

NEW ZEALAND BULLETIN



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B.P.E.

Early days yet to be thinking of the B. P. E. , but don't forget the dates, October 22nd to 25th, at Seymour Hall again.

We shall be there at Stand 19.

Why not enter for the competitive class and make this year a real cracker for New Zealand philately after the successful entries at Stampex. Contact Robson Lowe, 50 Pall Mall, for prospectus and entry form.

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NEW ZEALAND PICTORIALS AND PERFS

by Peter Collins

Each of the three N. Z. Pictorial issues* has its own attraction for specialist collecting, and it is fascinating to speculate on how a good, solid collection can develop philatelic interest along differing lines with each series.

The first Pictorials appearing between 1898 and 1907 produce variations in papers and perfs, indicating different printings, and within these groups, shades - in some instances really striking - provide further evidence of periods of printing.

Basically, the sorting of the First Pictorials is best done from the back of the stamps. Having sorted them into values, study the stamps face downwards. The small, clear-cut perfs are the London printing. Look at the face. The impression is sharper and definition clearer than on later printings. This is partly due to the fact that the printing plates were new, at this time, and partly because Waterlows had infinitely better printing facilities than existed in the colony. Next, put aside the stamps with large squarish perforations. These are perf 11, and the two papers in this perf will be readily identifiable, first the thick absorbent white paper with no watermark, then the thinner watermarked paper. There remains the perf 14 issue, and in the case of the redrawn reduced size stamps 14 x 13½ and 14 x 15 - the latter also found in the 4d, in which it is scarce.

* Lumping together the 1960 issue and the Decimals with their common design.

As with all philately, consideration of the reasons underlying these changes brings out the story behind the stamps. It will be recalled that the later printings of the sidefaces were perforated on the machine gauging 11. This continued in use, but was becoming worn; the 14 head was available, but seems to have been used with reluctance. Defective pins in the perf 11 head forced operatives to employ the 14 head and we find the double perf and mixed perf varieties because of faulty strikes. A part sheet which had been mis-perforated would often have the faulty stamps removed and fresh ones "patched" in, being secured by stamp edging before being re-perforated. Because the re-perforating was often only being done in one direction, vertically or horizontally, it is not unusual to find stamps officially cut with a knife at the stamp edging patch, to facilitate separation along the line that has not been re-perfed.

Because the first paper used for the Colonial printings was so absorbent, the gum frequently soaks in, giving perfectly good mint stamps the appearance of having no gum.

At last, some considerable time after the introduction of the watermarked paper, the perf 11 head simply had to be discarded, apparently, and the perf 14 machine came into regular use in 1906-7. At first the teeth were sharp and clean-cut, though never as fine as those found on the London printing or produced by the later 14 x 15 and 14 x 13½ heads. As time passed, however, the machine showed signs of wear, and in later printings for which the 14 head was used, the perforations are very rough and indistinct.

The story of the perfs revealed in the First Pictorials is found equally well displayed in the contemporaneous issues of ½d Mt. Cook and 1d Universal.

The papers and perfs in the Second Pictorial issue tell another intriguing story to those who can interpret it; the story of war-time difficulties, the bombing of factories and how printers co-operated to maintain supplies.

The paper originally used for this issue in 1935 had the watermark NZ and Star placed in single vertical lines. It is sometimes known as the "Registered paper" because each watermark is so spaced as to register on a stamp. A straight line of watermarks produces a weakness in the sheet of paper along each line, and consequently, in 1936 a different paper in which the watermarks were staggered (the "multiple watermark" paper) was produced. It is of course a well known fact to readers of the C. P. Catalogue that an infallible means of distinguishing between these two papers is provided by the fact that in "single" watermark paper, the mesh of the paper is always, without exception, vertical in relation to the watermark, while in "multiple" wmk paper the mesh is always horizontal in relation to the watermark, excepting only the last printing of the 9d, C. P. L11e, S. G. 627, which is on multiple watermarked paper with vertical mesh. It may appear of limited or academic interest to know these facts about mesh in relation to watermark, but some time ago we were offered a copy of the great rarity C. P. LO 3a, S. G. O 116a, the 1½d on single wmk paper with "Official" overprint, of which only four copies are known to exist. This copy carried with it a certificate of genuineness. The watermarks on this stamp were so placed, that only one, right in the middle of the stamp, was visible. Notwithstanding this fact and the certificate, the mesh of the stamp was horizontal, proving it conclusively to be the common one on Multiple paper. We regretfully returned it to the vendor.

