

# THE KIWI

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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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JULY 1973.

WHOLE. 120.

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This is the first Kiwi which is printed by our new method, and I hope that it meets with your approval. Comments will be appreciated. There is no meeting date to insert here except to remind you of the one already notified to all members in G.B. for August 1st. The heading of this page is only a temporary one and will be used for the rest of this year, when we hope to make a change and any suggestions for a new modern heading will be welcome.

Paper sizes will soon be altered and it is possible that we could reduce the page size to look more like a magazine. Here your views will be welcome.

Articles are always wanted and where possible drawings or covers add to the interest, but these must be very clear definition so that the printers can get a good clear impression.

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## SECOND PICTORIALS STUDY CIRCLE.

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At the March meeting, when members' displayed the 1935/47 Pictorials it was suggested that a Study Circle should be formed for this interesting issue.

The proposal is that the Circle should operate on the "round-robin" system - that is, the circulation of a book in which each member contributes any information on problems already defined and new questions to be answered. When each question has gone the full circuit, the Circulation Secretary collates all the contributed information and publishes it to each member of the Circle.

The great advantage of this method of pooling information is that a member does not have to be an advanced specialist or to own a lot of material to be able to make a useful contribution. It is surprising how the sought-for detail emerges when once you know what to look for, as signposted in the question.

Member Alan Rose has agreed to undertake the secretarial work and any member who would be interested to join in the scheme should write to him.

Alan. H. Rose.  
Ashford Chase.  
Steep.  
PETERSFIELD. HANTS.

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Report on the meeting held on March 31st. Annual Competition.

by C.A. Gilders. Hon: Sec:  
The results were published in the April Kiwi and will therefore not be repeated.

We were pleased to see a large improvement in the total number of entries.

A genial and informative judge in the person of Alan Leverton, was ably assisted by our President, Noel Turner.

A very fine display of the 1935/47 Pictorials were the highlights of this our most successful, and for me, the most enjoyable, meeting for years.

Miss J.T. Donavon of Croydon and Mr. J.A. Bright of Enfield, were new members introduced and welcomed by our Chairman, P.L. Evans.

Short lectures by some of the exhibitors and a lively general discussion enriched the side display, which was devoted entirely to the 1935 Pictorials.

P.L. Evans gave a short history of the issue and exhibited a "Scan view" of one mint and one used example of each value. This was a competition entry, 1948 vintage, which reflected an early effort to please both judges. One judge preferred mint, the other used, but unfortunately with stamps as so often in life "Never the twain shall meet" and thus no prize for this offering.

M. Burberry showed some fine progress proofs and multiple examples of wet and dry prints.

Royton Heath gave a short introductory lecture to his study of the 3/- Mount Egmont. This was a treatise of some depth and included many paper and printing varieties. His examples of blurred centre prints were of particular interest, and he left us in no doubt that he believed these due to the variable quality of the paper and inks used and not as has been suggested to double strikes. How else could so frequently a variety be explained.?

Also on view was A.B. Johnstone's multiple medal winning exhibit of paper and printing varieties. This was sent all the way from Edinburgh and we wished the owner could have come with it. The clarity and explanation of the presentation was of itself self-supporting.

The judges this year, probably due to the number of entries, (Or was it because of the Grand National) took rather longer than usual to reach their decision. Never the less their comments were of interest and some are included here. We were, however, warned that their suggestions do not always accord with the conventional wisdom in these matters.

The Classic Section was won by an outstanding display of the 1906 Christchurch Exhibition. This included proofs, colour runs and a

superb cover with not one, not two, but three one penny Clarets. It was suggested that a sheet of one of the low values to illustrate the make up of the plate would have improved the entry. (Has anyone seen any sheets of even the low value around?).

Runner up in the Classic section was a display of the second sideface advertisements. This was arranged in the form of the letters of New Zealand. The judges found this an interesting gimmick in a field in which anything new is difficult to find, but thought some diagrams would have assisted the explanation.

Third in this section was a display of Chalons. The judges were impressed by the condition of these ancients, but were very shocked that 15% is deducted from the marks they received. Likewise they considered that an introductory cover and a further one at the end would have been an improvement.

Modern Section 1 was won by a study of the four penny "Mitre Peak". It was suggested that a diagram of the sheet formation used for the production of the booklets would have been an advantage. The runner up was a study of the one penny Kiwi (1935 pictorial again.) Here again a diagram of the booklet sheet was suggested.

Modern Section 2 was won by an unusual collection of proof and related material. The Judges were intrigued, in particular, by the proofs and found this material when available difficult to judge. Runner up in this section was a study of coil joins, and a coil joins entry also won the award for the best entry by a New Member.

The John Bishop Postal History section was won by an entry of Pre-adhesives. These the judges found difficult to fault. The owner of this material has kindly given us a resume of the exhibit which will be of interest to a number of members.

- (1). January 1836 letter from Captain James Clendon, Bay of Islands to London. Sent by Ship Letter.
- (2). July 1839 letter from the Bay of Islands to Ireland. Sent by the unofficial private "Powditch" post office at Te Wahapu.
- (3). 18th September 1840 letter from Marsetal to London, cancelled by the first type Kororareka crowned oval, with the date before the month. In use for six months.
- (4). 23rd March 1841 letter from the Bay of Islands to Sydney, cancelled by the 2nd type Kororareka crowned oval, with the month before the date. In use 1841 - Feb. 1842.
- (5). 22nd February 1844 letter from Hicks Bay to London, cancelled by the 3rd type Kororareka crowned oval, showing the omission of the date slug. In use 1842-Aug. 1844.
- (6). April 1895 late use of the cancellation MISSENT TO NEW ZEALAND sent out from London to New Zealand in 1840. (On cover to St. Croix D.W.I.).
- (7). 4th October 1842 letter from Auckland to England. Cancelled with NEW ZEALAND SHIP LETTER, General Post Office Auckland crowned oval, and rectangular PAID AT AUCKLAND in red and framed.
- (8). 4th June 1844 letter from Auckland to England, cancelled with the 30mm unframed NEW-ZEALAND c.d.s. in use from 1842 to 1847. Also rectangular Paid at Auckland.

