



ROTARY PLANT (a section of which is shown here) is now used in the printing of stamp issues

praised or solved by reference to standards applicable to other arts. A stamp is limited in size to what are considered pleasing dimensions, when it is placed on a white envelope. We should be mildly shocked at larger areas, as we are by smaller ones such as the South African "bantams." The designer is therefore restricted in his operations. He has to ask himself how much he shall place within the area, and at what distance shall his pattern be clearly discernible. Shall he use borders? Shall his design be symbolical or pictorial or realistic? And what colour shall he use?

There are further restrictions. Stamps are in part the product of government policy. The rules of the Universal Postal Union prescribe certain colours for certain denominations. The Government may require a design embodying a specific subject. Then reproduction has to be considered. The accepted design for the one-shilling pictorial of 1935 was unsuitable for the method employed for the other stamps and was therefore abandoned.

Few philatelists pretend that surface-printed stamps are up to line-engraved standard. There is not the delicacy nor

the crispness of line and the total effect is flat. They quote the 2½d of 1890 and the 5d of 1891 as "horrible examples"; they are reckoned among the most unattractive examples of all stamps depicting Queen Victoria. Yet the 1935 pictorial 9d which was originally lithographed, improved considerably in attractiveness when surface-printed on chalk-surface paper.

We generally agree, continues the Christchurch Society, that about 18 inches is the distance at which the pattern should be clearly perceptible. Some of us do not favour the representation of perspective, empty space, or distance in depth. It is contended that the area is too small to represent distance in depth. There have been some conspicuous examples of bad balance between border and centre or vignette. The 2½d and the 5d of 1890 and 1891 and the 1923 map stamp, are examples. Style, spacing, and size of lettering and figuring require great care.

As to colour, it will have been noticed how detail is submerged in a yellow stamp, such as the 2d in both the George V and George VI issues. The tendency is for all bright colours to

Concerto for Colin Horsley

LENNOX BERKELEY, one of the more gifted of the younger English composers, has written a piano concerto especially for the New Zealand pianist Colin Horsley, who is back in England after his concert tour of the Dominion last year. The concerto will be given its world premiere at a Promenade concert in London next August, and Colin Horsley, who has the sole performing rights for two years, will play it with the BBC Symphony Orchestra conducted by Basil Cameron.

The man who brought Colin Horsley out last year, Val Drewry, is back here again making arrangements for the forthcoming tour by Moura Lympny, and he told *The Listener* something about Colin Horsley's movements since he returned to England. He had been extremely busy and in one concert season had performed 15 different concertos, which was pretty heavy going. Horsley had also recorded five Chopin studies recently, and he had further engagements to appear with the BBC Symphony and the London Symphony Orchestras this year. Mr. Drewry hoped to bring him out to New Zealand again in 1950 for another tour, when he would be able to give the first New Zealand performance of the Berkeley concerto.

Lennox Berkeley was one of the new generation of English composers of whom Benjamin Britten was the most outstanding, and his talents were such that he would probably be more widely known were it not for the fact that he was rather overshadowed by Britten's brilliance. Berkeley was born near Oxford in 1903 and studied under Nadia



BBC Photograph
COLIN HORSLEY

Boulanger in Paris. His main works included an oratorio (*Jonah*), a symphony, a ballet (*The Judgment of Paris*), and several small works for strings and piano.

Arrangements have been made for Moura Lympny to give 12 studio broadcasts for the NZBS, the first being from 1YA on Sunday, July 11. Recitals from other National stations will follow.

Mr. Drewry said that Moura Lympny had recently been made a Fellow of the Royal Academy of Music, and had also just completed a film for the Gainsborough studios called *Flowers for the Living*, in which she appeared under her own name. She would leave England by air and was expected to arrive at Auckland on about July 10. Her last concert before leaving was scheduled to take place at the Covent Garden Opera House. She had made several new recordings in recent months which New Zealand listeners would shortly be able to hear. They included the Second Book of the Brahms *Paganini Variations* and the Liszt *E Flat Concerto*.

do this, so that designers favour the duller shades. It seems to be agreed in the Society that Maori subjects are very suitable, with reservations. They are favoured if some whole unit such as the prow of a canoe or the tataou design as in the 1935 9d is used to fill the area. New Zealand designs measure up well to world standards.

The leading stamp-designer in New Zealand is James Berry, commercial artist, of Wellington. Mr. Berry's de-

signs were accepted for three of the four stamps in the forthcoming Royal Visit series. Of the New Zealand stamps which won high places in the voting conducted by Stanley Gibbons (mentioned earlier) all were designed by Mr. Berry. We asked him how he came to take up the work. He told us that in 1932 he saw a shop-window display in Wellington of designs for New Zealand stamps—the 1935 series—and he was so interested that he decided to try his hand at this sort of thing. The idea, he said, was the main trouble. When we asked him about detail and the danger of overcrowding, he said that in commemorative stamps you have a story to tell, and if you make the design too simple, you don't tell it properly. The design might belong to any country, whereas a stamp should show plainly where it comes from. Mr. Berry has been so successful as a stamp designer that he has had about 80 designs accepted for use in New Zealand and the Pacific Islands.

Finally, it may be mentioned that the intaglio process used for the production of the Royal Visit series will be the same as that used to produce the first stamp in the world—the famous English penny black. The only difference is that the first stamp was printed on a flat bed. Now rotary printing is used.



TWO OUTSTANDING EXAMPLES of good design in New Zealand stamps. On the left is a reproduction of one of the first issue, "a classic stamp." On the right is James Berry's original drawing for the famous 9d Peace stamp