

# C.P. NEWSLETTER MONTHLY

FOR COLLECTORS OF NEW ZEALAND STAMPS

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*Lot 112 (e) A2c Richardson Print Overlap*

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BY GERALD J. ELLOTT, FRPSL, FRPSNZ

*An introduction ...*

Definition The Stamp Collectors Encyclopaedia(1) describes Postal History as: "An extension of the Hobby of Philately, including the study not only of stamps but of POSTAL MARKINGS and COVERS, POSTAGE RATES and POSTAL ROUTES, in fact of anything pertaining to the HISTORY and development of the Postal Services." Robson Lowe has described Postal History as the HUMANITY of our hobby (2).

Information One of the first things you discover when you get interested in Postal History is that there is not a Catalogue to. Certainly there are Handbooks - Studies, etc., representing the results of Research by many students of this section of our hobby. Research is the key word, and it will involve the Postal Historian in a great deal of TIME. However, you will never regret the time you spend, for I am sure you will be amazed at the enjoyment you not only get for yourself, but also give to others. Having taken the trouble to find out about an item, it necessarily follows that the thing to do then is to publish the results. Try and get all your facts from PRIMARY sources and provide a bibliography and references for future researchers.

Subjects Postal History as you may imagine is all embracing and a few of the subjects or themes which may be developed are as follows:

1. Pre-adhesive Postal Services
2. General Studies of the Development of Postal Services - National or International
3. Postal Markings (Marcophily)
4. Military Mail, Field Post, Siege Mail, Prisoner of War and Concentration Camp Mail
5. Maritime Mail
6. Disaster Mail
7. Disinfected Mail
8. Railway Mail
9. Censorship of Mail
10. Postage Due Markings
11. Automation of the Mails

These can be developed as a general collection, or specialised - it is your choice. Allied to Postal History is AEROPHILATELY which now has its own section in International Exhibitions. There are also collections of Postal Stationery.

### PREPARING THE COLLECTION FOR EXHIBITION (3)

The Exhibit The Postal History Exhibit is a collection of documents or postal items, which have been carried by the postal service.

*"Your appreciative gesture is indeed thoughtful and indicative of the attention given your customers, that of friends. In many ways in today's business climate it is an attribute often missing.*

*This is not fulsome, it is fact." - J.A.M.*

whether official, local or private and would include items forwarded or delayed by reasons of censorship or disinfection, etc. The Collection can either explain the organisation and the functioning of postal services so as to show the transport of mail (lines of communication, methods of transport, postal marking, tariffs etc.), or the classification and the study of postal markings applied on the letters by these various services and of the marks of obliteration of postal items. All items should be in as good a condition as possible. The inclusion of forged, faked, repaired or improved material not described as such, will lead to downgrading or even disqualification. The Collector should ensure that his Postal History exhibit consists primarily of used covers, used postal stationery, used adhesive postage stamps and postal documents, arranged so as to illustrate a Postal History theme.

*EXPLANATORY NOTE: The exhibit may contain, where strictly necessary, mint adhesive stamps, maps, prints, sketches, decrees and the like.*

Judging The Judges will be guided in making their awards based on the following criteria: (a) Development of the subject, study and personal research and degree of advancement (b) Importance of the exhibit and rarity of material (c) Condition of the material (d) Presentation of the Exhibit

POSTMARKS Definitions compiled and drafted for the F.I.P. by Cyril R.H. Parsons (July 1983).

Back Stamp A postmark, usually dated, applied to the reverse of an item of mail. The date indicates when the item was received or handled by the office applying the mark.

Cachet A special mark impressed or printed on an item of mail indicating the special circumstances for which the mark was used. Although some such marks are applied by the Post Office, the majority are unofficial.

Cancel(lation) A mark applied by the Post Office to adhesives or to items of postal stationery, primarily to prevent their reuse. Sometimes a cancellation also indicates the office applying it. All such marks may be in manuscript (pen cancels), or applied by machine or by a hand-held stamp. They may comprise geometrical or other patterns, facsimiles of flags, advertising slogans, or an indication in code or in plain lettering of the office (and date) where the cancellation was applied. (Also known as obliterator).

