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CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION



GEORGE V RECESS ENGRAVED

A major new study in four parts uses dated used and official records to establish new parameters for this issue and for N.Z. Philately - THIS MONTH.

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"NEW ZEALAND 1990" - THE YEAR WE CAME OF AGE.

From the wonderful display of material from H.M. The Queen's Collection to the smallest details of arrangement and organisation, this was a true international Stamp Exhibition in every good sense of the word. Ameripex may have been more huge, but as one who was there, I would put "New Zealand 1990" ahead on points.

No doubt much will be written and many comments will be made but the following will be the abiding memories of the Exhibition for me.

The lighting. Brilliant down-lighting over the exhibits meant that all the strain was taken out of viewing exhibits. The spin-off from that feature for this Exhibition, was that more people than I had seen before, spent more time looking at exhibits.

The spacious airy venue. The ceilings were very high, ventilation was good and the impression was of vastness, without coldness or remoteness.

Few dealers and postal administration. Some might think this good, some not. My guess is that less dealers means better business for the few, and more people looking at exhibits.

The Queen's Collection and N.Z. Post contributions. The Royal Collection display seemed very relevant with its concentration on Full Face Queens. Here were rarities most never see. From N.Z. Post there were sheets of Full Face Queens, a sheet of the 1d Claret and original printing plates of the 1d and 2d too. Much of this I had never seen and judging by the comments of those around me as I viewed these exhibits, they generated intense interest. The British Post Office's contribution should also be mentioned and in the full sheets of 1d Blacks (including the "VR" sheet), there was something approaching the equivalent of the Mona Lisa.

The big international stamp shows keep getting bigger and better. Despite dire predictions about the difficulties of getting to the venue, this one put through 45,000 - this against 33,000 at Zeapex '80 and something over 100,000 at Ameripex '86. Contrary to suggestions made in these pages that the Post Office could do more to support the Exhibition financially from the sales of general issue, David Bignall of N.Z. Post has assured me that the Post Office was in 'boots and all' and that anything under a seven figure number would be very conservative indeed, even though he refused to put a number on it. I believe him - N.Z. Post did a special mail drop in the weeks before the Exhibition in over 400,000 homes in the North Island. For once it's difficult to see how the postal authorities or organisers could be criticised for anything. W.P.

GOODS AND SERVICES TAX: All prices in this Newsletter are subject to the addition of GST where purchases are made within NZ. Overseas clients do not pay GST.

A DATING STUDY OF GEORGE V SHADES - Part 1

Dr Graeme White

Although 55 years have passed since the two decades of George V stamps, no in-depth study has been published of the issue's rich variety in shades. This article is the first of four that take a close look at the values most fraught with difficulties - the 4d, 5d, 6d and 1/-. Current shading categories and definitions time and again leave collectors confused and uncertain when faced with even a small range of any one stamp. To illustrate, I recently saw a specialised 4d collection that was two-thirds wrong because one unlisted but common shade was taken to be a catalogued shade. Thereon, everything else had been 'force-fitted' to get the range of colour to equate with the various catalogue listings. Yet it never could. An unlisted shade had rogued the naming system, not to mention an entire display. The same outcome is repeated, no doubt, in many collections of the four 'problem' values. All have frequently-met shades (and some less frequently met) that cannot sit well within current naming conventions.

The study retains most conventional naming but tightens shade definitions and expands the range of shade distinctions where the evidence is in support. The evidence is based on a critical look at dated used stamps over the two decades of regular and Official usage, and has been cross-referenced to mint wherever available. Some 20,000+ used stamps have been screened (most unsorted for shades) to obtain 4,200+ copies with indisputable year dates and no obvious discolourations. Multiples (except for two-perf. pairs) were counted as single records, and fiscal datings were accepted. Dated copies have been repeatedly compared, aided by routine cross-checking and much re-checking against an expanding reference set of shades that also included distinctive non-dated stamps. Good levels of diffuse natural daylight were basic to shading observations - neither direct sunlight nor dull conditions were used.

The study-method is all-important: **stamps were always dated before shaded** (never vice-versa). This requirement overcomes some of the subjectivity of categorising colours that belong to a mix of periods and hence a random mix of printing inks. When chronological order is established, inks and printings that are truly the same (objective categorisation) are brought together. Superficial resemblances (from different printing periods) take a back seat to the more definitive colour ranges within consecutive years. Colour gradations and colour shifts thus become easier to spot and categorise, removing some of the subjectivity (but by no means all). Provided the number of stamps is large and more-or-less representative of all printings (a near-random sample across the colour range), judgements can be better standardised than by ad hoc expertise. The true 'intermediates', the seeming 'one-offs', and even the deceptively 'discoloureds' are more open to recognition and placement.

