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THE OFFICIAL ORGAN OF THE NEW ZEALAND SOCIETY OF GREAT BRITAIN
Affiliated to BRITISH PHILATELIC ASSOCIATION and PHILATELIC CONGRESS OF GREAT BRITAIN

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VOLUME XVIII

No. 5. SEPTEMBER 1969

WHOLE No. 98

NEXT MEETING

SATURDAY 27th SEPTEMBER 1969.

at SHAFTESBURY HOTEL, MONMOUTH STREET, LONDON.W.1.

at 2.30 p.m.

LADIES' DAY

Last year, the ladies provided an afternoon of memorable interest - certainly the most varied show of the season, with something to arrest the attention of every N.Z. collector. If the 1969 displays are anywhere near as good, this will be

THE MEETING YOU MUST NOT "MISS"

LAST MEETING - CHALONS 1871-73. - 30th JULY 1969.

This display was concerned with the Chalons issued in changed colours 1871-72. J.D. Evans, the Society's Chairman, opened by showing 7 sheets of the issues in the original colours, all fine copies with many distinctive shades, and some notable examples of the 4d's. Of the 1d brown, three striking shades were shown with examples from the worn plate, and both the perf 10 and 12½ machines used in various combinations. Scarce items showing the watermark SAUNDERS from the provisional paper were outstanding. Five basic shades of the 2d orange were demonstrated, and it was explained how there had been scaling of the printing plate, and subsequent re-touching to damaged impressions, causing distinctive stamps which could be plated. Experimental papers with no watermark and "N.Z." watermark were represented. The 4d - always a difficult stamp to find - was present with the "No wmk." variety including used on cover in combination with a 6d blue, and a crude forgery. The 6d blue was seen with compound perfs, double perfs, and a number of attractive shades.

H.L. Bartrop, the Society's President, produced a fine display of these issues, arranged chronologically rather than by value. There was a wonderful shade of the 2d in a deep rich red, an imperf 6d blue, and a beautiful used strip of four. Two of the provisional papers were seen of the 2d with INVICTA watermark, and a 2d SAUNDERS watermark, while the great rarity of the 1d brown watermarked "N.Z." was also present. Major re-entries on the 2d and 6d were seen, and a double row with selvedge from the bottom of the sheet showing re-touching provided a further item which could well be unique. There were a dozen covers of the period presented with the utmost modesty, and finally the beautiful Die Proofs prepared in 1902 with void value tablets printed in various colours. An item seldom seen today was the miniature sheet printed for the London Stamp Centennial Exhibition in 1940.

So many brilliant items were displayed in this evening, that the unique became the common place. A sincere and hearty vote of thanks on behalf of all members present was given by Noel Turner.

These displays had been preceded by a showing of the material which had been on show at the R.P.S.L. Centenary Exhibition in April; the exhibits were restricted to items which were available to collectors in 1862.

First were six sheets belonging to R.C. Agabeg, which included a Richardson 1d on blue paper pair on cover, serrates, roulettes and some scarce examples of Richardson

printings on white paper. Pelure paper used on cover, imperf "N.Z." watermarks including a block of four of the 2d - stated to be the only one known.

From the H.L. Bartrop collection were shades of Richardson's printing of the 1d on white paper, pairs of the 2d, and fine rare shades of the 6d. The Davies' printings on "Star" watermark paper included a 2d in ultramarine and beautiful shades of the 1/-, a slate blue 2d. The 1862 Davies printing was represented by 1d, 6d, 1/- and striking shades of the 3d.

J.D. Evans' contribution to the Royal Exhibition included the Davies imperf's with an unused strip of four 3d's. A magnificent 4d rose and deep rose, the brilliant 4d yellow, S.G. 120, examples of "overlaps", unbelievable shades of the 1/- and examples of the perf 13's at Dunedin.

A well organised raid on the Shaftesbury Hotel on this evening would have been disastrous for the insurance companies!

(Report by - P.E. Collins)

FOOTNOTE:

To a modernist - a collector who knows little about stamps of the Queen Victoria era - the startling thing about these displays of Chalons is the fresh and brilliant appearance of so many of the stamps. Of course, the exhibitors concerned are very knowledgeable and have been fastidious in acquiring their specimens. Nevertheless, it is surprising that stamps should survive a hundred years or so and still look as though they came out of the Post Office only yesterday.

