

C.P. NEWSLETTER MONTHLY

FOR COLLECTORS OF NEW ZEALAND STAMPS

VOL 43 No.9 APRIL 1992

A Confidential source of information and advice for philatelists and collectors
Published by CAMPBELL PATERSON LTD., AUCKLAND, NEW ZEALAND
Subscriptions \$NZ32.00

ISSN 0112-8388

All lots offered in this Newsletter are unconditionally guaranteed as genuine and as described. They are offered subject to unsold and will be sent on approval to known clients. Postage extra, Please. GST extra, N.Z. only.

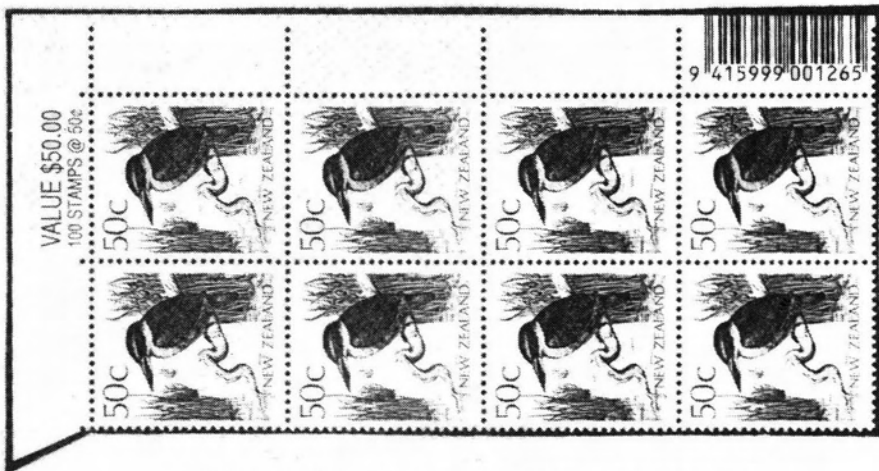
The information contained in this newsletter is private to subscribers and unauthorised reproduction is expressly forbidden.

Postal orders to P.O. Box 5555 Auckland 1, New Zealand

To obtain more detailed descriptions of the material offered in this Newsletter or to place orders, phone us COLLECT, NOW on +64-9-379-3086 or FAX +64-9-379-3087



CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION



NEW! FROM NEW ZEALAND POST - BARCODES!

CAMPBELL PATERSON LIMITED
P.O. Box 5555, Auckland 1, New Zealand
Level Eight, General Buildings
Cnr O'Connell & Shortland Streets, Auckland 1
Telephone +64-9-379-3086
Fax +64-9-379-3087



UK: P.O. Box 17, Woking, Surrey, England

NEW ZEALAND NOTES
by **WARWICK PATERSON**

50¢ KINGFISHER - Reprint

A new reprint featuring one Kiwi in the left selvedge opposite horizontal row 9 has appeared. There appear to be few differences in the stamps themselves. The sheets we have seen so far appear to be in a slightly lighter blue colour (plumage of the bird). Perforations remain the same, but in the paper, the original supply was much thicker with less show-through. This new reprint is on thin paper, with a similar (bluish) gum.

**An Innovation:**

The major difference in this reprint is in the introduction of "barcodes". Barcodes are those ubiquitous groups of thick and thin vertical lines in permutations which are read by computerised scanners in various forms of accounting procedure (supermarket check-outs etc). According to New Zealand Post in their handout, the barcodes have been introduced to enhance the efficiency of New Zealand Post's distribution network and retail outlets. Appearing opposite horizontal rows 4 and 7 in both the left and the right selvedge, the barcodes represent another collectable selvedge marking, depending on your preferences. As well as the lines which read vertically if the sheet is held sideways, there are numbers, and in the case of the 50¢ Kingfisher, these read 9415999001265 in each case. New Zealand Post explains that each sheet of stamps has four barcodes printed on it, so that scanning will still be possible after the sheets have been torn into quarters for insertion in the Post Shop tellers' stamp folios.

