

# C.P. NEWSLETTER

## MONTHLY

FOR COLLECTORS OF NEW ZEALAND STAMPS

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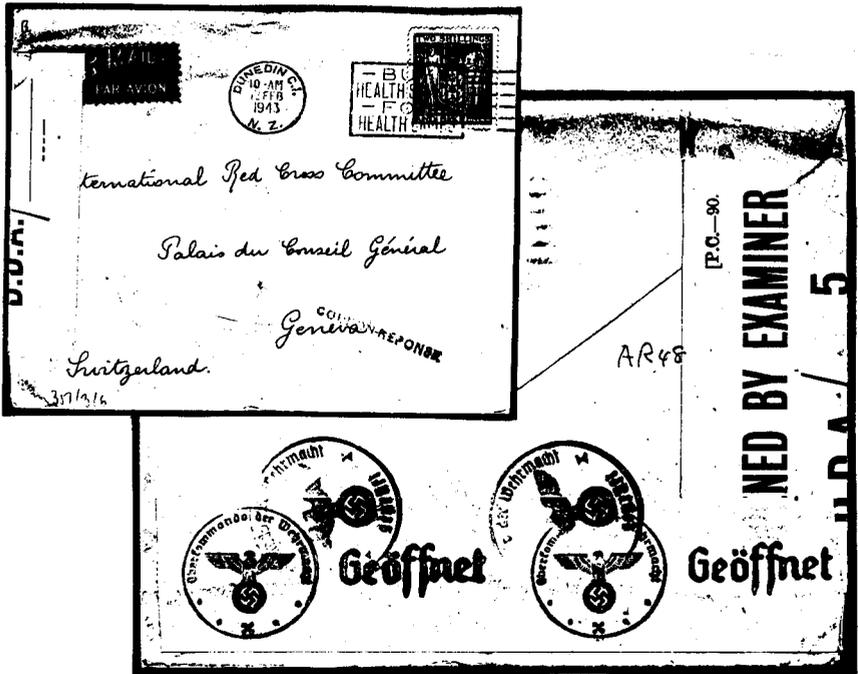
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### EXCELLENCE IN NEW ZEALAND STAMPS



OPENED BY THE WEHRMACHT (see p.6)

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## NEW ZEALAND NOTES - WARWICK PATERSON

Colour Fading in Modern New Zealand Stamps - Does the Printer Really Care? By far the highest proportion of queries which we receive about varieties in modern stamps these days can be covered by the single term "colour changeling". This includes the effect on any stamp of light or chemical agents which tend to fade or alter the colour and appearance of stamps. In the good old days stamps did not fade to the extent that they do today. Dyes were much more stable and permanent, particularly in the case of recess engraved stamps. They could be affected by strong sunlight, but the most dramatic colour changelings that I have seen in recess engraved early New Zealand stamps were induced by chemical agents like thymol, strong household bleaches or "oxidation" that misnomer for the effect that sulphur gas in the air (hydrogen sulphide) has on the lead component of many of the inks used for printing earlier New Zealand stamps. Surface printed stamps seem to be more subject to change and while they are not subject to oxidation (or at least not to the same extent) are certainly able to be faded by strong sunlight and the other chemical agents mentioned.

The age of photogravure and offset lithographic printing methods for modern stamps ushered in a whole new era of bizarre colour changes. The most startling that I have seen involved the 1981 Government Life Insurance Department set - 5c, 10c, 20c, 30c, 40c, 50c - all six of which are almost completely changed in appearance by exposure to strong sunlight. The subject is a big one and experience with stamps makes one good at recognising the changeling from the genuine missing colour, the rule being "Don't get too excited too soon if you see something strikingly different in appearance". I usually advise clients to take a spare or damaged copy of the same issue and try it in the sun for a while to see if the same effect occurs. This is usually the giveaway.

