

NEW ZEALAND BULLETIN



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Lot 408c

VOLUME XII

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APRIL 1975

"ACCIDENTAL IMPERFS" - A REMARKABLE FIND

by Colin Hamilton

As most specialists will know, "Provisional Imperfs" or "Accidental Imperfs" is the term applied to certain issues of the N. Z. Full-Face Queen stamps which would normally have been perforated but which, because of difficulties and/or damage to the perforating machine in use, were issued imperforate.

As with all imperforate varieties of (normally) perforated stamps, it is highly desirable to have the "accidental imperfs" in pair (or on original cover), to preclude the possibility of an abnormally 'large' perforated copy which has later had the perforations trimmed off. Such 'large' copies are quite feasible when a line head is used, since each row of perforations, both horizontally and vertically, is the product of a separate strike of the head, and the spacing of successive strikes is therefore not necessarily constant. Consequently, if the perforations surrounding any given stamp are the result of strikes which have been misplaced outwards from that stamp - even if the misplacement is quite small - an abnormally large copy is the inevitable outcome. (In the case of a comb head, of course, the spacing between the rows of perforations produced by the short rows of pins is fixed, since these are the result of a single strike of the head).

All of this is particularly relevant to the F. F. Q. "accidental imperfs", because the machine gauging $12\frac{1}{2}$ brought into use in 1864 to perforate the stamps was originally a comb head, but it was converted into a line machine (by removing the short rows of pins) in December 1866, and all the covers bearing accidental imperfs recorded in the Handbooks are dated 1867 or later (i. e. after the conversion of the comb head to line).

But I recently found an imperforate copy of the 3d value in a lilac shade typical of the 1864-73 perforated issues (definitely not the brown-lilac of the 1862-64 imperf issue), and clearly postmarked August 11, 1864 (with the small, 'B2' c. d. s. as Type 11 on page 66 of Volume 3 of "The Postage Stamps of New Zealand") - that is, more than two years prior to the conversion of the head.

This was a single stamp only, but despite my remarks above about the desirability of a pair, a different set of circumstances apply here. The stamp was wide enough (that is, its lateral margins were sufficiently large) to satisfy me that it could not possibly be a product of the comb head with the perforations trimmed off.

Thus we have, in one stamp, strong and convincing evidence of an imperf variety from the period of use of the comb machine, and pre-dating the earliest recorded accidental imperf by

something approaching three years.

Incidentally this same copy also calls into question the statements made in Volume 1 regarding the printings of the 3d, where it is suggested that the earliest printing in lilac was made in 1867.

OTHER RECENT DISCOVERIES

1d First Sideface. A used pair, perf. $12\frac{1}{2}$ (C1a) with watermark inverted-and-reversed. This seems to be previously unrecorded, and is evidently the result of printing on the gummed side of the paper. The quality of the printing of the design is poor, with a distinctly "dry print" appearance, and under magnification the surface of the paper on the printed side is rough, while the reverse side is relatively smooth. In addition the printed side feels positively tacky when carefully touched with a damp finger. See Lot 401b offered in this Bulletin. It is interesting to observe that the collector who formed the specialised collection which included this item, had failed to note its significance. It was singled out, all right - but merely as a "watermark inverted" variety, which has been known for many years.

