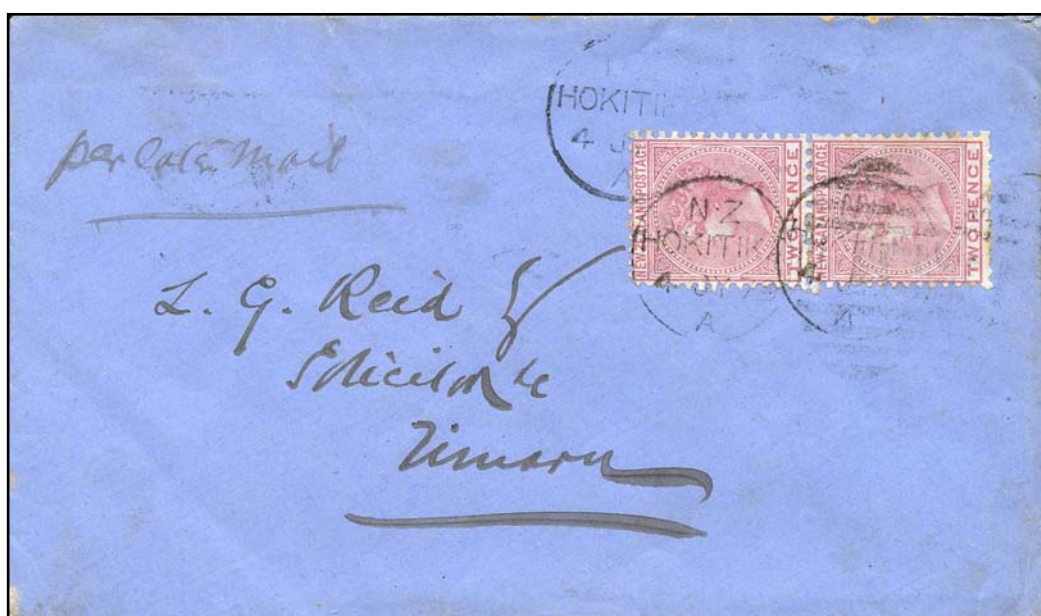




THE KIWI

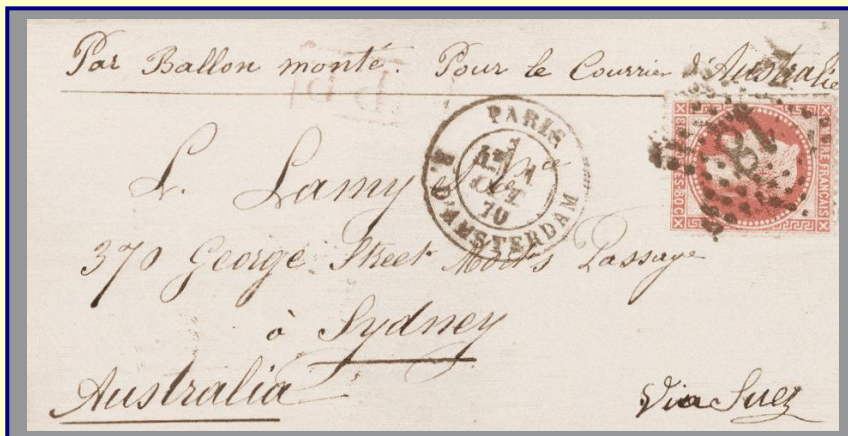
JOURNAL OF THE NEW ZEALAND SOCIETY OF GREAT BRITAIN



'Late Mail' from West Coast to East Coast - via Arthur's Pass in 1879 (page 180).



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.
What can you offer? Contact our friendly staff in the first instance.

Mowbray collectables offers New Zealand and world collections, stamps and postal history in monthly postal auction catalogues – free samples available!

Mowbray Collectables

Private Bag 63000, Wellington, New Zealand 6140



+ 64 6 364 8270

fax

+ 64 6 364 8252

mowbray.stamps@xtra.co.nz
www.mowbraycollectables.co.nz

THE NEW ZEALAND SOCIETY OF GREAT BRITAIN

Honorary President

Keith C. Collins

Honorary Chairman

John Stimson

Mead Cottage

Boulsters Lane, Maidenhead, SL6 8TJ

☎07710-336064

e-mail: john.m.stimson@gmail.com

Hon. General Secretary & Librarian

Michael Wilkinson

121 London Road,

Sevenoaks, Kent, TN13 1BH

☎017-32456997

e-mail: mwilkin799@aol.com

Honorary Membership Secretary

John Stimson

Mead Cottage

Boulsters Lane, Maidenhead, SL6 8TJ

☎07710-336064

e-mail: nzsgbmembership@gmail.com

Honorary Treasurer

Paul Woods

57 Grosvenor Drive, Whitley Bay,

Tyne & Wear, NE26 2JR

☎07446-936840

e-mail: pvdw1958@yahoo.co.uk

Hon. Packet Secretary

Professor John Hepworth

2, Carnoustie Close,

Fulwood, Preston, Lancashire, PR2 7ER

☎01772-861709

e-mail: j.d.hepworth@tinyworld.co.uk

Hon. Editor of *The Kiwi*

Paul Wreglesworth

37 Blakelow Road,

Macclesfield, Cheshire, SK11 7ED

☎01625-420694

e-mail: kiwieditor@gmail.com

Webmaster

Bob Clark

nzsgb1@googlemail.com

Website: www.nzsgb.org.uk

Representative in New Zealand

John Watts

jlwatts463@gmail.com

CONTENTS

Editorial	164
- Residential Weekend, Newcastle-upon-Tyne (21-23 May 2021)	
- <i>The Kiwi</i> - Advertisers in this Issue	
- <i>'The Kiwi'</i> - Current Advertising Rates	
- <i>'NZSGB'</i> - Current Subscription Rates	
Society News	165
- Membership News	
- Virtual Stampex (October 2020)	
- Annual Society Auction - Catalogues	
Forthcoming Meetings	166
- Virtual Meeting (Zoom) (Friday 25 September)	
- Society AGM and Auction (28 November) - Advance Notification	
- Regional Group Contacts	
Notes of Meetings Held	
- Virtual Meeting (June 2020)	167
- Virtual Meeting (July 2020)	168
Follow Up To Previous Articles	
- <i>The Colours of the Georgian Definitive Series</i>	172
The Airmail Society of New Zealand	173
Keeping up to Date with New Zealand TPOs	174
Proof of William Humphrys' Earliest Engraving of Queen Victoria? (Brian Hart)	175
1879 Late Mail from West Coast to East Coast - Via Arthur's Pass (Paul Wreglesworth)	180
The 1978 and 1979 QEII Single Pane Booklets - Type 'A' and Type 'B' Booklet Covers (Terry Hancox)	184
The Pacific Cable Board Stationery Card (Johnny Barkley)	190
Chalon Census Guide (Klaus Møller)	192
The Free State of Picton (Ian Bridle)	198

*The Society is affiliated to: The Association of British Philatelic Societies
the New Zealand Philatelic Federation
and the Association of Scottish Philatelic Societies.*



MOWBRAY COLLECTABLES

**is proud to support the New Zealand Society of Great Britain
as its major sponsor**

EDITORIAL

The way we engage with our hobby has certainly changed this year. The coronavirus is currently impacting members differently in different parts of the world but, here in the UK, face to face meetings are not happening and are unlikely to take place at all this calendar year.

Things have not stood still however and whilst newspapers tell us more and more people are taking up golf or tennis there are also encouraging reports of people, in lockdown, returning to their stamp collections.

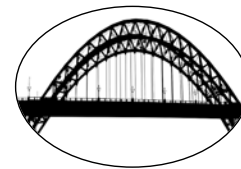
Live auctions on line have been well supported and Philatelic Societies, from local to specialist, have been quick to adopt the new technologies (who had heard of Zoom last year?). Our own attempts at this have proved popular and we have welcomed participation from the US, Australia and New Zealand as well as all nations within the UK; and now Stampex is going to be live on line (see opposite).

Not everybody is comfortable with the virtual world and I do hope you are able to keep in touch with other collectors until, hopefully soon, we can meet and talk, face to face, without gallons of hand gel and masks!

RESIDENTIAL WEEKEND 2020 - **NOW 2021!**



COPTHORNE HOTEL
NEWCASTLE UPON TYNE
21st - 23rd May 2021



THE KIWI - ADVERTISERS IN THIS ISSUE

ADVERTISER	PAGE
Mowbray Collectables	Inside Front Cover
Ashford Stamps Ltd.	189
Steven Zirinsky	189

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 nzsgbmembership@gmail.com or via the website.

SOCIETY NEWS

MEMBERSHIP NEWS

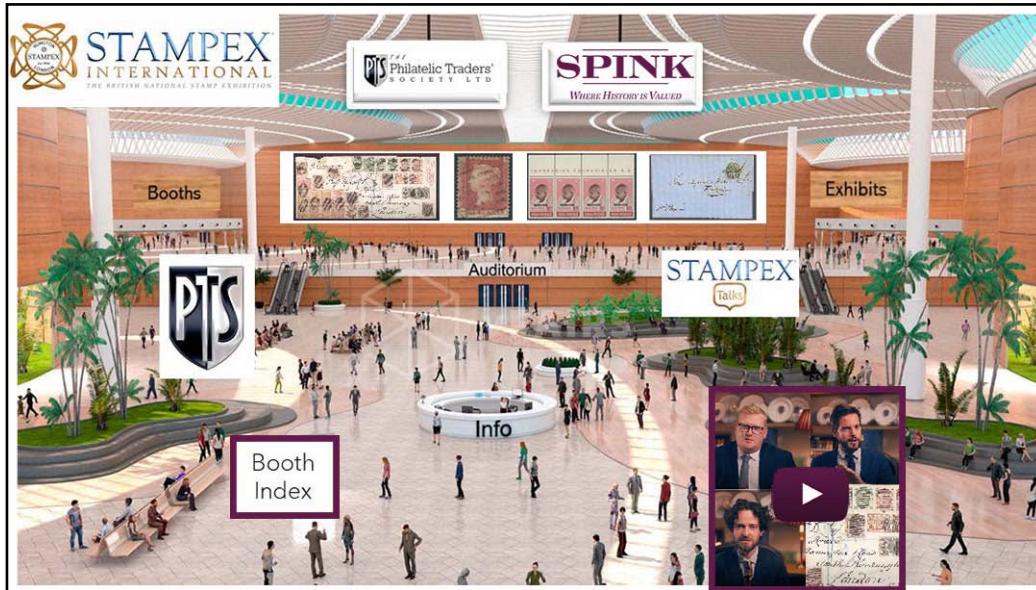
New Members - a warm welcome to:-

T Beach, New Zealand

A Dacey, London



VIRTUAL STAMPEX 2020



Like so many events that we were all looking forward to this year Autumn Stampex, which was scheduled for 30 September to 3 October, has fallen victim to the coronavirus restrictions.

The Philatelic Traders' Society, responsible for hosting Stampex International, have announced that, this year, the show will be replaced with a 'Virtual Stampex'. It is to be hosted online with many of the things members are familiar with moving to the web. Live on line from 1-3 October and the link will remain live for viewing documents, links to dealers etc until 28 October.

This virtual stamp show is a way to bring a stamp show to you at the tips of your fingers, on your device, at your convenience. Dealers, auction houses and philatelic professionals will be on line where it will also be possible to listen to talks, view philatelic displays and a one frame exhibition, around the clock.

Sign up to the Stampex Newsletter to keep up with the latest news and Virtual Stampex offers:

<https://www.stampexinternational.co.uk/signup.html>



ANNUAL SOCIETY AUCTION - CATALOGUES

The catalogue for the auction, to be held as a postal auction, ending on 28 November 2020, will be sent out during September. Copies will be sent electronically to members for whom we have an email address on file. The catalogue will also be available on the Society's website, together with scans of many of the lots. If you have not received your copy by October, or would prefer a paper copy, please contact the Hon. Membership Secretary, **John Stimson**, whose details can be found on page 163 of this issue of *The Kiwi*.

FORTHCOMING MEETINGS

Circumstances have disrupted our regular meetings this year and the postponement of our residential weekend in Newcastle upon Tyne.

Following the successful and popular Zoom meetings held so far we have a further one scheduled for September (details below). We are yet to find a day and time that suits all of our international members and are going to experiment with a Friday evening (UK time) meeting, which will be Saturday morning in Australia and New Zealand.

Regional meetings have suffered the same fate. The Contacts for each group are shown below, please keep in touch with them for details of future meetings.

All meetings will be kept under review by the committee and any changes communicated.

NEXT MEETING OF THE SOCIETY

The next meeting will be on **FRIDAY 25 September 2020** (9.00pm UK Time)

This will be a Virtual Meeting, via Zoom, with members invited to show a single item or page (5 minutes each) or a longer display (15 minutes each).

Members prepared to display should contact the Chairman: john.m.stimson@gmail.com
Examples of both short and long presentations shown at previous Zoom
meetings can be found on the Society website.

SOCIETY AGM AND AUCTION

28 November 2020

The committee has agreed that, under the current circumstances it will not be practicable to hold the AGM, in the normal manner, face to face. It will now be held via Zoom.

The auction will be run as a fully postal auction.

Further details will be published in the November issue of *The Kiwi*.

REGIONAL GROUP MEETINGS

In the current climate all meetings are postponed. Please contact the relevant Group Contact for dates of future meetings. Dates will be communicated to members at the earliest opportunity.

MIDLAND REGIONAL GROUP

Group Contact: - Ian Samuel ☎ 0121 449 0849

NORTH OF ENGLAND REGIONAL GROUP

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

SCOTTISH REGIONAL GROUP

Group contact: - Adrian Philbey ☎ 0141 562 5817 **e-mail:** adrian.philbey@ed.ac.uk

MEETINGS HELD

NOTES OF THE ‘VIRTUAL’ MEETING HELD, 27 JUNE 2020

The Society’s second online meeting, using Zoom technology, attracted around 30 members, including ones from the UK, New Zealand and the USA. The starting time of 9pm UK time seemed mostly convenient, but we will keep reviewing options to be as inclusive of time zones as we can. Those present, in spirit if not in person, were treated to a wide range of displays from 11 members. As for the first online meeting, the brief was to display ‘a favourite page’. The items displayed can be seen in the members-only area of the Society’s website. A password is required and can be obtained by contacting the Hon. Secretary or Editor of *The Kiwi*.