One recent stamp which many clients have sent in from all over the country was the 24c Antarctic Research "Geology" stamp of 1984 (S300). In this case, particularly, the words "New Zealand 24c" appeared in a wide range of Pale Yellows, Lime Greens and in some cases had completely disappeared. The strange thing was that the corresponding colour in the sky background was not always affected to the same extent, this being due no doubt to the use of colour combinations for that area of the stamp. Mr. D.E. Thexton of Manurewa, Auckland, was one of many clients who sent in numbers of copies of this stamp with the same query - were they a genuine printing fault? I recommended that Mr. Thexton write to the New Zealand Post Office and ask whether they could approach the printers (Cambec Press Pty. Ltd., Australia) and obtain an explanation for the apparent extreme instability of the colours in this issue. A voluminous correspondence ensued between Mr. Thexton and the New Zealand Post Office, but finally he obtained a reply to his original question, embodied in a letter from Collie Cooke Consolidated in Melbourne, signed by the Technical Service Manager of their Oil Inks Division, relating to the results of a scientific test on the deterioration of colour in the 24c Antarctic Research stamps. Interestingly, the letter can be read to infer that the printer and Collie Cooke were well aware of the shortcomings of the dyes used in the original printing of the 24c Antarctic Research and carried out an immediate change in the composition of the ink to head off what was potentially a security printer's nightmare - stamps that just quietly fade away!

Collie Cooke's letter contains a lot of scientific technical detail and I reproduce most of it because I believe that it shows the lengths to which modern printers will go to establish that their product is sound. Some of the techniques particularly and terminology may well be worth recording for future reference as the subject is hardly likely to be closed by this current investigation.

"Subject: NEW ZEALAND 24¢ ANTARCTIC RESEARCH STAMPS (PE1364)

Following discussions of the 19.6.85. regarding the deterioration of colour from the above stamps, we have carried out "Blue Wool" fade tests to firstly duplicate the results as submitted by your customer, and to ascertain the Blue Wool Scale rating of both the Process colours employed as compared to the Mono colour mixed.

Light resistance of pigments employed in Sheetfed lithographic inks may vary from colour to colour. Attached is a list of Collie Cooke supplied Pantone and Process colours with two columns indicating the Blue Wool Scale (BWS) rating.

Column 1 indicates at conventional litho strength.  
Column 2 indicates at 10% strength to simulate what is likely to be achieved when blending Pantone colours in smaller quantities.

The BWS rating from 1 to 8 is related to the expected days exposure to both outdoor and indoor conditions without fading, by referring to the legend on the attached list.

To physically test fading by the use of a "Fadeometer", prints are exposed for a total of 12.5 days continually to reach the maximum BWS step. The Fadeometer has a light source which forcibly fades the prints.

Our discussions of 19.6.85, in viewing the returned stamps by your customer, clearly indicate a fading of the Red, possibly Pantone Warm Red Offset from the blended colour. It is most unlikely to achieve the shade of the returned stamps by varying the film weight of ink being carried during printing.

Laboratory Results PE.1364 -

Prints exposed through each step of the BWS 1-8:

<u>BWS</u>	
1	No fading
2	No fading
3	No fading
4	Slight colour change detected
5	Red has almost totally faded
6	No result)
7	No result) Due to time
8	No result)

Laboratory results indicate that under controlled conditions a BWS rating of 4-5 was achieved which represents approximately 14-30 days outdoor exposure and approximately 65-130 days indoor exposure. It is important to point out that many factors may contribute to a variation from these results: 

1. Ultra violet light (e.g. direct exposure to sunlight)
2. Exposure to heat, cold
3. Moisture (water, humidity)
4. Industrial pollution (e.g. fall-out fumes)
5. Concentration and type of pigments used
6. Duration of exposure

By selecting pigments of greater light resistance, it is possible in most cases to achieve a higher BWS rating:

When tints are incorporated it is necessary to use light resistant inks to maximise the resistance to fade

- i.e. Pantone 434 Buff Offset utilising Pantone Green @ 4% and Pantone Warm Red @ 2.3%, the Warm Red at a small percentage will only achieve a BWS of approx. 1 = 1 day outdoor exposure; 3 days indoor exposure

To maximise this result, we substitute the Pantone Warm Red with a light resistant Scarlet, the result being a BWS of approx. 4-5 at the 2.3% rate in the mix = 14-30 days outdoors and 65-130 days indoors exposure.

Note - The light resistance of a blended colour is only as high as the poorest pigment employed."