There is little question that New Zealand Post sees the "collectability" of barcodes and is ready to capitalise on that. It is likely that many collectors will wish to collect them in one form or another.

Another variation in the selvedge markings of this 50¢ reprint is that the value inscription in the selvedge at top right (above row 1/10) reads "Value \$50 100 stamps @ 50¢", in two lines.

Whether barcodes will receive full Catalogue listing will of course depend on the level of interest shown by collectors and on their perceived philatelic significance. If clients do decide to collect barcodes, our suggestion would be to collect them in positional blocks of up to eight stamps, depending on whether one example is required, or two, in a given block.

Navigators' Issue:

This set appeared on the 12th March 1992 and is designed by Geoff Fuller of Havelock North. Joh Enschede en Zonen, The Netherlands, printed them by lithography. Harrison and Sons, England provided the paper and the set consists of the 45¢ Heemskerck, 80¢ Zeehaen, \$1 Santa Maria, \$1.50 Pinta and Nina. Perforations gauge 13½ x 14½.

An attractive set, which no doubt will be sought keenly by thematic collectors. The two lower values represent the ships of Abel Tasman who discovered New Zealand in 1642, and the two higher values represent the three ships of Christopher Columbus, whose first expedition to the Americas took place in 1492.

GEORGE VI OFFICIAL, 3d BLUE ON COARSE VM PAPER (M07c)

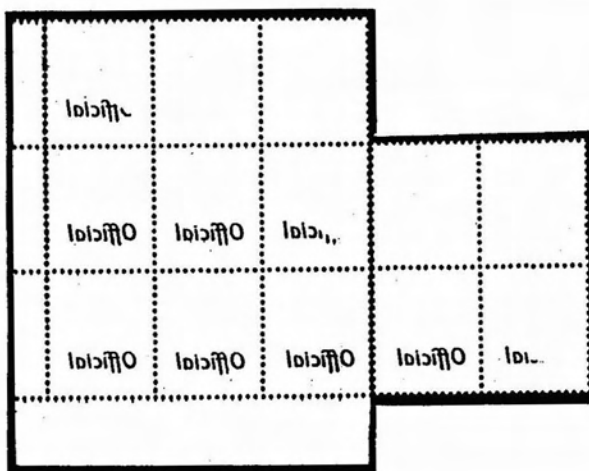
Officials specialist, Ron Ingram of Christchurch, writes:

About 18 years ago I purchased a mint block of 4 of the 3d George 6th Official with the lower left stamp offset and the lower right partially offset of the Official overprint. This I do not think or remember has been advised to you and is not recorded in the C.P. Catalogue.



Shortly before Christmas I obtained a block of 9 from the lower left corner of the sheet with 5 complete and 2 partial offsets of the overprint. This has enabled me to work out how this offset occurred.

I was naturally quite surprised to find the block of 4 matched the block of 9 and that they were from the same sheet. This offset has been caused by a sheet having the corner folded over when being overprinted. The ink has been transferred from the stereo onto the pressure roller and then transferred onto the reverse of the next sheet of stamps through the machine. The sheet with the folded corner was probably destroyed and the offset not noticed on the reverse. It should be possible to find this variety on other sheets but with a decreasing density in the ink of the offset. There are traces of ink in the selvedge and on the top left stamp in the block of 9 and in the centre right stamp where the fold in the previous sheet has received some ink when it went through the machine and this has then been transferred as the offset has.



1990 150th Anniversary of Postage Stamps (Monarchs) Issue:
Capt. C.O.Q.K., official organ of the Christchurch (NZ)
Philatelic Society Inc., has reported a full off-set in
this miniature sheet.

GOODS AND SERVICES TAX

G.S.T. will be added to prices listed in this Newsletter for local orders (12½%). Overseas orders are "zero-rated" and do not pay G.S.T.

NOTES
from COLIN HAMILTON

Mr. E.W. Leppard of London has shown me a used copy of the King George V 1/- value apparently printed in a uniform deep sepia colour.

