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FOR COLLECTORS OF NEW ZEALAND STAMPS

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Lot 191 (d)

CAMPBELL PATERSON LIMITED

P.O. Box 5555, Auckland 1, New Zealand
Room 404 Canterbury Arcade
Queen Street, Auckland.
Telephone 793-086



UK: P.O. Box 17, Woking, Surrey, England



NEW ZEALAND NOTES AND COMMENT BY WARWICK PATERSON

COLLECTING MODERN VARIETIES

Blueprint for a modern specialist collection - what's worthwhile - and what isn't.

Whatever the degree of specialisation a specialised collection by definition involves more commitment than a simplified collection. The commitment on the part of the collector is an intellectual one rather than necessarily of finance or time. I feel that the return to the collector in terms of enjoyment and investment may be potentially higher when he specialises. Maybe I'm biased, but it seems a natural way to go to me (and to many others). The idea of going below the surface and developing a "second sight" (at least seeing what many never learn to see) is an appealing one. This applies particularly where what you see in the way of scarcer varieties may reward you with a monetary return; or the considerable pleasure of exhibition success and the recognition of your skills by others.

Whether it is for personal satisfaction or for public exhibition that a specialised collection is taken up, an understanding of what is significant or otherwise will be of great help. By "significant" I mean telling something about the technology used to produce the stamps or demonstrating a constant feature of the equipment or machinery employed. As will be seen - whatever the variety under discussion this feature of constancy ("constant varieties") or transience ("errors") is one which keeps cropping up in the evaluation of varieties.

As Patricia E. Capill says in her "Guide to National Stamp Exhibitions" - "The aim must be to present the subject in a logical, intelligent and developing manner". Any specialised collection should show an understanding of the way in which the stamps were produced. Modern stamps could start with sketches and essays or photocopies of the designers' ideas and jottings - (careful here, though, as such "original" material has been known to have been produced for the market - it needs to be authenticated).

The next stage - printers' proofs and colour trials - presents problems in New Zealand at least. The NZPO has been known over recent years to have laid legal claim to such material on the grounds that it was produced and supplied by the printers under their contract with the Post Office. It is this contractual claim which makes the buying or holding of modern printers' stamp proofs something of a risky business. The solution is either to live somewhere else or establish untainted legal title to your material.

On now to the varieties. Why not take them at each stage of the development of the stamps? This seems a logical approach to me, and even if the collection is never exhibited, it will become that much more understandable to wives and other bewildered onlookers. (Please refer to Xmas Newsletter Notes here).

PHOTOGRAVURE A little research and close examination of mint sheets should start to reveal a picture in the constant flaws and retouches. Extraneous flaws in the design (sometimes tiny spots of colour) occurring in every stamp on the sheet will belong to the original negative. The shading of the design may have been improved by hand at the negative stage as well as with pencil or dye or by lightening the design. Again, these revisions are common to every stamp on the sheet and most likely the other sheets from plates with different plate numbers. The multi-positive plates may also contain flaws and need to be revised by the printer. A typical multi-positive flaw is recognised by the fact that it appears in exactly the same position in each plate produced from that multi-positive. Flaws in or retouches to the carbon tissue (typically an irregular tear or painted-out discrepancy) have to be recognised by their individual appearance. They would appear only once on the sheet. Finally, flaws occur in the printing plate and may or may not be retouched. Particularly interesting are flaws which appear in original printings and are later noticed and retouched. Such plate flaws may be coloured (a recess in the surface of the plate) or white (a raised area). Retouching typically is done with an engraving tool in order to reproduce the screen dot effect as closely as possible. Recessed flaws may be drilled out and filled in with a suitable material. Even shaded areas can be lightened by a burnishing tool used to make recesses more shallow and hence carry less ink.

These are the main types of flaws in photogravure. Most interesting are "before and after" positional blocks showing plate revisions with both flaw and retouch. All philatelic varieties are better displayed in a block or multiple which demonstrates their position in the sheet by reference to selvage and marginal markings. Used examples of flaws to support the mint are

interesting and show your admirable dedication. The collection could also be supported by plate blocks, major shades and colour variations, First Day covers, examples of booklet covers and panes, stamps used on cover and literally any aspect of the production, distribution and use of the stamps which appeals to you. Both this and the write-up should be kept under control however, and serve to highlight the stamps themselves. Understatement combined with real relevance and interest seems the best approach to me.

Errors in modern printing are a feature of collecting which used to be frowned upon ("printer's waste"). Not so today, where the more spectacular the aberration the more keenly it is sought. The main criterion seems to be that the error has occurred during "normal" running of the production cycle. Perforations may be missing, doubled, trebled or otherwise deformed. (Blocks of stamps showing the configuration or direction of differing perforating heads are always interesting, particularly if in the same issue). Papers may vary and the direction of the mesh is a visible (with experience!) variety to display, again if it alters. Doctor blade flaws occur when either the fine wiper blade is damaged or when something gets caught behind it. In the former, an uncoloured line appears in the direction of printing. In the latter, a coloured band may appear caused by surplus ink not wiped from the plate's raised, normally non-printing surface. Colour omissions occur, but slip through rarely in modern stamps; they are a result of a sheet's for some reason not being printed in one or more colours. Machine faults or paper folds can contribute to missing colours. Colour shifts are common in modern stamps and are generally worth collecting when they are spectacular - and some are, believe me! Offsets If the printing cylinder revolves once without a sheet between it and the impression roller then the latter will pick up the ink and the next sheet through will receive a full reversed impression on the back in that colour - an "offset". These are spectacular and collectable, but care should be taken to differentiate them from simple "set-off" - traces of the colour of the previous sheet printed - the latter are seldom collectable.

