



the kiwi

The Official Organ of the NEW ZEALAND SOCIETY of GREAT BRITAIN
Affiliated to: BRITISH PHILATELIC FEDERATION

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WHOLE 194

THE NEXT MEETING WILL BE HELD ON SATURDAY, 30TH NOVEMBER, 1985,
AT THE Y.W.C.A. CENTRAL CLUB, 16 - 22, GREAT RUSSELL STREET,
LONDON, WC1B 3LR, STARTING AT 11.00 A.M.

IT IS KIWI DAY

AND STARTS AT 11.00 A.M. WITH THE ANNUAL GENERAL MEETING.
THE AUCTION WILL COMMENCE AT 1.45 P.M.

34TH ANNUAL GENERAL MEETING OF THE NEW ZEALAND SOCIETY OF GREAT BRITAIN

Notice is hereby given that the 34th Annual General Meeting of
the New Zealand Society of Great Britain will be held at the
Y.W.C.A., Great Russell Street, London, WC1B 3LR, on Saturday,
30th November, 1985, commencing at 11.00 a.m.

AGENDA

1. Minutes of the 33rd Annual General Meeting.
2. President's Report and Review of 1985.
3. Financial Report from the Hon. Treasurer.
4. Report from the Hon. Packet Secretary.
5. To elect
 - i) A President.
 - ii) Vice-Presidents.
 - iii) A Chairman.
 - iv) A Vice-Chairman.
 - v) An Honorary General Secretary.
 - vi) A Packet Secretary.
 - vii) An Honorary Treasurer.
 - viii) Other Officers of the Society.
6. To elect a Committee.
7. Any other business proper to the Annual General Meeting, of
which due notice has been given in writing.

MARGARET COLE,
HON. GENERAL SECRETARY.

EDITORIAL.

Further in this issue of 'The Kiwi', you will read a report of the last meeting of the Society, which was devoted to postcards - the picture variety rather than the postal stationery variety.

It raises the question as to whether or not a Society such as ours should devote time, and space within our journal, to such a topic. The interest expressed in the items shown at the meeting really leave no doubt in the matter.

So, if any member has an interesting postcard, especially if used with interesting postal markings, I would like to hear from them.

ALLAN P. BERRY

MEMBERSHIP

NEW MEMBERS. We welcome

Mrs. I.R.Carter, 10, Brampton Way, Portishead, Bristol, Avon.
J.D.Frye, 52, Long Lane, Newport, Isle of Wight, PO30 2NH.
Ingemar Pettersson, Sweden.
J.H.B.Pettit, 2, Botelers, Basildon, Essex, SS16 5SE.
Mrs. Violet E. Stewart, P.O.Box 655, Mutare, Zimbabwe.

DECEASED

Mrs. K.Banbury, Unit 3, 4, Rongo Road, Auckland 6, New Zealand.

CHANGE OF ADDRESS

E.N.Lloyd, 7, Hollins Mount, Marple Bridge,
Stockport, Cheshire, SK6 5BX.

(previously of Styal, Wilmslow, Cheshire.)

J.R.C.Spooner, The Lodge, Carclew, Perranarworthal,
Nr. Truro, Cornwall.

(previously of Wivenhoe, Essex.)

P.A.C.Wreglesworth, 26, Lakelands Close,
Macclesfield, Cheshire, SK10 1RF.

(previously of Thornton Avenue, Macclesfield.)

MEETING HELD SATURDAY, 28TH SEPTEMBER, 1985.

NEW ZEALAND POSTCARDS, BY ALAN BAKER, BERNARD ATKINSON
AND MARGARET COLE.

The meeting started at 2.30 p.m. with our President, Stanley Cross-Rudkin in the Chair. One member attending a meeting for the first time, Ron Rankin from Edinburgh, was welcomed, and apologies were received from John Smith, Alf Swan and John Buchanan. There were twenty-four members attending, with the welcome appearance of Noel Turner.

Alan Baker gave the first part of the display, discussing the earliest New Zealand Postcards that were apparently produced in Queenstown. He raised the point that an early hobby of exchanging postcards spread throughout the world, with New Zealand being no exception. He displayed the early cards of Muir & Moodie, a large selection of cards associated with the Christchurch Exhibition, some from the Auckland Exhibition, and several views of the Pink and White Terraces. He concluded with eight cards of the sheep drover series, and played a tape made by the Ashley Clinton Sheep Choir!

Bernard Atkinson showed one of the Canterbury Times postcards of the Scott Expedition to the Antarctic, showing the ascent of the balloon taken on the voyage. This was followed by a series of cards issued by the New Zealand Shipping Company for their annual cruises about the 1940's, a number of cards relating to the New Zealand Forces in the First World War, and the full run of the Department of Health and Tourist Resorts Postcards with both A and B backs from the first series. This was followed by a number of cards showing New Zealand Railways and associated structures such as bridges and viaducts, and New Zealand Lighthouses. He ended with a number of cards showing ships of Companies that operated to New Zealand.

Margaret Cole started her display by emphasising that there was much of postal history interest in postcards, with the offices at which they were posted and the routes they took to their destinations. The cards themselves were often of great interest as social history of the times. There were cards showing the early difficulties of the settlers in New Zealand, a number of cartoon cards and a large selection of cards depicting Maoris.

From the floor a number of members made contributions to the meeting. Eric Nanson put up a fine display of the cards produced to celebrate the visit of the American Great White Fleet. Ernie Leppard showed a card depicting New Zealand Arch in Whitehall, London, as well as Radio Ham Cards. Tom Hetherington showed an early coloured card of the Maori Kotiate, Allan Berry a number of the New Zealand Post Office Telegraphs Christmas Greetings Cards, and Roger Jenkins concluded with a set of fourteen Muir and Moodie cards showing New Zealand views, all posted on the same day, with one card numbered 10,000, showing the vast number of different cards this firm published. The last item was a card from a Prisoner of War in Italy, to his parents in New Zealand.

