



THE KIWI

JOURNAL OF THE NEW ZEALAND SOCIETY OF GREAT BRITAIN



*Image shown at
250% of original.*

The artwork of T. I. Archer (page 190).



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.

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CONTENTS

Editorial	164
- <i>Corrigendum</i>	
- <i>Social Media and The Society (Facebook)</i>	
- <i>'The Kiwi' - Advertisers in this Issue</i>	
- <i>'The Kiwi' - Current Advertising Rates</i>	
- <i>'NZSGB' - Current Subscription Rates</i>	
Society News	165
- <i>Membership News</i>	
- <i>In Memoriam - Andrew Dolphin</i>	
- <i>Residential Weekend - Newcastle (24-26 September 2021)</i>	
- <i>70th Anniversary Display to the RPSL (2 June 2021)</i>	
Forthcoming Meetings	
- <i>Members Weekend (24-26 September)</i>	166
- <i>Biennial Society Competition (16 Sheets)</i>	167
- <i>Regional Contacts</i>	167
Meetings Held	
- <i>24 July 2021 - 19th Century Mail to/from New Zealand by Sea</i>	169
“Mission Not Impossible” - Save Stamp Collecting (continued) (Peter Marshall)	174
New Zealand Post New Issues - NZ Post - New Logo and Visual Identity	175
- <i>HRH Prince Philip 1921 - 2021</i>	175
A Bad Day at the (Post) Office - Lake Brunner (Paul Wreglesworth)	176
New Zealand Railways - Flag Station Mail (New Publication)	176
2d Sideface with Advert and Watermark Inverted - A New Discovery or a New Description Needed? (John Stimson)	178
17th New Zealand National Philatelic Literature Exhibition Christchurch 20-21 November 2021	181
Captain Francis Cadell and his Correspondence from New Zealand to Scotland (Part 1: Before August 1866) (Klaus Møller and Gerald Elliott)	182
The Essays by T I Archer for the 1935 Pictorial Issue (Keith Collins and Jos Gregson)	190
A Farewell to Health Stamps - Part 8 (John Watts)	195
Request for Help From Members	
- <i>Unidentified Obliterators on Chalons (Stephen Jones)</i>	202

*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

We may not be out of the woods yet but the success of the vaccination programme here in the UK gives us some reason for optimism that we can start to adopt our ‘new normal’, albeit with caution, moving forwards.

Our twice postponed philatelic weekend will now go ahead in Newcastle from the 24-26 September. Some of the finer detail has still to be confirmed but, if you can, please consider joining us. If you are not able to join us do give some thought to entering our 16 page competition. More details on page 167.

We were not consulted when an additional bank holiday was added to the 2021 calendar but, as a result, we have had to move our display to the Royal Philatelic Society from June to September 2022 (see page 165).

CORRIGENDUM

Volume 70, No.4

In the last issue, page numbers for the ‘Editorial’, ‘Society News’, ‘Forthcoming Meetings’ and ‘Meetings Held’ sections shown on the ‘Contents’ page were incorrect. These were corrected in the *eKiwi*.

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.	168
Steven Zirinsky	168

ADVERTISER	PAGE
SPINK London	177
Classic Stamps Ltd.	Inside Back Cover
Auckland City Stamps	Back Cover

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	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 nzsgbmembership@gmail.com or via the website.

SOCIETY NEWS

MEMBERSHIP NEWS

New Members - a warm welcome to:-

S Burn, Cornwall



In Memoriam - Andrew Dolphin

We have just received the sad news that Andrew Dolphin passed away in late May following a heart attack. He was 64 and is survived by his wife and three children.

Andrew grew up in England and worked for the Post Office before helping to re-organise the Port Stanley Post Office following the Falkland Islands war. After five years in the Falklands he moved to New Zealand.

Andrew was a member of the Auckland Philatelic Society and, earlier this year, took on the role of editing their newsletter. However most will know Andrew from his time with Campbell Paterson where he worked from 1983 until very recently. He acquired an excellent knowledge of New Zealand stamps and regularly contributed to the CP Newsletter and the CP Catalogue.

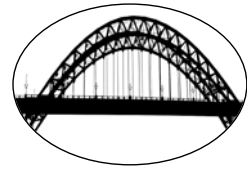
[Many thanks to Alan Tunncliffe for providing information]

RESIDENTIAL WEEKEND

This will now go ahead (see pages 166-167 for details). Rooms still available for the weekend and day visitors welcome on the Saturday. For further details contact Paul Woods: pvdw1958@yahoo.co.uk



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



**70th ANNIVERSARY DISPLAY TO THE ROYAL
PHILATELIC SOCIETY LONDON**
LONDON, 29 SEPTEMBER 2022



NATIONAL EVENTS 2021

* 29 September - 2 October

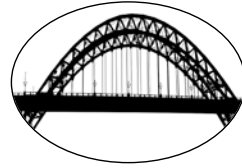
AUTUMN STAMPEX – Business Design Centre, 52 Upper St,
The Angel, London, N1 0QH

FORTHCOMING MEETINGS

NEXT MEETING OF THE SOCIETY : MEMBERS' WEEKEND



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



Friday	15:00	Arrive at Copthorne Hotel, Newcastle upon Tyne - check-in open	
24 September	15:30	Optional - Riverfront walk	
	18:00	Meet in the hotel bar	
	19:00	Informal dinner at the hotel or a nearby restaurant (to be confirmed)	
Saturday	09:30	Welcome	
25 September		First Session	All Members
		Items of interest, recent acquisitions, research topics	
	11:00	Break for coffee/tea	
	11:30	Second Session	To Be Confirmed
		To Be Confirmed	
	12:30	Break for lunch	
	14:00	Third Session	Prof. Brian Clayton
		The Commonwealth Trans-Antarctic Expedition 1955-58	
	15:00	Break for coffee/tea	
	15:30	Fourth Session	P Wreglesworth/A McCulloch/D Stalker
		1960 Pictorials - A Belated 60th Anniversary	
	17:00	16 Sheet Competition (see opposite) - results, judge's critique and viewing	
	19:00	Dinner reception - Gala Dinner at 20:00	
Sunday	09:30	Fifth Session	All Members
26 September		Postal Stationery - In Use	
	10:30	Break for coffee	
	11:00	Sixth Session	M Wilkinson/P Woods
		Back of the Book, Revenues and Postage Dues	
	12:30	Lunch and Farewell	

IMPORTANT INFORMATION

**All those attending are invited to bring relevant material to supplement the displays by the main presenters indicated on the programme.*

**Day visitors (members and guests) are welcome to attend. There may be a small charge (Saturday and Sunday) to cover refreshments. Those not staying at the hotel may attend the Gala Dinner on the Saturday evening. Contact the Hon. Treasurer for costs and any questions. Contact Details - page 163).*

BIENNIAL SOCIETY COMPETITION (16 SHEETS)



The Gordon Kaye salver

As part of the Society weekend in Newcastle upon Tyne we will be holding the biennial 16 sheet competition. Our judge will be an experienced Federation judge who will lead a small team to assess all the entries on the Saturday.

We have a single category, competing for the Gordon Kaye salver (left), and entries will be judged as follows:-

Treatment & Importance	Treatment	20	
	Importance	10	30
Knowledge & Research	Knowledge	20	
	Research/Personal Study	15	35
Condition & Rarity	Condition	10	
	Rarity	20	30
Presentation			5
Total			100

These are the criteria and marks used for National competitions and further information can be found on the ABPS website (www.abps.org.uk). Awards will be given as follows - Gold (>85 points), Large Vermeil (80-84), Vermeil (75-79), Large Silver (70-74) with the salver awarded to the entry scoring the highest number of points, which in 2018 was John Stimson.

IMPORTANT INFORMATION FOR MEMBERS INTENDING TO ENTER THE COMPETITION

Entries for the Competition should be with the Hon. Secretary by 1pm on the Saturday. This is a single class Competition on any aspect of New Zealand philately and postal history, with certificates for all entrants and the H Gordon Kaye Commemorative Salver for the winner. All material in entries must be the property of the entrant. Members may submit more than one entry if they wish.

Previous competition judges have emphasised the importance of the first page, including a plan. Please let Michael Wilkinson have a copy of your first page (this can be a draft) or, as a minimum, the title of your exhibit by Monday 20 September. The Competition is open to all members and those not attending may send photocopies or scans to Michael to reach him by Monday 20 September at the latest..

FORTHCOMING REGIONAL GROUP MEETINGS

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

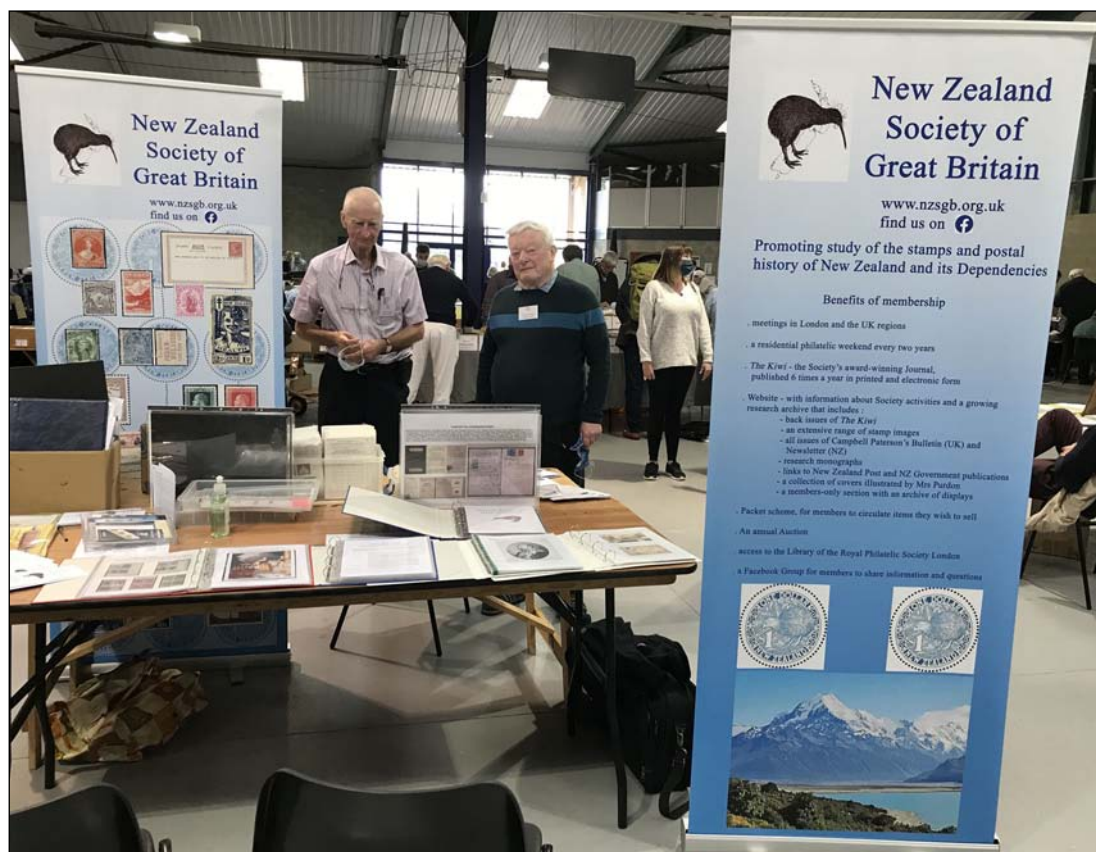
MIDLAND REGIONAL GROUP

Group Contact: - Ian Samuel ☎ 0121 449 0849

SCOTTISH REGIONAL GROUP

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





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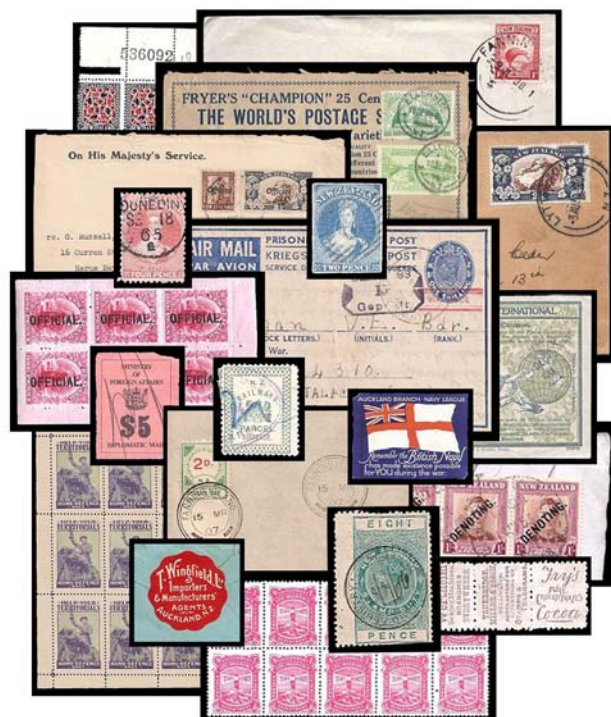


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MEETINGS HELD

NOTES OF THE MEETING HELD, 24 JULY 2021

Our Chairman, **John Stimson**, welcomed 30 members to our July Zoom meeting on the subject of sea routes to and from New Zealand in the 19th century.