GEORGE V DATING STUDY (cont'd)

Some of the questions raised by this approach will be discussed in Parts 2 - 4 (for example, justifying shade distinctions that are not yet corroborated by my finding mint copies). Each Part will present a tabulation of shades x years x perforations, together with shade definitions and varieties. Papers are not distinguished and table entries show main periods of use only - late dates are very occasionally also found. The format allows a collector to first work from dated copies, narrowing to those shades listed for a given year of interest. The shade totals (right column) give a relative measure of commonness, while the year totals (at bottom) indicate how representative the study data are for a given year. As the research stamps were drawn from many sources and these in turn from stocks of many origins, the records should be reasonably representative of collections at large. A few shades may yet lack a full listing of years of use, especially in Officials, and I am happy to inspect any that do not seem to fit (via Campbell Paterson Ltd). My conservative prediction is that in non-Official stamps, 90% of common usage dates and 98% of all dated copies are already tabulated. It is worthwhile stressing that shade totals (right column) are not stand-alone records. Evidence for shade distinctions, including those with small totals, in nearly all cases is further verified by undated copies and often by mint. On average, there are about four undated copies for every year-dated one.

For access to bulk supplies of stamps and to collections, I gratefully acknowledge several dealers and philatelists, and in particular Christchurch City Stamps, Dunedin Stamp Centre and Stirling and Co.Ltd, Christchurch, for their major contributions. Warwick Paterson and Dr Ken McNaught have assisted in clarifying shading histories, but I assume full responsibility in interpreting the evidence before me.

The 4d violet/purple:

Five points are of general note:

- * From the Government Printing Office Records, the number of 4d printings was -
 - Plate 20...27 with part of 1 overprinted Official
+1 overprinting supply ex stock
 - Plate 44 38 with parts of 8 overprinted Official
+4 overprinting supplies ex stock.
 (F.H.Jackson, N.Z. Stamp Collector, Vols. 60(4), 62(1));
- * Occasional very dark copies (also found in the 2d violet) are not shaded separately - since they show no dating patterns, they are thought to stem from ink pigment problems;
- * Shading tables based on dates of use do not necessarily reflect printing sequences, but for many shades the present evidence is very convincing;

- * In support of the well-defined shade sequences observed, it is clear that the separate uses of each perforation also fall into tidy 'blocks' in the non-Official issues, with few laggards after issues ceased;
- * Official usage is seen, characteristically, to lag regular usage - an exception is the earlier use of Deep bright purple, discussed below.

Four further points deserve specific comment, and include a suggestion that a non-reported 4d rarity may yet be awaiting discovery. A systematic overview can generate impetus towards recognising 'sleeping' varieties.

1. **Naming.** Shade naming is ideally consistent across all issues regardless of paper, perforation and overprinting. I therefore revert to the use of 'Blackish purple' in perforation 14 x 14½ because 'Deep black-purple' is an extreme shade of perforation 14 x 13½. As the latter perforation is known from entire sheets as well as two-perf. sheets (see the Handbook, "The Postage Stamps of New Zealand", Vol.2, page 312), Deep black-purple may rightly be absent in perforation 14 x 14½. Blackish purple includes some very black-looking pigments, but I have seen none to approach Deep black-purple. While I retain this two-shade distinction, it is also open to some questioning. Was Deep black-purple simply a pigment extreme that should be overlooked (see note on dark copies above)? It is the only 4d shade of unclear status, but tentative evidence does support its existence (and scarcity). Its blackness suggests a near-absence of all purple, whereas the darkest Blackish purple still lies within a clear purple spectrum.
2. **Plate 44 dates of issue.** Some recorded dates of use are earlier than dates of issue reported in the Handbook, Vol. 1. Perforation 14 x 13½ is stated (page 312) to have appeared in 1927, but Blackish violet was in use 22 November 1926 and possibly earlier (September postmarks have been seen in perforation 14 x 14½). Again in Official, the first issue is stated on page 476 to be April 1927, but 1926 dates occur in Deep bright purple as early as 12 December. It is intriguing that this overprinted shade was issued in small numbers in advance of the shade's regular issue, and only became common in 1930-34 after the 1928 dominance of overprinted Deep bright violet and Bright violet-purple (further see 3 below).
3. **Plate 44 printing history.** The existence of only one Official overprinting prior to July 1928 (Government Printing Office Records) gives a strong

