

THE KIWI



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THE OFFICIAL ORGAN OF THE NEW ZEALAND SOCIETY OF GREAT BRITAIN

BRINGING IN THE BACON

BY D. EDSALL

The pursuit of stamps, like the pursuit of love, is often fraught with unexpected situations, not always humorous. Tragedy plays its part also, and I call to mind a circumstance that nearly ended in tragedy for a friend of mine. Hearing that an old gentleman, farming a rough property in the far back-blocks, had a good lot of early N.Z. stamps, my friend decided to call on him and see if he could do a deal. Times were tough for farmers - the slump had made things a bit grim - so, knowing that a little ready cash would be welcome, my friend drew a fairly substantial sum out of the bank. Knowing the value of showing actual cash when clinching a deal, he set off on his quest.

After a long, tedious journey over bad roads, he located the homestead and was met by the gentleman's two sons who, with the father, were the only occupants of the farm.

He was told that "Dad" was visiting a neighbour, but would be back for tea, so he decided to wait.

In the late afternoon a storm broke over the ranges and it looked like a dirty night and, as Dad had not returned, it was surmised he was "stopping over" till the morning and the weather broke! Not fancying the long journey back in the terrible weather, empty handed, it did not take much persuading to induce him to stop the night. After the usual "game of Euchre" they went to bed, and here my friend had some misgivings. The two "boys" were a pretty desperate looking pair so, he having the money in notes and finding, as is usual on farms, no lock to his door, he put the money under his pillow, hoped for the best and decided to keep awake. But the bed was comfortable and he fell into a deep sleep, awakening in the dark, scarcely realising it was early dawn, to hear whispering voices outside his door.

Imagine his consternation! A gruff whisper, "I'll have it off in a minute, and he'll never know anything about it"; another whisper, "No, he's sure to wake up", but the first voice assured, "It's a cinch, the knife's as sharp as a razor!"

Putting up a good front, despite his cold sweat, my friend said, in what he hoped was a bold voice, "Hello - anybody want me?"

After a brief silence the first voice replied, "Oh, are you awake? Sorry to disturb you, but we want the bacon for breakfast, and it's hanging up behind your door!" - which goes to show that things are not always what they seem, as proved by a conversation I overheard between two ladies looking at some stamps displayed in a stationer's window. One lady remarked in an injured tone, "Just look! That Australian stamp has got C.S. on it and it's no bigger than the others!"



Edited and produced by R.W. Lees,
113, Buckland Way,
WORCESTER PARK, SURREY.

THE BRITISH PHILATELIC ASSOCIATION

In addition to well over a hundred local philatelic societies in the United Kingdom many others from the Commonwealth, including Canada, India, Australia and South Africa are affiliated to the B.P.A; the same applies to several specialist groups. I was glad, therefore, that the committee of the New Zealand Society of Great Britain unanimously approved that an application for affiliation should be presented and that this has proved acceptable.

As Chairman of the Council of the B.P.A. I should like to remark briefly on that organization and particularly on the advantages to be derived from joining up with it as we have done.

Many collectors have the erroneous idea that the B.P.A. is purely a trade organization; on the contrary, although the majority of the leading professional philatelists are in membership - several of them serving on the Council - the main numerical strength of the Association is derived from collector membership and, as previously indicated, the affiliation of collectors' societies. This is further emphasized when one recollects that the recently elected President, the past President, the past Chairman and the present Chairman of the Council are all non-professional.

All members of affiliated bodies may enjoy many of the privileges open to direct members providing the application to use any service is made through our own Secretary. Other advantages of our affiliation include publicity in the B.P.A. organ "Philately", the loan of exhibition frames and, at all times, the Secretary is at liberty to seek advice from the B.P.A. on any matter affecting the welfare of our Society.

