

# C.P. NEWSLETTER MONTHLY

FOR COLLECTORS OF NEW ZEALAND STAMPS

VOL 39 No. 1 AUGUST 1987

A confidential source of information and advice for philatelists and collectors.  
Published by CAMPBELL PATERSON LTD., AUCKLAND, NEW ZEALAND.  
Subscription \$20.00 Registered as a magazine at POHQ, Wellington.

ISSN 0112-8388

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## EXCELLENCE IN NEW ZEALAND STAMPS

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3d. TELEGRAPH of 1965 - The "Pale Hands" (see Lot 20c)

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## NEW ZEALAND NOTES - WARWICK PATERSON

THE MAKING OF PAPER (OR ALL YOU WANTED TO KNOW ABOUT WATERMARKS, BUT WERE AFRAID TO ASK) The three physical components of a postage stamp are paper, ink and gum (or paper and ink, if you collect used). And it is what has been done with those three components that interests most philatelists, rather than the components themselves.

However, even a rudimentary understanding of the creation of the components can take one a long way towards an explanation of why a stamp looks the way it does, why certain varieties are significant or exist at all and show instances where even the terminology of philately can lead to an inaccurate understanding. For instance, how many collectors know that a watermark has nothing to do with water at all (except inasmuch as the paper was damp when the watermark was made).

Paper is essentially a rather fragile material, chiefly created out of organic components which are subject to damage and deterioration. Most paper is made from vegetable fibre or cellulose. Cellulose is an inert, colourless, carbohydrate material which is found in plant matter and in a pure form in cotton flax, soft woods, straw and even silk. Traditionally, the cellulose that finds its way into paper manufacture came from bark, hemp, old rags, fishnets, and any other material which was cheap and plentiful and readily to hand.

Paper manufacture involves preparing the vegetable matter into a manageable form and mixing it in a suspension of water and individual fibres.

According to Louis E. Repeta, writing in "The American Philatelist" (to whom I am indebted for much of this month's information) paper making was developed by first the Chinese and then the Arabs, over the past two thousand years or so and by the time it reached Western Europe in the eleventh century (Spain) flax fibres had been substituted for cotton and the scene was set for the spread of paper making throughout Europe and the contribution of the Renaissance Italian paper makers with the resultant beneficial effect on civilisation generally.

Other physical elements introduced into paper making about this time included a gelatin sizing which stiffened the paper and overcame something of the "blotting paper" effect that early papers must have suffered from. Sizing took the form of starch, flour paste, or various kinds of animal glue and similar filling elements are used to this day.

The three major methods of paper making are worthy of philatelic study, because all of them have been seen at some stage in the printing of New Zealand stamps. They are, in chronological order: handmade paper, paper made by the Fourdrinier method and paper made by the John Dickinson method.

Both of the latter (machine-made) methods were developed in the early nineteenth century and were well in place by 1840 when stamp production began.

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Handmade Paper A glance at a Full Face Queen in your collection will give you an immediate impression of what handmade paper looks like. The paper has no identifiable mesh or direction of curl. Under the microscope the fibres appear to lie in a higgledy-piggledy fashion across each other and in no particular direction. There appears to be a wide variety of fibre size and if you were to look at the edges of the paper (in the complete sheet) you would be able to see the characteristic "deckle edge" - the hallmark of all handmade papers. This is an uneven border of thin and thick paper - almost a "crinkle" effect.

The suspension of cellulose fibres is spread over a porous surface called a mould. A wooden frame is used to form the basis of a structure with parallel closely-spaced wires which were then strengthened by tying together with horse hairs or string to give a stable bed for the pulp. There was a detachable rim called a deckle which fitted around the mould and formed the tray which contained the paper pulp. The mould would be dipped into the suspension of fibres and withdrawn, allowing the water to drain through the bottom. This left a layer of wet, intermingled fibres - the sheet of handmade paper. If there was to be a watermark in the handmade paper it was at this stage that it would be impressed. Watermark "bits" would be attached to the mould at prescribed intervals and the fibres would settle a thinner layer over these bits, thus producing the characteristic translucent effect of the watermark, which under magnification can be seen to be simply where the fibres are thinner at a given point or in a prescribed pattern.

