

C.P. NEWSLETTER MONTHLY

FOR COLLECTORS OF NEW ZEALAND STAMPS

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CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION



NEW \$4 BOOKLET - SEE PAGE 3.

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NEW ISSUES AND VARIETIES

by ANGELA NICHOLSON

1990 Heritage - The Maori - the sixth and final issue in the NZ Heritage series was released on 24 August, the opening day of the NZ 1990 World Stamp Exhibition. Entitled "The Maori", the set portrays various aspects of authentic Maori design. The stamps and accompanying First Day Cover were designed by Ken Hall of Christchurch.

The set was printed in Australia by Leigh-Mardon Pty. Ltd., using the lithographic process. The paper was supplied by Coated Paper Ltd. of the U.K. Sheets are comprised of 100 stamps in 10 rows of 10 and each stamp measures perf. 14 x 14½. The mesh of the paper is horizontal.

Our English branch notes an interesting variety on the \$1.50 "War Dance" stamp. In R7/2 there is a large red spot on the left cheek of the foremost Maori. This variety lasted for at least 140 sheets and may be aptly termed the "careless tattooist" flaw!

Special Frama Issue - A special \$1.00 commemorative Frama Label was also issued on the opening day of the NZ 1990 Exhibition. The Frama features the Auckland Harbour Bridge and the NZ 1990 logo and labels were available mint, used or on First Day Cover.

150th Anniversary of the Postage Stamp - New Zealand marked the 150th Anniversary of the First Postage Stamp with the release of a miniature sheet and First Day Cover on 29 August. Designed by Allan Mitchell of Wellington, the miniature sheet contains six 40c stamps featuring British Monarchs from Queen Victoria to Queen Elizabeth II.

The miniature sheet was printed by the intaglio process, from plates engraved by the British American Banknote Inc. of Canada. Printing was carried out in Australia by Leigh-Mardon Pty. Ltd. and the paper was supplied by Harrison & Sons of the U.K. The mesh of the paper is horizontal and each stamp measures perf. 14½ x 14.

Aviation Frama - A new vending machine postage label was issued on 12 September, replacing the existing NZ Flag design. The label depicts the Boeing and Westervelt sea plane which carried the first scheduled airmail service in New Zealand. The label and accompanying First Day Cover were designed by Maurice Conly of Waikanae.

1990 Christmas Issue - On this year's Christmas issue, released on 12 September, artist Sally Simons of Kaeo has taken the unusual step of portraying angels in robes of purple, instead of the more usual silver and gold. While in principle this is a good idea, unfortunately the similarity in colour and design has resulted in a set of stamps which are difficult to tell apart at a glance.

One NZ Post staff member told us that this causes problems during peak hours when counter sales staff are at their busiest.

Four denominations were chosen as follows:- 40c, \$1.00, \$1.50 and \$1.80. Unlike previous issues, there is no 35c stamp for Christmas cards as NZ Post has now discontinued this special rate. These stamps were not issued in booklet form.

On the technical side, the set was printed in Australia by Leigh-Mardon Pty. Ltd, using the lithographic process. Sheets are comprised of 100 stamps in 10 rows of 10 and each stamp measures perf. 14½. The mesh of the paper is vertical.

Other New Releases - A special album containing all six Heritage stamp issues was released on 24 August. This proved to be very popular with collectors and the limited print run of only 10,000 albums sold quickly.

The 1990 New Zealand Stamp Pack and 1990 First Day Covers pack were both released on 12 September.

Booklet News - The 6 kiwi reprint of the 40c Brown Kiwi reported in September's Newsletter is now available in booklet form.

A new \$4.00 booklet was issued in August. The booklet contains 10 x 40c Brown Kiwi stamps and a pane of three blue Fastpost labels. The stamps have cream gum and measure perf. 14½ x 14. The mesh of the paper is horizontal. The cleverly designed cover portrays a strip of 40c Brown Kiwi stamps on a black background and incorporates a tab with punched hole for easy storage on a display hook. The tab contains an overlap which holds the cover of the booklet shut. The cover is released by bending back the tab. All booklets examined to date contain 6 kiwi symbols above the colour dots in the left selvedge. We have not as yet seen a booklet with plain selvedge and this poses an interesting question - if only the strips incorporating the Imprint markings were used in the manufacture of these booklets, what happened to the rest of the sheets? We would be interested to hear from any reader with further information.

1898 PICTORIALS : LIGHTLY HINGED

Last month's comprehensive listing from the 6d to the 5/- was incorrectly headed "used". In fact the headings on pages 14 and 15 should have read "1898 PICTORIALS - LIGHTLY HINGED".

The prices were very good (about half Catalogue) and any clients interested in taking advantage of the listing should re-read pages 14 and 15 and may still order all items, as stocks are reasonably good.

A DATING STUDY OF GEORGE V SHADES - Part 2

Dr Graeme White

INTRODUCTION TO THE STUDY OF SHADES IN STAMPS

In this series of articles, I do not pretend to present the final word on shade distinctions. Printing ink is a fluid medium and various factors affect the appearance of the printed sheet - ink batch, ink uniformity throughout a printing run, rate of application to the printing plate, state of plate wear, paper surface qualities and any printing irregularities. Colour differences are known within individual sheets, usually due to ink intensity differences or plate wear, but sometimes due to other factors. For example, defectively surfaced sheets can occur, as in the 1d Dominion 'Jones' paper printing (see J2a footnote in the CP catalogue). Any such variations clearly pose a shading problem when sheets are broken and stamps are viewed in isolation. A single fluid medium has created differing stamp impressions but it is their common source that we attempt to represent within a shade name.

The shade distinctions of this study are rightly open to challenge, but on two grounds only:

- * New evidence can be gained from other mint or used stamps, provided they are directly compared with the ranges of reference material used in this study (there can be no certainty without comparisons);
- * Re-assessment can be made of the boundaries between shade names, provided that the ranges of colour re-examined are no less than in the present study.