The use of the two papers (with "single" and "multiple" watermarks) is a well known fact, but many philatelists are not so familiar with the fine and coarse papers used. These occurred as a result of wartime exigencies. The "fine paper" is simply a good quality paper with fibres of esparto woven into its manufacture. In the latter part of the war, esparto was no longer available. Stocks in hand were exhausted and shipping space could not be spared for its import. A coarse paper with no esparto content was brought into use, and this is easily recognisable with its coarse grained open wove appearance. This paper was used in late printings of the 2d, 2½d, 4d, 5d, 6d, 1/-, 2/- and 3/-. But the wartime story told by the various perforating heads is the most intriguing.

Until 1941, De La Rue had recess printed all the Second Pictorial issues, but from that time, the bombing of the works of the various printers led to many emergency measures in the printing and perforating so that some of these extraordinary productions came to be known as "Blitz" perfs.

While De La Rue's were temporarily out of action as a result of air-raids, Waterlow's both printed and perforated 4d, 5d, 6d, 8d, 1/-, 2/- and 3/- values, using a machine gauging $12\frac{1}{2}$; De La Rue's printed and Waterlow's perforated 2d, 5d and 2/- values, the latter two on coarse paper and these also gauge $12\frac{1}{2}$. Thus all the stamps perforated by Waterlow gauge $12\frac{1}{2}$, and all stamps gauging $12\frac{1}{2}$ were perforated (though not necessarily printed) by Waterlow.

An "odd man out" was printed by Waterlow and perforated by De La Rue. This was the 4d line perf 14. This is the scarce printing, and a notable aid in distinguishing it from the commoner comb perf, is that in Waterlow's printing, the colours of the frame and centre are almost identical. The other "odd man" illustrating the difficulties besetting stamp printers in this period of the war is the June 1941 2d perf 14 x 15. These were printed by De La Rue and perforated by Harrisons, and are the only example of Harrisons perforating any of the stamps in this series.

This brief period of philatelic history provides a reflection of outside events which in this instance were of nation shaking importance, and a knowledge of the circumstances simplifies an understanding of these several perforation varieties.

Papers and perfs play an important part in a study of the Third Pictorial series. The earlier issues were made on a good quality white unsurfaced paper, but experiments were seemingly made to obtain a surface that would produce a finer finish to the printing and when the $2\frac{1}{2}$ d and 5d values were issued in 1961-2 they were on, and always appeared on, a surfaced paper. The 4d, too, was notable for its "chalky" experimentation! This aspect of these issues was touched upon in notes appearing in the C. P. Bulletin of January 1969. An anecdote concerning the perfs, however, serves to illustrate our oft repeated warning that philatelists should be constantly watchful and never assume anything without checking.

The only outstanding variation in perfs which occurred in this issue was on the coil 1d and 3d which had perfs $14\frac{1}{2} \times 13$ instead of $14\frac{1}{2} \times 14$ which had been normal in the $\frac{1}{2}$ d to 8d of the series. As soon as the stamps appeared, all N. Z. philatelists spotted the sideways watermark (collectors in New Zealand seem keener on watermark varieties than we in U. K. generally are) but it was several months before anybody (and that includes some very experienced philatelists) realised or recognised that the perfs had been changed.

Of course, the great philatelic interest in the photo printed Pictorials lies in the constant varieties whose history can be traced through developing stages of flaws and subsequent retouching. Some people call this fly speck philately, though many students see it as a fascinating aspect of serious collecting - but that's a story for another month!

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FIRST PICTORIAL ISSUES

1898 LONDON PRINTS

C. P.	S. G.		M	U
E1a	246	1d Mt. Cook	2/-	9d
E1a	247	1d purple slate	2/-	1/2
E1a	248	1d purple black	—	—
E2a	249	1d Lake Taupo	6d	3d
E2a	250	1d blue and brown	3/6	1/6
E5a	251	2d Pembroke Peak	7/6	6d
E5a	252	2d Rosy Lake	7/6	6d
E7a	253	2½d Wakitipu	4/-	8/6
E7a	254	2½d blue	4/-	8/6
E8a	255	2½d Wakitipu	5/-	2/6
E8a	256	2½d deep blue	—	—
E9a	257	3d Huia	4/-	1/6
E11a	258	4d White Terrace	8/6	—
E11a	259	4d lake	8/6	—
E11a	260	4d dull-rose	8/6	—
E13a	261	5d Otira sepia	70/-	—
E13a	262	5d purple brown	15/-	5/-
E14a	263	6d Kiwi green	20/-	12/6
E14a	264	6d grass green	—	—
E16a	265	8d canoe indigo	15/-	10/-
E16a	266	8d Prussian blue	10/-	8/-
E17a	267	9d Pink Terrace	15/-	12/-
E18a	268	1/- vermilion	—	—
E18a	269	1/- dull red	20/-	7/6
E20a	270	2/- Milford Sound	—	—
E21a	271	5/- Mt. Cook	130/-	—