1d Second Sideface. A used copy with Second Setting "Cadbury Bros" advertisement on the back, and with watermark reversed. The 1d perf. 10 has of course long been known with wmk reversed, but in this case (and coincidentally, in view of the item reported above), the variety occurred in combination with the additional variety "design printed on the gummed side". Even this is not quite a new discovery - I recall that a few years ago we reported finding a similar copy. In both cases, large areas of the design were missing (as a result of being washed off with the gum), while the advertisement on the reverse was complete and clear. According to Volume 2 of "The Postage Stamps of New Zealand" it is established that some of the sheets of the first printing only (of the advertisements) - and it is therefore reasonable to assume that these sheets would have the First Setting of ads - were gummed before the advertisements were printed. Otherwise, the advertisements were invariably printed before the sheets were gummed. So the question arises, how did the variety under discussion occur? If my reasoning is correct, the printing of the advertisement must have been the first operation. And since it was printed on the side of the paper which would normally have carried the design of the stamp (thus producing the reversed watermark in the finished article), there we have error no. 1. After the advertisement, the next application to the paper must obviously have been the gum. Equally obviously, the gum was applied to the "wrong" side of the paper; (I assume of course that the operative would normally use the advertisements as a visual guide as to which side of the paper should receive the gum - it is inconceivable that the watermark would influence his choice in this case). So that is error no. 2. Finally we come to the printing of the actual design of the stamp, and the printer is now in a dilemma, whether he realises it or not. He has a sheet of paper with advertisements on one side and gum on the other. One can hardly fault him for being guided by the advertisements in selecting which side of the paper to print on. For a stamp which from its initial appearance is fit only for the waste paper basket, an interesting variety.

K. G. V 9d "Official". A used copy in yellow-olive, a shade previously known only in the unoverprinted issues perf. $14 \times 13\frac{1}{4}$. The shade of this copy was quite unmistakable, being quite outstandingly rich. It so happens that when this new find turned up, our Auckland branch was able to produce an unoverprinted pair in a virtually identical shade. By comparison the more "normal" yellow-olives found in K13a (all, by the way, are relatively scarce) appeared positively pale. Furthermore, we noted that both of the richer shade items had dated postmarks (the pair of late-1929, and the "Official" of 1930), whereas those of the paler yellow-olives which were dated were all 1928. This indicates at least a possibility that there were two (or more) quite separate printings in yellow-olive - the "pales" pre-dating the "deeps".

1d UNIVERSAL - DOT AND ROYLE PLATES

by Derek Redshaw

As a relative newcomer to New Zealand philately, I have until recently found that the characteristics of the Dot and Royle printings of the 1d Universal were sufficiently distinct to allow accurate identification between them to be carried out without undue difficulty. During the past few days, however, while sorting through a quantity of recently acquired 1d Universals, I discovered copies of Dots which could easily be mistaken for Royles, and vice versa.

The following notes should, therefore, prove useful to others like myself, in distinguishing between Dots and Royles, as not only is the additional information listed below, but also the more established facts known about these two printings. It should, perhaps, be mentioned that these notes assume that all other 1d Universal printings have been successfully eliminated from the stamps in question and that only Dot and Royles remain:-

- a) In both printings, the pearl at the top left can be found either complete or incomplete. Quite frequently in 'Dot' stamps it is missing altogether. I know of only one instance in the Royle printings (R3/8 from the 3 dot plate) where this pearl is entirely absent, and this peculiarity is accompanied by prominent retouching to the left side of the rosette.
- b) The outer teeth of the Spur ornament, under the N of NEW, if complete (even though in some cases weak) indicate conclusively that the stamp is from the Royle plates. If incomplete then it is probably from the Dot plates, but there are a few instances of incomplete spur in Royle Plate stamps. Previously it has been generally accepted that broken teeth were a sure sign of a Dot plate.
- c) If a line of shading in the shape of an elongated reversed S appears in the spur then the stamp is likely to be a Royle, but copies of Dots have been seen with a very faint impression of this shading line.
- d) Previously, the presence of a short horizontal coloured dash protruding from the left hand central pearl into the left hand margin would have identified a stamp as a Royle, however, recently Dot plate stamps have also been seen with this dash. The horizontal coloured dash referred to here should not be confused with faint guide lines which are present in some printings.
- e) If there is any plate wear present then the stamp must be a Dot.
- f) Any dated copy whose postmark is prior to 1906 must be a Dot; after 1906 it could be either.

In view of the above, a check on the Dot and Royle stamps in your collection would not go amiss as I suspect that stamps from both of these printings could easily be misidentified.

FIRST SIDEFACES USED

Breaking as fine and comprehensive a collection of these most elusive issues as we have had the pleasure of seeing or handling in a long long time.