Allan McKellar proposed the vote of thanks, remarking on the vast amount of material shown. The meeting was closed at 5.20 p.m.

E.W.P.L.

SPECIAL DATESTAMPS

75TH JUBILEE TAUMARUNUI BOROUGH



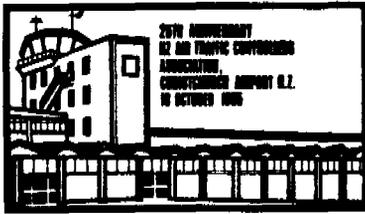
A special pictorial date stamp was used at Taumarunui on Friday, 4th October, 1985, to commemorate the 75th Jubilee of Taumarunui. The design features the Jubilee logo.

SECOND NEW ZEALAND INTERNATIONAL ORCHID CONFERENCE



A special pictorial date stamp was used at Wellington on Thursday, 10th October, 1985, to commemorate the second New Zealand International Orchid Conference.

25TH ANNIVERSARY OF THE NEW ZEALAND
AIR TRAFFIC CONTROLLERS ASSOCIATION



A special pictorial date stamp was used at the Christchurch Airport Post Office on Friday, 18th October, 1985, to commemorate the 25th Anniversary of the New Zealand Air Traffic Controllers' Association. The design features the Christchurch Airport Buildings.

AIR NEW ZEALAND INAUGURAL FLIGHT CHRISTCHURCH TO LOS ANGELES



A special pictorial date stamp was used at the Christchurch Airport Post Office on Tuesday, 29th October, 1985, to postmark covers to be carried in a special philatelic mail to Los Angeles to mark the inaugural flight of Air New Zealand's Christchurch to Los Angeles service. The covers were back date stamped at Los Angeles.

NASEBY



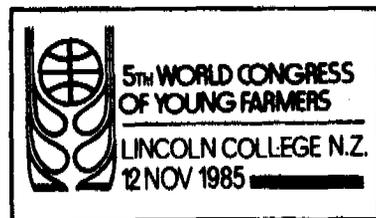
A permanent pictorial date stamp was introduced at the Naseby Post Office on Friday, 1st November, 1985. The date stamp features the winter sport of 'Curling'.

AUCKLAND NAVAL BASE



A special pictorial date stamp was used at the Auckland Naval Base Post Office on Wednesday, 6th November, 1985, to cancel covers on the first day of issue of the 1985 Military History stamps. This service is an extension of the usual 'first day' cover cancellation service provided at all Chief Post Offices and the Philatelic Bureau.

5TH WORLD CONGRESS OF YOUNG FARMERS



A special pictorial date stamp was used at the Lincoln College Post Office on Tuesday, 12th November, 1985, to commemorate the 5th World Congress of Young Farmers.

GOLD AGAIN - OBLITERATOR 'O OVER 46' OR 'O OVER 45'.

JOHN D. EVANS

My article in 'The Kiwi', Volume 34, pages 75 - 76, July, 1985, has produced from Ken McNaught a case for mistaken identity. As readers, or some at least, will know, Volume VI of the Postage Stamps of New Zealand states at page 382 :-

"All obliterators 01 to 063 had the number alongside the '0', with the possible exception of '0 over 41' and '0 over 45' which have been noted only with '0' over the number. These were probably replacements."

Below are illustrations of the '0 over 45' impression which Ken McNaught has kindly supplied to our Editor, and alongside is an illustration of my 6d. stamp '0 over 46'.



It will be seen that Ken McNaught's example is on the 2d. stamp of the Queen Victoria First Sideface definitives of 1874 - 1882. My example is on the 6d. stamp of the Queen Victoria Second Sideface definitives of 1888, as my article states on page 75. So the obliterator on my stamp must have been applied some six years later. It was admitted on all sides - that is, by Ken McNaught, the Editor and myself - that at first sight the obliterator on my 6d. stamp was '0 over 46', but Ken McNaught later detected a trace of the top left corner of the '5' on the photocopy of my 6d. stamp. Perhaps the use of the obliterator for a further six years may have slightly altered the impression. Records researched, however, do not show '0 over 46', but '0 46' in one line and so this is what is meant by the reference '0 46' in 'New Zealand Postal Manuscripts', by A.R.Marshall.

A post office at Kakanui was opened 13 km south-west of Oamaru on 14th November, 1866, which changed its name to Maheno on 10th November, 1871. There was another post office called Kakanui 11 km from Oamaru, opened on 10th November, 1871, about 2 km away from the original. Having regard to the dates of issue of the stamps shown above these must have been used at Maheno or Kakanui, described as a farming area.

The reference to the use of '0 over 45' at Hindon on page 76 of 'The Kiwi', Volume 34, page 76, July, 1985, must on the above evidence now be taken as no longer accurate.

The balance of opinion must now be that my '0 over 46' is in fact '0 over 45', and it provides an example of the difficulty in separating '5' and '6' on the obliterators used during the era of the Queen Victoria Sideface definitive stamps.

CENSORSHIP IN THE FIRST WORLD WAR.

Following the publication of the note under this title by our member E.W.P.LEPPARD in 'The Kiwi', Volume 34, page 19, January, 1985, DAVID CHURCHILL has written to report a further example of late censorship.

This cover is also addressed to the United States of America, and has the same PASSED BY THE / MILITARY CENSOR / N.Z. It is franked with a 1½d. King George V surface printed orange-brown stamp, and is cancelled at Dunedin on 28 AP 1919.

David Churchill states that the cover is somewhat faded and aged, and the censor strike fits in well with the total look of the envelope, giving the overall impression of genuineness.