GEORGE V DATING STUDY (cont'd)

clue to the prolific sequence of early shades in Plate 44. Three of the six Official shades now known in this plate can only originate from the supply of November 1926: Deep bright purple above (issued within the month), Bright violet-purple (seen from February 1928) and Deep bright violet (seen from March 1928). This overprinted supply was drawn from two consecutive printing runs - note here that three shades from two recorded printings gives proof of ink changes within a single printing (further see 6d evidence, Part 3). As there had already been two plate 44 printings of regular issues (supplied July and August 1926), they must have included non-Official Deep bright violet (recorded September 1926 before the November printing). A likely 'natural' colour progression is therefore Deep bright violet followed by Bright violet-purple, both in the first November printing (and in support, intermediates exist). The second November printing is then Deep bright purple, being the forerunner of a decisive colour shift away from violets. After overprinting, the latter shade was clearly issued first (top of the stack?), and the smallness of that early issue (see 2 above) is probably explained by the considerable remaining supplies of the overprinted Dull violet (Plate 20).

4. **Official Blackish violet 1932.** The one seeming mis-fit among overprinted shades is the late use of Blackish violet, an early shade (probably the earliest of Plate 44) and already present as a regular issue in September 1926. It is highly improbable that the November overprinted supply of three shades would include yet a fourth, and so overprints of this shade are more likely to belong within the first two printings of 1926. One of the printings included the two perforations se tenant of K5j (CP catalogue), notably in Blackish violet. A non-overprinted early 1926 printing and an overprinted 1932 date of use are not inconsistent, however, for in October 1931 there was a 500-sheet overprinting of ex stock supplies - the first since the introduction of Plate 44. It is therefore suggested that one or more sheets of Blackish violet became Official issues indirectly (like the 2d Q.E.II overprint with stars, N41a), and this shade is well worth hunting for. It appears to be the scarcest of the Officials, and only 4 copies have been seen (including 1 dated and 1 mint). Moreover, if it originated in two-perf. form, it could yet exist as perforation 14 x 13½! That discovery would surely become New Zealand's scarcest Official stamp. Pipe-dreaming? Maybe not. How many Plate 44 Official stamps have never seen a perforation gauge because colour alone was taken to imply perforation 14 x 14½? Note that colour in this instance is at the two-perf. end of the Blackish violet spectrum (see shade definitions below), and its discovery would more than reward the tardiest optimism.

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

- * Plate wear is most easily seen above "Postage & Revenue";
- * A few Plate 44 stamps without retouches are only separable from Plate 20 on the basis of re-entries or colour.

Bright violet:

Moderately variable, intense colour is distinctive, to early 1920. Variety Aniline bright violet: 'Oily' smudged appearance of 'soaked paper', colour often penetrating to back (no dated copies seen).

Aniline bright violet:

See Bright violet

Aniline Pale violet:

See Pale violet

Pale violet:

A light colour, sometimes deepened with a trace of brightness, limited variation. Variety Aniline pale violet: Brightish 'smudged' ink, 'soaked paper' only sometimes pronounced, known from Dec. 1919.

Dull violet:

Known from Nov. 1920, a wide gradation of 'flat' colours, early trace of reddish pigment weakens towards dulled purple pigments with wearing plate (1924-26).

Blackish violet:

Trace of reddish pigment deepened by dark violet (in the richer colour of the two-perf. printing and Official overprint) but colour weaker and dulled in remaining perf. 14 x 14½ stamps (non-Official). No plate wear. See note 4.

Deep bright violet:

Named for its intense rich colour, limited variation, excludes the intermediates with Bright violet-purple (see note 3). No plate wear.

Bright violet-purple:

Rather variable in purple content (decreasing brightness and colour intensity with more purple), includes the intermediates with Deep bright violet (see note 3). No plate wear.

Deep bright purple:

A bold colour lacking strong blackish pigment but excluding paler copies from 1930 (non-Official). Little trace of plate wear. See note 3.

Blackish purple:

(CP = 'Deep black-purple' of K5g, but not of K5h. See note 1.) Blackish pigment tends to dominate purple pigment (contrast Deep bright purple) but purple base still pronounced (contrast Deep black-purple). Some stamps show early signs of plate wear.

Deep black-purple:

See note 1.