The usual cause of such a change of colour in recess-printed stamps where the basic pigment is red is reaction with a chemical such as sulphur. I have seen apparent changes to shades of brown, even approaching black, in other stamps, for example the Full-Face Queen 1d red and 4d rose. This phenomenon is frequently termed "oxydisation" (though whether that is a scientifically accurate description I'm not qualified to say), and it is invariably reversible - careful treatment with hydrogen peroxide restores the original colour. In the case of Mr. Leppard's 1/-, tests have shown that this treatment has no effect whatsoever. For that reason, he suggests that this may be a previously unrecorded printing for fiscal usage. It's a nice thought, and there are actually precedents - special printings of the same George V 1/- are recorded in yellow and in red-brown for fiscal purposes. The big drawback is that stamps in these abnormal colours were invariably overprinted either "DENOTING" or MORTGAGEE'S INDEMNITY FEE' in black.

Alas, therefore, in the absence of any real positive evidence, I think we have to reject the 'special printing' theory, and look for another possibility. It has been established that intense heat, for instance, will do strange things to stamp colours. Just two examples - a 6d Edward VII stamp (normally carmine) in brown, and a George V ½d War Stamp (normally green with black overprint) black with black overprint. Both were found to have passed through fires, the latter protected inside a safe. So here, I suggest, is a much more probable, and plausible, explanation for the K.G.V 1/- "sepia".

More on Reel Joins. It's "eat your words" time! Four months ago (N.Z. Bulletin, Nov.1991) in discussing reel joins in general, I wrote: "As the description implies, (reel joins) are found only in stamps which were printed 'in the web' or 'on the reel' (as opposed to those printed by sheet-fed machines).

Somewhat surprisingly, that statement has gone unchallenged, for it's simply not true, I'm afraid. In at least three cases that come to mind - the 1960 Pictorial 1/- and 2/6d, and the 1962 Health 2½d + 1d - such joins exist, yet all of these stamps were, without a doubt, printed on sheet-fed machines.

So clearly, in addition to the process of joining consecutive rolls of paper to facilitate continuous production in reel-fed printing, similar joins were also sometimes made within a particular reel at a much earlier stage, possibly to repair a fracture during the reeling procedure at the paper mill. Equally clearly, these latter joins occasionally escaped notice both (a) when the rolls were subsequently cut up into sheets, and (b) at all subsequent stages through to the issued stamps.

For readers' edification, we reprint Colin Hamilton's original note on "Reel Joins" opposite.

Reel Joins. Users of the C.P.Catalogue will find listings of these scarce varieties scattered here and there among the more modern issues. As the description implies, they are found only in stamps which were printed 'in the web', or 'on the reel' (as opposed to those printed on sheet-fed machines), and are the result of the manual joining of the end of one reel of paper to the start of another in order to maintain a continuous flow of paper through the printing press.

Normally those sheets printed across the join would subsequently be discarded, but due to human error the occasional one has slipped through the inspection procedure and been issued. Most of those we have seen had not been marked in any way to alert the checker, but one (in the 1953 Coronation 3d) was from a sheet which had had the words 'WASTE' stamped in large letters along the join.

There seems to have been little or no consistency in the actual mechanics of effecting the joining of the reels. There is invariably some overlapping of the ends of the reels, but this varies in extent - we have seen examples with more than an inch of overlap, and others with just a few millimetres. In some cases the join appears to have been made simply by damping the (already gummed) back of the paper to be overlapped. In others, varying kinds of tape have been employed. We have recently acquired an example in the 1960 Pictorial 1/- where bright yellow self-adhesive tape, about 1½ inches wide, was used. In the intervening years since, the dyes and adhesive from the tape have permeated through the paper and played absolute havoc with the appearance of the stamps, but of course such examples remain an interesting collector's item.

Unless the edge of the overlapped paper falls in the selvage, or precisely in the gutter between two rows of stamps, the inevitable result is a row of stamps very akin to the well-known and keenly sought 'Overlap' varieties found among the Richardson-printed Full-Face Queens. The most desirable of the latter are those which would in fact be more accurately termed 'Underlaps', i.e. with part of the design unprinted. But because of their very nature, it is well-nigh impossible to match up such items with the companion piece carrying the portion of the design which is missing. With a reel-join piece, however, one invariably has the two elements married together.