The wet sheet of paper would then be turned out onto a sheet of felt and covered by more felt and with stacks of alternating felts and sheets pressed to exclude excess water.

The paper is then ready to be hung and dried slowly and evenly.

"Laid" paper was created where a parallel wire construction in the bed of the mould would reproduce lines on the underside of the paper. Wove paper was created by a fine mesh with a square pattern and this type of paper has a mottled appearance.

Handmade papers normally carried a papermaker's watermark and this was made up of the name, initials, trademark or brand name and sometimes the year of manufacture. Such watermarks can be seen in some of the early New Zealand papers used to print the Full Face Queens and of course the large star watermark with lines, lettering and stars, is New Zealand's first watermark of all. The latter, incidentally, is called a security watermark or alternatively a "unit" watermark, as there is one design for each stamp in the sheet.

The Fourdrinier Method This method of machine-made paper incorporates a number of improvements over the handmade process. During the pulping process which is designed to produce a slurry of cellulose fibres, water is forced into the fibres and the process causes the outer surfaces of the fibres to disintegrate or "fray". Later on, when the water is draining away during the process of paper-making, this causes the fibres to combine and knit together when frayed surface encounters frayed surface. The "furnish" of this machine-made process is produced by mixing the fibres with loading agents like gypsum, kaolin or clay and

## "PAPER" (Contd.)

these give paper an even texture and better weight and opacity. The resultant combination also helps the papers to receive the impression of ink without the familiar blotting paper effect.

The initial reservoir of the Fourdrinier machine contains the slurry which moves out through a horizontal opening flowing on to an endless wire mesh belt. Fourdrinier paper has an irregular "deckle" edge not dissimilar to handmade paper, caused by deckle straps moving at the same speed, giving a lip to prevent the furnish from flowing sideways off the mesh.

At this stage one of the most recognisable features of the machine-made paper becomes apparent. The cellulose fibres, shaken by the vibration of the wire mesh, fall into a longitudinal pattern parallel to the direction of the wire mesh. This is the first we see of "mesh" in stamp papers and of course it is fundamental to their manufacture. The paper tends to be stronger in the direction of the web for this reason.

The wire mesh of the Fourdrinier machine has a woven effect with natural high points. When the paper is held up to the light a regular pattern of pinpoint thins appears due to the high points of the mesh and this pattern is evident in a number of New Zealand stamp papers. At the end of the continuous wire mesh rollers smooth the moving sheet of paper, squeezing out water and helping it to form. After a drying process steel calendar rollers smooth it more and the paper web is wound on to a reel (see Fig. A).

The John Dickinson Method This process was an improvement on the Fourdrinier. Here, a cylinder with perforations on its surface and hollow inside is tightly covered with a fine wire screen. The cylinder is immersed in a vat filled with furnish and when it is rotated water drains through the screen with a layer of cellulose fibres being formed on the immersed cylinder surface. Here the fibres arrange themselves in the direction of the rotation of the cylinder and once again the paper is stronger in that direction. Suction slows water to be drawn into the cylinder, thus assisting in paper formation on its surface and as it rotates the web of paper is led off to be pressed between an endless belt of felt. As in the Fourdrinier method the web is led off, then dried and smoothed and wound on to a reel. A wide range of paper thicknesses can be produced by this method.

One characteristic of papers is shrinking or expansion due to the evaporation or absorption of water into the paper. In handmade paper shrinkage is in both directions - horizontal and vertical - whereas in machine-made paper the shrinkage is more across the web than in the direction of the web. Up until the 1950's a "wetting down" process made paper soft and improved the results where recess engraved printing plates were in use. However, expansion and shrinkage of paper and uneven drying times between edges and centre resulted in uneven contraction and serious problems during perforating. It is understood that large quantities of Basted Mills paper were rejected due to excessive shrinkage after wetting.