Margaret Frankcom opened proceedings with an entire letter sent on 25 August 1845 by John Seale Bird, who left Bath to settle in New Zealand in 1842, to his sister, Lady Catherine Wade Maxwell, in Belgrave Square, London. She was wife of Sir Charles Maxwell, a former Governor of several Caribbean islands. The entire has manuscript markings showing that the sender paid 4d and the recipient was to pay 1/-. The letter, received in London on 19 March 1846, tells of hardships the writer faced in New Zealand (he left for California in 1849) and of the wreck of the barque *Tyne* on 4 July 1845 on rocks outside Wellington Harbour after a voyage that began in Gravesend on 24 February. Some 12-14 bags of mail were saved, with letters given a Wellington receiving cancel of probably 6 or 7 July. Some were sent on to Nelson. Those for Auckland were put on the American brig *Falco*, which ran aground off Table Cape, south of Gisborne, and was destroyed by looters, with little mail surviving. Bird writes that he “received the Bills of Lading for the flour mill sent by the best of sisters, and reaching within arms length of the shores they were intended for yet never arriving - what anxiety for two days -all my letters came safe to hand - why not the boxes?” So some letters from the *Tyne* were delivered, and Margaret thinks some may still exist as yet unrecognised.

Johnny Barkley showed two covers sent to Europe from New Zealand in 1868 ‘via Panama’. This service operated from June 1866 to February 1869, with a total of 30 sailings by four ships – *Kaikoura*, *Ruahine*, *Rakaia* and *Mataura*. A cover sent on Sailing 23, leaving Wellington on the *Mataura* on 8 May 1868, was franked with a block of four 6d Chalon perf 12½, paying 2/- for a letter up to 2oz. It arrived in Southampton and London on 29 June, a transit time of 53 days. The second cover (right), franked with a single 6d Chalon, was postmarked Dunedin on 2 June 1868 and carried on Sailing 24 by the *Kaikoura*, arriving in Plymouth on 28 July, from where it was sent to Dublin, arriving on 31 July – a transit time of 60 days. The addressee is Gilbert Burns who, with William Todd, owned the Todd Burns department store in Mary Street, Dublin – now a branch of Penneys. Gilbert was a nephew of the poet Robert Burns.



John Stimson showed that a seemingly mundane cover could capture the story of its time. Thus, a “rather tatty” cover sent on 30 September 1896 from Waipawa in Hawke’s Bay to a seedsman in Floral Park, New York, franked with three Second Sideface 1d stamps and backstamped San Francisco 22 OC 96, prompted at least three questions: (1) why was it franked 3d when the overseas letter rate to the US was 2½d per ½oz? and (2) what route did it take in New Zealand and (3) to New York? The answer to (1) might be that it was simply overpaid. As for (2), it was necessary to know that a railway line between Gisborne and Palmerston North opened in 1891, and one from Wellington to New Plymouth via Palmerston North in 1887 (see *Mails by Rail in New Zealand*, by Johnstone and Startup). So the cover could have travelled on these – going south to go north – and then by steamship to Onehunga (Auckland), though Gerald Elliott suggested it might have been taken up the east coast to Auckland. Arrival in San Francisco on 22 October meant it had left Auckland on the SS *Monowai* on 3 October. Its journey by rail across the US to New York would have taken 5-6 days.

Laurence Kimpton showed a cover that CV Smith, Director of Cadbury Fry Hudson Ltd in Auckland, had intended should be carried on the first Pan American flight from New Zealand to the USA (which it was) and then returned to him (which it wasn't). It was franked ready for both legs – a 1d stamp from the 1936 Chamber of Commerce issue (postmarked Auckland 30 MR 37), and a 3c stamp from the 1936 Texas Centennial issue (uncancelled). Captain Edwin Musick piloted the flight, which left Auckland on 4 April and arrived in Hawaii on 9 April, and signed the cover. However, this and other unofficial covers were confiscated in San Francisco for fear their carriage might jeopardise contracts for official mail. They were found over 60 years later by Clarence Young, then Pan Am manager in San Francisco, who wrote a note certifying them as genuine first flight covers (Shand 158).

Stuart Potter continued the theme by showing a cover (below) originating in New Plymouth on 15 July 1940, opened and resealed by censor, carried by Pan American on the inaugural flight of the New Zealand to USA service via New Caledonia, Canton Island and Hawaii (Shand 215), by Trans-Continental airmail service from San Francisco to New York, by Pan Am Trans-Atlantic service to Lisbon, by BOAC to London (arriving 3 August), and thence to its addressee, Major Goodwin, in Chorley, Lancashire. The route was expensive at 4/- per ½oz from Auckland to the USA, plus 2/3d to Europe, paid in this case by a 6s fiscal and a 3d Centennial stamp. Unfortunately, the cover must have been overweight and acquired a T115 centimes Taxe mark, later corrected to T1500, and the double deficiency of 12/6d was collected in Chorley by an assortment of 15 GB postage due stamps. This is equivalent to £38 today, so one hopes that Major Goodwin, then a 36 year old railway clerk, was nevertheless pleased to receive his much-travelled letter.



Bob Clark showed further examples in support of his view, as stated in his article in the March 2018 issue of *The Kiwi*, that - excluding the rare deep bright violet (aniline) variety - there are three distinct shades of the KGV 4d violet stamp from Plate 20 rather than just the two listed in the catalogue (CP K5). Bob's display therefore included examples, with both 14x13¼ and 14x14¼ perforations, of the unlisted pale violet shade as well as the listed bright and dull violet shades. He also showed examples of the re-entries at stamps R1/6 and R4/10, where values of 4½d and 2½d respectively had initially been impressed on the plate in error.

Michael Kirwan displayed items relating to the British Commonwealth Occupation Force in Japan from 1946 to 1952. Stamps of the countries of all the participating forces could be used. A registered cover to South Yarra, a suburb of Melbourne, had been franked with seven Australian definitives (½d to 5/-), overprinted B.C.O.F./Japan/1946 and postmarked AUST UNIT POSTAL STN – 453 – 19AU48. Michael knew of no BCOF mail to New Zealand, but he did have a cover to the USA with a 1944 New Zealand health stamp postmarked AUST ARMY P.O. – 214 – 5JE47. He suspected this had been produced 'by favour' since it was unclear how a health stamp had found its way to Japan and the recipient, M Hertzberg of Oakland, California, was known to be a collector of usages. Michael also showed a pair of 5/- George VI stamps, probably with genuine commercial usage, postmarked as the previous item but dated 19OC49. Andrew Dove recommended *A History of the New Zealand Military Postal Services 1845-1991* (Startup and Proud, 1992) for further reading on this subject.

Brian Hart (California) spoke about the New Zealand stamps intended to mark the planned tour of Australia and New Zealand by King George VI and Queen Elizabeth in 1949. Waterlow & Sons prepared four stamps

to designs by James Berry and LC Mitchell, and some 39 million stamps were printed and shipped to New Zealand. But the tour and the stamp issue were cancelled due to the King's ill health. Most stamps were destroyed, but a few copies of the 3d Vanguard survive and The Museum of New Zealand Te Papa Tongarewa holds one sheet of each design. Monochrome photographic prints of the proofs also survive, and Brian had used the wonders of technology to colourise the 2d value, showing the Waitangi Treaty House, in its intended colours of rust and green beetle.

Mark Benvie (Auckland) noted that, while the last Chalon stamps were printed in 1873, they still offered ample scope for new research. To demonstrate this he displayed two 1d stamps used fiscally, one cancelled with a PAID handstamp and dated 7/2/67 in manuscript, and one initialled. These had most probably been used on receipts since, although the Government had decreed, that from 1 January 1867, all receipts for sums over £5 had to carry a 1d revenue stamp, no such revenue stamps had been prepared and so postage stamps were used instead. Mark also displayed 6d brown and 6d blue Chalons cancelled in Sydney, New South Wales, the former dated 8 June 1866. These might just have been examples that missed being cancelled in New Zealand or, more likely, had been cancelled at Marine Post Offices on ships sailing from Auckland to Sydney. John Stimson noted that Sydney cancellations were relatively common on the Sideface issues.



Paul Wreglesworth noted that letters posted after a Post Office had closed could be accepted if a Late Fee were paid, in addition to the normal postage. Paul's example was posted in Hokitika on 4 July 1879 (a Friday), endorsed "per Late Mail", and franked with a pair of 2d First Sideface stamps, one for the postage and one for the Late Fee. The local paper *Kumara Times* advertised: "Letters bearing a late fee of two pence, for dispatch by the Christchurch coach, will be forwarded if posted before 5am Tuesdays and Fridays". In this case the letter would have travelled by mail coach the 156 miles from Hokitika, through Arthur's Pass, to Christchurch, which a backstamp shows took just one day. It would then probably have travelled by train, reaching its destination of Timaru on 7 July. This cover and the journey it took are described more fully on page 180.

Paul Woods, in absentia due to technical difficulties, showed the four imperforate sheetlets presented to dignitaries and major sponsors of the NZ2020 International Stamp Exhibition. This had been planned for 19-22 March but the coronavirus curtailed it to a National Exhibition lasting 2½ days. These and other items from NZ2020, including a cover postmarked 22 March (the day that never happened), are illustrated in Paul's article in the July 2020 issue of *The Kiwi*.

NOTES OF THE 'VIRTUAL' MEETING HELD, 25 JULY 2020

For our third meeting, via Zoom, the committee took on the task of entertaining members. 36 were on line for the meeting which was most encouraging.

John Stimson led the way with a look at the paper used for the Second Sidefaces (1882-1900). John suggested how the issue offers specialist collectors a wealth of attributes to study. John described the division of the sheet into four panes and explained how to identify a stamp's position on the sheet using the sheet watermark and other elements found on the sheet selvage which includes sheet numbers, cross and 'bulls-eye' marks. John discussed the reason why a line of perforations, gauging 14, could sometimes be found in the upper selvage of the sheet (see example right) when no such perforator was in use in New Zealand at the time. Sheets of stamp paper were received by the Government Printer bound together with a line of perforations to facilitate separation of sheets for printing. These were generally removed by guillotining so examples seldom survive. John also presented some research he was undertaking to study the sheet numbers of the Second Sidefaces and requested that any members with further examples to get in touch with him.



Michael Wilkinson's presentation dealt with the ½d Edward VII booklet stamps noting that the dies were made by the electrotype process from the steel dies made by Perkins, Bacon for the sheet stamps. These were further replicated in panes of six to create booklet plates. The first (1910) booklets had one pane of six ½d stamps, one of five ½d stamps plus a star, and three of six 1d Dominion stamps. The reference sheets at Te Papa show the layout of the plates, which was designed to fit the normal sheet perforating machine. But the public objected to paying 2/- for 1s 11½d of stamps, so later booklets (1912-15) contained two panes of six ½d stamps and interleaved advertising to help pay for production of the booklets. The first booklet plate was reassembled twice, with bars between some and then all of the panes to ease the pressure of the printing press on the soft copper plates, and later (1915) a second fully barred booklet plate was made (see above right). Michael then showed advertisements from some booklets which, together with newspaper adverts for the same products, were quite evocative of their era. The display concluded with used examples of the booklet stamps.



so later booklets (1912-15) contained two panes of six ½d stamps and interleaved advertising to help pay for production of the booklets. The first booklet plate was reassembled twice, with bars between some and then all of the panes to ease the pressure of the printing press on the soft copper plates, and later (1915) a second fully barred booklet plate was made (see above right). Michael then showed advertisements from some booklets which, together with newspaper adverts for the same products, were quite evocative of their era. The display concluded with used examples of the booklet stamps.

Paul Woods gave a brief background history of passports before discussing, in more detail, New Zealand's Passport Fee overprinted stamps which were introduced in 1926 and used until 1939. Paul showed examples of all but one of the Passport Fee stamps recorded, along with three complete Passports with Passport Fee stamps attached (image reduced below).



Paul went on to discuss a 2/- Captain Cook stamp from the 1935 Pictorial issue. 1,140 were reported as being printed in May 1937. A few may have been used and the rest destroyed when the stamps were no longer needed in 1939. A reproduction of the Captain Cook stamp is known (enlarged, right) but no genuine examples have been seen.

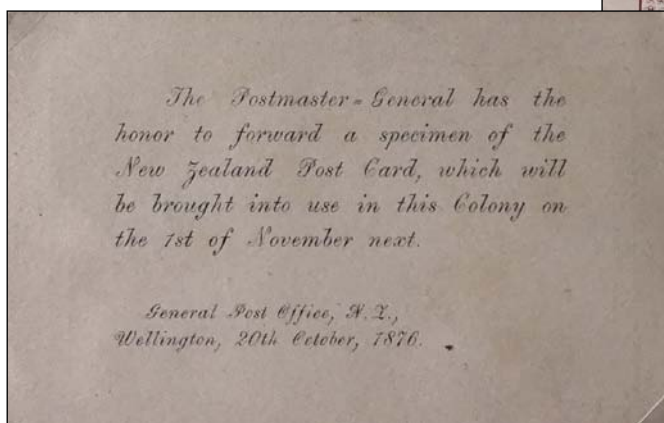


Andrew Dove explained how New Zealand responded to the large number of casualties from the Gallipoli landings by commissioning two Hospital Ships, HMNZHS *Maheno* and HMNZHS *Marama*. His presentation focussed on the first (right) which was chartered, fitted out and commissioned within a period of six weeks. She remained in commission until April 1918. Mail from the crew and patients was carried free of charge and was cancelled with cachets to identify them. It seems that most mail was carried back to New Zealand in sealed mailbags although some are seen with postmarks indicating that they were processed through Base Army Post Offices. Two scarce marks were discussed.

Bob Clark discussed New Zealand Prisoner of War (POW) airmails.

POW mail from Italy and Germany sent by surface was free, but air mail from Italy cost 2L75c and 40Rpf from Germany. Air mail items were sent via Lisbon and the USA. In the summer the route was via the Azores and Bermuda while in the winter the route to New York was via West Africa, Brazil, Caribbean and Bermuda. Its journey to New Zealand therefore involved five continents. The display involved examples from both Italy (right) and Germany with a variety of censor marks, including US censor marks which were applied in Chicago.

John Hepworth showed examples of the first of each of New Zealand's six major categories of postal stationery. The first postcard was issued on 1 November 1876 to "supply a general want by enabling messages orders, notices and other short communications to be transported at a nominal rate". In anticipation of the issue sample cards (below) were sent out by the Postmaster General. John remarked on the excitement and great interest shown by the general public in the late 1800s to these new ideas with demand exceeding supply creating some logistical problems for the Post Office.



Paul Wreglesworth ended the session with a 1904 postcard from Wales, addressed to the wife of the captain of a US Supply ship based at Guam, which travelled via New York and San Francisco. Carried on the Mail Ship *Ventura* the card would have been taken off at Honolulu and redirected to Guam.

Paul illustrated how the card could be linked (with some degrees of separation) with the development of aircraft carriers as, in 1911, the same captain was in charge of the US *Pennsylvania* when aviator Eugene Ely made the very first landing, and take-off from a ship at sea.

FOLLOW UP TO PREVIOUS ARTICLES

THE COLOURS OF THE GEORGIAN DEFINITIVE SERIES

(Andrew Dove, *The Kiwi*, July 2020)

Gerald Elliott writes:

Although my main interest is in the first issue of New Zealand, I found the above article most interesting. In particular I was impressed by the short paragraph in the Introduction namely: -

“This article describes the probable process of selecting the colours, delivering the decisions and some of the problems encountered...”

