

# C.P. NEWSLETTER

## MONTHLY

FOR COLLECTORS OF NEW ZEALAND STAMPS

VOL. 42 No.7 FEBRUARY 1991

A Confidential source of information and advice for philatelists and collectors  
Published by CAMPBELL PATERSON LTD., AUCKLAND, NEW ZEALAND  
Subscriptions \$NZ30.00

ISSN 0112-8388

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### C.P.'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION



Lot 200  
2d plate 2 Chalon  
Row 18 Nos.8 & 9  
Plate damaged  
pre retouch state

2d plate 2  
as above.  
R18/8 and 9  
retouched state  
from Hausberg  
reprint sheet.



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## A DATING STUDY OF GEORGE V SHADES - Part 4

Dr Graeme White

## PLATE CONDITION AND EXPERIMENTAL PRINTINGS

It is difficult to make generalisations linking plate condition to ink colours - exceptions can be found to almost any statement. For all this, the dating of shades and plate wear does suggest some patterns of interest:

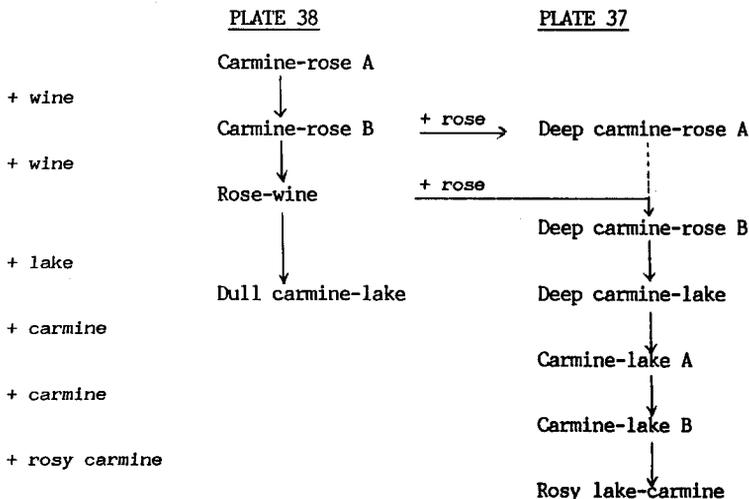
- \* Significant colour changes are seen to follow the introduction of new plates, e.g. 4d plate 44 (1926-1927 shades, Part 1), 6d plate 38 (1922-1923 shades, Part 3), 1/- plate 42 (from 1922, a switch away from Vermilion), 1/- plate 41 (Pale orange);
- \* The first introductions of dark shades are seen to coincide with the first signs of plate wear, e.g. 6d Burgundy (plate 22 or 23), Copper-carmine (plate 38), 1/- Orange-brown (plate 41);
- \* Darkened pigments frequently occur in the very worn stages of a plate's life, e.g. 4d Dull violet (towards dull purple), 5d Steel blue (towards 'cold' greenishness, Part 2), 1/- Vermilion (deepest in 1920-1922).

Such patterns appear to be a trait of the printer's craft. New plates afforded colour optimisation; wearing and worn plates drew upon colour skill and experimentation. While the issued colour ranges may in part reflect some inattention to overall colour consistencies, I am inclined to credit the Government Printing Office with more craft and less randomness than its detractors might claim. Plate deterioration problems were at times considerable and colour diversities were outcomes of some necessity and not simply of casual convenience.

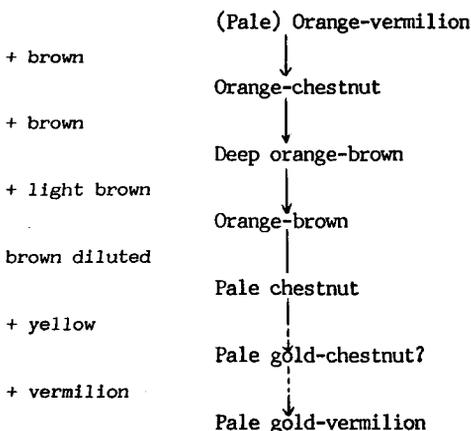
With new plates, colour optimisation was itself a form of experimental effort, as hinted by the following 1921 entry in the 6d and 1/- Government Printing Office Records: "New plate (replacing workouts)". It is not explicit that "workouts" included colour trials, nor clear whether any trial printings might have been included with the first issues from the new plates. Certainly the 6d trials led to a new colour (Coral carmine, 1922-1923), and the scarcity and paleness of Pale pink (seen January 1922 and much paler than Carmine-pink) is in good agreement with a prior "workout" printing. I assign Pale pink to experimental status as a trial forerunner of Coral carmine.

