

Campbell Paterson's **NEWSLETTER**

FOR COLLECTORS OF NEW ZEALAND STAMPS

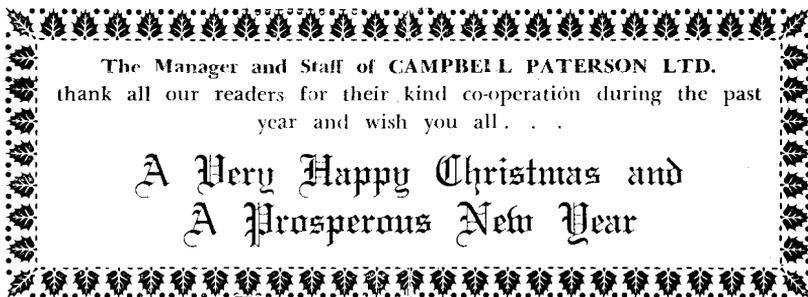
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This Newsletter gives valuable information. Retain it for reference purposes.
Vol. 13, No. 5 — **DECEMBER, 1961.** Issued Monthly—Subscriptions, 6/- per annum.
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NEW ZEALAND NOTES AND COMMENT by Peter Oldham

Over the Christmas period I will be travelling South, in command of the Naval Reserves training ship **H.M.N.Z.S. Ngapona**, and will be pleased to welcome on board at our ports of call any clients and friends who can get along. I shall be leaving Auckland on 22nd December and expect to be in Tauranga 23rd, Gisborne on 24th-25th, Napier on 26th and Wellington on 28th.



**Positive identification of a rare stamp: the 1909 King Edward VII
8d. definitive of New Zealand, perf. 14 line.**

By **JOHN ROBINSON**

Using conventional methods, it is not merely difficult, but impossible to identify with certainty the 8d King Edward VII stamp of New Zealand, perf 14 line.

In an excellent paper in "The London Philatelist" (1959, Vol. 68, pp. 23-31), Mr. R. J. G. Collins presented his researches on the perforating machines used for this issue. All told no fewer than four different comb heads were used for this issue. In addition, six different line heads were used: four of these for the earlier printings of the issue which includes the 8d rarity. Later, in 1916 the other two line heads were used for special printings of the 8d, and also of the King George V 2d, 3d and 6d, all on "pictorial" paper.

It was clearly shown by Mr. Collins that the actual gauge of the perforations was of no great value in determining whether or not a line head was used. By careful study of each of the heads it was concluded that there was only one sure test in deciding for or against a line head. This was a close examination of the vertical perforations of a doubtful stamp. In a line-perforated stamp, these vertical perforations would correspond exactly, whereas, due to erratic spacing in the short rows of pins in the comb heads, a comb perforated stamp would exhibit various differences in alignment and spacing of the holes in the vertical sides.

It remained, therefore, to suggest an easy method of demonstrating disagreement between perforation holes, not too easy a matter with ordinary visual examination.

The method described here is a relatively easy photographic one. Before this is attempted, for it obviously cannot be readily used on every 8d, the doubtful specimens can be culled as follows:

- (a) Remove all stamps with sideways watermark and with no watermark; these are from the 1916 printing on "pictorial" paper.

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Bldg., Queen St., Auckland, C.I. Telephone 49-118. Box 5555.**

- (b) Remove all stamps that are not indigo-blue in colour. The rarity must be in this shade.
- (c) Using an "Instanta" gauge, remove all those which do not gauge extremely close to 13.75 all round.

The specimens left can then be handled photographically. The technique consists of using the actual stamp instead of a negative in the carrier of a photo-enlarger. A print is made, 6in x 8in being a suitable size.

The enlarged "shadow" print can now be examined closely. A sheet of glassine is placed over the enlargement and the outline of the perforations is traced on to it. The top of the tracing is marked as such, and then the tracing is shifted sideways until the "left hand" perforation "teeth" coincide with the right.