1899 NO WMK. PERF 11

E8b	272	2½d blue	4/-	2/-
E8b	273	2½d deep blue	4/-	2/-
E9b	274	3d yellow brown	4/-	1/-
E9b	275	3d deep brown	4/-	1/-
E13b	276	5d purple brown	7/6	2/6
E13b	277	5d deep purple brown	7/6	2/6
E14b	278	6d yellow green	—	25/-
E14b	279	6d deep green	25/-	15/-
E16b	280	8d indigo	7/6	—
E16b	281	8d Prussian blue	7/6	5/-
E17b	282	9d deep purple	15/-	—
E17b	283	9d rosy purple	12/-	—
E18b	284	1/- red	15/-	—
E18b	285	1/- dull orange red	7/6	3/-
E18b	286	1/- dull brown red	15/-	5/-
E18b	287	1/- bright red	20/-	—
E20b	288	2/- blue green	35/-	25/-
E20b	289	2/- grey green	—	—
E21b	290	5/- vermilion	110/-	—
E21b	291	5/- carmine red	180/-	—

1900-01 Double lined N.Z. Star Wmk. P. 11

C. P.	S. G.		M	U
E3a	297	1d White Terrace lake	—	4/6
E3a	298	1d crimson	3/6	2d
E3a	299	1d rose-red	3/6	2d
E4a	299c	1½d Boer War khaki	—	—
E4a	300	1½d brown	40/-	—
E4a	301	1½d chestnut	6/-	5/-
E4a	302	1½d pale chestnut	6/-	5/-
E6a	303	2d dull violet	2/6	2d
E6a	304	2d mauve	5/-	2d
E6a	305	2d lilac	5/-	2d

NO WMK. PERF 11 New design and colours

E12a	307	4d Taupo	6/-	3/-
E12a	308	4d blue and chestnut	6/-	3/-
E12a	309	4d dark blue & bistre	4/-	2/-
E14c	310	6d Kiwi pale rose	12/6	3/-
E14c	311	6d rose red	—	3/-
E14c	312	6d scarlet	22/6	15/-

1902-09 SINGLE WMK. PERF 11

E9c	354	3d yellow brown	4/6	6d
E9c	355	3d bistre brown	4/6	6d
E13c	358	5d red brown	15/-	7/6
E13c	359	5d deep brown	15/-	5/-
E13c	360	5d sepia	—	10/-
E14e	361	6d rose	12/6	2/-
E14e	362	6d rose red	12/6	2/-
E14e	363	6d rose carmine	12/6	2/-
E14e	364	6d bright carm. pink	30/-	4/-
E14e	365	6d scarlet	50/-	10/-
E16c	366	8d blue	7/6	4/-
E16c	367	8d steel blue	—	4/-
E17c	368	9d purple	—	8/-
E18d	369	1/- brown red	15/-	4/-
E18d	370	1/- bright red	—	7/6
E18d	371	1/- orange-red	10/-	2/-
E18d	372	1/- orange-brown	—	3/6
E20d	373	2/- green	50/-	35/-
E20d	374	2/- blue-green	50/-	35/-
E21c	375	5/- deep red	—	—
E21c	376	5/- vermilion	130/-	—

LISBON SUPERFINE PAPER

(See note after S. G. 414)

E14d	—	6d red	20/-	20/-
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LAID PAPER NO WMK.