One very specific reason for experimentation accounted for the most coveted George V shades, the 6d carmine-lakes and the 1/- orange-browns. According to the Handbook ("The Postage Stamps of New Zealand"), Vol. 1, pages 315, 317, the experimental use of deeper inks was to ascertain "...whether a deeper ink would improve the definition in printings from plates less deeply impressed than the original ones". The printer's craft is here explicit. However, the 1927-1928 printing record of the 6d suggests that experimentation with the shallow impressions of worn plate 38 was also very much a part of the search for plate 37 definition. A 'natural' progression of colour is presented below as an attempted reconstruction of the experiment. In three of the 6d shades there are two forms recognisable (labelled "A" and "B"), and in italic an indication is given of the direction of colour change at each step in the progression. The printer's means of achieving pigment change may have been quite different in its detail, but its net effect was more-or-less commensurate with the pigment additions as suggested. It is not supposed that a single ink supply was continually modified - a mix of modifying changes within two or three successional

batches is considered more likely.



An unplaced stamp (plate 37, 8 March 1928) may have intermediate status between Rose-wine and Deep carmine-rose B, giving added support to the carryover of inks between the plates (see horizontal arrows). Clearly the collective colour sequences of the experiment were more exploratory than the common perception of a singular printing in a carmine-lake. In the 1/- also (plate 41), a more modest 1928 experiment had a similar approach.



A fuller discussion of the 1/- browns follows in the next section.

#### GEORGE V RECESS-PRINTED ISSUES

##### The 1/- orange

Four points are of general note:

- \* From the Government Printing Office Records, the number of 1/- printings was -
  - 71 with part of 9 overprinted Official
  - + 13 overprinting supplies ex stock.
  - (F.H. Jackson, N.Z. Stamp Collector, Vols. 61(1), 62(1));
- \* The 1934 re-issue of perforation 14 x 13½ again demonstrates that stamps are predominantly dated within 12 months of issue (see table) and that common shades can have scarce forms (see Pale gold-vermilion);
- \* As in other values, Official issues lag regular issues;
- \* A colour boundary within the progressive paling sequence of Orange-vermilion to Pale orange-vermilion is established on dullness versus brightness, and is thereby located later than may frequently be the practice (see table and shade distinctions).

Three further points deserve specific comment, and include another example of a shade overprinted Official solely from ex stock supplies (see also Part 1).

1. **Naming.** The uses of two shade names are clarified to dispel confusions. Firstly, the name 'Pale gold-vermilion' replaces 'Pale bright orange-vermilion' of the CP catalogue (K012a, and in part K012b). The reason for the change is that some of these stamps have little brightness and yet all have a golden element not seen in the orange-vermilions. The least bright (being also the least obviously golden) include perforation 14 x 14½ copies that superficially may resemble a deep Salmon. Secondly, 'Pale orange' is a very distinct new-plate shade not to be synonymised with Salmon, e.g. see Verne Collins and Co. 1950's catalogues, shades 836 and 839. Confusion has long existed here, but the earliest R.J.G. Collins' dating of 'pale orange' (April 1924 of the Handbook, Vol. 2, page 314) proves this original usage to be a worn-plate shade. Only subsequently has it been re-named 'Salmon' and the name 'Pale orange' more aptly been assigned to the September 1925 shade. Note further that Verne Collins' catalogues also list Pale orange-vermilion (shade 837), so ruling out past suggestions of yet another Pale orange synonymy.
2. **Shades containing brown.** A reconstructed experimental sequence of five brownish shades has been proposed for 1928 issues (see earlier). Brownishness also occurs in some 1928 - 1933 copies of Orange-vermilion, and it is possible that a few post-1928 stamps may approach the earlier Orange-chestnut (see bracketed 1931 table entry, a single record and slightly more vermilion present). It is the 1928 Orange-chestnut (and at times the more-vermilion form) that is frequently mistaken for the coveted Orange-brown. The orange-brown of convention, however, is not a single colour but two (apparently without intermediates). One is a step away from Orange-chestnut, with more brown but less orange (re-named 'Deep orange-brown'); the other is paler, not quite so scarce, and more intensely brown but with a less obvious presence of orange ('Orange-brown' is retained). All three of these 1928 shades were no doubt printed in the two November/December 1927 printings (the smaller November printing comprised only 1300 sheets), while the later-issued Pale chestnut could have been from either the same sequence or the following printing of May 1928 (based on Government Printing Office Records). Pale chestnut and Pale gold-chestnut are as yet tentative shades (few copies have been seen) but their sequencing makes good sense in the transition

