



**L13: 2/- CAPTAIN COOK LANDING, TYPE L13
(Recess)
PLATE 1 THE 2/- Pictorial of 1935-1942 by R.J.G.
Collins, 1951**

Jenkin original wash drawing





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Introduction

With the publication of two volumes of "The Postage Stamps of New Zealand," the projected third volume dealing with the postal history and cancellations and the proposal of the Air Mail Society to issue a book to bring the story of air mails up to date, it might be thought that little remains for the research student to investigate. Actually this is far from being the case as the magnitude of New Zealand philately is such that it is improbable that all problems will ever be completely solved.

Books could still be written on such subjects as the Duty stamps and that New Zealand invention, the Meter stamp. Then there are other subjects (e.g. the second side-faces, the booklet and 1903 plates of the 1d Universal and the early postage dues) which are not fully covered in the handbooks, and which still require further investigation.

As I was responsible for the chapters on the 1935-47 pictorials in "The Postage Stamps of New Zealand," the question may be asked why the material in the present book was not incorporated in Vol. 2. Firstly, the typescript of Vol. 2 was completed nearly two years ago and, at that time, I had not finished my researches. Indeed, plates 2 and 3 of the 2/- have still to be studied. Secondly, printing costs and the need to fix some limit in the size of the handbooks demanded some condensation. The inclusion of a detailed treatment of plate 1 would have been disproportionate, particularly as a similar investigation of other values of the pictorial set would almost certainly reveal information which would supplement that already presented in the handbook. Lastly, the policy was followed in both volumes of excluding any varieties that might be considered of minor significance and hence unlikely to interest the main body of collectors for whom the books were in-

tended.

The method employed in obtaining the data for this book was as follows:

From a sheet of the last printing I was able to analyse the individual differences in the rigging of 101 of the original impressions and the 19 re-entries. The next step was to re-plate the remaining six printings and, where necessary, this was achieved by means of pairs, strips, and blocks. The most difficult stamp to place with certainty was **R10/5**. Copies which showed an individual characteristic, which did not correspond with any of the 119 replated stamps, were assumed to be this particular stamp but, it was not until a vertical pair was found on the paper with multiple watermark, perf. 13-14 x 13; and the top stamp identified as **R9/5**, that the problem was conclusively solved. To ensure that no mistakes were made, two complete sets of all printings were replated. Where stamps showed flaws it was necessary to obtain at least two copies so that only recurring varieties would be recorded. Finally, material had to be assembled to trace the stages in certain of the varieties.



Some explanation is necessary in connection with the illustrations in chapter 5. With the object of providing a really reliable guide to the characteristics of the 120 impressions various experiments were tried. Half-tone blocks from enlarged photographs were found to be unsatisfactory. Freehand drawings, made while the stamps were examined under a powerful glass, were better, but with these there was inevitably



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some deviation from the originals. Finally, a rather unusual and somewhat involved method of reproduction was applied. The 120 stamps were photographed in groups of 12 and enlarged prints were made. The lines of the rigging were then carefully drawn in by using a fine pen and Indian ink. The photographs were bleached out, the drawings were grouped, photographed, enlarged and again drawn in, and, from these drawings, and line-blocks were made.

The same care was not considered necessary to depict the flaws and retouches described in chapter 7, or the re-entries of chapter 8. In both these chapters the illustrations are printed from line-blocks reproduced from freehand drawings.

Previous experience has taught me that it would be rash to claim that every variety has been described. I have some stamps which show flaws but, as I have not been able to find two copies, these may be transient. The eye can become fatigued and, although the study upon which this book is based has extended over a long period,

it is quite possible that some flaws have been overlooked.

Some justification will, no doubt, be expected for the title of this book. The 2d full-face plate 2, several values of the 2nd side-face issues, the 1½ d of 1900, the 1d Mt. Cook, the 1d Universal, the 4d George V plate 44, the Dunedin Exhibition set, and the early Health stamps are some of the New Zealand issues which, for various reasons, are of particular philatelic interest, but I believe that the 2s possesses so many features that it may justly be claimed as our most interesting stamp.