RECORDS OF GEORGE V DATED 4d SHADES

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

YEAR OF USE	1916	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>																							
PLATE 20																							
Bright violet	x	x	x	x	x																		11
Aniline bright violet				?																			0
Aniline pale violet				x		x	x																7
Pale violet					X	x																	6
Dull violet					x	x	X	X	X	X	X	x	o	o	o								190)
																							25)
PLATE 44																							
Blackish violet											x	x	x										4
Deep bright purple												x	x			x							13
Blackish purple												x	x			x							32
Deep black-purple													x										1
<u>Perforation 14 x 14½</u>																							
PLATE 20																							
Bright violet	x	x	x	x	x																		20
Aniline bright violet				?																			0
Aniline pale violet					X	X		x															13
Pale violet					X	x	x																18
Dull violet					x	X	x																12
PLATE 44																							
Blackish violet											X	X											33)
																	o						1)
Deep bright violet											x	x											6)
													o										5)
Bright violet-purple											x	X		o	o								14)
																							12)
Deep bright purple											o	x	X	X	X	o	o						63)
												o	o	o	o	o	o	o	o	o			81)
Blackish purple												x	X	X	X	x	x	x	x	x	x	o	78)
													o	o	o	o	o	o	o	o	o		35)
Dull purple															x	X	X	X	X	X	x		447)
																o	o	o	o	o	o		9)
Aniline purple																		x	x				5)
Total	5	9	7	7	32	24	19	22	48	62	73	69	77	48	123	79	100	154	133	42	6	2	1141

Dull purple:

Varies in depth of purple, a transition towards paleness and dullness from both Deep bright purple and Blackish purple, more dull with wearing plate from 1932 (non-Official) or later (Official).
 Variety Aniline purple: Brightish 'smudged' ink, evidence of 'soaked paper' only marginal in copies seen.

Aniline purple:

See Dull purple.

CHALON HEADS POST BID SALE NO. 6

- PRICES REALISED

A 1 -	\$8100	D48 -	\$ 235	J16 -	\$ 675
A 3 -	\$2000	D50 -	\$ 100	J18 -	\$ 78
A 6 -	\$9900	D51 -	\$ 360	J22 -	\$ 68
A 7 -	\$1400	D52 -	\$ 115	J23 -	\$ 50
A 8 -	\$1350	D56 -	\$ 136	J24 -	\$ 775
B 1 -	\$ 800	D57 -	\$ 128	J25 -	\$ 325
B 2 -	\$ 112	D58 -	\$1320	J26 -	\$ 925
B 3 -	\$ 800	E 3 -	\$ 300	J29 -	\$260.70
B 9 -	\$ 750	E 4 -	\$ 106	J30 -	\$ 68
C 5 -	\$ 200	E 7 -	\$ 240	J33 -	\$ 50
C 9 -	\$ 625	E11 -	\$ 125	J34 -	\$ 288
C10 -	\$ 650	E12 -	\$ 285	J35 -	\$ 187
C11 -	\$ 429	E14 -	\$ 495	J36 -	\$215.60
C17 -	\$1650	E15 -	\$ 675	K 2 -	\$ 28.50
C18 -	\$ 500	E18 -	\$203.50	K 5 -	\$ 40
C19 -	\$2695	E20 -	\$ 290	K 6 -	\$ 165
C20 -	\$ 968	F 4 -	\$ 300	K 8 -	\$ 40
C21 -	\$ 540	F 9 -	\$ 425	K10 -	\$ 40
D 2 -	\$ 275	F10 -	\$ 425	K12 -	\$ 280
D 3 -	\$ 215	F12 -	\$ 215	K13 -	\$ 510
D 5 -	\$ 700	G 1 -	\$ 425	L 2 -	\$ 83
D 6 -	\$ 235	G 2 -	\$2000	L 4 -	\$ 57
D 8 -	\$ 35	H 2 -	\$ 75	L 5 -	\$93.50
D15 -	\$ 725	H 3 -	\$ 55	L 6 -	\$ 50
D16 -	\$ 350	H 5 -	\$ 198	L 7 -	\$ 125
D22 -	\$ 330	H 7 -	\$ 80	L 9 -	\$ 156
D23 -	\$ 400	H 9 -	\$2948	K11 -	\$ 130
D27 -	\$1600	H11 -	\$ 285	L13 -	\$ 179
D30 -	\$ 145	H13 -	\$ 110	M 1 -	\$ 99
D32 -	\$ 300	H14 -	\$ 320	M 2 -	\$ 67
D39 -	\$ 100	J 1 -	\$ 155	M 3 -	\$ 32
D42 -	\$ 125	J 4 -	\$ 57.50	N 1 -	\$ 35
D43 -	\$ 65	J 8 -	\$ 60.50	O 2 -	\$ 220
D44 -	\$ 90	J11 -	\$ 150	P 1 -	\$2250
D46 -	\$1400	J12 -	\$ 36		