I welcome the first as a co-operative way to collate fuller information, but I state the second as a daunting challenge to none but the gritty and painstaking enthusiast. (Note that the unsorted stamp stocks used in this study would stamp-upon-stamp form a vertical stack two metres in height!).

On the second point, shade distinctions have been determined in a process of both 'lumping' and 'splitting'. Some splitting between somewhat close shades has the advantage that information is not lost - to combine categories is only an exercise in re-grouping. Splitting has therefore been adopted as a safe procedure and its advantage will be later illustrated with a 5d example. However, some lumping has also been necessary where no clear boundaries could be established within wide colour spectra. Such decisions were notably in the commonest ink ranges from multiple printings, viz, Dull violet and Dull purple (4d), Pale carmine (6d) and Orange-vermilion (1/-). Few shades linked to these 'pools of colour diversity' could be separately distinguished on a consistent basis. Gradations of colour in one direction indecisively fuse with gradations in another (least, perhaps, in Dull violet). Despite contrasting extremes, the four 'umbrella' shades are seen as a necessity. It also happens that they perpetuate current naming conventions, and with their retention, the focus is effectively directed elsewhere to the more select shades. Some of these are assigned status for the first time.

The target of the present study is a comprehensive placement of all significant shades in accord with the printing sequence of inks. Despite appreciable progress, the study falls short of the ideal because a few distinctive shades are only tentatively placed, e.g. the 4d Deep black-purple (Part 1). When 5,000+ copies of any one value yield only one or two stamps of a candidate shade, research sample size is inadequate for that shade. Only when several confirming copies of scarce shades are available can status and placement usually be authenticated. Every shading decision, however, can have its flow-on effects. So given those further scarce stamps, shade boundaries and the status of related shades might then in turn need revision. In this way, the research process grinds on until ideally all shades (including the least numerous) are consistently defined.

The point of my describing this process is to emphasise that colour distinctions do not just leap out at the observer. They have to be worked at using large samples. Nor are immediate impressions always right (or even the same on different occasions!). A familiarity with colour ranges and one's reference stamps is not the only step in gaining shading competence. Shade recognition is, it seems, continually prone to the variables of personal perception. Although perception skills can be cultivated through experience, it is dangerous to assume they are ever fully mastered. There ought not be total surprise, therefore, if after repeated examinations, an overlooked shade similarity (or difference) slowly dawns. Fixations on imagined similarities and differences will always remain the insidious hazard to consistent colour perception. Only by dating stamps can that risk of error be minimised in issues with many printings.

GEORGE V RECESS-PRINTED ISSUES

The 5d blue

Three points are of general note:

- * From the Government Printing Office Records, the number of 5d printings was 34 (F.H.Jackson, N.Z. Stamp Collector, Vol. 60(4));
- * The study sample may appear small but is comparable to other values since the 5d was not issued until April 1922 and none were required as Official overprints;
- * This value has three non-overlapping periods of issue in perforation 14 x 14½ and these emphatically demonstrate that **dated copies predominantly represent the immediate year of issue** - all stamps but one were dated within 12 months of issue.

Three further points deserve specific comment, and include an illustration of detecting colour changes by dating patterns. The existence of patterns (of any kind) is a basic premise when shading used stamps by dates.

1. **Dates of issue.** The first recorded dates of use for Pale ultramarine and Steel blue are considerably earlier than reported in the Handbook ("The Postage Stamps of New Zealand"), Vol.1.

Pale ultramarine has been noted as early as May 1929, and Steel blue from 19 November 1930. F.H.Jackson noted inconsistencies between the Government Printing Office Records and the Handbook, and in the case of Steel blue, the Handbook date (March 1932) is 11 months after the most recent printing. Long delays between printing and first issue cannot be discounted, but the Government Printing Office Records and the above study dates taken together suggest the earliest printing dates to have been February 1929 (Pale ultramarine) and August 1930 (Steel blue). Two factors may have accounted for the time-honoured dates. Firstly, perforation 14 x 14½ reappeared as Pale ultramarine in 1930, and I suggest the shade dating may have become synonymous with the scarcer perforation. Yet even here, observation was lacking - the study now records the perforation 14 x 14½ shade as early as January 1930, four months earlier than has been recognised. Secondly, original on-the-spot recognition of new varieties in any current stamp is often less than immediate (even today), and especially so in long-run issues with many colour transitions. Pale ultramarine is without question distinctive, yet some of the earliest dates suggest that a pale transition weakened the first colour via intermediates with Dull blue (were they overlooked? - as in 3 below); and in Steel blue, the earliest colouring scarcely rates as a 'metal-like' blue yet clearly belongs within the gradation spectrum. Perhaps it is easier to classify and date a shade by its more striking members than to recognise the 'also rans'.

2. **Splitting versus lumping.** Pale blue and Blue present a prime illustration of how statistics can help formulate difficult shading decisions. The tabulation shows both 'shades' spanned 1922-29 in parallel, with three Pale blue copies to every one of Blue, but less frequent Blue copies in the final three years (6 Blue against 57 Pale blue). A parallel span of years strongly suggests that only one ink shade is in use here and that the two categories might rightly be lumped into one. However, the earlier tailing-off of Blue from 1927 suggests also that real ink differences may in part be present, and 1924 endorses this with a dramatic temporary drop in the Pale blue ratio (only one in every four stamps). These observations allow a questioning of the one-shade verdict - Blue probably did represent distinctive ink batches on occasions, separable in the same way as other contemporary shades, e.g. Deep blue. Blue happens to be as close to Deep blue as to Pale blue and shows intermediates with each. The mix of evidence may therefore boil down to collector preference, allowing even an option of a three-way lumping. However, as dating shows that Deep blue is clearly a distinctive 1926 ink, my own preference is to retain three shades including the Blue - Pale blue split.
3. **Used stamps and discolouration.** Dull blue assumes an importance beyond other 5d shades in demonstrating the value of dating statistics. It is a rather 'washed out' colour that would almost certainly be regarded as faded by popular opinion.