Excessive reliance placed on perforation measurement by philatelists over the years may have given rise to vehement arguments

about the existence or otherwise of rare perforation varieties (consider the 8d. Edward upright watermark, perf. 14 "line"). Expansion and shrinkage of paper can make a measureable difference to the perforation classification of given stamps and many collectors still make the same mistake when measuring their perforations - an over-reliance on an exact measurement.

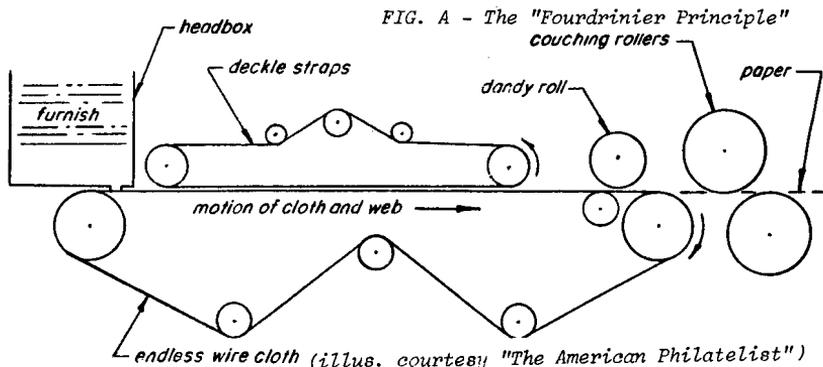
Watermarks in Machine-made (Fourdrinier) Papers The incorporation of a dandy roll or egoutteur in the paper-making process (positioned just ahead of the felt "couching" rollers which squeeze water out of the layer of furnish as it moves along the wire mesh) is the means by which a watermark is imposed on the paper. Small shapes or designs are fastened to the dandy roll mesh and the dandy roll rotates against the damp paper, imposing its thinning effect in the design of the watermark. The depth of watermark impression varies depending on the adjustment of the dandy roll; thus, normally watermarks in Fourdrinier machine-made paper are not as sharp as those produced in hand-made or cylinder-made paper.

Some more terms which may be useful in discussing all stamp papers. Papers have a "good" side (that is the side on which printing takes place) and a "wire" side which is the side adjacent to the wire mesh. The good side of handmade paper is the upper face - that is the side away from the watermark. On the other hand the good side of machine-made paper is the side the dandy roll presses against. Another difference between handmade and machine-made papers.

There is another type of watermark known as the dry impression watermark which is embossed on the paper after it has been dried. A metal cylinder with the design in raised relief imposes a tremendous pressure on the paper and impresses a "watermark" on the dried paper. The New Zealand fiscal stamp produced from January 1867 with a monogram of the letters "NZ" impressed on the back of each stamp is probably the latter type of "watermark".

In the case of cylinder (John Dickinson) paper watermarks, bits are fastened to the wire cloth covering the cylinder which is immersed in the vat of furnish. This results in less thickness where the raised bits are present and a watermark results.

Essentially, Fourdrinier watermarks are always impressed on the paper, but cylinder paper watermarks are caused by the furnish being sucked against the cylinder with a similar result.



MILITARY AND WARTIME POSTAL HISTORY, ANTARCTICA AND MARINE POST OFFICES

The following are the realisations in the above sale, dated 30 June 1987.

500a ... \$412.50	501g ... \$20.00	502b ... \$22.00	510a ... \$16.00
500b ... \$2250.00	501h ... \$110.00	502g ... \$12.00	511a ... \$60.00
500c ... \$632.50	501i ... \$20.00	502h ... \$40.00	512a ... \$22.00
500d ... \$467.50	501j ... \$27.50	502i ... \$30.00	513a ... \$41.00
500e ... \$990.00	501k ... \$20.00	503a ... \$18.00	514a ... \$132.00
500g ... \$344.30	501m ... \$35.00	503d ... \$16.00	515a ... \$165.00
501a ... \$23.10	501n ... \$93.50	503f ... \$22.00	516a ... \$51.00
501b ... \$61.00	501p ... \$50.60	503g ... \$20.50	519a ... \$1100.00
501d ... \$55.00	501r ... \$16.50	505a ... \$13.20	519b ... \$935.00
501e ... \$27.50	501s ... \$12.00	506a ... \$5.50	520c ... \$275.00
501f ... \$110.00	502a ... \$10.00	507a ... \$7.70	512b ... \$27.50

Bids ranged up to six times estimate.