Two services in particular which I must mention are the Expert Committee and the Collectors' Advisory Bureau. A B.P.A. certificate of genuineness of any stamp is undoubtedly a hallmark of world-wide value. Any member of the New Zealand Society may now submit stamps for expertization to the B.P.A. Expert Committee through our Hon. Secretary, Mr. R.W. Lees, at the same nominal charge made to full members of the B.P.A. The Collectors' Advisory Bureau offers to our members what I believe will be an even more popular service; the idea behind this Bureau is to provide a less formal opinion on any stamp which, on account of its catalogue value does not, in its owner's view, justify the higher fee which a certificate and photograph from the Expert Committee would involve. Mounting cards will be available from Mr. Lees on application, and on these any member may submit up to ten stamps on the one card for a nominal fee of 5/-; these will be returned with each stamp endorsed above with one of twelve markings, i.e., "C" - cleaned; "B" - bogus; "Y" - reprint; "F" - forgery, and so on.

Full details of both the B.P.A. Expert Committee and the Collectors' Advisory Bureau may be obtained from our Secretary, Mr. R.W. Lees, on application, and I do hope that during the coming months many of our members will take full advantage of these unique facilities.

G. B. ERSKINE.

ANSWERS TO PHILATELIC QUIZ ON THE STAMPS OF NEW ZEALAND

Set by S.W. SALMON

1. 1945 Health Stamps, showing Statue of Peter Pan.
Peace Issue, showing St. Paul's Cathedral.
1947 Health Stamp, showing Statue of Eros.
2. Capt. Cook at Poverty Bay, on 2/- 1940 Pictorial.
3. Cromwell, on 2d. Otago Set.
4. Wakitipu, afterwards corrected to Wakatipu, on 2½d. value of 1889 issue.
5. 1d. value Die II of 1935 Pictorial Set.
6. 1949 Health stamp, no dot under d of 1d.
7. The ship Endeavour on the 1d. 1940 Centenary Set.
8. 1½d. value of 1940 Centenary Set.
9. Swordfish, 5d. value of 1935 Pictorial Set.
10. Eddystone Lighthouse, 1947 Life Insurance Set.
11. 1920 Victory Set.
12. Mitre Peak, 4d. value of the 1935 Pictorial Set.

CHALON HEADS

BY F. STACEY HOOKER

Collectors are often puzzled about the strange appearance of some of the full faced stamps - stamps that appear lately are only partly printed.

I set out some of the causes:-

DRY PRINTS. Stamps were printed with the paper in a volt and the plates were sometimes heated. If the paper was allowed to lay about in a warm room, it became dry, particularly around the edges. When in this condition the result was a rough impression.

OVER INKED PLATES. This was another cause of the bad printing; the impression at times being blotchy and diffused. These over inked impressions are sometimes mistaken for re-entries. Too much oil in the pigment may give a bad impression also.

DIRTY PLATES. After printing, the steel plates were stored away covered with some preservative compound to avoid rust. Kauri gum was at times used and when the plates were cleaned ready for printing again, if any of this gum was carelessly left behind, it caused a faulty or incomplete impression.

I have two most interesting examples; the colour being absent over a large partition of the stamp - they are S.G.17 and S.G.117a. Another cause of bad printing is when the plate had been inked and was not properly cleaned off the surface. This gives colouring on the stamps in addition to that produced from the recesses made by the engraver. This latter fault is common on the 2d. blue stamps made by Davies in 1864.

PAPER CREASES. This, I think, is quite an interesting variety. Collectors have often come across stamps creased in such a way that when the fold is opened up quite a wide band appears across the stamp without any colour. This is caused by expansion and contraction of the paper when it is only wet in places. The roller comes down on the plate with great pressure and squeezes the paper flat with the result that it crinkles in places and forms a crease. This variety occurs in most of the full face issues and is, of course, interesting to the specialist.

OVERLAP PRINTING. This was caused by the plate being longer than the paper and Richardson had to use two pieces and if they were laid down out of register this had the effect of cutting off the frame on one side or a second frame appeared close to the proper frame.

This variety is rare and to make a guess appears in say every 500 stamps as it would only occur in one row of twelve stamps per sheet and only then when the paper was placed out of position.