We give below a section of our comprehensive New Zealand list. For these or more specialized wants or a free copy of the complete list, please drop us a line.

S.G. No.	Description	Value	U/M	M/M	F.U.	Av.U.	S.G. No.	Description	Value	U/M	M/M	F.U.	Av.U.
584	p.13-14 x 13%	5d	£0.25	£0.17	£0.03	£0.02	634b	Wmk. Up yell. & bl.	1/3	£6.00	—	£4.00	£3.00
584a	p. 12%	5d	£0.25	£0.17	£0.06	£0.03	634c	'40-'58 Arms yell. & bl.	1/3	—	—	£1.25	£1.00
584b	p. 14 x 13%	5d	£0.15	£0.10	£0.03	£0.02	634d	(Unsurf.) yell.	1/3	£0.30	£0.27	£0.05	£0.03
585	p. 13% x 14	6d	—	£0.08	£0.03	£0.02	635	Arms	2/6	£0.40	£0.35	£0.05	£0.05
585a	p. 12%	6d	£0.06	£0.04	£0.06	£0.03	636	Ditto	4/-	—	—	£0.08	£0.08
585b	p. 14% x 14	£d	—	£0.06	£0.03	£0.02	637	Ditto	5/-	—	—	£0.20	£0.15
585	p. 14 x 13%	8d	£0.11	£0.08	£0.05	£0.03	638	Ditto	8/-	—	£1.20	£0.50	£0.40
585a	p. 14 x 13%	8d	—	—	—	—	639	Ditto	7/-	—	—	£0.50	£0.40
585b	p. 14 x 13%	8d	—	—	—	—	640	Ditto	7/8	—	—	—	—
585c	p. 14 x 13%	8d	—	—	—	—	641	Ditto	8/-	—	£1.25	£0.55	—
585d	p. 14 x 13%	8d	—	—	—	—	642	Ditto	9/-	—	£1.25	—	—
585e	p. 14 x 13%	8d	—	—	—	—	643	Ditto	10/-	—	£1.25	£0.25	£0.20
585f	p. 14 x 13%	8d	—	—	—	—	644	Ditto	15/-	£1.75	£1.50	£1.25	£1.00
585g	p. 14 x 13%	8d	—	—	—	—	645	Ditto	£1	—	£1.75	£0.47	£0.35
585h	p. 14 x 13%	8d	—	—	—	—	646	Ditto	£1	£8.00	£7.00	—	—
585i	p. 14 x 13%	8d	—	—	—	—	647	Ditto	25/-	—	—	—	—
585j	p. 14 x 13%	8d	—	—	—	—	648	Ditto	30/-	—	—	—	£8.00
585k	p. 14 x 13%	8d	—	—	—	—	650	Ditto	£2	—	£3.00	£2.00	£1.75
585l	p. 14 x 13%	8d	—	—	—	—	651	Ditto	£2. 10s	£24.00	—	—	—
585m	p. 14 x 13%	8d	—	—	—	—	652	Ditto	£3	—	—	—	£2.50
585n	p. 14 x 13%	8d	—	—	—	—	653a	Ditto	£4	—	—	—	—
585o	p. 14 x 13%	8d	—	—	—	—	654	Ditto	£5	—	—	£4.00	—
585p	p. 14 x 13%	8d	—	—	—	—	657	Arms Surch. (I)	3/6	£0.90	£0.83	£0.90	—
585q	p. 14 x 13%	8d	—	—	—	—	657a	Ditto (II)	3/6	£5.00	£4.50	—	—
585r	p. 14 x 13%	8d	—	—	—	—	658	Ditto	5/6	—	£1.40	£0.60	—
585s	p. 14 x 13%	8d	—	—	—	—	659	Ditto	11/-	—	—	—	£2.50
585t	p. 14 x 13%	8d	—	—	—	—	660	Ditto	22/-	—	—	—	—
591	1936 Anzac	1/4d + 1/4d	£0.05	£0.04	£0.07	£0.06	662	10d surch.	10d	£0.06	£0.05	£0.08	£0.06
592	Ditto	1d + 1d	£0.05	£0.04	£0.07	£0.06	663	1944 Health	1d + 1/4d	£0.02	£0.01	£0.03	£0.02
593	1936 Commerce	1/4d	£0.03	£0.02	£0.03	£0.02	664	Ditto	2d + 1d	£0.03	£0.02	£0.03	£0.02
594	Ditto	1d	£0.03	£0.02	£0.03	£0.02	665	1945 Health	1d + 1/4d	£0.02	£0.01	£0.03	£0.01
595	Ditto	2 1/2d	—	—	—	—	666	Ditto	2d + 1d	£0.03	£0.02	£0.03	£0.01
596	Ditto	4d	—	—	—	—	667	1946 Peace	1/4d	£0.02	£0.01	£0.03	£0.02
597	Ditto	6d	—	—	—	—	668	Ditto	1d	£0.03	£0.02	£0.02	£0.01
597-7	Ditto	Set	£0.70	£0.60	—	—	669	Ditto	1 1/2d	£0.03	£0.02	£0.02	£0.01
598	1936 Health	1d + 1d	£0.17	£0.14	£0.17	£0.12	670	Ditto	2d	£0.03	£0.02	£0.02	£0.01
599	'37 Coronation	1d	£0.03	£0.02	£0.03	£0.02	671	Ditto	3d	£0.03	£0.02	£0.03	£0.02
600	Ditto	2 1/2d	£0.04	£0.03	—	—	672	Ditto	4d	£0.03	£0.02	£0.03	£0.02
601	Ditto	6d	£0.07	£0.05	£0.07	£0.05	673	Ditto	6d	£0.04	£0.03	£0.04	£0.03
599-601	Ditto	Set	£0.12	£0.09	£0.14	£0.09	674	Ditto	6d	£0.04	£0.03	£0.03	£0.02
602	1937 Health	1d + 1d	£0.30	£0.27	£0.30	£0.26	675	Ditto	8d	£0.06	£0.05	£0.04	£0.03
603	1938-44 Defins. gr.	1/4d	£0.03	£0.02	£0.03	£0.02	676	Ditto	9d	£0.12	£0.10	£0.08	£0.05
603a	Ditto br. or.	1/4d	£0.03	£0.02	£0.02	£0.01	677	Ditto	1/-	£0.12	£0.10	£0.10	£0.07
604	Ditto scar.	1d	£0.05	£0.04	£0.02	£0.01	667-677	Set of 11	—	£0.34	£0.30	£0.29	£0.20