Postal History Query - "Has any client ever seen the illustrated rubber stamp postal deficiency marking before?"

This was impressed by CP Limited staff at Auckland CPO on the day the 1987 Catalogue Supplement was posted to clients. CP Limited had "short paid" the postage and Post Office staff did not have the time to do it themselves. The questions are (a) Has anyone ever seen it before and (b) Can this be regarded as a "philatelic" usage? Watch this space.

**POSTAGE DEFICIENCY**

**- PAID -**

Postage Check Office  
Auckland C.P.O.

New Reprint Papers from Paul D'Aragon Paul D'Aragon has supplied us with a UV-reaction update on some reprints now available.

5¢ Mineral	3 Kiwi	3/4/87	Previously brilliant fluorescent. Now Grey.
10¢ Fruit	Original	1/12/83	High fluorescent back. Greyish front.
	1 Kiwi	8/5/86	Greyish back. Greyish front.
	2 Kiwi	10/3/87	Greyish back. High Fluorescent front. (Grapes Duller Purple).
40¢ Bird	Original	2/2/87	Fluorescent front.
	Original	2/2/87	Purple front.
	1 Kiwi	5/87	Fluorescent front.
\$3 Bird	Original	23/4/86	Purple front Fluorescent - Pinkish Buff Background.
	1 Kiwi	12/5/87	Fluorescent front - Buff background.

## FULL FACE QUEENS

*A sequel to our phenomenally popular colour-plate offering of several months ago. Several leading specialists have told us that they consider our colour reproductions almost a training manual in Chalon colour recognition - make sure you keep your copy ever handy. Repeat copies available at \$2 plus postage. And in the meantime here are more superb offerings from the same collection.*

ON BEHALF

DAVIES PRINTS - WATERMARK LARGE STAR - 1862-64 - ROULETTE 7  
(All guaranteed)

- |         |  |          |
|---------|--|----------|
| 375 (a) | <u>A1e (y) (SG.47), 1d. ORANGE</u> Lovely four-margined, roulettes three sides, postmark light and off face. (Cat. CP \$1500) .....                              | \$825.00 |
| (b)     | <u>A2d(y), (SG.49), 2d. DEEP BLUE</u> Roulette 7, Superb item (cat. \$800). Light postmark, roulettes four sides. Three big margins. Glorious - guaranteed ..... | \$475.00 |
| (c)     | <u>A3a(z), (SG.52), 3d. BROWN LILAC</u> Roulette 7. Central postmark, but three big margins and roulettes four sides. (Cat. \$1500) .....                        | \$545.00 |
| (d)     | <u>A5b(z) (SG.53), 6d. BLACK-BROWN</u> Roulette 7. Superb four-margined light central obliterator. Roulettes three sides. Lovely item (cat. \$600) .....         | \$375.00 |
| (e)     | <u>A6d(x), (SG.58), 1/- DEEP GREEN</u> Roulette 7. Roulettes two sides, light postmark. Scissor cut at bottom, but fine appearance. (Cat. \$900) .....           | \$105.00 |