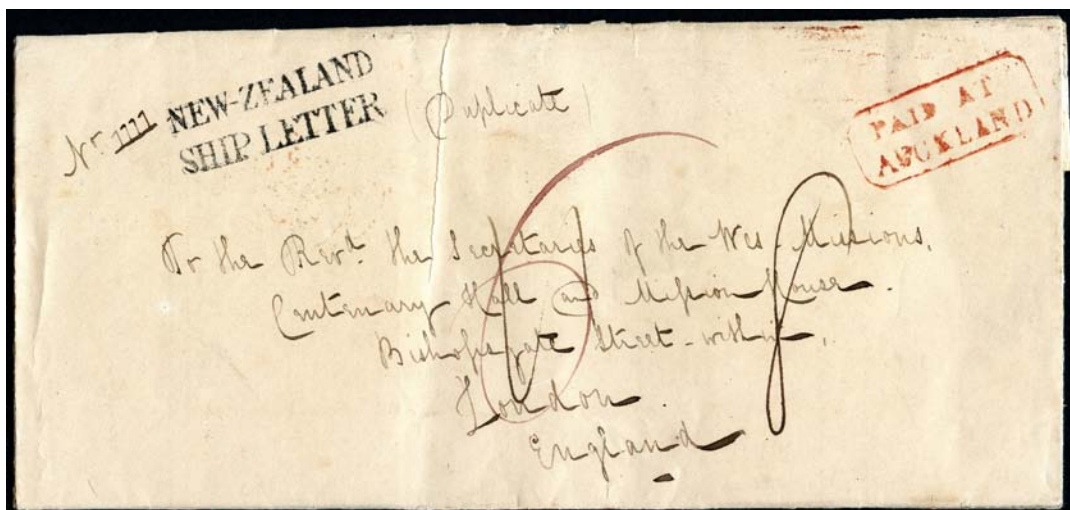
With many of New Zealand's early settlers coming from the UK communications with 'home' was entirely dependant on passing ships. Prior to 1840, when the first postmaster arrived at Kororareka, there was no official post office in New Zealand and certainly no organised system for the carriage of mail from New Zealand. Early mail was dependant largely on visiting naval ships or traders. Mail carried by the master of a private ship, rather than under contract, is described as "Ship Letter" mail.



Margaret Frankcom displayed a ship letter from Auckland (left), dated by the sender on 20 July 1841, and addressed to Halstead, Essex. The letter has a London receiving mark of 2 May 1842 which was 286 days in transit (from the date of writing). This might seem a long time but was not unusual for the time as ships trading between Australia, New Zealand and Europe would very probably have stopped at many ports en route, unloading cargo and taking other materials on board.

Margaret described some of the background to the letter, written by a Mr Newman (who had emigrated to New Zealand on the *James*, the third ship to arrive with immigrants to the colony) to the Rev. E Prout.

Working out how the letter was carried proved far from straightforward and after much research Margaret believed it left New Zealand on the *Jane* for Sydney before travelling on ships via Valparaiso in Chile and Rio de Janeiro, on the *Argo*, eventually reaching Wales - indicated by a "Swansea Ship Letter" handstamp. Copper was traded between Chile and Wales in those days so what might seem a circuitous route is entirely plausible.

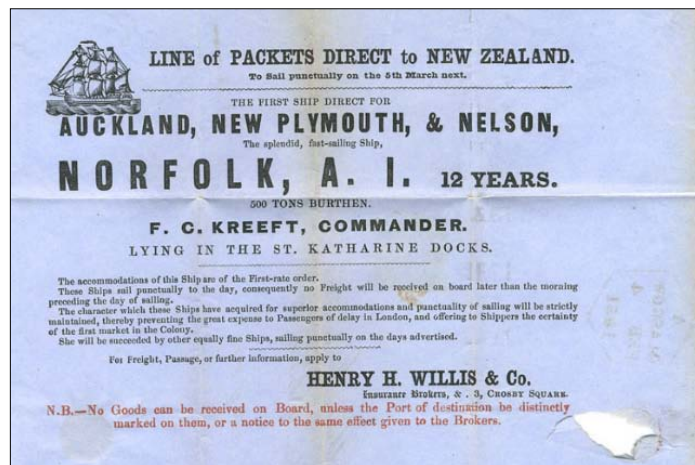


Paul Wreglesworth followed with two further ship letters from the 1840s. One (above) was handled by the Post Office with a "Paid at Auckland" mark and an Auckland crowned oval backstamp dated 16 NO 1842. Endorsed on the front "New Zealand Ship Letter" and with a "Liverpool Ship" mark on the reverse, 16 MY43, indicating 183 days in transit.

This letter also probably started its journey 'via Sydney' with the Australian papers recording the brig *Tobago* as arriving in Sydney on 7 December "having left Auckland on the 16th".

While private ships used a variety of routes to carry mail the law in the UK required ship Masters to hand over any loose mail to the Post Office at the first port of call in Britain and hence a wide range of Ship Letter markings are found on early mail from New Zealand.

From the 1850s a number of contract services were established and **Bob Clark** showed a folded letter (right) from London to Glasgow (February 1851) advertising a “Line of Packets Direct to New Zealand”, “The First Ship Direct for Auckland, New Plymouth and Nelson”.



While this advert for the *Norfolk* was advertised as a direct service most contract services at this time were via Suez and then overland to Alexandria at which point mail would be transferred to ships travelling to the UK or France.

In 1857 The European and Australian Royal Mail Company was contracted to carry mail between the UK and Australia via Galle (Ceylon) and Suez. Bob showed a cover (below left) which was carried on that route, although not without some difficulty. Leaving Sydney on the *Victoria* on 11 October 1858 mail had to be transferred to the *Oneida* at Galle when the original ship began to leak. The second ship broke her screw and proceeded to Aden by sail where the P&O's *Bengal* took the mail to Suez, arriving on 5 December. Carried overland to Alexandria from where the *Niagara* proceeded to Southampton, arriving on 18 December. The letter has a London receiving mark of 20 December 1858.



The contract was taken over by the P&O Company in 1859 and Bob showed a cover from Auckland posted in July of that year which left Sydney aboard their steamer *Salsette*. The route initially involved a stop at Port Louis (Mauritius) before calling at Suez.

By 1860 the P&O steamers were calling at Galle instead of Mauritius and a cover carried on this route was shown. Carried overland from Suez to Alexandria and then by ship to Marseilles and through

France by rail. This route via Marseilles attracted, at that time, a higher rate of an extra 3d per ¼oz.

Lewis Giles also showed a cover, from 1865, endorsed “via Marseilles” which arrived in London just 65 days after posting. The Suez route, either overland from Suez to Alexandria or through the canal (opened in 1869), remained an important route and was often considerably faster than the alternative routes.

Lewis showed two covers from 1872 and 1873 that had both been carried via Suez and whilst both were taken to Europe from Alexandria by boat they were landed at Brindisi, in Italy, before travelling by train across Europe to Calais and on to England.

In 1866 the New Zealand Government negotiated a new service from Wellington which took the mail to Panama. Until the end of 1868 this was the preferred route for all mail to the UK and the New Zealand Government withdrew from the service via Suez. All mail went via this route unless specifically endorsed “via Suez”, or unless the additional payment for the premium route via Marseilles had been made. Mail travelled overland from Panama to Aspinwall (now Colon) before being transferred to steamers operated by the West India Royal Mail Company for the last leg to the UK.

Lewis showed two covers to the UK, via Panama, at the rate of 6d per ½oz and one cover (right) by the same route to Rochester, New York, but at the rate of 1/-.

This letter, clearly endorsed “Via Panama”, was carried on the *Kaikoura* which sailed from Wellington on 8 June 1867 and arrived at Panama on 6 July. The cover has a nice ‘N.Y. STEAMSHIP’ cancel applied to the front and dated 22 July.



In April 1870 the California and New Zealand and Australian Mail line of steam packets commenced a service from Auckland to San Francisco but it lasted just one year. Lewis showed a cover carried on this service in August 1870.

In presenting examples of covers from the later Sideface period (1880s and 1890s) **John Stimson** took the opportunity to explain how collectors interested in gaining a better understanding of how mail was carried might start to research the routes and ships involved.

While dates of posting, transit and arrival, as well as any endorsements suggesting a route or ship involved is a good starting point these should always be checked against one or more good reference sources. In addition to online newspapers, which are useful to confirm dates of sailing or arrival, John made reference to two major reference works (shown below).



*New Zealand Postal Routes & Rates Pre 1874
Vols I - III (Gerald J Elliott).*



*Australia New Zealand and UK Mails.
Vol I - to 1880, Vol II - 1881-1900 (Colin Tabeart).*

John described some of the principal routes that were employed between 1882 and 1900. The Suez route remained important with P&O contracted to carry mail for the UK via Suez and Brindisi. Mail from New Zealand was taken to Melbourne to meet the P&O steamers.

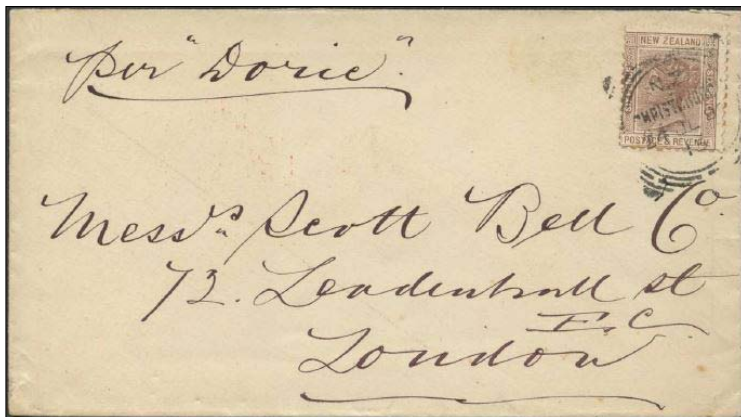
From 1888 P&O shared the contract with the Orient Line. Each provided fortnightly sailings which effectively created a weekly service. The Orient Line steamers stopped at both Adelaide and Melbourne to pick up mail from Australia and New Zealand whilst P&O boats picked up mail at Adelaide. New Zealand mail was usually still taken by steamer to Melbourne and then train to Adelaide.



John showed examples of covers carried by both lines including two covers addressed to Germany which were carried on P&O steamers via Brindisi (one of these covers, from 1884, shown left).

While P&O boats continued to stop at Brindisi the Orient Line steamers offloaded European mail at Naples.