Censor Mark A cachet impressed upon an item of mail, either civilian or military, during periods of war or civil unrest, to denote that its contents have been passed by an official censor.

Charge Mark A mark in manuscript or impressed by a specially engraved die showing the postal (or excise) charge to be collected upon delivery. Some such marks used since prepayment of postage became compulsory include an explanation for the surcharge being raised.

Circular Date Stamp A mark enclosed in a circular frame indicating the date upon which it was impressed on an item of mail. Generally such marks additionally include an indication of the post office concerned. ➤

POSTAL HISTORY (Contd.)

Disinfected Mail Any item of mail bearing some indication that it had been detained at a quarantine station and been treated in some way to fumigate it. In the 18th and 19th centuries mail originating from or passing through areas subject to serious epidemics of plague, typhus, yellow fever, smallpox, cholera or leprosy were subjected to such treatment. Items may have received cachets including such legends as "Purifié au Lazaret" (purified at the quarantine station), but all should bear the physical signs of treatment - narrow slits "to let out the pestilential air", scorch marks from fumigating by fire, or stains from being sprinkled with vinegar.

Duplex Mark A postmark which combines the function of cancelling the adhesive(s) on an item of mail, or preventing the reuse of an item of postal stationery and indicating the date and office where the item was posted or sorted for the first time. Such marks comprise two distinct parts - an obliterator and a (circular) date stamp.

Explanatory Mark A postmark explaining the reason for non-delivery or delay in delivery of an item of mail.

Express Mark A mark in manuscript or impressed by a specially engraved die showing that transmission/delivery of the item was urgent and that the item had been accepted for accelerated handling at all stages during transit through the mails. The difference between "Express" and "Special Delivery" has varied over the years and between different postal administrations.

Flag Cancel(lation) A cancellation in the form of a flag, with or without staff, usually forming one element of a duplex mark. The flag design may incorporate a slogan or text which supplements details of the place of posting given in the associated (circular) date stamp.

Forwarding Agent's Mark A cachet impressed upon or a manuscript mark made on an item of mail which at some stage of its journey (usually between countries) has been handled by a person or organization (a Forwarding Agent) other than the Post Office.

Killer A heavily applied mark used to prevent reuse of an adhesive or item of postal stationery. Such marks usually comprise bold lines or bold patterns, but may include letters or numbers to indicate the office impressing the mark.

Name Stamp A postmark giving the name of the office which applied it, but, by implication, not including the date of use.

Obliterator Another name for a cancel or cancellation.

Packet Letter Mark A mark impressed on an item of mail carried by Post Office or Government vessels (Packet boat) on Post Office mail sea routes. (Compare ship letter mark).

Paid Mark A mark in manuscript or impressed by a specially engraved die indicating that postage had been prepaid in cash. Such marks, which are generally impressed in red ink, do not necessarily show the amount paid.

Paquebot Mark A mark applied to an item of mail posted on board ship on the high seas (i.e. in international waters) and subsequently handed over in a sealed bag to the Post Office at the port of arrival. The mark may be either a special date stamp of the office which includes the legend "Paquebot" (French for Packet boat) or its equivalent, or may show the word "Paquebot" alone. In the latter case the normal date stamp of the office should also be impressed on the item in accordance with an Article of the UPU Convention dating from 1891.

Pen Cancel(lation) A manuscript mark used to prevent reuse of an adhesive. The mark may include an indication of when or where the adhesive was cancelled, or may merely comprise one or more lines.

Postmark Any mark which the Post Office applies to an item of mail in the course of transit through the post. Such a mark may be in manuscript, or may be impressed by machine or by a hand-held stamp.

Registered Mark A mark in manuscript or impressed by a specially engraved die showing the item, being valuable, had been registered and accepted for special handling during transit through the mail. Such marks include the letter "R", the word "Registered" or its equivalent, either alone or incorporated in the legend of a special date stamp.

Ship Letter Mark A mark impressed at the Post Office at the port of arrival on an item of mail carried on a privately owned ocean-going ship (of packet letter mark). Such marks may comprise the word(s) "Ship" or "Ship letter" alone, or in conjunction with the name of the Post Office impressing the mark, and possibly the date.