DAVIES PRINTS - WATERMARK LARGE STAR - PERFORATED 13 - 1862-64

- |         |  |          |
|---------|--|----------|
| 376 (a) | <u>A1f(2), (SG.69), 1d. CARMINE-VERMILION</u> Superb unused copy. Well centred (if high). Fresh appearance - for a p.13 nearing perfection .....                   | \$750.00 |
| (b)     | <u>A2e(2), (SG.70), 2d. DEEP BLUE</u> Another lovely unused - centring again very fine for p.13 - dry print .....  | \$750.00 |
| (c)     | <u>A6e(5), SG.80, 1/- DEEP YELLOW-GREEN</u> Dazzling colour and condition. Centred high, but one of the better examples we've seen. (Cat. \$1100). Rare thus ..... | \$985.00 |
| (d)     | <u>A1f(2), (SG.69), 1d. CARMINE-VERMILION</u> Well centred of pale colour - light postmark. Attractive (cat. \$325).   | \$275.00 |
| (e)     | <u>A2e(5), (SG.-) 2d. BLUE</u> Early plate wear. Light, dated postmark - margins very close. (Cat. \$175) .....  | \$75.00  |
| (f)     | <u>A3b, (SG.74), 3d. BROWN-LILAC</u> Clear postmark, centring high to right. Strong colour and good condition generally. (Cat. \$450) .....                        | \$285.00 |
| (g)     | <u>A5c(2), (SG.76), 6d. BROWN</u> Used - light central postmark and turned corner, but a well centred, fresh item (cat. \$125) .....                               | \$75.00  |
| (h)     | <u>A5c(3), (SG.77), 6d. RED-BROWN</u> Magnificent well centred used with clear obliterator "Otago". Lovely item .....  | \$95.00  |
| (i)     | <u>A6e(3), (SG.-), 1/- DULL GREEN</u> Really fine used with light postmark in corner. Beautiful item (cat. \$600) ...  | \$550.00 |
| (j)     | <u>A6e(2), 1/- BRONZE-GREEN</u> One of the best centred we've seen - light postmark etc. - glorious. Two shortish perfs at base allow (cat. \$600) .....           | \$150.00 |

"Thank you very much for the consignment of NZ stamps which you posted on May 28th. Everything is perfect." - EDW,  
West Germany

KING EDWARD VII

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ALL PRICES FROM 50% CP CATALOGUE (OR LESS). HH - heavily hinged: LH - lightly hinged. Note: All magnificent-looking copies