LITHOGRAPHY Many of the varieties mentioned above do not occur in litho stamps. Negative flaws have been seen and some retouching may be done on the plate. Litho plates are cheap to produce and expensive to revise, so the result tends to be more new plates and less varieties. Plate flaws do, however, exist and can be useful in identifying printings, plates and positions.

The offset blanket gives rise to at least two transient or semi-constant litho flaws. Foreign matter embedded in the blanket may cause irregular or oval "halo" flaws, some lasting over several sheets. "Double or treble impressions" in litho appear to be caused by loose adjustment of the blanket causing it or the sheet to slip. They are not true double prints. These varieties are worth collecting, but don't overdo it! They should not be over-estimated. Missing colours may occur in litho.

Well, there it is - the sketchy blueprint for a modern variety collection - but don't follow it to the letter. Develop a theme, satisfy a curiosity, observe the amusing or bizarre - put in a humorous aside - that way the collection will truly be unique and won't need to cost a fortune.

From a client at year's end ...

"Thank you very much for allowing me to view on approval the Full Face Queens that I had requested from your December Newsletter. I have seldom had the opportunity before to study stamps of this period of such superb appearance and feel sure that the few that I have decided to purchase will provide a very sound foundation upon which I can build up my collection of stamps of this era.

Thank you again for giving me the opportunity to add some attractive and valuable stamps to my small collection, from which I get a lot of pleasure and satisfaction."

From a "new" collector of New Zealand stamps ...

"I have greatly appreciated the help your catalogue provides and the prompt service that you have given to such a "green" newcomer to the world of philately."

DEFINITIVES GO OVER TO LITHO - TIME FOR A RETHINK?

New Zealand philately is scattered with watersheds (just as is the philately of all countries). I don't mean postal history watersheds - although there are enough of them - but major shifts and changes in the nature or production of our stamps that will in future years be seen to have marked a new direction for specialised collecting - perhaps even a starting point for some (and a finishing point for others).

A change in the printing methods used to produce definitive issues is a typical one - the change to Decimals was another.

Lithography has been with us for a long time, originally in its primitive form where printing was from stones bearing the design in ink-receptive patterns, and today, as I described recently in CP Newsletter notes, in a photographically-based process involving quickly and cheaply produced wrap-around aluminium plates - "photo-offset-lithography".

Hitherto (the theory went) Definitive issues, being used over much longer periods and hence being reprinted more often, required plates which could withstand longer "runs" and the rigours of storage, maintenance, makeready and being put on and off the printing machines. Recess engraved and surface printing plates being solidly made of durable metals justified their high cost of production and maintenance. In much the same way, although the cost of production of photogravure plates (cylinders) was less, they too had great durability and the ability to be used more than once and be well maintained. (The photogravure plate is basically an electroplated cylinder of copper). It seemed likely then that modern photogravure might provide the ultimate in plates for Definitives - long runs, ability to be reused, high quality reproduction, subtlety of colour and tone.

However, a mere 22 years after the first use of photogravure for a NZ Definitive issue we now see the first signs that it has probably been superseded by lithography - the 24c Map stamp and the new low value Minerals. The reasons? You don't need to have second sight to read the minds at POHQ (or is it the Beehive where some of these decisions are made?). Litho plates can now be produced to a high standard by fully automated processes in literally minutes. This brings the capability to print our stamps much closer to home (less individual skills required - cheaper production) - hence we see the efficient and clearly highly competent Leigh-Mardon of Melbourne beginning to print our Definitives with the following obvious advantages to the NZPO.

- (a) Less lead time required to produce new issues - closer liaison possible between printer, Government Department and (a fervent prayer) designer.
- (b) A cheaper process, but one maintaining high standards of quality and production - less overseas funds committed to produce the same revenue.
- (c) The ability to produce reprints at short notice to meet unforeseen or short-term needs.

The signs seem clear enough to me. How much longer will photogravure be used to produce New Zealand stamps in the face of economic and logistical reality? Personally, I would regret its passing. Photogravure has served us well, as did the processes it replaced both in fine stamps and in philatelic interest.

And what of the future for litho-produced New Zealand Definitives and other stamp issues? Perhaps the next watershed will be the first entirely NZ-produced Definitive issue - for better or worse.

Bradbury Wilkinson now print our recess engraved bank notes at their plant in Whangarei. What are the chances of a return to the finest process of all for printing stamps?

From a New Zealand customer on receiving his new CP Catalogue of NZ Stamps at Xmas ...
"I take this opportunity to compliment you and your staff on producing such a superb catalogue, the like of which I have never encountered before. I am sure that I will get many hours of pleasure and information from this Catalogue."

MINERALS by Ngaio Giddings

The attractive "Minerals" set has now appeared and brings with it some surprises. The main one is that two different perforation heads are in use, one gauging 14.4 x 13.9 and the other 12.75 x 12.5. The horizontal single comb heads of the type found in the 24¢ definitive are used moving from the bottom of the sheet to the top.

The following perforation combinations have been seen:

(a) Perf. 14.4 x 13.9

(b) Perf. 12.75 x 12.5

- 1¢ Without vertical perfs in lower selvedge - type (a)
- 1¢ With vertical perfs in lower selvedge - type (b)
- 2¢ Without vertical perfs in lower selvedge - type (a) and type (b)
- 2¢ With vertical perfs in lower selvedge - type (a)
- 3¢)
- 4¢) Only type (a) in sheets without the lower selvedge perforated
- 5¢) vertically and with the lower selvedge not perforated vertically.
- 9¢)

As more sheets become available other combinations may well be seen. The challenge will be to classify permanent printing errors if the sheets with the single dot code are being printed four (or six?) panes at a time from four (or six?) similar plates combined together in one printing operation, especially as there is no regular differentiating mark separating one plate from the other (unless you can find some!).