POSTAL HISTORY POST BID SALE NO. 7

PHA 1	\$1200	PHF27	\$ 12	PHP 6	\$ 12
PHA 5	\$ 160	PHF28	\$ 19.50	PHP 7	\$ 18.50
PHA10	\$ 19.80	PHG 2	\$ 11	PHP 8	\$ 10
PHA11	\$ 245	PHG 3	\$ 7	PHP10	\$ 16.50
PHA13	\$ 49.50	PHG 4	\$ 25	PHP11	\$ 20
PHB 2	\$ 200	PHG 7	\$ 11	PHP12	\$ 8.70
PHB 3	\$ 25	PHG 8	\$ 15	PHQ 1	\$ 20
PHB 5	\$ 5.50	PHG10	\$ 22	PHQ 2	\$ 20
PHB 6	\$ 400	PHG11	\$ 31.50	PHQ 3	\$ 60
PHC 2	\$ 27.50	PHG12	\$ 17.50	PHQ 4	\$ 16
PHC 3	\$ 16	PHG20	\$ 12	PHQ 5	\$ 23
PHC 5	\$ 5	PHG21	\$ 8	PHQ 6	\$ 31
PHD 1	\$ 71.50	PHG22	\$ 40.50	PHQ 7	\$ 31
PHD 4	\$ 30	PHG23	\$ 10	PHQ 8	\$ 7.50
PHD 5	\$ 45	PHG24	\$ 62.50	PHR 1	\$ 16
PHD 6	\$ 49.50	PHG25	\$ 45	PHR 2	\$ 16.50
PHD 7	\$ 65	PHH 7	\$ 25	PHR 3	\$ 9
PHD 9	\$ 19.80	PHH 8	\$ 15	PHR 4	\$ 7
PHD10	\$ 13.20	PHI 1	\$ 100	PHR 5	\$ 15
PHD11	\$ 13	PHI 2	\$ 100	PHR 7	\$ 22.50
PHF 1	\$ 40	PHJ 2	\$ 15	PHR 8	\$ 22.50
PHF 3	\$ 12	PHK 4	\$ 12.50	PHR 9	\$ 32.50
PHF 4	\$ 12	PHL 1	\$ 45	PHS13	\$ 300
PHF12	\$ 22.50	PHL 2	\$ 25	PHS15	\$ 92.50
PHF13	\$ 38.50	PHM 1	\$1200	PHT 3	\$ 337.50
PHF14	\$ 11	PHM 2	\$2612.50	PHT 6	\$ 50
PHF15	\$ 12.10	PHM 3	\$ 20	PHT 7	\$ 197.50
PHF16	\$ 10	PHN 3	\$ 80	PHT 8	\$ 450
PHF17	\$ 30	PHN10	\$ 50	PHT 9	\$ 397.50
PHF18	\$ 25	PHN12	\$ 18	PHT12	\$ 20
PHF19	\$ 11	PHO 1	\$ 22.50	PHT13	\$ 66
PHF20	\$ 9	PHO 2	\$ 13.20	PHT14	\$ 23.50
PHF22	\$ 5	PHO 4	\$ 300	PHT15	\$ 68.20
PHF23	\$ 22.50	PHO 5	\$ 185	PHT16	\$ 330
PHF24	\$ 22.50	PHP 1	\$ 22	PHT17	\$ 264
PHF25	\$ 40	PHP 2	\$ 14.30	PHT19	\$ 80
PHF26	\$ 10	PHP 4	\$ 25	PHT20	\$ 77

Colin Hamilton

Waterlow & Sons Shift Markings - Second Pictorials.

My notes on this subject earlier this year (N.Z. Bulletin, May and June issues) have brought an unusually interesting response from Mr. Ron Ingram, of New Zealand. Ron is a leading specialist in N.Z. Official issues generally, and he naturally has an interest in these shift markings, since a number of them are found among the Second Pictorials with Official overprint. From his own collection, he was able to extend my own rather sketchy "Officials" checklist of these items (see June Bulletin) by no less than 100%, with the following additions:

L07c	:	8 dots	(3,3/1,1)
L07d	:	23 dots	(8/9/3,3)
L09c	:	2 dots	(2)
L09e	:	2 dots	(2)
L010d	:	8 dots	(4,4); 13 dots (6,7)