The acid test of shading research using dated copies is how it distinguishes colour change - or in this instance, how it authenticates a suspect colour. All Dull blue records are **strongly clustered over a short period 1928-1929**. If indeed such stamps are faded, the probability of close clustering is very small (a random spread of years is much more likely), unless colour-fastness or paper chemistry differed from issues in all other years. The possibility cannot be ruled out. However, similarly dull copies of the 6d showed **no dating pattern**, as would be expected for true discolouration. Numerical criteria are inherently superior to ad hoc colour judgements and here provide a genuine test of shade authenticity; unless, of course, alternative evidence of variant ink or paper properties can be produced. It is therefore concluded that the evidence strongly supports a 5d issue in a weak, dull blue.

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

- * Solid panels of colour afford the most reliable shade comparisons, e.g. the George V panel behind 'New Zealand';
- * Plate wear is most easily seen above 'Postage & Revenue', and is sometimes concentrated above 'enue'.

Pale Blue:

Slightly variable range merging with Blue, later issues 'flatter' colour with wearing plate. See note 2.

Blue:

Narrow range intermediate with Pale blue and Deep blue, later issues wearing plate. See note 2.

Dark blue:

A somewhat drab colour, moderately variable, can be easily confused with Steel blue but much earlier and never any plate wear, known from July 1924.

Bright blue:

A light shade distinctive for its brightness, limited range, usually traces of plate wear.

Deep blue:

A strong colour not far removed from Blue, some copies tending to merge shades, a very short period of use. See note 2.

Dull blue:

Known from July 1928, a very drab 'washed-out' colour, tending towards greenishness but paler than worn-plate late copies of Steel blue, early plate wear. See note 3.

Pale ultramarine:

Known from May 1928, somewhat variable in brightness and colour depth, many with plate wear. See note 1. Variety Slate-ultramarine: A 'flat' greyish extreme of Pale ultramarine, presumably 1930 (only dated copy seen is 193-), possibly a transition shade towards early Steel blue.

Slate-ultramarine:

See Pale ultramarine.

Steel blue:

From 19 Nov. 1930, early copies an element of dark bluishness (pigment mix may include residual Slate-ultramarine?), later tending towards 'cold' greenishness with increasing plate wear, distinguished from undated copies of Dark blue by plate wear.
See note 1.

Records of George V dated 5d shades

x = regular issue; X = peak periods of use, where apparent

YEAR OF USE	1922	23	24	25	26	27	28	29	30	31	32	33	34	35	36	36+ Total
<u>Perforation 14 x 13½</u>																
Pale blue	X	X	x	X	X	X	X	x								233
Blue	X	X	X	X	X	x	x	x								80
Dark blue			x			x										5
Bright blue				x	x	X		x	x							13
Deep blue					X											14
Dull blue							x	x								9
Pale ultramarine								X	X	x						38
Slate-ultramarine									?							0
Steel blue									x	X	X	X	X	x	x	100
<u>Perforation 14 x 14½</u>																
				[-----] no issues						[-----] no issues			[-----] no issues			
Pale blue	X	x														5
Pale ultramarine									X	x						31
Slate-ultramarine									?							0
Steel blue													X			16
Total	60	72	23	57	63	28	32	41	50	24	13	28	41	11	1	544

1991 STAMP CALENDAR

23 JAN	New Zealand Sheep	15 MAY	"Happy Birthday" and "Thinking of You"
6 MAR	(i) Bicentenary of the Discovery of the Chatham Islands		Personal Message Booklets
	(ii) Centenary of the N.Z. Football Association	12 JUN	Scenic - Natural Wonders
		24 JUL	Health - Hector's Dolphin
17 APR	(i) World Wildlife Fund - The Tuatara	21 AUG	World Rugby Cup
	(ii) \$1 round Kiwi Stamp	18 SEPT	Christmas
		6 NOV	Definitives (\$1,\$2,\$3)

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.

1898 PICTORIALS

A major offering. A good few years since we have seen the like of this lot. Large multiples in very fine condition, major perforation varieties, proofs UHM material. Glorious selection of the type that C.P. Newsletter Monthly is so well known for. **WE URGE BUYERS:** with inflation now a reality on the world market, prices here or anywhere can not be expected to remain static. The message must be - buy top quality now at today's price levels or regret inaction later. **We cannot predict** when such an opportunity will repeat itself.