Add to this that it may be possible to find plate or imprint blocks with or without vertical perfs in the bottom selvedge and each appearing in two different perforations. In the meantime, have a look for the following:

- 1¢ With vertical perfs in lower selvedge Row 10/7 - a green flaw crossing the "W" of "New" (Perf. 12.75 x 12.5)
- 2¢ (Perf 12.75 x 12.5) lower selvedge not perforated. Rows 3/9, 3/10 and 4/9 - almost vertical scratches in the dark frame. 10/6 green scratch outside top left corner.
- 2¢ (Perf. 14.4 x 13.9) with perfs through lower selvedge. 4/4 - a large white dot below "Agate". 4/7 - flaws in the oblong brown patch at the top of the mineral. 9/5 - two large flaws below "Agate"
- 3¢ Perf. 14.4 x 13.9 - lower selvedge not perforated. 3/1 - a light square patch in the dark grey above the yellow at left. 10/4 a light flaw above "ea".
- 3¢ As above with lower selvedge perforated. Row 6/10 - a bull's eye flaw or another of these "hickies" mentioned in the August 1982 Newsletter.

More to come!

MARKET TRENDS In "Stamp Collecting Weekly" (UK) "Philatelic Newsreel" says under the heading "Confidence Returns to Market?" - "Despite patches of apathy among bidders the results of Robson Lowe auctions during October (1982) suggest a return of confidence to the market. A Bourmemouth sale on the 7th October which included a good selection of Cinderellas realised £73,927 - the Cinderellas attracting much attention." New Zealand is mentioned as showing popularity with Australian States in the Postal History field. A British Empire sale on the 14th October realised in total £75,039.

SOME RECENT AUCTION REALISATIONS OVERSEAS In Robson Lowe's auction at Zurich on 30th September 1982 - the "Midas" sale - a copy of CP A2h(z) (SG.96a), the 2d. Provisional on unwatermarked paper of 1863 "centred to top" and cancelled "Otago" over the face in barred oval with a faint crease, sold for 630 Swiss francs (NZ\$435). A high price for a stamp with several clearly defined faults. In the West Brisbane Stamp Sale of 12th November most lots offered went for approximately estimate. A set of First Sideface colour trials to the 1/- overprinted "Cancelled" (6) sold for A\$255 (NZ\$344). A mixed lot of 30 Adson in mixed condition estimated at A\$80 sold for A\$105 (NZ\$137).

WE MUST BUY! IF IT'S GOOD WE'D LIKE TO HEAR ABOUT IT - AND THE
MONEY'S BURNING A HOLE IN OUR POCKET!

1982 CHRISTMAS 18c MADONNA WITH CHILD The most spectacular offset we have seen for many years has come to light in this issue with a complete reproduction in several colours on the back in half a sheet. Fournier, the printers, give no plate number guide to the colours used for this stamp, but as far as I can make out the colours offset are Blue, Red and Yellow and the effect is an ethereal reversed stamp on the back without value or country, but providing us with a variety of such beauty and charm that I can fairly call it one of the best offsets in existence. I'd almost call it the "fine watercolour" offset.

\$1 SCALLOP SHELL Stanley Gibbons in January advertised portions of a sheet of this issue containing one row completely imperforate. According to the advertisement and the illustration, the perforating machine had only perforated the first and third rows, resulting in the second row being left mainly imperforate (imperf. between vertical pairs and also part imperforate on two sides). Their price is bound to raise eyebrows - the vertical strip of three £295 (NZ\$650). To my knowledge it is not the first sheet that has been found, but is probably the second sheet - giving a total supply of this variety of 20 examples. A rare item indeed.

MARKET CHOICE "Watchman" in the "Stamp Collecting Weekly" of 25th November picks the 1938 King George VI Purple-brown (CP.MO4a) Official as the key stamp of the King George VI Officials and his "buy of the week" - mint, used or on cover. I note that SG list it at £26, £18 (NZ\$58, \$41). Somewhat ahead of CP's \$50, \$25. Buy at best is my recommendation, particularly on the New Zealand market at present.

1968 10c TIMER INDUSTRY (OD22a) Our English colleagues report the finding of an inverted watermark, used, in this issue.

1976 4c CAPE EGDMONT LIFE INSURANCE (X30b) This is the scarce vertical mesh version of the original 1969 horizontal mesh issue with perforation unchanged. CP do not list it printed from plate 11, but Mr. H. Newman of Auckland has found a pair with plate 11 and vertical mesh and shown it to me. Any other sightings? This is an intriguing issue, as X30b contains the very-rare-indeed plate 2A2A which was never supplied by the New Zealand Post Office Bureau in Wanganui. Where the 2A2A sheets went or whether indeed they ever existed in any quantity remains a mystery.

THE KING GEORGE VI COLLECTORS' SOCIETY Mr. Stuart Fairbairn of Christchurch has drawn my attention to this society, founded in 1960, whose aims are among other things "to bring together in one worldwide body collectors who in one way or another collect the Commonwealth stamps issued during the reign of King George VI". The society spreads the net wide and tries to cater for beginners, medium and advanced collectors. It publishes study papers, "intermittently" and "GEOSIX" quarterly. The annual subscription is \$8(US) and the address is c/o Mr. M.R. Boyle, Membership Secretary, 5 Bowbank Close, Tunstall, Sunderland, Tyne and Weir, England, to whom prospective members should write direct.