LIST OF BLUE WOOL SCALES (BWS) FOR ALL PANTONE

Prints are exposed to Fade-Ometer under standard conditions for 300 hours (BSW 1-8) which is equivalent to 240 days outdoor exposure.

BWS Rating	Hours in Fade-Ometer	Days Outdoor	Days Indoor	
1	1	1	3 3/4	Very poor
2	2	2-5	6	Poor
3	4	7	19	Fair
4	8	14	65	Moderate
5	20	30	130	Good
6	60	67	260	Very Good
7	140	120	520	Excellent
8	300	240	1100	Outstanding

*"I continue to enjoy receiving the high quality of material from you. Your catalogue continues to be the best in the world." - E.H., British Columbia*

INKS	BWS READINGS	
	FULL STRENGTH	10% STRENGTH
Pantone Yellow O/S 018019	5 - 6	4
Pantone Warm Red O/S 018021	4 - 5	1 - 2
Pantone Rubine O/S 018023	6	4 - 5
Pantone Rhodamine O/S 018025	4 - 5	2 - 3
Pantone Purple O/S 018027	3 - 4	2 - 3
Pantone Reflex Blue O/S 018029	4 - 5	2 - 3
Pantone Process Blue O/S 018031	7 - 8	6 - 7
Pantone Green O/S 018033	7 - 8	6 - 7
Pantone Black O/S 018035	8	7 - 8
PRESSTIGE Proc Red O/S	6	4 - 5
PRESSTIGE Proc Cyan O/S	7 - 8	6 - 7
PRESSTIGE Black O/S	8	7 - 8
PRESSTIGE Proc Yellow O/S	6	5

ATLAS WEATHER-OMETER

For our purpose, because we mainly use paper prints, the machine is used as a FADE-OMETER. It is an accelerated lightfastness test under predetermined laboratory conditions and therefore repeatable.

FADING This depends on a range or combination of different factors, but all contributing in various degrees to fading, bad discolouration or total breakdown of colours, etc.

1. Ultra violet light (e.g. direct exposure to sunlight)
2. Exposure to heat, cold
3. Moisture (water, humidity)
4. Industrial pollution (e.g. fall-out, fumes)
5. Concentration and type of pigment(s) used
6. Duration of exposure (BWS 1 - 8). (Standard 300 hours exposure time) →

Exposure conditions outside the laboratory cannot be controlled or anticipated, therefore exact predictions as to the lightfastness of a certain print are virtually impossible.

Note: The lightfastness of a printing ink is a measure of that ink's ability to retain its colour under the influence of solar radiation and other factors.

### CONCLUSIONS

The tendency of all inks to fade has to be accepted. However, the relative BWS readings give a clear indication as to why some standards change colour and others don't. Reading on the scale, Cyan, Black, Blue and Green appear to be the most stable, while colours like Red and Yellow are more subject to fading. A surprise on the table is Pantone Reflex Blue which gives a reading of 4 - 5 only and indicates that it will fade in between 14 and 30 days outdoor exposure and is described as a moderate to good result.

The other real eye-opener in this is the degree to which the New Zealand Post Office and the printers of our stamps will co-operate with philatelists to answer their relentless questioning!

Mr. Thexton adds his own theory to the information supplied. He surmises that initially the ink used was Pantone 434 Buff Offset, utilising Warm Red. Normal quality control would soon have shown up the shortcomings of this combination and the change to light resistant Scarlet was made. His observations suggest that (a) All of the copies that he has found which show the different colour change are dated March and April 1984 by postmarks. (b) Not all the copies showing these dates are subject to the problem - in fact the proportion is probably 1 to 1000. (c) He has found it impossible to duplicate the colours by exposure to light, no matter what the date. From this he deduces those which were going to fade anyway have already done so and those copies which retained their colour values were printed after the necessary alteration to the ink mixture was made.

### READERS' QUERIES

Last Month's Query - Answer Eric Gibbs, of Taihape, has a comment on the serviceman's Airletter front illustrated in last month's Newsletter. He writes: "The Airletter was most likely sent by a member of the 24th NZ Battalion, 2nd NZEF (Censor No. 2107) and possibly by a stamp collector, as I don't recall Health stamps being available through Unit Post Offices. As for the German stamp - could this have been obtained from a German soldier - perhaps prisoner?"