With one exception, it has to be said that all of these markings were reasonably predictable, and Ron's confirmation of their existence therefore comes as no real surprise. The exception, however, is the 23-dot marking on L07d. It will be recalled that in the 4d (being a bi-colour stamp) the upper two rows of dots are on the centre plate, and the lower two rows on the frame plate. Thus we have here an example of a 17-dot centre plate marking, and this is of considerable significance on two counts. Firstly, it is the first (and so far the only) evidence of such a marking on the 4d (ordinary or Official). Secondly, it differs from all previously recorded 4d markings in one important respect. A glance at the checklists will reveal that these, until now, have invariably consisted, on both frame and centre plates, of two rows each containing the same number of dots, e.g. 3,3 or 5,5 or 10,10. The new 17-dot (8,9) combination points to the possibility of all sorts of other combinations, and strongly reinforces my longstanding feeling that there are still numerous others as yet completely unrecorded. If this is indeed the case, it would go a long way towards providing an explanation for the otherwise mysterious and inexplicable gaps in the known sequences of dots, particularly in the 4d and 8d. In the latter, for example, the presently recorded markings are 1, 7, 8, 10, 13, 14, 15. The obvious question begged by this sequence is: what happened to 2, 3, 4, 5, 6, 9, 11 and 12 dots? Bearing in mind the exceptional conditions obtaining when these stamps were printed, it may well be impossible to build up a complete picture now. For example, it is recorded that of a printing of 52,500 sheets of the 8d made by Waterlow and returned to De La Rue in late-1940 to be perforated, 32,500 were lost in a fire at the latter's premises. What shift dots did these sheets show, one wonders? Nevertheless, any evidence is helpful, and it certainly appears to me that this new 4d marking forms a small yet important part of the jigsaw puzzle.

To complete the story to date, I have now seen the reported, but at that time unconfirmed, 5,5/3,3 marking on L07e, mentioned in my June notes. The block in question turned out to be L07c, not L07e, and thus fits into the known pattern.

SELECTION OF MAJOR RARITY ITEM PIGEONPOST

A remarkable selection of material, including at least one major new discovery. A new lot recently come to light in the U.S.A.

- 700 (a) **VP1 1/- Original Design of "The Service". Deep Blue on white.** Used on complete flimsy. One of the very great rarities of this series. Previous to discovery of this item at the recent International Exhibition "1990" only three copies were known used on flimsy and one of those is unpostmarked. Our copy is in excellent condition, if slightly thinned on front, with complete postmark (one strike in black) tying the item to the flimsy. Message relates to commercial order. Wonderful item of tremendous rarity and historical importance. (Cat.NZ\$40000).. \$ 25,000
- (b) **VP2 1/- Special Post (Blue-green).** Top right selvedge Block of 4 unused. Full gum and central hinge but condition very fine. Cat.NZ\$800.....\$ 400
- (c) **VP2 1/- Special Post (ditto).** Hinged copy. Cat NZ\$200.....\$ 75
- (d) **VP2 1/- Special Post (ditto).** Nice example. Used on piece with full strike on "The Original" - waves - cachet.....\$ 500
- (e) **VP3 1/- Green-blue as above with "Pigeongram" in Black.** Superb lightly hinged example, yet very high condition (Cat.NZ\$3000).....\$ 2,000
- (f) **VP4 1/- "Pigeongram" in Blue-green.** Nice unused a copy of good colour and general condition. Small, thin and light hinged. (Cat.\$200).....\$ 150
- (g) **VP4 1/- "Pigeongram" in Blue-green ditto.** Very fine used on complete flimsy. Message in Yugoslav. Date 23 July 1900. Really glorious item. (Cat.NZ\$4000).....\$ 3,750
- (h) **VP5 1/- Green-blue.** Overprint "Marotiri Pigeongram" in Black. Superb lightly hinged example of this, the most rare of all mint Pigeongrams. Original gum and left selvedge - wonderful opportunity. (Cat.NZ\$4000).....\$ 2,950
- (i) **VP6 1/- Marotiri Island, Pigeongram, Red.** Superb unhinged, with selvedge two-sides. (Cat. NZ\$200).....\$ 150
- (j) **VP6 6d Triangular "Agency", Blue.** Superb lightly hinged.....\$ 150
- (k) **VP8 1/- Triangular ditto. Red.** Very fine, lightly hinged copy.....\$ 200
- 701 **Cinderella item. Auckland Islands Expedition 1915 "The Wreck of the General Grant".** Probably one of the finest Cinderella items in New Zealand philatelic history. The cover bears both ½d Green and 1d Red "Stamps" and the Auckland Islands datestamp "Catling Expedition" is dated 23 march 1916. No other markings but endorsement in Red "Per Enterprise". One of only very few of these covers known to exist. The amazing Cinderella.....\$ 5,000

Surprise

Mr C. H. Roberts

701

On Public Service only.

Almar Bruch

ade 19

Copenhagen

702

Denmark

700(8)

James Watson & Co. Richmond
Va. 1875
Canton & Smith

Anton J. Smith

Тока

70014

Overprinted "OPSO."

