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FOR COLLECTORS OF NEW ZEALAND STAMPS

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EXCELLENCE IN NEW ZEALAND STAMPS



1900 1½d. Boer War. This illustration (courtesy of the Royal Philatelic Society of New Zealand, Vol. 1) shows the magnificent re-entry Row 2/12. But what of the other great variety in this stamp - the 1½d. Khaki? See notes this month.

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NEW ZEALAND NOTES - WARWICK PATERSON

Early New Zealand Wars - More Fascinating Correspondence I never fail to be amazed at the sheer ongoing fascination of postal history - the study of human communications at any time in history. On to my desk last month an extraordinary piece of correspondence, shedding light on New Zealand's first foray as a nation into the world of local warfare.

By a soldier, one Charlie Cribb, the Boer War item follows on last month's story about the Rhodesian Field Force. After travelling the countryside with the R.F.F. Charlie Cribb found himself back in Mafeking after its relief with a number of New Zealand troops and others and wrote a long letter to his sister Effie in Dunedin. I make no apologies for reproducing large parts of the letter as I think it demonstrates very clearly the excitement of a young man sent by his equally young country to fight in what must have been almost a "Boys' Own Paper" sort of war. Perhaps the character of war has changed, with its increasing depersonalisation, mass destruction and horror, but Charlie Cribb's account conveys something of the adventure of it all.

"Mafeking 23rd September 1900. I am actually sitting in a chair, but just listen a moment, in my own wee office. For I must explain that I am on military postal work. I was put on this work three days after our troop arrived in Mafeking and here I am. No possible chance of getting a shot at old Kruger. Young Jack Watt who was in the Land & Survey Department in Dunedin is also with me. There are four of us and I am in charge. I was wild not to be allowed to go out to the front and I just New Zealand-like worried all the majors and colonels, but the only answer I got was "Someone had to do the work". Unfortunately, I was that one. There was no Military P.O. here previous to our coming up here and consequently all mails were more or less mixed. Just when we arrived orders came out that a Military Office was to be established, so the Head Staff sent to 4th NZ Contingent for a sergeant and a private to be told off for postal work and I was sent down. I am reconciled now to my position and intend to take things as they come. This is no safe billet - we are going from 6 am to 8 or 9 pm and put through on an average 50 bags of mail a week.

Now to get back to where I rambled off. Wednesday, 10th October. You will know long ago that the 4th and 5th NZ's have burnt powder and about poor Capt. Harvey's death. The fight was only some 18 miles out from Mafeking. My own troop were under fire the day previous to Capt. Harvey's death and a corporal was wounded in the foot. He has since joined his Company. Capt. Fulton had a very narrow escape, being shot in the small of the back, the bullet passing from side to side. Lucky for him that he was struck sideways, otherwise he would have been killed. Our lads all earn great praise for their pluck and dash in storming the hill.

Mafeking is a great place. You ought to pay a visit here and then you could say that you had visited one of the most dreary places in the world. It is like a deserted village stuck up in the middle of the plain. No hills to protect it from the wind. We get the full benefit of the sun and when a slight breeze is blowing, clouds of dust which find an entry everywhere. It is springtime here now. All the fruit trees are in blossom and

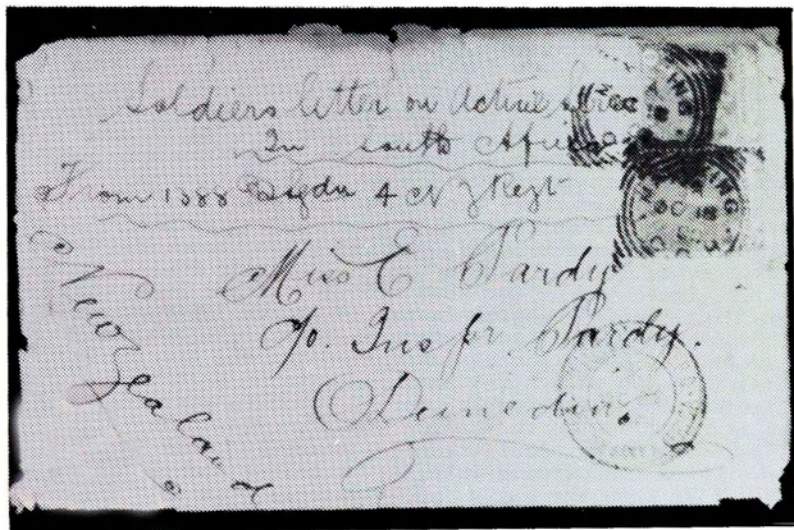
heaps of flowers in the gardens. The English girls dress very stylish and you should just see the ostrich feathers they deck their heads and tops with. I am sure they could not walk against a head wind - they would have to tack like a yacht. I have not seen any of my regiment for the last past month".