### POSTAL HISTORY QUERY

This envelope addressed to The International Red Cross Committee, Geneva, is postmarked Dunedin 12th February 1943 and carries the handstamp "Coupon-Reponse" in red on the front. It has been opened by the New Zealand censor, but has obviously passed through the hands of the German Wehrmacht. It has been opened and resealed by the Wehrmacht with the "GEÖFFNET" tape and has a red Wehrmacht censor handstamp twice on the back (see illustration). Can any reader give us the circumstances by which it was handled by the Germans and tell us whether this is a normal usage for 1943 covers to Switzerland?

## GOODS AND SERVICES TAX

All prices in this Newsletter are quoted **INCLUSIVE** of GST. No addition will be made for tax on supplies to NZ clients.

**OVERSEAS CLIENTS** All offers in this Newsletter are subject to a standard 10% reduction. Quotations are in New Zealand dollars. The only exceptions are material sold "on behalf" which carries no GST. Ask for details when you order.

## POT POURRI REVISITED

*Another scintillating line-up of the rare and beautiful.*

- |         |  |           |
|---------|--|-----------|
| 206 (a) | <u>A6d (2) SG.44 1/- Emerald Green Full Face Queen.</u><br>Star watermark, imperf. A brilliant pair of this scarce shade. Both stamps have a fault - right-hand stamp is four-marginal. Catalogued at \$800 this is an exceptional specialist item .....   | \$395.00  |
| (b)     | <u>Complete sheet of early stamp printing paper watermarked "small star" (six points). Paper maker unknown (possibly Rush Mills).</u> A sheet of paper similar to that mentioned on P.641, PSNZ, Vol. I. 240 stars (20 x 12) and the words "POSTAGE" at top and bottom of sheet and twice at the sides. Five marginal lines. A markedly similar paper to the "Large Star" variety used for the Full Faces. Watermark spacing (not size) is identical. The sheet of early Rush Mills paper(?) ..... | \$375.00  |
| (c)     | <u>E10a 3d. Huias (Reduced), 1898 Pictorial Perf 14 - outstanding UHM block. Exceptional! .....</u>  | \$300.00  |
| (d)     | <u>E014g, 6d. Kiwi Official, p.14</u> Perfect UHM copy of this increasingly scarce stamp. Now very difficult to locate and frequently off-centre. This one is perfect .....  | \$375.00  |
| (e)     | <u>M13a, 1/- George VI, Red-brown and Claret, p.14, Wmk. W8, Coarse HM</u> Centre - double print, one albino. (Copper-brown). Dramatic variety this - very distinctive .....   | \$650.00  |
| (f)     | <u>S56a, 3d. Dark and Light Blue</u> Canterbury Centennial. Complete Blue offset on back - very, very scarce and a striking variety - guaranteed by CP Ltd .....   | \$150.00  |
| (g)     | <u>Z030g(z) 1/3d. Orange-yellow, Arms Type (Value in black).</u> On Cowan unsurfaced paper, HM (Nov. 1956). Much scarcer than the catalogue indicates. Top left selvedge UHM block of four (buffer bars) - lovely piece and due for substantial rise .....   | \$200.00  |
| (h)     | <u>B2b, ½d. Newspaper stamp</u> Perf "nearly 12" - watermark star. Bottom right corner block of four - o.g. UHM - lovely! Catalogued \$660.....  | \$575.00  |
| (i)     | <u>SM220-224 Silver Jubilee 1977</u> Miniature sheet - imperforate superb modern variety .....   | \$2950.00 |

## 1935 PICTORIALS

Continued ...