Concise and to the point, and together with his Conclusion –

“This article started life as an account of the colours that had changed shortly before the new definitive series was issued. A more detailed consideration raised questions about the events more than a hundred years ago. As usual, the information available seems to define the questions rather than answer them”

This gave me the feeling that this should be a guide to anyone writing articles and, in my case, it will be of great value when preparing any future exhibits as well as articles.

I appreciate that Andrew was writing about colours, however I was interested also in the similarities (or otherwise) between the production of the Georgian issue and the Chalons, both being produced by Perkins Bacon & Co., and originally recess printed, apart from the halfpenny value.

Perkins Bacon, apparently produced a die for the 3d value first, and later inserted the values, it would appear therefor that only one transfer roller was made originally to produce the plates for the ten values, what surprised me was the fact that the ‘die proofs’ were printed in a number of colours, whereas in the case of the Chalons, the “die proofs” were only printed in black.

Andrew gives details of the various perforations which were carried out, including the different gauge for the top four rows, whilst I have examples, I still have no idea why these were produced?

Having read the article and referencing to the Handbook, I have concluded that this issue is far more complicating than the Chalons, and whilst highly interesting and intriguing I will leave the issue to the experts, and obviously Andrew is definitely in that category.



Examples of plate proofs overprinted COLOUR PRINT. from Andrew Dove's July article.



THE AIRMAIL SOCIETY OF NEW ZEALAND

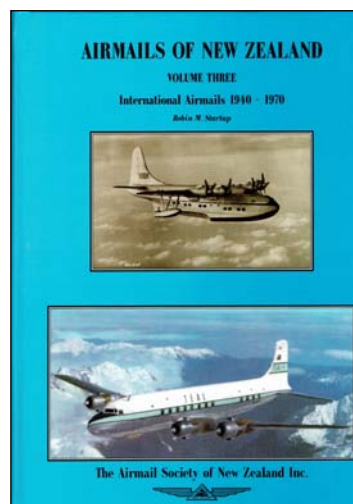
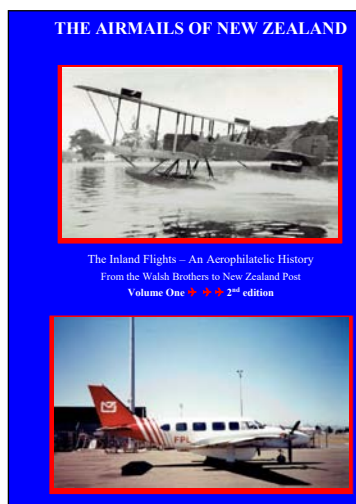
Airmails are very popular with collectors and many of our members also subscribe to the 'Airmail Society of New Zealand' which was founded in 1930, subsequently registering as an incorporated society in 1949. Alan Tunncliffe edits a bi-monthly newsletter for members, which is now in full colour, and Jeff Long (both of whom are NZSGB members) has recently taken on the mantle of President.

As an incentive to new members the membership fees have been slashed to just \$10 for New Zealand residents and \$25 for overseas members. Those outside New Zealand can pay by bank transfer or by PaPpal. Further details from Rick Oxenham, the new Society Secretary/Treasurer at amsnzsec@gmail.com

The Society is also making available a limited number of copies of two of its major publications:

- *Airmails of New Zealand, Vol.2* compiled by Douglas Walker, which covers the overseas flights 1928-1940. At nearly 350 pages, this is a major study, and a steal for just **\$NZ10**.
- *Airmails of New Zealand, Vol.3* compiled by Robin Startup, RDP, covers the international mails 1940-70. At 280 pages, this is also a major study by one of New Zealand's foremost philatelists. This is also being offered for just **\$NZ10** (cover illustrated below, right).

Postage for either book would be in the vicinity of **\$NZ55**, depending on destination, so please check for exact prices.



Mowbray Collectables co-published two further publications:

- *The New Zealand Airmail Catalogue*, by James Stapleton, updated by Mike Shand in 2009. Few copies of this now remain. Available from Mowbray Collectables for **\$NZ35**, post-paid world-wide.
- *New Zealand Overseas Airmail Postage Rates 1930-2011* by Robin Startup, RDP. **\$NZ60**, plus postage.

Mowbray Collectables also handle the sales of another airmail publication:

- *Cachets Applied to Interrupted New Zealand Airmail* by Brian Peace and Robin Gwynn, RDP. **\$NZ35**, plus postage.

Mowbray Collectables handle sales. Contact at www.mowbraycollectables.co.nz for further details.

- *The Airmails of New Zealand, Vol. 1 - The Aerophilatelic History of New Zealand Inland Flights* is about to be reissued by the Airmail Society and Mowbray Collectables (front cover illustrated above, left). This was first published in 1994. Mowbray Collectables will offer members of the Airmail Society a pre-publication price - so join today.

Jeff Long, President

KEEPING UP TO DATE WITH NEW ZEALAND TPOs

Members with an interest in TPOs will no doubt be familiar with the book *Mails By Rail in New Zealand*, written by Albert Johnstone and Robin Startup and edited by Allan Berry. It was published by the Royal Philatelic Society of New Zealand in 2001. As further examples of datestamps emerge, generally with earlier or later dates of use these have been reported in *The Kiwi* wherever possible.

Tony Nicholson, a member of the TPO & Seapost Society, maintains a listing of all the datestamps and records any new dates that are identified. The list can be found at (www.tpo-seapost.org.uk/tpo2/tpnewzealand) and there is a link to the site from our own website. New dates and observations can be notified to Tony directly or via the Hon. Editor of *The Kiwi*. Some examples of 'new' dates that have been identified are shown below. The references (in bold) and the details in square brackets are those originally recorded in the book.

I am grateful to **David Wickham** for sending the example of the Main Trunk cancel (MTA3) shown below where a hyphen has, unusually, been placed between month and year. One of the perils of moveable type!



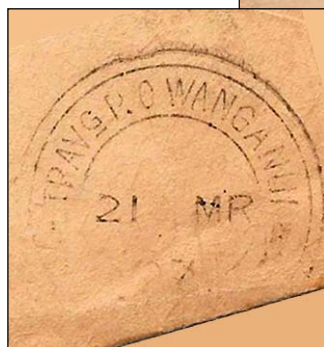
DS6 - 11 NO 03
[proofed 26 OC 03,
earliest use 17 DE 03]



NA5 - 30 OC 26
[earliest use 3 DE 26]



MTA3
Hyphen between
month and year



WG2 - 21 MR 07

Reverse of a 1907 cover to Cadbury's Birmingham with a TPO Wanganui mark on the reverse (enlarged - left). No index mark, indicating direction of travel, is shown.

The cover above, from Tony Nicholson, shows a Wanganui TPO (WG2), applied as a sorting mark. *Mails by Rail* describes this as "short lived" with dates of usage given as December 02 to 22 December 04.

A later usage of 11 AU05 (Index '1') was subsequently recorded and a postcard showing 3 AP06 (no Index) was illustrated in *The Kiwi* (Vol.64, No.5, p139). Tony Nicholson has sent the scan above showing an even later date of 21 MR07, again with no direction Index. So, clearly not short lived but, was there a date after which the Index was no longer used? Does anyone have any other examples of this TPO cancel? [P.W.]

PROOF OF WILLIAM HUMPHRYS' EARLIEST ENGRAVING OF QUEEN VICTORIA?

Brian Hart

Introduction:

William Humphrys was born in Dublin, Ireland in 1794. He moved to the United States at an early age and studied engraving techniques under George Murray in Philadelphia. In the early part of his career he was primarily involved in the engraving of book illustrations and vignettes for bank notes, including a design of George Washington that would be repurposed for the 1845 5c New York Postmaster Provisional stamp.

Humphrys returned to Ireland and then England where he was employed by Perkins, Bacon & Co. As a consequence he is better known to stamp collectors for his work in engraving Die II of the Penny Red of Great Britain ('Humphrys retouch'), the Barbados 'Britannia' design, and many classic stamps including early issues for the Cape of Good Hope, Ceylon, New South Wales, South Australia, and Van Diemen's Land/Tasmania.

Furthermore Humphrys is the only engraver associated with the New Zealand Chalmers. Certainly it was his engraving of the Queen's head, and plausibly he performed the engraving of the frame details too.

The Library Company of Philadelphia:

Benjamin Franklin is a favourite historical figure for Americans. Known to philatelists as being the first U.S. Postmaster, his interests were multifarious and included founding in 1731 a subscription library, the Library Company of Philadelphia. It is this latter legacy where this article is set.

Fast forward to 2010, and the Library had a problem but also a solution. The problem was their "92 collections of ephemera, totalling about 27,500 items on American society and culture in the 18th and 19th centuries ... [of] uncatalogued and recently donated collections ... which include materials such as broadsides, blank forms, trade cards, advertisements, almanacs, chromolithographs, photographs, and postcards." Their solution was a US\$235,000 grant from the National Endowment for the Humanities [PW-50619-10] to catalogue, digitize and mount the collections on the library's website. (Ref. 1).

This effort, which spanned two years, caused one work of special importance to numismatists and philatelists to be viewable via the web: it is a 38x26cm scrapbook entitled *Engravings by William Humphrys* containing 144 prints and photographs, spanning engravings for books of allegorical scenes and notable figures, vignettes for banknotes and (it is asserted) proofs for stamps. (Ref. 2).

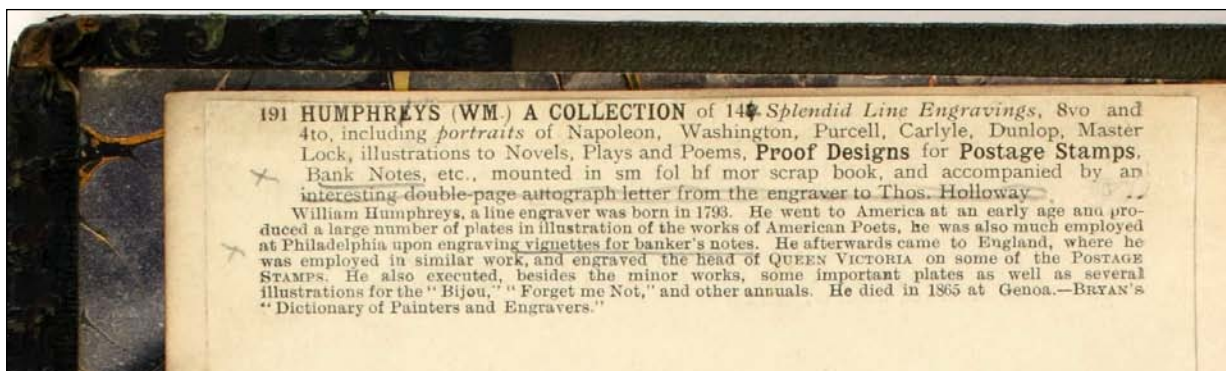
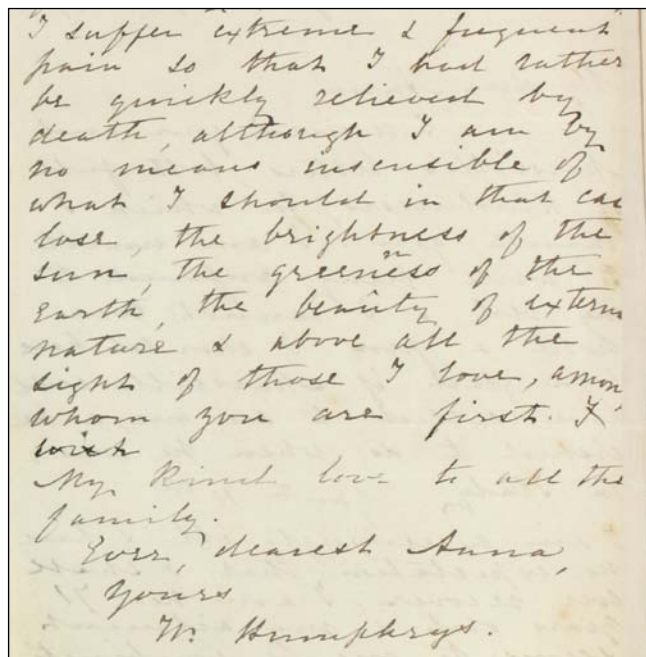


Figure 1: The only printed text in Humphrys' scrapbook, which is most likely a belated addition.

[Credit: The Library Company of Philadelphia]

Each design is represented on its own paper which is then adhered to a scrapbook page. There is one part page of printed text attached (Figure 1) and also a manuscript letter dictated by Humphrys and addressed to Anna Holloway in 1865 shortly before his death in Genoa, Italy. His gravestone is pictured on a website dedicated to Genoa (Ref. 3).

The tail of the letter, shown below, is both frank and poetic (Figure 2).



" I suffer intense & frequent pain so that I had rather be quickly relieved by death, although I am by no means insensible of what I should in that case lose: the brightness of the sun, the greenness of the earth, the beauty of extreme nature & above all the sight of those I love, among whom you are first.

My kind love to all the family.

Ever, dearest Anna,

Yours

W. Humphrys"

Figure 2: Tail of manuscript letter from Humphrys' scrapbook (transcribed right).

[Credit: The Library Company of Philadelphia]

It is interesting that a proof of Humphrys' retouch of the Great Britain Penny Red is not found in the scrapbook; presumably because it was not his original design. Indeed, no complete stamp design (i.e. with a frame and tablet block) is included.

Stepping through the scrapbook online is a fascinating and frustrating experience since having any images at all is wonderful yet they are not of a sufficient resolution needed for a rich appreciation of the engravings.

Even so, item 134 (Figure 3), near the end of the scrapbook, immediately reminds the viewer of Volume IV of *The Postage Stamps of New Zealand*, wherein the history of the Chalon engraving is illustrated via two "Proofs from dies for bank-notes". The resolution of the illustration in that volume is not especially high, but the larger image of the pair clearly shows a three-quarter length engraving of the young Queen Victoria elaborately dressed and with "20s" marked over a mechanical pattern surrounded by ornamental greenery above and below



Figure 3: Item 134 (right) and enlargement (left) is a proof of William Humphrys' banknote vignette (ca. 1846).

[Credit: The Library Company of Philadelphia]

Item 134 in the scrapbook is a finely detailed, wonderfully preserved die proof, and appears to be the progenitor of the Nova Scotia vignette in that it lacks the '20s' value text. Indeed, it is most plausible that this is a long-hidden proof of what is most likely Humphrys' earliest engraving of Victoria, after a Samuel Cousin's engraving after Chalon's 1837 water-colour portrait of 'Queen Victoria in Coronation Robes'. If so, this is the engraving that would lead, step-by-step, to the New Zealand Chalons (Ref. 5).