The touching up of every impression on plate 1 before it was put to press, the various printings, some of which were rendered necessary by the Battle of Britain, the variations in the papers, perforations, and inks, and the treatment that the plate received to remove flaws, all combine to make this a really outstanding subject for study and for the formation of a "specialised collection of one stamp.

The Design

The designs for the pictorial issue were obtained by means of a public competition. More than 1500 entries were received but some were quite unsuitable for reproduction.

A Board of Adjudication to select fourteen designs had been set up by the Postmaster-General. The members, were: -The Hon. Sir R. Heaton Rhodes, F.R.P.S.L., M.L.C., K.C.V.O., K.B.E. (Chairman), and Messrs. Johannes Andersen (Director of the Turnbull Library), R. Wallwork (Director of the Canterbury School of Art), and G. McNamara, I.S.O. (Director-General of the Post and Telegraph Department). Mr. C. W. Watts acted as Secretary.

Before starting upon the work of selection the members agreed that there should be three designs depicting New Zealand fauna, three show-

ing representative scenery, three devoted to Maori subjects, two presenting agricultural and pastoral scenes, and one each portraying an historical subject, sport, and Maori art.

The entry which, in the opinion of the Board, was the best of those presenting an historical subject showed the Landing of Captain Cook. This event had already been depicted on the 3d value of the Christchurch Exhibition set of 1906, but the members of the Board considered that this should not prejudice the acceptance of the selected entry.

The winning entry was the work of Mr. T. H. Jenkin. Incidentally it should be noted that in all previous references to this stamp, including the official booklet issued by the Post and Telegraph Department, the designer's name has been erroneously shown as Jenkins.



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Mr. Jenkin was born in Surrey, England, in 1889. He received his art education at the Battersea School of Art, where he won the King's Prize and obtained Honours in Design, and at the Royal College of Art where he was awarded the Diploma of the College and was entitled to the letters A.R.C.A. During -World War I he did considerable work on mapping, reconnaissance and camouflage and was mentioned in despatches. With his wife and young family, Mr. Jenkin came to Dunedin in 1921 and at the Exhibition of 1925 he was responsible for large-scale decorations for the Australian Government Court, Wanganui, Taranaki, Marlborough, and Nelson Provincial Courts and portions of the British and New Zealand Government Courts. He also designed the Exhibition Award Medal. In 1930 he transferred to Invercargill and took up the position which he still occupies as Arts Teacher at the Southland Technical College. Mr. Jenkin's entry in 1933 was his first attempt at stamp designing.

The original sketch was a wash and pen drawing for a 2 ½ d value but at the request of the Board, Mr. Jenkin made a line-drawing for the 2/- value.

Various attempts have been made by philatelic writers to identify the officer who appears behind Cook. In one philatelic book the identity of this figure has been given definitely as Dr Solander. Actually the design was not based upon any historical representation of the Landing, but was the artist's personal conception of this outstanding event in New Zealand history. Mr. Jenkin has stated: "I had no particular person in mind in drawing the officer behind Cook. My

chief aim was to obtain an effective composition, made of the type of men who would naturally be present, i.e. Cook himself, another officer, marines, and a boat's crew."

From the stamp it is difficult to tell the nature of the weapon carried by the marine. Mr. Jenkin's intention, was that this should be the short barrelled flintlock carried at sea and associated in most people's minds with Robinson Crusoe and Treasure Island and other sea stories of the middle 18th century. In the artist's original wash drawing his intention that the weapon should be a flintlock was clear. In the line-drawing, however, the weapon was depicted by means of a series of horizontal lines. The engraver outlined the weapon and omitted the butt.