It is now an easy matter to see if the holes are identical or not. Due allowance has to be made for unevenness in the "teeth" of the perforation, but in a line-perforated stamp careful alignment of the tracing and photograph will result in a series of perfectly normal, round holes being seen. In a comb perforated stamp these holes will be erratic, the disagreement ranging from slight to violent in character.

The "right hand" tracing may now be shifted over to the left in the photograph to provide a further check.

Only those stamps showing perfect agreement between tracing and photograph can be perforated with a line head. In the case of the 8d King Edward VII stamp, such absolute agreement in an indigo-blue specimen, perf 13.75, means the discovery of an extremely elusive and rare item.

A VISIT TO HARRISON & SONS

By CAMPBELL PATERSON

My wife and I recently had the privilege of visiting the High Wycombe printing works of Messrs. Harrison & Sons Ltd. As all of our readers must know, Harrison's are responsible for our current New Zealand Pictorial values from 9d upwards and they also print huge quantities of stamps for Great Britain and many parts of the Commonwealth, such as Ghana, Nigeria, Fiji and so on.

It is their proud claim that they print 30 million stamps a day — an incredible figure until it is realised that Great Britain has a population of 50 million people. Even allowing for babies and a few others who would use no stamps, an average usage of one stamp in two days over the whole population is not more than one would expect.

In one respect I was unlucky in the day of my visit. The British Government security regulations are very strict and it turned out that for various reasons no visitors could be allowed into the rooms where the stamps first begin to take form. We did see at least one of the camera rooms, where the artist's drawings are first committed to film, but of the other processes from film to finished cylinder we were not allowed to look. So, most unfortunately, the various steps in photogravure which precede the actual printing are still to me something I can read about but have not seen.

It so happened that in the camera room which we did visit, a whole set of a new issue, for an African Commonwealth country, was on a bench in original large artist's drawings. These, each about 12in x 9in in area, are the originals from which the much smaller photographs are taken. It was interesting to hear the comments of the senior camera man on the subject of artists who put far too much detail into their originals, apparently without any thought of the impossibility of reproducing such detail on the miniature canvas of a postage stamp. Distant buildings are shown with every window minutely depicted — as the operator said, there is no possible hope of such minutiae showing up on the finished print and their presence on the original does nothing to assist in the production of an attractive stamp. The set on the bench was in fact very attractive. Bold designs in brilliant colours promise yet another lot of bait for the collectors' money. Working with Stanley Gibbons as I am now, I see (though I have nothing to do with) the enormous spate of new issue material which is appearing all over the world. It is a mystery to me how the "new issue" collectors, at least those collecting more than a handful of countries, can manage to keep pace. The cataloguing of such quantities is yearly becoming more and more of a problem. However, I am somewhat straying from Harrisons. One of the stamps was very strange. Although the occasion for the set was yet another "African Independence," this stamp, bearing the not very original design of a hand with torch uplifted, clearly depicted a European, not a Negro hand! One can imagine that unless something is done to change its colour there may even be an international incident! It would be too much to hope that the apostles of inter-racial brotherly love will allow such "provocations" to pass without the usual scream of rage.

We started our tour in the gum department — of all places — and yet logically enough, for the first step after the paper is received from the mills is to gum it. I found that I had been accepting gum altogether too lightly. It seems that it is "gum arabic" which comes from Acacia trees in one quite restricted area of Africa. It is shipped in rounded lumps looking very much like Kauri gum, the lumps being about the size of a ping pong-ball. As might be expected, foreign matter such as grit and fibres adheres to the lumps so the first step is to dissolve the gum and strain off the foreign matter. The dissolving is done with water and I was surprised to learn that nothing else is either added or subtracted; the pure gum arabic, as from the tree, is what we lick.

The next step, the gumming of the paper, is done by a machine not unlike a small newspaper printing press. You have the same roll of paper travelling in obscure directions; the same series of rollers picking up the ink (gum in this case) and finally the paper passing over the last, evenly gummed roller to receive a scientifically smooth coating. (A good deal smoother and more scientific than my description — but I am afraid my non-mechanical mind is quite incapable of describing the course of paper in a press.) After that the paper is led by what can only be described as a Heath-Robinson path to the end, where, having undergone various indignities, it arrives dry, gummed and de-surfaced. The de-surfacing, i.e., loss of surface smoothness, is caused by the various processes undergone in the gumming, particularly the heat. So the paper must be resurfaced. This is done by leading it through a further maze of rollers, some hot, some cold; in fact, the paper is ironed and emerges with that glossy surface which is typical of photogravure paper.