From 1870 the New Zealand Shipping Company, together with the Shaw, Savill & Albion line began operating ships on the routes that had traditionally been used by the old clippers, sailing out from the UK via the Cape of Good Hope and returning via Cape Horne to make use of the prevailing trade winds. This is usually referred to as “The Two Capes Route” but is also known as the “Direct Route” as, for mail from New Zealand, there was no need to take mail to Melbourne or, if using the routes via San Francisco or Vancouver, to transfer from ship to rail and back to ship to cross the North American continent.



It was not until 1884 that a mail contract was agreed with the UK and New Zealand Governments and John showed covers from this period. Often mail intended for this route was endorsed with some instruction, “Via Rio de Janeiro” (one of the stopping points on the northbound journey), “per Direct Steamer” or by a named boat. One of John’s covers shown here (left) is endorsed ‘per “Doric”’ which sailed from Wellington on 25 July 1889.

The contract ran until October 1889 when it was renewed for a year. It was renewed for a second time in 1890 before being finally terminated late in 1891. The route remained popular, even outside of the contract periods, although the New Zealand Post Office required letters to be specifically endorsed.

Paul Wreglesworth displayed two items carried outside of the contract period. The first (shown right) was carried on the New Zealand Shipping Co’s steamer *British King* which sailed from Lyttelton on 24 May 1884, via Madeira, arriving at Plymouth on 6 July 1884 as indicated by the “Plymouth Ship Letter” on the reverse.



The second example was an uprated lettercard to Germany endorsed “per Gothic via Rio de Janeiro”. Sailing from Wellington on 8 February 1896 the *Gothic* sailed via Rio to Plymouth. The card has a “Plymouth Ship Letter” arrival mark, 18 MR 96, and a Hamburg receiving postmark for 20 3 96.

The primary route for much mail from New Zealand was by steamer to San Francisco. Mail for the UK and Europe was then taken by train to New York and placed on one of the regular steamers sailing to Plymouth, Southampton or Liverpool. This route commenced in 1870 and the early years saw a number of different contractors. The period between 1875 and 1885 was one of relative stability and the mail contract was held by The Pacific Mail Steamship Company. However, when the contract was due for renewal they declined to bid as they had been losing money on the route. The contract was then awarded to a joint venture between the Union Steamship Company of New Zealand and the Oceanic Steamship Company of the USA. The latter was often referred to as “Spreckel’s Line” after its principal Director. After 1900 the Union Steamship Company withdrew from the contract and The Oceanic Steamship Company, who had invested in three new steamers, were left as the sole agents.

Sailings to San Francisco were typically at four weekly intervals and mail took between 35 and 40 days to reach the UK. John Stimson showed two covers carried on this route. One, from 1888, travelled on The Pacific Mail Steamship Co’s *Zealandia* and the second, from 1895, carried on the Oceanic’s steamer *Alameda*.

From 1893 an alternative route, via Vancouver in Canada, became available. It is often known as the “All Red Route” because mail was able to travel between Australia, New Zealand and the UK without passing through any “foreign” country. Atlases of that period marked all British Empire countries in red.

The primary contractor was James Huddart who negotiated a subsidy with Canada and New South Wales. The route varied according to which colonies contributed to the mail subsidy and when, in 1897, the New Zealand Government provided a £7, 500 inducement the ships called at Wellington. This lasted until 1899 when New Zealand didn’t renew their part of the contract. Sydney and Vancouver remained as termini throughout.

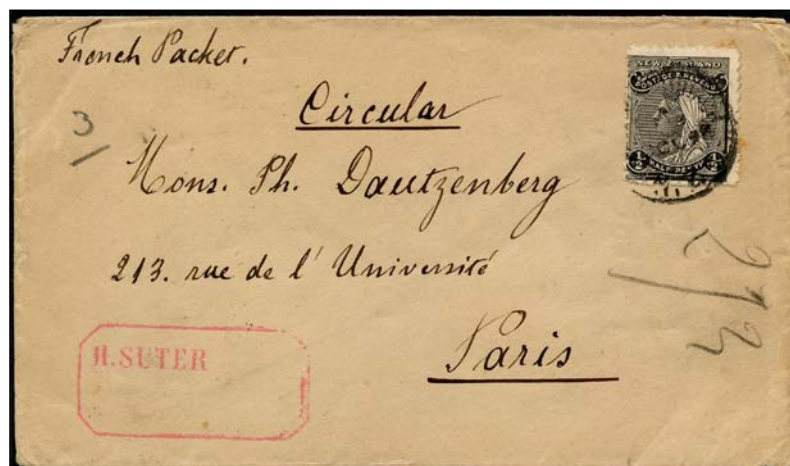
Both John and Paul showed covers carried on this route which were usually endorsed “Via Vancouver”. Paul also showed an uprated lettercard to Germany from 1897 (right) during the period when the steamers called at Wellington.

Carried on one of Huddart’s ships, the *Warrimoo*, which sailed on 23 October 1897 and arrived at Vancouver on 13 November 1897. New Zealand calls ceased from April 1899 although the last outward mail was taken by the *Aorangi* which sailed on 30 March.

Paul finished off the meeting by looking at a couple of alternative routes and carriers.

In November 1882 the French Company Messageries Maritime began operating a four weekly service between Marseilles, through the Suez canal to the islands of Mahé and Réunion, and onwards to Adelaide, Melbourne and Sydney. This service was also referred to as the “French Packet”.

An agreement from 1 May 1893, between the French and British Post Offices on costs etc, came into force although, in practice, little UK mail was carried on this service and it had no bearing on the cost of sending mail as rates, pre UPU, were unchanged at 6d per half ounce. Paul showed four items carried by the French Packet one (below) to France, one to the UK and two letters to Mauritius. After 1888 the boats no longer called at Mauritius and mail addressed to the island was carried to Aden and then back to Mauritius.



The final item displayed was an 1898 postcard addressed to South Africa which Paul admitted had taken a little longer to work out.

At this time two companies operated between Australia and London calling at Natal and Capetown en route. One was the Aberdeen White Star Line and the other was Lund’s Blue Anchor Line.

Paul’s card was carried on the *Warrigal*, a steamer operated by Lund’s Blue Anchor Line. Postmarked at Bluff,

19 MR 98, the card would have been carried to Melbourne from where the *Warrigal* sailed on 26 March. The card was postmarked on receipt at Durban on AP 22 98. It is hoped to cover these lesser known carriers in more detail in a future issue of *The Kiwi*.

“Mission Not Impossible” - Save Stamp Collecting (continued)

In the July issue of *The Kiwi* (page 131) Peter Marshall set out his thoughts on the future of stamp collecting. Having put forward some ideas on the state of stamp collecting and what he/we might do to ‘save’ our hobby Peter concluded: **Hold on ~ we need to save the societies!**

Some are producing learned newsletters and bulletins unlikely to be of interest to anyone under, perhaps, 60 years of age. Fortunately, most have a section covering new or recent issues, as *The Kiwi* does.

Most, if not all of you, will have a large number of New Zealand stamps that are surplus, but “you have never got round to disposing of them”! They could well provide the start of a specialised interest for the junior collector. Certainly for the first year at least, they should become members without having to pay a subscription. One cannot suddenly jump from a 10 year old, to reading a specialised journal. Otherwise who will care, in 25 years time, for all the information on those fascinating subjects that *The Kiwi* has uncovered?

The thematic route **MAY** be the way to go for the junior pages. I have a thematic collection, which I started, apart from the subject interest, as a relaxation away from the magnifying glass and cost. That has in one or two areas broken down into colour trials and more ‘serious’ aspects, including colour trials, postal history, postcards etc. In that respect, I have been a hopeless case for years!

I am sure that quite a few of you belong to other stamp societies so it would be useful if you could pass this article along to them. I can send it by e-mail which also gives you the opportunity to omit, add or change. I seek no copyright nor credit.

Of course I have signed off with my contact details even though they are in the members list. Almost NO magazines on ANY topic publish the writer’s contact details. I see no point in writing an article without somebody being able to make contact.

If it is just a small aside, one does not wish to trouble the editor, which I would like to do with 50% of magazines that I read EVERY month (otherwise I would not read them!).

*[contributed by **Peter Marshall** who can be contacted via the editor or at ar.01177@yahoo.co.uk]*

Whilst I am happy to publish a member’s email address when asked to do so data protection laws don’t allow us to do much more than maintain contact details and use them in connection with the running of the Society these days.

Hon Editor.

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NEW ZEALAND POST NEW ISSUES

NZ Post - New Logo and Visual Identity (Date of Issue: 9 July 2021)

In 2021 NZ Post brought CourierPost, Pace and Rural Post under the single banner of NZ Post, with a new logo and refreshed visual identity. The new NZ Post logo is a symbol consisting of a circle, intersected by two parallel lines to form a unique stylised 'P', evocative of roads, tracks, and networks. The new deep blue, partnered with the historical red amplify in concert to create something familiar, yet distinctive.

Six different designs with 3 x \$1.50 values and one each of \$2.80, \$3.60 and \$4.10 intended to celebrate the new visual identity, the designers have reinterpreted the new NZ Post logo to create a series that represents connection, movement and energy.



Text courtesy of NZ Post. (<https://collectables.nzpost.co.nz/>)

Technical Details: Stamps and miniature sheet designed by Inhouse, Auckland, New Zealand.

Printed by lithography, in four process colours by Collectables and Solutions Centre, New Zealand Post, Whanganui.

Paper: 'Tullis Russell' 104 gsm red phosphor gummed stamp paper. Perforations gauge: 14.4 x 14.615

Stamps size: 36.95mm x 37.5mm (vertical). Miniature Sheet: 260mm x 170mm (horizontal).

HRH Prince Philip 1921 - 2021 (Date of Issue: 4 August 2021)

A special miniature sheet, with a single stamp commemorating HRH Prince Philip, The Duke of Edinburgh who died on 9 April 2021.

When Prince Philip retired from public life in 2017 at the age of 96, it was reported that he had appeared at more than 22,000 official events and delivered some 5,500 speeches over the course of his career. He made ten visits to Aotearoa New Zealand with HRH Queen Elizabeth II and one solo tour in 1956. In the same year he co-founded the Duke of Edinburgh's International Award, a programme designed to instil in young people "a sense of responsibility to themselves and their communities."



Notably, Prince Philip's love and support of the Queen has strengthened and shaped the monarchy into the institution it is today.

Technical Details: Designed by Helcia Berryman, Mopsy Creative, Kapiti Coast, New Zealand.

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

Paper: 'Tullis Russell' 106 gsm red phosphor gummed stamp paper. Perforations gauge: 14.47 x 14.286

Stamps size: 45mm x 35mm (horizontal). Miniature Sheet: 150mm x 75mm (horizontal).

A BAD DAY AT THE (POST) OFFICE - LAKE BRUNNER

Paul Wreglesworth

Lake Brunner is the largest lake in the northwestern part of the south island of New Zealand and is situated around 30 kilometres southeast of Greymouth. The main settlement on the lake today is Moana and the Midland Line railway passes through the township with the TranzAlpine tourist passenger train passing through, once in each direction, every day.



The post office at Moana closed in 1988 having originally opened on 1 June 1894. Prior to that the only post office serving the settlements around the lake was named Lake Brunner. It opened on 20 April 1877 and closed on 1 May 1892.



The A Class postmark on this pair of 1d Second Sideface stamps is from Lake Brunner (Wooders rated 9). Enlargement and closer examination shows that the date actually shows as 31 FE 91.

The '91' has been inserted by hand, perhaps the slugs for the year had been lost. However the postmaster seems to have extended the month of February by a full three days! Presumably the actual date was 1 February and although they had remembered to change the month from JA to FE they had forgotten to change the date, leaving it on 31 (the last day of January).

Was he having a bad day, was business slow or did he know the office was slated for closure? Perhaps it stood on the route of the Midland Line railway which was already being planned. Of course we will never know for sure.

NEW ZEALAND RAILWAYS - FLAG STATION MAIL

Anyone with an interest in TPO mail might find this supplement to the June 2021 issue of *The Mail Coach* (journal of the Postal History Society of New Zealand), which deals with 'Flag Station Mail', useful.