- ½d PURPLE MT. COOK**
- 1001 (a) Plate proof in block of four, superb item (and definitely the correct design), four margins, imperf. no wmk..... \$ 200
 (b) or single - four marginal..... \$ 35
 (c) ½d Green design: similar proof in block of four (same colour as above)..... \$ 50
 (d) as above:- a pair..... \$ 20
 (e) Forgery imperf. horizontally on ½d Green proof - in Purple pair..... \$ 10
 (f) E1a Purple-brown UHM block of four - superb..... \$ 30
 (g) E1a Purple-slate UH block..... \$ 30
 or very pale shade..... \$ 37.50
 (h) E1a Blackish-purple in LH copy..... \$ 15
 (i) E1a Re-entry Row 3/11, striking right selvedge block of six showing major re-entry characteristics in "New Zealand" tablet..... \$ 50
 (j) E1a Re-entry Row 1/10, single with illustration - minor tones..... \$ 10
- 1d LAKE TAUPŌ**
- 1002 (a) E2a Blue and Yellow-brown UHM block of four..... \$ 18
 (b) E2a Blue and Chestnut block UHM..... \$ 40
 (c) E2a Blue and Choc-brown block of four, superb!... \$ 75
 (d) E2a Centre off-set on back, LH - nice example.... \$ 275
- 1d WHITE TERRACES**
- 1003 (a) E3a Plate proof in Purple, block of six (selvedge)..... \$ 125
 (b) E3a Rose-red, UHM block - superb w/c..... \$ 75
 or top right corner serial no. block UH..... \$ 100
 (c) E3a Lake - Crimson, exquisite piece UHM. Centred left. Scarce and dramatic item..... \$ 150
 (d) E3a Crimson block, 2 LH, 2 UH fine..... \$ 50
 or Rose-red ditto..... \$ 50
 (e) E3a Double perfs - commercially (fine) used..... \$ 15
 (f) E3a Deep Crimson Lake - commercially used..... \$ 75
- 1½d BOER WAR**
- 1004 Proofs/colour trials. An imperforate lot (not complete for all shades) offered individually - singles.
- (a) Indigo..... \$ 75
 (b) Purple/slate..... \$ 75
 (c) Purple..... \$ 75
 (d) Green..... \$ 75
 (e) Reddish-brown..... \$ 75
 (f) Chestnut..... \$ 75

- 1st BOER WAR (cont'd)**
- 1004 (g) **E4a (perf. 11 wmk W6)** lovely LH block of four
w/c: slight adherence..... \$ 60
- (h) **E4a ditto**, Red-Chestnut block centred left and
two stamps crinkled, rich shade..... \$ 40
or pair in similar cond/shade..... \$ 20
- (i) **E4a ditto**, top right corner selvedge single
(serial no) in fine pale shade of Chestnut. UHM. \$ 25
- (j) **E4a ditto** as above, this time a pair showing
the huge R2/12 re-entry. Chestnut shade..... \$ 45
- (k) **E4a ditto**, SHOWPIECE- glorious top right selvedge
serial no. block of six incl. the 2/12 re-entry.
Some adherence and slight perf. stain. UH..... \$ 150
- (l) **E4a ditto**, fine used (CTO?), block of four..... \$ 40
- (m) **E4a ditto**, lovely vertical strip of three. Two
stamps double perf. 1 x LH, 2 x UH. Some
crinkling concurrent with printing and consistent
with the variety. AN AUTHENTIC PERF. VARIETY!... \$ 100
- (n) **E4a ditto**, Red Chestnut. LH copy shows R2/12
re-entry..... \$ 100
- (o) **E4a ditto**, double perfs. commercially used - nice
example..... \$ 15
- (p) **E4a ditto**. Row 1/11 in fine used, left value
panel joins NZ label - also other major re-entry
features. Super..... \$ 25
- (q) **E4a ditto**. Khaki shade with Row 2/12 re-entry
LH, possibly unique, RPSNZ Certificate..... \$ 950
- 1005 (a) **E4b (perf. 14 wmk W7)**
UHM block of four (some adherence)..... \$ 50
- 1006 (a) **E4d (mixed perfs. 14 and 11)**
VLH bottom selvedge item. First we've seen for
many years - effectively irreplaceable..... \$1750
- 2d PEMBROKE PEAK (Brown lake)**
- 1007 (a) **E5a Rosy Lake**, LH pair..... \$ 90
or single..... \$ 45
- (b) **E5a(z) Imperforate vertically**, superb and rare!
Slight natural sheet crinkle one stamp but this
is a major variety (cat.\$825). Lovely item..... \$ 675
- 2d PEMBROKE PEAK - PURPLE**
- 1008 (a) **E6 Plate Proof in Deep Rosy - Lake**
right selvedge block of six..... \$ 60
or block of four..... \$ 40
- (b) **E6a (perf. 11 wmk W6)**
Block of thirty-six top left selvedge (6x6)
(selvedge "screw" marking) in lovely UHM condition.
One of the best exhibition pieces in this sale.
Lovely deep Mauve shade, absolutely unrepeatable. \$ 500
- (c) **E6a ditto**, bottom left selvedge block of ten
(5x2), UHM - stupendous quality and impact. Deep
shade Violet..... \$ 100
- (d) **E6a ditto, Violet**. 2 x LH, 2 UH block of
four..... \$ 25
- (e) **E6a ditto, Purple**. 2 x LH, 2 UH block of
four, striking..... \$ 35
- (f) **E6a ditto, Mauve**. Scarce shade! 2 UH, 2 LH
block. W/c - delicate appearance..... \$ 50