towards Pale gold-vermilion. Pale chestnut can easily be overlooked as discoloured (see shade description for subtle distinctions) and only a single Official copy of Pale gold-chestnut has been sighted. Its tentative recognition is based on the coinciding of shade and date - 18 February 1929 is appropriately lagged to link this Official issue with the printing sequence from Pale chestnut into the gold-vermilions.

3. **Orange-chestnut overprinted ex stock.** A single undated Official copy found in this 1928 shade cannot have originated directly from new printings. The overprinting of 1000 sheets of the August 1928 printing is 8-9 months too late for Orange-chestnut (see 2 above), but is the only Official overprinting within a 3-year period from September 1926. The earliest of 6 supplies subsequently overprinted ex stock is February 1931, and this becomes the earliest possible date for this issue. Note, therefore, that the 1931 table entry '?' appears to be a lagged Official entry of the 1928 printing and not an entry of the bracketed 1931(?) printing. The indirect overprinting of an earlier shade to become a strongly lagged issue has previously been demonstrated for the 4d Official Blackish violet of 1932 (see Part 1). In both instances, the shade appears to be scarce.

Colour definitions are attempted below. Three general points are noted:

- \* Plate wear is most easily seen above 'Postage & Revenue', and can be most concentrated above 'PO';
- \* Plate wear need not affect all stamps of a sheet equally;
- \* Colour definitions in Parts 1-4 assume that stamps are viewed away from any contrasting colour that is found to create an illusory colour shift, e.g. the brown content seen in a 1/- Orange-vermilion or the purple (or brownish) content seen in a 6d may be unhelpfully exaggerated by colour tensions with stamps of strongly contrasting shades.

Orange-vermilion:

Very variable, copies approaching Vermilion are separated on their orange trace, brightness varies with lesser Vermilion content, later copies (perforation 14 x 14½) tending paler, 1929-1933 copies usually a trace of brownishness. See note 2.

Vermilion:

Seen from Dec. 1916, a deep or darkish 'red' without an obvious dilution by orange pigment, usually darkest 1920-1922 with advanced plate wear.

Salmon:

From 1924, the very pale shade of the 1/- value, little variation, plate wear more pronounced in some copies. See note 1.

Pale orange:

From Sept. 1925, an attractive reddish shade (but not the strong reddishness of Vermilion), no plate wear, only slight variation. See note 1.

Pale orange-vermilion:

From June 1927 (see earlier asterisked note on colour boundary with Orange-vermilion), less dull than Orange-vermilion palish copies of 1924-1927, paler in later years and intergrading with

Pale gold-vermilion.

Orange-chestnut:

Seen from 9 Jan. 1928, strongly brownish but more trace of orange than in Deep orange-brown, excludes 1928-1933 copies of Orange-vermilion with only light traces of brownishness, colour depth tends to hide traces of plate wear. See notes 2 and 3.

Deep orange-brown:

Seen Apr/June 1928, more brown and less orange than Orange-chestnut, the darkest of the brown shades, plate wear. See note 2.