OXYDISATION

I've always believed that this was caused by the creation of a compound of lead and sulphur (lead sulphide), lead being a component of the dies used in early stamps and the sulphur coming from lead sulphide in the air in certain parts of New Zealand. Treatment with hydrogen peroxide allows the sulphur to combine with oxygen and remove this black, defacing compound from the surface of the stamp. Over the years I have discussed this explanation with several scientists and have not had it questioned.

Colin Hamilton refers to certain agents which may alter the colour of stamps. Another which he does not mention is thymol, used often by philatelists in earlier years for eliminating insect pests, like silverfish, from their collections. Thymol in high enough concentrations (and that's not much) not only smells strongly but has the ability to change the colour of certain issues, many of them in the George VI and Post War Commemoratives. It also produces a very greasy-looking effect on the back of the stamp. To my knowledge the effect is irreversible, but I could be corrected on this. Whether Mr. Leppard's 1/- stamp was caused by thymol is anyone's guess but a little experimentation might reveal the answer. W.R.

THE SECRET PLATE MARKINGS OF WATERLOW AND SONS LTD

Readers will recall our article in last year's September Newsletter referring to research carried out by Ernie Leppard and Colin Larsen on the 1d Taupo, which revealed that secret marks in each of the plates used to print this stamp allowed for identification. It was necessary to examine the corner stamps in each case to establish which plate was being used, and clearly this opens up a new field allowing for the plating of blocks and sheets and accordingly, the stamps from each plate. A veritable recess engraved students paradise.

Both Ernie Leppard and Colin Larsen have written to me subsequently, giving more information and up-to-date research. Ernie Leppard's research is to be published in "The Kiwi", journal of the N.Z. Society of Great Britain and it is not appropriate that I publish that until "The Kiwi" has printed his article. Suffice to say that Ernie Leppard says that his research will open up a whole new dimension for First Pictorial specialists and that his research follows up the widening perspective opened up by the original article.

Regarding the 1d Taupo, Ernie says "it would still be a conjecture whether these marks were applied by the printer or the plate-maker, both Colin and I are inclined to the former. It does still remain for a corner proof to be seen as whether an identifying mark is present or not to eliminate one or the other. I have five blocks of four and a pair of proofs of the 1d Taupo from the Michael Burberry estate, which were from the John Currie collection. All are from the unused plate sent to New Zealand. Nearly all show the interesting reentries of the right-hand side which Colin suggests may be plate 3. None seems to be from the corner position and it would be interesting if through your medium it could be found who holds the corner proof blocks".

Any responses to this comment? Colin Larsen writes:

"Printing the 1d was a slow job and if New Zealand had proceeded with the design, more than one set of plates would have been needed to keep up with the demand. The possibility that occurs to me is that Waterlow's did not make special plates for the New Zealand 1d but simply sent over a pair of plates they had in stock. Waterlow's likely planned on keeping the contract and must have experienced some frustration with the slow process of printing the 1d in bi-colour. Extra plates could have been one possible solution.

"Speculating further, if the plates were in Waterlow's works, could they have been used for a limited run? The N.Z. frame plate has a good many reentries so it may be worth keeping half an eye open for reentries that do not fit the three frame plates known to have been used."

NEXT MONTH - some of Colin Larsen's detailed observations.

If it's early, fine, rare, C.P. want to buy it.

DEVELOPMENTS IN PHOSPHOR COATINGS

An article from the "NEW SCIENTIST" (U.K.), 21/28 December 1991, contains an interesting update on the Royal Mail and the requirements of the British Post Office in stamp issues, cancellations and so forth.