WORN PLATES. It must be remembered that only one plate was used from first to last in respect of the 1d., 3d., 4d., 6d. and 1/- stamps. The 2d. value, there were two plates but of the same die. When the plates were in use many years later, printing, of course, gave a bad impression; this is particularly noticeable in the 1d. brown and the 2d. stamp from the first plate.

The 3d. Lilac in its many shades makes an interesting study but is somewhat difficult where shades are concerned as it is printed with an ink which is not fast having no metallic base as is the case of the blue, green and brown stamps.

The paper used has points which only to a slight extent apply to any of the other stamps.

There are three distinct shades of paper; the normal which I will call white (S.G.117), a brown toned paper which is to be found on all issues of the 3d. stamps and a somewhat rare shade on bluish toned paper, of which I have only four copies, also S.G.117. The New Zealand handbook Vol.1, page 564

states that bluish toned paper was used for proofs. As every piece of paper handed to Davies had to be accounted for, it is possible that a few sheets were printed and got into circulation. In the case of the brown tinted paper, it is said that the gum used had something to do with the tint due to chemical action on the wet paper. As the brown tint is the same on back and front of the stamp, I doubt if the gum had anything to do with it. The bluish toned paper surely was not caused by gum.

As there was a great rush for these 3d. stamps about 1867, due to change in postal rates and the gold rush in Otago, I suggest that Davies got hold of any paper that could be found including pelure.

I have one copy of S.G.117a (Unperf.) which came from Mr. Goodfellow's collection and was described by him as the "rumps variety". The left hand of the Queen's cheek has a pronounced swelling. It is a very bad plate variety.

Another stamp I have has a very clear line of colour running from the top frame across the Z.E. & A, ending up in the circle.

Nos. 4 and 5 of row 2 and No.2 of row 11, have prominent re-entries. I have one copy of the mauve shade which is clearly pin-perforated on three sides with large margins. This is not catalogued, but was referred to in the "London Philatelist" (Vol. XXX No.360) in an article by Mr. E.H. Collins.

A puzzle stamp in my album is a copy in pale rose-pink shade. I suspected it as a coloured changeling but under my Quartz lamp this was not indicated. Mr. Gordon Kaye tells me that he has a similar shade but perforated.

Can anyone give me any news about this stamp? I have a pair of S.G.117 with a strong guide line through "threepence" on the left hand stamp.

A re-entry (not catalogued) is a spot of colour on the tip of the bottom left hand of the frame. I have two copies of S.G.117 and S.G.40. Another stamp in my lot is square roulette Pair 49 and lastly, the highest price of all in N.Z. stamps, the 3d. pelure S.G.84. This came from the B. Goodfellow collection and in his notes it is stated that it came from Ferrari.

I have an interesting pair of the unperforated stamp in Brown lilac but postmarked Auckland 1867 but issued in 1862 and only in use a short time. This suggested that the P.O. turned out some old stock. Mr. D. Edsall writes me from N.Z. that he has similar dated stamps supporting this point. In my notes in KIWI No.2 I refer to a South Australian 1d. stamp which is green. I, of course, meant the 2d. stamp in dull carmine. I shall be pleased to try and deal with members' queries on the full face issues (only) if they write me at 21, Vineyard Hill, Wimbledon, London, S.W.19.

LETTER TO THE EDITOR

Dear Sir,

NEW ZEALAND FULL FACE ISSUE

The actual date of Issue of stamps with the watermark of N Z, in the year 1864 is not definite according to my records.

I have recently acquired a front of a cover sent from Wellington MR 5 1864 to Wangamui, and received MR 7 1864, franked by a pair of Two Pence Plate I, worn, and with this watermark of N Z.

This would appear to be the earliest date of use yet recorded for S.G. 98, and I should be glad to hear of any earlier date.

