coil pair
with wide join.



Figure 8: 1s9d multicolour coil pairs with
(top) - wide, 12.5mm ($\frac{1}{2}$ inch) join.
(bottom) - narrow, 9mm join.

If the top selvage is trimmed, instead of the bottom, then there is not enough selvage left to completely cover the cylinder and imprint detail which were printed below the stamps on sheet row 20. In the examples below (Figure 9) the sheets have been joined correctly, i.e. top selvage over bottom, but due to the narrow selvage above the row 1 stamps the cylinder combination details can be seen. In these examples the upper margin has been mis-cut (too narrow) on at least three consecutive sheets; maybe more. These coil pairs would have come from 3d cylinder combination 3337 printed on unsurfaced paper (Ref. 10).



Figure 9: Examples of 3d coil pairs, from consecutive sheets,
each with the top sheet margin over-trimmed. As a result part of
the cylinder combination 3337 is visible on the join.

4. Badly Positioned Section Numbers and Poor Printing of the Section Numbers:



Section numbers would have been printed onto the top selvage of each sheet, except for the first sheet, prior to joining to form the counter coil rolls. The numbers were positioned such that they would be in the middle of the join when the sheets were joined together. There are instances where the numbers are offset well to one side (Figures 10 and 11).

Figure 10 (left): 8d coil pair with number '1' off centre.

Figure 11 (right): 1/- coil pair with number '13' off centre.



The next two examples (figures 12 and 13) show numbers printed on the adjacent stamps. The first shows a double strike of the number '23'. The first impression clearly almost missed the selvage altogether; a second impression rectified the situation. The second example is a single 4d stamp, clearly from a counter roll, with a number '21' printed on the stamp.



Figure 12 (far left): 8d coil pair with a second, misplaced, number '23'.

Figure 13 (left): single 4d stamp from a counter roll with '21' printed on the stamp.

The strength of the section number impressions can vary. Occasionally bold or heavy (Figure 14) or smudged (Figure 15). Variations in printing can give the impression of different fonts being used. The 3d coil pair shown below (Figure 16) appears to have the number '11' generated from two different figure '1's although these are more than likely the result of differences in the strength of the impression.



Figure 14 (above): 1s9d bistre coil pairs. The upper pair showing a heavy print compared to the lower, normal, print.



Figure 15 (near right): 1s3d coil pair with heavy smudged printed number.



Figure 16 (far right): 3d coil pair with two number '1's appearing to be of different fonts.

5. Repairs to Joins and Coils:

Counter coils by their nature tend to be fragile and the strips can be prone to separate. When this occurred repairs were made by Post Office clerks using a small section of gummed paper. Separations could occur at any point on the roll and sometimes several repairs were necessary. Examples here (Figure 17a and 17b) show repairs to end papers.

The wrapper below (Figure 18) shows a tear through the date and, to ensure no information is lost, the torn piece has been reattached..



Figure 17a: Example (top) of an end paper from a 6d coil roll with three repairs and **Figure 17b:** (bottom) a repaired end paper from a 1s9d roll.

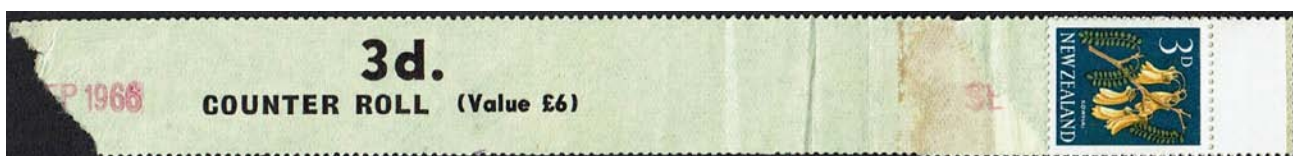


Figure 18: Torn wrapper from a 3d counter roll with the details of the date reattached.