In regard to the costumes worn by Cook and the other figures in the stamp, Mr. Jenkin remarks: -" Historical costume has always been one of my pet subjects. During my boyhood and student days in London I spent a considerable time in the South Kensington and other museums, where authentic costumes are to be seen, and I have drawings of military and naval uniforms from the Services Museum in Whitehall. I have also Cassell's History of England (published in 1900) illustrated with reproductions of contemporaneous drawings and paintings and giving the well-known portrait of Cook (by Dance) in the Greenwich Hospital. This shows the dark uniform coat with buttoned-back facings edged with gold lace, long waistcoat, curled and combed hair tied back and narrow neck band. Other illustrations show the close-fitting knee breeches and long silk stockings, buckled shoes and three-cornered hat edged with gold lace."



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The Die

The line-drawing was approved by the Board and was forwarded to the High Commissioner for New Zealand in London. It was handed to Messrs. De La Rue and Co., who had received the contract for the production of the 2s stamp.

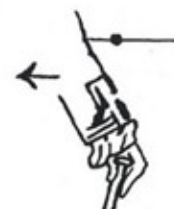
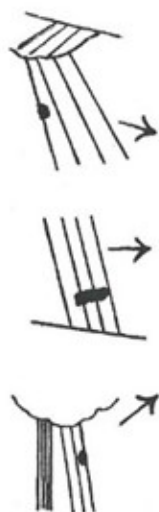
The die was of polished steel measuring 74 x 49mm.

The engraver lowered the inscription to give it greater clarity, altered the shape of the figure 2, shaded the lower hills with lines and dots running lengthways, and increased the shading of the sky to the clouds.

The engraver was not satisfied with his reproduction of the head of the marine in the boat. A hole was drilled in the back of the die, the offending portion was knocked-up and bur-nished, and the head recut.

During the hardening process the die became damaged in four places. The flaws comprised a dot to the right of Cook's arm on the 43rd horizontal line of shading; a dot on the rigging above the head of the standing marine; a dot on the rigging above the figure 2, and a relatively extensive flaw on the rigging to the right of the foremast.

Proofs from the die were printed on soft white wove watermarked paper in deep green, olive, and olive-green. The proof in olive-green was approved.



Enlargement of the proof, showing flaws which developed when the die was hardened.



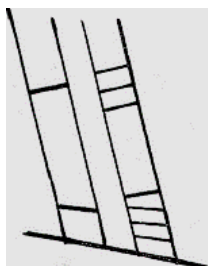
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The Transfer Roller.

Messrs. De La Rue and Co. have stated that only one die and one transfer roller were produced for the 2/- stamp.

There are two impressions which appear lengthways on the periphery of the roller. They are on opposite faces and are numbered 1 and 2 on the side of the roller.

Shading of the rigging in transfer roller after retouching



When the attention of De La Rue and Co. was drawn to the absence of the dot to the right of Cook's arm in the original impressions on plate 1 and to the differences in the shading of the rigging in the three plates, they stated that:

"In laying down plate 1, the dot was noticed and the engraver succeeded in removing it."

It was also stated that :

"During the process of laying down plate 1, some of the lines of shading in the rigging became weakened and, when the second plate was laid down, some did not reproduce at all, particularly those between the second and third rigging lines. The damage to the impression on the roller was noticed and the roller was touched up, leaving odd blanks in the shading and weakening some of the lines."

A study of the stamps shows that this statement is not accurate. It is unlikely that a complete record of the work on the transfer roller was made and, even if it had been, it would have been lost in the fire, so that the statement would be based upon the memory of the engraver who



The transfer roller in the possession of the Post and Telegraph Department is of hardened steel. It bears the date 19/2/34.

There are two impressions which appear lengthways on the periphery of the roller. They are on opposite faces and are numbered 1 and 2 on the side of the roller.



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The work necessary to correct the flaws in plate 1 was such that it was decided to touch up the transfer roller so that if and when a second plate was required it would not be necessary to touch it up to the same extent. The transfer roller was therefore softened and the dots on the rigging above the head of the standing marine and. above the figure 2 were removed. On the transfer roller these dots stood up from the surface and thus could be cut away with a burin. The extensive flaw in the rigging to the right of the foremast was removed, but this correction left blank spaces. The dot to the right of

Cook's arm was not treated.