One section in particular will be of interest to CPNLM readers. This relates to the phosphor coatings which are applied to stamp issues (New Zealand included) for the purposes of positioning envelopes in the sorting machinery within the Post Office and the verification of rates of postage relative to the type of service required, e.g. Fast Post, Letter Post, etc.). The New Scientist article continues:

"When letters are mechanically processed, they pass through the sorting office machinery at speeds as high as 4 metres per second. Each stamp must be in the right position as it passes through to be cancelled with the postmark and date. A random stack of letters passing down the belt can have any one of four orientations, so each letter must be aligned before it reaches the cancelling head. The correct positioning of the letters, known as "facing", is achieved by the use of luminescent materials on the stamps, which are invisible to the naked eye which, when illuminated with ultraviolet, give off light in the visible region of the spectrum. This light is picked up by photodetectors which then convey the information to ensure that the stamp and the cancelling machinery are correctly aligned.

These luminescent materials have a second use. They are applied in a selective way to stamps, either in the surface coating of the paper or by means of a bar printed over the design. This enables the Royal Mail to distinguish with its photodetectors between first and second-class mail. First-class stamps and certain other denominations, including special issues, are printed on phosphor-coated paper; second-class stamps have a single bar of phosphorescent ink printed on them. The photodetector of the Royal Mail's facing and cancellation machinery will detect an initial signal and then pause for 8 to 10 milliseconds, after which it will look for another. In the case of second-class mail it will detect only one peak caused by the overprinted bar. If, however, there is another stamp or stamps beside the first one, making up the value to the equivalent of a first-class stamp, for example, there will always be more than one signal. A first-class stamp will register two signals from the paper at its right and left-hand margins.

The Royal Mail's materials laboratory has been researching synthetic organic phosphors, which can often be produced more cheaply than their inorganic counterparts, for use in the tagging and recognition of stamps. Both fluorescent and phosphorescent materials absorb energy from the ultraviolet region of the spectrum. The difference between them is the time they take to release that energy as visible light. Fluorescent materials emit a burst of light for only a few nanoseconds after the ultraviolet source is removed, so they must be measured while still illuminated. Phosphorescent materials, on the other hand, give a longer afterglow. Fluorescent materials such as Cartax Yellow are used on stamps

in some countries, though not yet those produced in Britain. Their disadvantage is that they can be affected by the optical brighteners present in the envelope paper. It is usually necessary to fit a filter to the head of the photodetector to remove the fluorescence caused by the envelope. The phosphors used for stamp tagging are solid pigments which are dispersed in the surface coating mixture used for stamp paper or in the inks printed on them.

Some inorganic phosphors have an afterglow which declines more quickly than the BPO's organic materials. The US uses zinc orthosilicate, which charges up and decays very rapidly. The Helicon Red employed in the coating of the stamp paper for Australia and New Zealand behaves in a similar way but has a lower intensity. The photodetector has to be placed very close to the source of illumination to detect these fast phosphors. The distance between the ultraviolet source and the detector varies from country to country according to the phosphor used. In the US, letters take about 5 milliseconds to pass along the belt from the light source to the detector. In Britain, letters take up to 320 milliseconds to reach the detector. The use of phosphors for facing stamps avoids interference from fluorescent optical brighteners as this dies out completely before the phosphor afterglow is detected".

PROBLEM DISPOSALS - A Case Study THE EDUCATED ACCUMULATION

THE PROPERTY:

Accumulated over a period of between forty and fifty years, this collection has had a lot of specialist knowledge and time put into it. It tends to be an accumulation rather than a formally set up collection, although there are elements in it which have been prepared for display "from time to time".

In general the issues studied have been those current over the period and the result is that this collection probably contains material from the middle issues period, or even earlier, much of which is unobtainable after a generation or two have passed.

Another result of the passage of time is that much that has been collected, and which at the time seemed inconsequential but "appealed to the instinct" of the collector, has now become much more sought-after and saleable, depending on the market chosen for disposal. The collection may well not have had a lot of money spent on it at any time, although the fact that the collector has been knowledgeable and at all times has known what he was doing, means that the value added can be considerable.

The reasons for this added value of course are simply the passage of time, the increasing scarcity of all obsolete material and the specialised knowledge applied at the point of inclusion of the material in the collection.