604a	Ditto gr.	1d	£0.03	£0.02	£0.02	£0.01	678	1946 Health	1d + 1/4d	£0.02	£0.01	£0.03	£0.01
605	Ditto pur. br.	1 1/2d	£0.35	£0.30	£0.12	£0.08	678a	Ditto yell. gr.	1d + 1/4d	—	—	—	—
605a	Ditto scar.	1 1/2d	£0.03	£0.02	£0.02	£0.01	679	1946 Health	2d + 1d	£0.03	£0.02	£0.03	£0.01
605b	Ditto bl.	3d	£0.04	£0.03	£0.03	£0.02	680	47-52 Defins	1d	£0.03	£0.02	£0.02	£0.01
603-605b	Set of 7	—	£0.50	£0.42	£0.22	£0.15	681	Ditto	4d	£0.04	£0.03	£0.03	£0.02
606	1938 Health	1d + 1d	£0.19	£0.15	£0.15	£0.10	682	Ditto	5d	£0.06	£0.05	£0.03	£0.02
607	1939 Health	1d on	£0.19	£0.16	£0.21	£0.16	683	Ditto	6d	£0.06	£0.04	£0.04	£0.02
608	Ditto	1/4d + 1/4d	—	—	—	—	684	Ditto	8d	£0.06	£0.05	£0.04	£0.02
607/8	Ditto	1d + 1d	£0.20	£0.16	£0.21	£0.16	685	Ditto	9d	£0.08	£0.07	£0.04	£0.02
609	1940 Centennial	pr.	£0.37	£0.31	£0.40	£0.31	685-5	Set of 6	—	£0.28	£0.24	£0.17	£0.09
610	Ditto	1/4d	£0.03	£0.02	£0.02	£0.01	686	Ditto pl. I	1/-	£0.12	£0.10	£0.06	£0.03
611	Ditto	1 1/2d	£0.05	£0.04	£0.03	£0.02	686a	Wmk. up pl. I	1/-	£0.15	£0.12	£0.04	£0.02
612	Ditto	2d	£0.04	£0.03	£0.02	£0.01	686b	Wmk. up pl. II	1/-	£0.10	£0.08	£0.04	£0.02
613	Ditto	2 1/2d	£0.07	£0.05	£0.08	£0.06	687	pl. 2	1/-	£0.12	£0.10	£0.04	£0.02
614	Ditto	3d	£0.15	£0.12	£0.04	£0.02	687a	Wmk. up pl. 2	1/3	£0.12	£0.10	£0.04	£0.02
615	Ditto	4d	£0.22	£0.20	£0.08	£0.04	688	pl. I	2/-	£0.15	£0.12	£0.05	£0.03
616	Ditto	5d	£0.20	£0.18	£0.20	£0.14	688a	Wmk. up pl. I	2/-	—	£0.22	—	—
617	Ditto	6d	—	£0.16	£0.05	£0.03	689	pl. 2	3/-	£0.30	£0.25	£0.07	£0.05
618	Ditto	7d	£0.50	£0.45	—	—	690	1947 Health	1d + 1/4d	£0.02	£0.01	£0.02	£0.01
619	Ditto	8d	—	£0.16	£0.30	£0.20	691	Ditto	2d + 1d	£0.03	£0.02	£0.02	£0.01
620	Ditto	9d	—	£0.85	£0.25	£0.18	692	'48 Otago Cent.	1d	£0.03	£0.02	£0.03	£0.02
621	Ditto	1/-	£1.00	£0.90	£0.20	£0.13	693	Ditto	2d	£0.03	£0.02	£0.03	£0.02
609-21	Set of 13	—	—	£2.25	£1.75	£1.20	694	Ditto	3d	£0.03	£0.02	—	—
622	1940 Health	1d + 1/4d	£0.23	£0.20	—	—	695	Ditto	6d	£0.06	£0.04	£0.06	£0.04
623	Ditto	2d + 1d	£0.23	£0.20	—	—	692-5	Set of 4	—	£0.11	£0.09	£0.12	£0.08
622-3	Ditto	pr.	£0.45	£0.39	—	—	696	1948 Health	1d + 1/4d	£0.02	£0.01	£0.02	£0.01
624	Surcharges	1d on 1/4d	£0.03	£0.02	£0.03	£0.02	697	Ditto	2d + 1d	£0.03	£0.02	£0.02	£0.01
625	Ditto	2d on 1/4d	£0.04	£0.03	£0.03	£0.02	698	1949 Health	1d + 1/4d	£0.02	£0.01	£0.02	£0.01
626	1941	9d	£0.75	£0.65	£0.12	£0.08	699	Ditto	2d + 1d	£0.03	£0.02	£0.02	£0.01
627	Ditto	9d	£0.10	£0.08	£0.04	£0.03	699a	No stop below 'D'	—	—	—	—	—
628	1941 Health	1d + 1/4d	£0.09	£0.07	—	—	Block of 4	—	£1.50	£1.25	—	—	
629	Ditto	2d + 1d	£0.09	£0.07	£0.15	£0.11	700	Arms surch.	1 1/2d	£0.03	£0.02	£0.03	£0.01
628/9	Ditto	pr.	£0.17	£0.13	£0.29	—	701	1950 Health	1d + 1/4d	£0.02	£0.01	£0.02	£0.01
630	1942 Health	1d + 1/4d	£0.07	£0.05	£0.08	£0.06	702	Ditto	2d + 1d	£0.03	£0.02	£0.02	£0.01
631	Ditto	2d + 1d	£0.07	£0.05	£0.08	£0.06	703	'50 Cent. Cent.	1d	£0.03	£0.02	£0.03	£0.02
630/1	Ditto	pr.	£0.12	£0.10	£0.15	£0.10	704	Ditto	2d	£0.03	£0.02	£0.03	£0.02
632	1943 Health	1d + 1/4d	£0.03	£0.02	£0.05	£0.03	705	Ditto	3d	£0.04	£0.03	—	—
633	Ditto	2d + 1d	£0.03	£0.02	£0.05	£0.03	706	Ditto	6d	£0.05	£0.04	£0.06	£0.04
632/3	Ditto	pr.	£0.08	£0.04	£0.08	£0.06	707	Ditto	1/-	£0.15	£0.12	£0.10	£0.08
634	'40-'58 Arms or.	1/3	£0.40	£0.30	£0.08	£0.06	703-7	Set of 5	—	£0.24	£0.20	£0.25	£0.17
634a	Wmk. Inv. Arms yell. & bl.	1/3	£0.50	£0.40	£0.10	£0.07	708	'51 Health	1 1/2d + 1/4d	£0.02	£0.01	£0.02	£0.01
							709						