The wrapper from the 4d counter roll (Figure 19a) has become separated and reattached the wrong way round. Consequently the stamps are inverted with respect to the printed detail on the wrapper paper. The lower image (Figure 19b) shows how the wrapper and stamps would normally appear.

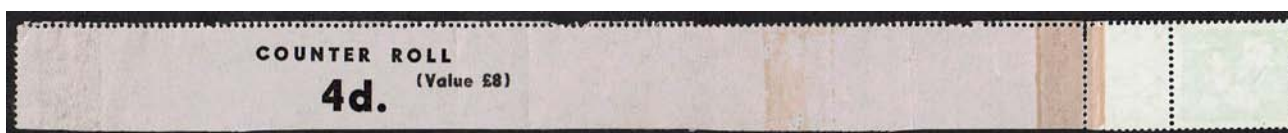
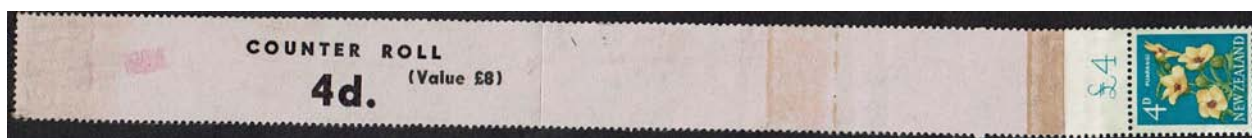


Figure 19a: Wrapper paper reattached, following separation, upside down (top) and **Figure 19b:** A normal wrapper paper (bottom).

Separation of the counter coil could also occur within the strip of stamps; in this event a patch would be applied to the rear of the stamps to repair the roll. Such an example, on a 2½d coil pair, is shown here (Figure 20).

There is a suggestion, reported in the *Campbell Paterson Newsletter* (Ref. 11) that the patching might have been applied while the stamps were still in sheet form, prior to guillotining into separate rolls.



Figure 20:
A 2½d coil pair, showing patching across the join.
This pair also exhibits an offset of the coil number '11'.

6. Tête-bêche Pairs:

It says much for the diligence of the operators making up the counter coil rolls that sheets were all correctly set up and not inverted. There is only one reference that I can find to the possibility of a sheet having been incorrectly orientated (Ref. 6). This is purportedly a coil pair joined bottom selvedge to bottom selvedge resulting in a tête-bêche pair with section number '5' the correct way round on the top selvedge. The provenance is questioned by Colin Hamilton, writing in Campbell Paterson's *New Zealand Bulletin* (Ref. 6) as it could easily be simulated. To have occurred, the inverted sheet would have had to have gone through all the stages of manufacture without being noticed (see Section 2 above). If genuine then there must also have been tête-bêche pairs with section number '4'.

7. Mixed Watermarks:

Three of the stamps that were used for counter coils had variations in watermark (Ref. 5) that could therefore conceivably occur in counter coils. Of these values the 2½d exists with inverted watermark in used format only and the 1s3d and 1s9d are both known with sideways inverted watermark. These varieties are scarce in sheet format and even more so in counter rolls. Only two examples of the 1s9d have been recorded and one is shown here (Figure 21)..

Figure 21: 1s9d multicolour coil join pair.
The left hand stamp has the sideways watermark inverted, the right hand stamp is normal. Two copies are recorded.



Acknowledgements:

The author would like to extend his thanks to Murray Willocks for scans of Figures 2c as well as the three in Figure 9. Also to Paul Wreglesworth for the scan of the 1/9 with mixed watermark paper (Figure 21).

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REQUEST FOR HELP FROM MEMBERS

Pigeongram flimsy postmarked by New Zealand Army Signals in July 1943

Chris Folland sent in a scan of this flimsy, recently purchased, with a message sent from Auckland to Great Barrier Island and a successfully used 1899 1/- red Great Barrier Island Service stamp. It is 'postmarked' with two Army Signals postmarks, dated 7 July 1943. According to the typewritten message the flimsy was used as part of an Army service apparently to "raise funds for the Victory campaign".