I am convinced that this is due to the quality of the paper being able to withstand thorough washing; few stamps of the last half-century and none of the last quarter-century have this quality. As with so many other articles, our great-grandfathers made things better than we do (and this is not a gibe at modern teen-agers).

P.L.E.

PHILATELIC CONGRESS OF GREAT BRITAIN - 1969 - BRISTOL.

REPORT BY OUR PRESIDENT.

The Study Circle.

Ken Manning shewed us a cover postmarked 'Mis-sent to New Zealand' which he bought in Christchurch during his recent New Zealand tour; and he also told us how he recognised a man whom he taught years ago when he was a schoolmaster in New Zealand, and the man was a boy in his class at school!

Then Jimmy Riddell shewed us his rare and interesting Postal History Study of Kororarika, and Russell in the Bay of Islands, in the very early period of colonisation.

Betty Mitchell followed - the Cornish Pixie as Ken Manning called her - with 'More about that great pioneer, William Colenso'.

Then to our delight, we were regaled by the studies of 'The Peace Stamps of New Zealand' brought by Mr. Johnstone of Edinburgh and the Rev. Gilding of Trowbridge, and by the study kindly loaned by Roy. Heath. Two interesting facts emerged which I particularly remember - the vast number of stamps issued in this series; and the fact that the original transfer roller for the one penny value became worn out by laying down the plates 1 to 5 so that Plate 6 was discarded and a new roller was used for Plate 7 of the penny value.

Ted Hossell, the appointed leader, was unfortunately absent from Congress by orders from his doctor. We hope he will soon be quite well again.

We had a very interesting coach tour to the Wild Fowl Trust, where the tameness of the birds, looked after by Peter Scott, amazed us. Miss Littleworth of Bath P.S. had been before, and took a bag of food. I will swear that one wild duck followed her on foot for a mile with an apparently insatiable appetite! Afterwards we went to Berkeley Castle - quite the most interesting ancient home I have visited. I never realised before what a dreadful fate it was to be thrown into a dungeon. The dungeon is still there, wet, deep, dark and dismal!

The ceremony of Signing the Roll by the newly elected R.D.P's and the presentation of prizes to the Melville Award winners was far from dismal and very impressive indeed.

Betty Mitchell remained for the banquet and very much enjoyed it, because every one was so kind and courteous

to her; but then Pixies are specially favoured little people down Penzance way!

Harry Bartrop.

EDITOR'S NOTES

THE RULES OF THE N.Z.S.G.B. date back to the first Annual General Meeting 15th November 1952; the stock of the last printing having run out, the Committee decided that thought should be given to a thorough overhaul before reprinting.

The resulting draft appears in this issue of THE KIWI for consideration by members before being proposed for adoption (which can be effected only at an A.G.M). The Committee will be glad to have any constructive criticisms, but in case numerous members have a lot of useful suggestions to make, it is requested that these should be sent in writing to the Hon. Secretary - NOT to the Editor - by the 15th. October.

Hon. Secretary's address is Cyril Gilders, 10, Southspring, Avery Hill, SIDCUP, Kent.

New Zealand First Day Covers: A new member would like to make an arrangement to send New Zealand First Day Covers in return for First Day Covers of G.B. as issued. If you are interested, please write direct to T.W. Savill, 3a, Sutton Crescent, Papatoetoe, Auckland, New Zealand.

SUBSCRIPTIONS.

Our Honorary Treasurer reports with regret that there are still a number of Subscriptions for 1969 outstanding. The cost of running our Society is rising steadily, and he would greatly appreciate the payment of those Subscriptions where reminders have recently been distributed. The rest of the Officers would like to see our Treasurer smiling again!

1965 Health. I have recently been shown a block of 6 of the 4d Fantail with the green completely missing. I would be interested to know if anyone has ever heard of, or seen this stamp with the green colour missing.

NEW MEMBERS.

- A. Camden - 'The Priory', Totteridge Lane,
Whetstone, London. N.20.
- T. Hetherington - 23, Hollingbourne Road,
London. S.E.24.
- F. Hughes - 'Mayfield', 13, Richmond Ave.
London Road, Westoliff-on-Sea,
Essex.
- A.R. Jaborn - 72, Mulgrave Road, Ealing,
London. W.5.
- K.B. Mann - 31, Arlington Road, Ashford,
Middlesex.
- G.H. Robinson - Mann's Dairies, 19, Redinnick
Terrace, Penzance, Cornwall.
- T.W. Savill - 3a, Sutton Crescent,
Papatoetoe, Auckland, New
Zealand.