THE CHALLENGE:

Collections like the one described above present a considerable problem for the following reasons:

1. The collection may be in a relatively disorganised state. The emphasis on specialist interest may mean that a high proportion of the material present may be of relatively poor quality in the eyes of the market. Little may have been mounted and the "never throw anything away" dictum may pose a massive problem for collector or executors.
2. The very nature of the material may demand that to maximise the return for collector or estate, a combination of specialist knowledge and market experience may be indispensable.
3. The tendency of a general dealer or auctioneer faced with such a proposition and much expenditure of time would almost certainly be: "lot it up, write it up, take the bids and ship it out". Needless-to-say this can be a tragedy and an extremely expensive eventuality for the owner(s) of the collection. It may indeed do scant justice to the amount of time and expertise that has been put into the collection.

THE SOLUTION:

Accepting that no dealer or individual can afford to spend another lifetime sorting out the products of a lifetime of specialist collecting, the following will be the qualities sought in a suitable agent or purchaser:

- (a) Knowledge of philately and its finer points.
- (b) An extremely detailed knowledge of the workings of the world philatelic market and access to avenues of disposal not generally available to auctioneers or dealers.
- (c) An ability quickly to differentiate saleable material from unsaleable material, however specialised. The type of lotting that bundles rarities in fine condition in with a mass of specialised material in poor condition, is a bonanza for the knowledgeable auction buyer or dealers' shop sleuth.
- (d) Complete honesty and trustworthiness and a desire to obtain the best possible result for collector or estate.

EXPERIMENTAL SEPARATIONS - A POST-POSTSCRIPT

C.P.Newsletter readers will have read the February article regarding the 3d Lilac Full Face Queen with apparent unusual separation on the left side and imperforate base. Readers in March will have read Dr. K.J.McNaught's extremely lucid explanation of the R.P.S.N.Z. Expert Committee's evaluation of this item and its rejection for a certificate.

I commend this article to readers as the most concise exposition I have seen yet of the current situation regarding experimental separations. Many thanks Ken and the R.P.S.N.Z.

However, it's fun to theorise!

POST-POSTSCRIPT (Cont'd)

Visualise for a moment that in the mid-1860's, sheets of stamps are delivered to Post Offices with inefficiently effected perforations, resulting in blind perfs, missing perfs, and in some cases completely imperforate sheets. The perforating machinery keeps breaking down at the Government Printers' shop and constantly has to be repaired. (For a more accurate account of this period, see The Postage Stamps of New Zealand, Vol. I, pp 616 to 618).

A sheet of the 3d printed in Lilac is delivered to the New Plymouth Chief Post Office with several strikes of the perforating head massively displaced downwards. This results in completely missing perforations in sections of the horizontal gutters and blind perforations, particularly at the tops of certain stamps in a number of horizontal rows. The Post Office counter clerk complains to the Postmaster that to use these perforations to separate the stamps affected from the sheet will result in half-stamps and "one-and-a-half stamps" being issued, causing a number of attendant problems - not least for the auditors!

The Postmaster instructs the counter clerk to use a cutting tool or "roulette" wheel with a sharpened edge or pins which he has found it useful to keep under the counter to assist in separating such "difficult" sheets. The counter clerk runs the cutting tool vertically in the gutters in the areas worst affected. In the case of the missing horizontal rows of perforations, the cutting tool is not efficient enough to solve the problem, so once the sheet has been divided into vertical strips, a pair of scissors is used to separate the stamps horizontally where necessary.

Now examine the illustration of the stamp in the February Newsletter. Note that the horizontal cut does not continue right across the bottom of the stamp but a tiny corner fragment is left, a sure indication that this stamp was severed individually from its lower neighbour by "one off" scissor cut.

A convenient fantasy? Perhaps, but consider that throughout the 19th century, first imperforate sheets and then later "officially patched" sheets were prepared with knife or razor cuts to help in convenient separation.

I have often seen knife cuts evident in the margins of Richardson Prints on white paper - clear evidence of "preparation of a sheet for convenient separation".