Cousins made two sizes of engraving of the Chalon water-colour and a layman's analysis suggests that Humphrys' source was Cousins' smaller, later engraving (Ref. 6).

The scrapbook merits further study because many residual questions arise:

- What is its provenance?
 - The relevant curator at the Library suggests that, given the attached letter, the book likely passed through the hands of Anna Holloway, presumably in the nineteenth century. Furthermore, the Library purchased the scrapbook in 1967 from bookseller Stanley Crowe; and the printed text in Figure 1 is most likely a clipping from a book catalogue (possibly from Stanley Crowe's catalogue; though it was not recorded if the clipping was attached before or after the Library acquired the work). However, the identity of any holder(s) of the scrapbook during the first half of the twentieth century remains unknown.
- Is this Humphrys' personal collection of "engraver's proofs" rendered in this single scrapbook, or a surviving copy from a limited edition of scrapbooks? This author leans to the former option given:
 - The engravings encompass perhaps four decades of Humphrys' career spanning Great Britain and the United States (Ref. 2). It seems excessively unlikely that the dies were accessible to him to print further copies towards a print run and this consideration is redoubled by the relative poverty of his estate (Ref. 7). A more plausible explanation is that he carried one or more proofs of all his original engraving work with him, enough to furnish a single complete scrapbook, but little more.
 - The publisher is noted as James Fraser (Ref. 2), yet he died in 1841 which predates some of the designs in the scrapbook (Ref. 8). Perhaps Humphrys acquired a single scrapbook from the publisher some time earlier, had the title stamped on the spine, and added the proofs himself from his collection along with later designs.
- May the printed text and/or pencil annotations be attributed to Humphrys or a subsequent possessor of the scrapbook? This author leans to the latter option given:
 - The two outer images shown below (Figure 4) are marked in pencil "Proof for Postage Stamps" yet this annotation seems to be unreliable since they closely resemble Henry Corbould's 1837 drawings submitted to Perkins Bacon & Petch and which some commentators report were used for banknotes (Ref. 9), but not the Great Britain Penny Black (Refs. 10 and 11). Certainly, the design on the left was used on Bicester & Oxfordshire banknotes from 1848 (Figure 9) (Ref. 12), and the design on the right seems to have been used in 1857 on banknote specimens for the Bank of New South Wales.



Figure 4: Scrapbook items 114-117. The two outer designs are annotated "Proof for Postage Stamps".

[Credit: The Library Company of Philadelphia]

- It is worth noting that a 37mm tall Queen-on-throne design was used on the first banknotes of the Union Bank of Australia (1837-1854) (Ref. 13) including the greenery, steps and the radiant lines on either side of the back of the throne. This vignette is surely the third design (#116) in Figure 4. Much the same design would be used on the 1866-1875 Bank of British North America banknotes (Ref. 13).
- A smaller Queen-on-throne design, without greenery, steps, or radiant lines, was used for an essay for an, ultimately, unadopted New South Wales stamp (Figure 6) then re-employed for the 1856 1d and 1858 6d stamp issues of Victoria, Australia. These are illustrated in *Perkins Bacon Records* by de Worms, plates VII and X (Ref. 15). Similarly, these essays and stamps most likely used a cutaway impression of the second design (#115 in Figure 4), and shown enlarged here (Figure 5), yet it is not marked as a proof for a postage stamp.



Figure 5:

An enlargement of item 115 from Figure 4.

[Credit: The Library Company of Philadelphia]

- Item 136 from the scrapbook (Figure 7) is correctly annotated since it appears to be a die proof of the 1853 engraving of the Queen's head after a drawing by Mr Levinge of Sydney for the 5d, 6d, 8d and 1/- values of New South Wales which were issued in 1854. Another such die proof exists in the Royal Philatelic Collection and is reproduced as item 5, in plate IV (with related plate proofs in plate VI), in *Perkins Bacon Records* by de Worms (Ref. 15) (Figure 8).



Figure 6 (left): *Unadopted New South Wales essay based on Humphrys' 'Queen-on-throne' engraving.*

Figure 7 (centre): *Die proof (#136) from Humphrys' scrapbook. Annotated "Proof for Postage stamp"*

Figure 8 (right): *Die proof for the 5d New South Wales issue of 1854 based on image #136.*

[Credit (Figure 8): The Library Company of Philadelphia]

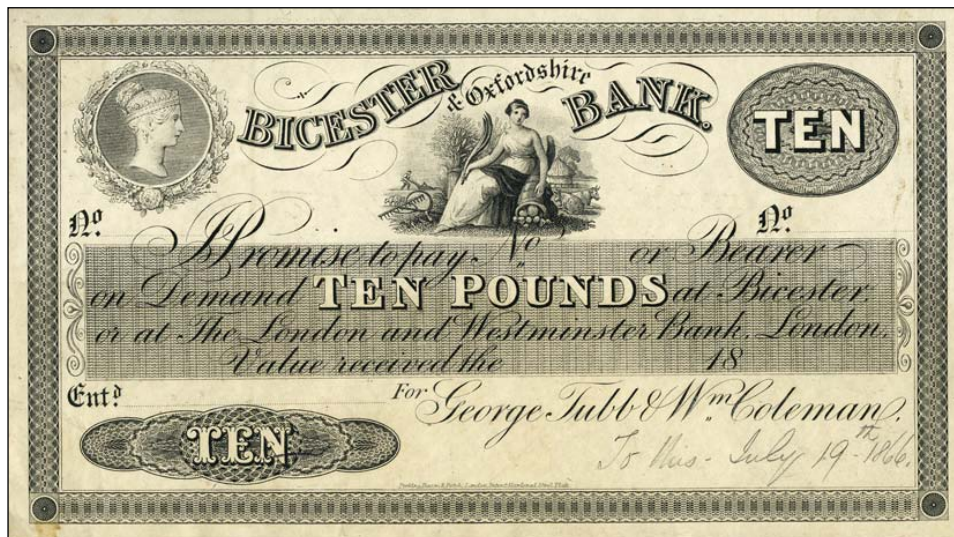


Figure 9: A Bicester & Oxfordshire banknote with Humphrys' engraving of the Queen's head (#114) in the upper left corner.

Acknowledgement:

Several images were kindly provided by the Library Company of Philadelphia. After any fee for new photography, further requests for already-photographed items appear to be fulfilled by the Library free of charge.

Reference Sources:

1. Green JN, Access to Uncataloged 18th- and 19th-Century Ephemera in the Collections of the Library Company of Philadelphia. web: securegrants.neh.gov/publicquery/main.aspx?f=1&gn=PW-50619-10.
2. digital.librarycompany.org/islandora/search/7607.F?type=edismax.
3. Cazzulo M, Genova, ieri, oggi e domani (Genoa yesterday, today and tomorrow), web address: <http://cazzulo.altervista.org/william-humphrys-incisore-francobolli/>.
4. Collins RJG and Watts CW (editors), *The Postage Stamps of New Zealand, Volume IV*, The Royal Philatelic Society of New Zealand, 1964.
5. Hart B, 'The Cousins Cornucopia', web: <https://hartstamps.blogspot.com/2019/04/the-cousins-cornucopia.html>.
6. Hart B, 'The Modern Illustrated History of the New Zealand Chalons', web: <https://hartstamps.blogspot.com/2019/04/modern-history-of-new-zealand-chalons.html>.
7. *Dictionary of National Biography: From Earliest Times to 1985*, pub. Oxford University Press, 1992.
8. Anon, James Fraser (publisher). web: [en.wikipedia.org/wiki/James_Fraser_\(publisher\)](http://en.wikipedia.org/wiki/James_Fraser_(publisher)).
9. Anon, 'Henry Corbould', Corbould Family History website. web: www.corbould.com/artists/hc/hc.html.
10. Anon, 'Phillips Collection, Volume II: Preliminary drawing of Queen Victoria's head by Henry Corbould for the 1d black', *The Postal Museum Catalogue*, p31. web: catalogue.postalmuseum.org/collections/getrecord/GB813_P_141_02_30.
11. Anon, 'Phillips Collection, Volume II: Preliminary drawing of Queen Victoria's head by Henry Corbould for the 1d black', *The Postal Museum Catalogue* p33. web: catalogue.postalmuseum.org/collections/getrecord/GB813_P_141_02_32.
12. Outing R, *The Standard Catalogue of the Provincial Banknotes of England and Wales*, Token Publishing Ltd, 2010.
13. Vort-Ronald MP, *Banks of Issue In Australia*, pub. Royal Philatelic Society London, 1982.
14. Cuhaj GS, *Standard Catalog of World Paper Money: Specialized Issues*, 10th Official Edition, KP Books, 2005.
15. de Worms P, *Perkins Bacon Records*, Volume I, pub. Royal Philatelic Society London, 1953.

1879 LATE MAIL FROM WEST COAST TO EAST COAST

-VIA ARTHUR'S PASS

Paul Wreglesworth



Figure 1: An 1879 cover from Hokitika to Timaru - 'per late mail'.

The cover shown above (Figure 1), and on the front cover, looks at first to be a very plain and uninteresting commercial cover. It is postmarked Hokitika, 4 JY 79, with additional cancellations on the reverse to indicate arrival, at Christchurch 5 JY 79, and Timaru two days later on 7 JY 79.

Two 2d First Sideface stamps have been applied to the envelope, a total of 4d. The Inland rate for letters at this date was 2d per half ounce with a further 2d paying a 'Late Fee' - required if the letter was posted after the Post Office had officially closed.

COBB AND CO.'S TELEGRAPH LINE OF ROYAL MAIL COACHES, Leaves the Australasian Hotel (Calling for passengers at the Empire Hotel), FOR CHRISTCHURCH, EVERY TUESDAY AND FRIDAY, At 5 o'clock a.m. The coach reaches Goodfellow's accommodation house (nine miles from Kumara) at 8 a.m., leaving Goodfellow's for Hokitika every Wednesday and Saturday, at about 2 p.m. CASSIDY, CLARKE, AND CO., Proprietors.

Figure 2: Advertisements for Cobb & Co's Mail Coaches were placed regularly in the local paper (Kumara Times).

[accessed at: <https://paperspast.natlib.govt.nz/>]

The 4 July 1879 was a Friday. We do not know who the sender was but, addressed to a solicitor in Timaru, there must have been some urgency to merit payment of the additional fee to have the letter accepted and carried with a weekend approaching.

Hokitika is situated on the west coast of the south island of New Zealand, just under 20 miles (31 km) south of Greymouth. Timaru is on the opposite coast and is around 100 miles (164 km) south of Christchurch.

Today anyone wanting to travel between these two centres has the option of car, plane or train (partway at least on the TranzAlpine Express). If opting to travel by car it is a drive of 219 miles (352 km) with a journey time, without stops, of over four hours.

In 1879 none of these options were available to the traveller (or letter carrier) and, distance aside, there is an imposing mountain range, the Southern Alps, to cross. So how on earth did this letter get from Hokitika to Christchurch, arriving the next day (Saturday) and then Timaru in time for Mr Reid, the Solicitor, to receive it with his morning post on the Monday?

In 1879 our letter would have completed most of its journey by mail coach. Cobb & Co, who had the contract to carry mail, advertised in local newspapers (Figure 2) their ‘Telegraph Line of Royal Mail Coaches’ as:

“leaving for Christchurch every Tuesday and Friday at 5 o’clock a.m.”

Advertisements placed in the same newspaper, the *Kumara Times*, by the local Post Office advised:

“Letters bearing a late fee of two-pence, for despatch by the Christchurch coach will be forwarded if posted before 5.a.m. Tuesdays and Fridays”.

So, with postage and late fee paid, the letter would have been placed aboard one of Cobb & Co’s coaches. The image shown here (Figure 3) is from a 1984 postcard produced by ‘Richard Blake’s Mail Coach Cards’ and it shows a 14 seater coach used by Cobb & Co between Hokitika and Springfield. The reverse of the card records that the coach is housed in the Otago Early Settlers Museum in Dunedin. Passengers would travel both inside the coach and on top - with the luggage.

The coach would have travelled north from Hokitika to Kumara before picking up passengers from the Empire Hotel at Dillmanstown. Continuing on to Otira, crossing over the mountains via Arthur’s Pass, and on to Springfield (previously called Kowai Pass) and finally to the railhead at Sheffield. The railway did not reach Springfield until 1880. The *Lyttelton Times* gives the times of trains to Christchurch which would leave Sheffield at 6.40 a.m arriving in Christchurch at 9.20 a.m. 2h 40 mins for a distance of 39 miles (63 km).

The letter would most likely have completed the final 100 miles (163 km) to Timaru on the Main South Line.

Arthur’s Pass

Arthur’s Pass was known to Māori, who used it to bring pounamu (jade) across the Southern Alps. It was crossed for the first time by Europeans in 1864 and named after the surveyor Arthur Dobson.

In 1863 Thomas Cass, the Chief Surveyor for Canterbury, asked Arthur Dobson to look for a pass between the Waimakariri River basin and a valley running to the west coast. In March 1864 Dobson set out with his brothers George and Edward. On the advice of West Coast chief Tarapuhi, they travelled up the Waimakariri and into the valley of the Otira River.

On his return to Christchurch, Arthur included a sketch of the unnamed pass in his report to Cass.

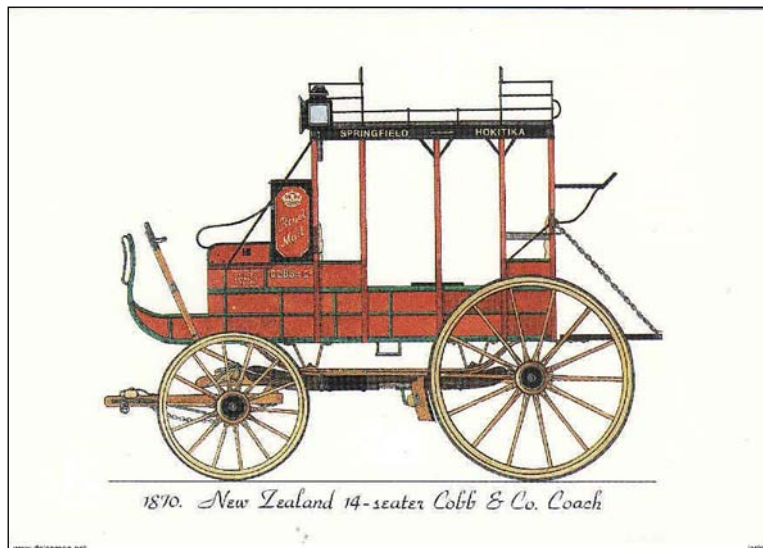


Figure 3: One of Cobb & Co’s Royal Mail coaches used between Springfield and Hokitika in the 1870s.