1009	(a)	E6b (perf. 14 wmk W7) Dull Purple, Top right serial no., block of four, UHM.....	\$ 40
		or o/c left UHM.....	\$ 25
		or block of six UHM.....	\$ 60
	(b)	E6b ditto , bottom selvedge block of eight (4 x 2) in Dull Purple, superb UHM.....	\$ 80
	(c)	E6b ditto , Reddish-purple Superb UHM pair.....	\$ 24
1010	(a)	E6c ditto Compound perfs (11 and 14) Bottom right selvedge pair in LH cond. selvedge thinned but extra vertical row perf. 11 has been added to previously imperf. selvedge of base perf. 14 sheet. Major item of extreme philatelic value.....	\$ 500
1011	(a)	E6d ditto , mixed perfs 11 and 14 in glorious single. Significant and rare offering. Lovely copy UHM.....	\$ 500
		2½d LAKE WAKITIPU	
1012	(a)	E7a (London) Sky Blue, in UHM block of four.....	\$ 75
	(b)	E7a ditto , Deep Dull blue in UHM block of four..	\$ 75
		2½d LAKE WAKITIPU	
1013	(a)	E8a Plate proof in Deep Indigo-blue, imperf. fine.....	\$ 50
	(b)	E8a ditto , Dull Blue, UHM block of four, fine imperf.....	\$ 100
	(c)	E8a ditto , Blue, Deep Blue, Pale Blue, UHM set (3).....	\$ 80
1014	(a)	E8b Plate proof , Local plate in Sky-blue, imperf.	\$ 35
	(b)	E8b Bright Blue block of four, 3 LH, 1 UH, nice item.....	\$ 100
	(c)	E8b ditto , Dull Blue, o/c right but nice, 3 LH, 1 UH item.....	\$ 75
	(d)	E8b ditto , Dull Blue, unused (no gum) block of four with double perfs vertically.....	\$ 40
	(e)	E8b ditto, imperf at side with selvedge , lovely single - UHM.....	\$ 175
	(f)	E8b ditto , imperf at side etc. This one lovely and genuine commercially used.....	\$ 200
1015	(a)	E8c ditto (perf 11 wmk W7) Blue in 2 LH, 2 UH block.....	\$ 80
	(b)	E8c ditto , Sky Blue, 3 LH, 1 UH block.....	\$ 70
1016	(a)	E8d ditto (Perf 14 wmk W7) Deep Blue block, 2 LH, 2 UH.....	\$ 85
	(b)	E8d ditto , Dark Blue 2 LH, 2 UH.....	\$ 85
	(c)	E8d ditto , Dark Blue in very fine commercially used (dated) block - superb!.....	\$ 100

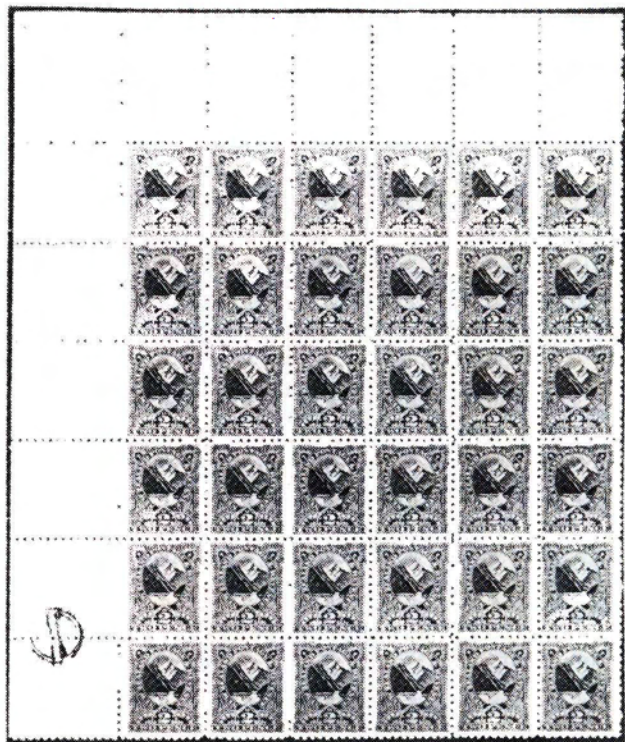
3d HUIAS	
1017 (a)	E9, Plate proof imperf block of four in Yellow-brown (one stamp pin hole)..... \$ 150
(b)	E9 ditto , single imperf proof in Indigo-blue..... \$ 70
(c)	E9a (London) , Yellow-brown pair (LH)..... \$ 30
(d)	E9a ditto , off-set in Yellow-brown superb block of four. Wonderful and rare item. Sl. hinge.. \$1400
1018 (a) E9b ditto (perf. 11 no wmk)	
	Top selvage block of eighteen. Brilliant Exhibition piece..... \$ 650
(b)	E9b ditto . Yellow-brown 1 x LH, 3 x UH. Lovely piece..... \$ 150
(c)	E9b ditto , Deep Yellow-brown 2 x LH, 2 x UH block..... \$ 125
(d)	E9b ditto in Yellow-brown very fine used block of four (dated etc)..... \$ 25
(e)	E9b(x) ditto , imperf vertically in strip of three. Major rarity item. One stamp hinged, 2 x UHM. Cat. \$500 the pair. Once only..... \$ 750
(f)	E9b(z) ditto , vertical pair 1 x LH, 1 x UHM. Double perfs both stamps. Typical pressure crinkle in paper (result of double perfing). Lovely..... \$ 150
	or used - double perfs, fine..... \$ 25
	or misplaced perf. row into top selvage (cu) fine..... \$ 5
1019 (a)	E9c ditto , (perf. 11 wmk) Bistre-brown Lovely UHM block of six..... \$ 210
(b)	E9c ditto , Yellow-brown 2 x LH, 2 UH block of four..... \$ 100
1020 (a)	E9d ditto , (perf. 14) Pale Yellow-bistre, UHM block of four - superb..... \$ 250
3d HUIAS (Redrawn)	
1021 (a)	E10 Perkins Bacon Plate Proof in block imperforate Ex Currie. Lovely item..... \$ 275
(b)	E10a (Perf.14) Brown 2 x LH, 2 x UH block, very very fine item..... \$ 300
1022 (a)	E10b (Perf. 14 x 12 3/4 x 13 1/2) Brown block of four - nice. 2 x UHM, 2 stamps some hingeing.... \$ 200
(b)	E10b ditto , Yellow-brown Faultless UHM block of four..... \$ 400
1023 (a)	E10c (Perf. 14 x 15) Brown 2 LH 2 UH block of four. Superb..... \$ 300
(b)	E10c ditto . Yellow-brown 2 LH, 2 UH block of four..... \$ 300
(c)	E10c ditto , Yellow-brown Block of six, fine dated used..... \$ 275

STANLEY GIBBONS BRITISH COMMONWEALTH (Part 1)
 STAMP CATALOGUE - 1990 EDITION
 Perfect, good copy (hardly used)
 Normal N.Z. retail was \$125
 Offered at (plus post/packing).....\$75