- 401 (a) 1d Lilac, perf. 12½ (C1a). The three Catalogued shades of lilac, dull lilac and deep lilac, fine used £1. 25
- (b) As above. The previously unrecorded variety with watermark inverted-and-reversed, and design printed on the gum. Centred to bottom right, but clean and fresh used. One of the only two known copies £25. 00

(c)	<u>As above.</u> First-class used copy perf. $12\frac{1}{2}$, showing the scarce variety "Blued paper" (C1aY)	£3. 10
(d)	<u>As above,</u> perf. $10 \times 12\frac{1}{2}$ (C1b). Lovely used	£3. 10
(e)	<u>As above,</u> but the blued paper variety (C1bZ)	£6. 25
(f)	<u>As above.</u> A used copy with irregular compound perfs (three sides perf. $12\frac{1}{2}$, one side perf. 10)	£6. 25
(g)	<u>As above.</u> The First Sidefaces are notable for perforation varieties, but none more remarkable than this one - a used copy (rather heavy cancel, but otherwise fine) perf. 10 at top, perf. $12\frac{1}{2}$ at sides and double perf. $12\frac{1}{2}$ at foot. This rather scotches the possible theory that the irregular compound varieties (found in all six values to 1/-) are in reality mixed perfs., that is, stamps of the $12\frac{1}{2}$ issues with the perfs on one side misplaced, and re-perfed with the head gauging 10. The irregular compound/double perfs variety	£10. 00
(h)	<u>As above.</u> The provisional printing of 1875 on "Large Star" paper, perf. $12\frac{1}{2}$ (this, and the 2d value, are the only instances of the use of the Large Star paper outside of the Full-Face Queens). First class used (C1d) ...	£4. 95
(i)	<u>As above,</u> perf. $12 \times 11\frac{1}{2}$ comb (C1e). Finest used, each	16p
402 (a)	<u>2d Rose,</u> perf. $12\frac{1}{2}$ (C2a). Three good contrasting shades, used	65p
(b)	<u>As above.</u> A really good copy, beautifully cancelled '5' in barred oval, with watermark inverted (C2aY). Very scarce	£9. 50
(c)	<u>As above,</u> wmk upright, but on blued paper (C2aX). Used single	£2. 50
(d)	<u>As above,</u> perf. 10 and $12\frac{1}{2}$ irregular compound (C2bY). A rare stamp, with the added attraction of being on blued paper.	£22. 50
(e)	<u>As above.</u> A marvellous vertical pair with line perf. "nearly 12" (C2c). At least 95% of the stamps we see identified as being in this rare perf. are in fact the very much commoner comb perf. $12 \times 11\frac{1}{2}$. This pair is absolutely guaranteed to be the real thing. Centred a little to the left, but a little gem of an item in all other respects	£25. 00
(f)	<u>As above.</u> A single stamp line perf. "nearly 12", also fully guaranteed. Very fine used	£11. 25
(g)	<u>As above.</u> Top grade used copy from the 1875 provisional printing on paper with wmk "Large Star" (C2e)	75p
(h)	<u>As above.</u> Two excellent shades of the final 2d issue, comb perf. $12 \times 11\frac{1}{2}$ (C2f). The two, best quality used	45p
(i)	<u>As above.</u> Delightfully clean, fresh, commercially used cover bearing marginal copy of C2f, cancelled with the Dunedin "duplex" dated 10 AP 80. The reverse of the envelope carries no less than 19 advertisements (printed in mauve-lilac) by contemporary Dunedin business firms of all kinds. Fascinating !	£7. 50
403 (a)	<u>3d Deep Brown,</u> perf. $12\frac{1}{2}$ (C3a). Fine used copy on unblued paper	£4. 35