C. P.	S. G.	M	U
E20c	377	2d green	75/- 85/-

COMPOUND PERFS

E6c	403	2d perf 14 x 11	— £8
E12d	403b	4d perf 14 x 11	— £8
E14h	404	6d perf 14 x 11	— £8
E14h	404	6d perf 11 x 14	— £5

MIXED PERFS

C. P.	S. G.	M	U
E14j	410	6d rose carmine	— £8/10/-

1907-08 REDUCED FORMAT

E15a	431	6d Kiwi p. 14	12/- 3/-
E15c	445	14 x 15	12/- —
E19a	439	1/- Keas p. 14x13½	40/- 25/-
E19b	446	14x15	30/- 15/-

- Jy 6 6d Kiwi 1898 London print 6d green with offset of the back. A clear offset and the stamp of lovely fresh appearance. Mint..... £12/10/-
- Jy 7 3d Huia 1906 mixed perfs. An extreme rarity fully deserving the price in excess of current cat. Mint £50

SECOND PICTORIALS

1936-43 Multiple Watermark

L1b	577	½d Fantail	6d	3d	L9e	585b	6d Harvesting p14½x14	1/3	6d
L2d	578	1d Kiwi	4d	3d	L9d	—	Do. fine paper	10/-	1/-
L3d	579	1½d Maori Cooking	2/6	1/6	L10c	586	8d Tuatarap14x13½	—	6d
L4f	580	2d Whare p. 14x13½	4d	3d			upr. wmk	—	6d
L4b	—	Do. fine paper	6d	3d	L10d	586a	Do. S/ways wmk. p.12½	—	6d
L4e	580a	Do. p. 12½	—	6d	L10b	586aa	Do. p. 14 x 13½	10/-	1/-
L4c	580c	Do. p. 14	3/6	9d	L10e	586b	Do. p. 14 x 14½	—	6d
L4d	580d	Do. p. 14 x 15	—	1/-	L11b	587	9d Maori Panel	12/6	1/6
L5c	581	2½d Mt. Cook	2/6	2/6	L11c	587a	Do. p. 14 x 14½	17/6	1/-
L5e	581a	Do. p. 14 comb	2/-	1/6	L11d	626	Smaller size (sgle.wmk 16/-	2/6	2/6
L5d	—	Do. p. 14 line	3/-	3/-	L11e	627	Do. (Mult. wmk)	2/6	9d
L5f	581b	Do. p. 13¾ x 13½	1/-	2/-	L12d	588	1/- Tui	—	6d
L5g	—	Do. p. 14¼ x 13½	6/-	—	L12b	—	Do. fine paper	—	4d
L6b	582	3d Maori Girl	8/6	6d	L12c	588a	Do. p. 12½	15/-	5/-
L7b	583	4d Mitre Peak	1/-	4d	L13c	589	2/- Capt. Cook	25/-	1/6
L7d	583a	Do. p. 12½	1/9	8d	L13f	589a	Do. p. 12½	10/-	1/6
L7c	583b	Do. p. 14	30/-	25/-	L13e	—	Do. coarse paper	20/-	1/6
L7e	583c	Do. p. 14 x 14½	1/-	4d	L13d	589b	Do. p. 13½ x 14	£12	3/6
L8c	584	5d Swordfish	6/-	9d	L13g	589c	Do. p.13¾x13½ plate 1	7/6	—
L8e	584a	Do. p. 12½	—	1/-			Do. plate 2	—	1/-
L8d	—	Do. fine paper	3/6	1/6			Do. plate 3	7/6	1/-
L8f	584b	Do. p. 13½ x 13½	1/6	6d	L14d	590	3/- Mt. Egmont	20/-	2/6
L9b	585	6d Harvesting	1/3	4d	L14e	590a	Do. p. 12½	40/-	12/6
L9c	585a	Do. p. 12½	1/-	9d	L14g	590b	Do. p. 14¼ x 13½	10/-	2/6
					L14f	—	Do. p. 13¾ x 13½	27/6	6/-

SECOND PICTORIAL VARIETIES

Inverted Watermarks In some values, a small number of sheets passed through the printing press upside down, and resulted in the stamps having inverted watermarks. Most are scarce. We can offer the following from stock:

- Jy 8 a) Single Watermark Inverted $\frac{1}{2}$ d (S. G. 556) 2/- m; 1d (557) 2/- m;
 $2\frac{1}{2}$ d (560) 7/6 m; 2/- (568) 20/- m.
 b) Multiple Watermark Inverted $\frac{1}{2}$ d (577) 3/- m; 1d (578) 2/- m; $2\frac{1}{2}$ d (581) 10/- m;
 $2\frac{1}{2}$ d (581a) 15/- m; 3d (582) 10/- m or u; 4d (583) 7/6 m; 5d (584) 8/6 m or u;
 6d (585) 7/- m; 8d (586aa) 12/6 m or u; 9d (587a) 18/6 m; 1/- (588) 70/- m;
 3/- (590) 20/- m.