Slogan Postmark A mark applied by any specially engraved die bearing an advertising slogan or similar text not relating directly to the transmission of the item upon which it is impressed. In addition to carrying out their advertising function (for which the sponsor may pay a fee), such marks may also serve to cancel adhesives and so prevent their reuse.

Special Delivery Mark A mark in manuscript or impressed by a specially engraved die showing the transmission/delivery of the item was urgent and that the item had been accepted for accelerated handling at all stages during transit through the mails. The difference between "Special Delivery" and "Express" has varied over the years and between different postal administrations.

Wavy Line Obliterator A cancellation comprising a series of undulating lines, generally forming one element of a machine-impressed duplex cancellation. The number of lines, their wavelength and whether they contain regular breaks depends upon the type of machine impressing the mark and the practice of the particular postal administration.

- REFERENCES:
- (1) *The Stamp Collector's Encyclopaedia*, R.J. Sutton (Stanley Paul, London 1966)
  - (2) *The Diseases of Philately and their Treatment*, Robson Lowe, paper presented at the NZ National Stamp Exhibition held in Whakatane, 1967
  - (3) *International rules for Postal History Exhibits*, 26 July 1983. F.I.P. Postal History Commission, approved for all future International Exhibitions

## THE NEW "FRUIT" DEFINITIVES - BY NGAIO GIDDINGS

10¢, 20¢, 30¢, 40¢ and 50¢ values appeared on 7 December 1983. As with previous Leigh Mardon Pty. Ltd., printings the single sheets appear with and without the bottom selvedge perforated vertically, probably being printed in 6 one hundred stamp panes in the one master sheet, as with the Mineral issues.

There is one major difference - the Imprints do not have the boxes with dot or dots to show what plates have been used - there is no plate number of any sort. If the P.O. wants collectors to buy blocks rather than single stamps this seems to be a very short-sighted policy.

The Imprint block now consists of a vertical pair of stamps. On the left selvedge of Rows 9/1 and 10/1 appear the words "Designed by Don Little, Auckland, New Zealand" set out as with previous issues and in the selvedge under Row 10/1 is the Printer's Imprint "Leigh Mardon, Melbourne, Australia". The complete sheet value appears only above Row 1/10 in the top selvedge. Perforation - 14.4 x 13.9 all values.

As single stamps on an envelope the stamps would be rather attractive - in blocks the design appears rather cluttered up. Still, they are bright.

40¢ Shell I have seen this value with a clear offset in yellow - rather like a half circle - an impression from a cylinder printing one of the colours of the complete design.

*and Warwick Paterson comments:*

The Fruit Definitives Where have all the varieties gone?

The big problem in the age of "The Fruit" is going to be finding varieties to collect. Leigh Mardon in their wisdom have left plate numbers and print number squares off this new issue, so it is not only impossible to differentiate the different panes used to print the stamps, but yet another source of identification is removed from these issues. We do understand, however, that there is to be some reprint identification in the selvedge when such reprints take place.

A number of readers have written to me expressing extreme concern at the current move away from current stamps with philatelic interest in them. The attitude of a Post Office which does not seem in the least interested in even maintaining the traditional status quo regarding selvedge markings has also been called into question. Where, one might ask, is the wisdom in what we are now seeing in the current definitives? Or do Post Office officials in New Zealand see philately as a somewhat tiresome nuisance, producing endless streams of correspondence and queries?

New Zealand's standing in the world of philately remains high and it is the New Zealand Post Office with its enormous profits and New Zealand itself which stand to gain.

Might CP Newsletter Monthly go on record as making an impassioned plea that in the basically laudable enthusiasm of the Post Office for uniformity and perfection in its issues, some simple recognition be made of the very reason for issuing colourful and well designed stamps - that is, to satisfy the public wherever in the world they may see our stamps and want to collect them. History suggests that the more interesting the stamps, the more varied and identifiable they are, the more people will collect them.