[From a 1984 postcard by Richard Blake]

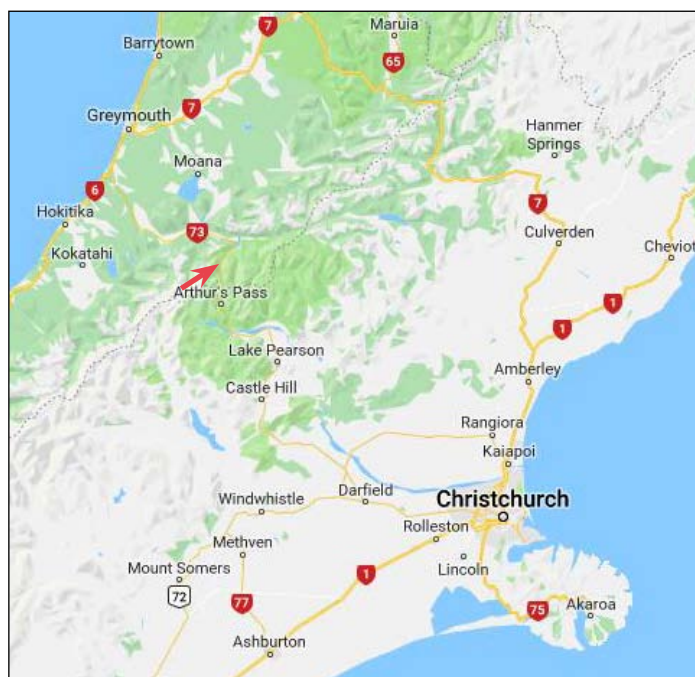
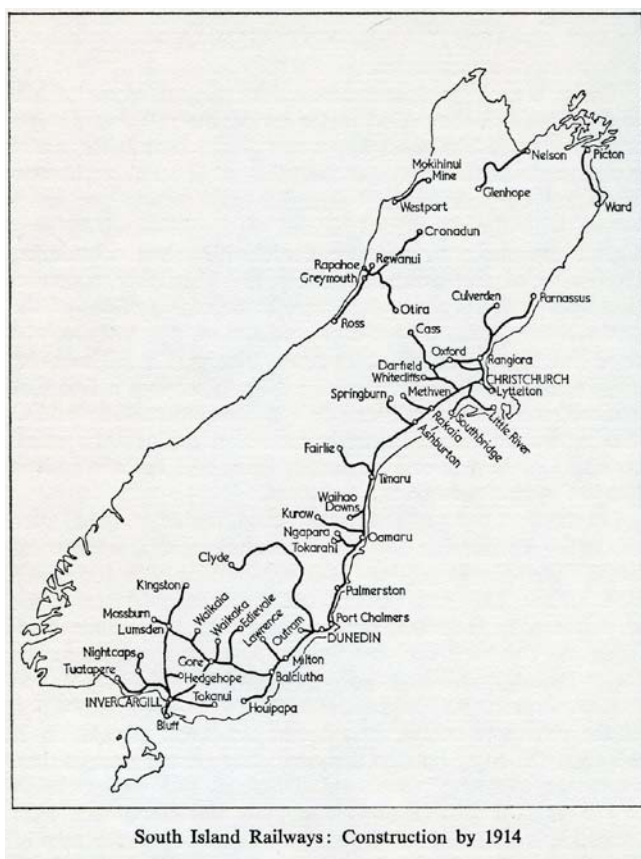


Figure 4: Arthur’s Pass (indicated by the red arrow) provides a route over the southern Alps, connecting west and east coast. Today’s traveller can drive along the scenic State Highway 73.



Figure 5: The sender of this 1905 postcard commented:

"A Railway line to connect Westland with Canterbury, is to pass through Arthur's Pass".



South Island Railways: Construction by 1914

Figure 6: A map showing the extent of the railway system in the South Island by 1914. There is still no link between east and west, the line in the west extends to Otira and from the east as far as Cass.

*[Reproduced from "Railways of New Zealand"
by David B Leitch. pub. David & Charles, 1972]*

A Railway Line Through Arthur's Pass:

A railway line over the Southern Alps, connecting the west and east coasts had been discussed as early as the 1860s. But, as can be seen from the postcard above (Figure 5), the prospect of a train line was still a subject of public discussion many years later. A map of the railway network in 1914 (Figure 6) still shows the Midland line incomplete.

Two alternative routes were proposed in the 1880s and a Royal Commission opted for the direct but technically difficult Waimakariri-Arthur's Pass route rather than an easier but longer Hurunui Valley-Harper's Pass route.

In July 1885 the New Zealand Midland Railway Company (NZMR) were given a contract to build 376km (234 miles) of railway between Christchurch and Nelson via Brunnerton with the line to Greymouth branching at Stillwater.

By 1895 construction ceased, as the NZMR had run out of money, with only 120km (75 miles) of line completed. The Government took over the work and by December 1899 the western side of the line was complete as far as Otira at one end of Arthur's Pass.

Progress was far slower on the Canterbury side where the NZMR had finished just 7km (4.5 miles) of the Springfield section, to Otarama, with only one bridge, over the Kowai Gorge, in place.

The technical difficulties facing engineers on the eastern section were considerable with 16 tunnels and four major viaducts (not including the Kowai) required. The most striking of these was the Staircase Viaduct which carried the rails 73m above the stream bed (Figure 7). The tallest structure on the Midland Line.

Work on this section was, not surprisingly, slow and labour intensive. Not until 1906 were trains able to run to a temporary station at Broken River, an achievement celebrated at the Christchurch Exhibition. Cass was not reached until 1910 and the township of Arthur's Pass in 1914.

The Westland section terminated at Otira and although a start had been made on a tunnel in 1908 progress was slow using the 'drill and blast' method. Work on the tunnel continued through the First World War and breakthrough came on 20 July 1918. Concrete lining took a further three years, and it was a further two years before the tunnel opened, on 4 August 1923. At 8566m in length it was, at the time, the seventh longest tunnel in the world and the longest in the British Empire.

Trains could now travel through Arthur's Pass from west to east (Figure 8), finally making the mail coach, that had been so critical in carrying our letter from Hokitika to Timaru in 1879, redundant.

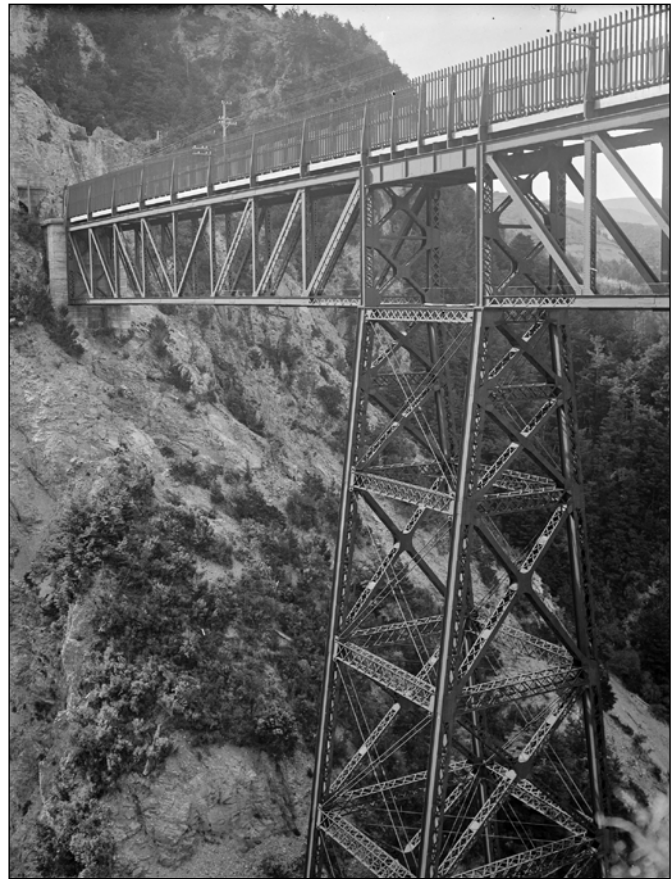


Figure 7: *The railway viaduct across Staircase Gully, the tallest structure on the Midland Line (1926).*

[Acknowledgment: Godber Collection, Alexander Turnbull Library].



Figure 8: *Arthur's Pass - the Christchurch to Greymouth train about to enter the Otira tunnel.*

[Postcard printed by Whitcoulls Limited for the Felicity Card Co Ltd. Colourchrome Series W.T. 627].

THE 1978 AND 1979 QEII \$1 SINGLE PANE BOOKLETS

- TYPE 'A' AND TYPE 'B' BOOKLET COVERS

Terry Hancox

Both printings of the of the 10c QEII from 1977 and 1979 (figures 1 and 2), were made into single pane booklets each containing 10 stamps (Figures 3 and 4). These were constructed from normal sheet printed stamps and there was no stamp printing done exclusively for these booklets. What is interesting is that there were two forms of the booklet cover, known in the catalogues as Type 'A' (Figure 3) and Type 'B' (Figure 4), with Type 'B' being the scarcer of the two. The main difference between these two types of booklets is the placement of the black lettering '\$1 NEW ZEALAND POSTAGE STAMPS'. Type 'A', the more common, has the lettering at the bottom whilst Type 'B' has the lettering at the top.

Yet this simple looking single-pane booklet hides complexities; an interesting action taken by the printers; and answers to why Type 'B' booklets are so scarce.

What We Know Already:



Figure 1:
10c 1977 QEII
- Original Perfs
14¼ x 13¾.



Figure 2:
10c 1979 QEII
- Change of Perfs
14¼ x 14½.

The original release of this booklet contains stamps from the second printing of the normal sheet stamps from plates 2A1A and 2B1B, with no reprint dot, perforated 14¼x13¾. The booklets were originally released in August 1978, prepared by the Government Printer some three months before the release of the '1 dot' reprint of the 10c QEII stamps.

A further release of these booklets was made during 1979, unannounced, this time constructed with stamps taken from normal sheets from plates 3A2A and 3B2B. All booklets were Type 'A' only. Booklets from this later release are identifiable as the stamps had a new, different, perforation 14¼x14½ (Figure 2). No Type 'B' booklet covers have been reported containing stamps with this new perforation.



Figure 3: \$1 booklet (Type 'A') - normal.



Figure 4: \$1 booklet (Type 'B') - scarce.

The card cover is designed to be reversible. The simple large blue '10c' sits upright on the front of the booklet but inverted on the back of the booklet. These are seen on the right and left of the booklet cover respectively when seen opened (Figure 5}. Thus, if the booklet is inverted, the design remains the same. This ensures that, regardless of whether panes of stamps are inserted by their left or right selvedge, the front cover and stamps are always upright. This poses a potential problem for collectors, not knowing if the cover is upright or inverted, as we will see later.

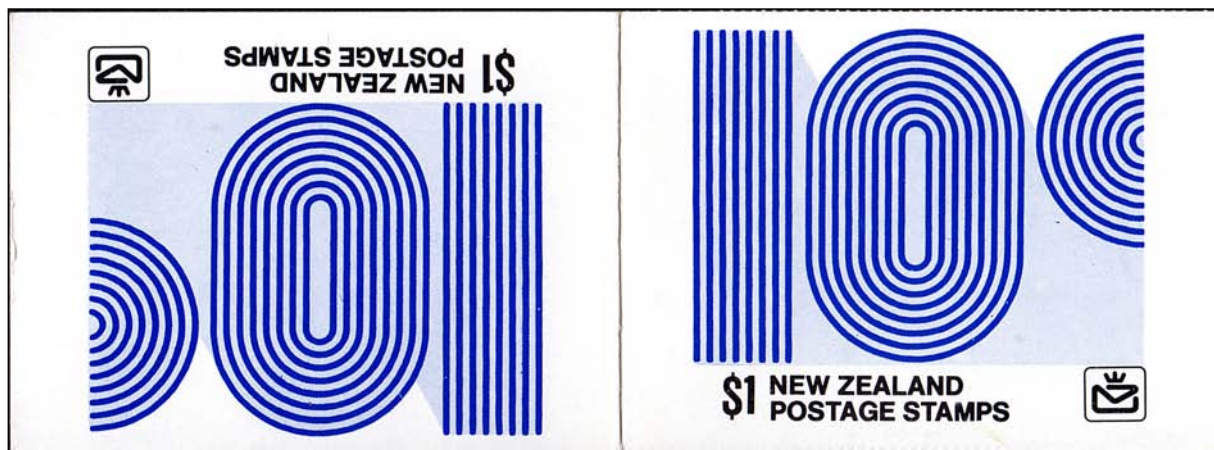


Figure 5: *Booklet cover as viewed open. The front cover is on the right, the back cover is on the left. The inside of the booklet has no printing.*

Characteristics and Possible Booklet Construction Method:

Much of the process to make these booklets was done by manually and this presents something of a problem.

It is seen that the top and bottom selvages of the large sheets of 10c stamps were removed by hand, producing the usual ragged perfs. The sheets were then separated into two blocks of 50 stamps (5x10) (Figure 7), vertically through the centre line. The left or right selvages were then trimmed to roughly half their normal width with the remaining part of the selvedge used to attach the pane of stamps to the booklet cover.

The covers themselves appear to have been produced in vertical strips of five covers se-tenant as shown below (Figure 6) and printed in blue and black, on thick card. Individual covers can be differentiated from others in the strip by studying fly-speck varieties found in the printing, but there is nothing to indicate to which position in the long strip of five they belong.