Orange-brown:

Known from 1 Feb. 1928 (CP catalogue), a rather 'flat' brown without any obvious trace of orange, plate wear in copies seen. See note 2.

Pale chestnut:

Known June/Aug. 1928, a tentative shade without trace of orange, light brownishness can show evidence of plate wear, only subtle differences against some discoloured Orange-vermilion copies but the latter tend to show a pronounced yellow 'bleeding' on the non-inked spaces of the design, e.g. note neck, hair, side of face. See note 2.

Pale gold-chestnut:

A tentative shade known from a single Official copy. See note 2.

Pale gold-vermilion:

Range of brightness, intergrades with Pale orange-vermilion but lightened by more trace of gold. See note 1.

**"Featherless 'birds' for exhibition.** When organisers of next week's international Birdpex 90 stamp exhibition in Christchurch chose birds as a theme, they did not expect naked women. However, one exhibitor has submitted that women are birds and his stamp entries include paintings, drawings and sculptures of naked women. All the women have appeared on stamps issues and are included in the 30,000 that will be exhibited and judged from Tuesday.

According to the exhibit secretary the entrants were encouraged to use their imagination. 'We have taken a liberal interpretation of bird stamps,' Myra Franks said. Besides naked women, one entry is of birds shot full of holes. Another is of quills fashioned from bird feathers while a third is a collection of stamps depicting the German eagle, the emblem of imperial Germany issued in the 1870's.

The exhibition at Canterbury University coincides with the 10th Ornithological Congress also being held in Christchurch. Nearly a hundred entries have been received from 10 countries. There will be an overall winner who will receive a ceramic fantail on a wooden base from New Zealand Post."

N.Z. Herald

Records of George V dated 1/- shades

x = regular issue; o = Official issue; X and O = peak periods of use, where apparent

YEAR OF USE	1915	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	36+	Total
<u>Perforation 14 x 13½</u> Orange-vermilion	X	X	X	X	x	x			[-----no issues-----]															58)
							o		o															4)
Vermilion		x		x	x	x	X	X																27)
				o			o	o																8)
Pale orange-vermilion																				X				14
Pale gold-vermilion																				x				2)
																					o			2)
<u>Perforation 14 x 14½</u> Orange-vermilion		x	X	x	X	x	x	x	X	X	X	X	X	X	x		x	x	x					289)
			o	o	o	o	o	o	o	o	O	o	o	o		o					o	o		39)
Vermilion		x	x	x	x	x	X	X	x															73)
					o	o	o	o	o															18)
Salmon										X														14)
											x	O												21)
Pale orange											x	X												25
Pale orange-vermilion													X	X	X	X	X	X	X	X		x		237)
													o	o	o	O	o					o	o	25)
Orange-chestnut														X			(x)							9)
																	?							0)
Deep orange-brown														x										2
Orange-brown														x										2
Pale chestnut														x										2
Pale gold-chestnut															o									1
Pale gold-vermilion															x	x	x	x	X	X	X			44)
															o	o	o	o	o	o	o	o		23)
<b>Total</b>	<b>6</b>	<b>26</b>	<b>45</b>	<b>22</b>	<b>27</b>	<b>24</b>	<b>47</b>	<b>67</b>	<b>34</b>	<b>57</b>	<b>80</b>	<b>52</b>	<b>38</b>	<b>65</b>	<b>38</b>	<b>54</b>	<b>69</b>	<b>40</b>	<b>62</b>	<b>62</b>	<b>15</b>	<b>8</b>	<b>1</b>	<b>939</b>

## MIDSUMMER MADNESS

From several recently taken up lots - includes major rarities.