- (9). 9th November 1844 letter from Paihia to London, cancelled by Post Office RUSSELL crowned oval (with GENERAL deleted).
- (10). 2nd December 1844 letter from Wangaroa to Tahiti, cancelled by POST OFFICE RUSSELL crowned oval (with GENERAL deleted.). Also with octagonal PAID RUSSELL.
- (11). 20th November 1849 soldier's letter (58th Regiment) from Wahapu to England cancelled by a perfect impression of the PAID AT RUSSELL crowned circle in red.
- (12). 1st February 1853 cover from Otago to Germany, cancelled by the PAID AT OTAGO crowned circle, in red.

An entry of early Chalon covers was runner up. The layout of this material was considered pleasing, but non-matching, and a map of early settlement desirable. Third was an exhibit of Airmail Postal History, it was suggested a few photographs of Aeroplanes would have been an improvement.

A map was omitted from the winning entry as it would have deprived the excellent entry of one page.

Close marking was a characteristic of all sections, in modern section two only 1% separated the first, second and third.

The meeting officially closed at 5.25.p.m.

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#### THE MEETING HELD ON MAY 2nd.

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The meeting on the 2nd May during Congress week was well supported by about 40 members and visitors. Dr. K.J. McNaught of Hamilton, N.Z. outlined a number of problems in N.Z. stamps and postal history and displayed some unusual or previously unrecorded varieties.

The first stamps discussed were the rare perforation varieties of the second side face Queen issue, which present problems partly because so few examples are available for critical examination and partly because of the uncertainty whether they are genuine. He considered all the stamps he had inspected, with mixed (or irregular compound) comb perf 12 x 11½ and the line perf 12½ were genuine, and he displayed the 1d die 3, 2d die 3, (with adv:) 4d, and 6d Die 1. But he was less confident about stamps with mixed comb perf 12 x 11½, and perf 10. and many stamps with compound or mixed perfs 12. and 11.

Stamps perf 11 x 12½ (compound) so far inspected appeared to have forged 12½ perforations. Ken displayed the 2d perf 12½ x 11 and mixed perfs 11 x 12½ which had every appearance of being genuine, but he felt that these could only be described as "probably genuine". Only one example of the 4d stamp perf 10 on three sides and perf nearly 12 on the fourth side has been reported, but this could be genuine. The problem is how to record such varieties in future handbooks. We were warned against acceptance of single imperf stamps, and this was effectively illustrated by two "imperf" 1d stamps with wide margins all round, and a strip imperf top and bottom which looked perfectly good, but which he had himself produced by cutting perfs off stamps with abnormally wide margins.

The next subject dealt with was inverted second and third settings, advertisements on the backs of second side faces. Stamps from these settings normally have upright advs or advs reading up. The extraordinary thing about the "errors" with inverted advs displayed is that



all 13 have inverted watermarks and all but two are perf 12x11½ instead of the usual perf 10. A possible explanation offered was that these were from sheets which received the advertisement printing before the stamp printing.

In the side faces he displayed three new varieties he had found in the Laurie Franks stock, namely the 6d perf 11x10 true compound, and dated 1895, the 6d perf 12x11½ (Die 2) and the 6d perf 11, both with reversed watermark. Other varieties displayed included examples of the 1/- plate 1 with conspicuous corner retouch, the rare 1d and 2d perf 11 with sideways watermark and the only examples known to him of the 3d and 1/- perf 12x11½ with deep sepia adve and the old 6d perf 12x11½ with sepia-brown advs. Also shown were three true double prints of advs

A newly discovered variety in the 1d 1898 Pictorial with clear frame offset was displayed along with the better known ½d, 3d, and 6d offsets. Another interesting variety was a postally used example of the 8/- Queen head Duty stamp on Cowan paper, printed about 1930 in error in the colour of the 2/- stamp (reported in N.Z.S.C. March 1933 Vol. XIV(1) page 15, but not mentioned in the Handbooks).

Ken then dealt with some unsolved problems in the 19th century N.Z. Postal History. In drawing attention to some errors in Vol:3, he made it very clear that he had profound admiration for the work done by the late R.J.G. Collins, and his remarks were not intended to be critical. He stressed the great importance of "proving covers" to help establish where some obliterations were used. A note on proving covers is appended.