An item of extraordinary status and rarity on small embossed flap envelope "On Public Service Only N.Z. Post and Telegraph Department".

2½d Second Side-Face, Blue, perf.10 x 11

(DP4h with overprint in Rose/Magenta.

Overprint rubber stamp in its worn state, this cover is postmarked Wellington four-ringed

Circle, 23 June 1898 and is addressed to

Copenhagen, Denmark. Copenhagen receiving

datestamp and London transit marking in Red.

Fully guaranteed by CP and certificate will be

obtained if required. Light vertical crease

and slight soiling does not detract from this

great rarity of major status..... \$ 4,000

1898 PICTORIALS - USED

165	6d. KIWI RED	
(a)	E14c, No Wmk., p.11	Rose..... \$25.00
	Rose-red.....	\$25.00
	Brick-red.....	\$75.00
(b)	E14d, Lisbon Superfine	Rose-red..... \$20.00
	Red.....	\$20.00
(c)	E14e, Wmk. W7a, p.11	Rose..... \$25.00
	Rose-red.....	\$25.00
	Rose-carmine.....	\$25.00
	Carmine-pink.....	\$40.00
	Brick-red.....	\$85.00
	Salmon.....	\$100.00
(d)	E14g, Wmk. W7a, p.14	Pink..... \$30.00
	Rose-carmine.....	\$30.00
	Bright Rose-carmine.....	\$30.00
166	6d. KIWI (REDRAWN)	
(a)	E15, W7, p.14	Carmine-Pink..... \$25.00
	Deep Aniline-pink.....	\$40.00
	Deep Rose-red.....	\$40.00
	Red.....	\$35.00
	Pale Rose.....	\$100.00
(b)	E15b, W7, p.14 x 12 3/4 - 13½	Carmine-Pink.... \$175.00
(c)	E15c, W7, p.14 x 15	Carmine-pink..... \$27.50
167	8d CANOE	
(a)	E16a, No Wmk.	Indigo..... \$20.00
	Prussian-blue.....	\$20.00
(b)	E16b, No Wmk., p.11.	Deep Blue..... \$15.00
	Prussian-blue.....	\$15.00
(c)	E16c, W7a, p.11	Indigo-blue..... \$20.00
	Blue.....	\$20.00
	Deep Blue.....	\$30.00
(d)	E16d, W7a, p.14	Steel Blue..... \$18.00
	Deep Blue.....	\$17.50

MARION ELLOTT

We have all been saddened to hear of Marion's death recently. Marion was the wife of Gerald Elliott, well known N.Z. Postal Historian and Philatelist (RDP) and was a respected and loved member of the Auckland Philatelic community.

We extend our deepest sympathy and condolences to you Gerald.

1898 PICTORIALS - USED

168	9d PINK TERRACE		
(a)	E17a, No Wmk.	Purple-lake.....	\$15.00
(b)	E17b, No Wmk., p.11	Purple.....	\$20.00
		Deep Purple.....	\$20.00
		Rosy Purple.....	\$20.00
(c)	E17c, W7, p.11	Purple.....	\$20.00
		Reddish Purple.....	\$20.00
		Brownish-lake.....	\$60.00
(d)	E17d, W7, p.14	Purple.....	\$17.50
		Reddish-purple.....	\$18.00
169	1/- KEA & KAKA		
(a)	E18c, No Wmk.	Orange-red.....	\$60.00
		Dull Red.....	\$60.00
		Brownish-orange.....	\$60.00
(b)	E18b, No Wmk, p.11	Red.....	\$25.00
		Dull Red.....	\$25.00
		Bright Red.....	\$35.00
		Dull Orange-red.....	\$20.00
		Bright Orange-red.....	\$25.00
		Dull Brown-red.....	\$25.00
(c)	E18d, W7a, p.11	Brown-red.....	\$25.00
		Red.....	\$25.00
		Deep Red.....	\$25.00
		Bright Red.....	\$25.00
		Orange-red.....	\$25.00
		Orange-brown.....	\$25.00
(d)	E18e, W7a, p.14	Orange-red.....	\$20.00
		Red.....	\$25.00
		Pale Red.....	\$30.00
170	1/- KEA & KAKA (REDRAWN)		
(a)	E19a, p.14 x 12 3/4 - 13 1/4	Orange-red.....	\$175.00
(b)	E19b, p.14 x 15	Orange-red.....	\$115.00
		Orange-brown.....	\$500.00
		(Fine UHM).....	\$650.00
171	2/- MILFORD SOUND		
(a)	E20a, No Wmk.	Blue-green.....	\$95.00
		Grey-green.....	\$95.00
		Deep Green.....	\$95.00
(b)	E20b, No Wmk., p.11	Blue-green.....	\$75.00
		Grey-green.....	\$75.00
		Deep Green.....	\$75.00
(c)	E20c, No Wmk., p.11 "Laid"	Blue-green.....	\$125.00
(d)	E20d, Wmk. W7, p.11	Green.....	\$70.00
		Blue-green.....	\$60.00
		Deep Green.....	\$70.00
(e)	E20d, Wmk. W7, p.14	Green.....	\$50.00
		Deep Green.....	\$70.00
		Blue-green.....	\$75.00
172	5/- MT. COOK		
(a)	E21a, No Wmk	Vermilion.....	\$195.00
(b)	E21b, No Wmk., p.11	Vermilion.....	\$170.00
		Carmine.....	\$190.00
(c)	E21c, W7a, p.11	Red.....	\$125.00
(d)	E21d, W7, p.11	Deep Red.....	\$195.00
(e)	E21e, W7a, p.14	Red.....	\$145.00
(f)	E21f, W7, p.14	Vermilion.....	\$200.00
		Deep Carmine-red.....	\$200.00
		Red.....	\$195.00