Flag Stations were unmanned stops on the rail network where, as the name suggests, it was necessary to flag down the train to stop. It is estimated that of the 2000 or so railway stations that existed on the New Zealand rail network between 1863 and 2010 probably as many as two thirds were flag stations at some point in their history.

Mail could be posted at a Flag Station, or handed to the train guard, and no 'Late Fee' supplement was charged provided the mail item was marked "Posted at xxxxxx Flag Station" or simply "Flag Station".

Written by Graham Robertson this new publication fills a gap in our knowledge of mail posted at these stations. It includes both a census of known mail items from Flag Stations and photos from the NZ Railways Archives.



Graham has also compiled a list of approximately 1100 stations and sidings designated as "flag stations" or "unattended stations" (although he estimates there are a further 200-300 still to be added). This is not included in this monograph but can be made available to those interested for further research*.

Copies of the monograph can be obtained, for NZ\$20 (including postage), by contacting David Holmes at Auckland City Stamps - david@aucklandcitystamps.co.nz

* I can provide copies of Graham's list to interested parties (kiwieditor@gmail.com)

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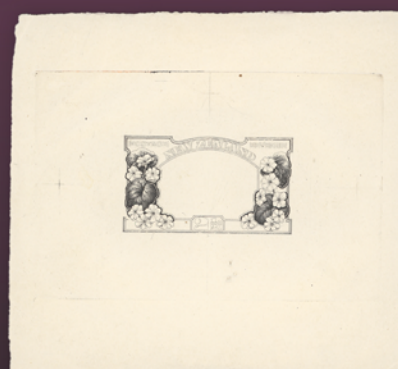
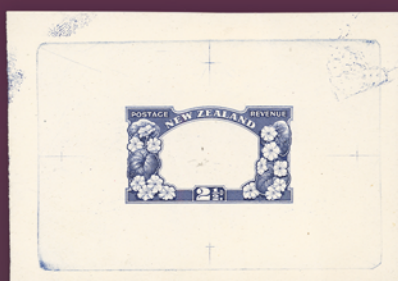
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2^D SIDEFACE WITH ADVERT AND WATERMARK INVERTED – A NEW DISCOVERY OR A NEW DESCRIPTION NEEDED?

John Stimson

The stamp shown below (Figure 1) was part of the Kiddle Collection sold at Grosvenor Auctions (March 2012) and described in the catalogue (Ref. 1) as being “2d lilac, 3rd setting in red with both advert and watermark inverted”. My subsequent enquiries indicate it to be one of only four copies recorded to date.

In my opinion the wording falls a little short of describing the item properly. No mention is made of two advert images printed on the back of the stamp. For me this is one of the most interesting attributes of the stamp. The other three known copies do NOT exhibit two advert images printed on the back of the stamp.

The stamp is listed in the Campbell Paterson catalogue (Ref. 2) as CP DA3c(5)(z) and it would be great to know if there are other examples known of this catalogue number that also have two advert images, or indeed if any reader has other examples of this stamp in their collection.



Figure 1: 2d. Lilac advertisement stamp (shown at 200%), perf 12x11½
CP DA3c (5) (Z) - both advert and watermark inverted. (one of four recorded to date).

So how did this advert stamp come about and what makes it so unusual?

The starting point for identification of any particular variety of the adson stamps is the stamp itself. In this case it is a used copy of the Second Sideface 2d Lilac, perforated by the comb machine gauge 12x11½.

The 1d Rose, the 2d Lilac and the 1/- Red-brown Second Sideface adson stamps are found relatively easily with comb perforations (12x11½). Perhaps just 1 in 100 adson stamps of these values are comb perf, the default perforating machine used at the time was the rotary machine of gauge 10. The comb perforation varieties on the other values in the issue are rarer still, with perhaps only one sheet of each, 240 stamps, thought to have been printed of certain values.

The next attribute of the stamp to note is the cancellation. Postmarked Balcutha in November 1894. The date of use of second sideface stamps with adverts is of some importance in predicting whether the advert would likely be from the first, second or third setting of the advertisements.

First setting adverts are generally found used from February 1893 to August 1893, second setting from June 1893 to end of 1893 and third setting adverts from September 1893 to late 1894. So whilst these are only guidelines, unless there are other factors, like a unique advert design only known in the first or second setting, the date would indicate a third setting advert.

The watermark of Second Sideface stamps, an upright NZ & Star, is usually very evident when held up to a strong light (Figures 2 and 3). Viewed from the front of the stamp the ‘NZ’ should generally be seen correctly aligned and centred in relation to the stamp image and the perforations of the stamp. The ‘NZ’ should appear above the star. From the rear of the stamp, the ‘NZ’ will appear reversed (‘ZN’), but again will be above the star. In both cases however the star points upwards.

The stamps illustrated below show a stamp with the normal watermark (Figure 2) and then the inverted watermark where the 'NZ' is inverted (Figure 3), and appears as 'ZN' when viewed from the front. The watermark is also not correctly aligned with the stamp image or perforations. The key to identifying the inverted watermark though is the orientation of the star which in this case is pointing downwards.

Inverted watermarks are rare across all the stamps of this issue. The sheet of paper was inverted in the press prior to printing the stamp design. Very often when this happened, the NZ and Star of the watermark is not centred on the stamp design, because the watermarks were not necessarily centred on the paper, and the printing guides were not adjusted for an inverted sheet of paper.

Turning to the advertisement side of the stamp, the Sunlight Soap advert, with strong intensity, is inverted in relation to the stamp design. There is also a second much fainter impression of a Beecham's Pills advert which is aligned nicely with the stamp image, and the perforations. This advert is not inverted.



Figure 2: 2d. Lilac advertisement stamp - normal watermark.
NZ & Star, clearly seen aligned with stamp design.



Figure 3: 2d. Lilac advertisement stamp - inverted watermark variety.
'ZN' & Star clearly seen and frame line of watermark visible on right hand side.

*Scanned images of front & back of the stamps (shown at 200%).
The centre image is a photograph of the front of the stamp held up to a bright light shone from above.*

The two adverts that contribute to this variety are shown on page 180 (Figure 4).

My assertion as to the origins of this stamp is that the first attempt to print the advertisement on the back of the stamp (in this case an advertisement for Beecham's Pills) was regarded by the printer as a failure, insufficient ink had been applied to the plate, resulting in a very faint print.

Once the printer decided to correct this, the plate was re-inked, and the sheet returned to the press. However in doing so the sheet of stamps was placed the wrong way round by mistake and the second advert is inverted in relation to the stamp image. The advert is also misaligned being 7mm off the vertical and 2mm off the horizontal when compared to the stamp design. The partial print of a Bonnington's advertisement can be seen above the Sunlight Soap advert which is also clearly inverted.



Figure 4: Scanned images of adverts from sheet positions 223 & 018.
2d. Lilac. advertisement stamps (shown at 200%).

So this double print resulted in two different advertisements to be printed on the back of the stamp, the strong image of the Sunlight Soap advert printed on top of the faint Beecham's advert.

The following graphic (Figure 5) shows the advertisement position on the sheet, in both the upright and inverted configurations. The sheet of 240 stamps is divided into four panes, with 10 rows of stamps, and 6 stamps in each row of the pane.

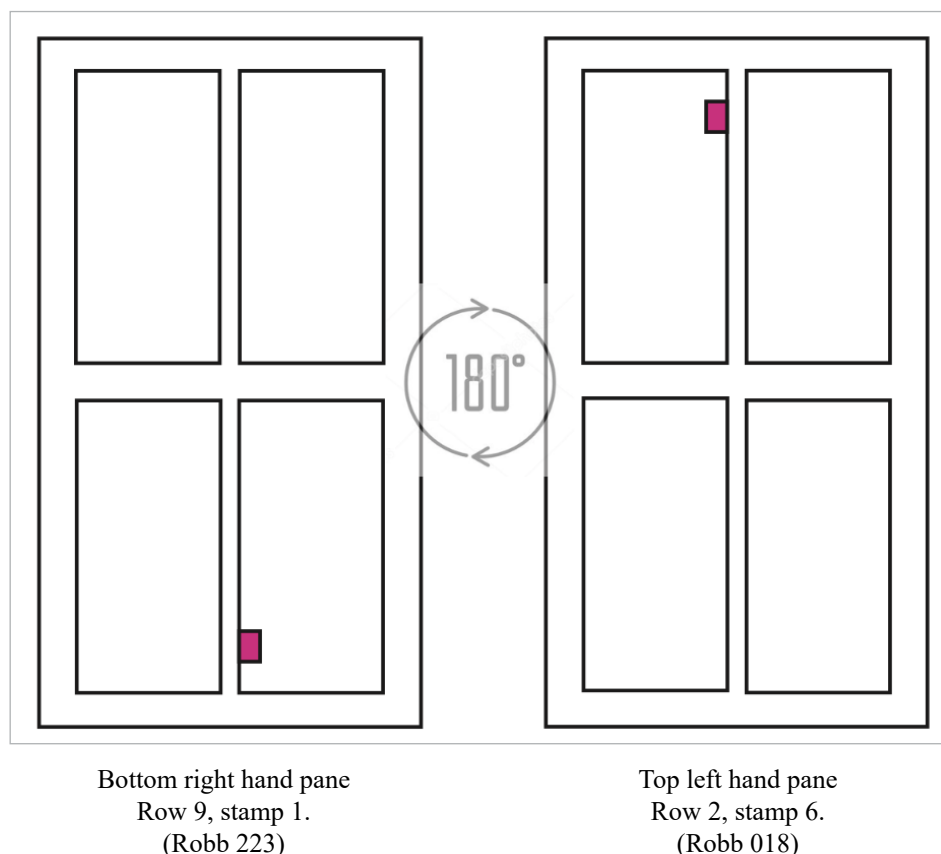


Figure 5: Graphic representation showing the advertisement position of the two printings before (left) and after (right) the sheet had been returned to the printer the wrong way round, effectively rotated through 180°.

So the advert stamp in the bottom right pane, row 9, stamp 1 (Robb position 223), when the sheet is rotated through 180 degrees, becomes the top left pane, row 2, stamp 6 (Robb position 018).

Consulting J A Robb's *The 1893 New Zealand Advertising Stamps* (Ref. 3) this confirms what we see printed on the reverse of the stamp (Figure 1). There is a faint print of the advert from position 223 - "Stamp Beecham's Pills on your mind"; and an inverted print of the advert from position 018 - "10 Gold Medals to Sunlight Soap".

This example of two adverts on one stamp is a consequence of the printing process used for the advert stamps. On this occasion a faint print was the result of an operational mistake by the printer and not the result of fading or prolonged soaking in water. This example also demonstrates that the faint print is not the result of a first, light, touch of the plate before making a second higher intensity print of the same advert as in that case we would expect to see two prints of the same advert in the same orientation.

Evidence suggests that the specific actions of the printer were to take out of the press a sheet of stamps with very faint adverts, notice the problem, and then return it to the press, after re-inking the plate, to rectify the 'problem'. It is likely that if this happened once it was likely repeated a number of times over the period of months when printing the advertisements on stamps.

I believe the stamp under discussion here adds to the growing body of evidence that suggests that the Government Printing Office were not as careful printing the advertisements as they were in producing the original stamps. The experiment to print adverts lasted just nine months and was probably an unwelcome distraction from printing the stamps themselves. No doubt under both time and financial pressures to print these adverts on the underside of many thousands of sheets of stamps, and with the gum yet to be applied, mistakes were made.

So in conclusion, and returning to the description of this particular stamp, perhaps this stamp should be catalogued as a variant of CP DA3c(5)(z) - "advert and watermark inverted"? The new description would have to be a bit long winded... "two different adverts (one inverted) and inverted watermark".

The author would love to hear the opinion of others on the proposals put forward in this article and to see scans of any other stamps matching this or a similar description.