REPRINTS NOTED A full scale reprint of the Four Seasons issue has been supplied and is distinguished by a black asterisk in the left hand selvedge opposite horizontal Row 10 in each value. They must surely have been a popular theme. Other reprints are the 24c Map with two blue dots and one green dot and three dots in the print number square, the 50c Spiny Murex with two red asterisks in the selvedge opposite Row 10 on the left and the \$2 Circular Saw with one green dot opposite Row 10 in the selvedge. The 30c Toheroa has also been noted in reprint form with three purple asterisks opposite Row 10. The 24c reprint (above) also signals the first use of the perforation 14.4 x 13.9 (see "Minerals" page 5). Previous perforations in the 24c have been 12.75 x 12.5.

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T H A T ' S T H E R E A L B R E A K T H R O U G H !

TO DAZZLE THE EYE - A SUPERIOR 1898 PICTORIAL COLLECTION

BROKEN UP - MINT AND USED

Part of a recent major purchase - the collection is strong in shades and stamps of exceptional appearance. There are a number of mint multiples and all major variations are present as well as some of the very great varieties. Condition is largely fine to very fine, but light hinging is fully allowed for on the prices which will allow buyers to fill in gaps in their 1898 collections at very favourable prices.

Remember the classifications: UHM - whinged mint; LH - lightly hinged; H - hinged; MNSF - not-so-fine unused; FU - fine used; CU - commercially used; NSFU not-so-fine used. ALL STAMPS ABSOLUTELY GUARANTEED FOR YOUR COMPLETE SATISFACTION.

- 1/2d. MT. COOK - PURPLE
- 167 (a) E1a "London" (1) Purple-brown LH \$4: FU 75¢: CU 50¢: NSFU 10¢
 (2) Purple-slate MNSF \$1: FU 75¢: CU 50¢: NSFU 10¢
 CU block of four of super appearance \$5
 (3) Blackish-purple LH \$7.50: FU \$15: CU \$10: NSFU \$1
- 1d. LAKE TAUPO
- 168 (a) E2a "London" (1) Blue & Yell-br. LH \$2: FU 20¢: CU 10¢: NSFU 5¢:
 E2a(z) double perfs - mint no gum (cat. \$75) \$25
 (2) Blue & Chestnut H \$2: FU \$2: CU \$2: NSFU 50¢:
 Superb centred LH block of four \$20
 (3) Blue & Choc-br. MNSF \$2: FU \$6: CU \$5: NSFU \$1
- 1d. WHITE TERRACE
- 169 (a) E3a, wmk. W6, p.11 (1) Crimson LH \$7: MNSF \$1: FU 20¢: NSFU 5¢
 (2) Rose-red H \$4: FU 20¢: NSFU 5¢
 (3) Lake-crimson FU \$10: CU \$7.50: NSFU \$1
 (4) Deep Crimson-lake Lovely appearance - pin hole - (cat. \$75) \$7.50: LH block of four in Rose Red \$30: Double perfs - fine used \$15.
- 1/2d. BOER WAR
- 170 (a) E4a, wmk. W6, p.11 (2) Brown LH \$50: H \$25: CU \$30
 (3) Chestnut H \$5: CU \$4
 (4) Pale Chestnut LH \$12: MNSF \$2: CU \$3
 (5) Reddish-chestnut H \$4: FU \$12: CU \$4
 R/E R2/12 LH \$50: CU \$20
 VLH block - superb - \$65
- (b) E4b, wmk. W7, p.14 (1) Pale Chestnut LH \$10: MNSF \$2: CU \$25: NSFU \$5
 Re-entry R2/12 in superb UHM single (centred low) \$50
- 2d. PEMBROKE PEAK (Brown Lake)
- 171 (a) E5a "London" (1) Brown-lake MNSF \$10: FU 25¢: CU 15¢: NSFU 5¢
 (2) Rosy-lake LH \$35: FU 25¢: CU 15¢: NSFU 5¢
- 2d. PEMBROKE PEAK (PURPLE)
- 172 (a) E6a, wmk. W6, p.11 (1) Dull Violet LH \$5: FU 30¢: CU 20¢: NSFU 5¢
 (2) Mauve LH (o/c) \$5: MNSF \$2: FU \$4: CU \$3:
 NSFU \$1
 (3) Purple LH \$6: H \$4: FU 30¢: CU 20¢: NSFU 5¢
- (b) E6b, wmk. W7, p.14 (1) Dull Purple LH \$6: FU 40¢: CU 30¢: NSFU 5¢
 (2) Purple LH \$6: FU 40¢: CU 30¢: NSFU 5¢
 (3) Reddish-purple LH \$6: FU 60¢: CU 20¢: NSFU 5¢
- (c) E6d, mixed perfs 14 & 11 Purple Lovely CU example in pair with another almost as good (cat. \$600) - v. rare - \$200
- 2/3d. LAKE WAKITIPU
- 173 (a) E7a "London" (1) Deep Blue UHM \$12: LH \$9: CU \$20
 (2) Sky Blue H \$7
 (3) Grey Blue H \$5: FU \$25
 (4) Dull Blue LH \$8: FU \$25
 (5) Deep Dull Blue MNSF \$2: NSFU \$5

SUPERIOR 1898's (Contd.)