GEORGE C. BRANAM also reports examples of the late use of this censor mark. He writes that he has several examples postmarked in the second half of 1919, and one that is postmarked 11 AU 1920 - just two days before the date of the cover illustrated. It bears a 2d. King George V surface printed definitive stamp, and it is also cancelled at Christchurch with the same slogan machine marking as that illustrated. All of George Branam's examples are postmarked at Christchurch, and are to various destinations in the United States, such as Akron, Philadelphia and Hollywood. All except those addressed to Hollywood are to commercial establishments.

ROBIN STARTUP states that the use of the stamp did not indicate necessarily that the letter had been opened for censorship. It seems that censorship depended on the country of destination, time of the war, and so on. It may have been a 100% check or a random sample check. But it seems that mail had to have these markings before the Post Office would despatch it. The censorship of mail to North America was lifted only on 6th October, 1920, thus such late censored covers are perfectly possible.

PROBLEM PERFORATIONS

G.B. LEECH

The note of the One Penny V.R. Government Life Insurance Department stamps perforated gauge 10 on sides and bottom but gauge 11 at top ('The Kiwi', Volume 33, page 98, November, 1984) was of particular interest to me because I had faced a similar problem with a 2d. Queen Victoria Second Sideface definitive, now listed in Campbell Paterson's Catalogue as D3g(U). We reached similar conclusions but I am left with a nagging question.

The stamp in my collection has well-positioned perf. 10 on its sides and off-position perf. 10 - too low - at top and bottom. The perforations at the top are almost blind. Above them is a second line of perforations, gauge 11, well-positioned. The bottom of this extra-tall stamp includes part of the subjacent impression. The cancellation date is 1896. The likely conclusion is that this is a perf. 10 stamp re-perfed 11 at the top, where the blind perforations did not show, but not at the bottom, where the mal-positioned line was regarded as passable.

It was likewise concluded that the Life Insurance Department stamp, also cancelled in 1896, is most probably a perf. 10 stamp re-perfed 11 at the top, where the original perforation was mal-positioned. That conclusion was influenced by the belief that 'the machine gauging 11 is known to have been used to correct misalignments of perf. 10 in the $\frac{1}{2}$ d. value of the same issue'.

As I understand it, New Zealand got a gauge 11 rotary machine in 1895 (The Postage Stamps of New Zealand, Volume 1, page 620) but did not get a gauge 11 line machine until 1899 (op. cit. page 621). If so, how were the stamps re-perforated? Was a rotary machine stripped down to one wheel to give a single line of perforations?

I would be grateful for clarification on this point from any member, through our Editor.

THE NEW ZEALAND KING EDWARD VII HALFPENNY GREEN STAMP,
OVERPRINTED 'OFFICIAL' WITH THE WORD READING DOWNWARDS INSTEAD
OF UPWARDS - THUS INVERTED.

The story of a major variety that has intrigued and puzzled collectors of New Zealand material for some years.

F.B.SCRIVENER, F.R.P.S.L.

The normal King Edward VII 'OFFICIAL' stamp has the overprint reading upwards. Thus the variety has the overprint reading downwards. The main reason why I became interested in the variety is because I have been collecting and studying these overprints for a number of years.

Whilst working on a plating study of the Penny Dominion stamp I purchased at auction a stockbook filled with Penny Dominions and other low value New Zealand stamps, all overprinted 'OFFICIAL'. This gave me a large quantity of material to assist me in my studies and I realised that being able to plate many of the Penny Dominion stamps would also enable me to plate many of the varieties that occur in the 'OFFICIAL' overprint.

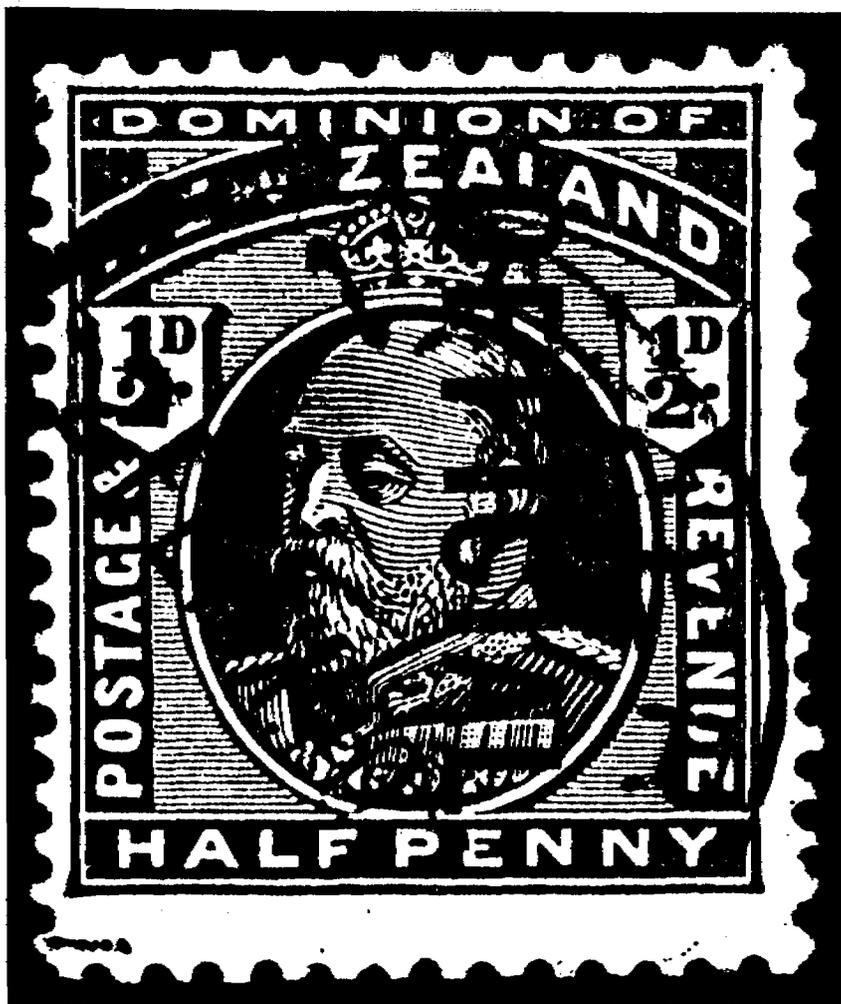
These overprints are a very complicated subject, in view of the many different sizes and sheet formats of the various values of stamps that were so overprinted. Most of the early overprint formes were made up from the requisite number of single stereos, but I have not yet been able to discover whether they were just clamped together or were soldered together.