We were now led to where stamps were actually being printed. The method is almost exactly the same as in line-engraving, for the process (photogravure) is only a mechanical variation of the older type of printing. The printing cylinder has the details of the design sunk into it — just as in line engraving; the cylinder passes through a bath of the ink and as it revolves a stationary "doctor blade" effectively removes all the surface ink; the cylinder then passes over the paper — or rather, the reverse — and under pressure the paper picks up the ink from the sunken parts. All this is done at remarkable speed by machines of great complexity and ingenuity.

(To be continued)

CURRENT ISSUES, by Jack Keatley

2½d on 3d Q.E. Prov. A few examples of the surcharge offset on the back in reverse, have been seen — also one in which 2½d was reproduced on the front left hand margin. One "offset on back" piece was affected over the whole right hand vertical column, others showed varying degrees of offset, some fully reproduced, some partially, in random positions on the sheet. Apparently these offsets can be caused in two or three different ways.

1961 Christmas Stamp. This year's bright and colourful emission seems to have compared more favourably among collectors than last year's rather sombre stamp. Although previous publicity mentioned only Pl. 1A 1A 1A 1A, there is also a Pl. 1B 1B 1B 1B. As seems to be usual with photogravure printed stamps, minor varieties abound. I have seen numerous thin horizontal coloured lines. These appear in all the different colours used, sometimes individually, sometimes in company. A number of sheets from the 1A plate show black lines through the lettering of the bottom panel. The lines have the characteristics of a type of ink "drag" and seem to be confined to parts of the bottom row. There does not seem to be any constant pattern.

On sheets seen of Pl. 1A, Row 2 No. 12 shows a constant weakness to the black plate on the right shoulder of the central standing "wise man," resembling an aura of light. On Pl. 1B, Row 4 No. 1 shows a largish black spot below the ear of the central standing figure. On Row 4 No. 5 a vertical line of the tiny black circles appears heavily emphasised on the steeply sloping roof at left, and a small disturbance (retouch?) shows between this line and the left margin. There is also quite a large disturbance, probably as a result of touching up of the cylinder, in the lower folds of the Virgin Mary's dress. Although comparatively large, this is not over easy to see because of the general darkness of the surrounding.

As mentioned previously, a few sheets showed an upward shift of the yellow plate, tingeing the top lettering and causing a curious multi-coloured strip immediately over the bottom panel.

New 2½d Pictorial. This new addition to our definitive series is rather pleasing and well executed. The detail is much clearer than in the earlier flower stamps

by Messrs. De La Rue and probably reflects the greater experience of Messrs. Harrison & Sons in this type of printing. Because of its enhanced appearance — it is obvious two rather different plate production techniques have been used — the new stamp has a slight “odd man out” tendency, but personally I think it a step forward if we must have photogravure stamps.

Two plates have so far been used for each colour in sheets numbered 1A 1A 1A 1A and 1B 1B 1B 1B. These were probably printed in tandem. Four lines of small rectangles, representing the colours used, show in the bottom selvedge of the 1A sheets.

An examination of sheets from both plates reveals that in neither case was the etching process for the “background” plate 100 per cent effective, so that a large number of blank spots on the plate had to be touched in by hand. There are several extensive instances of this retouching, Row 3 No. 11 on Pl. 1B being of really major proportions. The touched in area shows around and under the letters NEWZ. This retouching also shows in the top part of the stamp below: Row 4 No. 11, around the lettering TITOKI, while two white flaw lines extend down from the O. On this stamp a tiny retouch also shows up between the leaves and left margin. On the same plate extensive retouches occur on R9/1, 9/2 (both to top background), R11/7 (around and under TITOKI) and R16/9 shows a prominent flaw in the form of two vertical white lines, in the lower right area, which extend through the margin into R17/9.

