



**AUCKLAND
PHILATELIC SOCIETY Inc.**
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Meetings are held at the Mt. Albert Senior Citizens' Hall, Wairere Avenue on the first and third Tuesdays of each month except January starting at 7.45pm

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Keith Griffiths Memorial Lecture



James Berry Part II – Tim Beach

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CHEQUES

We are no longer accepting or sending cheques.

All payments to APS need to be either in cash or by internet banking. The club runs one main account (for subscriptions) and two subsidiary accounts (for circuit books payments and Red Dot Sale payments). Please don't mix these up.

Exchange Vendors: If you have not done so already, please email Victor (victor.sutcliffe66@hotmail.com) know your account details, so he can pay you. (Please note that the email address in our last newsletter was slightly incorrect).

Red Dot Sale Vendors If you have not done so already, provide your account details with your lotting details"

APS main account:

ANZ Bank 01-0102-0063264-00

Use the APS main account to pay your yearly subscriptions. Please put your name in "The Particulars" and "Subs" in the reference. Here is an example:

Details		
Their Particulars	Their Code	Their Reference
<input type="text" value="B Blogs"/>	<input type="text"/>	<input type="text" value="Subs"/>

The Exchange Circuit Account: ASB Bank 12-3077-0246547-00

Use the Exchange Circuit Account to pay for purchases made from circuit books that are circulated throughout the membership. Please put your name in "The Particulars" and the circuit books you are paying for in the reference. See example below.

Details		
Their Particulars	Their Code	Their Reference
<input type="text" value="B Blogs"/>	<input type="text"/>	<input type="text" value="Books 19 35"/>

The Red Dot Sales Account: ASB Bank 12-3034-0184198-00

Use the Red Dot Sales account to pay for your winning auction lots won at one of our 4 yearly Saturday Red Dot Sales. Please put your name in "The Particulars" and "Red Dot Sale" in the reference.

Details		
Their Particulars	Their Code	Their Reference
<input type="text" value="B Blogs"/>	<input type="text"/>	<input type="text" value="Red Dot Sale"/>

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DATES FOR YOUR DIARY

October's **Red dot sale** will now be held (COVID restriction permitting)
Saturday February 12, 2022

The **first meeting of 2022** is scheduled for Tuesday 8th February.

The Keith Griffiths Memorial Lecture – Tim Beech, James Berry Part 2.

This was the second lecture Tim has brought to us on James Berry. Tim's collection of James Berry's design work and other memorabilia keeps growing; is there a possibility of a part 3 next year?



Reginald George James Berry was born in London 20th June 1906. Although at school he won prizes in drawing when he left he was employed as an insurance clerk. In 1925 at the age of 19 he immigrated to New Zealand on a NZ government work scheme and was directed to work on a dairy farm in Gisborne to pay off his assisted passage. Returning to Wellington, his chance to develop his latent artistic skills happened when, after a variety of jobs, he gained employment in Goldberg Advertising. In 1932 James left Goldberg and took on freelance design work. From 1935 to 1942 he was staff artist at the Dominion, and during this time produced the historical booklet "New Zealand in Review".



His first attempt at stamp design was in 1930, an air mail stamp and then in 1932, a Health stamp, neither of which were accepted.

In 1933 his Pathway to Health (images front page) was accepted and from then on a long list of accepted designs: 1934 airmail, 3 values; 1934 Western Samoa pictorials; 1935 frame for silver jubilee (but not the portraits); 1936 Health – lifebuoy; 1936 King George V memorial... (His success in designing Health Stamps lasted for over 20 years). Of the 1940 Centennial set, 9 of the 12 stamp designs were by Berry.



His greatest philatelic achievement was the design of the 1946 Peace stamp issue: these were very popular, and a poll taken by Stanley Gibbons placed a group of 4 among the 12 best stamps produced since the War; the ninepenny, (A Spirit of Thankfulness) was placed first.

James Berry worked strenuously over the 1960 Pictorials design but only 2 were accepted: the 1/- log and the 1/6 tiki.

Not only did James design stamps, he also designed coins and medals. The coins included the reverse of the 1935 Waitangi Crown and four coins of the 1967 decimal coin set.