- 24d. LAKE WAKATIPU
- 174 (a) E8a "London" (1) Blue MNSF \$3: CU \$2.50
 (2) Dull Blue LH \$12: MNSF \$2: FU \$5
 (3) Deep Blue MNSF \$2: FU \$5: CU \$4.50
 (4) Greyish Blue MNSF \$3: FU \$5
 (5) Pale Blue MNSF \$3: CU \$10
- (b) E8b, no wmk., p.11 (1) Blue VLH \$15: MNSF \$2: FU \$4: CU \$3: NSFU 50¢
 (2) Bright Blue H \$5: FU \$5: NSFU \$1
 (3) Dull Blue LH \$10: FU \$4
 (4) Dark Blue LH \$20: MNSF \$5: FU \$5: CU \$3
- (c) E8c, wmk. W7, p.11 (1) Blue LH \$15: MNSF \$2: FU \$10: CU \$9: NSFU \$2
 (2) Light Blue FU \$10: CU \$9: NSFU \$2
 (3) Sky Blue H \$10: FU \$10: CU \$9: NSFU \$2
- (d) E8d, p.14 (1) Deep Blue LH \$14: MNSF \$2: FU \$3: CU \$2: NSFU 50¢
 (2) Dark Blue UHM \$20: LH \$17: MNSF \$2: FU \$3: CU \$2: NSFU 50¢
- 3d. HUIAS
- 175 (a) E9a "London" (1) Yellow-brown UHM \$30: VLH \$25: FU \$10: CU \$6: NSFU \$1
 (2) Dp. Yell-brown LH \$25: FU \$10: CU \$6: NSFU \$1
E9a(z) SUPERB RARITY Offset on back in UHM single - \$300
- (b) E9b, no wmk., p.11 (1) Yellow-brown VLH \$17: LH \$15: FU \$1: CU 50¢: NSFU 10¢
 (2) Dp. Yell-brown UHM \$20: VLH \$17: LH \$15: FU \$1: CU 50¢: NSFU 10¢
- (c) E9c, wmk. W7a, p.11 (1) Yellow-brown UHM \$20: LH \$17: H \$10: FU 80¢: NSFU 10¢
 (2) Bistre-brown UHM \$20: LH \$17: H \$10: FU 80¢: NSFU 10¢
 (3) Pale Bistre H \$10: FU \$4: CU \$3: NSFU \$1
- (d) E9d, wmk. W7a, p.14 (1) Bistre-brown UHM \$20: LH \$17: MNSF \$2: FU 50¢: NSFU 5¢
 (2) Bistre UHM \$20: LH \$17: FU 50¢: NSFU 5¢
 (3) Pale Yell. Bist. UHM \$40: LH \$35: MNSF \$4: FU \$4: NSFU \$1
- 3d. HUIAS (REDUCED)
- 176 (a) E10a, p.14 (1) Brown LH \$35: FU \$25: CU \$15
 (2) Deep Brown LH \$30: FU \$30: CU \$20
- (b) E10b, p.14 x 12½ - 13½ (1) Brown LH \$40: CU \$20: NSFU \$3
 (2) Yellow-brown LH \$45: CU \$22: NSFU \$3
- (c) E10c, p.14 x 15 (1) Brown LH \$40: FU \$20: CU \$15: NSFU \$4
 (2) Yellow-brown LH \$40: FU \$25: CU \$20: NSFU \$4
- 4d. WHITE TERRACE
- 177 (a) E11a "London" (1) Dull Rose VLH \$24: H \$15: FU \$18: CU \$12: NSFU \$2
 (2) Deep Rose VLH \$24: H \$15: FU \$18: CU \$12: NSFU \$2
 (3) Bright Rose UHM \$30: LH \$25: FU \$18: CU \$12: NSFU \$3
 (4) Lake Rose H \$20: CU \$15
- 4d. LAKE TAUPO
- 178 (a) E12a, no wmk., p.11 (1) Indigo-brown LH \$10: FU \$3: CU \$2: NSFU 10¢
 (2) Brt. Blue and Chestnut UHM \$12: LH \$10: CU \$2: NSFU 10¢
 (3) Dp. Blue and Bistre brown LH \$10: CU \$2: NSFU 10¢
 (4) Greenish blue and Bistre-brown H \$5: CU \$2: NSFU 10¢
- (b) E12b, wmk. W7, p.11 (1) Dp. Blue & Chest. UHM \$20: LH \$15: FU \$20: CU \$15
 (2) Dp. Blue & Yell-Chestnut LH \$15: FU \$20: CU \$15
- (c) E12c, wmk. W7, p.14 (1) Dp. Blue & Dp. Brown H \$5: FU \$6: NSFU 25¢
 (2) Blue & Yellow-brown UHM \$12: LH \$10: FU \$2: NSFU 25¢
 (3) Dp. Bright Blue & Chestnut LH \$10: FU \$3.50: NSFU 25¢
 (4) Blue & Pale Br. Yellow LH \$10: FU \$2: NSFU 25¢

SUPERIOR 1898's (Contd.)