CHANGE OF ADDRESS.

- Dr. J.D. Hepworth - 356, Duffield Road, Darley
Abbey, Derby.
(Tel: Derby 57473)
- CH/Tech R.H. Horton - 72, Sqn. Det., R.A.F. Nicosia,
B.F.P.O. 53.
- R.W. Reaves - 'Santos', 172, East Gate,
Deeping St. James, Lincs.
- R.W.T. Spauli - 33, Shelford Park Avenue,
Great Shelford, Cambs.

RESIGNATION.

- Dr. L.G. Jacob - 'Bracondale', Popeswood,
Bracknell, Berks.
- Lt. Cdr. P. Richards - 1, Casper John Close, Hill
Head, Fareham, Hants.

LAPSED.

- Mrs. Craven - Hamara House, 2, Gipsy Lane,
London. S.W. 15.

NOTES FROM NEW ZEALAND.

Postal datestamps. Most of the steel-die datestamps used in New Zealand today, have the date set on the rim or periphery of a set of wheels. When originally issued each datestamp is capable of use for about 30 years ahead, and then the year wheels have to be replaced with a new set, to enable them to carry on for a further thirty years or so. With 1970 fast approaching, the Post Office is busy updating the particular group of datestamps whose year wheels expire in 1969 and, to do this, the normal datestamps are being sent into Post Office workshops while a relief is in temporary use. There are about a dozen different relief datestamps in use at the moment and, as these are moving from office to office (with consequent re-assembly of name) they are taking some keeping up with.

From 1st August 1969 £sd postage stamps are no longer valid for postage within New Zealand, and collectors have been busy using up surplus stocks of mint stamps over the past few months. It also seems that a fair quantity of stamps that have already been de-valued have been used to prepay postage as well, and these have not been noticed in handling by the Post Office. At least two large societies (Royal and Postal History) have despatched their journals with postage prepaid in de-valued stamps!!

Life is still busy here for me but, all the same, have been able to get in further research work. I have now had the opportunity of checking through the full set of New Zealand Post Office Guides from No.1. published in 1868 to the latest, No.171 published in 1968. (for a period Guides were issued quarterly, then six monthly, then annually, and latterly irregularly!) I was specifically checking lists of Post Offices against existing information, and found a fair amount of details that should have been included in the appendix to Volume III "Postage Stamps of New Zealand". This information, plus a great detail of other information, will be included in the second edition of my own "New Zealand Post Offices" when it is eventually reprinted. This work solved a number of minor mysteries including one on the now closed post office of Cross Creek. According to the Volume III appendix this office had opened as Cross's Creek and had changed its name to Cross Creek 8th July 1907. As the postal datestamp, a coin circle datestamp, had been used as CROSS'CREEK and then, after the name change, as CROSS CREEK with the apostrophe drilled out, the former name of Cross's Creek had puzzled me. The research has shown that the office opened as Cross's Creek, later became Cross' Creek (and the datestamp must have been issued at this stage) and then to Cross Creek. Incidentally Cross Creek was a settlement for railway workers on the eastern

slopes of the Rimutaka ranges, for the working of the Wellington-East Coast trains over the summit railway. When the 5 mile long railway tunnel through the range was opened in 1959, the summit line was lifted. Today Cross Creek is a wilderness of gorse and fern only.

R.M. Startup.

1968 XMAS DESIGN.

Further to my comments on the 1968 'Christmas'. I see in N.Z. Stamp Monthly 'The Post Office states..... the painting photographed for the stamp was the one in the Putti Gallery known as 'L'Adorazione dei Pastori' '.

I can only add that I have written to the N.Z. Philatelic Bureau, as I have recently seen two illustrations, and a post card, of the painting, called 'L'Adorazione' in the Uffizi Gallery and the similarity with that on the stamp makes one feel that one painting must be a copy of the other.

If and when I hear from N.Z. I will clear up the point finally.

E.K. Hossell.

TAPLING COLLECTION

On a recent visit to London I had the opportunity to study the N.Z. frames of the Taping Collection in the British Museum. It was indeed a pleasure to see such an array of the classic issues, and I would heartily recommend a visit to any member likely to be in the vicinity.