Pl. 1A does not seem to have required the pre-printing (we presume) attention accorded Pl. 1B, but several impressions show repair. The larger ones are R8/5, where the retouching surrounds the figures 2½d (also noticeable is an oblique line of blank dots passing through T of TITOKI), R9/4 top left corner (plus line of black dots at right) and R15/1 very easily seen repair or damage between 2 of ½d and right margin.

A fuller report on the two plates reads as follows:— Practically without exception the irregularities apply to the grey background, but there could well have been something overlooked in the other colour plates. **Pl. 1A 1A 1A 1A:** In addition to the larger repairs mentioned above, smaller retouches in varying positions show on R2/8, 2/12, R12/3 (long narrow repair down from O of top lettering). R11/1 and 12/2 show white flaws which apparently escaped attention. On **Pl. 1B 1B 1B 1B**, in addition to the major retouches mentioned above, no less than ten impressions show smaller repairs. The positions are: R1/10, 3/1, 4/2, 5/11, 6/1, 6/6, 11/11, 12/9, 14/2, 14/10. There are other type small variations on R1/2, 1/7, 2/11, 10/3, 12/11 and 19/11 hardly worth reporting in detail. R13/11 shows a break in the left leg of N of NEW, while R20/2 shows dark areas under E of NEW and ZEA of ZEALAND, plus extra grid dots in bottom margin. I suspect these may have been caused in a similar way to the selvedge variety in the 1958 3d + 1d Health, i.e., by a small fold back of the masking tape.

Some sheets have been seen with some of the colours well out of register.

3d Kowhai brown Plate No. 1. Row 2 No. 1 flaw and retouch. Messrs. R. Samuel and B. Cox draw attention to a white flaw which developed on this stamp, on the branch just above where the stem of the lower left kowhai joins it. Our informants say the flaw is known on 1111 and also on 2111, but has been retouched during 2111 printings, probably at the same time as R20/4 (see October notes) was repaired. The flaw, although small, is easily seen, but the retouch is more difficult to pick.

New 3d Plates. The P.O. advises sheets 2123 and 2124 are now on sale.

1d Dominion

Stocks are not large, but while they last we offer the full set of eight different variations, i.e., three types of De La Rue paper, Jones, two Cowan papers, Litho and Wiggins Teape.

- | | | |
|---------|--|-------|
| 573 (a) | The set of eight stamps mint. Catalogued 14/3 | 12/6 |
| | Litho wmk varieties: | |
| (b) | An interesting range of four mint blocks of four based on the different inks used in this superimposed watermark. Blue green, yellow green, pale green (on double gummed paper), blackish green. The four blocks | 97/6 |
| (c) | The great rarity “colourless watermark” in mint block of four. Centring not perfect, but carrying Mr. Paterson’s personal guarantee. As much as £10 per copy is being asked for this stamp. The block | £15 |
| (d) | The other rarity “watermark on front” (reads in reverse on the back). Mint single | 150/- |

Imperf Corner

574	(a) 1d Taupo S.G. 249a pair imperf between	£24
	(b) 1½d Boer War S.G. 300b pair imperf all round	£25
	(c) As above S.G. 300a pair imperf between	£10
	(d) 2½d no wmk perf 11 S.G. 272 pair imperf left selvedge	70/-
	(e) 6d Official S.G. 064a horiz. strip of three imperf between	£20

All the above rarities are in excellent condition.

½d Green Mt. Cook Plate Nos.