- (d) E12e, mixed perfs 11 and 14 In superb used with obliterator No. 6, perf. 11 at top - all others p.14. Absolutely guaranteed - cat. \$500. THIS IS AN ITEM OF MAJOR IMPORTANCE\$350
- (e) E12f, wmk. W7, p.14 x 12½ - 13½ LH \$30: CU \$15
- 179 (a) 5d. OTIRA GORGE
E13a "London" (2) Red Chocolate MNSF \$5: FU \$25: CU \$15: NSFU \$3
(3) Chocolate H \$25: FU \$25: CU \$15: NSFU \$3
(4) Sepia MNSF \$10: FU (not g'teed) \$25
(5) Deep Sepia LH \$100
- (b) E13b, no wmk., p.11 (1) Chocolate LH \$25: MNSF \$5: FU \$5: NSFU 50¢
(2) Red-brown LH \$25: MNSF \$5: FU \$5: NSFU 50¢
- (c) E13c, wmk. W7a, p.11 (1) Red-brown LH \$25: FU \$7.50: CU \$5: NSFU \$1
(2) Deep Brown LH \$25: FU \$7: CU \$5: NSFU \$1
(3) Sepia FU \$20: CU \$15
(4) Black-brown LH \$75: FU \$50: CU \$40
- (d) E13d, wmk. W7a, p.14 (1) Brown LH \$32: CU \$4.50: NSFU 50¢
(2) Sepia LH \$40
(3) Red-brown LH \$20: FU \$6: CU \$4: NSFU 50¢
VLH block of four - superb (Brown) - \$125
- 180 (a) 6d. KIWI (GREEN)
E14a "London" (1) Green LH (small stains) \$25: FU \$50: CU \$30: NSFU \$5
(2) Deep Green LH \$60: CU \$30
(3) Grass Green H \$60: CU \$25
E14a (z) Offset on back. In lovely UHM single - perfect (cat. \$400) - \$350
- (b) E14b, no wmk., p.11 (1) Deep Green UHM \$100: H \$35: CU \$40: NSFU \$10
(2) Pale Green FU \$100
(3) Yellow-green UHM \$100: LH \$75: MNSF \$15: CU \$50: NSFU \$10
- 181 (a) 6d. KIWI (RED)
E14c, no wmk. p.11 (1) Rose LH \$40: H \$20: MNSF \$5: FU \$4: CU \$2: NSFU 50¢
(2) Rose-red LH \$40: FU \$4: CU \$2: NSFU 50¢
(3) Brick Red UHM \$150: LH \$100: CU \$35
- (b) E14d, "Lisbon" paper (1) Rose-red LH \$35: LH (letters) \$60
(2) Red CU (letters) \$50: CU \$25: NSFU \$5
- (c) E14e, wmk. W7a, p.11 (1) Rose LH \$45: H \$25: MNSF \$5: CU \$3: NSFU 50¢
(2) Rose-red LH \$45: H \$25: MNSF \$5: CU \$3: NSFU 50¢
(3) Rose-carmine UHM \$50: LH \$40: MNSF \$5: CU \$3: NSFU 50¢
(4) Carmine Pink LH \$40: CU \$4: CU \$4: NSFU 50¢
(5) Brick Red LH \$125: H \$75: CU \$50: NSFU \$5
(6) Salmon LH \$125: CU \$25: NSFU 50¢
Lovely used block of four Rose (CU) - \$15
- (d) E14f, wmk. W7 - Rose-red THE GREAT RARITY - absolutely guaranteed in
(upright) well centred commercially used. Copy intact.
Marking (Wellington identifiably dated)
prominent (cat. \$600) - \$150
- (e) E14g, wmk. W7a, p.14 (1) Pink LH \$45: MNSF \$4: FU \$7.50: CU \$5: NSFU 50¢
(2) Rose-carmine LH \$45: MNSF \$4: FU \$7.50: CU \$5: NSFU 50¢
- (f) E14h, Compound perfs
11 and 14 Lovely LH copy (cat. \$400) - \$200
Or fine dated used - superb! - \$250
- (g) E14j, mixed perfs
11 and 14 Superb LH copy with patching and perfs
14 x 11 x 14 x 14 (cat. \$400) - \$250

SUPERIOR 1898's (Contd.)