The use of a cutting tool may well have been an established "ad hoc" practice in the Post Offices of the colony in the 1860's.

- 501 (a) RD1a 1d Universal with King Edward VII Land overprint in Green.
Magnificent used block with bottom selvedge and two of the dots in the "four dot" Royal Plate marking. Selvedge cut away slightly on one side - part of selvedge arrow evident.
The great Antarctica rarity..... P O R



Lot 501 (a)

KING GEORGE V RECESS-ENGRAVED

OFFICIALS - A FINE COLLECTION BROKEN UP

A chance to fill a gap or win items of significance from this interesting group. In the George V Recess-Engraved, the Officials rank right up alongside the main issue in interest and value. Strongly recommended.

- 3d Chocolate
- 325 (a) KO4a 3d perf. 14x13½. Plate 18 in superb vertical format block of six, fully unhinged. Chocolate Brown..... \$ 325
- (b) KO4a 3d ditto, Deep Chocolate. Top left selvedge serial number pair, unhinged..... \$ 20
- (c) KO4a 3d ditto. Superb pair of blocks, perfect unhinged mint, Chocolate Brown and Deep Chocolate. Unrepeatable..... \$ 100
- (d) KO4a 3d ditto in Chocolate Brown. Fine commercially-used block of four, perfect centring, glorious..... \$ 25
- (e) KO4a 3d ditto, inverted wmk. Two blocks of four each with two lightly hinged stamps, two unhinged stamps, Deep Chocolate and Chocolate Brown. Wonderful specialist pair..... \$ 150
- 326 (a) KO4b 3d ditto, perf. 14x14½. Lovely pair of unhinged blocks, the two shades Chocolate Brown and Deep Chocolate. Completely unhinged mint..... \$ 100
- (b) KO4b 3d ditto. Lovely used block of four in Deep Chocolate - commercial usage..... \$ 15
- (c) KO4b 3d ditto, inverted wmk. in block of four, 2 LH, 2 UH block, scarce item..... \$ 80

GEORGE V OFFICIALS (Cont'd)

326	(d)	K04b 3d ditto , partial offset of the overprint. Possibly unique item with OFFICIA and part of L offset on back - superb.....	\$ 100
	(e)	K04b 3d ditto , nice, very fine used copy with broken "L" of OFFICIAL variety.....	\$ 20
327	(a)	K04c 3d ditto , vertical "2-perf" pairs. Nice block of four, perfect unhinged mint in Chocolate Brown.....	\$ 200
		or Deep Chocolate.....	\$ 200
328	(a)	K04d 3d ditto , printed on Pictorial paper with sideways watermark. Superb unhinged mint block of four.....	\$ 50
		or very fine used block.....	\$ 40
	(b)	K04d 3d ditto , superb commercially used block showing broken FF's on the lower left-hand stamp in the overprint.....	\$ 70
	(c)	K04d 3d ditto , copy without watermark, unhinged mint.....	\$ 25
329	(a)	K05d 4d Violet , perf. 14x13½ - Plate 20. Superb block of six showing plate wear in Dull Violet shade. 3 LH, 3 UH.....	\$ 165
	(b)	K05d 4d ditto , Plate 20 in unhinged mint block of four. Superb.....	\$ 300
	(c)	K05d 4d ditto . 2 VLH, 2 UH block of four in superb condition, showing overprint grossly misplaced to the left and obscuring King's features.....	\$ 200
330	(a)	K05g 4d ditto , perf. 14x14½, Plate 44. Unhinged mint block of four in Deep Purple.....	\$ 150
	(b)	K05g 4d ditto . Lovely fine used pair in Bright Violet Purple.....	\$ 20
	(c)	K05g 4d ditto . Lightly hinged pair with overprint misplaced downwards and part of overprint of upper units showing. Violet shade.....	\$ 75
	(d)	K05g 4d ditto . Plate 44 in Dull Violet Shade, unhinged condition, slight stain.....	\$ 50
		or in very fine, dated commercially used.....	\$ 350
		or top right selvage serial number block of four unhinged mint.....	\$ 150
	(e)	K05g 4d ditto in Deep Purple unhinged mint block of four.....	\$ 150
	(f)	K05g 4d ditto . Extraordinary fine used blocks demonstrably genuine. In Deep Blackish Purple....	\$ 30
		In Deep Violet Purple.....	\$ 75
		In Deep Purple (block of six).....	\$ 25
		Or fine used single Deep Violet Purple.....	\$ 10
331	(a)	K08a 6d Carmine , perf. 14x13½, Plate 37. In fine unhinged mint block, Carmine shade.....	\$ 350
		or Plate 38 (left selvage missing).....	\$ 200
	(b)	K08a 6d ditto in Bright Carmine shade, unhinged mint block of four.....	\$ 75
		or very fine commercially used block in Deep Carmine.....	\$ 60
	(c)	K08a 6d ditto , 2 LH, 2 UH block in the scarce Carmine Rose.....	\$ 100
		or used block in Carmine.....	\$ 50