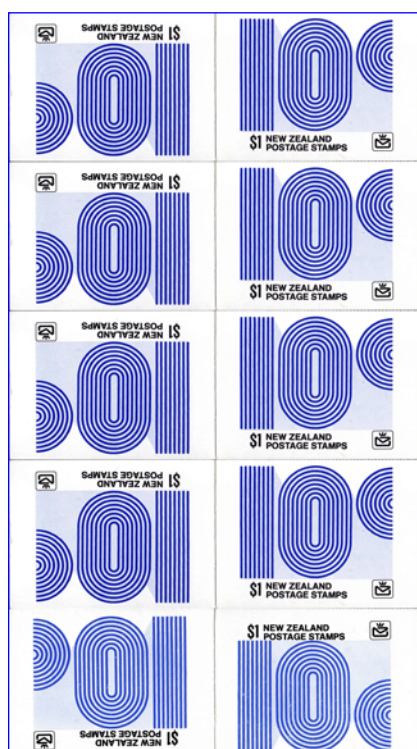


Figure 6: *First printing of booklet covers (could be assigned the numbers cover 1 to cover 5).*

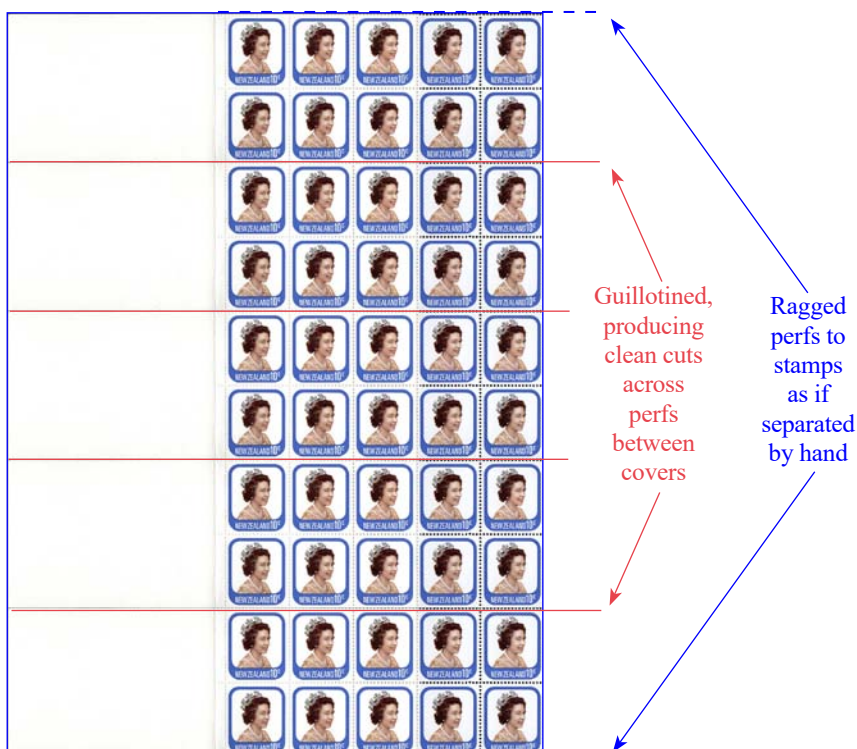


Figure 7: *Half sheet of 10c stamps, trimmed and attached by left selvedge to right side of the booklet cover.*

The half sheets were then attached to the booklet cover before being guillotined horizontally into five individual booklets, each containing 10 stamps, in two rows of five.

Looking at the booklet stamps, the guillotining cuts through the upper and lower perforations cleanly, and can be differentiated readily from the ragged perforations resulting from separation by hand, at the outer edges of the composite pane of five booklets. Any slight variation in the guillotining would result in the perfs being trimmed close or even producing straight (imperforate) edges .

The author has not seen any complete, or partially complete, strips of booklets uncut (as is often seen with single pane booklets produced later). Collectors with such examples can do great service by verifying the next few steps in this research, and the author welcomes contact with collectors who have such material.

The Complexity:

It appears that manual effort was needed to attach the stamps to the booklets. The person doing this had two components: a stock of booklet covers and a stock of half sheets of stamps. The booklet covers could be either upright or inverted, there was nothing to indicate their orientation, and the stamps with either left or right selvedge. The manual effort involved attaching the stamps to the booklet covers. But that could result in one of four possible outcomes.

1. Cover upright, stamps with left selvedge.
2. Cover upright, stamps with right selvedge.
3. Cover inverted, stamps with left selvedge.
4. Cover inverted, stamps with right selvedge.

Thus, each booklet cover can contain four different forms. For the five booklet covers, there is a possibility of 20 variants (five covers, each in four positions). Given that both plates 2A 1A and 2B 1B were used, this number doubles to 40, for the first printing.

To illustrate this, consider the first (top) booklet cover in the strip of five. It would be understood readily if it contained stamps from row 1/1 to row 2/5, if stamps had left selvedge attached, and row 1/6 to row 2/10 if attached by the right selvedge. However examples exist with the same booklet cover being inverted, thereby stamps included would be from row 9/1 to 10/5, or row 9/6 to row 10/10, as can be seen opposite (Figure 8).

By identifying any minor varieties seen on the stamps, and knowing the stamp's position in the sheet, it is possible to identify the relative position of the booklet in the strip of five. Thus the strip of five booklet covers can be plated, using the stamps they contain.

The author has made the assumption that, when sorting, say, booklets containing stamps from row 1/1 to row 2/5, the upright (normal) cover is the one with the most examples, the inverted cover is the variant, with the least number of examples. This is crude, but is a simple and feasibly correct solution.

Where is the Position of the Type 'B' Booklet:

Looking at the design of the stamp cover, and given enough examples, it can be seen that there are ten different cover variants, not five, containing stamps from the original 2A 1A, 2B 1B printings. Sorting them by reference to constant varieties seen in the blue printing of the booklet cover, there are nine Type 'A' and one Type 'B'. Given that there are ten different covers, this either means that there were two panes of covers in the first printing - or two printings. Yet, there appears to be only five different covers for the printing from the later plates 3A 2A and 3B 2B with the second perforation, all Type 'A'.

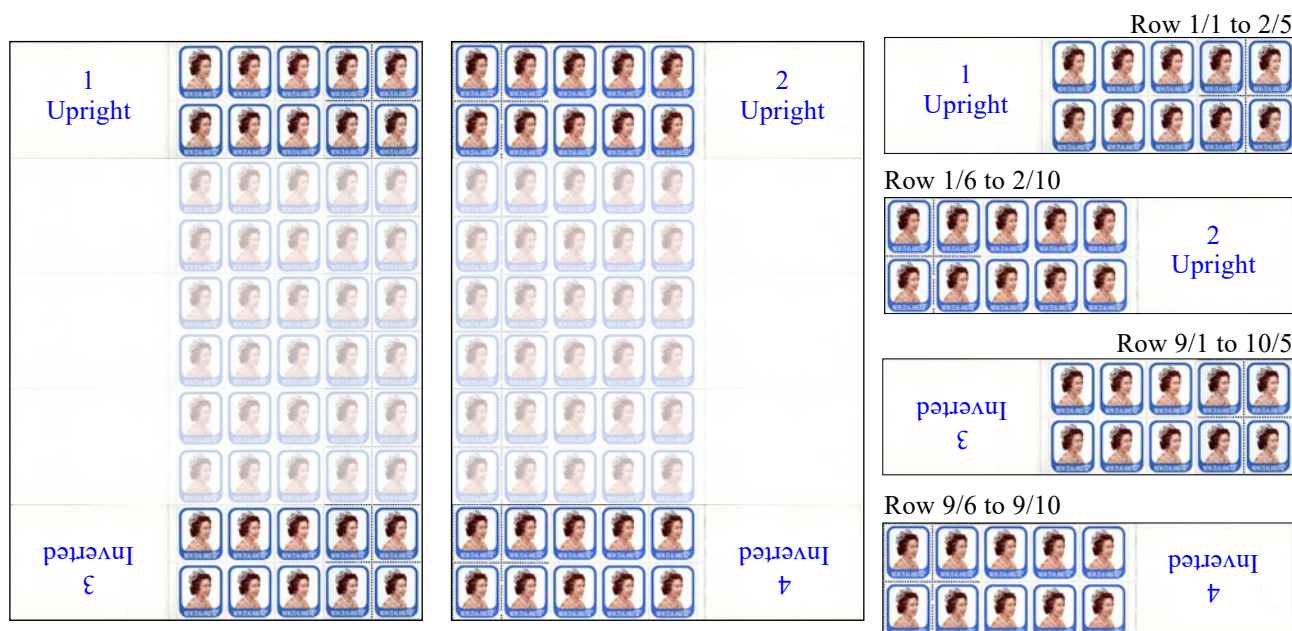


Figure 8: Illustration of the four possible positions for booklet cover number 1, if used **upright** with stamps from (1) left selvedge and (2) right selvedge, and if **inverted** with left (3) and right (4) selvedge.

As discussed previously, being able to plate the covers by reference to the stamps they contain is very important, and this leads to an interesting observation. All Type ‘B’ booklet covers can be assigned to position 5 (i.e. stamps from row 9/1 to 10/5) when the cover is used upright, i.e. the bottom cover in the strip of five. This situation was pre-empted in Figure 6.

Yet there is one Type ‘A’ booklet also with stamps at row 9/1 to row 10/5 when used upright, and this must be from the second strip of five covers is assigned cover 10. This is highly likely to be a second printing.

This leads to a second observation that requires a good magnifying glass, aided by some lateral thinking.

Why is the Type ‘B’ Booklet so Scarce?:

The Type ‘B’ booklet cover is an anomaly. Why it was designed that way is not known, but it appears to have been corrected by the time a second printing was made. But a closer examination of the booklet covers leads to an interesting observation.

If the Type ‘B’ cover (cover 5) is rotated through 180° and then reversed, it can be seen that the blue colour is not only similar to a Type ‘A’ booklet cover, but is identical to cover 10. All fly speck varieties from both the prints match, and therefore we must conclude that the image of cover 5 is used to create cover 10. This is illustrated on the following page (Figure 9).

The author can see that booklets produced from normal sheets printed from plates 2A1A and 2B1B have two sets of covers, 1-5, and 6-10. Looking at the covers of booklets containing stamps from sheets from plates 3A2A and 3B2B, with the new perforation, they are variants of covers 6-10 but with a different set of minor varieties. These can be labelled covers 11-16. Yet there is only one Type ‘B’ booklet cover amongst them.

A simple solution suggests that three printings were made of these covers. An original print of five se-tenant covers including just one Type ‘B’, a second print with the cover Type ‘B’ converted and reversed to form a Type ‘A’; and a third printing for booklets to contain stamps with the new perforations with the revised cover arrangement. This would also give rise to just one Type ‘B’ cover.

Figure 9a (below): – Booklet 5 Type ‘B’
 (rotated through 180° and inverted along the top horizontal edge).

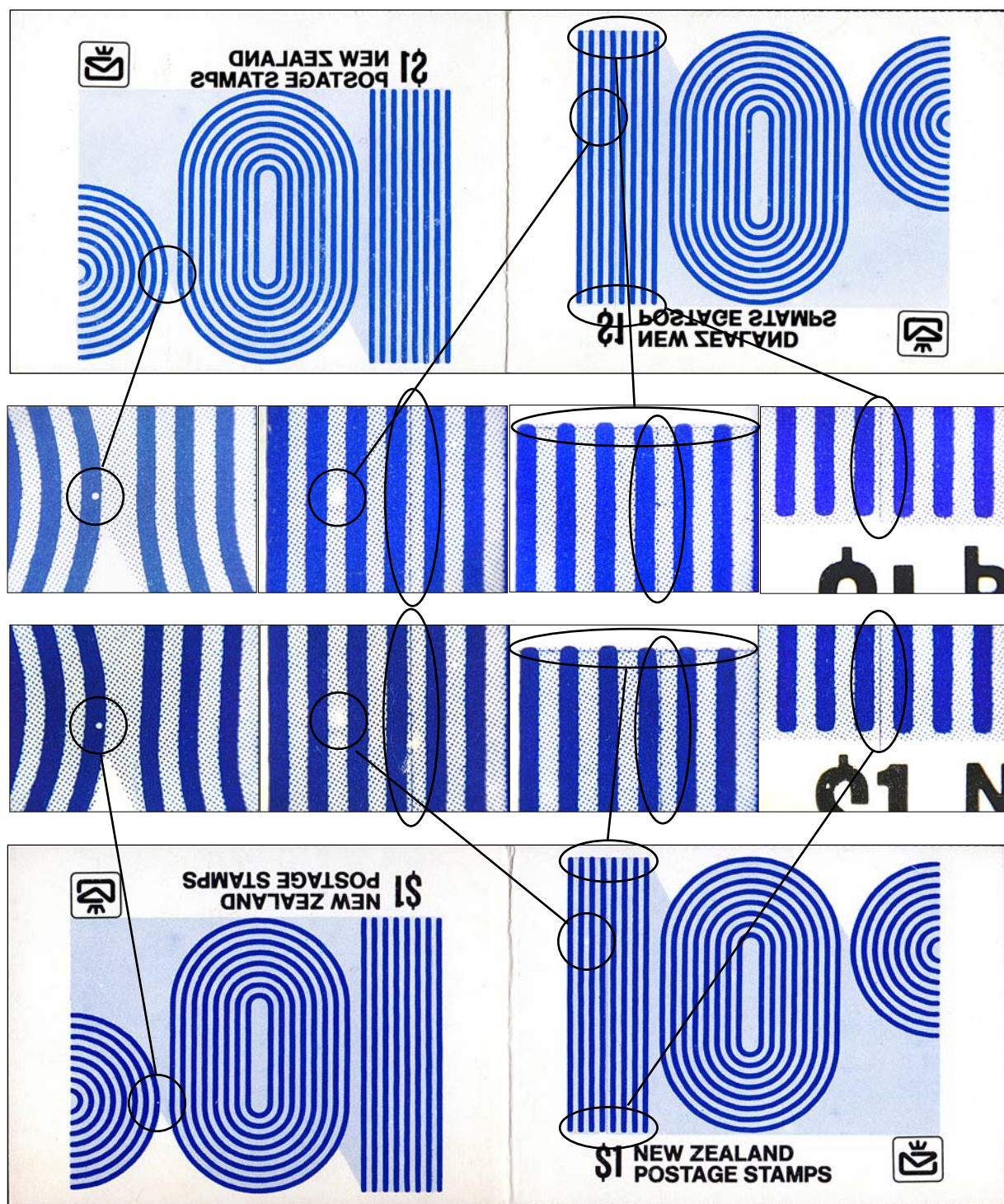


Figure 9b: – Booklet 10, Type ‘A’

This diagram attempts to show a very close similarity between booklet cover 5 (Type ‘B’) and that of booklet cover 10 (Type ‘A’). If the Type ‘B’ booklet is inverted and flipped along the horizontal axis, the booklet covers are identical. Each has the same constant flyspeck varieties.

Conclusion:

The 1978 and 1979 reprint of the QEII \$1 single pane booklet is more complicated than its simple design would suggest. It hides a complexity behind the simple cover design, the use of stamps with two different perforation types and, as a consequence of the way the booklet covers were printed, gives rise to a scarce cover variant with one in fifteen covers having a different design to the others.

From an examination of these booklets it can be seen that there are ten different covers with stamps from the printing with the original perforation, each of which can be used to house stamps with left or right selvedge attached; they may also be used upright or inverted. It would seem that five covers are also used in the printing containing stamps with the new perforation. Much of the construction of these booklet was done manually, perhaps accounting for some of this complexity.

In the original set of five covers, one cover appears to have the design inverted and the black inscription moved. This anomaly is called Type 'B' and is scarce.

Effort appears to have been made, by the printer, to bring the design of this single cover Type 'B' (position 5) in line with that of the normal Type 'A', perhaps by employing a photographic process that reverses and inverts the design of the blue colour of the Type 'B', to form a Type 'A' cover (at position 10). This would have occurred during a second printing of the covers, where both are seen to have the same set of major and minor varieties present in the printing. These two covers are similar in so many respects that they must derive from the same original image. The remainder of the covers for the second print (positions 6-9) resemble their counterparts from the first print (1-4), but not anywhere near so closely.