377	<u>H1a, 1/2d. GREEN, p.14 x 15</u> Yellow-green HH \$1: LH ...	\$2.00
	Green HH \$1: LH .....	\$2.00
378	<u>H2a, 2d. MAUVE, p.14 x 14 1/2</u> Mauve HH \$5: LH .....	\$20.00
	Deep Mauve HH \$5: LH .....	\$22.50
	Rosy Mauve HH \$5: LH .....	\$20.00
	Pale Mauve HH \$5: LH .....	\$20.00
379(a)	<u>H3a, 3d. CHESTNUT, p.14 x 14 1/2</u> Deep Chestnut HH \$5: LH	\$25.00
	Chestnut HH \$5: LH .....	\$25.00
	Bistre-brown LH .....	\$20.00
	(b) <u>H3b Ditto, Chestnut, p.14 (line)</u> HH \$10: LH .....	\$30.00
	(c) <u>H3c Ditto, Chestnut, p.14 x 13 1/2</u> HH \$20: LH .....	\$50.00
380(a)	<u>H4a, 4d. RED-ORANGE, p.14 x 14 1/2</u> HH \$5: LH .....	\$25.00
	(b) <u>H4b Ditto, p.14 (line)</u> HH \$5: LH .....	\$25.00
381(a)	<u>H4d, 4d. Yellow, p.14 x 14 1/2</u> HH \$5: LH .....	\$20.00
382(a)	<u>H5a, 5d. Brown, p.14 (line)</u> Deep Brown HH \$4: LH .....	\$20.00
	Deep Red-brown HH \$5: LH .....	\$20.00
	(b) <u>H5b Ditto, p.14 x 14 1/2</u> Deep Brown HH \$3: LH .....	\$15.00
	Deep Red-brown HH \$3: LH .....	\$10.00
	(c) <u>H5c Ditto, p.14 x 13 1/2</u> Deep Brown HH \$3: LH .....	\$15.00
	Deep Red-brown HH \$3: LH .....	\$12.50
	(d) <u>H5d Ditto, Vertical Pair, p.14 x 13 1/2 over p.14 x 14 1/2</u> (One stamp LH). Deep Brown .....	\$50.00
	Deep Red-brown .....	\$45.00
383(a)	<u>H6a, 6d. CARMINE, p.14 (line)</u> Carmine HH \$6: LH .....	\$30.00
	Deep Carmine HH \$7: LH .....	\$35.00
	(b) <u>H6b Ditto, p.14 x 14 1/2</u> Carmine HH \$5: LH .....	\$25.00
	Deep Carmine HH \$6: LH .....	\$30.00
	(c) <u>H6c Ditto, p.14 x 13 1/2</u> Carmine HH \$10: LH .....	\$45.00
	Deep Carmine HH \$12: LH .....	\$55.00
	(d) <u>H6e Ditto, Vertical Pairs, p.14 x 13 1/2 over p.14 x 14 1/2</u> (One stamp LH). Carmine LH .....	\$250.00
	Deep Carmine LH .....	\$250.00
384(a)	<u>H7b, 8d. INDIGO BLUE, p.14 x 14 1/2</u> Indigo Blue HH \$2: LH	\$10.00
	Deep Bright Blue HH \$3: LH .....	\$15.00
	(b) <u>H7c Ditto, p.14 x 14 1/2</u> Indigo Blue HH \$4: LH .....	\$15.00
	Deep Bright Blue HH \$4: LH .....	\$15.00
	(c) <u>H7d Ditto Vertical Pairs, p.14 x 13 1/2 over p.14 x 14 1/2</u>	
	Indigo Blue .....	\$40.00
	Deep Light Bright Blue (one stamp LH) .....	\$50.00
	(d) <u>H7e Ditto, p.14 (line)</u> Indigo Blue HH \$5: LH .....	\$25.00
385(a)	<u>H8a, 1/- ORANGE-VERMILION, p.14 (line)</u> Orange-verm. HH \$10:	
	LH .....	\$45.00
	(b) <u>H8b Ditto, p.14 x 14 1/2</u> Orange-vermilion HH \$10: LH ..	\$45.00
	Vermilion HH \$10: LH .....	\$45.00

Another selection of the rare and fascinating.

- 14 (a) Alc (1), (SG.4), 1d. Bright Red on Blue Paper, Full Face Queen printed by Richardson, no watermark, 1855 Quite the brightest colour we have seen for many a year. This pair has the sort of "quality" appearance that will always mark it out as a sought-after Full Face Queen rarity item. Two crystal-clear strikes of obliterater No.9. Margins top and sides cut into at base both stamps. Catalogued at \$5,000 - a remarkable chance .... \$575.00
- (b) A5a (5), (SG.14), 6d. Pale Brown, White Paper, Richardson Print, Vertical Mesh Copy with huge extra piece bottom left - result of natural paper fold before printing. Extraordinary item and spectacular ..... \$110.00
- (c) A2h(z) (SG.96a), 2d. Dull Deep Blue - 1863 Provisional Printing on Thick White Paper, No Watermark Beautiful unused copy with RPSL Expert Certificate. Copy has major faults (thin, tear), but is catalogued at \$3850. Magnificent opportunity ..... \$425.00
- (d) A4a (SG.119), 4d. Rose Full Face Queen, Perf 12½, Large Star Watermark, 1865 Intermediate used pair of this scarce stamp in the paler shade. Few parted perfs and although postmark is central it is light and the faces are relatively clear. Light ink mark face of one stamp. Catalogued at \$1500. Both stamps are fully intact ..... \$775.-0
- 15 (a) Advertisement Stamps, 1893 (Second Sides) Reconstruction in the 1d. value second setting. The four-pane virtually complete in good used copies. Noted pane four, three spaces to complete. Pane three, four spaces to complete. Reconstruction short only of seven stamps. Catalogued at least \$700. Superbly priced at ..... \$445.00
- 16 (a) W2a, 1d. Universal Original Booklet, 1902 1/- - in a ½d. booklet - two panes of the booklet plate 1d. Universal (G7a). COMPLETE. In magnificent condition with both front and back covers stapled. A great rarity and seldom offered ..... \$1750.00
- 17 (a) 1898 Pictorial Official - Used In good commercially used condition, this 1907 set. 2d. Pembroke Peak Purple, 3d. Huias, 6d. Kiwi Large, 6d. Kiwi Reduced (p.14 x 15), 1/- Kea and Kaka, 2/- Milford Sound, 5/- Mt. Cook (sideways watermark). Mostly dated copies in delightful condition. Catalogued at \$770. Our ridiculous price (half catalogue) ..... \$425.00
- 18 (a) Z033a, Arms Officials 5/- Green with Overprint vertically in black. Catalogued at \$450, LH, this month's offer is a rare opportunity. Lightly hinged copy ..... \$350.00  
 Heavily hinged ..... \$225.00  
 Thin spot or stain ..... \$50.00