## FULL FACES

- 1300 (a) **A1a (S.G.1) 1d Deep Carmine-red (London).**  
Copy with close margins and central pmk.  
Cut into slightly only at right top.  
Sought-after rarity (Cat. \$20,000)..... \$ 775
- (b) **A2a (S.G.2) 2d Deep (Greenish) Blue (London)**  
Four marginal item of deep colour - superb  
'ivory head'. Close right lower-marking  
clean and light if on face (Cat.\$1300)..... \$ 725
- (c) **A6a (S.G.3) 1/- Yellow-green (London).**  
Magnificent item with fair margins if cut  
into in two places. Light marking over  
face but a most attractive example with  
pronounced ivory head (Cat.\$12,500).  
Exhibition material..... \$ 925
- 1301 (a) **A1c (S.G.4) 1d Red on Blue paper (Richardson)**  
Lightly marked three marginal with high top  
margin (part of upper unit). Margin at  
right missing but this is a chance of a major  
item of delightful appearance at an absurd  
price (Cat.\$3,250)..... \$ 325
- (b) **A2b (S.G.5) 2d Blue on Blue paper ditto.**  
A pair - curiously attractive item with very  
light central obliterator. Much of margins  
cut away but an item of arresting freshness  
and gen. appearance (Cat.\$1000)..... \$ 105
- (c) **A6b (S.G.6) 1/- Green on Blue ditto.** Four  
marginal of this great item (Cat. \$7750).  
Close at bottom and diagonal crease.  
Marking over face, also a remarkable  
opportunity at..... \$ 350
- 1302 (a) **A1d (S.G.8) 1d Dull orange (Richardson)**  
Four marginal (close right top) with no  
major faults (hard white VM paper). Marking  
obscures top and bottom of design. (Cat.\$700)  
Difficult to match!..... \$ 175
- (b) **A2c (S.G.9) 2d Dull Pale Blue (VM).**  
Light pmk - three huge margins, fresh clean  
item. Invisible paper split (Cat.\$275)..... \$ 25
- (c) **A5a (S.G.13) 6d Brown HM paper) as above (b)**  
Nice looker with paper and marginal faults.  
(Cat.\$500)..... \$ 45
- (d) **A6c (S.G.16) 1/- Emerald green.** Four  
margins and no faults other than smudged  
centrally placed obliterator. A most  
acceptable item of great status (Cat.\$2000). \$ 395
- 1303 (a) **A1g (S.G.81) 1d Orange-vermilion on Pelure**  
paper. **MAJOR OFFER.** Cat. at \$4250 this is  
one of the most consistently sought items in  
the N.Z. Chalon catalogue. Our four-marginal  
is little short of magnificent. (Close at  
bottom). Light even pmk. (if extensive).  
We can find little to fault this magnificent  
item..... \$2750

- (b) **A2f (S.G.82) 2d Ultramarine (Pelure paper)**  
Four marginal and description much as previous lot. Typical fading of design but generally reasonably strong in most areas, clear pmk. largely off face. (Cat.\$1750)..... \$ 875
- (c) **A2f(z) (S.G.91) 2d ultramarine ditto**  
(Perf.13). Good intact item o/c left and low. Indistinct pmk. largely off face. Design is clear and distinct however and it is a fine item (Cat.\$2000)..... \$ 575
- (d) **A5d (S.G.85) 6d Black-brown (Pelure)**.  
Brilliant three marginal of unusually deep colour. Light mark slightly on face. (Cat.\$500)..... \$ 87.50
- (e) **A6f (S.G.86) 1/- Deep yellow-green (Pelure)**.  
Super-looking four marginal - close at right only. Thin spot. (Cat. \$2000)..... \$ 125
- 1304 (a) **A2h (S.G.96a) 2d Dull Deep Blue (early plate wear) unwmk. Prov'l paper. Perf. 13.**  
Lovely well centred with small margins. (Cat. \$1500) Thin spot..... \$ 150
- 1305 (a) **DAVIES PRINTS IMPERF - STAR WMK. Unused!**  
Stunning set of fine 1d Carmine-vermilion, 2d Deep Blue, 3d Brown-lilac, 6d Red-brown, 1/- Yellow-green. 2d is cut into at base and 1/- has thin : 1/- stamp no charge and will be exchanged for a fine example at reasonable cost in due course on request. The glorious set..... \$2825
- 1306 (a) **A2d (6) (S.G.37) 2d Bluish slate. (Early plate wear) Unused! One of the finest items we've seen for years. Four marginal (if close top and right). This is a glorious example of the shade - see it and wonder no more (Cat. \$2000)..... \$1500**
- 1307 (a) **DAVIES PRINTS - (as lot 1305 but perf.12½) UNUSED.** Ten staggeringly beautiful copies - bright pristine colours 1d Carmine-vermilion, 2d Deep Blue, 1d Reddish-brown, 2d Orange, 3d Lilac, 4d Rose, 4d Yellow, 6d Red-brown, 6d Blue, 1/- Deep Yellow-green. 4d has tiny natural paper flaw (from speck of foreign matter in hand-made paper manufacture). A set of surpassing beauty... \$4875
- 1308 (a) **A2v (S.G.141) 2d Orange "NZ" watermark (UNUSED).** Near perfect copy of this scarce issue..... \$ 725