Included in the letter was a small piece of sacking with a note carrying the following inscription. "A small relic of Game Tree Fort which was held by the Boers and the scene of one of the severest fights during the siege of Mafeking. It was here that Capt. Vernon and some 18 others were killed during a sortie to take the Fort. I got the piece of sacking myself from the sand-bags used for ramparts. Not much, Effie, but you can soon devise some knick-knack to work it in and you know that it is genuine".

Charlie Cribb lived to see another sort of war at somewhat closer quarters.

He died on Gallipoli.

The letter, cover and souvenir of the siege are all included in Post Bid Sale No. 4



POSTAL HISTORY POST-BID SALE NO.4

Included are a wide variety of fascinating pieces from Pre-stamp, Full Face Routes and Rates, First and Second Sidefaces, Manuscripts, 1898 Pictorials, Registered, Official, Marine PO's, NZ Government Life, Express, Meter Marks, Cinderellas, Postage Dues, Boer War, WWI, WWII, Airmails, Disasters, Postal Stationery, Early "To NZ" and more.

CPNLM clients note - you will receive your illustrated Catalogue of Post-bid Sale No. 4 AUTOMATICALLY.

Other clients S.A.E. please with your request.

THE 1st "KHAKI" OF 1900 If I were to count up all the philatelic queries that we received (and answered!) each year and take the number of queries that related to the colours and shades of New Zealand stamps as a proportion of the total, I guess the fraction would look something like $\frac{3}{4}$. To me, the collecting and hence the accurate recognition of shades, is one of the more difficult self-inflicted mountains that a philatelist climbs. The reason for this is that there's no "Royal Road". Tyros always try to find short-cuts - like buying colour charts and triumphantly whipping them out and saying "Aha, but real Carmine-lake looks like this". (This, after you've just corrected their misidentified Deep Carmine). Seeing is believing. Good shades, to be "listable" need to be very definitely different from normal shades and even more so when there is attached to them a high catalogue price. Again, shades listed in the catalogues tend to represent groupings of shades and hence a certain amount of variation is possible within each group. So the advice usually is - "If you have to stare at two stamps for half-an-hour to decide whether they are really different, it's unlikely that they represent two different listable shade groups or that either is rare".

The best exercise of all is to sort a huge pile of stamps which you know for sure has never been picked over. The wider the date range during the period of issue the better and of course the better the general condition, the more useful the exercise will be. Sort the stamps into groups of clearly differing character - this without referring to the catalogue first. Notice how the stamps tend to fall naturally into these groups, perhaps corresponding with the dates of issue or different printings involved. Note also how one or two stamps in every thousand tend to be markedly different from any others. To the philatelist's eye these occasional variations have a unique "beauty". When you've been looking at several thousand stamps, all of generally the same shade, and something comes up that is quite different, it does indeed have a curiously exciting beauty about it. These one or two then (if you've been lucky) present the rare highly priced shades in the catalogue listing. Now go to the catalogue and see if you can match price to scarcity. If the Carmine-lake is the scarcest shade in the listing and you have one, then you will never again need to be told what a Carmine-lake looks like in that issue. Not in any other issue - in that issue. Now go to Stanley Gibbons colour chart based upon the approved British Colour Council standard. Your Carmine-lake may differ from the Carmine-lake in the colour chart, but you will know that when the early specialists allocated their colour names, this was the accepted nomenclature for the shade in that issue. And all of a sudden, you will have discovered the arcane delights of shade collecting. By experience you've become privy to privileged information and the whole field opens in front of you. Not only that, but you will be able to tell at a glance at ten paces whether it's a rare shade or not and other collectors will marvel at the ease with which you classify shades in their collections.