Without going into too much detail, a minimum of eleven different stereo formes would have been needed and there were probably many more. Later, in August, 1919, formes made up from electros were used, and at least three different formes so made up would have been needed.

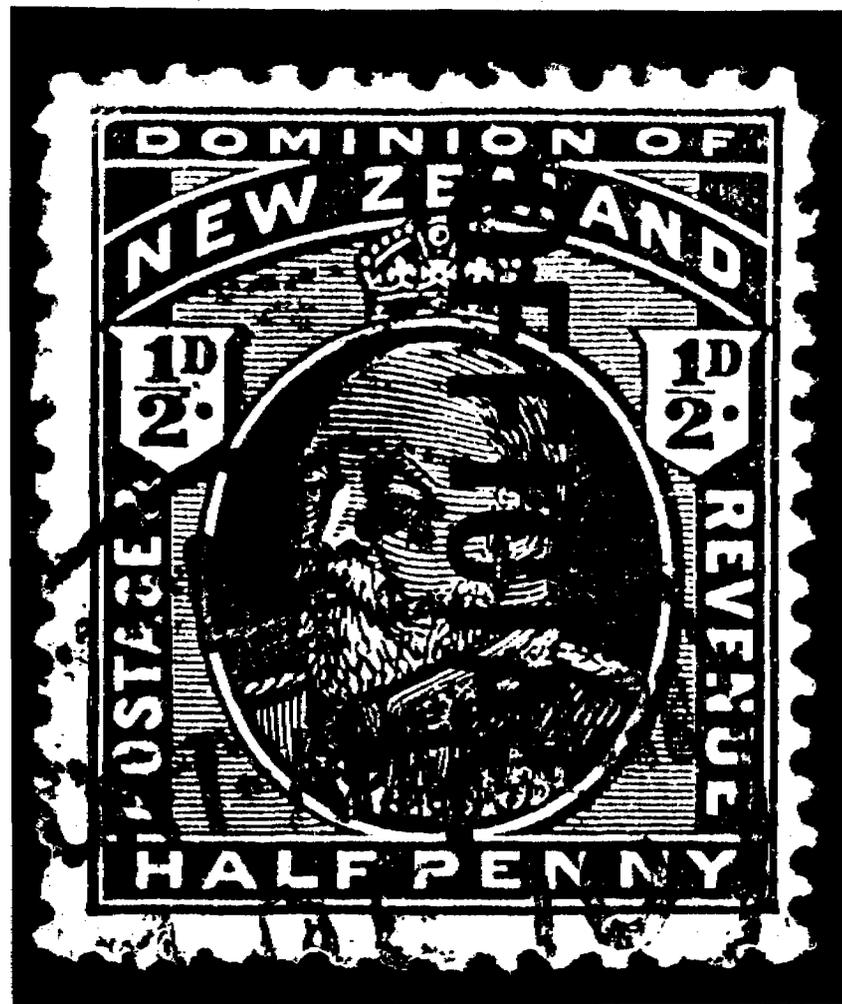
The first time I learned of the existence of the inverted overprint on the halfpenny King Edward VII stamp was during the Philatelic Congress held in Worthing in 1978. Whilst there, I was approached by R.C.R.Henderson, who, knowing of my interest in New Zealand philately, asked me if I knew anything about this variety. I had to admit that it was new to me. He told me that he had come across this one in a large accumulation of mission material he had acquired in 1930. Over the years he had been unable to discover any information about it. He had contacted Stanley Gibbons in 1930 whose reply had been to the effect that they believed that they had been shown a similar stamp, but they could not place their hand on the record at that moment. As Dr. K.J.McNaught was attending Congress to sign the Roll of Distinguished Philatelists, who better to consult? Surely Ken McNaught, one of the most well known and knowledgeable experts on all aspects of New Zealand philately and postal history, might be able to throw some light on the matter. So I suggested that we approach him. To my surprise he was unable to help as he had never seen or heard of this inverted overprint.

In view of my own and Ken McNaught's experience I came to the conclusion that this variety was almost certainly a forgery and this was the opinion of most experts consulted at the time.

In May, 1977, Colin Hamilton stated in an article in the New



The 'Henderson' copy



The 'Burgess' copy

Zealand Bulletin, published by Campbell Paterson Ltd., that 'in recent months I have had two apparently unconnected reports of copies of the King Edward VII halfpenny value with the overprint reading downwards'.

In June, 1977, Colin Hamilton mentioned in another article in the same publication that he had now been shown the copy belonging to R.C.R.Henderson. In both these articles, Colin Hamilton discussed aspects concerning their possible genuineness or bogus status, and inclined towards the view that the latter was the most likely. The Henderson copy was forwarded to Campbell Paterson Ltd. in New Zealand, but there they too were unable to throw any light on the matter.

There the matter remained for a while, apart from the fact that R.C.R.Henderson showed his copy whenever he gave a display from his New Zealand collection before other Societies, in the hope that some further information might be forthcoming. No one came forward with any help.