- 4d WHITE TERRACE**
- 1024 (a) **E11 Imperf Plate Proof** in issued colour..... \$ 400
or pair..... \$ 200
(b) **E11a (London)**, Dull Rose block of four, left
selvedge 2 LH, 2 UHM..... \$ 100
- 4d LAKE TAUPU**
- 1025 (a) **E12 Plate Proofs**, nice pair of colour trials
Pink (frame) and Indigo and Indigo and Chestnut,
2 examples, Imperf..... \$ 200
(b) **E12a** (Local perf 11, no wmk), Deep Blue and
Bistre-brown - lovely UHM block..... \$ 50
(c) **E12a ditto**, Bright Blue and Chestnut, superb
UHM block..... \$ 50
(d) **E12a ditto**, Greenish Blue and Bistre-brown..... \$ 50
(e) **E12a ditto**, double perfs in fine used single..... \$ 25
- 1027 (a) **E12b ditto**, (perf 11, wmk)
Deep Blue and Chestnut, UHM block..... \$ 65
(b) **E12b ditto**, Deep Blue and Yellow-Chestnut
UHM block..... \$ 65
(c) **E12b ditto**, single LH, huge left and right
margins - imperf vertically, (cat. as pair)\$500... \$ 50
(d) **E12b ditto**, single LH double perfs, few stains.... \$ 25
- 1028 (a) **E12c ditto** (perf 14, wmk)
Deep Bue and Deep Brown, 2 VLH, 2 UHM block..... \$ 75
(b) **E12c ditto**, Blue and Yellow-brown UHM block..... \$ 55
(c) **E12c ditto**, Deep Brt. Blue and Chestnut,
2 VLH, 2 UHM block..... \$ 40
(d) **E12c ditto**, Blue and Pale Brown-yellow, 2 LH,
2 UH block..... \$ 40
(e) **E12e ditto**, (mixed perfs 11 and 14). Copy with
patching. Usual thick gum etc - rare.
Hardly ever offered..... \$ 450
(f) **E12e(z) ditto**. (Pair mixed perfs and Imperf).
Superb major rarity. Thick gum where patching
removed and couple perfs gum soaked (as often
seen) but possibly the only time this item will
be offered anywhere for years..... \$ 995
- 1029 (a) **E12f ditto** (perf 14 x 12 3/4 x 13 1/2)
Block of four 2 VLH, 2 UHM..... \$ 170
- 5d OTIRA GORGE**
- 1030 (a) **E13 Plate Proof** block of four in Red-brown (no wmk)
Imperf..... \$ 200
or single imperf..... \$ 50
(b) **E13a 5d ditto (London)**, Sepia block of four.
Thin one stamp (Cat. \$700)..... \$ 350
- 1031 (a) **E13b 5d ditto** (perf 11, no wmk), Chocolate,
2 LH, 2 UHM block - super shade..... \$ 170
(b) **E13b 5d ditto**, Deep Red-brown, 2 VLH, 2 UHM in very
deep shade. Spectacular..... \$ 175
(c) **E13b 5d ditto**, Pale Red-brown. Another remarkable
extreme. Lovely item (one stamp short corner)..... \$ 107.50

5d Otira Gorge (Cont.)

1031	(Cont'd)		
	(d)	E13b 5d ditto , Double perfs, fine used.....	\$ 30
1032	(a)	E13c ditto , (perf 11, wmk), Deep Brown in 2 LH 2 UHM block.....	\$ 150
	(b)	E13c ditto , Sepia shade in UHM single.....	\$ 80
		or shade example (small thin).....	\$ 10
1033	(a)	E13d 5d ditto , (perf 14, wmk), v. fine used block in Red-brown. Small thin one stamp.....	\$ 20
1034	(a)	E13f 5d ditto , (mixed perfs 11 and 14). In pair - perf.11 row extends through base of one stamp and ¼ of right hand stamp. LH. sl. adherence. Very rare (Cat.\$800 in single). The pair.....	\$ 995
		6d KIWI, GREEN	
1035	(a)	E14 Plate Proof in Deep Green. Imperf - block of four fine.....	\$ 225
	(b)	E14a 6d ditto (London) . Offset. In block of four LH. Seldom seen in block. Few parted perfs.....	\$1500
1036	(a)	E14b 6d ditto , (perf. 11 no wmk). Deep Green. UHM block - magnificent.....	\$ 750
	(b)	E14b 6d ditto , Yellow Green in 2 LH, 2 UHM block..	\$ 550
		6d KIWI, RED	
1037		Plate proofs . Imperf. colour trials. Lovely examples with four big margins:	
	(a)	6d Rose.....	\$ 75
	(b)	6d Deep Green.....	\$ 75
	(c)	6d Salmon.....	\$ 75
	(d)	6d Deep Purple.....	\$ 75
1038	(a)	E14c 6d ditto (p.11 no wmk) Rose Red in 2 LH, 2 UH block.....	\$ 200
	(b)	E14c(z) 6d ditto , double print. Nice copy (some marginal gum disturbance. (Cat. \$500).....	\$ 375
	(c)	E14d ditto , (Imperf. vertically), nice looking block of four - gum removed. Dramatic (Cat.\$450)..	\$ 100
1039	(a)	E14d 6d ditto (Lisbon paper) , UHM block - two stamps letters wmk, fine.....	\$ 450
	(b)	E14d ditto , UHM block.....	\$ 250
	(c)	E14d single stamp , UHM.....	\$ 60
		or letters wmk (Cat.\$175).....	\$ 150
1040	(a)	E14e 6d ditto (perf. 11 watermarked). Rose - block of four 2 LH, 2 UHM - very lovely.....	\$ 250
	(b)	E14e 6d ditto , Rose-red, 2 LH, 2 UH block.....	\$ 250
	(c)	E14e 6d ditto , Salmon in 1 LH block, some gum disturbance (Cat.\$660).....	\$ 300
	(d)	E14e 6d ditto , Pair LH. Imperf at top with selvedge.....	\$ 150
1041	(a)	E14f 6d ditto (Perf 11 abnormal wmk upright), single copy of this remarkable variety. Fine commercially used - dated.....	\$ 495



1008(b)



1006(a)



1028(f)



1001(c)



1010(a)



1011(a)



1014(f)



1017(a)



1023(c)

6d Kiwi - Red (Cont.)