Two sets of "Perkins Bacon" obliterations numbered 1-18 (small figures in oval of fine bars.) were sent out with the London print stamps. We still do not know where the second obliteration 2 was used. Were both 12's used at Petre (Wanganui) before being replaced by 87. Was the second 11 (figures close together) used at Otaki or did Otaki use 11 in rectangle of bars? Evidence was presented that the second 15 may have been used at Collingwood, not Nelson.

An 1873 cover was displayed with the crude 18 in oval of bars, rather like the Perkins Bacon 18 (No:15 on page 45 of Vol:IV). This might have been used at Rangitata, the lower Rangitata.

Both Napier (NA) and Blenheim (BM) Postal districts were supplied with very similar obliterations with rather large figures in oval of bars. From proving covers it is now possible to distinguish the Renwicktown (BM) 2 from the Clive (NA) 2. A clear strike of Port Ahurivi 1 is needed to compare with Blenheim 1 and proving covers for Waerau Valley (no:3) and 5 from both districts are badly needed. (I apologise if the spelling of the above are not correct but the writing was almost impossible to decode) Editor.

The list of Auckland district obliterations in Vol:3, requires checking. A over 39 with the reversed 9 may have been erroneously attributed to Newcastle (later ?) in vol:3. on the basis of a piece Ken submitted with stamp obliterated A over 39 and Newcastle date stamp along side.

If the correct procedure was followed, Newcastle was the receiving mark, not the date stamp of the office of despatch. Some obliterations appear to have been re-allocated but where? Perf 10 stamps (1891-6)

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with A over 57 cannot be Omaha as this office was closed before 1890. The surviving establishment register of 1881-5 has perfect strikes of all the concentric circle rubber obliterated with the district letter over a number and flanked by N and Z, but there is no illustrated record of the similar obliterated with very small NZ over A over a number followed by a full stop and information is required on any examples noted. The sketch in Vol:3 of type 20 on page 44 appears to be wrong. A photostat of the original in Dr. Avery's collection was displayed and this appears to be A over "83". probably Batley, not 52 as sketched by Collins. A very clear strike of NZ over A "76" was displayed. The registers show that a marking numbered 76 possibly this was allocated to Kaeo.(Wangaroa)( had an obliterator a over 76 in oval of bars.).

The temporary date stamp of 1862-88 were then discussed. These were the first date stamps supplied to the particular offices, not relief date stamps, apart perhaps from L8. IN the Lyttelton series L1-16 only L3 (Oxford) and L12 (Ashburton) have so far been identified. Most of the W markings have been allocated from proving covers, especially in the collections of Dr. Adam Hunter and Marcel Stanley.

Two pages of problem markings were displayed. Where was NA over 2 used?. Was NA over 5 used at Tanpo or Kopua or Obmonville?. It is suspected that 8 in rectangle of bars may have been used at Pahautandi. Proving covers are needed.

Five errors in the surcharged postal stationery of 1932 were shown, ONE PENNY on a  $\frac{1}{2}$ d and  $\frac{1}{4}$ d card in error of a HALF PENNY; both ONE PENNY and HALF PENNY overprints on a 2d letter card; both ONE PENNY and FOUR PENCE on another, and a FOUR PENCE on a 1d postcard, and on a 2d letter card. Ken said that he had never seen any of these errors used and suggested that the postal officers who made the mistakes were probably glad to be able to pass these on to collectors, to avoid the embarrassment of having to hand them in for writing off.

Finally an example of the recently discovered Christchurch Ex: date stamp of Oct:1906 was shown on cover. This date stamp with Christchurch at top and Exhibition at bottom was in use for about a week before the official opening of the Exhibition., when it was replaced by the date stamp with Exhibition at top and Christchurch below.

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#### PROVING COVERS. By Dr. K.J.McNaught.

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These are covers which show with reasonable certainty that a particular marking was used at an indicated post office. The usual combination of evidence is (1) an identifiable obliterator marking on the stamp, (2) a date stamp marking of the office of despatch usually applied on the back of the cover, and (3) a later date stamp marking of the office of receipt on the front (correct procedure) or back of the cover.

Not all covers are proving covers. Obviously, if we cannot decipher the obliterator marking, then the cover is useless as a proving cover to show where a particular obliterator was used.

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On the other hand the same cover may be a proving cover in respect of the type of date stamp in use at that time.

Many offices opened 1890 were supplied with obliterator only. During the time when these offices had no date stamp, a cover will not help to identify the office where the obliterator was used, unless there is an enclosed letter showing the office name, or an endorsement on the cover showing the senders address. As obliterators were never used as receiving marks, covers addressed to such offices are usually equally unsatisfactory.

In the case of the temporary date-stamps used in the Nelson district (B2 to H8 etc) and Lyttelton district (L1-L16), as these offices had no obliterators, it was usual to cancel the stamps on outward mail with the temporary date stamp. Such covers usually carry no means of identification of the name of the office and therefore not proving covers. Covers addressed to these offices, however, usually provide proving covers which indicate where these date stamps were used. For example, a cover from Nelson addressed to Motueka and with a receiving C3 temporary date-stamp marking dated a day later is a "proving cover" indicating that the C3 date stamp was used at Motueka.

In the Wellington district, most of the temporary W date-stamps were sent to important offices which already had numbered obliterators. (W2, Taita, was a notable exception). As these obliterators continued in use at the same offices after they received "permanent" or named date stamps, the obliterator markings on earlier covers usually indicated the offices using the temporary W date stamps. Nearly all the allocations made in this way have been confirmed by evidence of covers addressed to the office using the temporary date stamp.

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#### VALUED ADDED TAX AND POSTAGE STAMPS.

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Our member E:K.Hoswell has had correspondence with the Customs and Excise over this matter and a resume of the outcome is herewith.  
V.A.T. and Imported stamps.

IN recent correspondence with the Customs and Excise VAT Office at Taunton, the following rulings and replies have been received.