150	<u>L7e, perf. 14 x 14½, W8, HM (Coarse)</u>	
(a)	Plate 2B, or 4 in block .....	\$5.50
(b)	Plate 1 and 5-1. Comb head "K" showing missing pins replaced and additional pins added at the ends of each short row .....	\$11.00
(c)	Plates 4-2A, 4-2B in strip of 20. The pair .....	\$55.00
(d)	Plates - 2A in strip of 20 .....	\$55.00
	Or Plate - 2B in strip .....	\$27.50
	Or Plate - 1 in strip .....	\$27.50
(e)	Block of six with R7/8, R8/10 retouches. Pencil illustration - Plate 1 .....	\$22.00
(f)	Block of four. Row 6/1 re-entry centre plate. Pencil illustration .....	\$22.00
(g)	Magnificent block of 20 from un-numbered centre plate and frame plate 1. Included and illustrated are R1/8flaw, R1/2 flaw, R3/8 double re-entry, R5/7 frame re-entry, R5/8 centre re-entry. Surely the perfect piece for a study of recess engraved plate varieties. Some perf reinforcing - otherwise perfect .....	\$75.00
(h)	Frame plate 1 and original un-numbered centre plate. Top right block of nine shows re-entry R3/8. Illus..	\$30.00
(i)	Nice page with illustrations. Faulty plate No.4 and 2B in two strips. One shows centre re-entry Row 8/3 - one centre flaws R7/8 .....	\$45.00
(j)	Un-numbered half of centre plate 4. Three nice blocks. (1) Shows frame plate 2A re-entry Row 8/1 and pin missing in second perf row. (2) Plate 2A block of four - pin missing at end of row. (3) Double strip plate - 2B .....	\$50.00
(k)	Plate strip study with fine line illustrations. Plate 4-2A - frame re-entry R8/1, R8/6. Plate 4-2B centre plate before re-entry Row 8/3. Plate 3-2A frame plate re-entry Row 8/1, R8/6 (rare). The set .....	\$300.00
(l)	Interesting plate study of five items. R7/6 Black flaw; Purple-black centre. R5/5 frame 2B re-entry. R4/1 R6/1 frame 2B re-entries and unidentified frame flaw .....	\$35.00

4d. MITRE PEAK (OFFICIAL)

151	<u>L07b, Perf. 14 x 13½, W8, HM</u>	
(a)	Nice set of blocks. (1) Plate 1 in block of four. (2) Row 3/8 re-entry in top right selvedge block of nine. (3) Row 7/8, Row 7/10, Row 8/10 "MITRE" retouches. (Row 7/10 does not show extra line in I of Mitre) .....	\$110.00
152	<u>L07c, p.14 (line), W8, HM</u>	
(a)	UHM block of four .....	\$35.00
(b)	Or top right selvedge block of fourteen showing "shift" marks in top selvedge. Six black dots to right of registration mark in top selvedge and two sepia. Lovely specialist proving piece .....	\$225.00
(c)	Plate 3-2B in selvedge strip of 10 .....	\$70.00
153	<u>L07d, perf. 12½, W8, HM</u>	
(a)	Strip of ten plate 3-2B .....	\$70.00
154	<u>L07e, perf. 14 x 14½, W8, HM (Coarse)</u>	
(a)	"Plate" block - un-numbered centre plate .....	\$25.00