1041 (Cont'd)

- (b) **E14f 6d ditto**, an amazing commercially used (dated) pair with right selvedge and letters wmk. One stamp small thin but a unique proving piece, possibly only multiple known..... \$ 825
- 1042 (a) **E14g 6d ditto** (Perf 14 wmk W7), superb 2 LH, 2 UH block of four, Pink..... \$ 250
 (b) **E14g 6d ditto**, 2 LH, 2 UHM block of four in Carmine (rt. selvedge)..... \$ 250
- 1043 (a) **E14h 6d ditto**, (compound perf. 14x11), no gum single. Cat.at \$500. The item to complete any modest specialised showing..... \$ 75
- 1044 (a) **E14 6d ditto** (mixed perfs 11 and 14). Magnificent block of four VVLH x 2, all stamps mixed perfs vertically - right selvedge has perf. 14 row misplaced well to right. Monumental 1898 specialist's centre piece..... \$2500
- 6d RED, REDRAWN**
- 1045 (a) **E15 6d Plate Proof**, in Black - block of four..... \$ 200
 (b) **E15a 6d ditto**, (Perf. 14) Top right selvedge single UHM, Carmine-pink..... \$ 75
 (c) **E15a 6d ditto**, selvedge arrow block of four UHM - exquisite..... \$ 325
 (d) **E15a 6d ditto**. In Aniline-Pink (Deep), 2 LH, 2 UHM block - dazzling shade..... \$ 400
- 1046 (a) **E15b 6d ditto**, (Perf. 14 x 12 3/4 x 13 1/2) LH single fine LH..... \$ 250
- 1047 (a) **E15c 6d ditto**, (Perf. 14 x 15) Plates 5 and 6 in corner selvedge pairs. Hinged in selvedge on VLH one stamp (very rare - the two cat. as blocks \$2000)..... \$ 750
 (b) **E15c 6d ditto**, top right selvedge single UHM..... \$ 75
- 8d WAR CANOE**
- 1048 (a) **E16 Plate proof** in imperf. block of four. Prussian Blue..... \$ 200
 or single..... \$ 50
 (b) **E16a 8d ditto (London)**, Indigo in 2 LH, 2 UHM block..... \$ 250
 (c) **E16a 8d ditto**, Prussian Blue in 2 LH, 2 UHM block. \$ 250
- 1049 (a) **E16b 8d ditto**, (P.11 no wmk) Amazing variety. Sheet torn and patched before gumming and perforating. LH single..... \$ 75
- 1050 (a) **E16c 8d ditto**, (P.11 wmk), UHM Block in Indigo Blue..... \$ 275
 (b) **E16c 8d ditto**, Bright Blue block UHM, Imperf. at top with selvedge - super..... \$ 275
- 1051 (a) **E16d 8d ditto**, (Perf. 14 wmk), 2 LH, 2 H block. Steel Blue..... \$ 175

- 9d PINK TERRACE**
- 1052 (a) **Plate Proof block of four** in issued colour,
superb imperf..... \$ 200
- (b) **Plate Proofs** in nice set of three imperf. Colour
trials Pink, Deep Purple, Lilac-purple..... \$ 150
- 1053 (a) **E17b 9d ditto**, (Perf.11 no wmk), Purple block
2 LH, 2 UHM centred left..... \$ 165
- (b) **E17b 9d ditto**, Deep Purple, 2 LH 2 UH block..... \$ 200
- 1054 (a) **E17c 9d ditto**, (Perf.11 wmk), 2 LH, 2 UH block in
brilliant Brownish-Lake. Slight gum tones.
(Cat. \$450)..... \$ 325
- 1055 (a) **E17d 9d ditto**, (Perf 14 wmk), Purple block UHM.... \$ 250
- 1/- KEA AND KAKA**
- 1056 (a) **E18 Plate Proof block of four** in Pale Orange,
one impression cleaned area. Super colour..... \$ 150
or single - perfect..... \$ 50
- (b) **E18a 1/- ditto (London)**, Dull Red, 2 LH, 2 UH
block of four - fine..... \$ 500
or pair VLH in Orange-red..... \$ 200
- 1057 (a) **E18b 1/- ditto**, (perf. 11 no wmk), Block of
sixteen. Six copies VLH and ten UHM. Brilliant
in Bright Orange-red and very w/c. Superb
exhibition centre-piece..... \$ 900
- (b) **E18b 1/- ditto**, Bright Red, 2 LH, 2 UHM block
centred right but dramatic shade..... \$ 275
- (c) **E18b 1/- ditto**, Red, 2 LH, 2 UHM block..... \$ 250
- (d) **E18b 1/- ditto**, Dull Orange-red, 2 LH, 2 UHM Block \$ 200
- (e) **E18b 1/- ditto**, Bright Orange-red, 2 LH, 2 UHM
block..... \$ 220
- (f) **E18b 1/- ditto**, Red, Commercially used block of
four dated (1900). Some faults - nice item..... \$ 75
or heavily pmk - block of six..... \$ 50
- (g) **E18b 1/- ditto**, Double perfs used..... \$ 35
- 1058 (a) **18c 1/- ditto**, (abnormal watermark W4 (inverted)).
One of the great 1898 Pictorial rarities - and
mysteries. Few exist today - here's one of the
finest used in existence dated 27 FE 1904 at
Lichfield St, Christchurch..... \$1500
or same CDS - copy with blunt corner and thin,
superb appearance and - by shade, source and
centring - from the same sheet..... \$ 350
- 1059 (a) **E18d 1/- ditto** (perf 11 wmk), 1 LH, 2 UH block -
Orange-red..... \$ 200
- (b) **E18d 1/- ditto**, Red, 2 LH, 2 UHM block..... \$ 225
- 1060 (a) **E18e 1/- ditto**, (perf 14 wmk W7), Orange-brown.
2 LH, 2 UHM block - glorious (few parted perfs)... \$ 200
- 1/- KEA AND KAKA (Redrawn)**
- 1061 (a) **Plate proof** in black, watermarked - imperf pair,
nice..... \$ 100