'The value declared by the sender, with the addition of postage and any charge for packing and/or Insurance and duty payable is the value on which VAT is charged'. This would normally refer to a package as letters from N.Z. do not require a declared value to be stated on the outside. As the Customs do not know what is the breakdown of the declared value their appears to be nothing to stop them adding to that figure what postage, registration, etc. they can see has been paid by the outside of the package. You can therefore be paying double VAT on the double charge. 'I regret to inform you that there is no provision in law to allow repayment of VAT charged on imported goods to persons who are not registered for VAT purposes, even if these goods are returned to the overseas supplier'.

Auction lots which are not as described or approvals not required and therefore returned will leave the recipient with no claim for repayment of the VAT already paid thereon.

'The P.O. regulations reference payments to the postman cover the whole range of deliveries including C.O.D. etc. and not only Customs

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and Excise VAT amounts. The sheer volume of parcel and letter traffic passing through the Overseas sorting depots makes it impossible to send advance notification of charges made to the recipients.'

Your question reference payment by cheque is one which should be taken up with the Post Office. I understand that postmen are not allowed a cheque for any payments received by them when delivering the post. Whether you, summoned by the postman, are the addressee or not, whether you know the contents of the package or not, you are expected to have the exact amount of change in order to receive delivery and you are not allowed to touch the package held by the P.O. acting as agents for the Customs and Excise, until you have paid the amount demanded. Our Postmen have no change allotted to them and our main P.O. state they will not accept a cheque, they will only give delivery if the amount required is paid in full and if you find the amount is wrong on later examination you must apply to the nearest Customs and Excise office for repayment of any amount to be agreed. In my experience there has never been any demur when a cheque has been offered the Customs and Excise in direct contact.

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#### MEMBERSHIP DETAILS.

Resigned. A.H.Burgess. Enfield. Mdx  
G.T.MacDonald. Ayr.

#### CHANGE OF ADDRESS.

W.A.O.Jacob. 25. Convoy Lane. Otahuhu. Auckland. 6. N.Z.  
Major R.B.Merton. The Royal Hussars. B.F.P.O. 16.  
Mrs M.L.Poole. 7152.34th Ave. S.W. Seattle. Washington. 98126.  
C.Westrupp. Tulpanvagen.4. S-262. 00. Engelholm. Sweden.

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We regret to record the death of two members recently. W.Spencer.  
137. Southbank Road. Southport. Lancs.

David Burton. 31.Ravensdale Mansions. Bourne Road. London. N.8.  
David was quite a regular attender at our meetings, and we shall  
all miss him.

Our deepest sympathy is extended to relatives of both these members.

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On September 6th our member B.J.Pratt, will be talking to the Willesden Stamp Collectors Society on "Watermarks and Papers". Any member of the Society in that area will be welcome.

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A letter has been received from P.Alwin Hewett, of Bexley, Kent, who noticed that we were 21 this year, and as the founder of the Society he offers us his congratulations.

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PACKET. Members are again reminded that it is up to them to advise the Packet Sec: when you go on holiday to enable him to divert a packet. Delay is caused that cost the Society money in Insurance, and there is also likely loss by the Post Office.

PHILATELIC CONGRESS OF GREAT BRITAIN  
LONDON 30th April - 4th May 1973.

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This, the 55th Congress, was organised for the Executive Council by the Civil Service Philatelic Society, the business sessions being held at Conway Hall, Red Lion Square.

The opening reception was at the King Edward Building on Monday evening, and it must be here mentioned that the host Society had done all within their power to make this gathering a success. Mrs. Gilders was the only one of our delegates able to be present at this event and she was pleased to see the manner in which many of the best known names of the philatelic world had made their way to this venue.

All were welcomed by the Chairman of Congress, A. Brander Esq., who after a few well chosen words suggested that all should avail themselves of the well laden buffet, the band and dance floor.

It was with great pleasure that our delegates were able to spend the evening with Dr. K. McNaught and his charming wife from New Zealand.

Your delegates attended as much of the business sessions as possible.

Various papers were read and given by many knowledgeable people at the Congress and the members went away with plenty to think about.

On Friday morning the business before Congress was the election of Officers, Members of the Council and the various Committees for 1973 - 1974, followed by the submission of resolutions on formal notices of motion. In the main these dealt with necessary changes to rules and were passed without dissent.

The final session began with the presentation of the Melville prizes to the successful juniors, and of the Congress Medal to T. H. Wilcox of Liverpool for his long and successful services to organised philately. Then followed the impressive ceremony of the signing of the Roll of Distinguished Philatelists. This year there were four signatories, three from Europe, the British signatory being Jon Hubbard.

The Congress was well organised and efficiently run and congratulations are due to the Civil Service P. S. and their Vice-President Tony Brander.

## MAORI TATTOO. ( ta moko )

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by Mrs. Joan Willis.

Ta (the act of doing) moko (the design on the skin) is the Maori name for the operation of tattooing, in which an indelible design is worked into the skin of the human body.

Authorities tell us that although tattooing was carried on in many of the Pacific Islands prior to the coming of the Maori to New Zealand, the origin of Maori Tattoo is obscure. Legend traces the art to a Quarrel between husband and wife in the ancient land of Hawaiki.

The wife, Niwareka, left her husband Mataora, and returned to her father in the spirit world. Mataora, regretting the quarrel, painted a decoration on his face and after dressing in his best cloaks, set out to find his wife. Upon finding her, she forgave him and the couple were reconciled. However, her father refused to let her return to her home unless her husband was tattooed properly.

Mataora agreed to the operation and was tattooed by his Father-in-law. The couple returned to their home in the outer world where Mataora taught the art to his people.

The origin of tattoo is thus conjecture. The finding of crude bone tattoo instruments in New Zealand which were considered to date from the 11th Century, suggests that the art existed before the earliest days of Maori settlement. One such instrument was a serrated bone chisel found on the Wairau Bar. It measures one and three quarters inches in width. Two more were found Houhara in Northland and were considered to be between 700 and 800 years old.