## 1935 PICTORIALS (Contd.)

170	<u>L9b, p.13½ x 14, W8, HM</u>	
(a)	Block of four UHM - inverted watermark .....	\$154.00
	Or single (LH) .....	\$35.00
(b)	Block Plate 1 with early plate crack plus pair (no gum) showing ultimate extent of crack .....	\$60.00
(c)	Or plate block showing intermediate state of crack ..	\$60.00
(d)	Super pair showing unprinted corner covered during printing (albino impression) .....	\$100.00
(e)	Set of three re-entries in fine used. All have fine pencil sketches with them. Including R3/6 and R5/9.	\$82.50
171	<u>L9c, perf. 12½, W8, HM</u>	
(a)	Plate 2 in superb block R10/1 - major re-entry .....	\$77.50
	Or block of four (pencil illus) - LH .....	\$66.00
(b)	Top left selvedge block of six with R3/1 (LV9c) flaw (line through top right corner of stamp) - illustrated.	\$71.50
172	<u>L9d, p.14½ x 14, W8, HM (Fine)</u>	
(a)	Block of four plate 2 (no left selvedge). Block includes R10/1 major re-entry .....	\$75.00
173	<u>L9e, p.14½ x 14, W8, HM (Coarse)</u>	
(a)	Block of four plate 2 shows R10/1 re-entry. Perf head K, perf left selvedge .....	\$16.50
	Imperf left selvedge .....	\$16.50
(b)	Block of four plate 3 .....	\$16.50
(c)	Re-entry pieces plate 2. Row 7/10 in fine used. Row 8/10 in mint bottom selvedge block of six (pencil details) .....	\$50.00
(d)	Inverted watermark - in fine used .....	\$125.00
	<u>6d. HARVESTING - OFFICIAL</u>	
174	<u>LO9b, p.13½ x 14, W8, HM</u>	
(a)	Superb plate block no. 1 shows plate crack .....	\$55.00
(b)	<u>LO9c, p.12½, W8, HM</u> Plate no. 2 (o/p at bottom) shows re-entry R10/1 .....	\$75.00
	<u>8d. TUATARA</u>	
175	<u>L10a, p.14 x 13½, W7a, SVM</u>	
(a)	Right selvedge strip of three - one stamp printed on selvedge (letters watermark) .....	\$35.00
(b)	Right selvedge vertical strip - all three letters watermark .....	\$50.00
(c)	Fine used block in Brown .....	\$35.00
176	<u>L10b, p.14 x 13½, W8a, SHM</u>	
(a)	Plate A2 block four .....	\$44.00
(b)	Plate A2 block six .....	\$66.00
(c)	Pale Brown shade. <u>Very</u> distinctive - <u>very</u> scarce UHM .....	\$35.00
	Or plate A2 single .....	\$55.00
(d)	Inverted watermark LH copy .....	\$27.50
177	<u>L10c, p.14 x 13½, W8, HM</u>	
(a)	Block of four plate 3 .....	\$25.00

*"My sincere thanks for the opportunity to participate in the Catalog and Newsletter programs. Both of them greatly expand my enjoyment of New Zealand stamp collecting." - SAL, Illinois, USA*

- 178 L10d, p.12½, W8a, SHM
- (a) Superb block of twelve (plate no.3) shows plate crack flaw R16/10 and flaw in "8" R13/10. Nice clean piece ..... \$35.00  
 Or plate block of six R16/10 plate crack ..... \$17.50  
 Or R/13/10 single ..... \$5.00  
 Strip of three ..... \$15.00
- (b) Block of four left selvedge shows Row 7/1. Attempt to remove plate scratch (illustrated) ..... \$27.50
- (c) Two superb blocks of six (bottom selvedge) showing (i) R15/7, R16/5 normal. (ii) After damage and attempt to repair plate R15/7, R16/5. Wonderful specialist stuff. Pencil sketches ..... \$55.00
- (d) Set of four singles - plate flaws with pencil sketches. Includes R13/10 ("8"). Lovely display ..... \$15.00
- 179 L10e, p.14 x 14½, W8a, SHM (Coarse)
- (a) Plate 3 block. (i) Without re-entry. (ii) With re-entry R15/10 - brilliant and naked eye. Re-entry stamp is markedly darker ..... \$60.00
- (b) Plate 3 (no re-entry) ..... \$11.00
- (c) Plate 4 ..... \$11.00
- (d) R13/10 in vertical pair - "8" flaw ..... \$11.00
- (e) Block of four including plate 3 R3/5 "tongue out" and R3/6 cracked plate ..... \$25.00
- (f) Ditto superb top selvedge block of six plate 3 "shift marks" and Row 3 nos. 5 and 6 (as above) ..... \$100.00
- (g) Bottom selvedge block of six shows white flaw Row 16/5 and re-entry to remove white flaw R15/7 (see Lot 178 (c) ..... \$35.00
- (h) Set of five flaws 5 used including R13/10 ("8") mint and four other used. Three flaws one re-entry R12/1. Lovely set with pencil drawings to illustrate ..... \$40.00
- 8d. TUATARA - OFFICIAL
- 180 L010d, p.12½, W8a, SHM
- (a) Plate block of four pl. 3 ..... \$50.00
- (b) L010e, p.14 x 14½, W8a, SHM (Coarse) Plate block 3.. \$50.00
- 9d. MAORI PANEL
- 181 L11a, p.14 x 14½, W7, VM
- (a) UHM block of four ..... \$176.00
- 182 L11b, p.14 x 15, W8a, SHM
- (a) UHM shade blocks - Red and Grey-black, Red and Grey, Bright Scarlet and Pale Grey. Each block ..... \$176.00  
 (Orders for singles accepted - the three shades) .... \$132.00
- 183 L11c, p.14 x 14½, W8, HM
- (a) Block of four - shows missing perf pin at left short row of perfs (twice) - some adherence and small stain) ..... \$100.00
- (b) Inverted watermark - copy without gum ..... \$15.00
- (c) Block of four - Scarlet and Grey ..... \$176.00  
 Orange-red and Grey ..... \$176.00