Our offer is of three clean looking blocks of six "New plate" printings, perf 14 x 13½ (F5b S.G. 433) showing Pl. Nos. 1, 2, 3. The three blocks £10

Arms Type

575 A fair warning — in several cases we have only one each of the following offers:

(a) **Cowan single wmk:**

	Mint		Used	
	1/3 lemon	6/-	1/3 lemon	5/-
	1/3 orange	4/-	8/- blue	10/-
	2/6 brown	4/6	9/- orange	20/-
	4/- brown-red	6/6	10/- rose	4/-
	35/- on 35/-	£5	£5 blue	95/-
(b)	Wig Teape single wmk:			
	9/- orange, used	20/-	10/- pink, used	4/6

(c) **Wig. Teape mult wmk upright:**

	7/- blue used at 7/6; 11/- on 11/- mint at 35/-; ditto used	27/6
	Scarce 1/3 printing of 1955 (S.G. 634b), used	£3
	Even scarcer 3/6 on 3/6 sans serif lettering (S.G. 657a), used	110/-

(d) **Wig. Teape mult wmk inv.:**

	10/- rose mint at 15/-; £2/10/- brown red mint	£7
	15/- olive used at 12/6; £1 pink used	6/-
	1/3 orange and black mint, 4/6; ditto used	1/3
	1/3 "blue lettering" error (S.G. 634c) mint, 22/6; used	22/6
	As above block of four mint, £4; selvedge block of six used	110/-

(e) **Late issue on Unsurfaced paper (on issue short time only):**

	£1 pink (S.G. 646a) mint, 50/-; ditto used	20/-
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(f) **N.Z. Dependency Niue:**

	1944-45 Cowan single wmk (S.G. 103-106) mint. The four (5/- centred low). Catalogued £7/17/6	£5
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Long Type Fiscals

576	N.Z. 2/6 brown "Counterpart" error, mint	30/-
	Niue 1918 printing on De La Rue paper, 2/- mint at 5/-; 5/- mint ..	10/-
	As above, 2/- block of four, mint, 20/-; 5/- ditto	40/-

QUEEN ELIZABETH

Don't miss the opportunity to complete this section of your collection, which is noted for its fine range of shades. The following offers are all **MINT**, but used copies are also available on application.

577 **Low values with small figures:**

N1a	½d grey. Two fine shades, 3d; in blocks	10d
N2a	1d orange. Two good shades, 7d; in blocks	2/-
N3a	1½d brown. Two good shades, 8d; in blocks	2/6
N4a	2d green. Two fine shades	9d
N5a	3d vermilion Die 1A. Two shades, 1/-; in blocks	3/6
N5b	3d vermilion Die 1B. The single stamp, 6d; in blocks	1/9
N6a	4d ultramarine. Two fine shades, 1/3; in blocks	4/6
N7a	6d purple. The single stamp, 9d; in blocks	2/8
N8a	8d rose-carmine. Three good shades, 3/-; in blocks	11/-

The Middle Values:

N9a	9d brown and green. The single stamp, 1/3; in blocks	4/6
N10a	1/- black and carmine. Two fine shades, 3/-; in blocks	11/-

N10b 1/- black and carmine. The scarce Die 1B, each 120/-

N11a	1/6 black and blue. The single stamp, 2/3; in block	8/6
N12a	1/9 black and orange. The single stamp,	3/6
N12b	1/9 as above on thick white paper. The single stamp	3/6

High Values:

N13a	2/6 brown. The single stamp, 3/9. A block	14/-
N14a	3/- green. The single stamp, 4/6. A block	17/-

N15a 5/- carmine. The single stamp, 7/6. A block	28/6
N16a 10/- blue. Two fine shades, 32/6; in blocks	£6
Low Values, large figures on coarse paper:	
N31a 1d orange. The single stamp, 3d. A block	1/-
N32a 1½d brown. The single stamp, 8d. A block	2/6
N33a 2d green. Two good shades, inc. the pale green, 1/-; in blocks ...	4/-
N34a 3d vermilion. The single stamp, 1/- . A block	3/6
N35a 4d ultramarine. Two good shades	1/3
N36a 6d mauve. Three fine shades, 2/9; in blocks	10/-
Low Values, large figures on thick white paper:	
N31b 1d orange. Three fine shades, including the late issued, striking, red-orange, 2/3; in blocks	8/-
N33b 2d green. Two fine shades, 9d; in blocks	2/9
N34b 3d vermilion. Two fine shades, 1/9; in blocks	6/6
N35b 4d ultramarine. Two good shades, 1/-; in blocks	3/9
N37a 8d brown. Two fine shades, 2/-; in blocks	7/6
Provisional Issues:	
N40a 2d on 1½d (Large figures)—	
Large Dot, 2 good shades, 9d; in blocks	2/6
Small Dot, 2 fine shades, 6d; in blocks	2/-