Instruments of this size may have been used in the islands of Polynesia where straight line tattoo was common but authorities do not consider that they were used in Maori tattoo because early patterns were curvilinear and would require the use of narrow tools.

In the Dominion Museum in Wellington there are two leather rolls of tools which have been used for tattooing. Some of the tools were collected in New Zealand and some in England by a Mr. Webster who bequeathed them to the Museum. One roll opened out to about six inches by four inches and showed a column of five bone chisels and a column of five iron chisels, also two pieces of thin wood about four inches long with a slot at one end to hold a chisel. The bone set showed pigment stains and the iron set although not rusty, were a dirty black colour.

The second roll opened out to about nine inches by five inches and also had both bone and metal chisels, neatly secured in two columns. The shape of the bone enabled it to be identified as coming from the wing of an albatross, while the bright steel was considered to be of the type used in corset manufacture.

The cutting edges of both sets of tools varied in size from a dull point to a full quarter inch. Some had a short length serrated edge ; some had comb-like teeth and some had a straight chisel edge. All of the tools showed pigment stain. A wooden tool holder had a metal chisel secured in the slot.

A strange feature of the tools was the bluntness of the cutting edge. When testing some, the bone point felt dull; the serrated edges gave only a slight prick; the comb type felt about the same as a hair comb pressed on the skin and the straight chisels made dents in the skin but did not cut. The sets were thought to have been used for working pigment into the skin after the cuts were made by sharper tools.

Up to the 1860's, the tattooist was the tohunga ta moko. He was also an expert in wood carving and painting, from which he selected motifs for tattoo patterns. His services were very expensive so the better moko were always to be found on chiefs and persons of rank.

Since tattooing involved the flowing of blood and wounding the head it was a highly tapu operation. For this reason, no house could be used, and the tattooist had to work in a tent or in some temporary shelter or even in the open air. He was tapu and his patient was tapu, both before the operation and during the period for its completion. The observance of a sacred ritual with the recital and singing of many chants was essential. Some tohungas permitted relations and friends to watch the tattooing while singing to distract the patient's attention from the pain. Other tohungas required absolute quiet during the tattooing.

The pigment was prepared from a mixture of soot and water. The soot was obtained from the burning of kauri gum or one of the resinous pine woods. The mixture gave a bluish tint to the skin. Containers from the pigment were often made from pumice stone or were wooden bowls. Elaborately carved wooden bowls were always used for the tattooing of persons of rank.

The process commenced with the use of charcoal to draw the pattern on the selected area. With a suitable chisel secured to the wooden holder, the cutting edge was dipped in the pigment, then placed on the charcoal line and the chisel given a tap to cut through the skin. Alternatively, the cut was first made and the pigment worked into the skin after blood was wiped away. Often the work had to stop in order to allow the flesh and skin to heal. An extensive pattern could take many days for its completion. Exceptionally tender skin such as the red membrane of the lips was sometimes given a puncture treatment with pigment rubbed into the skin. This treatment left a smooth skin tattoo and allowed the skin to heal quickly. It was used almost always for womens moko, 1910 onwards.

Moko for men could be done on various parts of the body. The face was always the first area to be tattooed and when further tattoo was desired, the buttocks would then be done, with the thighs and legs following. Few women had tattoos on the whole of the face. Usually they had either a partial face tattoo or a chin tattoo. The facial patterns seem to have developed from what is called, the short-line pattern. In this pattern three short lines were arranged in groups which extended upwards from chin to hairline. In each group the lines were parallel being horizontal in

some upward rows and at right angles in adjacent rows. This pattern resembled plaiting in a check design and was given the name of Moko kuri.

Captain Cook records seeing a special type of short line tattoo, using the name tattoo in his record. This tattoo had horizontal lines in threes arranged in vertical rows, with the ends of the lines joined together. The whole gave a ladder like appearance. An overall blank space pattern of curves ran across the line group.

From the straight line, Moko patterns became artistic, incorporating curves, and later adding scroll and spirals. These can be seen on the New Zealand 20c Pictorial stamp of 1970 which is inscribed "Maori Tattoo Pattern". Incidentally, the stamp has an error in the design which, although not a collector's variety, is nevertheless very interesting. The error is easily detected and it suggests that the pattern has been copied from a damaged wood carving, making the pattern more of a carving pattern than a Moko pattern. Many designers of N.Z. stamps have copied the curve, scroll and spiral from Maori patterns. These can be traced in the Christchurch Exhibition set, the 1920 Victory set and the 1920 and 1935 Pictorials. The gem of these is the 1½ d Maori Chief of the Victory set. One could wish that the portrait enlarged had been used in place of the design on the 1970 stamp.

The 1970 stamp does give some idea of the basic motifs and later motifs which were used in making moko pattern. The basic motifs were three in number, the forehead motifs, the nose motif and the nose to chin motif. Forehead Motif. The stamp shows an open fan shape design starting from the top of the nose and reaching up and out to the hair. The moko pattern followed the same shape but was more distinct. The two halves of the pattern were separated by a narrow blank space from nose to hairline. Each half had a double or a treble curve reaching out fan shape and ending in a closed loop on the hairline at a position above the outer edge of the eye. The space between the curves would be filled in with small curves or scroll. The three curved lines showing above the eye on the stamp were not part of the basic motifs.

Nose Motifs. These consisted of two single, double, or triple line spirals placed one above the other after the manner of those shown on the stamp. Nose to Chin Motifs. Lines from the lower nose spiral show on the stamp but do not end at a chin spiral. They should converge but finish wider apart. A Moko pattern would have had double or triple curves running from the lower nose spiral, round the corner of the mouth and ending at the small spiral on the side of the chin.