Plate Varieties

- Jy 9 a) $\frac{1}{2}$ d Fantail (577) The well-known Clematis Flaw on R8/1, in positional block of six showing the plate number 1A 70/-
 b) As above, unnumbered plate blocks of nine, showing R8/3 with and without "Dots in value tablet" flaw. The set of two blocks 40/-
 c) As above, $\frac{1}{2}$ d Fantail overprinted "Official." Unnumbered plate block of nine with the R8/3 "Dots" flaw..... 15/-
- Jy 10 $1\frac{1}{2}$ d Maori Cooking (558a) The experimental "Wet Printing" issue, variety wmk. inverted and reversed. Two plate blocks of four (1A and 1B), the 1A block having outstanding "Double-string" re-entries on two stamps. Complete for this issue, and rare £11/10/-
- Jy 11 $1\frac{1}{2}$ d Maori Cooking A remarkable series of four vertical pairs, each with bottom selvedge and plate number 1A, every stamp in the set having the "double-string" re-entry. Included are S. G. 558, 558a, 579 and O126. A crash course in philately!... £6/10/-
- Jy 12 1/- Tui (S. G. 588), magnificent block of 12 (6 x 2), no less than nine stamps, with clear doubling of the bottom frame line 37/6
 (Some smaller blocks available showing similar re-entries.)
- Jy 13 a) 2/- Capt. Cook The constant and clear COOK flaw on R1/4. An absolutely complete set of seven examples of this variety, including the rare 589b. 589c is in used pair, the others are marginal mint singles. Extremely scarce £20
 b) As above, the rarity 589b on its own. Mint single £12
- Jy 14 2/- Capt. Cook The notable COOK flaw was constant on R1/4 throughout the many printings from plate 1 of this value. We can offer this variety from stock on the following: S. G. 589 at 25/- mint or used; S. G. 589a, fine paper at 25/- mint; S. G. 589a, coarse paper at 20/- used; the rare S. G. 589b at £12 mint.
- Jy 15 a) 3/- Mt. Egmont The very clear re-entry of sky and ground on R9/4, in pair with R10/4, giving a positional piece, mint 30/-
 b) As above. The same prominent re-entry, fine used single.....10/-
 c) As above, seven different constant varieties, all fully identified. Used singles...47/6

NEW ZEALAND AS IT WAS.....by Campbell Paterson

I am indebted to Mr. R. Dobbie of Christchurch (New Zealand, not Hampshire!) for some corrections of fact in regard to The Hon. W. Pember Reeves - see June Bulletin. Mr. Dobbie has been preparing notes on the background to the introduction of the Penny Universal and this has led him to Reeves. But I will let him speak for himself.

He writes: "Reeves was New Zealand's first Minister of Labour in 1890, and later became Minister of Education and Minister of Justice. He resigned in 1896 and was appointed in 1896 Agent-General in London, a position he held until 1908.

"My interest in his term as Agent-General, from 1896 to 1908, is a particular one, because he was the man to whom Sir Joseph Ward cabled instructions for the preparations for the Penny Universal. Ward and Reeves were friends, and this may well be the reason why Reeves lost no time in arranging for the preparation of the London Plate."

(Mr. Dobbie gives as his reference the "Encyclopaedia of New Zealand" - a new work not previously known to me. C. P.)

Continuing with excerpts from Reeves' writing in "the N. Z. Shipping Coy's Pocket Book," his recounting of the depredations of the Kea Parrot should be of interest to every collector of N. Z. stamps, since this bird and the equally handsome Kaka appeared on the 1/- design of the 1898 series. Looking at the stamps, Types E18/19 in our C. P. Catalogue, the Kea is (I think!) the bird on the left. The inclusion of two different species, yet so much alike, in the one design is, come to think of it, rather odd. Curiously, the 3d 1898 shows two birds (alas, now extinct) apparently quite different, yet in fact of the same species. The male bird used his powerful straight beak to break up the outer shell of rotting wood, the female then using her flexible curved beak to fossick for the succulent grubs that N. Z. provides. (A nice example of co-operative Darwinism leading to a variation between the sexes. As a French bird might say, "Vive la difference!" But I digress.)