N41a 2d on 1½d (Small figures). The scare error, issued only at Auckland 60/-

1874 First Sideface Offers — All Used

578	Perf 12½:		
	(a) Set of six 1d, 2d, 3d, 4d, 6d, 1/-, in above average condition	£5	
	(b) Set as above, in condition usual to most collections	75/-	
	(c) As above, in spacefiller condition	15/-	
579	Perf 10 x 12½:		
	(a) 1d lilac, heavily post-marked but a gift	5/-	(d) 6d blue, fair condition ... 10/-
	(b) 2d rose, fine used	25/-	(e) 1/- green, superb used ... 45/-
	(c) 3d brown, at prices depending on condition, 7/6, 17/6 and	25/-	as above, average cond. 20/-
580	1875 Star watermark:		
	(a) 1d & 2d excellent cond. 27/6		(b) 2d val. only, very cheap 2/6
581	1878 Perf 12 x 11½:		
	(a) Set of five, 1d, 2d, 4d, 6d, 1/-, nice condition	45/-	
	(b) As above, average condition	30/-	
	(c) Scare 2/- claret, £5; not quite so fine	£4	
	(d) Scare 5/- grey, MINT, centred slightly to left	75/-	
582	Individual offers:		
	(a) 1875 Elusive perf "nearly 12" (S.G. 158). Good condition, used ...	50/-	
	(b) Another rarity, the 1/- perf 10 x 12½, centred slightly left (S.G. 164, priced £28), MINT	£12/10/-	

Health Miniature Sheets

583	(a) 1957 Original min. sheet issue. The first printing with sideways wmk. The pair of sheets	9/-
	(b) As above, the scarcer second printing on upright wmk paper. The two sheets	17/6
	(c) 1958 issue 3d + 1 blue, showing retouch in sky over right hand tents. Each	5/-
	(d) As above, complete sheet, showing clear retouch to right tent on stamp six	22/6
	(e) As above, but in strip of three from mint sheet	20/-
	(f) 1959 Tete and Poaka bird series, sheets	6/-
	(g) 1960 Kotare and Kereru, sheets	6/-

Health Stamps

	Mint	Used	Mint	Used
584 1929 Nurse	9/-	6/6	vedge blocks, one pale carmine	
1930 Nurse	20/-	—	Pl. 1, the other deep carmine	
1931 Red Boy	85/-	—	Pl. 2. The two blocks	£8
1931 Blue Boy	85/-	60/-	1933 Pathway	15/- 12/6
1932 Hygeia	25/-	20/-	1934 Crusader	10/- 12/6
As above "not so fine"	—	10/-	1935 Key to Health	3/- 1/6
Two attractive top corner sel-			1936 Lifebuoy	2/3 1/6

1937 Hiker	2/6	2/6	1943 Triangulars	1/-	9d
1938 Children at Play	3/-	1/6	1942 Swing	2/-	2/-
1939 Beach Ball pair	4/-	4/6	1943 Triangulars	1/-	9d
1940 Beach Ball pair	7/6	—	1944 Princesses	9d	9d

All later Healths in stock, mint and used.

585

First Type Postage Dues.

A superb set of ten values, ½d, 1d, 2d, 3d, 4d, 5d, 6d, 8d, 10d, 1/-, in mint blocks of four. All except one have yet to see a hinge. For good measure, the interior ornamentation of two stamps of the 2d show doubling, 5d and 10d show doubling of lower frame on two stamps and 8d shows clear centre offset on back.