"I still regard your Catalogue as one of the finest in the world and I expect to continue to derive great pleasure from New Zealand philately". - RJM, NY, USA

I have a theory about shade collecting, however, (and modern stamps and the dyes used have not helped the matter). Because it's difficult and because it's an experience not available to everyone, many collectors shy away from shade collecting - a great pity because they're missing out on one of the true visual delights of specialisation. But there's another reason and it goes something like this. Collectors also shy away from areas of collecting which may be subject to change for non-authentic reasons. For instance, in modern stamps it has been proved that colours change due to sunlight and chemical effects. Fading has always been with us and many early stamps can also be affected to a lesser degree. But if there's any chance at all that a "rare shade" may have been produced by three hours in the sun, then naturally that's not going to help it's collectability. A pity, because no doubt as a result many true shade varieties are thus avoided.

This leads me to the l&d. Khaki. The Khaki - reputedly one of the first (if not the first) printings in this issue - is characterised by an almost total absence of red in the ink. So the l&d. Khaki looks like a washed-out version of the issue, shades of which run right through from Pale Chestnut to a rich Red-brown. Red pigment is known to be subject to fading and particularly in modern stamps. Despite this fact, however, the l&d. Khaki Boer War with its washed-out look, is undoubtedly one of the glamour shades of all New Zealand Philately.

Specialists use imperforate proofs (which exist of this design in the Khaki shade) to verify examples coming to light from time to time. One confusion with the proofs, I believe, is that within the one proof sheet it is possible to get quite a wide variation of intensity of colour and similarly the l&d. Khaki in its issued form seems to have a fairly wide variation of intensity in colour. That variations exist within one sheet of the issued stamp has been proved by at least one block of six of the variety that I know of.

Certainly a variety well worth looking for at all times - "at ten paces" - particularly unrecognised in the collections of other folk. And withal one which seems to surmount the natural caution of many collectors and to be accepted as a valid "beautiful" item to find in a bulk envelope (if such exists) or an old collection.

After thought, Ken McNaught once told me that as one of the few people in the world recognised as an authority on the l&d. Khaki he uses the following criteria:

- (a) An element of Bistre in the colour of the stamp
- (b) Elimination of stamps which could be described as "Pale Bistre" on the grounds that they may be faded and have lost their component of red
- (c) A virtually complete absence of red in the dye
- (d) Stamps which appear to be "greenish" may well be faded and are also eliminated.

As Ken says, these are tough criteria, but at least they are criteria which ensure that all certificated copies are genuine "beyond reasonable doubt".

NEWSLETTER SUBSCRIPTION NOW DUE !!

NEW ISSUE AND FRAMA UPDATE - From Bruce Phillips in Christchurch

(1) Reprints - 40¢ BLUE DUCK Your observations in the June Newsletter suggest the 2 Kiwi reprint appeared on white paper. This may be so, but all the examples I have seen so far have been on the cream paper. Perhaps two types of paper were used as in the first printing.

You also mention further paper experimentation. The Christchurch Philatelic Bureau have reported that all future reprints are to be on the new paper used for the printing of the 70¢ Paradise duck. This paper is noticeably finer than the papers currently in use and has a pinkish-red fluorescence.

(2) 40¢ BLUE DUCK BOOKLETS Below is a summary of the booklets containing the BLUE DUCK stamps.

COVER TYPE	LOGO	PAPER
AHURIRI (\$4.00)	Original	Cream
TOTARANUI (\$4.40)	Original	Cream
AHURIRI (\$4.00)	Original	White
TOTARANUI (\$4.40)	Original	White
AHURIRI (\$4.00)	Modified	Cream
TOTARANUI (\$4.40)	Modified	Cream
AHURIRI - CAPEX o/p	Modified	Cream
TOTARANUI - CAPEX o/p	Modified	Cream
KATIKI POINT (\$4.40)	New	Cream
WELLINGTON (\$4.00)	New	Cream

The original logo includes the crown symbol; in the modified logos the crown has been removed. The Philatelic mailing address has also been changed in the modified booklets. The new logo is a larger design set on a red background. All these booklets appeared in a period of 11 months which is phenomenal by New Zealand standards. The previous 10 booklets covered a period of eight years. As reported earlier all the resale (\$4.40) booklets were withdrawn at the end of December 1987 and dealers' stocks of many of the items appear to be non-existent.

(3) FRAMA UPDATE New Zealand Post is continuing with the next phase of Frama machine installations which should see up to 150 machines operating by the end of 1988.