"I was a subscriber to your catalogue many years ago and it is like regaining an old friend." - GB, Auckland.

- 19 (a) 1960 Pictorials - Coils A superb "name" collection of this popular group. All coils represented in complete sets, black numbers and red numbers. Major varieties noted - 6d. sheet value pair with No. 10 upright (un-priced CP), 3d. used pair, No. 10 upright. The 3d. set includes three pairs with one stamp chalky, one stamp unsurfaced, four pairs chalky paper and the balance unsurfaced. Many pairs are as sheet value and in the 4d. particularly many demonstrate the well-known flaws and retouches present in this issue. 8d. No. 9 pair, number offset. 1/6d. No. 14, offset. All coils hinged, but condition throughout is very fine. The definitive collection of 1960 Pictorial coils, catalogued at just under \$6000, sold free of GST - magnificent buying at ..... \$2000.00
- 20 (a) SV60a (a) Commemoratives 3d. Coronation (1953). Bottom selvedge block of four with scarce doctor blade in selvedge. One of the few we have ever seen of this early New Zealand photogravure variety. Prominent - spectacular ..... \$100.00
- (b) S88a, 3d. Telegraph Centenary, Chocolate and Green Superb used set of fourteen stamps, including retouches back of hand, between N and Z, back of finger, A of ZEALAND, W of NEW, Hills, N of ZEALAND, etc., etc. All good plate varieties ..... \$25.00
- (c) Three blocks of four from this issue. Magnificent example of the "Pale Hands" (light brown print) variety top left selvedge block with Row 20/3 (retouch under Z) and block showing major green retouch in back of hand. The major variety set ..... \$350.00
- 21 (a) S94a, 4d. Anzac 50th Anniversary Magnificent plate Block of 18 stamps (6 x 3) including the major flaw Row 9/4 "Sail on the Shore" ..... \$10.00
- 22 (a) 1950 Canterbury Centennial 2d. and 3d. values. Set of two plates of each, one thin paper, one very thick paper. Interesting specialist addition ..... \$20.00
- 23 (a) T35b, 3d. + 1d., Prince Andrew HEALTH Row 3/5, plate 1B. Top left selvedge block of 15, showing finger flaw partially removed ..... \$33.00
- 24 (a) Life Insurance, 1969 Pictorials Two rare plate blocks. 3d. Baring Head X29b, plate 11 and X30b 4d. Cape Egmont, plate 2A2A. The two rare plates, not often advertised. UHM ..... \$650.00

#### 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.

## 1920 VICTORY ISSUE

*An exceptional series of offers from this attractive commemorative set.  
All including GST - all subject to 15% discount.*