I felt that the writing-up could have been more extensive in order to do justice to the display. However, my attention was drawn particularly to a piece which bore a horizontal pair of the 2d blue Chalon and also a NZ Ship Letter cancel dated August 1855. Naturally I put a glass on the pair to study at greater length the London 2d's and was surprised to find that they evidenced none of the freshness nor crispness of definition to be expected from the first printings from the plate, or for that matter from the Richardson prints.

This pair has all the appearance of being the less defined Davis prints. This was a surprise. Re-considering the Ship Letter cancel date moreover, further study left me rather unhappy with the "tie" of the stamps to the piece.

I had hoped to have a word with Mr. James Mackay about this at Congress, but the opportunity did not present itself. I should therefore be very grateful indeed for further comment from any member who may care to examine this piece. Please pass any findings to the Editor.

A.B. Johnstone.

TE ARO No. 2/HALFPENNY.

I think that I may be able to supply some information on the TE ARO No. 2/HALFPENNY in rectangular frame referred to in Question 7(b) on page 45 of the May 1969 issue of "The Kiwi".

This is not a 'Pre-paid' marking but a 'Permit' marking as described on page 426 of the Postage Stamps of New Zealand, Volume III.

I have a number of examples showing this rectangular marking as illustrated (page 426 No. 4) in Volume III. Others show this rectangle prefaced by five horizontal lines, and others again prefaced by six wavy lines and followed by six very short wavy lines as illustrated below.



My demoninations are $\frac{1}{2}$ d in green (mainly), blue, and a dark blue, almost black.

$\frac{1}{2}$ d green overprinted ONE PENNY in red as described in 'The Kiwi'.

1d. red.

Where there are addresses the items are addressed to:-

Messrs Wilcox Smith & Co.,
3, Liverpool St.,
DUNEDIN.

Messrs J. Johnston Ltd.,
217, Princes St.,
DUNEDIN.

...ehenson & Co. Ltd
(on part cover)

Mr. J.G. Johnston
Princes St.,
DUNEDIN
(possibly same as above)

All the Wilcox Smith & Co. covers are marked SPECIMEN.

None of my items are postmarked; nor would this be expected under the regulations of 1916, nor of those of today, though on occasion one does find a permit marking datestamped.

My covers addressed to Wilcox Smith & Co. are $\frac{1}{2}$ d green, the same overprinted ONE PENNY in red, and 1d. red; and all have the five horizontal lines in addition to the rectangular permit illustrated in the handbook.

Your question is "For whose benefit where these items marked SPECIMEN?" - the postal authorities, the printer, Wilcox Smith or collectors?

I have no knowledge on this point, but I should think that by far the best guess would be Wilcox Smith & Co.

The printers would be quite disinterested, and the Post Office did not handle the printing or manufacture of the material involved, their only interest being to collect the postage when the envelopes or wrappers were handed in to them in bulk.

Mr. W.L. Hooper, the proprietor of the firm of Wilcox Smith & Co. was an astute stamp dealer. My guess would be that in the early period of use of these permits, he foresaw a possible philatelic demand, and wrote to the firm using this TE ARO permit for supplies. There was no reason why the firm using the permit should not oblige, for the items were their own private property and had no monetary value. Any odd envelope, with or without the word SPECIMEN, dropped into the post would not have been accepted by the postal authorities as postage paid.

I would not like to hazard a guess as to whether or not Mr. Hooper received envelopes in blank, and added the address and the word SPECIMEN himself, or whether he received them in this form from the firm. Another possibility is that Hooper supplied the firm with the envelopes already addressed.

While, as stated above, I have no actual knowledge in the matter, I certainly regard the Wilcox Smith covers as being genuine enough, but 'philatelic' in origin.

A.A. Orton.

The rather ornate postage paid (in cash) permit No.2 from Te Aro (Wellington) is a prepayment marking used by a business firm specialising in mail advertising services. This firm apparently carried out this work to a wide extent, and used this style of permit impression on all mail posted in bulk, with postage paid in cash in one sum with each posting. I have the permit mark printed and also impressed through an inked tape in values $\frac{1}{2}$ d, $\frac{3}{4}$ d, and 1d, in colours blue, black, green, and red. I have a piece of envelope of $\frac{1}{2}$ d green permit overprinted ONE PENNY in red, as described in the query, and this has been hand datestamped at Wellington 6 August 1931. As far as the item under query is concerned it is possible that Wilcox Smith & Co., obtained a quantity of envelopes from this firm with the overprinted permit marking for sale to interested collectors - they even existed then!