This year has seen the appearance of examples of some of the most sought-after Frama varieties. When the machines leave the factory in Switzerland they contain a roll of white test paper which is meant to be removed after installation and testing. The first 100 or so machines were installed correctly and then within a space of three months the test paper was found to have been left in a machine at South Dunedin and in a second machine at Palmerston North. The interesting thing about the South Dunedin mishap was that the paper was in the machine for about five weeks and some 700 Framas produced. About 200 of the Framas have been accounted for, the remainder are out there on the mail postmarked

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20 (a)

20 (b)

20 (f)

21 (a)

21 (b)



21 (c)

22 (a)

22 (d)

22 (e)

22 (e)



23 (d)

23 (e)

23 (f)

23 (f)

24 (a)

24 (a)

24 (c)



24 (c)

25 (a)

25 (a)

25 (b)

26 (a)

26 (a)

26 (b)

26 (b)



26 (e)

26 (g)

26 (a)

27 (b)

28 (a)

28 (a)

28 (a)

SECOND SIDEFACES - USED

Two new, largely used collections in process of breaking up. Lovely copies throughout - varieties, multiples in some cases in quite unusual and scarce variations. A continuation of the Full Faces and 1st Sidefaces offered recently - which gives an idea of the quality involved. GST extra on NZ (local) orders, please. Overseas - exempt.

½d. BLACK

- | | |
|---|----------|
| 18 (a) <u>D1a, p.12 x 11½, Grey-black</u> Fine used copy with almost certain first day of issue cancel. Centred low left. Cancellation Wellington 1 AP 189? | \$150.00 |
| Or good CU copy | \$35.00 |
| (b) <u>D1b, p.10</u> Very fine used, Grey-black | .25 |
| Black | .25 |
| (c) <u>D1c, p.10 x 11</u> Very fine used, Black | .25 |
| Very fine CU strip of four | \$2.50 |
| (d) <u>D1c Ditto, perf. 11 x 10 (Variety)</u> Fine CU copy | \$5.00 |
| Magnificent FU strip of three 2 x (Evans Flat c.d.s. 1872-1878). One stamp slightly clipped | \$100.00 |
| (e) <u>D1e, Perf. 11</u> Very fine used Black | .25 |
| Grey-black | .25 |
| Coarse paper - fine | .50 |
| Super used strip of four in Deep shade | \$2.00 |
| "HAIF" flaw in nice CU | \$50.00 |
| (f) <u>D1f, Perf. 11, Waterlow Paper, Wnk. W6b</u> Very fine used Black | \$5.00 |
| Grey-black | \$5.00 |
| Commercially used | \$1.25 |

1d. ROSE

- | | |
|--|----------|
| 19 (a) <u>D2a, p.12 x 11½, HM, Wnk. W3, DIE 1</u> Very fine used Rose-pink | \$15.00 |
| Rose-carmine | \$12.50 |
| Fine commercially used | \$5.00 |
| Not-so-fine copy (Die 1 example) | \$1.00 |
| 20 (a) <u>D2ba, p.12 x 11½, Wnk. W3, HM, DIE 2</u> Very fine CU. Pale Rose-carmine | \$15.00 |
| Carmine-rose | \$15.00 |
| Superb used pair in Carmine-rose - dated | \$50.00 |
| (b) <u>D2c, p.12 x 11½, Wnk. W4, VM, DIE 2</u> Very fine used - Dull Rose | \$7.50 |
| Carmine | \$10.00 |
| Absolutely superb pair (Palmerston S c.d.s.) - dated. Carmine | \$25.00 |
| Commercially used | \$4.00 |
| Die 2A | \$20.00 |
| (c) <u>D2e, Perf. 12 x 11½, Wnk. W4, VM, DIE 3</u> (i) Very fine used - Rose | \$7.50 |
| Carmine | \$10.00 |
| (ii) Superb CU | \$4.00 |
| Glorious strip of six - centred high, but shows misplaced comb perf strike - Carmine | \$100.00 |
| Superb strip of four - Rose | \$25.00 |
| Carmine | \$50.00 |
| Vertical pair "screwdriver" flaw - fine | \$20.00 |