The existence of the variety was noted in the March, 1980, issue of the New Zealand Stamp Collector, the organ of the Royal Philatelic Society of New Zealand.

In April, 1980, Colin Hamilton in another article in the New Zealand Bulletin brought the subject up again, mentioning that a visitor from Canada, a Mr. Burgess, had called at the Campbell Paterson Ltd. offices in Woking and during the course of casual conversation mentioned that he had a used copy of the King Edward VII halfpenny stamp with 'OFFICIAL' overprint inverted, which he had found lying quite anonymously in a mixed auction lot he had acquired in Canada for something else included in the lot. Colin Hamilton again discussed the problem in detail but still seemed to think that the most likely answer was that it was bogus.

In September, 1980, an article by R.C.R.Henderson was published in Stamp Collecting on these finds. He had by then been in contact with Mr. Burgess, a New Zealander living at that time in Toronto, who was the owner of the latest copy, and from him obtained a photograph of it.

Both copies showed the same characteristics in the inverted overprint:-

1. The base of the full stop is below the level of the letters.
2. There is a nearly vertical black mark of overprint ink between the letters 'C' and 'I' of 'OFFICIAL'.
3. Both have the overprint off centre to the right to the same degree. This would indicate that this stereo was fixed in a forme at the time of printing.

Another interesting feature of the two copies is the postmarks. The Henderson copy was cancelled at Napier on 2 FE 11, and the Burgess copy on 1 DE 10 at Port Ahuriri, a suburb of Napier. These dates also indicate that the stamps came from an early overprint printing.

A further article on the subject, this time by D.B.Tennant and A.R.Burge, was published in the December, 1980, issue of the New Zealand Stamp Collector. Again, this left the matter very much in the air.

By this time, many collectors and experts had examined these two copies and the general opinion was still that the most likely explanation was that they were forgeries. Naturally, I had taken a keen interest in the problem and had kept a file of all the information that came my way. But I began to take a really active interest in the variety when early in 1983 I was offered an odd lot of common New Zealand material, mainly with 'OFFICIAL' overprints. To my surprise, there amongst them was an example of this inverted overprint, once again unnoticed - except by me! I was naturally very eager to arrive home so that I could examine it in detail. It had all the characteristics of the other two, although up to that time I had only seen illustrations of them. The only disappointment was that this copy had an indistinct machine cancellation. I contacted R.C.R.Henderson, who was most interested to learn of my find, and readily sent me his copy for comparison.

The more I studied these two copies and the knowledge that another copy exactly the same existed, together with the fact that all three had been found anonymously over a long period of time led me to suspect that they might be genuine after all. Obviously, some extensive and detailed research was necessary.

The overprints having identical characteristics indicated that they had all been printed from the same individual stereo. This made it impossible that the varieties had come from a sheet inadvertently inserted into the printing machine upside down. However, it did seem quite possible that this particular stereo had been inserted into the forme accidentally inverted, with the word 'OFFICIAL' reading downwards instead of upwards, as suggested by Colin Hamilton as a rather unlikely possibility in his April, 1980, article.

Up to this stage, few had mentioned the importance of the postmarks. To me this seemed to be one of the most important factors. Which was on top - overprint or postmark? This is never an easy matter to solve. If the overprint is on top of the postmark - it is a forgery. If the postmark is on top of the overprint - it is a strong pointer to genuineness.

I spent a long time examining my own and the Henderson copy in an endeavour to decide this and with the limited apparatus available to me at that time, I was almost convinced that the postmarks were over the overprints. But more of this later.

Forgeries are made for one of a number of reasons:-

1. To defraud the Post Office. For obvious reasons, this does not apply in this case.
2. To defraud collectors and for financial gain. Since all copies have been found unnoticed in odd lots, financial gain seems to be ruled out. As far as I can determine, no copy has ever been offered for sale in auction or by any other method.
3. As a try-out for a forgery on a valuable item. No attempt seems to have been made to do this.
4. For amusement. To do this someone would have to have had access to a stereo, as measurements of the inverted overprints tally exactly with the normals. The ink is the

same within the normal limits - on the earlier printings the ink is always slightly more brilliant than on later printings. Also, and more important, all copies found were used.

To deal now more fully with the question of the postmarks. On the Burgess and Henderson copies, the postmarks coincide in places with the overprint, whilst on the third copy, only small parts coincide.

Many collectors have great difficulty in solving this problem. These examples were shown to a number of leading New Zealand specialists, some of whom said that they could not decide, as it was 'black on black'. But this is not strictly true, because the postmarks are a somewhat smudgy dark grey-black, whereas the overprints are jet black. Therefore the situation is that there is a thin layer of grey-black postmark ink and a thin layer of jet black overprint ink coinciding.

When viewed directly downwards from above, it is very difficult to be certain which is on top, no matter how high the magnification. I experimented with various methods to try and determine which is on top, and I found that by using a light source at a very low angle and viewing the stamp from an opposite direction also at a very low angle, it was possible to come to a decision. On doing this with these stamps, I became convinced that the postmarks were indeed on top of the overprints. Where the postmarks coincide with the overprints the brightness of the overprints are clearly dulled by the grey-black postmarks over them. Normal photography is not of much help whether on normal stamps or on those with the inverted overprints as this gives a 'flat' result and the darker of the two - overprint or postmark - usually appears to be over the lighter. Ultra violet light does not aid either.

At this stage, I wrote to Ken McNaught notifying him of my discovery of the third copy and telling him of my researches so far. He replied very fully, putting forward some suggestions for future research and pointing out several snags in my theory which would need to be cleared up. He kept a very open mind but agreed with me that the position of the postmark - over or under the overprint - was of great importance. Further research on my part found the answer to some of the queries raised by Ken.