Serial No. <i>N.D. 8 OKUPU LEFT</i>		[N.Z.F.—586.]	
TO <i>Mr J. R. Walker, 500 Queen St. Auckland</i>			
FROM <i>J. R. Walker, 500 Queen St. Auckland.</i>			
Originator's No. <i>JR 1</i>	Date: <i>7/7/43.</i>	In reply to No.	

This Pigeongram is being sent by an Army pigeon to Great Barrier Island, from the Special Army Signal's Depot, Victoria Street West, Auckland, 7th July, 1943. The Pigeongram bears a stamp of the "Great Barrier Pigeongram Agency", which was inaugurated by Mr. Fricker, 1896, and ceased operating 1908. Although this stamp was not used for its original purpose, it has been destined to be flown to Great Barrier Island. This stamp is the first Pigeon Post stamp to be cancelled by the Army, and the first stamp to be flown back to Great Barrier Island since the service ceased. The Army pigeons are being used to raise funds for the Victory campaign, and this is the first occasion that army pigeons have been used by civilians.

ARMY SIGNALS
CO-7 JUL 43 HQ

T.O.O. _____ Sender's signature: *J.R. Walker*

T.H.I. <i>1534</i>	T.O. Liberation: <i>1535</i>	No of copies: <i>1</i>	Pigeon Ring No: <i>NZAKO/72/401</i>
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Date and time of return to loft: _____

Chris asked if there was anything about the service in past issues of *The Kiwi* or elsewhere. I put out an appeal and received a reply from Robert Duns in Christchurch who responded:

"This was one of the flimsies that were flown from a fund-raising effort, promoting and selling War Bonds, in Queen St, Auckland. They usually have 1935 Pictorials, and many seem to have been addressed to Reg Walker."

This one may have been a personal one where he used a Great Barrier pigeon stamp. Some are handwritten, and I recall having seen a typed one - perhaps this one?

The Philatelic Foundation has several of these in the 'pigeon collection', and they will be included in our website (which is under construction) along with the other NZ military pigeon items that we have."

Chapter XVI, Vol. X of the Royal Philatelic Society of New Zealand's Handbooks, covers 'Pigeon Mail Services'. There is mention of pigeons being used to raise funds for War Bonds in 1943 and an example, with a 1/- 1935 Pictorial stamp attached, is illustrated (page 756).

In July 1943 buyers of Liberty Loan bonds in Auckland were given the opportunity of sending messages by carrier pigeon post to any suburban address. The scheme was coordinated by the Army Signals Corp. aided by schoolboys who were stationed around the area at various

pigeon lofts. When a pigeon reached the home loft its owner retrieved the message attached to its leg by the Signal Corps and handed it to the schoolboy in attendance to deliver in an O.H.M.S. envelope. Each lad carried a signals dispatch rider's docket with every message, which he had to number and time himself, and which was received by the recipient of the message.

Clearly some of the messages were flown to Great Barrier Island and Reg Walker, a prominent collector in Auckland at the time, and author of *Pigeon Post Stamps* published by The Collectors Club in 1968 took the opportunity to add stamps to his pigeongrams.

It was widely reported in contemporary newspapers, with regard to the pigeon service, "That some people have an exaggerated idea of the distances pigeons can fly was shown during the Army display in Auckland yesterday, when purchasers of liberty bonds were given an opportunity to send messages by carrier pigeons to friends in most parts of the Auckland Province. The officer in charge was asked, apparently seriously, whether messages would be accepted for addresses in Egypt or Australia"

Canterbury Exhibition Sheetlets with 1935 Pictorial Issue Essays

These souvenir sheets, which feature designs submitted by James Fitzgerald, Miss CH and Mr RLG Collins for the 1935 Pictorial Issue, were produced to raise funds for the 1950 Canpex Exhibition. They were printed in blue, green and chocolate brown on art surfaced and gummed paper.