On New Year's Day 1967 the Dominion Sunday Times declared him to be "the 1966 Man of the Year." In 1968 he was appointed an OBE.

In 1979 James peacefully passed away when flying home to Wellington from visiting his daughter in the upper North Island. In 1980 he was posthumously awarded the gold medal of the Accademia Italiana dell'Arte e del Lavoro. In his lifetime he completed over 1000 designs for stamps, coins and medals.

Tim showed us a wide range of Berry's philatelic design work and passed around portfolios of sketches, preparatory drawings and completed first samples: Tim finished by stressing that more material, knowledge and research is required to assign stamp designers to actual designs. Tim Beech's lecture was a fitting tribute to a famous and outstanding New Zealand designer and a worthy theme for our Keith Griffiths Memorial Lecture

There are various collections of Berry's art; for references see:

- "The Image Maker" by J. R. Tye.
- Tom Lee Estate Philatelic Image Collection
- A collection of over 550 medals, which Berry sold to the Hawkes Bay Savings Bank.
- Post Office Archives, Te Papa.

THE LADY FLOWER PAINTER

Miles Dillon

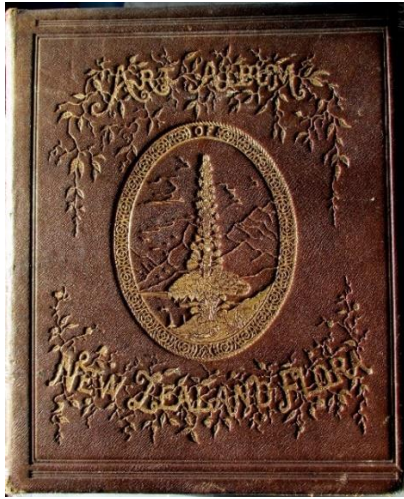


5 May 2021 saw the issue of a set of four stamps and miniature sheet depicting the botanical art of New Zealand artist Sarah Featon. NZ Post also produced a tea towel featuring the four stamps – one wonders what feminists might have to say! Notes on the first day covers tell a little of Sarah's story but sadly with the demise of NZ Post's Focus magazine there is no vehicle for a fuller narrative. Bruce Sampson's *Early New Zealand Botanical Art* has a section on Sarah and she features as one of the artists in Bee Dawson's *Lady Painters*.

Sarah Ann Porter was born in England in 1848 and married Edward Henry Featon in Auckland in 1870. Edward was a Londoner who arrived in Auckland in 1860 aged twenty. The couple moved to Gisborne in 1875 where Edward worked as a land surveyor. Sarah was evidently educated by an uncle with an interest in art. The couple lost their first child, a daughter aged one day. A son was born in 1871 so one can imagine the mother balancing her artistic pursuits with a busy domestic life.

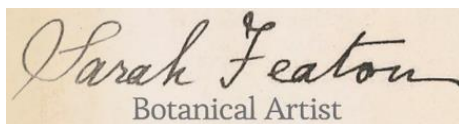
The Featons conceived the idea of a lavish publication illustrating native plants to dispel the impression that New Zealand had few flowers. They commissioned Bock and Cousins to prepare chromolithographs from Sarah's paintings. Bock and Cousins are known to philatelists for their association with New Zealand's Second Sideface, Government Life and Beer Duty stamps as well as several early Pacific Islands issues. The project was enthusiastically endorsed by Henry Williams and William Colenso – Colenso even named a dracophyllum in Sarah's honour.

The Art Album as it came to be known was released in three parts, the first in 1887 followed by two in 1888. The parts were printed in a single volume, Volume 1 in 1889. Book bindings vary greatly with few the same – the one illustrated below is the finest I have seen.

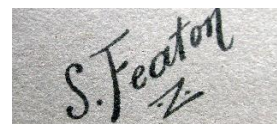


Forty of Sarah's paintings are included with the text, penned by Edward, described as enthusiastic but old-fashioned by today's standards. Subscribers had stepped up to underwrite the publication, the list at the back of the book headed by His Excellency Sir WFD Jervois, Governor of New Zealand. Edward's brother John was one of the subscribers along with several members of the Williams family but Colenso's name is noticeably absent. Not long after Volume 1 saw the light of day Bock and Cousins went out of business. Two further volumes were planned to be printed by the Government Printing Office but never eventuated.