When I learned that Marcel Stanley was coming to London in 1983 to give a display at the Royal Philatelic Society, I thought that this would give me an excellent opportunity to discuss the matter with him. Henderson now happened to have the Burgess copy in his care, so we now had the three copies together. We arranged to meet Marcel and had a session with him, and I met him again a few days later for another session. Marcel suggested that we send the three copies over to him for other interested collectors to examine when he arrived home.

Having the Burgess copy as well in my possession before they were sent to New Zealand gave an extra opportunity to tackle the problem of the postmarks again. I found, using the same technique as before, that indeed the postmark was over the overprint on this copy too.

Eventually the three copies, together with ancilliary material

from my own collection and a copy of the results of my researches up to that point, were duly forwarded to New Zealand. Here they were examined by a number of leading collectors, each of whom supplied notes of their findings and views. Needless to say, not all were favourable to my opinion and fresh points were raised, most of which I found I could answer satisfactorily. Dr. A. Ross Marshall is a keen student of New Zealand postmarks, and the author of 'New Zealand Cancellations', dealing with the B-class, G-class, H-class and Double Circle datestamps, and 'New Zealand Postal Manuscripts', both excellent books, published by the Postal History Society of New Zealand. He examined the postmarks on the three copies and using the low angle method he decided that he was sure that the postmarks were on top of the overprints.

The next development took place in Australia, which I was visiting for Ausipex '84. Whilst 'down under' I took the opportunity to tour around and I was offered another odd lot of comparatively common New Zealand stamps, mostly with 'OFFICIAL' overprints. You can imagine my astonishment when I noticed yet another copy of the King Edward VII halfpenny stamp with the overprint reading downwards, once again unnoticed. This, too, had all the characteristics of the other three, but it only had a part postmark which did not coincide with the overprint.

I was now convinced that these inverted overprints were indeed a genuine error and that one stereo had been inserted upside down in the forme for the first overprinting of this halfpenny stamp. It is certain that the Government Printer would have had spare stereos and in my opinion this error was noticed soon after the printing started, the inverted stereo was removed and a spare inserted in its place the correct way up.

The reasons why so few copies have been discovered so far are:-

1. The error was noticed fairly soon and corrected. It would not have been considered necessary to destroy the sheets with the overprint reading downwards on the one stereo.
2. It was not allowed to sell these stamps to members of the public unused until November, 1913. If they had been, no doubt some philatelist would have noticed the error and the matter would have come out into the open at that time. This means, of course, that it is exceedingly unlikely that an unused copy of the error will ever turn up.
3. These overprinted stamps would have been issued to Government Departments and Offices that were entitled to use them. Most likely they would have been put on letters by junior staff, none of whom would be likely to have noticed or cared that the word 'OFFICIAL' was reading downwards or upwards.
4. Most of the envelopes would have ended up in the wastepaper baskets of the recipients. Thus to find one on cover may be impossible.
5. Being a very common stamp most of those that were saved would probably have been collected by Missions, etc., and many would have been done up into those bundles of 100 which have turned up from time to time and are a great

source of virgin material for the studies of those specialists interested. Some of these bundles would have ended up with wholesalers making up packets for juniors.

6. Being a vertical 'inverted' variety it was not easily observed, whereas a horizontal 'inverted' overprint would be very easily noticed.

I have heard of the existence of one other copy, making five in all, but I do not know of its whereabouts. It is quite possible that other copies do exist and are resting unrecognised in some collectors' albums.

Details of much of the research that had to be carried out and copies of nearly 100 letters that were written have had to be omitted else, instead of a monograph, this story would have needed a book to contain it.

Finally, the four copies of the variety, together with the ancilliary material and copies of the very copious notes and opinions were forwarded to the Expert Committee of the Royal Philatelic Society of London. After due deliberations, it was accepted that the four were indeed genuine, and they now have certificates to that effect.

So, some 55 years after the discovery of the first example and some 75 years after printing, another major variety in New Zealand philately goes on record. What an amazing hobby ours is. What other discoveries in New Zealand philately remain to be found?

Bibliography.

- The Postage Stamps of New Zealand, Volume 1.
- New Zealand Stamp Collector, Volume 60, page 12, March, 1980.
- New Zealand Stamp Collector, Volume 60, page 111, December, 1980.
- New Zealand Bulletin, Volume XLV, Number 10, May, 1977.
- New Zealand Bulletin, Volume XLV, Number 11, June, 1977.
- New Zealand Bulletin, Volume XVII, Number 9, April, 1980.
- Stamp Collecting, Volume 138, Number 13, 25th September, 1980.

Acknowledgements.

Amongst the many collectors who viewed these stamps were the following, who contributed opinions of considerable interest and to whom I am most grateful:-

In New Zealand:-

- Dr. K.J.McNaught, R.D.P., F.R.P.S.L., F.R.P.S.N.Z.
- Marcel Stanley, R.D.P., F.R.P.S.L., F.R.P.S.N.Z.
- Dr. A.Ross Marshall, M.B., Ch.B.
- R.M.Ingram.
- Professor P.B.D.de la Mare.

In the United Kingdom:-

- Dr. P.E.Cross, Ph.D., M.Sc., B.Sc.
- P.W.R.Bolton.
- Chief Petty Officer B.E.M.Cartwright.

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FINDINGS FROM FILES.

STAMP PRINTING - MACHINERY AND METHODS

PART 1 - THE ENQUIRY

P.L.EVANS

Naturally enough, the New Zealand authorities had always found irksome the continuing dependence on the facilities of the Mother Country in some aspects of stamp production. The instant popularity of the new Pictorials issued on 1st May, 1935, re-sharpened the ambition to escape from this constriction and on 26th June, 1935, the Government cabled to the High Commissioner in London to enquire about printing machines for the purpose. The High Commissioner promptly set his staff to the task and the resulting assemblage of information contains much of interest about printing methods of the time.