After the transfer roller had been again hardened, it was used, in its recut form, to re-enter impressions on plate 1 and to lay down plates 2 and 3.

In the impressions on plate 2 two short horizontal lines were cut by hand in the blank space between the first and second upright lines and either two or three in the space between the third and fourth upright lines. Because of the recutting of lines on this plate it is possible to identify the position in the sheet of some of these stamps. The impressions on plate 3 were not touched up and are therefore exact reproductions of the impressions on the transfer roller after the flaws had been removed. This plate developed some marked flaws.



Dot to the right of Cook's arm

Plate 1

The plate, which was made of copper, was curved to fit the cylinder in the printing machine. Because of the shape of the stamp, the impressions were laid down sideways.

At the top of the plate there was an engine-turned design to assist the printer in the adjustment of the pressure to bring out detail. This design appeared on the left-hand side of the printed sheets but was normally cut off before the sheets were despatched from the printers. The printers' record number 1298-1 appeared inverted in the middle at the right-hand side of the plate. This number was usually guillotined off the bottom of the sheets before they were despatched.

This plate also bore the number 1 which appeared on the selvedge of all issued sheets, under R10/2.

The top of the plate was bent over at right angles to fit into the printing cylinder and at the bottom there were four large holes so that the

plate could be securely affixed to the cylinder.

The impressions on the plate were in 12 rows of 10 so that the issued sheets contained 120 stamps in 10 horizontal rows of 12.

The outstanding feature of this plate is that, because of the flaws which developed when the die was hardened, each of the 120 impressions was touched up by an engraver before the plate was put to press. The touching up affected the horizontal lines of shading in the rigging to the right of the foremast, and the upper part of the rigging below the large sail. In some instances there was a recutting of the upright lines in the rigging to the right of the foremast and there is also some evidence of the touching out of the dot to the right of Cook's arm and of the dot on the rigging above the standing marine. Another feature of this plate was the attention given to it by the printers during its use and the removal of flaws and damage by burnishing, by retouching, and by the re-entering of impressions.



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Plate 1

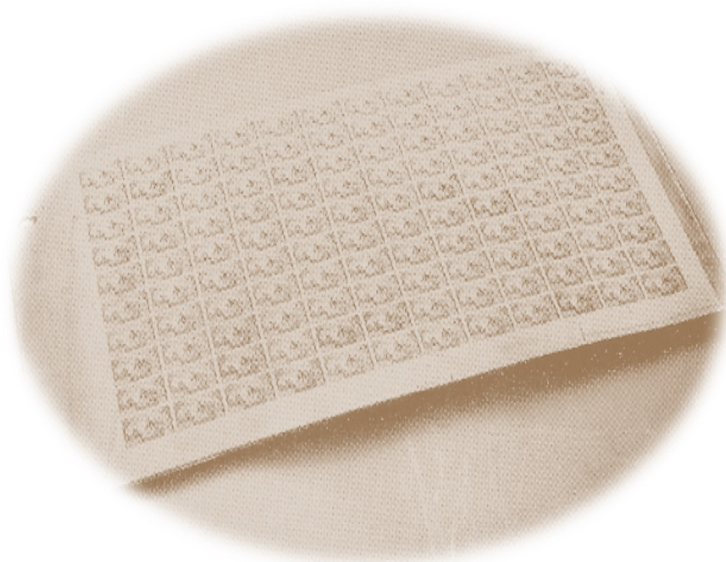


Plate 1 in its present state, flattened. The top of the plate is to the right

In its present state the plate has been flattened for convenience of permanent custody in the General Post Office, Wellington, and all the impressions on the plate, as well as those on the original die and on the transfer roller, have been defaced by means of diagonal lines.



The back of the plate shows a large number of curved indentations and parallel ridging.