	(b)	<u>As above</u> , but on paper slightly blued (C3aY)	£6. 00
	(c)	<u>As above</u> , but a quite magnificent <u>used block of 4</u> , again on paper slightly blued. Superfine in every way. A rare block by any standards, and fit to take its place in the finest of collections	£30. 00
	(d)	<u>As above</u> . A pair complementing the above block, also on slightly blued paper, but in a distinctly paler shade of brown. Appearance is outstandingly good, with neat, light, dated cancel, but a slight thinning affects one stamp in the paper, otherwise it would merit a substantial premium. The used pair	£10. 75
	(e)	<u>As above</u> . Strip of 3 on unblued paper, again marvellously fine used	£12. 95
	(f)	<u>As above</u> . perf. 10 x 12½ (C3b), fine used (gets monotonous, doesn't it !)	£6. 20
	(g)	<u>As above</u> . Another used copy with compound perf. 10 x 12½, but on blued paper (C3bX)	£6. 20
404	(a)	<u>4d Indian Red</u> , perf. 12½ (C4a). Finest used	£4. 35
	(b)	<u>As above</u> , but an exquisite used <u>pair</u>	£9. 00
	(c)	<u>As above</u> . Used single on deeply blued paper (C4aZ)	£9. 50
	(d)	<u>As above</u> . Almost complete 1879 cover (left side has been trimmed) from Dunedin to Queenstown bearing 2 x 4d perf. 10 x 12½ irregular compound (C4bZ) on deeply blued paper. One of the stamps is damaged, and not reckoned in the price	£20. 00
	(e)	<u>As above</u> . Very fine used copy on unblued paper with irregular compound perfs (10 x 12½ x 12½ x 12½)	£15. 50
	(f)	<u>As above</u> . An unusually 'large' copy, magnificently centred, on distinctly (though not deeply) blued paper, this one being perf. 12½ x 12½ x 10 x 12½. Slightly heavy cancel, but an outstanding stamp	£18. 50
	(g)	<u>As above</u> , comb perf. 12½ (C4d). Selected used copies, each	£3. 10
405	(a)	<u>6d Blue</u> , perf. 12½ (C5a). Three excellent contrasting shades, ranging from deep to pale. The three used shades	£4. 50
	(b)	<u>As above</u> , perf. 10 x 12½ (C5b). Fine used	£4. 00
	(c)	<u>As above</u> , but with irregular compound perf. 10 and 12½ (C5bX). Excellent used copy	£7. 50
	(d)	<u>As above</u> , perf. 10 x 12½ on blued paper (C5bW). Very scarce. Used ..	£7. 50
	(e)	<u>As above</u> , final issue with comb perf 12 x 11½ (C5c). The two Catalogued shades of blue and pale blue, used	£2. 40
	(f)	<u>As above</u> . A very attractive <u>used block of 4</u> . Small tear affects the bottom left stamp, but it would be a <u>great pity</u> to break such a block on that account. The damaged stamp is ignored in the price of	£3. 75
406	(a)	<u>1/- Green</u> , perf. 12½ (C6a). The two listed shades of green and deep green, <u>first class</u> used	£7. 50

- (b) As above. Singles in either shade (your choice). Equally fine copies, used. Each £3. 75
- (c) As above. Blue-ing of the paper is rare on this value. Although not deep, the blue-ing on the copies offered here is unmistakable. And as usual, the quality is very fine. Used on blued paper (C6aY) £22. 50
- (d) As above, perf. $10 \times 12\frac{1}{2}$ (C6b). Very good used £6. 25
- (e) As above. A most handsome copy in a deep shade (cancel completely clear of face and head), and with pronounced blue-ing of the paper. Slightly off-centre to bottom left, but a fine example of a rare stamp (C6bY) £27. 50
- (f) As above. Irregular compound perf. ($12\frac{1}{2} \times 12\frac{1}{2} \times 10 \times 12\frac{1}{2}$). Very good used copy on unblued paper (C6bW) £15. 00
- (g) As above. Comb perf. $12 \times 11\frac{1}{2}$. Top grade used £2. 75
- 407 2/- Claret. Good used copy. Tiny nick at foot, and slightly off-centre to bottom right, but very collectable £12. 50
- 408 (a) 5/- Grey. Used copies of any standard are very scarce - and many have "killer" cancellations which are unacceptably heavy. The example here offered is clean and lightly cancelled, one short perf. at top right being the sole reason for its not being quite a "full-Cat" copy. The used 5/- £18. 50
- (b) As above. A "not-so-fine" (but perfectly sound) copy. Again lightly cancelled, but the face is a little grubby and has a small blue pencil (registration line ?) mark. Good spacefiller £7. 50
- (c) As above. A copy in quite the darkest shade we have ever seen - in comparison with the normal grey, this could legitimately be described as intense black. Beautifully clean, with much better than average "bars" cancellation. A crease (not intrusive from the front) is more than compensated for by the outstanding colour £17. 50