Keith Collins purchased the upper of the two sheets shown here which is printed in a red colour (the green is shown for comparison) from the recent sale of material from the John Wilson estate. The paper is rougher than normal, the print is not as fine and the sheet is ungummed. Keith wondered if it might possibly be a proof or, given the poorer quality of print, a copy?



Member **Jack Lindley**, a keen collector of Cinderella material, provided the following information:

The Heslop catalogue lists the sheets (A2) as a set of three - green, blue and brown (\$15 for the set), and (A3) as a single sheet printed in red on yellow, (\$130).

'Classic Stamps' currently has, on their website, a set of six, including shades of green and blue, also a copy of the red sheet. Three are listed as UHM and three "with no gum".



**Phone: (03) 579 5650. Fax: (03) 579 9894.
PO Box 5086, Springlands, Blenheim 7241.**

The web site is up and running allowing orders to be placed directly once you have registered. Currently there are over 20,000 stamps, covers, postcards etc on the site and all are illustrated.

Email us if you have any problems registering or navigating around the site. There is a search facility allowing you to search for your Interests. e.g. Entering the word 'Railway' brings up nearly 200 different items.

Website categories include:

- NZ definitive issues from Full Face Queens to the current issues.
- NZ Commemoratives from the 1906 Christchurch Exhibition onwards.
- NZ Health and Christmas issues.
- Booklets.
- Air mail stamps and covers.
- Life Insurance.
- Postage Due and Express stamps and covers.
- Postal fiscals and Revenue stamps.
- Cinderellas.
- Various miscellaneous issues and covers. Postal fiscals and Revenue stamps.
- New Zealand Postal History.
- New Zealand Postal Stationery.
- Antarctic stamps, Postcards and Postal History.
- Various British Commonwealth and Foreign Country's stamps and covers.

RARE ED HILLARY SIGNED COVER.



Signed by Ed Hillary at Depot 700 and flown the next day to Scott Base for posting to the USA.

On the 7th February 1958, the main crossing party with Vivian Fuchs arrived at Depot 700 from the South Pole. John Claydon flew Hillary to Depot 700 (where he signed this cover) from Scott Base on the 9th to guide the party home. This cover was flown back by Claydon and posted to the USA the following day at Scott Base.

Auckland City Stamps & Campbell Paterson

Present

“The Robert P. (Bob) Odenweller”

Reference Collection of New Zealand Stamps



SG1 1855 1d Red London print used
CP A1a Catalogue \$40,000.00



SG2 1855 2d Blue London print mint
CP A2a Catalogue \$75,000.00



SG 0116a 1936 1 1/2d Official unhinged mint
1 of 4 recorded
CP LO3a Catalogue \$50,000.00



SG 371a 1906 Christchurch Exhibition 1d Claret mint
CP S2b Catalogue \$28,000.00



SGP7 1907 2/- Reefton Provisional
1 of 5 recorded
CP Unlisted

Bob purchased his first Chalon in 1953 and in the years that followed the collection developed into a national exhibit that received the APS Champion of Champions award in 1973. Bob was elected to the roll of Distinguished Philatelists in 1991 and has received the Luff and Lichtenstein awards as well as both FIP Medals for Service and for Research. In 2007, he was elected an Honorary Fellow of the Royal Philatelic Society of London.

In 1975 Bob sold his general collection and after two years made the decision to commence a reference collection of all listed varieties in the Campbell Paterson catalogue. At first it was to have one example either unused or used of every shade and variety before 1900. After starting that

way, it was apparent that one would not do, as the range of shades within the ‘family’ might not be as distinctive without having more.

The collection, with a current Campbell Paterson Catalogue value of over \$3,000,000.00, contains a stunning array of New Zealand specialised material which is noteworthy not just for its rarity but also the fine condition of each example.

The collection will be offered progressively from mid 2021 via a private treaty listing and Public Auction. Each item from the sale will be accompanied with a certificate illustrating the stamp and stating it has come from the Odenweller Reference Collection.

*For more information and
to register your interest
please contact*

David Holmes
david@campbellpaterson.co.nz
+649 522 0604

CAMPBELL



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