R.M. Startup.

A TALE OF TRIBULATION.

THE OFFSET PRINTINGS OF THE 9d MAORI PANEL 1935-47.

by

P.L. EVANS.

PART 1.

Much of the philatelic interest of the second Pictorials - the 1935-47 set - arises from tribulations of the air raids on Britain. The 9d Maori Panel escaped these, having been transferred to New Zealand after the first printing; but if it escaped air raids, it certainly did not escape tribulations. In fact, it had a most troublous infancy.

Come to that, the whole set had a somewhat difficult

birth. When the Board of Adjudication of eminent people got to work on the task of selecting fourteen designs out of over 1500 submissions for the long-heralded new Pictorial issue, a decision was needed about the method by which the stamps would be printed.

Well, the photogravure process was getting very popular for stamps - even stodgy old Great Britain was talking of using it - and it was certainly a lot cheaper than line-engraved recess printing, so the decision was for photogravure printing.

Unfortunately, neither the Board nor the Post Office had much of a clue about the kind of design that could be reproduced successfully by this process, and the selected designs were very good examples of the other sort.

It is not difficult to imagine the consternation there must have been at Waterlow's when the collection of drawings arrived with instructions for photogravure proofs to be prepared. After all, any security printer would give five-star importance to New Zealand, buyer of millions of currency notes, government bonds and such things, as well as vast quantities of stamps; it must have needed courage to question the proposals of such a customer. But question them they did!

The eventual reward for Waterlow's courage was the contract for one printing of one value; the penalty for their temerity was that the other thirteen values were passed to De La Rue for recess printing. The order to Waterlow was for Mr. I.F. Calder's "Maori Carving" design for the Ninepenny, to be printed by photo-litho-offset and it may be well to review briefly what that high sounding name really means.

The first term means simply that the printing plate is produced from the original drawing by photographic means. The second term tells us that the process is lithographic, which differs from the other stamp-printing methods in that the ink-carrying areas of the printing plate are neither raised above nor sunk below the ink-free areas. Instead, the picture is rendered on the surface in a greasy, water-repelling medium. When lithography was first developed by a Bavarian named Senefelder about 170 years ago, he used slabs of limestone, having discovered that although this material was very receptive to both grease and water, areas of it could be made receptive of one and resistant to the other; thus a picture drawn on the stone in greasy crayon or ink could be transferred to paper by first dampening the stone, then rolling on a greasy ink which stuck only on the waterproof picture, and then pressing the paper against it.

The process became a commercial and artistic success, but slabs of limestone are unhandy, to say the least of it, and a high degree of skill was needed of the artists who copied the pictures on to the stones. More convenient materials were eventually found in zinc and aluminium, and photographic techniques were developed which produced more precise rendering of the original drawing with less of the litho-artist's individualistic interpretation.

The third term "offset" indicates another major change from Senefelder's original lithography process. The ink is transferred from the plate to a rubber blanket and thence to the paper; the virtue of offsetting in this way is that it avoids the need for very great pressure and for very smooth surfaced paper, as demanded in direct lithography. By offset, fine pictures can be printed on quite rough paper, and Waterlows were spared the problems of paper surface that De La Rue encountered and which resulted in the experimental wet printings of the 1½d, 2½d and 3/- values of the set.

The Maori Panel is a two-colour design, requiring a separate plate for each colour; so are the 2½d Mount Cook, the 4d Mitre Peak and the 3/- Mount Egmont but these three mountain designs all have one characteristic which the 9d does not enjoy. Each mountain is depicted in one colour, within a frame of the other colour, and as the centre has no sharply defined edge, its location within the frame need not be accurate. The positioning of one colour relative to another is known in printers' parlance as "register"; the register of the colours in the mountain stamps varied quite a lot, and in some of the later printings, particularly of the 4d Mitre Peak, it was a long way out, without arousing any outcry even from philatelists.