The ten clean blocks £12/10/-

THE COMMEMORATIVES

586

1905 Christchurch Exhibition:

(a) The complete set of four. Mint	95/-
(b) ½d Canoe, mint, 7/6. Good used	6/-
(c) 1d Maori Art, mint, 6/6. Fine used	5/-
(d) 3d Capt. Cook, mint, 11/- . Fine used but damaged corner	10/-
(e) 6d Annexation, mint, 75/- . Fine used	100/-

587

1913 Auckland Exhibition:

(a) The complete set of four. Fine mint	140/-
(b) Ditto, not quite so fine	130/-
(c) Ditto, not so fine	120/-
(d) ½d value, mint, 5/6. A mint block, 20/- . Fair used	4/-
(e) 1d value, mint, 7/- . A mint block	27/6
(f) 3d value, mint, 60/- . A slightly damaged copy	15/-

588

1920 Victory:

(a) Complete set of 7, mint or used	27/6
(b) Ditto, not quite so fine. Mint or used	25/-
(c) ½d green, mint, 6d. Deep green, mint, 2/6. Yellow-green	3/-
Pale yellow-green, 12/6. Green, fine used	3d
(d) 1d carmine, mint, 1/- . Carmine-pink, mint	1/6
(e) 1d carmine, used, 3d. Carmine-pink, used	6d
(f) 1½d Maori Chief, mint, 6d. Used	1d
(g) 2d on 2½d green, mint, 9d. Yellow-green, mint	9d
Pale yellow-green, 1/-; green, used	3d
(h) 3d Lion, mint, 5/6; used	3/6
(i) 6d Peace and Progress, mint, 10/-; used	6/-
(j) 1/- George V, mint, 15/-; not so fine	10/6
Used, in quite good condition	15/-

589

1923 Map Stamp:

(a) De Le Rue Paper, mint, 5d; used	1d
(b) Jones Paper, mint, 2/6; used	4d
(c) Cowan Paper, mint, 3/-; used	3/-

1935 Silver Jubilee:

Complete set of 3 values, mint	9/6
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1936 Chamber of Commerce:

Set of 5, mint or used	6/-
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1940 Centennial:

Complete set of 14, mint	32/6
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1948 Otago Centennial:

Set of 4, mint or used	1/3
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1936 Anzac:

Set of 2, mint or used	1/-
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1937 Coronation:

Set of 3, mint	1/6
Ditto, used	10d

1946 Peace:

Complete set of 11, mint	6/-
Ditto, used	2/6

1950 Canterbury Centennial:

Set of 5, mint or used	3/-
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1953 Royal Visit:

Set of 2, mint, 1/-; used	5d
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1957 Plunket, 1958 Nelson,

1959 Jamboree:	
Each, mint, 5d; used	2d

1958 Tasman Flight:

Mint, 1/-; used	6d
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1958 Hawkes Bay:

Set of 3, mint, 2/3; used	1/7
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1960 Westland:

Set of 3, mint, 1/8; used	1/4
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1953 Coronation:

Set of 5, mint, 6/6; used	3/6
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1955 Centennial of N.Z.

Postage Stamps:

Set of 3, mint, 1/3; used	7d
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1957 Frozen Meat Export:

Set of 2, mint, 3/3; used	2/3
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1959 Marlborough:

Set of 3, mint, 2/-; used	1/6
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1959 Red Cross:

Mint, 6d; used	4d
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590

1940 Centennial Plates

½d 1T 1L 2T 2L, each	9d	1d B1, C2, D1, D2, F1, F2, ca.	2/6
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G1, H1, H4, I2, ea.	2/6	10d surcharge A2, C2, ea.	4/-
I3, J2, J3, ea.	3/-	1/- A1 strip of four, £3; block	
1½d A1, A2, B1, C2, ea.	2/6	of 8	£5
2d A1, A2, B1, B2, C3, C4, ea.	3/-	Official:	
D3, D4, G6, G9, G10, H6, ea.	3/-	½d 1L, 1T, ea., 9d; 1½d A1, ea.	2/-
H10, I7, J7, K9, K10, L9, ea.	3/-	2d A1, B1, C9, G10, ea.	1/9
2½d A1, ea. 2/-; 3d A2, B2, ea.	5/-	2½d A1, ea., 2/-; 3d A1, B1, ea.	4/-
4d A1, ea. 5/-; 5d A1, ea.	5/-	4d A1, ea., 9/-; 6d A1, ea.	11/-
6d A1, ea. 6/-; 8d A1, ea.	7/6	8d A1, ea., 9d; 9d A1, ea.	7/-
7d A1, special price, ea.	22/6	1/- strip of four	15/-
9d A1, ea.	22/6		