409

WORLD WAR I POSTCARD

Picture postcard depicting the New Zealand Hospital Ship "Marama", used on board by a wounded English soldier being repatriated to England. Rich in markings, with no less than three, all illustrated in Volume 3 of "The Postage Stamps of New Zealand" - (1) ON ACTIVE SERVICE/N. Z. Hospital Ship/"MARAMA" in double-lined square frame in black (Type 39, page 354); (2) unframed RECEIVED FROM H. M. SHIP/NO CHARGE TO BE RAISED in black - a British marking (type 71A, page 365); (3) N. Z. No. 2 HOSPITAL SHIP/PASSED BY CENSOR/"MARAMA" in single lined oval (type 88, page 367). The last marking is in black (recorded only impressed in purple in Vol. 3). A cover with the oval marking in the recorded purple recently fetched £23 in a London auction.

The card, some slight soiling and creasing, but very attractive £25. 00

410

N. Z. FORCES IN JAPAN

Five items showing various markings used by the N. Z. Forces in Japan between 1946 and 1948. There are two 1946 3d Peace stamps on pieces with complete strikes of N. Z. A. P. O. /222/F. P. O. 2 (used at Yamaguchi) and N. Z. A. P. O. /222/F. P. O. 5 (Kiwa); and three marks on registered covers as follows: R. N. Z. A. F. /333/N. Z. A. P. O. (used at Iwakuni). with

"NZAPO 333" registered label; NEW ZEALAND A. P. O. /A/222 (used at 2 N. Z. E. F. Japan H. Q. at Chofu) with NZAPO 222 registration label; and R. N. Z. A. F. /333/N. Z. A. P. O. with A. F. P. O. Iwakuni printed registration label (according to Vol. 3, "333" should, by the date of this cover - 24 AU 48 - have moved to Bofu!).

The five military mail items, scarce £22. 50

- 411 Korean War Cover. Cover from Korea to Australia, with 10d on 1 $\frac{1}{2}$ d of N. Z. 1940 Centennial Series, cancelled with a superb strike of N. Z. A. P. O. /444/F. P. O. 4 c. d. s. (F. P. O. 4 served N. Z. forces operating with British units). The Korean War Cover £5. 50

1960 PICTORIALS

As our annual stock-taking time approaches, we find a number of surplus items in this series which, quite frankly, we have had on our hands for too long. Hence the offers below, at prices which are "once-only". Take the chance with both hands - it's now or never !

N. B. All stamps offered below are "C. P." quality, and in no way defective

- 412 $\frac{1}{2}$ d Manuka. The scarce variety, Blue (grey) colour completely omitted (C. P. 01aZ, S. G. 781Eoa) being the lowermost stamp in mint bottom selvedge vertical strip of four with three normals. In addition the blue plate number is omitted from the selvedge. Possibly unique piece. Previously priced to sell at £27. 50 £15. 00
- 413 2d Kaka Beak. A vertical double strip of 36 from the right hand side of a sheet (with sheet value number) showing three perforation holes not being punched out at the centre of every other horizontal row of stamps on the extreme right hand vertical row of holes, due to a fault in the Chambon perforating head. The block, incidentally, includes variety R16/11 (spur on 2) from green cylinder 5. A most attractive large piece £7. 25
- 414 (a) 2 $\frac{1}{2}$ d Titoki. Vertical corner strip of four with the top stamp Green colour completely omitted (C. P. 04aY, S. G. 784Eoc), the second stamp with green partially omitted and two normal stamps. Spectacular mint strip (normal selling price £41. 25) £25. 00
- (b) As above. A collection in positional blocks, containing 13 different varieties from plate 1B and one from plate 1A. 72 mint stamps, fully annotated, unusual and seldom available now £7. 50
- 415 (a) 3d Kowhai. Yellow omitted (C. P. 05aZ, S. G. 785Eoa) in mint vertical strip of 5, with one partially omitted yellow stamp and three normals. A snip at £12. 50
- (b) As above. Mint vertical strip of 6, Brown colour completely omitted on one stamp (C. P. 05aY, S. G. 785Eoc), partially omitted on two others and three normal stamps. Superb £15. 00
- 416 4d Puarangi. A used vertical strip of 3, with top selvedge, two stamps showing the Purple colour completely omitted (C. P. 06aX, S. G. 786Eoa) while the third is a partial omitted. The rare strip, Catalogue (mint) in excess of £49 £20. 00
- 417 (a) 5d Daisy. Unmounted mint single with Yellow omitted (C. P. 07aZ, S. G.