## 1984 MISCELLANY

The first of several miscellanies scheduled for the next few months. Coming up in future issues are some monumental items - like a block of four mint of the 3/- Mt. Egmont of 1935 with watermark inverted and reversed, a selvage block of the 3d. Edward Official with plate markings and so forth. Watch this space for material unobtainable elsewhere - buy now before the market resurgence (already well under way overseas) hits NZ. Don't say we didn't warn you!

## 112 FULL FACE QUEENS

- (a) Ale(4), (SG 35) 1d. Carmine-vermilion Imperforate (used) One of the loveliest examples of the shade we have ever seen. Four good margins - light postmark correctly described as "superb" ..... \$375.00
- (b) Alm(5), (SG 112) 1d. Orange, perf. 12½, unused A stamp of outstanding depth and brilliance of colour. The vertical rows of perforations are over the design, but the stamp has been cut from the sheet giving a complete "four-margined" example of electrifying appearance ..... \$325.00
- (c) Alm(2), (SG 110), 1d. Carmine, perf 12½, used Lovely example of this quite scarce shade. Centred a little left and postmark has cut paper slightly. (Cat. \$125). Superb at ..... \$35.00
- (d) Alp(z), (SG 128a), 1d. Reddish-brown, perf. 10 x 12½ "One side originally perf. 12½ reperfed 10". Example centred left, light postmark well off face. Superb and rare ..... \$225.00
- (e) A2c(7), (SG 10), 2d. Blue, Richardson Print on unwatermarked white paper with vertical mesh. OVERLAP. During the printing of the stamps Richardson in his printery at Auckland ran out of suitable paper. He was able to make up a supply by joining smaller sheets together. Normally, the join was positioned near or on a horizontal space. In this case the join fell well down into the stamp below and the top frame line and part of the letters "ZEA" are visible. Below the join is fully 2½mm of unprinted paper. Undoubtedly one of the finest examples of overlap in existence. (Illustrated this month - front page). Absolutely guaranteed ... \$1500.00
- (f) A2f, (SG 82) 2d. Ultramarine on Pelure Paper, Imperforate ON COVER A glorious four-margined example on good cover - Wellington to Wanganuiotara (addressed in Maori). Postmark (oblit. square of bars). Stamp is outstanding (cat. \$1250) if minor marginal fault at base. The cover is complete (torn flap). The appearance is of rare beauty ..... P.O.R.
- (g) A3a(1), (SG 40), 3d. Brown-lilac (Imperf.) - unused Perfect copy with four margins - Perfect! ..... \$400.00  
Or an "equally perfect" used copy - light pmk., off face - full margins! ..... \$300.00
- (h) A3d(1), (SG 116), 3d. Brown-lilac, perf. 12½ (comb) Superb, clear comb perf. example of this great rarity. Centred high right, but postmark light and off face. One of the better examples. R.P.S.L. certificate accompanies. (Cat. \$875)..... \$825.00

"I am afraid that my knowledge of these finer points is very limited and it is a great help to me to know that I have your assistance and advice to rely on."  
- Blenheim.

## EIGHT

## MISCELLANY (Contd.)

- (i) A5a(6), (SG 14), 6d. Tan Brown Richardson Print - no wmk., white paper. A very scarce shade (one of few we've ever advertised). Four margins, light pink. (Cat. \$750) ..... \$425.00

113 FIRST SIDEFACES

- (a) C7a, 2/- Claret, p.12 x 11½ Superb copy with Wellington presentation pink over corner. Centred left and no gum. Lovely... \$450.00  
 (b) COMPLETE SET - FINE USED 1d. Lilac (C1e), 2d. Rose (C2f), 3d. Deep Brown (C3a), 4d. Indian Red (C4a), 6d. Blue (C5c), 1/- Green (C5a), 2/- Claret, 5/- Grey (both superb). The fine complete set ..... \$1500.00