References:

1. Anon, *Auction of British Empire and Foreign Countries Postage Stamps and Postal History*, Auction Catalogue, Lot 1050, p 124, Grosvenor, Wednesday 7 & Thursday 8 March 2012.
2. *Campbell Paterson's Handbook - Catalogue of New Zealand Stamps*, Section DA (Advertisements on the Back of Stamps), latest edition, pub. Campbell Paterson Ltd, Auckland, New Zealand.
3. Robb JA, *The 1893 New Zealand Advertisement Stamps - An Illustrated Guide to the Identification of Advertisements featured on New Zealand Second Sideface Stamps*, pub. Christchurch (N.Z.) Philatelic Society, 2006.

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CAPTAIN FRANCIS CADELL AND HIS CORRESPONDENCE FROM NEW ZEALAND TO SCOTLAND

PART 1: BEFORE AUGUST 1866

Klaus Møller and Gerald Elliott MNZM RDP FRPSL FRPSNZ

Introduction:

This illustrious, adventurous, entrepreneurial and controversial Scotsman is best known for his pioneering navigation of the Murray River in the 1850s and subsequent escapades in Australia - but he also spent two lengthy periods working in New Zealand in the 1860s.

This two-part article is devoted mainly to his periods in New Zealand, with particular attention being given to philatelic and postal history aspects of the 13 currently known covers (Ref. 1) that he sent back to his family home in Scotland while he was in the country.

The historical context is sourced from References 2 to 10.

Early Years:

Francis Cadell (Figure 1) was the second son of Hew Francis Cadell, a wealthy mine owner and ship builder from Prestonpans / Cockenzie, two neighbouring villages located on the south coast of the Firth of Forth, a few miles east of Edinburgh (Figure 2). He was born on 9 February 1822 and grew up in the family home, Cockenzie House (Figure 3), which is still to be found on the shores of the Firth immediately adjacent to where the Battle of Prestonpans was fought on 21 September 1745 (see box below).

Francis Cadell was educated in Edinburgh and in Cuxhaven in Germany. By the time he arrived in Australia in 1852, he had been involved in the First China War and the Siege of Canton, visited numerous European and South American ports (where he developed a particular fascination for navigation on the Amazon River), Australia, San Francisco and the Society Islands, and had been schooled in shipbuilding and the application of steam power to navigation.



Figure 1: *Captain Francis Cadell.*

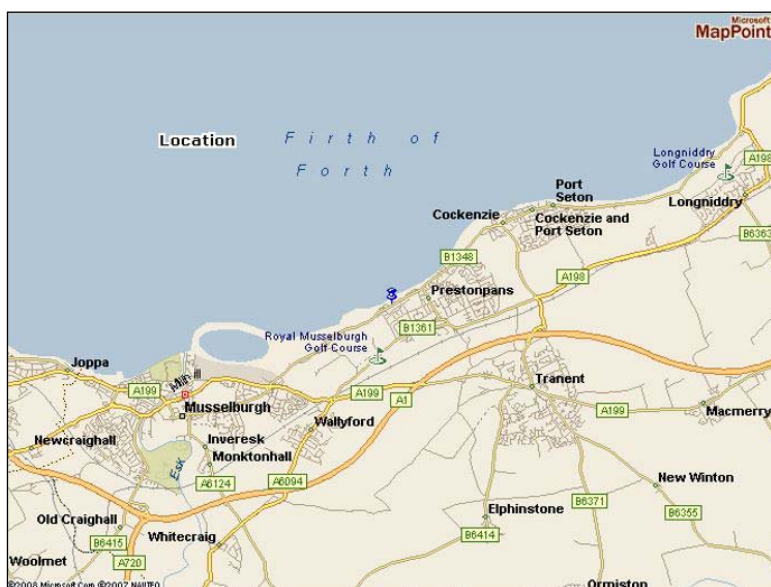


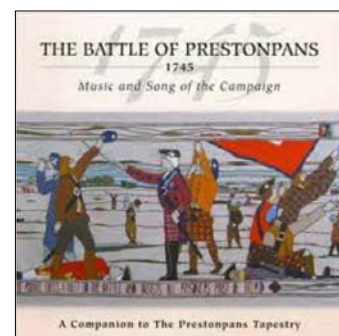
Figure 2:

A modern-day map of part of the south coast of the Firth of Forth, a few miles east of Edinburgh, including the villages of Prestonpans and Cockenzie.



Figure 3: Cockenzie House on the banks of the Firth of Forth.

The Battle of Prestonpans was fought on 21 September 1745, between Highlanders (Catholic Jacobites) loyal to Prince Charles (Charles Edward Stuart, or “Bonnie Prince Charlie”) and soldiers of the Royal Army loyal to Protestant King George II, led by Sir John Cope. It was the first major clash between the two sides in Charles’s short-lived attempt to regain the crown that in 1688-90 had been lost by his grandfather, Roman Catholic convert King James VII of Scotland and II of England and Ireland, to his son-in-law William of Orange (who reigned as William III). The Scottish rebels achieved an unexpected and resounding victory over the British, mainly due to the success of the Highland Charge, a fast and furious manoeuvre that completely surprised the regular troops. The Jacobites suffered 35-40 killed and wounded out of their force of 2,500, while the British suffered 300-500 killed and wounded and 500-600 captured out of their force of 2,191.



Australia - 1852-1864:

After his arrival in Australia in 1852, Cadell became heavily involved in plans to open up the interior of southeastern parts of the vast continent using the mighty Murray River as a means of transportation. Initially, motivated by the promise of rewards from the colonial government to the first steamers to successfully navigate the river, he explored and charted the river in the downstream direction, from Swan Hill in Victoria to the river mouth in South Australia, a distance of some 1,400 km. For this he designed, constructed and employed a shallow-draft collapsible canvas canoe, *Forerunner*. He then ordered a wooden steamer, the *Lady Augusta*, from a yard in Sydney. In mid-August 1853, he took the steamer across the bar at the mouth of the Murray, and proceeded upriver with a number of passengers on board (including Sir Henry Young, the Lieutenant-Governor of South Australia) and a barge in tow, reaching Swan Hill on 17 September.

This achievement was rewarded both financially and with a lot of ceremony. Special medals were struck, and he was presented with a proclamation on vellum stating that it was “the first successful steam voyage up the Murray”. This was a controversial claim, since a competitor, William Randell, had actually left the river mouth in his own new steamer before Cadell, and eventually went much further upstream. But Cadell was the first to reach Swan Hill because he rigged a powerful lantern on the bow of *Lady Augusta*, and, aided by the intimate knowledge of the river that he had acquired on the *Forerunner* exploration voyage, he was able to proceed during the hours of darkness.

Over the next decade, Cadell was deeply involved in many different activities on the Murray River and its main tributaries - and also the La Trobe and Snowy Rivers in New South Wales and Victoria. These activities included de-snagging of the rivers and the ownership and operation of steamers, ports and stores along the river systems. But his businesses finally failed in 1861, leaving him with only the *Wakool*, a barge that had been converted to a steamer. He sold or leased this in 1863 for duties in New Zealand, and he himself followed suit a year later.

New Zealand – 1864-1866:

On 27 February 1864 the New Zealand Government appointed Francis Cadell as Superintendent of Steam Transport on the Waikato River. He arrived at Onehunga on 17 March and commenced his new job the following day. It appears to have been a dual role, being accountable to both the Imperial Commissariat for conveying stores and soldiers for General Cameron’s army, and to the New Zealand Government for coordinating transport services for civilian settlers and traders.

The means of conveyance that were available to him included both trading steamers, and the “River War Fleet” which was a flotilla of armoured and armed stern-wheel paddle steamers (*Avon, Pioneer, Rangiriri, Koheroa, Sturt, Prince Alfred, Sandfly and Gundagai*) and armed barges that played a key role in getting Cameron’s imperial and colonial forces into the depths of the Waikato and Waipa basins so that they could engage the Maori that opposed the British influx. In addition he was responsible for the extensive workshops at Port Waikato, the depot at Mangatawhiri, and for the headquarters of the Steam Transport Service at Newcastle (Ngaruawahia). He was also responsible for other small ships engaged in the war effort between Onehunga and Port Waikato, and on the east coast down as far as Maketu.

After the Waikato Maoris were defeated at the battle of Orakau on 2 April 1864, and the Maori triumph at the battle of Gate Pa in Tauranga on 29 April 1864, hostilities moved south to the northern part of the Manawatu-Wanganui and Taranaki areas, and the colonial and imperial forces called on support from the Waikato River Fleet. Cadell took *Gundagai* to Wanganui, and was soon joined by *Sandfly*. But war activities waned over the following months, and towards the end of 1865, the remaining assets of the Waikato Steam Transport Service were disbanded or sold, and Cadell’s last day as Superintendent was on 31 December 1865.

Cadell had obviously carried out his duties with distinction, and was respected and liked by those he had served and by those who had worked under him. At a gathering to mark his departure held at the City Club in Auckland on 26 March 1866, several of his colleagues spoke about his achievements in glowing terms, and he was presented with a transcript of the address prepared for the occasion, and a gold chronometer watch and other jewellery purchased with funds donated by his admirers.

Cadell left New Zealand for Sydney on *Claud Hamilton* on 2 August 1866.

Philately and Postal History:

An overview of the five covers currently registered in the census of covers bearing Chalons (Ref. 1), that Cadell sent back to his family home in Cockenzie/Prestonpans in Scotland during his first period in New Zealand are listed in the table opposite (Table 1). Four of these are illustrated in this article.

Cover #1 (shown opposite) was addressed to one of his brothers (both were distinguished army officers) while the others were all addressed to his father Hew (H.F. Cadell). The style of handwriting is the same for all five covers, leaving no doubt that they were all sent by Francis Cadell.

#	Despatch:		Arrival:	Stamps Used:	Illustrated:
	On	From	On		
1	6 May 64	Auckland	14 July 64	1d;3d;6d	Page 185
2	11 Dec 64	Auckland	16 Feb 65	2d(2);6d	Lot 219 (part illustrated), Len Jury Auction 483, (25/8/10).
3	8 Aug 65	Auckland	12 Nov 65	6d(2)	Page 186
4	12 Sep 65	Wellington	12 Nov 65	2d;6d(2)	Page 187
5	7 Nov 65	Auckland	13 Jan 66	4d;6d	Page 188

Table 1: *The five currently recorded covers sent by Cadell during his first period in New Zealand.*

Cover 1: 6 May 1864



Posted from Auckland on 6 May 1864 addressed to Lieut. Col. Cadell, Cockenzie House, Edinburgh.

The annotation on the obverse indicates that the letter was written somewhere in the Waikato on 2 May 1864, four days before it was posted in Auckland.

Franking:	Singles of 1d (SG33), 3d (SG40) and 6d (SG43) star-watermarked imperforate Davies prints from 1862-64.
Cancellations:	Perkins, Bacon Obliterator '1' (Auckland). Received in Prestonpans on 14 July 1864 after transiting in Edinburgh the same day.
Postage Rate:	To UK via Marseilles; 12 September 1863 to 1 April 1870, 10d for the first ½ oz.
Carriage:	<i>Alice Cameron</i> departed Auckland 7 May 1864; <i>Madras</i> departed Sydney 22 May 1864 and Melbourne 26 May 1864; <i>Euxine</i> arrived Marseilles 12 July 1864.
Transit Time	69 days (normal – see Ref. 11).
Provenance:	Item 97 in the Bett Collection held in the Alexander Turnbull Library/National Library of New Zealand in Wellington.

All of the covers listed in the table were endorsed “Via Marseilles”, i.e. they were intended to be conveyed on the premium westbound mail route which included a fast transit from Marseilles to the English Channel on the French railway system and which, from 12 September 1863, commanded an additional rate of 4d for a letter weighing up to ½ oz (Ref. 11). This was not a negligible sum for most people in those days but, as a man of means, he was obviously oblivious to spending an extra sum to have his letters conveyed in the fastest possible way.