It is immediately evident that whoever composed the Wellington cablegram was not familiar with printing, much less with the rather specialised aspect of stamp production. In his response, the High Commissioner quoted the cablegram in full as reading:-

"In collaboration with Somerset House obtain quotations machinery suitable print 250 million stamps per year, 44 hour week by (a) flat plates (b) rotary press dry printing as used New Zealand pictorial and (c) photogravure process. Sheet or web fed. Also ascertain whether possible easily adapt rotary press dry printing machine for reproduction of photogravure stamps and vice versa. Catalogue of full information and prices to be forwarded to Post Office air mail earliest date, reply when posted."

Some of the people consulted were puzzled by the expression "(a) flat plates" as a description of a process; in fact, any process could use flat plates, though by 1935, three of the four most used stamp printing processes had progressed to rotary machines with curved - cylindrical or segmental - plates. Possibly the reference was aimed at recess printing from flat plates which had long been abandoned by most stamp printers, though in 1925 the Government Printing Office in Wellington had in service a Hoe four station flat plate recess press that may have inspired the phrase - see 'The Kiwi', Volume XXX, pages 28 to 31, March, 1981. It seems more likely that the intention was to suggest offset lithography, in which the plates were flat in the sense that the printing design was neither raised above nor sunk below the surface of the metal; the 9d. value of the 1935 issue was printed by this process and indeed the Government Printer was to endure some tribulation on that account. One tender was submitted in the hope that the cablegram alluded to lithography, and the vagueness of the phrase also permitted the offer of letterpress ("surface") printing presses which surely was not the object of this enquiry.

In his reply to the cablegram the High Commissioner referred to another area of uncertainty, saying:-

"It was not clear from your cablegram whether you required prices for the actual printing machines only, or whether what was contemplated was the production of the necessary plates or

cylinders as well. This point was one of the first to be raised by some of the firms approached, and it was decided that they should include the cost of the necessary additional plant when putting forward their quotations. It is assumed that the making of the dies is not contemplated, and no reference has been made to this point in correspondence or interviews with any of the firms concerned."

The High Commissioner's formal response to the cablegram was an air mail letter dated 16th August, 1935, and addressed to the Right Honourable The Prime Minister, Wellington. After the salutation and preamble, it explained:-

"The enquiry was in the first place sent out to all likely firms recommended by Somerset House and at a later stage I also got in touch with H.M. Stationery Office who are responsible for the printing of certain insurance stamps.

"I would also add that, in addition to the firms named below, enquiries were sent to Messrs. Bradbury, Wilkinson & Co. Ltd. and Messrs. Perkins, Bacon & Co. Ltd. The former stated that they only manufacture for their own requirements and, in these circumstances, were unable to take advantage of the opportunity to submit a quotation. Messrs. Perkins, Bacon too replied to the effect that they were not prepared to submit an estimate.

"Lastly, I would state that the various replies received have been discussed with the Somerset House Authorities, and the resulting comments are included below."

The reply proceeds to summarise and comment on the offers under the names of the firms, but a more coherent story emerges if they are grouped according to the process concerned. Accordingly, for 'The Kiwi', the most interesting and informative passages have been extracted, from both the air mail summary and the quotation documents, and re-assembled in this order.

The letter ends:-

"I trust the information now supplied will be sufficient to enable you to go further into the matter, and if you desire anything more no doubt you will let me have full particulars of your requirements.

"I now confirm my cablegram of yesterday's date, reading as under:-

'In answer to your telegram of 28th June, stamp machinery, forwarding full information Sunday's air mail, but in view heavy cost sending catalogues Frisco mail tomorrow.'

which is self-explanatory. I trust the course adopted will, in the circumstances, meet with your approval.

"With the catalogues I am sending you copies of Messrs. Stanley Gibbons' Stamp Monthly for May and June, which contain interesting articles on 'The Photogravure Process'."

(Sgd.) F.T.Sandford, for the High Commissioner.

I am very grateful to the National Postal Museum for allowing access to these files, and for permission to publish extracts from them.

ALF PATTRICK

To give publicity to Tarapex, New Zealand's National Stamp Exhibition, to be held at New Plymouth, in the province of Taranaki, on 17th October, 1986, the New Zealand Post Office approved the issue of special labels for use on mail.

The issue is of 1 x 30c and 5 x 24c stamps of different designs in the form of a miniature sheet. Five of the designs are from original sketches by A.H.Messenger, and one, the Tarapex Logo, was designed by John Ewbank. The designs were developed by the New Zealand Post Office Design Studio and the stamps printed by the Government Printer. The issue was launched on 3rd April, 1985.

The artist, Arthur H. Messenger (1877 - 1962), had an adventurous boyhood and sampled all the pursuits open to a young man in a frontier land. One of the thirteen children of Captain Messenger, commander of the Pukearuhe stockade in Taranaki, he spent his boyhood among the Maori tribes and was as familiar with their customs as he was with Army life on the frontier.

The Pukearuhe fort was situated in neutral-to-friendly Maori territory, on the warpath of invading tribes from the north, and had a function exactly similar to the frontier forts in Indian country in the Old American West, it was even built to the same design.

In 1879, whilst the Messenger family were living at their farm some miles away, the small garrison was slaughtered and the fort burned by a war party. If the reader comes to Tarapex, and from the north, you will traverse Mount Messenger, named for the Captain, on the main road through the coastal ranges.

In time Arthur Messenger became a surveyor, sailor (on a full rigged sailing ship around the Horn), forester and eventually a draughtsman working for the Government. In all his pursuits he sketched what he saw, and, having a talent for art, developed some of his sketches into paintings.