114 1898 PICTORIALS

- (a) E12c(y), 4d. Taupo, perf. 14, mint Pair, imperf vertically. Super left selvedge horizontal pair. Full genuine gum. Beautiful item ..... \$400.00  
 (b) E14j, 6d. Kiwi Rose-carmine, mixed perforations 11 and 14, mint Right selvedge single shows perfs. mixed at left and in selvedge. Officially patched. Gum is slightly disturbed. A great rarity this, of superb appearance. (Cat. \$400) ..... \$250.00  
 (c) E19a, 1/- Kea and Kaka (Reduced), perf. 14 x 12½ - 13½ Outstanding VLH/UHM block of four. Centred right, but a brilliant item. Cat. \$1000 ..... \$800.00  
 (d) E19b, 1/- Ditto, p.14 x 15 Superb UHM ..... \$250.00  
 (e) E20d, 2/- Milford Sound, perf. 11, watermarked Superbly centred copy with presentation cancellation at bottom right corner (four parallel lines). Fine example ..... \$100.00  
 (f) E021e, 5/- Mt. Cook - Official, sideways wmk., perf. 14 Superb presentation copy. Cancel as (e) ..... \$450.00  
 (g) E018e, 1/- Kea and Kaka, perf. 14 Block of four VLH/UHM of absolutely outstanding appearance and condition. Centred high, but one of those items with "something" ..... \$750.00

115 1d. DOMINION

- (a) J7a, Cowan paper with reversed watermark Block of four (two hinged, two UHM) shows "Globe" flaw ..... \$90.00  
 (b) J7a Ditto Block of six LH/UHM shows "N" flaw in position ..... \$120.00  
 (c) J6a Ditto Cowan paper Block of four from top row (2 x LH), showing plate wear ..... \$25.00  
 (d) J8a Ditto, Wiggins Teape VM Top selvedge (arrow) block of four with extensive plate wear. Absolutely UHM - superb ..... \$150.00  
 (e) W4d (J6a) Booklet pane of 1925 with "Abdullah" and "Jeyes" advertisements - single pane, with complete selvedge. Two stamps and binding selvedge cleanly hinged ..... \$175.00

116 KING GEORGE V

- (a) K15c, Cowan paper surfaced on the wrong side In selvedge (buffer bar) blocks of four. The three major shade groups: Deep Bt. Rose-carmine, UHM block..... \$160.00  
Scarlet - UHM - slight gum discolouration ..... \$40.00  
Deep Claret - (No selvedge). Superb UHM single ..... \$30.00  
 (b) K18e, 2d. Yellow, Cowan, p.14 Vertical pair in Orange - imperf. at top with selvedge - superb ..... \$75.00

## ● JUNIOR SPOT FROM VAL MCFARLANE

BISECT Bisected Provisional. A stamp cut in half (vertically, horizontally or diagonally) for use at half the face value of the whole. (Example - the 1/- Chalon head of NZ SG.3a and 6a).

(c)

Kollia, 9d. Deep Yellow-olive - MINT OFFICIAL Superb and unrepeatable (asterisk in CP). A block of four (1 x LH, 3 x UHM) of this great rarity. Shade absolutely guaranteed.	
The block .....	\$500.00
Or UHM single .....	\$150.00
Or copy with slight tear UH (super example for reference).	\$.20

117 COMMEMORATIVES

- (a) S1a - S4a Christchurch Exhibition Very fine mint set of the four values: ½d., 1d., 3d., 6d. (CP Cat. \$800). Keen auction purchase allows this really excellent price ..... \$400.00
- (b) S5a - S8a Auckland Exhibition As above - the four values - fine mint (light hinges ½d., 3d., 6d., UHM 1d.). Cat. CP \$1000 ..... \$850.00
- (c) S18a - 18c 1935 Silver Jubilee First Day Cover of this scarce issue - 7 MY 1935. Postmarks central on stamps, but authentic and attractive (Cat. \$60) ..... \$50.00

118 LIFE INSURANCE

- (a) 1891 "VR" Issue Set of the six values in used condition - of superb appearance. ½d. Purple, 1d. Blue, 2d. Red-brown, 3d. Brown, 6d. Green, 1/- Rose. The 6d. and 1/- have a fault each, but at a cat. value of at least \$600 (+) our offer is unbeatable. To secure these beauties ..... \$200.00
- Or a set in which the markings are a little heavier, but there is an absence of major faults. A superb and most attractive set (our recommendation for the ultra purist) ..... \$550.00