- 6d. KIWI (RED) Reduced
- 182 (a) E15a, p.14 (1) Carmine-pink LH \$50: FU \$10: CU \$5: NSFU 50¢
 (2) Deep Anil-pink Superb LH block - \$250: FU \$35
 (3) Dp. Rose-red VLH \$50
 (4) Red H \$20: CU \$15
- (b) E15b, p.14 x 12½ - 13½ (1) Carmine-pink LH \$200: FU \$100: CU \$50
- (c) E15c, p.14 x 15 (1) Carmine-pink H \$20: FU \$10: CU \$5: NSFU 50¢
 (2) Dp. Aniline-Pink FU \$30: CU \$20: NSFU \$3
- 8d. WAR CANOE
- 183 (a) E16a "London" (1) Indigo LH \$25: H \$15: MNSF \$2.50: FU \$20: CU \$15: NSFU \$2
 (2) Prussian Blue LH \$25: MNSF \$15: FU \$20
- (b) E16b, no wmk., p.11 (1) Deep Blue LH \$25: H \$15: FU \$20: CU \$12: NSFU \$2
 (2) Prussian Blue LH \$30: MNSF \$2: FU \$20: CU \$12
- (c) E16c, wmk. W7a, p.11 (1) Indigo Blue LH \$25: H \$15: CU \$15: NSFU \$2
 (2) Blue LH \$25: CU \$15: NSFU \$2
 (3) Deep Blue VLH \$40: FU \$25: CU \$15: NSFU \$2
- (d) E16d, wmk. W7a, p.14 (1) Steel Blue LH \$30: H \$20: FU \$10: CU \$5: NSFU 50¢
 (2) Deep Blue LH \$22: FU \$10: CU \$5: NSFU 50¢
- 9d. PINK TERRACE
- 184 (a) E17a "London" Purple Lake LH \$30: MNSF \$2: FU \$25: CU \$15: NSFU \$2
- (b) E17b, no wmk., p.11 (1) Purple LH \$25: FU \$18: CU \$10: NSFU \$1
 (2) Deep Purple LH \$25: FU \$18: CU \$10: NSFU \$1
 (3) Rosy Purple MNSF \$4: FU \$14: CU \$10: NSFU \$1
- (c) E17c, wmk. W7, p.11 (1) Purple LH \$30: FU \$20: CU \$10: NSFU \$1
 (2) Reddish Purple LH \$30: MNSF \$2: FU \$20: CU \$10: NSFU \$1
 (3) Brownish Lake LH \$40: MNSF \$3: FU \$50
- (d) E17d, wmk. W7, p.14 (1) Purple UHM \$35: LH \$25: FU \$20: CU \$12: NSFU \$1
 (2) Reddish-purple LH \$25: FU \$20: CU \$12: NSFU \$1
- 1/- KEA and KAKA
- 185 (a) E18a "London" (1) Orange-red UHM \$75: LH \$75: FU \$40: CU \$25: NSFU \$5
 (2) Dull Red LH \$75: MNSF \$10: FU \$40: CU \$25: NSFU \$5
 (3) Brownish-orange UHM \$100: LH \$75: FU \$40: CU \$25: NSFU \$3
- (b) E18b, no wmk., p.11 (1) Red H \$20: FU \$20: CU \$12
 (2) Dull Red LH \$35: FU \$15: CU \$10
 (3) Bright Red LH \$50: FU \$35
 (4) Dull Orange-red LH \$30: MNSF \$3: FU \$10: CU \$5
 (5) Br. Orange-red LH \$35: H \$25: FU \$15: CU \$10
 (6) Dull Brown-red LH \$35: H \$20: CU \$10
- (c)
- E18c, wmk. W4 (Inverted) - Orange-red ANOTHER GREAT RARITY and a superb example - light utterly genuine pink - perfect in every way - \$1250 (Never again?)
- (d) E18d, wmk. W7a, p.11 (2) Red LH \$35: H \$20: CU \$7: NSFU \$1
 (4) Bright Red LH \$35: FU \$10: NSFU \$1
 (5) Orange-red LH 35: H \$25: FU \$10: CU \$7: NSFU \$1
 (6) Orange-brown UHM \$40: H \$20: FU \$10: CU \$7: NSFU \$1
- (e) E18e, wmk. 7A, p.14 (1) Orange-brown LH \$30: FU \$10: CU \$5: NSFU 50¢
 (2) Orange-red LH \$30: FU \$10: CU \$5: NSFU 50¢
 (3) Red H \$20: FU \$20: CU \$10: NSFU 50¢
 (4) Pale Red LH \$45: H \$20: NSFU \$3
 (5) Dull Brown H \$20: FU \$15: CU \$10: NSFU \$1

NEW YEAR CORNUCOPIA

Yep - we're serious. Much of the material listed below is fine and rare. Much we have been unable to obtain for years. Several superb small and large purchases recently have allowed us to put this fine mixed offering before you. ALL MATERIAL ABSOLUTELY GUARANTEED.

FULL FACE QUEENS

- 189 (a) A2t(z) (SG.133) 2d. Orange Perf 12½ (plate damage) showing portion of paper - makers watermark "WT & Co.". The watermark appears at base of stamp. RPSL certificate. Condition good with slight frontal faults and marking (H1 oblit.) over face. Cat. at \$5000. A very great rarity \$500.00
- (b) A3a(z) (SG.52), 3d. Brown-lilac Roulette 7. Copy with double roulettes at top. Probably unique, this variety carries an RPSNZ certificate. Cat. \$1500. Small margins at sides and roulettes two sides. A chance to secure an absolutely guaranteed rarity at a favourable price. Condition very good used \$300.00
- (c) Ale(1) (SG.33), 1d. Bright Orange-vermilion, Imperf., SUPERB USED One of the finest extant - we're sure of that. Four huge margins, brilliant colour, postmark off the face and clear. A stamp with "something" .. \$250.00
- (d) Ale(2) (SG.33), 1d. Orange-vermilion, Imperf. Unused - three huge margins. Some tiny thin spots - but it is a glorious-looking example with stunning colour (cat. \$400) \$100.00
- (e) Ale(4) (SG.35), 1d. Carmine-vermilion, UNUSED Description as above. A minor thin is the only fault. Otherwise superb and in appearance, striking (cat. \$500) \$100.00
- (f) A3a, (SG.40), 3d. Brown-lilac Unused with some faults - three margins. Attractive \$35.00
Or "accidental imperf" (SG.117a). Lilac - three margins \$20.00
- (g) Reprint The 2d. value from later reprint sheet. Four margins - condition perfect \$100.00
- (h) Alp (SG.128), 1d. Brown, perf. 10 x 12½ Mint o.g. Deep Brown colour. A little off-centre. Nice \$125.00
- (i) Alq(4) (SG.132), 1d. Reddish-brown, p.12½ With advanced plate wear. A lovely copy o.g. \$150.00
Or slight perf. fault \$25.00

KING GEORGE V

- 191 (a) K5g 4d. Purple (Esparto paper), perf. 14 x 14½ Super positional bottom selvedge block of four mint. Includes the major re-entry Row 10/8 (widespread extra lines in design). UHM \$75.00
- (b) K8a, 6d. Carmine, perf. 14 x 13½ (Esparto paper) Bottom selvedge block of four - UHM \$60.00
- (c) K10d 8d. Red-chocolate, p.14 x 13½ Superb block of four in UHM with perfect centring - outstanding \$150.00
- (d) K11a 9d. Yellow-olive, perf. 14 x 13½ Top right selvedge block of six in brilliant example of this scarce shade - guaranteed of course. Three stamps UHM, two stamps slight crease and one thinned. This is an unusual item of superb appearance. Cat. at least \$250 (Exhibition item) \$125.00
- (e) KG V Officials Complete set in VVH copies - 3d. Brown, 4d. Purple, 6d. Carmine, 8d. Brown, 9d. Green, 1/- Orange-vermilion \$350.00