- |        |  |          |
|--------|--|----------|
| 6 (a)  | <u>½d. Peace/Lion (S9a)</u> Proof block of four from the "spaced" trial plate (with 9mm margins between impressions, both horizontally and vertically). Printed in Carmine on gummed unwatermarked paper and each impression over-printed SPECIMEN in black. Condition superfine .....                     | \$245.00 |
| (b)    | As above. Magnificent set of four blocks of four of the issued stamp, in the listed shades of Green, Deep Green, Yellow-green and Pale Yellow-green. Superfine mint (the scarce Pale Yellow-green in unhinged) .....   | \$210.00 |
| 7 (a)  | <u>1d. Peace/Lion (S10a)</u> Plate proof block of four printed in Lilac on thick, gummed unwatermarked paper, perf 14, with black SPECIMEN overprint. Brilliant unhinged .....   | \$245.00 |
| (b)    | As above Five superb shades of the issued stamp, ranging from Deep Carmine to Pale Carmine-pink, each in unhinged or lightly hinged mint block of four. Beautiful material.  | \$77.00  |
| 8      | <u>½d. Maori Warrior (S11a)</u> Four lovely mint block of four in shades of Orange-brown from Deep to Pale Bright .....  | \$24.00  |
| 9      | <u>2d. on ½d. Surcharge (S12a)</u> Three finest mint blocks of four in contrasting shades of Green/Yellow-green .....  | \$18.00  |
| 10 (a) | <u>3d. "Landseer" Lion (S13a)</u> Proof block of four from the spaced trial plate, similar in all respects to lot 607(a) above, but of the 3d. and printed in Mauve .....  | \$245.00 |
| (c)    | As above Equally fine mint block of four, but in Deep Chocolate .....  | \$112.00 |
| 11 (a) | <u>6d. Peace/Progress (S14a)</u> Trial plate proof block of four printed in Blue, other details identical to Lot 607 (a) above .....   | \$245.00 |
| (b)    | As above Finest mint block of four in Bright Purple .....  | \$133.00 |
| (c)    | As above Another block, but in a notably deep shade. Minor perf reinforcement, otherwise immaculate .....  | \$168.00 |
| 12 (a) | <u>1/- King George V (S15a)</u> Trial plate proof block of four, again matching lot 607(a) above, but of the 1/- printed in Red-brown .....  | \$245.00 |
| (b)    | As above The issued stamp in superfine mint block of four, in Orange-vermilion. One stamp lightly hinged .....   | \$224.00 |
| (c)    | As above A second block, this one in Deep Orange-vermilion and mint unhinged .....   | \$238.00 |
| 13     | <u>Victory Set on Cover!</u> The six values as originally issued (no 2d. on ½d. surcharge) on registered cover from Auckland to Samoa, each stamp tied with Auckland CDS of 24 July 1920. No doubt philatelic, but rare and attractive, despite vertical fold clear of stamps and registration label ..... | \$280.00 |

MONTHLY OPPORTUNISTS CORNER

*This month Life Insurance rarities in varying grades of condition. A chance to nail down an item and fill a gap. Prices verging on the give-away!*

LIFE INSURANCE ISSUES

<u>LOT 1, X4a, 3d. "VR" BROWN (1891)</u>	
Fine commercially used .....	\$20.00
Heavier postmark .....	\$5.00

<u>LOT 2, X5a, 6d. "VR" GREEN (1891)</u>	
Fine commercially used .....	\$50.00
Heavier postmark etc.....	\$10.00

<u>LOT 3, X6a, 1/- "VR" ROSE (1891)</u>	
Fine commercially used .....	\$125.00
Heavier postmark etc.....	\$32.50

<u>LOT 4, X9a, 1½d. BLACK "NO VR" (1917)</u>	
Fine commercially used .....	\$5.00
Heavier postmark etc.....	\$1.00

<u>LOT 5, X10a, 2d. BROWN-RED "NO VR" (1905)</u>	
Superb used (cat. \$250) .....	\$150.00

JUNIOR SPOT FROM THE LATE VAL MCFARLANE

**SURCHARGE** A term originally introduced from France to denote a printed addition to a completed stamp; in fact, an overprint, but nowadays commonly confined to an overprint altering the face value. (Example see George VI NZ overprints)