119 ARMS TYPE All Cowan Paper except where indicated. All UHM only!

- (a) Z30a, 1/3d. Lemon ..... \$30.00
- (b) Z30b, 1/3d. Orange-yellow ..... \$10.00
- (c) Z31a, 2/6d. Deep Brown ..... \$25.00
- (d) Z32a, 4/- Orange-red ..... \$30.00
- (e) Z33a, 5/- Green ..... \$35.00
- (f) Z34a, 6/- Rose ..... \$45.00
- (g) Z35a, 7/- Pale Blue ..... \$60.00
- (h) Z36a, 7/6d. Grey ..... \$120.00
- (i) Z37a, 8/- Indigo-violet ..... \$55.00
- (j) Z38a, 9/- Brown-orange ..... \$60.00
- (l) Z39a, 10/- Carmine-lake ..... \$50.00
- (m) Z41a, 15/- Sage-green ..... \$130.00
- (n) Z42a, £1 Pink ..... \$130.00

120 Surcharged UHM

- (a) Z53d, 3/6d. on 3/6d. wmk. W8 ..... \$50.00
- (b) Z54c, 5/6d. on 5/6d. " " ..... \$40.00
- (c) Z55b, 11/- on 11/- " " ..... \$75.00
- (d) Z56a, 22/- on 22/- wmk. W7 ..... \$350.00
- (e) Z57a, 35/- on 35/- " " ..... \$450.00

"I want to take this opportunity to thank you for your wonderful NZ Catalog, which I have been using since its inception and before that I used the Pim's Catalog which CP edited. That goes back to at least 1945 edition. Your idea for the loose-leaf format must be an idea before its time, because not many other catalogs are in that form. Continued success! I look forward to your Supplements each year." - DL, Maryland

*Lovely selection of the fine and beautiful - still our pick for the future - it's a superb design. Selected items - shades. ("Block" = Block of four).*

- 96 1½d. GREY  
 (a) K1a, p.14 x 13½ Block UHM \$20: Single UHM \$5: LH \$4  
 (b) K1b, p.14 x 14½ Block UHM \$20: Single UHM \$5: LH \$4  
 (c) K1c, "two-perf" pairs Block LH/UHM \$150: Pair LH/UHM \$75  
 (d) K1d, p.14 x 13½, "Pictorial" paper UHM \$2: LH \$1.50  
 (e) K1e, p.14 x 14½ Ditto UHM \$2: LH \$1.50  
 (f) K1f, "two-perfs" Ditto Block LH/UHM \$70: Pair UHM \$40: LH/UHM \$35
- 97 2d. VIOLET  
 (a) K2a, p.14 x 13½ Violet or Dp. Violet Block UHM \$60: Single UHM \$15: LH \$12  
 (b) K2b, p.14 x 14½ Violet Block UHM \$60: Ditto slightly o/c \$40: Single UHM \$15: LH \$12  
 (c) K2c, "two-perf" pairs Violet or Dp. Violet Block UHM/LH \$100: Pair UHM \$65: UHM/LH \$50
- 98 2d. YELLOW  
 (a) K2d, p.14 x 13½ Block LH/UHM \$32: Single UHM \$12.50: LH \$8  
 (b) K2e, p.14 x 14½ Block LH/UHM \$32: Single UHM \$12.50: LH \$8  
 (c) K2f, "two-perf" pairs Block LH/UHM \$70: Pair UHM \$45: LH/UHM \$35  
 (d) K2g, p.14 (line) "Pictorial" paper (s/ways wmk.) Block UHM \$30: o/c UHM \$20: Single UHM \$7.50: o/c UHM \$5
- 99 2½d. DEEP BLUE  
 (a) K3a, p.14 x 13½ Block Deep Blue UHM \$60: Slate Blue UHM \$60: Either shade UHM \$15: LH \$12  
 (b) K3b, p.14 x 14½ Block Slate Blue LH \$40: Single Deep Blue LH \$20: Slate Blue LH \$20  
 (c) K3c, "two-perf" pairs Block UHM (slight adherence) Deep Blue \$150: Pair Ditto \$75
- 100 3d. CHOCOLATE  
 (a) K4a, p.14 x 13½ Choc. Brn. Block LH/UHM \$60: Single Choc. Brn. LH \$15: Dp. Choc. LH \$15  
 (b) K4b, p.14 x 14½ Choc. Brn. Block LH/UHM \$60: Single Choc. Brn. LH \$15: Dp. Choc. LH \$15  
 (c) K4c, "two-perf" pairs Pair Choc. Brn. (worn plate) LH \$55  
 (d) K4d, p.14 (line) "Pictorial" paper, (s/ways wmk.) Block LH/UHM \$27.50: Single LH \$6: UHM \$7
- 101 4d. YELLOW  
 (a) K5a, p.14 x 13½ Block LH/UHM \$40: Single LH \$10: UHM \$15  
 (b) K5b, p.14 x 14½ Block LH/UHM \$40: Single LH \$10: UHM \$15  
 (c) K5c, "two-perf" pairs Block LH/UHM \$70: UHM \$75: Block incl. R.4/10 major re-entry LH/UHM \$150: Pair UHM \$45: LH/UHM \$35
- 102 4d. VIOLET  
 (a) K5d, p.14 x 13½ Single Bt. Violet LH \$15: Dull Violet LH \$15  
 (b) K5e, p.14 x 14½ Block Bright Violet UHM \$100: Single LH \$17.50: UHM \$20: Block Dull Violet UHM \$120: Single LH \$20: UHM \$25  
 (c) K5f, "two-perf" pairs Block Bright Violet LH/UHM \$150: Pair LH/UHM \$70
- 103 4d. DEEP PURPLE  
 (a) K5g, p.14 x 14½ Block Blackish-Purple UHM \$120: Single UHM \$25: LH \$20  
 (b) K5h, p.14 x 13½ Single Blackish-Purple LH \$60