GHTEEN

- | | | | |
|------|-----|---|--------|
| 1062 | (a) | E19a 1/- ditto , (perf 14 x 12 3/4 x 13 1/2),
VVVLH copy of superior centring and appearance.... | \$ 275 |
| 1063 | (a) | E19b 1/- ditto (perf 14 x 15). Orange-brown.
The rarity shade - guaranteed. Top perfs
slightly cleaned but VLH and generally a
lovely copy - letter of guarantee if requested
(cat. \$660)..... | \$ 375 |
| | | 2/- MILFORD SOUND | |
| 1064 | (a) | Plate Proof single imperf (no wmk) cut into at
right..... | \$ 100 |
| | (b) | E20a 2/- ditto (London) , Block of four - all
stamps well hinged. Blue-green shade..... | \$ 400 |
| | (c) | E20a 2/- ditto , offset, commercially used - good.. | \$ 250 |
| 1065 | (a) | E20b 2/- ditto , (no wmk, perf 11), 2 LH, 2 UHM
block in Blue-green. Nice (Cat. \$740)
One stamp..... | \$ 525 |
| | | or block o/c right..... | \$ 325 |
| 1066 | (a) | E20c 2/- ditto , (p 11 "laid" paper), left selvedge
block of four 2 LH, 1 UHM, 1 stamp torn.
Magnificent piece however. Centred high (Cat \$1500) | \$ 425 |
| 1067 | (a) | E20d 2/- ditto , (p 11 wmk). Moss Green - in fine
used (Certificate will be obtained if requested
on this item)..... | \$ 475 |
| 1068 | (a) | E20e 2/- ditto , (perf 14 wmk W7), 2 LH, 2 UHM
block - v. fine. Green..... | \$ 525 |
| | | 5/- MT. COOK | |
| 1069 | (a) | Plate proof , nice single imperf (no wmk), Large
part LH stamp..... | \$ 175 |
| 1070 | (a) | E21d 5/- ditto , perf 11 wmk upright), Glorious
3 UHM, 1 LH block of super centring with right
selvedge. A key offering..... | \$2000 |
| 1071 | (a) | E21e 5/- ditto , (perf 14 wmk sideways), 2 LH, 2UHM
block - again brilliant colour and centring..... | \$1750 |
| 1072 | (a) | E21h 5/- ditto , (Mixed perfs 11 and 14). Bottom
selvedge (as all are in our experience) and
natural pre-issue pressure sheet bend (as sheets
feature after double perfs). Brilliant and
rare item, as issued. Seldom or never seen..... | \$3300 |

SURPLUS NEW ISSUES

The problem has always been with us, as evidenced by a short answer published in Stanley Gibbons Monthly Journal of 30 November 1903, to someone called "Maorilandier" who had written from NZ with a query. Said Gibbons ... "We are willing to believe, as we stated in July, that the recent variations in the stamps of New Zealand itself are due to legitimate causes and genuine efforts to overcome difficulties, but the surcharged stamps of the Islands are a different matter. There is no real necessity for special stamps in order to keep separate the accounts of these little places and putting the stamps on sale in Auckland is quite sufficient both to destroy the accuracy of the accounts and to show the true object of the stamps. We have lost some of our faith in your postal authorities."

Printing the Advertisement Stamps. Colin Hamilton replies to points raised by Dr. K.J. McNaught in C.P. Newsletter Monthly September.

- (1) On the question of the existence of the variety stamp design printed on the gum, or not, I accept that there is no absolute evidence one way or the other, and until or unless an unused copy (with gum) turns up, the answer remains debatable.
- (2) On the question of whether stamp designs or adverts. were printed first, again there is no incontrovertible evidence either way, and we have to rely on interpretation of such clues as are available to us. I am not convinced that Ken has put forward any persuasive evidence that printing of the design first was the normal procedure. The three relevant components under consideration are the design, the advert. and the watermark, and their relationship to each other as regards registration. Obviously the aim, and the ideal, was to produce sheets with all three in register, and this was usually achieved. However, stamps are not uncommonly found with (i) watermark and design registered, advert. out of register (ii) watermark and advert. registered, design out of register; and significantly (iii) watermark, design and advert. all out of register with each other. It seems clear to me, therefore, that these anomalies are all natural variations inherent in the process of production, and in themselves do not point to any particular order of printing.
- (3) On the question of the varieties which were the main subject of my March Bulletin note, i.e. the so-called "inverted setting" advertisements, Ken and I agree that here there is strong and consistent circumstantial evidence suggesting that the adverts. were printed before the stamp designs. My conclusion that these varieties are in reality not "advert inverted" but "design inverted" seems therefore not to be in dispute. Moreover, since these varieties provide the only strong and consistent clues as to the order of printing, I see no reason to assume the normal order of printing was otherwise.



1057(a)



1039(a)



1016(c)



1018(c)



1038(c)



1044(a)



1071(a)



1034(a)



1058(a)



1033(a)



1072(a)



1018(d)