EIGHT

20 (d)	D2g, p.12 x 11½, Wmk. W5 "Life Insurance Paper" Very fine copy - Rose	\$10.00
	Very, very fine strip of three	\$35.00
	Right interpane selvedge vertical pair (Masterton Duplex)	\$20.00
	Block of four - superb (Greytown N)	\$50.00
(e)	D2j, Perf. 10 Very fine used - Rose	.25
	Pale Rose	.30
	Pale Rose-pink	.30
	Rose-carmine	\$1.50
	Carmine	\$2.50
	In pairs - all five shades - superb used	\$12.50
	(iii) Block of six in Pale Rose-pink. Super CU	\$3.25
	(iv) Or strip of four - very fine	\$2.75
	(v) Two blocks of four - good CU. Rose-carmine, Carmine	\$10.00
	(vi) Block of four shows "screwdriver" flaw - Carmine shade - very fine!	\$15.00
	Or single "screwdriver"	\$3.50
	"Chisel" flaw - pair	\$5.00
	Single	\$3.50
	Flaw top margin ("ND")	\$1.50
(f)	D2m, P.10 x 11	
	(i) Very fine used - Rose	.25
	Pale Rose	.30
	Pale Rose-pink	.30
	(ii) Or in pairs - the three shades - very fine	\$2.25
	(iii) Or perf. 11 x 10 variation - fine	\$7.50
	(iv) Strip of three "screwdriver" flaw	\$20.00
	Vertical strip of four "chisel"	\$25.00
(g)	D2p, Perf. 11	
	(i) Very fine used - Rose	.25
	Carmine-rose	.25
	Deep Carmine	\$2.50
	Rose-pink	\$2.50
	(ii) Or set of four shades in pairs	\$20.00
	(iii) Coarse paper example - very fine	\$2.00
	(iv) Superb strip of four - Deep Carmine	\$10.00
	(v) CU - fine. Block of four	\$2.00
	(vi) "Chisel" or "Screwdriver" flaw - fine pair	\$12.50
	Single	\$10.00
	(vii) Flaw in neck (large) transient - pair, CU	\$5.00
<u>2d. LILAC</u>		
21 (a)	D3a, p.12 x 11½, Wmk. W3, HM, DIE 1 Very fine used Lilac (Illustrated)	\$8.00
	Deep Lilac	\$8.00
	Purple	\$10.00
	Set (3) in commercially used	\$20.00
(b)	D3ab, p.12 x 11½, Wmk. W3, HM, DIE 2 Very fine used - Lilac	\$6.00
	Deep Lilac	\$6.00
	Set (2) in Commercially used	\$8.00
(c)	D3c, p.12 x 11½, Wmk. W4, DIE 3 Very fine used - Lilac	\$7.50
	Pale Lilac	\$7.50
	Purple	\$7.50
	The set in pairs - Purple shade is brilliant!	\$55.00
(d)	D3e, p.12 x 11½ "Life Insurance" paper Superb used, Pale Purple	\$10.00
	Purple	\$10.00
	Or CU (fine) pair	\$12.50

21 (e)	D3g, p.10 Lilac	.25
	Mauve-lilac	.25
	Purple	.30
	Deep Dull Purple	.30
	Superb strip of three - very fine	\$1.00
	Pair of blocks of four - the two Lilac, Mauve-lilac shades. Superb CU	\$2.50
	Strip of three - Purple - fine	\$1.00
	Strip of four	\$3.00
	Substituted electro - CU copy	\$10.00
(f)	D3j, p.10 x 11 Very fine used - Bright Purple	.25
	Purple	.25
	Substituted electro - CU single	\$15.00
(g)	D3k, Perf. 11 Very fine used - Mauve	.25
	Purple	.25
	Coarse paper	\$1.50
	Substituted electro - fine CU	\$10.00
	Double perfs - superb vertical pair	\$20.00
	D3k(x) Double Perfs Good CU	\$10.00
	Or CU single	\$7.50
(h)	D3p, Perf 11, Waterlow Wnk., W6b Very fine used - Purple	\$6.00
	Commercially used	\$4.00
	Superb used strip of three	\$20.00

2½d. BLUE

22 (a)	D4a, p.12 x 11½, "Life Insurance" Paper Superb used, Ultramarine	\$10.00
	Dull Blue	\$10.00
	Good CU copy	\$5.00
(b)	D4c, p.12 x 11½, Wnk. W4 Very fine used - Pale Blue..	\$10.00
	Good CU copy	\$5.00
(c)	D4e, Perf 10 Finest used example - Blue	\$7.50
	Pale Blue	\$7.50
	Bright Ultramarine	\$7.50
	Good CU copy	\$3.75
(d)	D4h, Perf. 10 x 11 Superb used - Blue	\$7.50
	Pale Blue	\$7.50
	Lovely CU copy	\$4.00
(e)	D4j, Perf. 11 Fine used - Blue	\$7.50
	Pale Blue	\$7.50
	Dull Blue	\$7.50
	CU copy	\$4.00
	Coarse paper	\$20.00