Yours faithfully,

E. GORDON KAYE.

* * * *

INFORMATION URGENTLY WANTED

Can any Member give me any information of a postmark reputed to be used by N.Z. forces in Egypt and Japan during the war, which consisted of a Kiwi. This is said to have been used for franking and postage purposes when the A.P.Os. ran out of stamps.

EDITOR.

IDENTIFICATION OF PAPER VARIETIES IN NEW ZEALAND PICTORIAL STAMPS
1935 to 1947 - K.J. McNAUGHT

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(4) The next and most difficult step is to separate the remaining stamps into two main groups of papers (a) Single or registered watermark papers (b) Multiple or all-over watermark papers. In the former group the only single watermark papers used for the Pictorials have been provided by Wiggins Teape. The characteristic small narrow watermark is again found in these papers as in stock supplied by the same makers for earlier issues of New Zealand stamps prior to 1935. In this paper the spacing of the watermarks is such as to provide in the case of the small stamps one watermark for every stamp, hence the description "registered" watermark paper. In small stamps one watermark only or portions totalling to one watermark should be found, certainly not more. The spacing between the N and the Z of adjacent watermarks is about 1 cm, whereas in the multiple watermark paper it is nearer $\frac{1}{2}$ cm. In the latter the letters of the watermark and especially the star are very much broader. In the Single watermark papers the rows of watermarks appear one above the other in exactly corresponding positions but in the Multiple watermark papers the rows are in the alternate positions. Therefore the best indicator to look for is signs of a watermark or portion of a watermark in this alternate or diagonal position in relation to the other watermark. If, for example, a stamp shows part of the watermark ZN at the bottom of the stamp and a star vertically above it at the top of the stamp and no sign of watermark in the alternating position it cannot be anything but single watermark. In the multiple watermark paper the nearest watermark above is in the alternate position, that is to say, diagonally instead of vertically above. Any stamp or stamps with attached selvedge showing portions of the marginal letters "NEW ZEALAND POSTAGE" must be on the single watermark paper. The multiple watermark paper does not have marginal letters. Further evidence, usually not in itself final, can be obtained from examination of the gum, if any, state of wear of the plate, occurrence of flaws or re-entries and slight variations in colour of the ink used. Plate numbers may be distinctive, for example, 1d. Kiwi A1, A2, B1, B2, are always registered watermark. Curl of the stamp when exposed to heat is a useful aid. Single watermark stamps with upright watermark tend to curl inwards from the sides, multiple watermark stamps from the top and bottom; that is, the curl is parallel with the direction of the mesh pores. Stamps clearly dated 1935 must be single watermark and all stamps with the large oval parcels obliteration and most stamps with the packet post obliteration are single watermark. In general the early single watermark stamps had a stronger gum than the multiple watermark stamps and used copies frequently have gum still adhering.

Where the watermark is difficult to see the mesh of the paper may help, though most collectors find the identification of the mesh extremely difficult. By "mesh" is meant the fine lozenge or oval shaped indentations or thinnings in the paper caused by the projecting overlap of the weave of the wire gauze of the paper-making machine (see, for example, N.Z. Handbook, Appendix 2, p. 630).

In these pictorials all Wiggins Teape papers have vertical mesh, all Jones horizontal; this means that all stamps with vertical mesh (vertical in relation to the watermark) are registered watermark except the small design 9d. on chalk-surfaced paper which is found both registered and multiple watermarks. All stamps with horizontal mesh are multiple watermark. Mesh is particularly useful in the difficult task of separating the two Wiggins Teape

chalk-surfaced papers used for the 9d. small design (New Zealand plates). Though both these chalk surfaced papers have vertical mesh, it is only in the registered watermark paper that this is fairly readily seen. In this paper there is a faint mesh which produces an effect of fine diagonal lines sloping steeply from top to bottom. (Note: sorting these 9d. in artificial light is not recommended). In the multiple watermark chalk-surfaced paper the mesh is extremely difficult to see. Frequently this paper shows distinct fine fibres in the paper, often noticeable as projections from the perforations and not seen in the finer textured registered watermark paper.