POSTAL HISTORY SELECTION

*Covers of varied interest.*

- 207 (a) 1879 (20 Nov.) Cover Canterbury to England. (PSNZ Vol. III, p.288). Christchurch South Railway Travelling Post Office, obliteration RLY 1. on 6d. First Sideface and hand stamp No. 2 as a back stamp. Essential item for R.T.P.O. cover collectors. Cover fair with corner missing - soiled. Fully documented. \$105.00
- (b) A86 (23 Dec.) Albany St. to Sydney Albany St. (1874-1888) duplex cancel in superb strike. Cover in good condition with stains. 4d. Second Sidefaces (p.12 x 11½). Backstamps Dunedin and Sydney. Scarce duplex and closed office. .... \$100.00
- (c) 1891 (9 Dec.) O.P.S.O. envelope o/p "NZ Treasury - Free" and "Wellington". Local letter. Embossed Arms on flap - fine ..... \$40.00
- (d) 1897 (2 Sept.) New York to Nelson NZ 1c USA Printed Postcard plus 1c Blue. Card from the J.W. Scott Company Ltd., N.Y. discussing their terms "We can always use the rarer NZ stamp, but have a large stock of the common ones." Nelson and Belgrove receiving d.s. 11 Oc. 97 ..... \$10.00
- (e) 1898 (29 Aug.) Naseby to New York Lovely year-of-issue cover featuring two major shade-varieties. ½d. Blackish Purple and 1d. - two singles in Blue and Chocolate-brown. A real specialist's feature piece. Very fine ..... \$75.00
- (f) 1913 (14 Mar.) Fanning Island to USA. Philatelic envelope to New Jersey dealer via Hawaii. Honolulu backstamp. Lovely Fanning strike ..... \$250.00
- (g) Muir and Moodie Card, No. 59 Used May 20th 1913 Inside envelope as prescribed by the Post Office. Technically "unused" ..... \$20.00
- (h) "On Railway Business Only" "Free" envelope with Royal embossed Arms on flap. UNUSED. Perfect condition - scarce in our experience ..... \$100.00
- (i) 1902 (2 July) Thorbury to USA Registered! Endorsed by hand. Five copies 1d. Universal and one ½d. Mt. Cook (5½d. rate). Attractive item ..... \$140.00
- (j) 1920 (30 Jan) Christchurch to Gore - registered. 3d. and ½d. Victory (latter is Pale Yellow-green shade). Flap absent - otherwise fine ..... \$55.00
- (k) Meter Marks Trial impressions ½d., 1d., 1½d., 6d., 1/- PSNZ Vol. III, p.431, type 15. Wellington meter no. 142 - nice ..... \$50.00
- (l) 1927 (30 Aug.) Wellington No. 22 on "Thompson Bros. Ltd" printed flap envelope. Beautiful example ..... \$50.00
- (m) 1930 Wreck Cover SS Tahiti "Recov'd" from SS Tahiti. "Lost at Sea" and "San Francisco California" in magenta. Stamp still attached (1d. Field Marshal)... \$150.00
- (n) 1931 (4 Feb) Emergency Earthquake Mail Hastings to Christchurch. Cachet "Emergency Earthquake Mail" signed by H.B. Burrell, Flt. Lt., Hastings CDS - superb ..... \$300.00

JUNIOR SPOT FROM VAL MCFARLANE

Pelure Paper A word adapted from the French, meaning very thin, but also hard and tough paper, usually semi-transparent. (See Chalon Heads NZ).