1898 PICTORIALS - MINT BLOCKS

Some fully UHM, some with two lightly-hinged stamps. Fresh new material from several sources and all of brilliant pristine appearance and condition.

750	(a)	E1a 1d MT. COOK PURPLE. Purple-brown block of four (2 x LH, 2 UHM) Superb.....	\$ 27.50
	(b)	E1a MT. COOK PURPLE in Purple-slate As above - fine.....	\$ 27.50
751	(a)	E2a 1d LAKE TAUPU Blue and Yellow-brown block (2 LH 2 UHM).....	\$ 15.00
	(b)	E2a 1d LAKE TAUPU, Blue and Chestnut UHM block - superb.....	\$ 18.00
752	(a)	E3a 1d WHITE TERRACE In Crimson 2LH and 2UHM block of super colour. Centred high.....	\$ 50.00
	(b)	E3a 1d WHITE TERRACE, Rose-red. Light hinged and some gum dulling but a wonderfully well-centred item of pristine colour. Hard to find these days.	\$ 50.00
753	(a)	E5a 2d PEMBROKE PEAK Brown lake. 2 x LH, 2 x UHM block of super appearance. The UHM are verging on the rare these days.....	\$ 250.00
	(b)	E5a 2d PEMBROKE PEAK Rosy lake. Hinged item of nice appearance.....	\$ 175.00
754	(a)	E6a 2d PEMBROKE PEAK - Purple perf.11 Bottom selvedge block in Dull Violet - 2 LH, 2 UHM. Very fine.....	\$ 30.00
	(b)	E6a 2d PEMBROKE PEAK - Purple perf.11 Bottom selvedge block in exquisite UHM Deep vibrant colour.....	\$ 40.00
755	(a)	E6b 2d PEMBROKE PEAK, perf.14 Block in Dull Purple, 2 LH 2 UHM, superb.....	\$ 30.00
	(b)	E6b 2d PEMBROKE PEAK, Reddish-purple, perf. 14 Bottom left selvedge block, UHM, glorious.....	\$ 60.00
756	(a)	E7a 2½d LAKE WAKITIPU Sky-blue, 2 LH, 2 UH, light vertical crease two stamps, attractive.....	\$ 45.00
	(b)	E7a 2½d LAKE WAKITIPU Dull-blue, 2 LH, 2UH in bottom selvedge block.....	\$ 50.00
	(c)	E7a 2½d LAKE WAKITIPU Deep Dull-blue, 2 LH, 2 UH in fine block/example of shade.....	\$ 50.00
757	(a)	E8a 2½d LAKE WAKATIPU Blue - fine 3 LH, 1 UH block.....	\$ 60.00
	(b)	E8a 2½d LAKE WAKATIPU Deep Blue, 2 LH, 2 UH block - fine item.....	\$ 60.00
	(c)	E8a 2½d LAKE WAKATIPU Dark Blue, 2 LH, 2 UH block.....	\$ 60.00
758	(a)	E9a 3d HUIAS - London Print LH block in Yellow-brown.....	\$ 120.00
	(b)	E9a 3d HUIAS ditto Brown, 2 LH, 2 UHM block (top selvedge) Superb.....	\$ 150.00
	(c)	E9a 3d HUIAS ditto Block without gum (unused).....	\$ 10.00

continued next month