Representative set of Plates, one each value ½d, 1/-. The set of 14 Pl. No. blocks (1/- strip of four). Cat. £8/5/9 £7

Two More Scarce Items

- (a) We have been entrusted to sell one of the most elusive of all the Geo. VI Plate No. blocks, the 1/3 Pl. 3A-2 on upright watermark paper. Only a small number of sheets were printed from this plate on the paper with upright wmk. 1/3 Geo. VI Pl. 3A-2 upright wmk block of four. Cat. £30 £25
- (b) 1/- Q.E. R7/7 Frame A. Again we have been commissioned to offer a scarce series consisting of three states, flaw and two subsequent retouches. The final retouch — to the upper lines of the bottom panel under the insignia on the Queen's dress — is well known, but only a token number of the two earlier states appear to be in existence and then only in used examples. The three used stamps £10/10/-

Plate Varieties of the 1d Life Insurance 1913-1931:

- (a) The effective and easily seen retouch to sky lines over lighthouse. One each of the earlier printing in carmine and later scarlet printing. The two retouches 5/-
- (b) An offer of the two above stamps, each showing identical easily seen constant break in top frame. The two flaws 2/6

Thematics

We have just received supplies of the most colourful and appealing sets of Thematic stamps we have seen for a long while. Made up into small packets (one set per packet), and priced to suit every pocket, they will make extremely attractive Christmas presents.

- 5 Sport, 5 Butterflies, 1/6 per set. 5 Animals (2 diff. sets), 5 Sport, 5 Birds, per set 1/9
- 5 Geographical Year, 5 Native Art, 5 Heraldic, 5 Animals, 5 Butterflies (2 different sets), 5 Birds (3 different sets), 5 Veteran Cars, 5 Nursery Rhymes, 5 Transport (2 different sets), 5 Flowers, per set 2/-
- 5 Sport, 2/6 per set. 8 Animals, 6 Flowers, 6 Aviation, per set 3/-

Mixed Packets:

- 12 Triangular stamps, 3/3; 20 Red Cross, 25 Music, 4/- each; 50 Religion, 5/-; 50 Animals, 50 Sport, 8/6 each; 25 Silver Wedding, 9/6; 50 Railways, 10/-.

Accessories

Albums are rather scarce this year, but we are able to offer a few of the popular "Rapkins" springbacks as follows:

- Crown. In blue, green or red (75 pages) 40/6
- Favourite. Ditto 45/-

Postage extra in all cases.

Pocket Magnifiers. The superior F.G. Pocket Folding Magnifiers, extremely well finished in chrome with optically ground lenses. 5X, 15/- each; 8X and 10X (small size), 22/- each; 8X and 10X (large size), 26/- each. All postage extra.

The "Lighthouse" Flash Magnifier. Powered by torch batteries, this neat little 10X Magnifier is invaluable for the collector who wishes to study his stamps at close quarters in the evening or in bad light. May be used equally well in daylight without power. Complete with batteries and including postage 20/-

"Inspectoscope" Magnifiers. Fitted with an adaptor to take power from any 230 volts bayonet light socket (could be converted for wall plug), with clear plastic head so that no power is needed in daylight hours. The powerful 10X lens gives all the magnification that could be desired. Perfect for specialists.

Plus postage £6/5/-

Classine Interleaving Pages. So necessary for the protection of your stamps. Size 9½in x 10in, suitable for Crown and Favourite albums.

Per 100, plus postage 4/6

Hinges, "Ideal," pre-folded, good peelers. Per 1000, plus postage 2/3