QUEEN ELIZABETH II

- 193 (a) N5a, 3d. Vermilion, small figures The two scarce plates of Die 1b in IH blocks of six. Plates 32, 33 - superb pair \$60.00
- (b) N10a(y) 1/- Black and Carmine Centre die 1A. Fine used single with blurred centre \$45.00
- (c) NC3e(z) 8d. Coil pair Horizontal pair, numbers type C. Pair No. 16 - one stamp Pale Pink \$125.00
- (d) NO24b 3d. Vermilion Thick white paper. Block of four (2 x IH, 2 x UHM) with watermark inverted \$75.00

COMMEMORATIVES

- 194 (a) S50a, 1d. Otago Centennial Bottom selvedge block of four (2 x IH - 2 x UHM) with watermark inverted (cat. \$160) \$125.00
- (b) 1940 CENTENNAIS - the joined ff's varieties IH MINT. In complete set all eight values 1½d., 1d., 2d., 2½d., 3d., 4d., 6d., 8d. - superb set for the specialist (cat. \$400) \$345.00
As above This time the pairs are used - philatelic - they all bear the date 15 MY 1941. But a glorious set to mount and display - condition a delight \$345.00

KING GEORGE VI

- 192 (a) M4a(y) 1½d. Chocolate Block of four with wmk. inverted - some small stains (cat. \$60) \$5.00
- (b) M7a, 3d. Blue, fine VM paper Scarce plate 138 in LH block of four. (G'teed) \$40.00
- (c) M8b(3), 4d. Purple VM paper Block of four of the scarce fine paper in this shade (cat. \$80) - two stamps LH \$45.00
- (d) M10a(z) 6d. Carmine, fine VM Plate block of six no. 92 with inverted watermark - one stamp LH - 5 x UHM \$300.00
- (e) M136(z) 1/- Brown and Claret Wmk. sideways (inverted) (2 x LH, 2 x UHM). Superb \$55.00
- (f) M13c(z) 1/- Ditto Wmk. upright (inverted). Lovely UHM block of four \$120.00
- (g) M15b(z) 2/- Brown and Green Sideways wmk. inverted. UHM single ... Or slight stain \$20.00
\$2.00
- (h) M16a(x) 3/- Dp. Chocolate and Grey LH copy, wmk. inverted \$10.00
- (i) M013b(z) 1/- Brown and Claret LH x 2, UHM x 2 in block of four sideways wmk. inverted \$125.00

FIRST SIDEFACES

- 190 (a) The set of eight copies complete 1d. Lilac, 2d. Rose, 3d. Brown, 4d. Indian Red, 6d. Blue, 1/- Green, 2/- Claret, 5/- Grey. The colour of the 2/- is deep and makes this an outstanding stamp and offer. All copies lightly hinged \$2000.00

SUPERIOR 1898's (Contd.)

- 186 (a) 1/- KEA and KAKA (Reduced)
E9a, p.14 x 12¼ - Orange-red H (superb looks) \$100: FU \$60: CU \$35:
13¼ NSFU \$10
- (b) E19b, p.14 x 15 (1) Orange-red LH \$125: FU \$35: CU \$20: NSFU \$4
(2) Orange-brown NSFU (cat. \$600) - \$100
- 187 (a) 2/- MILFORD SOUND
E20a "London" (1) Blue-green LH \$175: NSFU \$20
(2) Grey-green UHM \$275: LH \$150
(3) Deep Green LH \$100
- (b) E20b, no wmk., p.11 (1) Blue-green LH \$200: H \$100: FU \$100: CU \$50
(2) Grey-green H \$75: FU \$100: CU \$50
(3) Deep Green LH \$200: H \$100: FU \$125: CU \$65
- (c) E20c "Laid" paper, p.11 Blue-green (Cat. \$500) - LH \$250: H \$100: CU \$100
- (d) E20d, wmk. W7, p.11 (1) Green LH \$175: FU \$120: CU \$60: NSFU \$5
(2) Blue-green LH \$125: NSFU \$15
(3) Deep green LH \$110: CU \$75
- (e) E20e, wmk. W7, p.14 (1) Green LH \$75: FU \$60: CU \$40: NSFU \$10
(2) Deep Green LH \$100: CU \$40: NSFU \$10
(3) Blue-green MNSF \$25: CU \$30
- 188 (a) 5/- MT. COOK
E21a "London" Vermilion Super LH \$350: LH minor stain \$125: FU
poss. CTO \$125
- (b) E21b, no wmk., p.11 (1) Vermilion Lovely LH intermediate copy (cat. \$450) \$195:
CU copy (heavy pmk.) \$75
(2) Carmine LH (minor stains) \$125: Very fine dated
used (g'teed) (cat. \$850) - \$300
- (c) E21c, wmk. sideways, Red Gorgeous LH copy \$325: Heavier hinge \$200:
p.11 CU copy, prob. fiscal \$50
- (d) E21d, wmk upright, Deep Red Superb LH copy \$400: LH copy - some
p.11 marginal stains \$125: CU copy of good
appearance \$125
- (e) E21e, wmk. sideways, Red VLH copy - really superb and fresh \$400:
p.14 fine CU copy \$225
- (f) E21f, wmk. upright, (1) Vermilion VLH copy - light crease - superb appearance
p.14 \$275: LH copy - lovely, lovely item \$400:
VFU copy \$300: Fine CU copy (dated) \$110