He formed a delightful habit of decorating the envelopes of the letters he sent with a sketch, usually depicting a scene of Maori life and often humorous. Several of these envelopes have survived the years and five have been adapted to design the stamps.

The Stamps.

Top left on the miniature sheet.

A Maori warrior holding a Mere (war club) is posting a letter in the mouth of a carved stockade gate post. These carvings often depicted a figure with mouth wide open and tongue extended, which was a Maori form of challenge. Peeping around the shoulder of the carving is a Morepork or Boobook Owl (*Ninox novaeseelandiae*).

Bottom left on the miniature sheet.

A Maori is posting letters into a fanciful posting box based on the design of a Pataka (food store placed on a pole to keep out animals), while a Sacred Kingfisher (*Halcyon sancta*) is busy hauling the letters out and dumping them in the bush.

Both the designs on the left are a sort of visual double pun.

The mouth of each carving is very like a posting box and both the owl and the kingfisher nest in a hole in a tree.

Top centre on the miniature sheet.

Shows a hunter with a bird spear. Over his shoulder he carries a pair of New Zealand Pigeons (*Hemiphaga novaeseelandiae*) and at his waist belt a pair of Kaka (*Nestor meridionalis*).

Top right on the miniature sheet.

A carver is using a hafted and lashed mallet and a greenstone chisel.

Bottom right on the miniature sheet.

A warrior carrying a Taiaha (fighting spear) and brandishing a letter. This design is based on the use of Maori runners to deliver mail in early days, as shown on the New Zealand 1955 twopence stamp. Whilst the 1955 stamp realistically shows the postman steadily padding the weary miles, Messenger shows his man in a mighty hurry to catch the post - or is it a play on the power of the pen versus the sword.

Bottom centre of the miniature sheet.

Shows the Tarapex logo. The triangle represents the near perfect cone of Mount Egmont, which dominates the province. The inner design is based on a carved panel of a Pataka found buried (and thus preserved) in a swamp at Motunui. This location links the ancient and modern Taranaki, for Motunui is now the site of a large industrial complex using undersea resources of natural gas, representing the present prosperity of the province. All the Post Office cancellations will use variations of this logo.

The stamps are available from Tarapex '86, P.O.Box 22, New Plymouth, New Zealand.

Mint Miniature Sheet.....	NZ\$ 5-00
F.D.C. bearing complete miniature sheet.....	NZ\$ 7-50
6 x F.D.C. bearing one each of single labels.....	NZ\$10-00
Presentation Packs.....	NZ\$ 8-00

As a result of a genuine mistake on the New Zealand Post Office leaflet circulated to all on the mailing list in the Australasian area, these items are available without one having to become a Supporting Member of the Tarapex '86 organisation. However, such Supporting Members, who pay a subscription of NZ\$20-00, will have each of the above reserved for them to purchase if desired, as well as any other items or souvenirs to be issued. In addition, each Supporting Member will receive six mailings containing news of the Exhibition, and each mailing will bear one of the labels and each will have a different dated postmark. This postmark will be available only to Supporting Members.

Application forms for Supporting Membership were circulated with the last issue of 'The Kiwi'. Please help support Tarapex '86.

RICHARD BLAKE

The Editor of 'The Kiwi' was kind enough to send me a copy of the issue for July, 1983, Volume 32, number 4, on the front page of which was illustrated a picture of the Cobb & Co. No. 8 coach. I have been able to locate a snippet of information about this coach which may be of interest to members.

In style it was known as a three-decker Balme coach, having been built by Balme & Co. of Nelson, and it evolved because Mr. H. Newman wanted to provide more outside accomodation for his passengers. Why exactly I can only surmise - as a rule riding an outside seat was cheaper, so possibly this type of coach was reserved for those routes where running a normal coach would result in emrty internal seats - half a loaf!

Apparently from 1911 to 1923 a three-decker Balme coach was used on the overland Otira route, its use being terminated with the opening of the Otira tunnel. But whether this was Cobb & Co. No. 8 I have not yet been able to verify.

AN AUCTIONEER'S COMMENTS

THE MINT NEVER HINGED NONSENSE

BILL SIMPSON

This trend continues with prices for M.N.H. high and M.L.H. being left. Many people worldwide begin to think this nonsense has gone too far. Do we really collect gum? What is the aim anyway? Remember that gum has a fatal attraction to the dreaded rust, toning, foxing, you-name-it. Also some modern gums are starting to break up so what price those fine M.N.H. items in the years ahead? Why then the large price difference between a M.N.H. copy and an equally pristine item with a light hinge mark? To some extent collectors have brought this on themselves and dealers must cash in on the demand for M.N.H. Insisting on M.N.H. for issues 50 - 80 years old when everyone then mounted their stamps must create the rackets. Re-gumming is rife and harder to detect as techniques improve. The premium paid for M.N.H. must attract the re-gum merchants and the result must be to make earlier M.N.H. copies somewhat suspect. As somebody said 'what a sweet reversal if M.N.H. becomes less valuable than M.L.H. which tends to prove the existence of original gum?'. Naturally, light hinge marks will then be applied and we are back to square one. Why will collectors not learn? Maybe the end of premiums for M.N.H. is in sight and devoutly to be wished for by many. I say 'a plague on all their houses' - they can keep that expensive gum and I will collect only used stamps and only those genuinely used through the mails and not those ersatz machine-applied cancellations. Lets go back to real collecting - the purpose for which stamps were originally devised - used through the post. A greater challenge surely than accumulating that cursed gum. Isn't the growth in interest in Postal History a type of protest against the mere accumulation of those uninteresting mint stamps? Certainly this is food for thought and it will be interesting to observe the trends over the next few years as wiser collectors wake up to the facts of life.

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