- 04 4½d. DEEP GREEN  
 a) K6a, p.14 x 13½ Single LH \$30: UHM \$40  
 b) K6b, p.14 x 14½ Single LH \$30: UHM \$40  
 c) K6c, "Two-perf" pairs Block LH/UHM \$200: Pair LH/UHM \$100
- 05 5d. BLUE  
 a) K7a, p.14 x 13½ Block Blue (slight o/c) UHM \$40: Single Ditto UHM \$10: Block Pale Ultramarine UHM \$115: Single Ditto UHM \$25: Block Steel Blue UHM \$115: Single LH \$22.50: UHM \$25  
 b) K7b, p.14 x 14½ (scarce in blocks!) Block Blue LH/UHM \$160: Single LH \$40: UHM \$45: Block Pale Ultramarine UHM \$90: Single UHM \$22.50: Single Steel Blue LH \$32.50: UHM \$35  
 c) K7c, "Two-perf" pairs Block Pale Ultramarine UHM \$200: Pair UHM \$90
- 06 6d. CARMINE  
 a) K8a, p.14 x 13½ Block Carmine LH/UHM \$70: Block Pink UHM \$125: Single (LH) Deep Carmine \$15: Carmine \$12.50: Pink \$20: Pale Carmine \$12.50: Carmine Rose, superb LH single of this rare item (cat. \$250) - \$100  
 b) K8b, p.14 x 14½ Single (LH) Deep Carmine \$17.50: Carmine \$12.50: Carmine Pink \$20: Pale Carmine \$12.50  
 c) K8c, "Two-perf" pairs Block Pink - UHM! - \$400: Pair Pink LH \$165: UHM \$200: pair Carmine LH/UHM \$150  
 d) K8d, p.14 (line) "Pictorial" paper, s/ways wmk. Single LH \$15
- 07 7½d. DEEP RED-BROWN  
 a) K9a, p.14 x 13½ Single LH \$20: UHM \$25  
 b) K9b, p.14 x 14½ Block UHM \$120: Single UHM \$30  
 c) K9c, "Two-perf" pairs Pair LH/UHM \$100
- 08 8d. INDIGO-BLUE  
 a) K10a, p.14 x 13½ Block UHM \$120: Single UHM \$25  
 b) K10b, p.14 x 14½ Single UHM \$25: LH \$20  
 c) K10c, "Two-perf" pairs Block UHM \$135: Pair UHM \$65
- 09 8d. RED-BROWN  
 a) K10d, p.14 x 13½ Block (slight o/c) Red Chocolate LH/UHM \$125: Single Red Choc. LH \$35: UHM \$40: Red Brn. LH \$35: UHM \$40
- 10 9d. SAGE GREEN  
 a) K11a, p.14 x 13½ Block Sage green UHM \$150: Single Sage green LH \$30: UHM \$40: Pale Sage-green LH \$25: UHM \$30  
 b) K11b, p.14 x 14½ Single Sage-green LH \$40:  
 c) K11c, "Two-perf" pairs Block LH/UHM \$300: Pair LH/UHM \$150
- 11 1/- VERMILION  
 a) K12a, p.14 x 13½ Block Vermilion VLH/UHM \$200: Single LH Vermilion \$40: Or. Verm. \$30  
 b) K12b, p.14 x 14½ Block Salmon UHM \$150: Single Salmon UHM \$30: Block Pale Orange-Vermilion LH/UHM \$150  
 c) K12c, "Two-perf" pairs Pair Orange-Verm. LH/UHM \$175