To return to Reeves notes, he writes: "A wild parrot, known to science as 'Nestor notabilis,' the kea nevertheless shows how fierce and hawk-like a parrot can become. His sharp, curving beak, and darkgreen plumage, brightened by patches of red under the wings, are parrot-like enough. But see him in his home among the High Alps of the South Island, and he resembles anything rather than the grey African domestic who talks in cages: nor does he suggest the white cockatoos that may be watched passing in flights above rivers, and forest glades in the Australian bush. Unlike his cousin the kaka, who is a forest bird, the kea nests on steep rocky faces or lofty cliffs between two and five thousand feet above sea-level. If he descends thence to visit the trees of the mountain valleys, it is usually in search of food; though Thomas Potts, the naturalist, says that keas will fly from the western flanks of the Alps near Mount Cook to the bluffs on the sea-coast and rest there. One envies them that flight, for it must give them in mid-air an unequalled bird's-eye view of some of the noblest scenery in the island. Before the coming of the settlers this bold mountaineer supported a harmless life on honey, seeds, insects, and such apologies for fruits as our sub-alpine forests afford. But as sheep spread into the higher pastures of the backbone ranges, the kea discovered the attractions of flesh, and especially of mutton fat. Beginning, probably, by picking up scraps of meat in the station slaughter - yards, he learned to prey on dead sheep, and finally, to attack living animals. His favourite titbit being kidney fat, he perches on the unhappy sheep and thrusts his merciless beak through the wool into their backs. Strangely enough, it seems to take more than one assault of the kind to kill a sheep; but though forty years have passed since the kea began to practise his trick, the victims do not yet seem to have learned to roll over on their backs, and thereby rid themselves of their persecutors. Even the light, active sheep of the mountains are, it would seem, more stupid than birds of prey. Ingenious persons have suggested that the kea was led to peck at the sheep's fleecy backs through their likeness to those odd grey masses of mossy vegetation, called "vegetable sheep," which dot so many New Zealand mountain slopes, and which birds investigate in search of insects.

"Shepherds and station hands wage war on the kea, sometimes encouraged theretoby a bounty; for there are run-holders and local councils who will give one, two, or three shillings for each bird killed. Let a pair of keas be seen near a shepherd's hut, and the master runs for his gun, while his wife will imitate the bird's long whining note to attract them downwards; for, venturesome and rapacious as the kea is, he is just as confiding and sociable as the gentler kaka, and can be lured by the same devices. Stoats and weasels, too, harass him on their account. Thus the bird's numbers are kept down, and the damage they do to flocks is not on the whole as great as of yore. Indeed, some sceptics doubt the whole story, while other flippant persons suggest that the kea's ravages are chiefly in evidence when the Government is about to reassess the rents of the Alpine runs. Against these sneers, however, may be quoted a large, indeed overwhelming, mass of testimony from the pastoral people of the back-country. This evidence seems to show that most keas do not molest sheep. The evil work is done by a few reprobate birds - two or three pairs out of a large flock, perhaps - which the shepherds nickname 'butchers.' "

CHALON HEADS

Jy 1 Reprinted Die Proofs All of these are rare! Recorded on page 368, Vol. IV of "The Postage Stamps of New Zealand." These don't lift your collection out of the ordinary: they rocket it into space! Hurry!!!

The Chalon Head and background are printed from the original Perkins Bacon Die. The value tablet in which the different values were engraved for each plate, is occupied by a design as shown.

- a) Value tablet inscribed in plain capitals "H. P. S. 4th JUNE 1907" in black on unsurfaced white card. The famous "Herts Philatelic Society" printing £7
- b) Value tablet with single horizontal wavy line, three dots above and two below in vermilion on card. Very fine £8/10/-
- c) As (b) but in black on white wove paper. The counter sunk impression of the die clearly shows £6
- d) Value tablet with three wavy lines, middle one thick, three half moons above and two below in black on white wove paper £6
- e) As (d) but in green on white card £6/10/-
- f) As above but in blue on white card. A lovely colour £6/10/-
- g) Value tablet with three horizontal straight lines in black on thin white wove paper £6
- h) As (g) but green on white wove paper with $\frac{1}{2}$ " margin all round £6
- i) As above but blue on white paper £6
- j) As above but black on the "south Australia Large Star" watermarked paper. A striking piece with large margins clearly showing the watermark £8/10/-

The ten items priced singly above. As one magnificent (possibly unique) collection mounted on black album leaves and written up £60