For many years these motifs constituted a full face moko which followed the period of the straight line patterns. In still later development of face moko, a chin motif, a cheek motif and an eyebrow motif were added. The moko chin motif was in two halves divided by a blank space from the bottom of the chin to the lower lip. Each half had double or triple line curves reaching up from the chin to the lower lip, and ending in either a closed loop or a small spiral, to fill in the space. The cheek motif included two double or triple line spirals. One on the cheek bone joined the upper nose spiral, the other joined the small spiral on the side of the chin. The space above the eyebrow was usually filled with double or triple line curves which started at the corner of the eye near the nose spiral, reached up and over the eyebrow and curved downwards towards the ear.

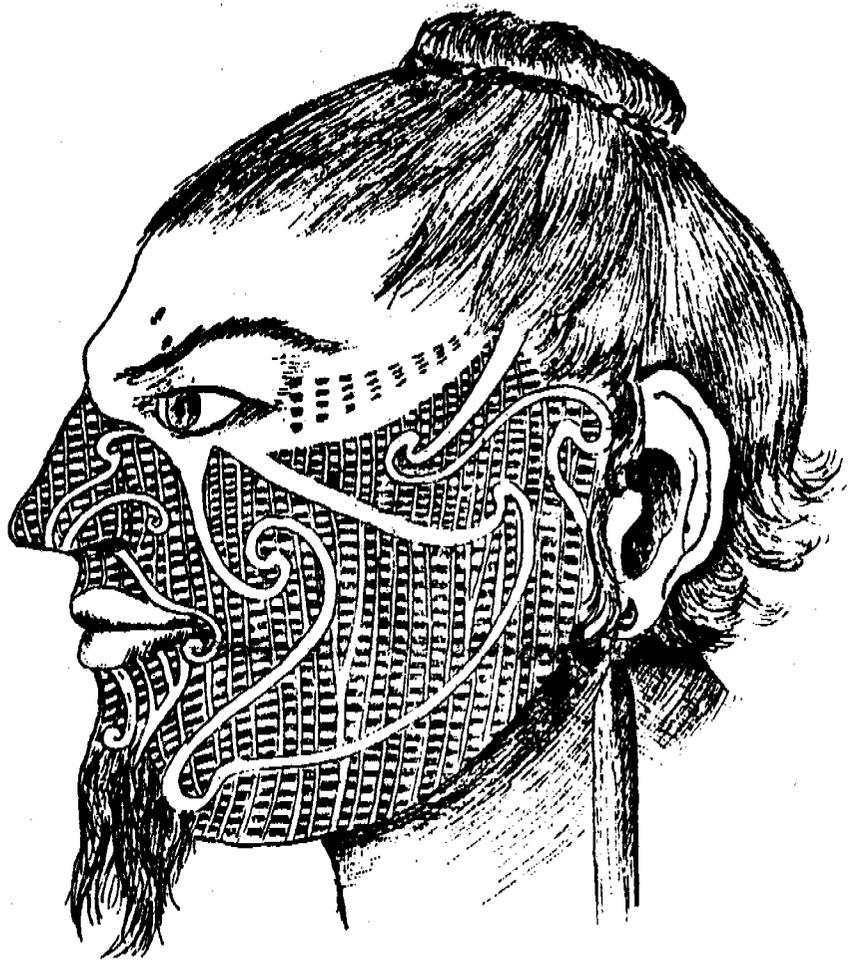
The full dress pattern for a person of rank would consist of a full face moko, large rape spirals on the buttocks, a close pattern on the thighs and some small motifs on the legs and feet. No two moko patterns are exactly alike. They were always made personal by using small designs on subsidiary parts. Men took great pride in their moko. It was something that could not be lost or stolen, something which he would have until death. Any criticism of a man's moko was a gross insult to the wearer. In 1921, James Cowan, an authority on Maori Culture made a survey of the men with moko who were surviving at that time. He found very few, and of those he interviewed none had been tattooed later than 1865. He concluded that the custom for men died out before 1870.

Female Moko. As tattooing of men died out, tattooing of women increased in popularity. The tattooing of the whole face with the ritual and tapu gradually became less popular as old tohungas died out or became too old to continue the work, changes came about. Mainly steel tools were used, the use of Indian ink for making pigments instead of soot and the use of the needle in place of the chisel, all meant that tattooing could be done quicker, causing less bleeding, less pain and quicker healing. Regulations were relaxed to allow young women to be tattooed upon reaching marriageable age.

Instead of the old full face moko, a basic chin pattern was developed for women. It divided the chin into two halves by two lines down the middle. From the top of these lines, two curves went downwards to about half way and then turned upwards in a wide curve. Two other lines curved in the opposite direction starting from the bottom and reaching upwards to touch the curves above before turning downwards again. For variation of the pattern, the line of a curve could be made double or triple; the curve could be made wider or narrower; it could be broken by small gaps; or the spaces between the curves could be coloured or left uncoloured.

In 1968, Mr. Michael King toured extensively in the North Island for three years investigating tattoo. His findings were published in 1972, in his book entitled, Maori Tattooing in the 20th Century. Of the seventy one women interviewed by him, most of them were elderly and only forty were able to give a fairly accurate date when they were tattooed. A greater proportion of those tattooed with chisel moko, were done in their teens and early twenties. Most of the women with needle moko had obtained it when over thirty and some were tattooed later in their middle age.

In seeking a reason for women wanting a tattoo, he found that they were many and varied. It was wanted as a sign of maturity; as a means of adornment; because the mother or grandmother had one; because it was Maori custom; because others had one; because they felt bare without one; and because they wanted to equal the pakeha women's powdered face and coloured lips in Maori fashion. He also found that the demand for moko practically ceased after the second World War. With families living and working in the towns and cities, the older tattooed folk found that they were stared at by the young generation. The concept of Maori beauty changed completely as young women began to use the pakeha's beauty aids.



Tattooed Maori, 1784 (after Parkinson).



An unusual type of short-line tattoo (after Tregear).



Tattooing patterns; a. full pattern; b. chin; c. forehead; d. cheek; e. woman's chin.