Sarah Featon's signature on the first day covers bears little resemblance to her signature in the book. However, the signature on the covers matches that on Sarah's will. Edward died in 1909 and Sarah in 1927, survived by their son Edwin. It has been suggested that Edward was the driving force behind the enterprise and that after his death Sarah lost her motivation to press on with the project. All the paintings the Art Album (bar the frontispiece above), with almost 100 others are held by the National Museum. The paintings on the three lower denomination stamps are in the book but not the \$4 Campbell Island daisy.



Sarah Featon
Botanical Artist



S. Featon
Z

Edward and Sarah's Art Album is credited as being the first full colour art book published in New Zealand. In 1897 to mark Queen Victoria's Diamond Jubilee, a copy of the Art Album and some of Sarah's watercolours, housed in a box of native timbers, were presented to Her Majesty by the New Zealand Government.

AUSTRALIA 1913 – 1946 KANGAROO & MAP

Brian Carroll

The Commonwealth of Australia was formed on 1 January 1901 when the six separate British self-governing colonies of Queensland, New South Wales, Victoria, Tasmania, South Australia, and Western Australia agreed to unite establishing a system of federalism in Australia. The colonies of Fiji and New Zealand were originally part of this process, but they decided not to join the federation.

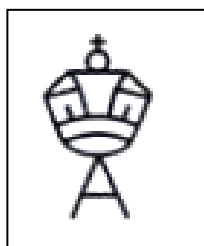


Following federation, the six colonies that united collectively became States and kept the systems of government (and the bicameral legislatures) that they had developed as separate colonies, but they also agreed to have a federal government that was responsible for matters concerning the whole nation. States were allowed to continue to issue postage stamps until 1913 when the first Commonwealth of Australian postage stamp was introduced.

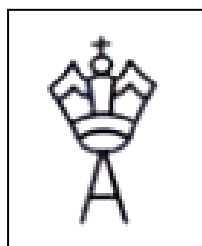
The Kangaroo & Map (Roo) stamp is the first Commonwealth of Australian postage stamp. The design, by Mr B Young, was ordered by the Labour Government, which had in its ranks a number of pro-republicans who strenuously opposed the incorporation of the monarch's profile on Australian stamps.

The process was engraved/recess, being engraved by Mr S Reading and printed using the typographic process. The main period of issue was from January 1913 until 1936, with a final single example being issued Jan 1946. The first printing Kangaroo & Map was by J.B. Cooke, later printings involved, J.B. Cooke, T.S. Harrison, A.J. Mullet, and J. Ash.

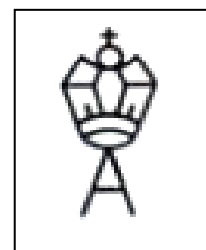
WATERMARKS (*As viewed from the reverse [Stanley Gibbons (SG) / Scott (SC) numbering system]*)



SG W2 / SC W8
flat crown



SG W5/ SC W10
tall wide crown



SG W6 / SC W9
tall narrow crown

The paper used for the 1915 issue was on an emergency issue on Georgian paper designed for portrait stamps, thus the watermark (W5) is often misplaced.



SG W7 / SC W203
multi crown & A

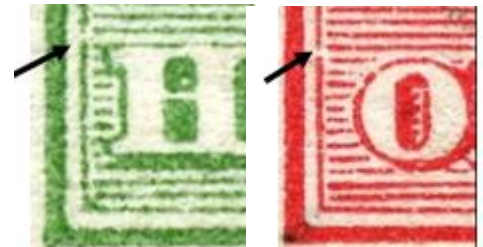


SG W15 / SC W228
multi C of A

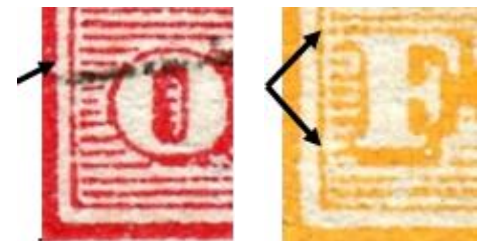
DIES

There are four major Die states; Die I (SG Die I), Die II (SG Die II), Die III (SG Die IIA), and Die IV (SG Die IIB).