Cover 3: 8 August 1865



Letter Posted from Auckland on 8 August 1865 addressed to H.F. Cadell, Cockenzie, Edinburgh.

Franking:	Two singles of 6d star-watermarked imperforate Davies prints from 1862-64 (SG43).
Cancellations:	Barred circle No. 1 Duplex (Auckland). Received in Prestonpans on 12 November 1865 (c.d.s. on reverse) after transiting in Edinburgh on 11 November 1865 (c.d.s. on reverse).
Postage Rate:	To the UK “Via Marseilles”; 12 September 1863 to 1 April 1870, 10d for the first ½ oz. Therefore overpaid by 2d.
Carriage:	SS <i>Auckland</i> , departed Onehunga 8 August 1865; <i>Northam</i> , departed Sydney 22 September 1865 and Melbourne 26 September 1865; <i>Syria</i> , arrived Marseilles 9 November 1865.
Transit Time	96 days (very long for the premium route – see Ref.11).
Provenance:	H. Gordon Kaye; Jan-Stefan Landa; Currently in Klaus Möller’s Collection.

The reason for the very long transit time for cover #3 (above) may be that the letter actually missed the sailing of the SS *Auckland* from Onehunga on the same day as it was posted in Auckland – and therefore also the August mails to the UK out of Australia, resulting in its arrival in Prestonpans on the same day as cover #4 (shown opposite).

Cover #3 (shown opposite) and cover #4 (shown below) listed in the table were overpaid (by 2d and 4d respectively), while two others that will be shown in Part 2 of this article were underpaid by 4d. This reinforces the impression that Cadell had a relaxed attitude towards postal costs. It also suggests that he probably carried a cache of stamps with him, and applied them to the covers himself before posting them. Had he taken the letters to the clerk at the post office counter for posting, then the correct rate would surely have been applied.

This behaviour was perhaps in keeping with his personality. People that knew him well have variously described him as “an over-rated blowhard”, “tempestuous”, and “pompous and bombastic”. But he also had many admirers, not least for his achievements in opening up the Murray River for navigation, and for coordinating transport and mail services on the Waikato and Waipa Rivers.

Cover 4: 12 September 1865



*Letter posted from Wellington on 12 September 1865 (c.d.s. on reverse)
addressed to H.F. Cadell Esq, Cockenzie, Edinburgh.*

Franking:	Single of 2d blue Plate I star-watermarked perforated 12½ Davies prints from 1864 (SG113) and a pair of 6d star-watermarked perforated 12½ Davies prints from 1864-71 (SG122).
Cancellations:	Perkins, Bacon Obliterator ‘7’ (Wellington). Received in Prestonpans on 12 November 1865 (c.d.s. on reverse).
Postage Rate:	To UK “Via Marseilles”; 12 September 1863 to 1 April 1870, 10d for the first ½ oz. Therefore overpaid by 4d.
Carriage:	SS <i>Auckland</i> , departed Wellington 14 September 1865; <i>Northam</i> , departed Sydney 22 September 1865 and Melbourne 26 September 1865; <i>Syria</i> , arrived Marseilles 9 November 1865.
Transit Time	61 days (fast – see Ref. 11).
Provenance:	H. Gordon Kaye; Gerald Elliott; Joseph Hackmey.

The over-franked letter above (cover #4) could not have weighed between ½ and 1 oz since the rate would then have been 1s 8d rather than 1s 2d.

Cover 5: 7 November 1865



Letter posted from Auckland on 7 November 1865 addressed to H.F. Cadell Esq, Cockenzie, Edinburgh.

Franking:	Single of 4d rose star-watermarked perforated 12½ Davies prints from 1864 (SG119), and single of 6d red-brown star-watermarked perforated 12½ Davies prints from 1864-71 (SG122).
Cancellations:	Barred circle No. 1 Duplex (Auckland). Received in Prestonpans on 13 January 1866 (c.d.s. on reverse) after transiting in London on 12 January 1866 (c.d.s. on reverse) and in Edinburgh on 13 January 1866 (c.d.s. on reverse).
Postage Rate:	To the UK “Via Marseilles”; 12 September 1863 to 1 April 1870, 10d for the first ½ oz.
Carriage:	<i>Airedale</i> , departed Onehunga 8 November 1865; <i>Bombay</i> , departed Sydney on 22 November 1865 and Melbourne on 26 November 1865; <i>Nyanza</i> , arrived Marseilles on 11 January 1866.
Transit Time	67 days (normal – see Ref. 11).
Provenance:	Inoue Hiroaki (“Du Bois”).

One curiosity is that the annotation on the obverse of cover #5 (shown above) suggests that the letter contained in the cover was written on 5 September 1865, i.e. well after it was posted in Auckland!

The annotation on the obverse of cover #4 suggests that the letter contained in this cover was written on 7 August 1865, over a month before it was posted in Wellington. It would appear that Hew Cadell (who presumably wrote these annotations) has erroneously swapped the dates in the annotations written on covers #3 and #4, i.e. that the letter contained in cover #3 was written on 7 August (the day before it was posted), and the letter contained in cover #4 was written 5 September (a week before it was posted).

Cover #4 also provides us with a “philatelic mind-twister”. What has caused the gross miss-perforation in the second 6d stamp, and what is the origin of the unprinted vertical strip on the first 6d stamp? Our first assessment was that this is a pair, with the strip being a pre-printing paper fold that had been opened out after printing but before perforation. But after close examination of various aspects of a high-resolution scan of the cover, Andrew Gould (Ref. 13) is of the opinion that it is not a pair but two single stamps, with the grossly miss-perforated one on the right having been cut along the left and bottom (or top) margins before being affixed slightly overlapping the one on the left, thus obscuring some of the design.

Acknowledgement:

Thanks are due to Andrew Gould for his close examination of a scan of cover #4 (page 183) and for his expert opinion about the unusual appearance of the 6d stamps.

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About The Authors

Klaus Møller is a New Zealander but now lives in Denmark, the country of his birth. He really enjoyed the research for, and the writing of this article, as he grew up on the banks of the Waikato River in Taupiri and Huntly, where his father was a veterinary surgeon covering an area stretching from Port Waikato to Ngaruawahia during the 1950s and 1960s. He recalls many of the rural place names, the river's path, appearance and behaviour, and the hulks of some of the river fleet on the banks at Rangiriri.

Gerald J. Elliott lives in Howick, a suburb of Auckland and is an unequalled authority on the postal history of New Zealand for the Chalon era. In his long and distinguished research, publication and exhibiting career he has had a particular focus on the Maori/Imperial/New Zealand Wars during the 1860s. He is "still going strong" at his current age of 95.

THE ESSAYS BY T I ARCHER FOR THE 1935 PICTORIAL ISSUE

Keith Collins and Jos Gregson

Introduction (Jos Gregson):

Over the latest lockdown I have had the pleasure of lotting the late Dr. Philip Hoare's specialised 1935 Pictorial collection for auction. A wonderful way of keeping the mind active and interested!

Philip had a lot of the Archer essays for the 1935 Pictorials and while lotting the collection it occurred to me that I had never seen a comprehensive listing of the multiplicity of these essays with their range of design, value, colour and paper.

Thomas Archer:

Thomas Iorwerth Archer (also known as Henry) was born on 16th March 1905 and died on 3rd August 1982. He was a designer, artist and engraver at India's Currency Note Press (CNP), Nasik (Road) from 1928 to 1952. While at Nasik he prepared preliminary sketches, essays, proofs and final designs for many of India and Hyderabad's banknotes up to Independence. He made several voyages between England and India and on the passenger manifests his occupation is variously given as Supervisor (1933), Artist Engraver (1948), Offset Printer (1955) and Printing Technician (1958). In 1935 he succeeded H.W.Barr as Head of Security Printing when Barr joined the Australian Commonwealth Bank in Melbourne. Barr designed the 1931 Indian Inauguration of New Delhi set, Thomas Archer designed some of the George V definitives issued in 1932. Archer's file of banknote artwork was auctioned by Noble's in 2010 in Sydney (Ref. 1).

There have been a few auction lots of Archer's stamp essays offered, most notably in the Gawaine Baillie New Zealand sale. However while Sotheby's illustrate the odd lot unfortunately they list most of the items unhelpfully without illustrations, giving the phrase "alternative vignette" where there are two mountains illustrated in a value i.e. Mount Cook and Mitre Peak so at the moment there are a number of items that we cannot identify positively from their listings.

Original Artwork:



Figure 1: Artwork for a 1d value showing Apple Picking.

A number of different original artworks of these essays have appeared in recent years, as follows:

Value	Design	Comment
½d	Stag	Gawaine Baillie Sale, lot 699.
½d	Tui	Gawaine Baillie Sale, lot 700.
1 d	Apple Picking	Philip Hoare Collection. For auction by Spink, London, Autumn 2021. (Figure 1).
2½d	Mitre Peak	Gawaine Baillie Sale, lot 701.
2½d	Mount Cook	Gawaine Baillie Sale, lot 701 – mentioned as an alternative design, not illustrated.
6d	Harvesting	Spink Sale (11 November 2013), lot 818. Composite printed essay by Archer 155mmx130mm in black and white with portions hand printed or touched-up in Chinese white and further drawing for the left hand frame-line; both signed T I Archer.
6d	Harvesting	Spink Sale (11 November 2013), lot 819. Rough sketch by Archer on a piece of plastic marked in reverse, “To start steel die cutting” and accompanied by colour trials in large format on unsurfaced white paper [Five Different] in brown on gummed toned paper and small format in green on surfaced white paper.

1931 Competition – Te Papa:

Te Papa hold a range of essays entered into this competition. These are all in the form of a stuck down essay on a larger piece of card or paper and the following exist. Most of them bear an interesting inscription and these are listed in brackets. Two different sizes of both the small portrait design and the larger design exist in these proofs. These essays are numbered and not all of the designs are represented.

Value	Design	Colour	Inscription	Comment
½d	Stag	Deep blue	POLYTECHNIC	
½d	Stag	Green	none	small image
½d	Tui	Green	JARENÉ	additional text “Architectural Frame. Supporting fruit festoons. Bird as emblem of speed and New Zealand’s natural life. Known to all”
1 d	Apple Picking	Maroon	SECPRIN	
1 d	Apple Picking	Reddish purple	none	small image
1 d	Mitre Peak	Brown	THOSDELARUE(sic)	
1 d	Mire Peak	Brown	none	small image
1 d	Mount Cook	Purple - brown	SUCCESS	
1 d	Mount Cook	Brown	none	small image
2½d	Mitre Peak	Indigo	TOWY	
2½d	Mitre Peak	Brown	none	small image
2½d	Mount Cook	Indigo	LUCK	
2½d	Mount Cook	Black	none	small image
2½d	Woodland Scene	Brown	HURRY	

The accompanying inscriptions are interesting and not immediately comprehensible but the (THOSDELARUE) possibly gives a clue to the printer and may indicate that the dies were not prepared by the Nasik Press as generally assumed. Archer was in communication with De La Rue. In the sale of his banknote work in 2010 is a note, in his handwriting, on a 10 rupee banknote “existing design from de la Rues from London 1928”

The authors have seen the following values and designs. All seem to be imperforate with large well cut margins. Colours are not comprehensively listed for now as there are several very marked shades, nor are alternate sizes in the small format issue:-

Value	Design	Colours Recorded to Date
½d	Stag	black, blue (Figure 2), green, pink, red
½d	Tui	red, green (Figure 3)
1d	Apple Picking	black, green, orange (Figure 4), red
1d	Mitre Peak	black, brown, green (Figure 5), red
1d	Mount Cook	black, brown, green, red (Figure 6)
2½d	Harvesting	black, blue (Figure 7), red, green
2½d	Mitre Peak	black (Figure 8), blue, green, red
2½d	Mitre Peak (smaller design)	blue, brown, green, red
2½d	Mount Cook	black, blue, green (Figure 9), red
2½d	Woodland Scene	brown (Figure 10), red, pink
6d	Harvesting	black, brown, pink (Figure 11), slate
6d	Harvesting (smaller design)	brown
6d	Mitre Peak	black, brown (Figure 12), pink, purple
6d	Mount Cook	black, brown (Figure 13), purple, slate

There are apparently three papers used, cream ungummed wove paper, gummed wove paper and a white surfaced paper with brown lines on the back. The latter seems much less plentiful than the two wove papers.