## FULL FACES

1309 (a) A4c(z) (S.G.139) 4d Orange-yellow. Wmk. letters of "T.H.SAUNDERS". Gorgeous fresh item. Specialists delight. (Cat.\$500) \$ 325

1310 (a) A1s (S.G.140) 1d Brown (advanced plate wear). Perf. 12½ "NZ" watermark. Very great NZ rarity - one of the "glamour" items. Well centred and fully intact. Pmk. over face but one of the better copies in existence. Tiny scuff top margin - (Cat.\$5500)..... P.O.R.

200a

**FULL FACE QUEEN 2d Plate 2 (1865-1871) Blue**  
 Early printings from this plate can be shown by the study of examples to have been 'normal' in all respects. Between 1865 and 1867 early in the use of the plate, it is believed that due to deficiencies in the quality of the case hardened steel used for this plate, it began to show wear in the upper and lower portions, particularly in the lower five or six rows. Various theories have been advanced over the years, amongst them that over-heating of the plate caused nickel plating to scale off the surface but the 'plate wear' theory seems to have more adherence today. Recently sorting Full Face Queens we discovered a magnificent used pair identifiable as Row 18, numbers 8 and 9, by reference to a reprint sheet of the plate. While this pair was identifiable by flaws and particular characteristics in a number of positions in the two stamps concerned, the retouching was missing from the pair and identification was made more difficult thereby. The pair is illustrated this month, together with an illustration of the same positions on reprint sheets from the retouched plate. Note particularly that retouching exists in the background behind the Queen's Head in both positions of the reprint, but particularly in Row 18/8. Various flaws in the bottom margin correspond and there is a weakness in the top margin above the letters ZE associated with a retouched area both in 'unretouched but damaged' pair and the 'retouched' pair over the AL of Zealand.

Over-inking in the earlier unretouched impression has obviously been employed by the Printer to improve the print and the result is a very full and undefined print compared even with the later reprint on the Hausberg sheet.

The pair is offered this month and may be unique... \$1500

## 1970 PICTORIALS

An award winning specialist collection.

1970 Pictorials - surely the most fascinating and prolific of all the specialised, modern definitive issues and above all, one which reaffirms the fact noted previously in these pages that varieties in modern issues are coming under increasing pressure of demand rather than the opposite.

P 1a	<b>½c Glade Copper Butterfly</b>	
(z)	Black colour off-set on back.....	\$ 175
P 2c	<b>1c Red Admiral Butterfly unwmk.</b>	
(y)	Blue colour omitted.....	\$ 200
(x)	Red colour omitted.....	\$ 375

Note to buyers: All varieties in this listing are unhinged mint unless stated otherwise.
--