Given that each of the five covers can be used in four positions and there are three printings, using stamps from both A and B plated sheets, there are 120 different booklets that could be collected, more than enough even for the most demanding of collector. Yet just eight of these 120 can be Type 'B'.

These 1978/79 booklets hide a complexity that requires more study. The author has made assumptions based upon cover position that warrants confirmation, and a plating exercise, to be published. But the underlying evidence points to the booklet with Type 'B' design being scarcer than originally thought and that the printer appears to have made some effort to correct this variant.



NEW ZEALAND

**Ask for your free
Postal Auction catalogue!**

Specialised, simplified, postal history, Chalons,
revenues, errors, all manner of NZ material,
as well as worldwide!

Email ashford@stampsale.com (or mail/phone/fax)







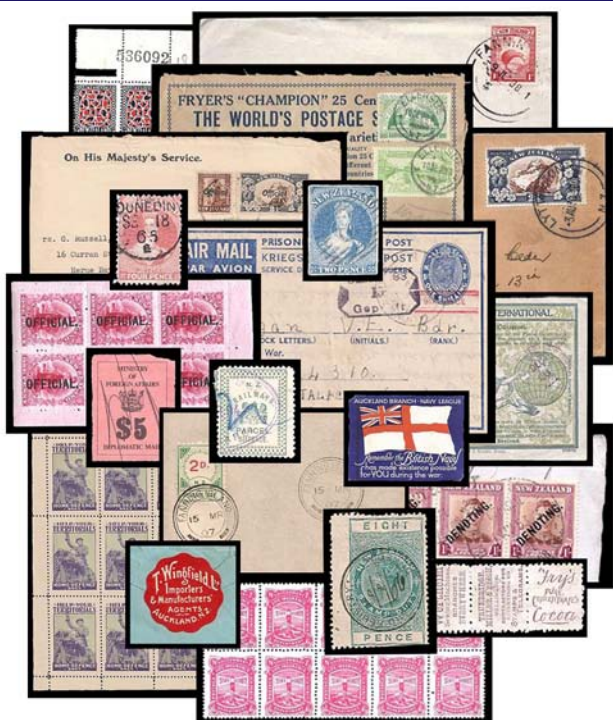
Ashford Stamps Ltd

P.O. Box 9845, Newmarket, Auckland 1149, New Zealand.
Email ashford@stampsale.com
Fax +64 9 520 5947 Telephone +64 9 520 5946
Managing Director: Brian Rumsey, member NZSDA, APS

STEVEN ZIRINSKY

MEMBER PTS, APS, NZSDA, APTA, PPS

NEW ZEALAND



PO BOX 230049, Ansonia Station, New York, NY 10023 USA
szirinsky@cs.com

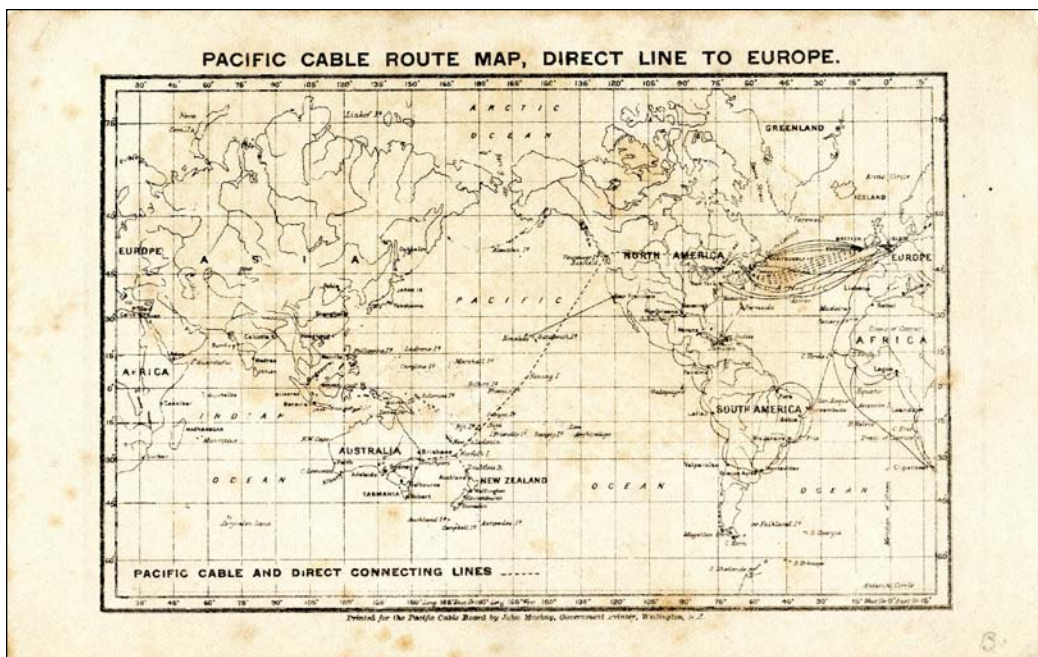
www.zirinskystamps.com
[@ZirinskyStamps](https://twitter.com/ZirinskyStamps)

THE PACIFIC CABLE BOARD STATIONERY CARD

Johnny Barkley

The Printing:

Two cards, one unused and one used, have currently been recorded printed for the Pacific Cable Board. The printing was carried out on the King Edward VII 1d Blue stationery card (Samuel AB.1a) and comprises a map of the world and showing the line of the cable from New Zealand to Canada, as well as the links to Europe. Of particular note is the printing at the base of the card: 'Printed for the Pacific Cable Board by John Murray, Government Printer, Wellington, N.Z.'.



Front (top) and reverse (bottom) sides of the stationery card printed for the Pacific Cable Board.

The 'All Red Line':

The All Red Line was the nickname given to the telegraph lines that crossed the world and that connected the British Empire at the end of the 19th and the start of the 20th century. The final section of the All Red Line was the trans-Pacific cable, that connected Canada to New Zealand and Australia. The Pacific Cable Board was established in 1901 with the aim of organising and laying the trans-Pacific section. The board of the company comprised eight members, three from Britain, two from Canada, two from Australia and one from New Zealand. Cable laying started in 1902 and was opened to the public in November 1902.

Discussion:

In Volume IX of *The Postage Stamps of New Zealand*, Robert Samuel records Printed To Private Order (PTPO) printings of postal stationery undertaken by the Government Printer, including OPSO envelopes for the Department of Agriculture (p210). These records do not include any mention of printings carried out for the Pacific Cable Board.

It is probable that this card falls into an odd category of postal stationery. It isn't just privately printed, as it was carried out by the Government Printer. It isn't PTPO, and if it was it should have been struck with the embossed Die as per other PTPO items. And it isn't an item of Official (OHMS) stationery as it wasn't for a governmental department. Instead it appears to be an item of Private Printed stationery carried out by the government, on its own, then current, stationery stock for a business in which it had a share and presumably to advertise the business.

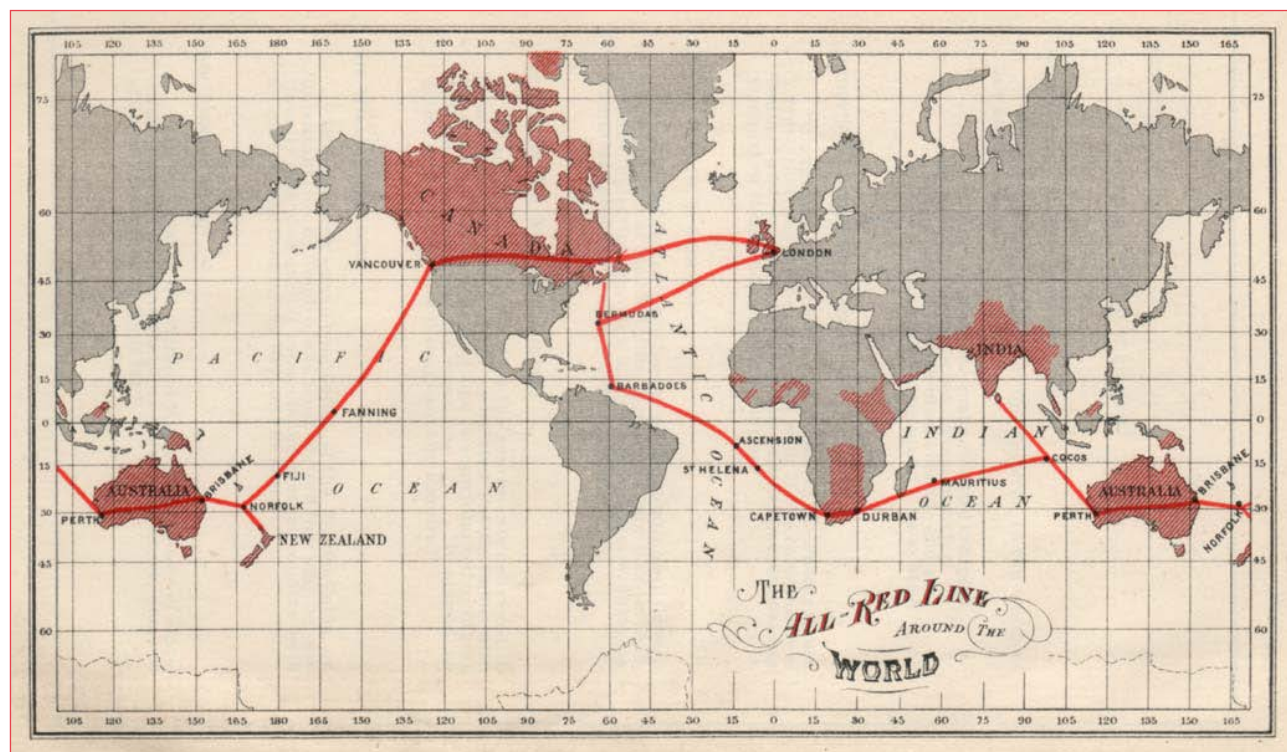


Illustration from 'The All Red Line, The Annals and Aims of The Pacific Cable Project', Ed. George Johnson, 1903.

CHALON CENSUS GUIDE

Klaus Møller

A census of known dated covers and pieces bearing New Zealand Chalons has recently been made available on The Royal Philatelic Society of New Zealand (RPSNZ) website (Ref. 1), and a short introductory article has been published in the June 2020 issues of both *The New Zealand Stamp Collector* (NZSC) (Ref. 2) and *The London Philatelist* (LP) (Ref. 3).

The aims of this article are:

- To draw the existence of the census to the attention of readers of *The Kiwi*, many of whom have an interest in the Chalon issues, and many of whom may not subscribe to The NZSC or The LP, or be members of The RPSNZ.
- To explain in more depth how the census was derived, its format and content, its limitations and weaknesses, how it can be improved, and (above all) how it can be used.

Background:

The census has its roots in work done by a committee of The London Philatelic Society in 1893, which examined over 5,000 examples of imperforate Chalons on and off cover, and found that only 165 of these were clearly dated (Ref. 4). At that time the main focus of the committee was to identify the papers on which the early issues were printed, and when they were issued.

It was not until nearly a century later that Robin Gwynn again commented on the importance of dated items bearing Chalons, and published a preliminary list (on cover) for the first year of usage of stamps in New Zealand in his book (Ref. 5). Robin continued to update this list, with the most recent version being published in The NZSC in 2005 (Ref. 6). At this stage the list comprised 67 items, spanning the period August 1855 to late July 1856 – and was therefore restricted to items bearing London Prints and Richardson Blue Paper Prints from that period.

A few years later Robin Gwynn and Bob Odenweller discussed how the list could be extended to include the remainder of the Richardson era, i.e. until early 1862. This challenge was delegated to the author of this article, who started work in mid 2017. This culminated in the publication of a census of dated items bearing London Prints, Richardson Blue Paper Prints, and Richardson White Paper Prints published in The NZSC at the end of 2018 (Ref. 7). The number of registered items had now grown to 556.

Before long the author started extending the census into the Davies era, i.e. from early 1862 through to the end of 1873. Now, one and a half years and an estimated 1,800 man-hours later, the tally has grown to over 3,700 items. And additional items are still “coming out of the woodwork”.

Format:

An Excel spread sheet format has been used for the census. Details for each item are tabulated in 28 columns, 15 main columns and 13 sub-columns. The main columns are: Despatch (origin); Arrival (destination); Type (of item); Stamp(s) Used; Cancellation(s); Transit(s); Postal Markings(s); Route and Route Markings; Carriage and Carriage Markings; Addressee; Illustrated (where); Provenance; Offered (where); Certificate(s); and Miscellaneous/Notes.

This has been elaborated on in References 2 and 3, but the best way of seeing and understanding the format and the contents of the census is to have a look at the full census in Reference 1 in conjunction with the items illustrated in this article (all selected from the author’s collection).

The date format that has been used deserves special mention. The first two digits in the date are the year (all 19th century, apart from the very last item). The second two digits are the month in the year, and the last two digits are the day in the month. For example, 580912 means 12 September 1858. This date format (sometimes called the ‘Swedish format’) has been used because it maintains chronological order in the date of despatch when newly discovered items are registered in the census.

When more than one item has the same date of despatch, a sequential number has been used to distinguish them. This is shown in the second column.

Abbreviations have been used in order to compress the size of cell content. These abbreviations are listed at the top of the census file in Reference 1. Some unconventional abbreviations have been used for simplicity, e.g. CDS instead of the more correct c.d.s., f/s instead of obverse side, b/s instead of reverse side.

Stamps are identified by their Stanley Gibbons catalogue numbers as, unfortunately, Campbell Patterson catalogue numbers have only occasionally been listed in catalogues, and then only in recent 'name' auctions and for items carrying Odenweller certificates.



Obverse (left) and reverse (right) of an 1856 ship letter from Wellington to Sydney (560126).

Sources:

The main sources have been auction and direct sales catalogues. About 340 different catalogues spanning the years 1910 to 2020 were searched for dated items bearing Chalons. The author owns many of these catalogues, but several colleagues (Robin Gwynn and Tony Thackery in particular) have allowed relevant pages in other catalogues to be copied, or have provided scans of the relevant pages.

Other sources have been books, newsletters, exhibits, museum collections, dealer web sites, and online auction platforms like eBay.

Each source has been given a unique identifier. This identifier usually consists of the year the source document was published followed by either a number or an alphabetic letter in brackets. A number has been used when the source is in the author's personal library, and a capital letter when it isn't. A lower case alphabetic letter has been used when it is a book. And when the source document is undated an 'X' has been used for collections and exhibits and a 'Y' for direct sales catalogues – in both cases followed by a lower case alphabetic letter. If all of this seems a bit complicated or confusing then have a look at the list of sources given at the bottom of the census (Ref. 1). The important thing is that you can find the source by looking at this list.