SC Die I (SG Die I): Is characterized by a break in the inner vertical frame line at the lower left portion of the stamp even with the top of the denomination letters. Die I was only used for the ½ d, 1d, 2d, and 3d. Several plates were produced for each value except the 3d. When the second plate of the 3d was being prepared the damage became aggravated after making 105 out of the 120 units and the dies was returned for repair. This gave rise to the se-tenant pairs showing the two states of the die.



SC Die II (SG Die II): The break in the inner frame of Die I was repaired (see 1d red at right). Die II was used extensively until 1945 with the Die deteriorating progressively over life with damage to the frame lines and rounding of the corners. The 4d orange at right, (only printed in die II), shows the attributes of a worn plate (small gaps in the vertical inner frame line). Specialists recognize seven variations with Die II.



SC Die III (SG IIA): Die III is a prominent variation of Die II, so has the initial Die II characteristics (no break at the bottom-left corner). The Die III characteristic is a break in the vertical inner left frame line across from the kangaroo face, specifically the eyes, 9 mm from the top of the design.



Six penny



one shilling

SC Die IV (SG IIB): Die IV is another prominent variation of Die II, so has the initial Die II characteristics (no break at the bottom-left corner), and the Die III characteristics (left frame break). Die IV is characterized by a vertical "break" in the thick horizontal outer frame line between "ST" of "AUSTRALIA". On some Die IV stamps it is obvious, and on other Die IV stamps, more subtle.

in the thick horizontal outer frame line between "ST" of "AUSTRALIA". On some Die IV stamps it is obvious, and on other Die IV stamps, more subtle.



Six penny (subtle)



One shilling (obvious)

The Separation of stamps: Scissors, roulette, perforations and die cut. Bruce Webber and David Holmes.

Scissors on Imperf stamps

An Imperf stamp comes from a sheet of stamps where the postmaster had to cut the stamps out from the sheet usually using scissors. On occasions fold and rip was used. The very first stamps issued for many countries were imperf. It was not always easy, when cutting out New Zealand stamps, to get a frame of white around each stamp, the gap between each stamp was quite small (image 1). This didn't apply for some other countries e.g. early Greek stamps had a large gap between the stamps (image 2). Therefore in the process of cutting out the stamp the scissors sometimes got close to or cut into the stamp alongside the one being cut out (image 3).



1: Small gaps between stamps made cutting exactly in-between them difficult. The left stamp is 3½ margins.



2: 1891 5 Lepta pale green. Early Greek stamps had significantly wider margins than that of New Zealand



3: Stamp cut into on the right and the bottom. A 2 margin stamp



4: A 4 margin stamp



5: A 4 margin stamp with "wide" side margins – the adjoining stamps can be seen

An imperf stamp with 4 margins is a better stamp to collect. A stamp advertised as having 4 margins should have 4 easily seen margins on each side of the stamp (image 4 & 5). A stamp classified as having “wide” margins could show parts of the stamp beside (image 5). Sometimes if a stamp does not have a full margin on one side but cuts into the stamp part way, it might be classified as half a margin (left sided stamp image 1).

Trial separation methods - roulette

New Zealand stamps went through a period of trial separation methods before a perforation machine came into official use. Rouletting makes small cuts into the stamp margin but does not remove any part of the stamp. Various cut designs were tried. In Auckland a Roulette 7 was used – seven cuts within 2 cm (Image 6). Roulette 7 is the more commonly seen roulette in New Zealand, whereas other roulette types such as pin roulette (Image 7), serrate (image 8), “Y”, square etc. are quite rare. An example of zig zag roulette which was quite common on Greek stamps in the early 1900’s is seen in image 9.

Roulettes can often appear on 2, 3 or 4 sides; the more the better with the cuts hopefully not encroaching into the stamp design.



6: Roulette 7 on three sides.



7. Pin roulette (Odenweller lot 45)



8. Serrate 16 (Odenweller Lot 50)



9. Zig zag roulette on a double overprinted 1911 Greek stamp.

Perforations

Stamps are perforated when a series of holes are cut out between the stamps and small round pieces of paper are removed from the sheet to make the holes. Rouletting does not remove paper, perforation does. The amount of holes within a 2 cm distance determines the perforation gauge. 10 holes within 2 cm would be perf 10.