There are many different colours used and several of these exist in more than one distinct shade – the more obvious shades seen so far are black, blue, brown, green, indigo, orange, pink, purple, slate and red.



Figure 2:
½d Stag - blue



Figure 3:
½d Tui - green

*Images enlarged
from original.*



Figure 4:
1d Fruit Picking - orange



Figure 5:
1d Mitre Peak - green



Figure 6:
1d Mount Cook - red



Figure 7:
2½d Harvesting - blue



Figure 8:
2½d Mitre Peak - black



Figure 9:
2½d Mount Cook - green



Figure 10:
2½d Woodland Scene - brown



Figure 11:
6d Harvesting - pink



Figure 12:
6d Mitre Peak - brown



Figure 13:
6d Mount Cook - brown

There are two different sizes used in the portrait design – the smaller is 13mm horizontally and 16mm vertically, the larger is 15mm horizontally and 18mm vertically.

There are two different sizes used in the horizontal design, the larger and commoner is 26mm horizontally and 21mm vertically, the smaller is 23mm horizontally and 18mm vertically.

It is possible that all the designs exist in both sizes.

Duplicated designs were used for the 2½d and 6d Harvester, Mitre Peak and Mount Cook have different frames, those used for the 2½d are simpler with a dotted linear design, the 6d includes more Maori imagery.

Help Required:

There are a number of questions that the authors would appreciate help with as follows:-

1. Why did these only first appear on the market in the early 1990s? Was this because they were “liberated” from some archive then or placed on sale by the Archer family from among Thomas Archer’s effects? They do not appear in Sotheby’s 1989 sale of the ‘Midas’ collection. Du Pont (Midas) was a voracious collector and would certainly have featured them had his agents managed to locate them.
2. Author Keith Collins has a block of ten all different se-tenant designs (Figure 14) in black whereas there are 12 different designs that we have seen so far. Does anyone have other multiples, even pairs? Keith’s block does not feature the ½d Tui or the 2½d Woodland Scene. Presumably there are or were other blocks with a different make-up and in different colours. There could also be a block including the smaller designs of the 2½d Mitre Peak and the 6d Harvesting and the larger designs of the portrait shaped stamps.
3. Does anyone have other paper or card used for the design other than the three listed. Does anyone know the origins of the shiny card used?
4. Thomas Archer spent time in India at the Nasik Press in the 1930s. If De La Rue produced the dies for Archer and he had these printed at the Nasik Press it is likely that he used the same colours as were used for contemporary Indian stamps. Has anyone made a comparison between Archer’s essays and Indian stamps of the period?

We have so far charted all the varieties that we know of. These amount to some 65 different designs and/or colours. If all combinations of design and colour exist this should rise to well over 100 - so lots of amusement ahead!



Figure 14: *Ten different designs, printed se-tenant, in black.*

Please send us any information that you have, particularly scans of different designs or colours and any multiples.

The authors can be contacted directly, Keith Collins (keith8collins@gmail.com), Jos Gregson (jos@josgregson.plus.com), or via the editor.

Acknowledgments:

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A FAREWELL TO HEALTH STAMPS

- PART EIGHT

John Watts



Editor's Note:
Not all the images
in this article are
reproduced at
their original size.

Figure 1: 2006 miniature sheet.

The last section of this story, published in the May 2020 issue of *The Kiwi*, finished with the 2005 Health Stamp issue and now, as we continue with the 2006 issue, NZ Post has returned to one of Elizabeth Gunn's aims in setting up the Health Camps - for children to be healthy, they need good food .

The 2002 issue emphasised the benefits of fresh fruit and that for 2006 takes a slightly different approach in promoting the benefits of a 'Balanced Healthy Diet' - 'Serving of 5+ A Day the colour way', three servings of vegetables and two servings of fruit a day. This theme was first introduced in New Zealand in 1994, achieving considerable success especially in school and community based education programs and proving popular with many children and adults alike.

The 2006 Health stamps, by Cue Design of Wellington, feature two colourful items: a tomato and an orange. For the first time the surcharge is different on the two stamps, 5c for the 45c value and 10c for the 90c. This increased to 10c is due to the 5c coin being dropped from the New Zealand coinage.

The 45c and 90c values were issued as gummed stamps in sheets of 25, perforation 14x14, printed on horizontal mesh red phosphor paper. The 45c stamp was also issued in self-adhesive gummed form giving some interesting varieties for this value:

1. The gummed stamp, measuring 30mmx40mm, on horizontal mesh paper. and perforated 14x14. The design is subtly different with the large figure '5' in the design larger and the tagline '5+a DAY' positioned largely within the 'jaws' of the '5'. (Figure 3a)
2. The miniature sheet form of the stamp is the same as the large sheet stamp but the paper mesh is 8 degrees from the horizontal.
3. The self-adhesive 45c stamp measured 25mmx30mm and was printed in sheets of 100 (Figure 2), printed on Avery Dennison PSI self-adhesive horizontal mesh paper with die cut perforations gauging 9¾x10. (Figure 3b).
4. The self-adhesive 45c stamp was also produced on a jumbo roll (used by NZ Post for producing FDCs). The design was almost identical to the sheet stamp, but with vertical mesh and 1mm deeper. The perforations were die cut, 9¾x10, and the difference in size is not apparent when the stamp is removed from the webbing. (Figure 3c). This suggests that there were two separate printing plates for the self-adhesive form of the 45c stamp.



Figure 2: Sheet header for the 45c self-adhesive stamp.



Figure 3: Three versions of the 45c value. (a) - gummed stamp; (b) - self-adhesive sheet stamp; (c) - self-adhesive jumbo roll stamp with matrix intact.

The miniature sheet design shown opposite (Figure 1) combines the two Health stamps with three further stamps showing two vegetables and one fruit stamp (onion, red cabbage and kiwi fruit) (Figure 4) to emphasize the '5+ A Day' theme. The se-tenant grouping of different sized stamps, contains one of each value (no self-adhesive value), in an irregular shape at an angle slightly from the horizontal. The perforation is unchanged at 14x14, but the mesh on all the values in the design is now eight degrees from the horizontal.



Figure 4: The three Healthy Living stamps which were combined with the two surcharged Health stamps to produce the 2006 miniature sheet.

The 2006 '5+ A Day stamp issue' have the same perforation and paper as the gummed Health stamps but the mesh of the \$1.50 value stamp paper is vertical.

Some specialist Health stamp collectors might complain with the increased cost of the miniature sheet arguing that combining the two stamp issues, giving a total of five stamps is not a true Health miniature sheet.

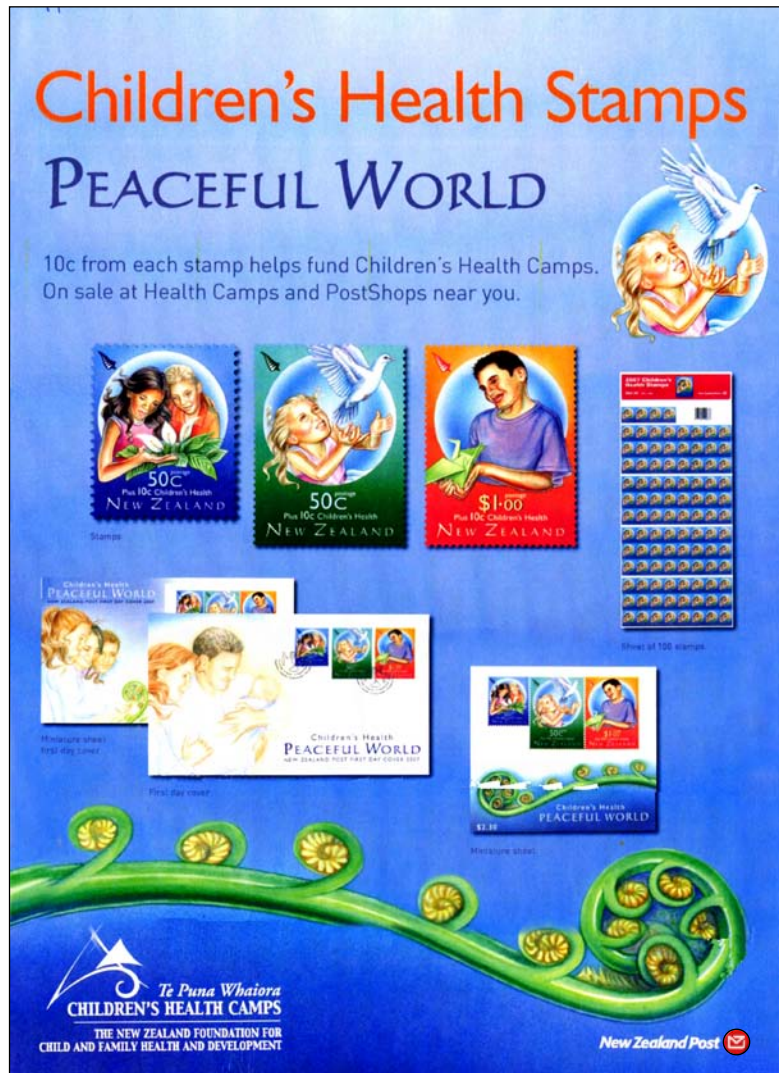


Figure 5: 2007 Peaceful World Health stamp poster.

For 2007 New Zealand Post issued a set of three stamp designed by Donna McKenna from Wellington which were meant to portray 'A Peaceful World'. The subjects chosen were certainly of a peaceful nature, releasing a dove (50c), studying leaves (self-adhesive 50c) and an origami sculpture (\$1.00).

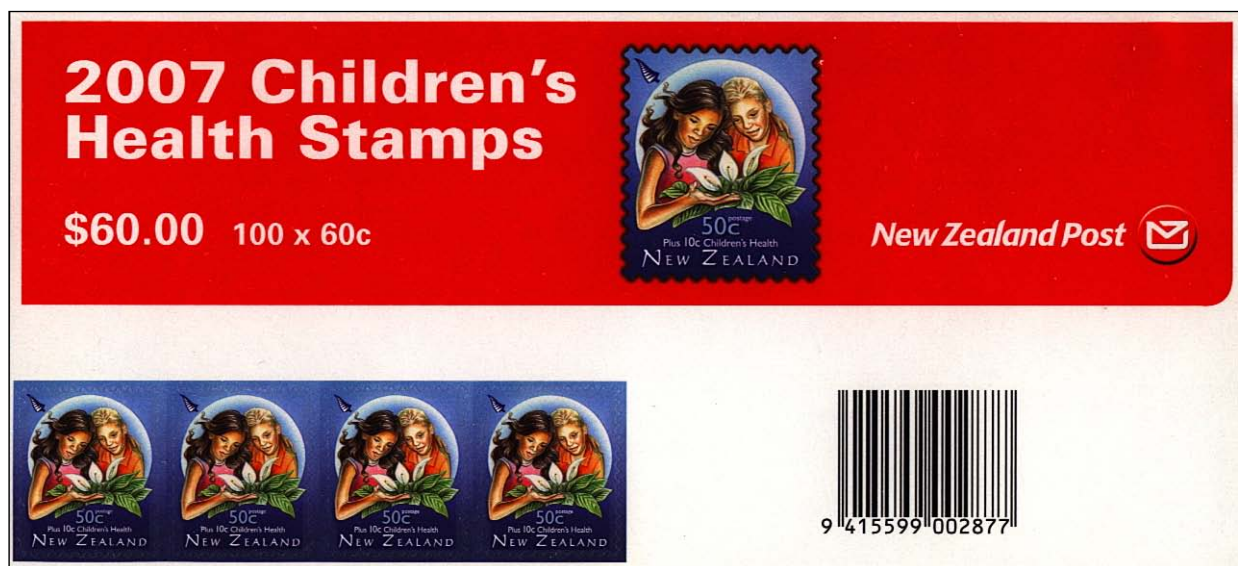


Figure 6: Sheet header for the 50c self-adhesive 2007 Health stamp.