Colin Capill Comments on a Recent Newsletter Item "Some time ago I had an opportunity to examine a used 20c Shell with apparently similar dark blue areas to that referred to by Tom Harp. This copy had a sheen to the dark blue areas and I too was unable to arrive at a reason for this variety, although several possibilities crossed my mind, including a colour changeling as suggested by Mr. Harp. I wrote to the printers asking what colours had been used in the printing of this stamp and in their reply they said that all the Shell stamps were printed in the same three colours; Yellow, Red and Blue, plus a fourth colour for the frame. As this phenomenon has now been seen in the £1 value and as all the shells in the Shell stamps were printed in the same colours, this type of variety could possibly occur in the other four values. With this in mind, it may be of interest to submit both values to the printers through the NZ Post Office, for their comments."

#### FROM THE UK MARKET

"Watchman" of "Stamp Collecting Weekly" (UK) writes: "NEW ZEALAND. Here is a country with a positive flood of "good buys" at our price. One of the best is priced at £4.75 used - the 9d. Scarlet and Black "Maori Panel" definitive of 1941 where the design measures  $17\frac{1}{2} \times 20\frac{1}{2}$ mm., the watermark is single NZ and Star and the perforation measures 14 x 15. Mint copies are quoted at £40. The long-lived "Health" stamps have produced very few shade varieties, but the 1946 1d. +  $\frac{1}{2}$ d. with the Yellow-green shade (SG678a) is quoted at £2.75 m. or u. compared with 5p and 10p for the "normal". Another good buy is the 1947-1952 KGVI definitive 1s.3d., with watermark upright (SG687a). Here I prefer the used which is quoted at £3.25. Make a note of the 1954 QEII definitive 6d. (SG729) priced at £1 mint and likely to do very much better than this. The 1956 Southland Centennial issue (SG752-754. £1.80 m., £2.45 u.) can be recommended in either state as can the 1963 Railway Centenary pair (SG818-819, £4.90 m., £4.85 u.). But for the Buy of the Week I choose the 1978 Health set and miniature sheet, particularly as it commemorates the 50th anniversary of Health Charity Stamps by reproducing the first stamp in the series: SG 1179-1180, MS 1181, £4.50 mint."

(Note: £1 sterling at date of writing converts to NZ\$2.20).

#### SHELLS ISSUES - IDENTIFYING COLOUR VARIATIONS by PAUL D'ARAGON

I have a suggestion concerning the understanding of colour variations where the use of photogravure screen is involved in the Shells issues and others.

Most shades on a stamp are produced by the superimposition of one or more coloured screens on top of each other. To use a simple example, a yellow dot with a blue dot on top will provide a visual impression of green. Now, if the screens are out of register, so that the yellow dot is visible beside the blue, the overall impression will now be blue - not green. All the "shade" variations I have seen on the "Shells" have been explained by this means or by the presence of a heavier inked screen on top of a lighter one for example.

I suggest the use of at least a x10 glass should enable a collector to establish whether his colour variations follow this pattern. All the copies showing colour variation I have seen show a distinct line of one colour at some place around the central image.