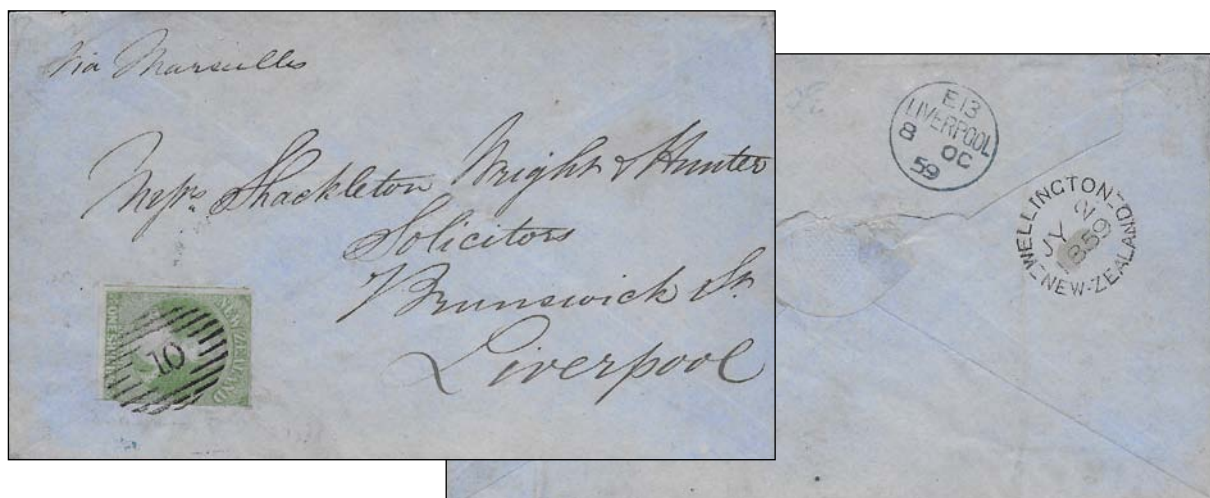
Approach:

From the outset it became clear that it was easier to work with modern auction catalogues than older ones. Catalogues from about 2000 onwards usually have a very good and complete description of the item being offered, and an image (often in colour) of the whole of the obverse of the item – especially if it is a valuable one. This makes it easy to register an item in the census.

In contrast, descriptions in pre-1980 catalogues are often incomplete and focus more on the stamps on the item than all the markings on the item. In the relatively few cases where the description is supported by a photograph it is almost invariably in black and white, of poor quality, and of only that part of the obverse that carries the stamps. In other words, older catalogues were directed more towards stamp collectors than the postal historian.

Many items, in particular scarce/rare items and those of high quality, have usually had a succession of owners. Philatelists and postal historians who were in the process of building up a high-quality exhibit often sought and purchased such items. These items were then typically held there for a few years, before being offered for resale. And if an item didn't sell at the first attempt then it was often re-offered in another auction, usually but not always by the same auction house, and often with a somewhat different description and an adjusted estimate or reserve. This rather complicated auction history of a given item makes it challenging to avoid repeat registrations of the same item.

The approach was therefore to start with recent 'name' auction catalogues (initially Hackmey, followed by the likes of Patterson, Kruger, Jury, Benvie, 'Du Bois', Woolfe, and 'Yeroc'), and then work backwards in time. In this way it was easier to identify 'repeats'. A few catalogues from around 1980 (e.g. Stanley, Hunter and Kaye) were also very useful as these people were very astute postal historians who provided unusually good information for their time. By using this technique it was possible to identify repeat items in older catalogues even if their descriptions were incomplete and / or were not illustrated. Occasionally, and only after comparing all available details, it was necessary to "take a punt" that two items listed in two different catalogues are in fact one and the same item.



Obverse (left) and reverse (right) of 1859 cover from Wellington to Liverpool, via Marseilles bearing SG6 (590702).

Criteria:

The basic criteria for including an item in the census have been a known date of despatch and a known origin - and that the item carries at least one Chalon stamp. Prestamp or stampless items have been excluded, as have individual stamps even if they have been cancelled with circular date stamps that clearly identify their date and place of usage.

Occasionally the date of despatch is not defined to the day or even to the month, usually because parts of the despatch c.d.s. is unclear. In such cases question marks have been used to denote uncertainties, and the item has been listed at the end of the ten day period, the month or the year to which it belongs. For example, '58????' denotes an item that was despatched on an unknown day during 1858, '6510??' denotes an item that was despatched on an unknown day in the month of October 1865, and '71022?' denotes an item that was despatched on an unknown day between 20 and 28 February 1871. The same nomenclature has been used in the transit and destination columns.

On other occasions the origin (office of despatch) is not specifically defined by a c.d.s. Here it has often been assumed that the obliterator that was used to cancel the stamp identifies the office of despatch. For example, that an item bearing a Chalon cancelled with the Perkins, Bacon obliterator '7' originated in Wellington. However, this assumption may not always be completely correct, as there are examples of items despatched from small offices that didn't have their own cancelling devices being cancelled when they transited through the first major office on their onward journey.

Unfortunately, many items have been excluded from the census because of insufficient information. Apart from poor descriptions and no images, another reason has been the frequent practice of grouping more common items in the same lot – again especially in pre-1980 auctions. This has undoubtedly skewed the sampling listed in the census in favour of scarcer and more attractive items that have a higher value. This means that there are undoubtedly many common items out there that have not (and probably never will be) listed in the census.

Many auction catalogues comment on the condition of the item, not only of the stamp(s) on the item, but also the cover itself. These comments have not been included in the census, mainly because they are voluminous and subjective in nature, and not very relevant in studies of postal and social history.

Nor have reserves, estimates and ‘prices realised’ been listed in the census. But it is possible for the user to trace these from the ‘offered’ column and a visit to a good philatelic library. Many recent sales catalogues and prices realised are now also available online.



Domestic letter of 1864 from Dunedin to Dunstan bearing SG96a (640504).

Errors:

There are several possible sources of error in the information given in the census. Hopefully users will help to correct these by pointing them out when they see them! The following are some of the main sources.

Descriptions given in auction catalogues have usually been assumed to be correct. Obvious mistakes have been corrected, but there will be many more. Some sources have very few mistakes in their descriptions while others have a lot!

Some sources have been very specific and accurate in describing cancellations (e.g. by their designations in the RPSNZ Handbooks), while others have just used a general description (e.g. ‘Auckland duplex’, without describing which one), or no description at all. There is a lot of potential for improvement in the definition of these cancellations.

The distinction between a ‘0’ and an ‘O’ in the Otago cancellations also need correcting in many cases.

When information about a given item differs from one source to another (i.e. when it has been offered several times) then the most likely option has been used.

One of the most uncertain areas is the judgment of colour shade, especially when there are different SG catalogue numbers for shades that are close to one another, e.g. SG 114 versus SG 115, SG 122 versus SG 122a, SG 135 versus SG 136. Different sources have often diverged in their assessment of these shades, and therefore of SG number.

Differentiating between perforation 12.5 and perforation 13 is a frequent error.

The judgment of watermark is difficult without lifting the stamp, and descriptions are therefore sometimes also questionable in this regard.

Addressees and addresses are often difficult to discern, so there are undoubtedly many errors in these.

In general cells in the matrix have only been filled in when information is specifically included on the item. The main exception to this is the town destination in the address. That is, cells have been left blank if the information is not included in the description or can be read from a scan of the item, even when it is obvious.

Typographical errors still keep cropping up, and are being corrected on detection.



1866 Cover, bearing 4d rose, from New Plymouth to Redhill, Surrey, England (661108).

Uses:

Hopefully this census will rekindle interest in our beautiful and attractive classic Chalon issues (called “The Rembrandts of Philately” by some), and foster research leading to new knowledge about them. The potential is almost limitless!

The following are some examples of how the census can be used:

- Determining where individual items are illustrated, and what is already known about them.
- Where, when, how, and for what purpose the various Chalons were used.
- To elucidate the postal and social history of the period 1855–1873.
- Determining who has owned an item in the past, when and where it has been offered and sold – and estimates, reserves and “prices realised” for these transactions.
- Further research into the cancellations used at the time (marcophily). The census has already been used for this purpose, prior to its publication (Ref. 8).
- Statistical analysis of transit time, mail volumes from various offices and to various destinations.



Obverse (left) and reverse (right) of 1866 military concessionary letter from Wanganui to Much Woolton, England. (660405).



Obverse (left) and reverse (right) of 1875 letter from Dunedin to Locarno (750318).

Contact:

The author, Klaus Møller, can be contacted via the Hon. Editor or directly at: moller.stamps@gmail.com

References:

1. Møller K, 'Census of known dated items bearing New Zealand Chalons', web: [www.rpsnz.org.nz/Items of Interest/NZ Chalon early usage covers](http://www.rpsnz.org.nz/Items%20of%20Interest/NZ%20Chalon%20early%20usage%20covers).
2. Møller K, 'Census of Dated Items Bearing New Zealand Chalons', *The New Zealand Stamp Collector*, Vol. 100, No.2, June 2020.
3. Møller K, 'Census of Dated Items Bearing New Zealand Chalons', *The London Philatelist*, Vol.129, No. 1476, June 2020.
4. 'Report of Committee on New Zealand Unwatermarked Imperforate Stamps – Presented to The London Philatelic Society, December 29th, 1893', *The London Philatelist*, Vol. 3, Issue 34, October 1894.
5. Gwynn R, 'Collecting New Zealand Stamps', pub. Heinemann Reid, Auckland, 1988.
6. Gwynn R, 'The Early Use of Stamps in New Zealand 1855-56', *The New Zealand Stamp Collector*, Vol.85, No.2, June 2005.
7. Møller K, 'Census of Dated Items Bearing Chalon London Prints and Chalon Richardson Blue and White Paper Prints', *The New Zealand Stamp Collector*, Vol.98, No.4, December 2018.
8. Møller K, 'New Zealand Chalons cancelled using the Perkins, Bacon Obliterators – What more is there to learn?', *The New Zealand Stamp Collector*, Special Centennial Edition, March 2020.

THE SOCIETY WEB-SITE AS A RESOURCE FOR MEMBERS

The Kiwi (now downloadable in pdf format)

- * Vol. 1-63 (1952-2015) available to all in pdf format.
- * Vol. 65-68 (2016-19) available to members only.
- **password required - contact the editor of *The Kiwi*.**
- * Vol. 69 (current year) - available to *e-Kiwi* subscribers.



Society web-site: www.nzsgb.org.uk

THE FREE STATE OF PICTON

Ian Bridle

Illustrated below is a pair of 10c local stamps inscribed 'Independence Commemorative' and proclaiming 'The Free State of Picton'

It is most likely it was issued sometime between 1977 and 1979 when the inland postage rate was 10 cents. Very little is known about this stamp, with regards to issue date, sheetlet size, quantity issued, or even who claimed independence for Picton!

Printed on an unwatermarked smooth wove paper with gum which is assumed to be PVA because of its non-shiny, almost invisible, appearance. Perforations are rouletted, gauging 9½ between stamps and straight cut (imperforate) around outer edges. They were presumably printed in sheets, with no selvage. I have ten of these stamps (two pairs and a block of six) and while it would appear that the sheets may have contained five rows, the sheets would likely have been more than two columns wide since none of the stamps I have are imperf at the left side.



I hope members might be able to shed more light on this stamp. When exactly was it issued? How many were produced and were they ever used on cover? Was there a local delivery service of some sort? Why would someone want to declare Picton a Free State? Obviously, someone was very passionate about their cause having issued a stamp of such good quality and it would be nice to understand the history behind both the stamp and the cause. I can find nothing about either aspect, even after an extensive internet search

If anyone has any further information please get in touch through the Hon. Editor of *The Kiwi*.

THE SOCIETY WEB-SITE AS A RESOURCE FOR MEMBERS

Campbell Paterson's Bulletin and Newsletter

The *Newsletter* produced since 1949 and the *Bulletin* between 1963 and 1993 are packed with offers, information and articles and form an incredible resource for researchers.

With the permission of David Holmes of Campbell Paterson, every copy (word searchable) is available to members via our website.

Society web-site: www.nzsgb.org.uk





Phone: (03) 579 5650.

PO Box 5086, Springlands, Blenheim 7241, New Zealand.

WWW.classicstamps.co.nz

paul@classicstamps.co.nz

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 over 100 different items.

Next Auction:

The next auction will include many scarce items.

Included are:

- Complete booklet of Tommy Taylor Cinderellas (two 5/-; four 2/6d; twelve 1/- and sixteen 6d labels).
- Complete 1952 PSSA booklet of cinderellas.
- Two 1930's 'Wakefield' airmail covers to Australia (Stapleton #99 and #102).
- Fourteen 'Express Delivery' covers.
- Complete 1d Field Marshall booklet plus various 1935, KGVI and later booklets.
- 1934 'Royal Train' covers.
- 14c on 10c QEII block of four with inverted surcharge plus similar single (CP PA31aX).
- 1d Universal 'Parker Trial Machine coil pair (CP G4a) used on cover on the first day of issue to the UK, with original letter explaining the operation of the machine.
- Many coil strips with joins including 1d Universal; 1d Dominion; 1d Auckland Exh.; ½d War Stamp; 1d Field Marshall; 1d 1935 etc. Plus used on covers.
- Christchurch Meat Company cover franked with the world's first commercial Franking Machine Meter (Hawkins A3).

PLUS many other rare and scarce items including:



Cover franked with 'Wales Experimental Meter' (Hawkins A4) used to Australia on the **first day of use** (7 July 1904). Plus many other similar covers.



Dickie roulette 9½ coil pair (top right on cover) on registered cover to Canada.

The coil pair has the sheet join between.

If you are not already registered with Classic Stamps Ltd please do so (or use the email above) or write to the address above and you will notification when the auction is running.

Best regards, Paul and Elaine.

PUBLIC & POSTAL AUCTIONS STAMPS & POSTAL HISTORY

Each year we offer thousands of items for sale via our Public & Postal Auctions and Direct Sale Lists. **Phone, email or visit our web site for more information.**

- NEW ZEALAND STAMPS
- COLLECTIONS & ACCUMULATIONS
- ESTATE LOTS
- MARITIME MAIL
- ERRORS
- WORLD STAMPS
- FULL FACE QUEEN COVERS
- VARIETIES



2020 COLOUR CATALOGUE OF NEW ZEALAND STAMPS



- **Colour Photos & Prices for every New Zealand Stamp from 1855-2020**
- **Many Price Changes**
- **Only \$10.00 post paid anywhere in New Zealand or \$15.00 post paid anywhere in the world**

Phone, email or visit our web site for more information.

PHONE +64 9 522 0311

FAX +64 9 522 0313

hello@aucklandcitystamps.co.nz
www.aucklandcitystamps.co.nz

1 Ngaire Ave Newmarket | PO Box 99988 Newmarket Auckland 1149 New Zealand

Dealers in fine stamps
of the World, Specialists
in New Zealand and the
Pacific Islands.

Auckland City Stamps
Licensed Auctioneers

EST. 1974