The first official perforating machine in New Zealand was a “comb” perforator used in Auckland 1864, its gauge was perf 12½. A comb perforator perforates a whole row of stamps both vertically and horizontally with one movement of the machine. One row of stamps would be perforated (often starting from the bottom) then the pins would be moved up a row then the next row perforated. The side perforations between rows may not necessarily line up (image 10) but the corner perforation pattern is always regular in all four corners of the stamp (image 11). Later on because of difficulties with the comb perforator (see the blind perforation holes at the bottom of each stamp in image 10) the side pins were removed which made it a perf 12½ line perforator.

A line perforator perforates one or more rows of stamps running in one direction, either horizontally or vertically. After the horizontal rows are perforated the sheet is turned 90 degrees and the vertical holes perforated one row at a time. Unlike the comb perforator the perforations cross irregularly and

thus the corner pattern is also irregular (Image 11). Compare the top right corners of Images 10, 11 and 12.

Prior to 1864, in Dunedin, the postmaster was looking for ways to separate stamps easily. The gold rush had increased postal requirements and the amount of letters being sent increased rapidly. The Dunedin postmaster contracted out the perforating of his stamps to someone who had a “line” perforation 13 machine. It seems that the contractor perforated a number of sheets of stamps together so frequently the perforations cut into the stamp design. It also seems that he wasn’t too worried about perfectly lining up the perforator to the stamp margins so that narrow or wide stamps are found. To identify a perf 13 the perforations need to be a full 13. $12\frac{3}{4}$ would still be classed as a perf $12\frac{1}{2}$. A Dunedin/Otago post mark is also a good help (Image 12).



10: $12\frac{1}{2}$ Comb perforation. Note the alignment of the vertical perforations.



11. 4d Edward VII comb perforation and 1d Universal line perforation.



12. Line perf 13 Narrow stamp with Otago postmark.

Die Cut

A die cut stamp is when the whole outline of the stamp is cut in one hit. Odd shaped stamps such as those from Tonga like the Banana shaped stamps are die cut (image 13). All modern self-adhesive stamps are die cut. Even though the stamps may look perforated they are not, they are die cut to look that way. Look closely at the “perforations” before removing the stamp from the backing paper, no holes have been made, it is just a wavy line (image 14).



13. Die cut Tongan Banana stamp.



14. Die cut Lord of the Rings self-adhesive stamp

Acknowledgment:

Thank you to David Holmes and Auckland City Stamps for reviewing this article and the roulette images from the Odenweller collection.

References:

Campbell Paterson Catalogue of New Zealand Stamps.

Hellas 2006 Greek Catalogue and Postal History

[Line vs Comb Perforations. How to tell the difference. » EzStamp](#)

Recent NZ Post Issues



20th Anniversary – The Lord of the Rings, 1st September 2021. 6 gummed stamps, 6 miniature sheets, and 6 Maximum cards. These scenes were painted by Sacha Lees and depict favourite characters and scenes from the movie. 20 years ago the Lord of the Rings stamps were globally a huge success. NZ post will be hoping the same for these.



Diwali stamps issued 7th October 2021. 4 gummed stamps and miniature sheet by NZ Post designer John Morris. This is the first time NZ post have issued stamps celebrating the Hindu festival Diwali – the festival of lights, which occurred over the 5 days from the 2nd November to the 6th this year. The main day includes celebrating with fireworks the 4th of November. Each stamp depicts one of the 5 days of the festival.



Christmas Stamps issued 3rd November 2021. 4 gummed stamps, 3 self-adhesive and a miniature sheet. Bright, bold and contemporary is how NZ Post designer Cam Price's 2021 Christmas Nativity stamps have been described. They certainly are a long way removed from the first Christmas stamp over 60 years ago depicting Rembrandt's "Adoration of the Shepherds" which was a very dark stamp with only Mary and child highlighted. Of interest to note that the paper type has been classified as "non-soak off"

(Information and images taken from <https://collectables.nzpost.co.nz/>)

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