- 787Ea) with a normal stamp for comparison. Catalogue value £60 plus, and hence at 25% of Catalogue it must be the bargain item in this listing £15. 00
- (b) As above. Mint block of 10 with the R9/5 Catalogued variety (extensive retouching below 5d), nice £1. 00
- 418 7d Koromiko. A collection of 6 positional blocks, including both plate blocks, a value block, a bottom right hand corner block of 4 showing colour squares in the selvedge, and two blocks of 4 with watermarks upright and inverted. Catalogue £18. 50, offered at £10. 00
- 419 8d Rata. The Catalogued, but unpriced, plate block 1121, one of the two very difficult plate numbers of the 1960 series. A rare opportunity to fill that nagging gap in your collection (normally a £75 item) £45. 00
- 420 (a) 9d Flag. The other rare 'Pictorial' plate number (14A15 of the 9d) in perfect mint block of 6. The only item in this list of bargains which we are not prepared to "give away" ! The rare plate block £92. 50
- (b) As above. Horizontal strip of 3, including a superb example of Red colour omitted (C.P. 011aZ, S.G. 790Eoa), together with a "partial" and a normal stamp. The rare and magnificent strip (previously £82. 50) £50. 00
- 421 (a) 1/3 Trout. Unmounted mint single with Carmine colour omitted (C.P. 013aZ, S.G. 792Eoa) with a normal stamp for comparison. The Catalogue price is over £60, and is unlikely ever to be offered again at the advertised price of £30. 00
- (b) As above. Two plate blocks of 4, one with a blue spot in the right hand gutter of R15/10, the other not only shows this blue spot but also a red horizontal line on the same stamp, a red spot in the right hand selvedge and a brown horizontal line on R15/10 in the bottom left hand gutter. Incidentally the two blocks are in contrasting shades of deep blue and ultramarine £4. 00
- 422 1/6 Tiki. A used example of the scarce and unexplained R6/1 variety "Green dots at left" £4. 50
- 423 3/- Multicolour. A used single with watermark inverted (W8b). Scarce thus £7. 50

424

Q. E. "SMALL FIGURES 1d and 3d BOOKLET PANES

Offered on behalf of a client, complete reconstruction of the booklet plates of both values, by means of 35 booklet panes of each value. Photographic reproductions giving full details of the characteristics used in the reconstructions are included, as is also a complete booklet as issued.

The study as described - 70 panes and one booklet £50. 00

STAMPEX 1975

Hearty congratulations to the following award-winners, all of whom entered N. Z. exhibits:

Bronze-Silver Medals: J. A. W. Smith (2, one for 1935-47 Pictorials, one for Q. E. 1/-).

Bronze Medals: S. F. Cross-Rudkin (Second Sidefaces), A. B. Johnstone (1960 Pictorials), P. Marks (4c on 2½c Provisional), G. C. Phillips (2, one for K. G. V ½d, one for Q. E. Middle Values), E. G. Ward (Adson).

Junior Classes (up to 18 years): Bronze Medals Miss A. M. Kilpatrick (N. Z. - a story in stamps), R. M. J. Smith (1967 Pictorials).

The successes with modern material should give heart to those who think only classics are worthy of entry in national exhibitions.