(5) Having sorted the stamps into registered and multiple watermark papers sub-divide the single watermark 5d. and 9d. stamps:

(a) 5d. indefinite perf. 13 to 14 x $13\frac{1}{2}$ are rag paper; those p $13\frac{1}{2}$ x 14 are esparto (see section 1).

(b) 9d. larger design (18 mms. x 21 mms.) and unsurfaced paper are the 1935 printings from the Waterlow Plate on Wiggins Teape unsurfaced rag paper. Smaller design stamps (17 mms. x 20 mms.) are 1941 printings from the New Zealand plates on the Wiggins Teape chalk-surfaced paper.

All other registered watermark stamps are on the one paper (esparto).

(6) Now sub-divide the multiple watermark 2d. and 1/- perf. 14 x $13\frac{1}{2}$, 5d. and 2/- perf. $13\frac{1}{2}$, and 6d. p. $14\frac{1}{2}$ x 14, as follows:

(a) Woodpulp. This is a thin, pliable, yellow-toned, coarse textured paper with the watermark and yellow-toning clearly seen when the stamp is held up to the light. The horizontal mesh of the paper gives an impression of intersecting lines in the horizontal and vertical directions, whereas the pre-war esparto paper has a less distinct horizontal mesh which gives an effect of diagonal lines sloping at a shallow angle across the stamp.

(b) Esparto. This is a finer, much better quality, white paper. Stamps lightly soaked off paper show on drying a clean white appearance at the back, whereas lightly soaked stamps on the woodpulp paper usually appear oily or dirty due to the absorption of the gum into the paper. (Note: To improve their appearance such stamps should be re-soaked in water for 5 or 10 minutes).

(7) Sub-divide 8d. p. 14 x $13\frac{1}{2}$ Esparto paper into stamps with sideways watermark and upright watermark. (Curl of the paper on exposure to gentle heat may help).

(8) All small design (17 x 20 mms.) 9d. multiple watermark p. 14 x 15 on chalk-surfaced paper will be on the Wiggins Teape chalk-surfaced paper; the larger design (18 x 21 mms.) 9d. p. 14 x 15 on unsurfaced paper is Jones esparto with sideways watermark.

(9) The remaining stamps, namely, $\frac{1}{2}$ d. 1d. and $1\frac{1}{2}$ d. p. 14 x $13\frac{1}{2}$, 2 $\frac{1}{2}$ d. perf. 13 to 14 x $13\frac{1}{2}$, 3d. p. 14 x $13\frac{1}{2}$, 4d. p. 14 x $13\frac{1}{2}$, 5d., 2/-, and 3/-, p. 13 to 14 x $13\frac{1}{2}$ are Jones esparto.

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EDITOR'S AND SECRETARY'S NOTES

AUCTION:

I must make it clear that this is to be held at the A.G.M. on Nov. 15th; in my last notes I over-emphasised that it would be a postal auction, when it is, in fact, an auction at which postal bids will be excepted. Mr. Noel Turner will be the auctioneer. A full list of lots will be sent to all members. It is very pleasing that the first lot to arrive was donated to the Society; it came from north of the Border, Aberdeen.

MEMBERSHIP:

At the end of the first six months, it is now 103, with requests still coming in. We are becoming quite widespread, with members in N.Z., Canada, U.S.A. and one by to-day's post from Australia.

EDITOR'S AND SECRETARY'S NOTES (Continued)STUDY CIRCLES:

Response to this has been rather disappointing, but we are, of course, in the holiday season, so can hope to get one or two going by the autumn.

ARTICLES FOR KIWI:

These are urgently needed for the winter season; I am sure we have members who can assist in this; to date it has been left to the few.

Owing to unusual pressure of work, KIWI 5 is late; also I wish to apologise to any members awaiting replies to letters, due to the same reason. I am behind in my correspondence, but hope to be back to normal within a week or two.

NEW MEMBERS TO AUGUST 4th.