The Ninepenny is a different matter altogether. The design calls for impeccable accuracy of register between the red and the black, and those intricate channels of white between the colours provide a perfect tell-tale, because any inaccuracy of register is doubled; a narrowing of one channel results in a widening of another. For instance, the white diagonal lines should be perfectly even in width, and the width should be something less than one quarter of a millimetre, which is less than one-hundredth of an inch. So if the red is displaced by this amount, some parts of the diagonals will vanish entirely and other parts will be doubled in width. The same applies to all the other white channels. (If you have the Handbook Vol.1. compare the "Design as approved .." in page 342 with the "Design as issued..." in page 343.)

To put this measure of inaccuracy into perspective, in modern multi-colour photogravure stamps, with the benefits of

electric-eye scanning, automatic register correction, and all the improvements resulting from 30 odd years of great technological advance since Waterlows printed the Ninepenny, colour displacement two or three times as great is quite commonplace and goes unnoticed in most designs. The simple fact is that the designs and the working drawings are prepared in the knowledge that variation in register is inevitable. The most usual device where colours have to give the appearance of fitting to each other is to "provide a bite", that is, to make the colours overlap and let the stronger colour obliterate the unwanted part of the weaker; you need to look no further than the current decimal low values to see this device. For example, in the 5c Pikiarero where the deep green of the background surrounds the olive of the stalks and buds, with a good glass you can detect that the olive spreads under the deep green, so that a copy "with deep green omitted" would show stalks and buds considerably thicker than they appear in the finished stamp. The Maori Panel design will not permit such tricks, and imperfect register shows up with startling clarity as it is bound to distort the rather complex system of symmetry.

Waterlow's can have had no illusions about the nature of the task they were facing - the task of making a pair of plates reproducing this difficult design 240 times in 10 rows of 24. For this they used an Ogden step-and-repeat printing-down machine, exposing from a negative direct on to the zinc plate which was sensitized with an emulsion of bichromated albumen. This is the "photo" part of name of the process and the principle is simple. Where the light passes through the clear parts of the negative, it hardens the emulsion and renders it insoluble in water, so that the rest of the emulsion can be washed away, leaving an image representing the colour parts of the original drawing. This can be treated to leave a water-repellant, grease-attractive surface on the metal, the rest of the plate having a grained surface which is retentive of water.

There are definite limitations to the number of exposures which can be made on one sensitized plate, so as a preliminary to the stepping-down, a pair of multi-negatives containing ten stamp-images for each colour was made in a step-and-repeat camera. The multi-negatives were then stepped-down on the plate in the Ogden, an American machine operating to an accuracy of a thousandth of an inch, but when the plates were developed and rolled up, they proved to be substantially out of register. Two more pairs were no better, although a new multi-negative was made; two additional black plates were made, and still the required accuracy of register was not achieved. No single factor was to blame; it was a combination of circumstances which would be unimportant in any normal job, but for which

this design provided no latitude at all.

The head of Waterlow's Lithographic Department was Mr. Noel Montague, one of Europe's most eminent lithographers of the time and author of text books which are necessary reading at printing schools even now. When the deadline date came round with the plate-making problem still unsolved, a most unusual course was adopted - so unusual as to be incredible if the account came from anyone but Mr. Montague himself. Under his direction, the offending section of the red plate was physically stretched on the cylinder of the press by the machineman, Mr. A. Radford. The press was a Mann two-colour two-revolution machine, which had only three main cylinders - the plate cylinder which contained the two plates head to foot round its periphery, the blanket cylinder, and the impression cylinder which was half the diameter and revolved twice as fast as the plate and blanket cylinders; there were two independent sets of dampers and inking-rollers grouped round the plate cylinder, each set working on one plate and lifting to clear the other.

The plate cylinder had three clamps, with adjusting bolts, at each end of each plate, providing the tension to keep the plate firm on the cylinder; overtightening of these bolts could, in fact, exercise enough power to tear the clamped pieces out of the plate, but, by patient and judicious use of the bolts sufficient local stretching of the Maori Panel plate was obtained to give acceptable register, and printing proceeded. This was not the end of register trouble, not by a long way, and the percentage of rejected sheets was a good deal higher than usual for a Waterlow job. The order was fulfilled, however, and the stamps were shipped to New Zealand. So were the plates, the multi-negatives and the Calder drawing. When that lot went out of the door, the sigh of relief at Great Winchester Street was heard (according to legend) by De La Rue's people at Bunhill Row, half a mile away.

So at length the troublesome baby was back where it all started, in Wellington, and that is where another tale of tribulation begins.

(To be continued in the next issue)

G.C. MONK
Honorary KIWI Editor.