3d. YELLOW

23 (a)	D5a, p.12 x 11½, HM, Wnk. W3 Good CU copy - Yellow ..	\$5.00
	Orange-yellow	\$6.00
	Orange	\$10.00
(b)	D5b, p.12 x 11½, VM, Wnk. W4 Fine used - Yellow	\$10.00
	Pale Yellow-orange	\$10.00
	Or good CU copy	\$6.00
(c)	D5c, p.12 x 11½, "Life Insurance" Paper Fine CU - Yellow	\$10.00
	Lemon-yellow	\$10.00
	Orange-yellow	\$12.00
(d)	D5d, Perf. 10 Very fine used - Pale Orange-yellow....	\$10.00
	Orange	\$10.00
	Deep Orange	\$12.00
	Lemon-yellow	\$15.00
	Pale Lemon	\$15.00

TEN

23 (e)	D5f, Perf. 10 x 11	Fine used Lemon-yellow	\$12.00
	Pale Orange-yellow		\$15.00
	Commercially used copy		\$5.00
(f)	D5h, Perf. 11	Fine used Pale Orange-yellow	\$12.00
	Yellow		\$10.00
	Orange		\$10.00
	Deep Orange		\$12.00
	Superb pair - Orange (<i>illustrated</i>)		\$25.00
	CU copy		\$5.00

4d. GREEN

24 (a)	D6a, p.12 x 11½, HM, Wnk. W3	Fine used Greenish Blue	\$7.50
	Pale Blue-green		\$7.50
	Fine commercially used		\$3.00
(b)	D6b, p.12 x 11½, Wnk. W4	Very finest used - Pale Green	\$6.00
	Pale Blue-green		\$6.00
	Green		\$5.00
	Deep Green		\$5.00
	Nice commercially used		\$1.25
(c)	D6e, Perf. 10	Very fine used - Dull Green	\$4.00
	Blue-green		\$4.00
	Green		\$4.00
	Fine CU copy		\$1.00
	Nice block of four - Blue-green		\$16.00
	D6e(z), Mixed Perfs 10 and 12½	Superb used (Chertsey postmark - dated)	\$125.00
(d)	D6f, Perf. 10 x 11	Fine used - Deep Green	\$10.00
	Blue-green		\$10.00
	Good CU copy		\$4.00
(e)	D6g, Perf. 11	Very fine used Deep Green	\$4.00
	Blue-green		\$4.00
	CU - good		\$1.00
	Double perfs		\$10.00

5d. OLIVE BLACK

25 (a)	D7a, p.12 x 11½, VM, Wnk. W4	Very fine Olive-black...	\$30.00
	Commercially used copy		\$15.00
(b)	D7d, Perf. 10	Very fine used	\$25.00
(c)	D7e, p.10 x 11	Very fine used Olive-black	\$20.00
	Or CU copy		\$10.00
(d)	D7f, Perf. 11	Very fine commercially used	\$15.00

6d. BROWN (DIE 1)

26 (a)	D8a, p.12 x 11½, HM, Wnk. W3	Very fine used - Pale Brown	\$10.00
	Brown		\$10.00
	Commercially used		\$5.00
(b)	D8b, p.12 x 11½, Wnk. W4	Finest used - Brown	\$5.00
	Deep Brown		\$5.00
	CU copy - good		\$1.00
(c)	D8c, Perf. 12 x 11½, Wnk. W4	Commercially used - Brown	\$20.00
	Heavier postmark - Deep Brown		\$10.00

"A lovely block! I feel privileged in knowing you. I can only try to interest my only grandson in world-class philately, whereby he maintains the inspiration to continue a collection containing pieces such as this one." - NF, California

25 (d) <u>D8e, Perf. 10</u> Very, very fine - Brown	\$20.00
Deep Brown	\$20.00
Commercially used copy	\$7.50

6d. BROWN (DIE 2)

(e) <u>D8h, Perf. 10</u> Very fine used - Brown	\$7.50
Sepia-brown	\$7.50
Magnificent pair	\$18.00
CU copy	\$2.50
26 (f) <u>D8k, Perf. 10 x 11</u> Fine used - Deep Brown	\$7.50
Sepia Brown	\$7.50
CU copy	\$3.50
(g) <u>D8m, Perf. 11</u> Very fine - Brown	\$5.00
Sepia Brown	\$5.00
Deep Brown	\$5.00
Glorious pair	\$12.00
Good CU	\$2.00