Postage rates had increased since 2006 and the two gummed stamps were 50c and \$1.00 and were printed by Southern Colour Print by offset lithography in sheets of 25 on Tullis Russell 104gsm red phosphor stamp paper. The stamps measure 30mmx40mm with perforations were 14x 14 and the mesh was horizontal.

The smaller (25mmx30mm) self-adhesive 50c value was produced as a sheet of 100 (Figure 6), very convenient for the internal postage rate. Printed on PSI self-adhesive 104gsm red phosphor stamp paper. Perforations were die cut, 9¾x 10, mesh vertical and shaped phosphor tagging around the borders.

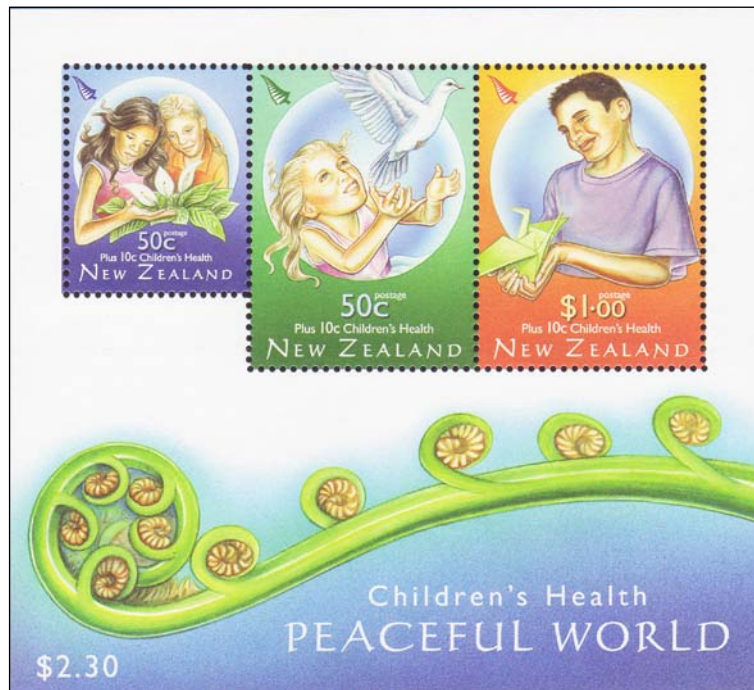


Figure 7: *Miniature sheet for the 2007 Health issue.*

Jumbo roll stamps were produced with a matrix of white paper on all sides of the stamp, perforation again 9¾, the same paper as for the sheet self-adhesive stamp but with horizontal mesh.

The Miniature Sheet (Figure 7) consists of three stamps in a se-tenant strip printed on the 104gsm red phosphor paper, perforations 14x 14 and with horizontal mesh. This means that there were three versions of the small 50c stamp, gummed, with different perforation and two self-adhesive stamps with die-cut perforations and two different forms of mesh.



Figure 8: *Unadopted designs for the 2007 Health stamps.*

2008 was 'Olympic Year' and the Health stamps were of a similar design to the Olympic issue released on the same day, 2 July 2008. The issue will be of interest to collectors of Olympic stamps. The Beijing Olympics stamps and the Health stamps have a different take on the themes of cycling, canoeing and athletics in their designs. The theme for the Health stamps was 'Investing in the Future' placing thoughts in young collectors' minds as future Olympians!!

The designs raise some confusion as to how the stamps should be best placed on envelopes or mounted in an album, should the 'action' in the design be horizontal and the New Zealand be vertical - which puts the 'value' on its side? The 2004 Christmas issue created a similar problem so it was interesting that New Zealand Post should repeat the format because the Health stamp design shows the lively work of artist Martin Bailey to best effect when the stamps are mounted in a diamond form as shown, for example, in the miniature sheet.

The two gummed stamps, 50c & \$1.00, were printed by Southern Colour Print Ltd in sheets of 25 on Tullis Russell 104gsm red phosphor paper. Perforations gauge $14\frac{1}{4} \times 14\frac{1}{4}$ with the mesh diagonal to the sheet, horizontal to the New Zealand wording,

The self-adhesive sheet of 100 stamps (Figure 9) was printed on Avery Dennison B90 self-adhesive stamp paper and the matrix intact. Perforations were $9\frac{3}{4}$ (die cut), mesh vertical to the sheet but horizontal to the country name. By comparison the jumbo roll was printed with stamps set diagonally on the roll with mesh horizontal when viewed with the young athlete upright.



Figure 9: Sheet header for the 50c self-adhesive 2008 Health stamp.

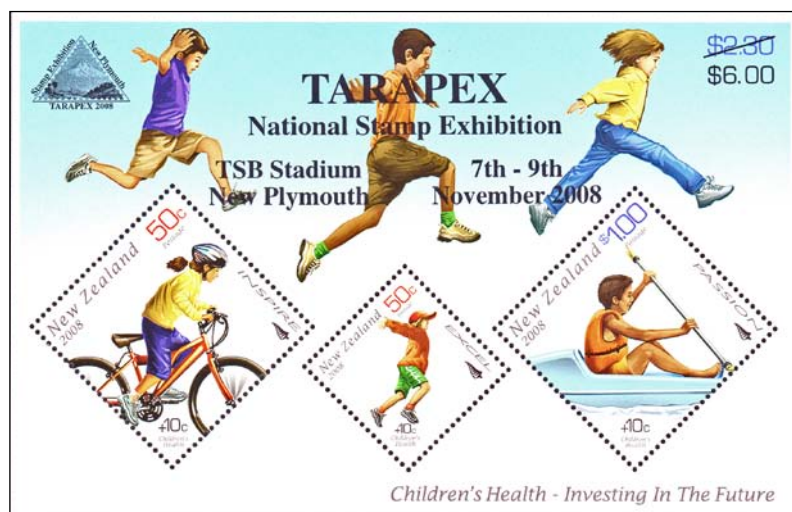


Figure 10: The 2008 miniature sheet overprinted for 'Tarapex'.

The 2008 gummed miniature sheet contains one stamp of each value presented in diamond format; not set-tenant. The perforations on the two large stamps are 14 but $14 \times 14\frac{1}{4}$ for the small 50c stamp. Mesh is diagonal on the miniature sheet, horizontal to the wording 'New Zealand' on the stamps. The design is very attractive, enhanced further by the portrayal of children vaulting over the stamps below.

The sheet was overprinted and surcharged to raise funds for the 'Tarapex' stamp exhibition (Figure 10).

2009 was the 80th anniversary of the issue of the first Health stamp and New Zealand Post introduced some nostalgia in to this years' design, by Hamish Thompson, incorporating images of Health stamps from 1933, 1943 and 1996. As well as repeating the actual stamp design from those years, ghosted in the background, was a montage of the designs from many other years.

The gummed stamps were printed in their now usual format, sheets of 25, by Southern Colour Print Dunedin, perforated $13\frac{1}{2} \times 13\frac{1}{2}$ with the mesh horizontal.



Figure 11: The 2009 Health stamps.



Figure 12: Sheet header for the 50c self-adhesive 2009 Health stamp.

The stamp image used for the self-adhesive stamp design was the first triangular New Zealand postage stamp issued and also the first stamp to portray our present Queen as a Princess in an issue where the accompany stamp showed her sister. The 1943 issue sold more stamps than those of the three earlier most popular Health issues.

The printing was on self-adhesive stamp paper with vertical mesh and perforated $9\frac{3}{4} \times 10$ (die cut). The jumbo roll stamps were printed on similar paper with the same perforations but horizontal mesh.

The miniature sheet (Figure 13) contained all three values on Tullis Russell 104gsm red phosphor gummed stamp paper. The two large stamps are perforated 14×14 and the smaller 50c value perforated $14\frac{1}{2} \times 14$. This means that the smaller 50c value is again found in three different forms, each with individual varieties. The background on the sheet repeats the ghost design of many of the previous Health stamp issues.

For the 2010 Health issue New Zealand Post requested stamp designers to think 'outside the square' and produce more adventurous designs for the miniature sheet. The subject chosen was insects and the design chosen for the miniature sheet, from YouXD of Wellington, certainly broke the mould.



Figure 13: The 2009 miniature sheet.



Figure 14: 2010 butterfly shaped Health miniature sheet.

The three butterfly subjects chosen were all portrayed flying upwards to the right with the miniature sheet background repeating the design of the 50c Boulder Copper stamp. The se-tenant strip of three stamps sits neatly across the butterfly's wings, perforated 14x14 with horizontal mesh. The miniature sheets (Figure 14) were printed on large sheets of twelve images (4 rows of 3).

The large gummed 50c Monarch and the \$1.00 Tussock stamps were printed in sheets of 25 stamps on Tullis Russell 104gsm red phosphor gummed paper with horizontal mesh. The perforations gauged 14x14.

The smaller 50c Boulder Copper self-adhesive stamp was printed on Avery Dennison B90 Kraft Back self-adhesive stamp paper in sheets of 100 (Figure 15). The mesh was vertical and the perforations were die cut gauging 9¾. The jumbo roll stamps were printed on similar paper with the same die cut perforations but the mesh was horizontal.



Figure 15: Sheet header for the 50c self-adhesive 2010 Health stamp.

Acknowledgements:

I would like to thank John Biddlecombe for providing scans of the self-adhesive stamp sheet headers and Terry Hancox for scans of many of the stamps and miniature sheets shown in this article.

The unadopted designs for the 2007 Health stamps (Figure 8) are reproduced from *The Postage Stamps of New Zealand, Vol. X* and shown with the kind permission of The Royal Philatelic Society of New Zealand.

References:

Parts 1-7 of 'A Farewell to Health Stamps' can be found in the following issues of *The Kiwi*:

January 2018, March 2018, May 2018, September 2018, March 2019, May 2019 and May 2020.

REQUEST FOR HELP FROM MEMBERS

UNIDENTIFIED OBLITERATORS ON CHALONS

Stephen Jones

By 1855, stamps had been issued by over 50 different countries, or independent regional entities, so the New Zealand Post Office had plenty of experience to draw upon for their first stamps. Right from the outset, the need was recognised that stamps had to be marked in some manner to prevent reuse by the recipient. Consequently, accompanying the first shipment of stamps to New Zealand, was a series of numbered obliterators.

In a perfect world, the establishment of new post offices would be matched in an orderly manner by the resources to fully equip the office with all that was required to conduct the day to day business of running the office. This should include the rollout of a uniform series of cancelling devices that were unique to the office, i.e. the name of the post office, and/or identifiable to the province they were from e.g. provincial letter/number obliterators.

Collectors of New Zealand stamps from the 19th century will know that this wasn't always the case and this period abounds with locally made devices that give no clue as to the office they originated from. It does make for interesting collecting though.



Two unidentified obliterators.

I believe one of the two stamps illustrated (above left) is an example of this. It is a barred numbered obliterator with the number '19', uncoloured, in reverse. Although the maker showed some skill in making the device, it appears they had little experience with this as the reversed number shows they engraved it as they would expect to see it when inked and used, not as it should be to produce the correct orientation. It also has the number cut into the device, rather than raised above the surface, resulting in a negative impression.

The second stamp (above right) shows a good strike of a 'D32' barred obliterator, possibly part of a duplex device and, as far as I am aware, is not a New Zealand marking. There is a faint impression of another obliterator or similar marking underneath so I believe that the 'D32' marking was applied in transit, or at the receiving office.

I am hoping that one of our members will be able to identify the office for either or both of the stamps.





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