P 3b	<b>2c Tussock Butterfly unwmk.</b>	
(y)	Yellow colour off-set on back.....	\$ 250
(x)	Black colour omitted - a spectacular variety with "New Zealand" absent.....	\$ 400
(w)	Major (Yellow) shift Block of 4 (superb item).....	\$ 200
(v)	Major (Purple-brown) colour shift Magnificent in block of four - one of the most spectacular colour shifts in N.Z. philatelic history. "The Horned Butterfly".....	\$ 400
P 5a	<b>3c Lichen Moth, Wmk.W8.</b>	
(y)	Wmk. inverted (W8c) Superb mint block of four.....	\$ 20
P 6a	<b>4d Puriri Moth, Wmk.W8</b>	
(v)	Double perf. in top left selvedge cnr. Block of 9. Spectacular item.....	\$ 375
P 6c	<b>4c ditto. No wmk.</b>	
(y)	Light Green colour omitted.....	\$ 450
(x)	Purple-brown colour omitted.....	\$ 350
(w)	Blue colour omitted.....	\$ 350
(v)	Yellow colour omitted.....	\$ 450
(z)	Dark Green (wing veins) omitted.....	\$ 30
(q)	Imperf. (pair).....	\$ 325
(i)	Right selvedge block of 4 Blue colour shifted to right over perforations. Spectacular variety.....	\$ 300
(ii)	Brown partially omitted (slight screen pattern to left background). Superb if unlisted variety.....	\$ 100
P 8b	<b>6c Sea Horse, no wmk.</b>	
(x)	Deep Green colour offset on back in plate block (1b). Row 10/1 only affected.....	\$ 250
(w)	Olive colour omitted. Superb single....	\$ 450
(i)	Superb block of 10 from the left selvedge. A vertical pre-printing paper crease runs through vertical column 4 and has opened out showing a band of colour omission (all colours). Lovely classic variety.....	\$ 300

"1898 Pictorials arrived today. Excellent quality, am really most satisfied....P.S. What simply beautiful stamps - really exciting!"

T.G, Hong Kong

## 1970 PICTORIALS

P 9b		<b>7c Leather Jacket, unwmk.</b>	
	(z)	Double perfs. in beautiful left selvedge block of 10 - complete double strike of double comb. Spectacular.....	\$ 375
	(i)	2 superb blocks of 4, one showing Yellow shift upwards into margin and the other showing Bistre shift to the right into margin. Spectacular.....	\$ 300
P10a		<b>7½c Garfish, wmk. W8</b>	
	(z)	All colours off-set on back.....	\$ 400
P11b		<b>8c John Dory, no wmk.</b>	
	(x)	Green (basic) colour omitted. Magnificent UHM single and one of the rarest missing colours in all N.Z. philately.....	\$ 800
	(z)	Vertical strip of 3, top stamp showing virtually complete missing Brown. Lower stamps show increasing Brown print and bottom stamp of strip is normal Brown print.....	\$ 100
	(i)	Black colour misplaced upward. "New" slightly into margin. Nice single.....	\$ 15
P12b		<b>10c Royal Stamp (Coat of Arms) No wmk.</b>	
	(z)	Red colour omitted.....	\$ 150
	(w)	Silver colour omitted.....	\$ 350
	(u)	Silver off-set on back.....	\$ 150
	(p)	Red colour off-set on back (ribbon).....	\$ 40
	(i)	Block of 10 showing deterioration in Silver print vertically. Bottom pair of stamps shows very weak Silver print....	\$ 25
	(ii)	Vertical pair shows Silver misplacement downwards.....	\$ 35
P13a		<b>15c Maori Fish Hook, Wmk. W8</b>	
	(y)	Beautiful vertical strip of 5 with bottom selvedge, showing Chestnut omitted in two stamps, one stamp partially omitted. Magnificent and rare piece.....	\$ 900
P14b		<b>18c Maori Club, no wmk.</b>	
	(y)	Major (Black) colour shift, spectacular.....	\$ 150
	(x)	Black colour omitted. Superb mint example.....	\$ 500
	(x)	Black colour omitted ditto. Lovely item used with normal on cover dated 1976. Philatelic creation but spectacular Exhibition piece.....	\$ 500
	(v)	Complete Black off-set on back.....	\$ 250
P15b		<b>20c Maori Tattoo Pattern, no wmk.</b>	
	(i)	Major Black colour shift to the left - spectacular overlying "New Zealand".....	\$ 50
P18a		<b>30c Mt. Cook National Park, Perf.</b>	
		13½ x 13½. Nice Plate block 1111 with paper fold and distorted perfs. at left corner. Impressive item.....	\$ 125
P19a		<b>50c Abel Tasman National Park</b>	
	(z)	Pale Green headland omitted third printing.....	\$ 30