8d. BLUE

27 (a) <u>D9a, p.12 x 11½, HM, Wnk. W3</u> Very fine used	\$100.00
Fine commercially used	\$60.00
Not-so-fine	\$15.00
(b) <u>D9b, p.12 x 11½, VM, Wnk. W4</u> Very fine	\$100.00
Fine commercially used	\$60.00
Not-so-fine or fiscal	\$10.00
(c) <u>D9d, p.10, (Advert on back)</u> Good CU copy	\$60.00
(d) <u>D9d, Perf. 11</u> Exceptional used copy	\$100.00
Commercially used	\$60.00

1/- RED BROWN

28 (a) <u>D10a, p.12 x 11½, HM, Wnk. W3</u> Very fine used - Pale	
Reddish-brown	\$20.00
Reddish Chocolate	\$50.00
Magnificent pair	\$50.00
Commercially used copy	\$10.00
Commercially used Claret	\$30.00
Not-so-fine or fiscal - Claret (brilliant colour example)	\$5.00
BLOCK OF FOUR in Red-chocolate shade - dated etc. Ex-	
cellent commercially used	\$60.00
(b) <u>D10c, p.12 x 11½, VM, Wnk. W4</u> Finest used Deep Red-br.	
Red-brown	\$15.00
Commercially used	\$10.00
Fine CU pair	\$30.00
(c) <u>D10e, Perf. 10</u> Very fine Pale Red-brown	\$15.00
Red-brown	\$15.00
Deep Red-brown	\$15.00
(d) <u>D10h, Perf. 10 x 11</u> Fine commercially used Red-brown.	
Pale Red-brown	\$15.00
(e) <u>D10k, Perf. 11</u> Very fine Pale Red-brown	\$15.00
Red-brown	\$15.00
Deep Red-brown	\$15.00
Commercially used	\$7.50

NEWSLETTER SUBSCRIPTION NOW DUE !!

ADVERTISEMENT STAMPS

29 (a)	1d. ROSE, p.10	Ten different adson (cat. at \$50).	
	Red, Red-brown, Purple		\$25.00
	Blue advert		\$35.00
	Green advert		\$25.00
	Pairs		\$7.50
	P.12 x 11½ (DA2e)		\$12.00
(b)	2d. LIIAC, p.10	Ten different.	
	Brown, Red-brown, Lilac		\$25.00
	Advert in Green		\$10.00
	Multiple of four (2 x 3 vertically). Scarce		\$25.00
(c)	2½d. Value	Purple advert.....	\$12.50
(d)	3d. Value	Advert. Brown	\$17.50
	Purple		\$15.00
(e)	4d. Value	Brown	\$7.50
	Purple		\$7.50
(f)	5d. Value	Mauve	\$20.00
(g)	1/- Value	Brown	\$15.00

KING GEORGE V - RECESS ENGRAVED

700 (a)	5d. Perf. 14 x 14½, K7b	Top marginal block of four in Pale Ultramarine. Mint unhinged and immaculate.....	\$119.00
(b)	As above	Completing the shades range, a corner block (with sheet serial number) in Steel Blue. Yet again superb unhinged ...	\$168.00
701 (a)	5d. Two-Perfs Se-Tenant, K7c	Left marginal block of four (and therefore including the R5/1 re-entry, although the evidence of doubling is not too clear in this block). Two stamps very lightly hinged, otherwise immaculate	\$231.00

NEWSLETTER SUBSCRIPTIONS DUE

NEW ISSUE AND FRAMA UPDATE (Contd.)

3 February - 9 March 1988. Anyone finding such an item has a Frama cover worth about \$100.

The Palmerston North Framas were obtainable from the 15 April - 17 April. Most of the material appears to have been postmarked 18 April and has been retailing at about \$60. It is desirable to collect Frama varieties from the issuing machine with a cancellation appropriate to the period of availability and showing the correct postal rate.

The current security paper is due to be replaced in August. Covers showing the last day of usage of the existing security paper will be sought after. New Zealand post is preparing covers for the first day of the new security paper - the 22nd August. It is worth noting that although the FDC of the 1984 Auckland Experimental Issue are now very expensive, the 12th February 1986 covers from the first batch of 24 machines are not available in large numbers and collectors new to this area of philately ought to fill gaps sooner rather than later.