R.S. Davis,	6, Belvedere Road, Liverpool, 8.
A. Findlay,	c/o P.M. Young, Ltd., Cowenden Street, Glasgow.
G. Gurnour,	Ruxmore Cottage, West Horsley, Surrey.
R.A. Macdonald,	Box 123, Rotorua, New Zealand.
J.H. Hicks,	86, Frederick Road, Birmingham, 22B.
Mrs. M. Erskine,	12, Elliot Road, London, N.
E. Brodie,	Box 1836, Auckland, N.Z.
D.S. Rayner	7, Carr Lane, Wakefield.
J.S. Shackleton,	20, Crescent Road, Brockdale, Southport.
M.H. Boyce	14, Henry Lane, Wallingford, Philadelphia, U.S.A.
T.I. Robinson,	8, Hornby Road, Goldthorn Park, Wolverhampton.
B.H. Webb,	23, Crow's Nest Road, Sydney, N.S.W., Australia.

If Members who have not yet sent me a note of their interests will do so by August 30th, it will be possible to give a complete list of Members and their collecting interest in the September KIWI.

All articles, letters, etc., intended for inclusion in the next issue must be sent to reach the Editor by August 29th.

The New Zealand "Penny Universal"

In the second number of the "KIWI" I asked that Members having knowledge of the "Penny Universals" co-operate in producing worthwhile articles; so far, no one has sent any comments on the studies they may have made. I feel sure that some news should be forthcoming, for the benefit of us all. Please make the effort to send it to me for inclusion.

Plates 1, 2 & 3. Paper made by Messrs. Lepard & Smith, of the Basted Paper Co.

While the Pirie paper was in use it became apparent that it was unsuitable for recess printing, and as there were numerous complaints, some about the thickness of the paper causing difficulty in separating the perforations, it was decided that a change should be made, and the Basted Paper Co. Ltd. were asked to supply the paper. This was sent out to New Zealand, where the stamps were printed and issued some time in December 1901. Can someone supply the exact date?

The Basted Mills paper is not really difficult to identify and the time-worn joke is quite undeserved. This paper is made from rags and has a very close texture; it does not show a mesh as in the Pirie paper, but the general flow of the pulp is vertical and this is seen by transmitted light in one supply. In what I take to be a second supply, the flow is more easily seen when light shines at an angle across the back of the stamp. The paper is always thin and hard and has none of the soft thick feel of the Pirie paper. It is said that if the corner of the paper is flicked it has a metallic ring; may be so, but to many people this is not a useful test.

The watermark is the double-lined N.Z. and Star, the same as the Pirie paper, and in most cases it is difficult to see. There must have been a certain amount of "careless rapture" about feeding the paper into the printing machine, as it is quite common to find the watermark reversed, inverted, or inverted and reversed. This is the only paper used for the "Penny Universals" in which this is the case.

Plates 1, 2 and 3 were used for the printings on Basted Mills paper. The re-entries in this paper are the same as those noted for Plates 1, 2 and 3 in last month's KIWI. It is noteworthy that the impressions are not very good, the texture of the paper gives a rougher look than those stamps which are printed on Pirie paper, which has a smoother surface. There is no 4 o'clock flaw on the right-hand rosette.

The ink used for the Basted Mills printings was carmine but without the warm rosiness of the Pirie prints. The nature of the paper also affected the appearance of the ink and gave a dull, pink look. I have often thought that especially with mint stamps they had a slight vermilion tinge, but that may be only a personal idea. When some aniline dye was used occasionally it showed through on the back of the stamp.

Two machines gauging 14 and 11 were used to perforate the stamps and various combinations of perforations are commonly found; more rarely found are those with mixed and double perforations. Stamps are also found imperforate vertically and perforated 14 horizontally.

The gum used was either a dull, thin gum or a shiny thin gum.

E. C. M. MOORE.

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D.M. LEVY, 116, Turney Road, W. Dulwich, S.E.21.