- 332 (a) K08b 6d ditto, perf. 14x14½. Superb block of six in a Deep Aniline Carmine shade, unhinged mint - very striking..... \$ 250
- (b) K08b 6d ditto. Superb 2 LH, 4 UH block of six in Carmine..... \$ 45
- or block of four, unhinged mint in Deep Carmine... \$ 75
- or block of four, unhinged mint, Carmine Rose..... \$ 300
- or block of four from left selvedge, Carmine Pink unhinged mint..... \$ 150
- (c) K08b 6d ditto, Plate 37 in Carmine Shade..... \$ 325
- (d) K08b 6d ditto, very fine used blocks of six, commercially used, Deep Carmine..... \$ 30
- or light shade of Carmine - very fine..... \$ 30
- 333 (a) K08c 6d ditto in 2-perf pairs. Block of four showing broken letters in overprint, unhinged mint \$ 400
- or commercially used block of four (superb)..... \$ 600
- 334 (a) K010d 8d Red-brown, perf. 14x13½. Red Chocolate. Superb, 2 VLH, 2 UH block of four of this scarce item..... \$ 850
- or unhinged single..... \$ 275
- or fine commercially used..... \$ 200
- 335 (a) K011a 9d Pale Sage Green, perf. 14x13½. Fine unhinged mint single..... \$ 120
- or very fine commercially used..... \$ 75
- 336 (a) K012a 1/- Vermilion, perf. 14x13½. Superb commercially used block of six in Vermilion - dated. Wonderful item..... \$ 175
- 337 (a) K012b 1/- ditto, perf. 14x14½. Glorious commercially used and dated block of sixteen in Vermilion..... \$ 375
- (b) K012b 1/- ditto. Lovely unhinged mint block in Salmon..... \$ 400
- or Vermilion block of four, 1 VLH, 3 UH..... \$ 250
- (c) K012b 1/- ditto. Fine commercially used block of six in Orange Vermilion..... \$ 30
- (d) K012b ditto. Unhinged mint plate block of four, Plate 41..... \$ 300
- or Plate 42 in Salmon..... \$ 400
- or top left selvedge serial number block in Orange Vermilion..... \$ 100
- or block of four in Pale Bright Orange Vermilion, 2 LH..... \$ 200
- 338 (a) Superb page of plate varieties, including both perf. 14x13½ and perf. 14x14½, Plate 20, R4/10 plus five other items; Plate 44, R1/12 (2); R3/6, R4/6, R4/7, R5/8, R10/8, R10/12, R7/10, R3/8; also pair in very brilliant Bright Violet Purple, the page of 21 items - ideal for specialist selections (all copies used)..... \$ 200

"I would just like to thank you, most sincerely, for your choice of stamps to fill my vacant spots. I do appreciate the care with which you choose these stamps and I look forward to your "letter" each month." NB, Australia



250(e)

250(d)



250(a)

489(d)



250(c)



487(d)



250(b)



488(d)

NEW ZEALAND CHALONS

Complete sets, some of the rarest papers and varieties, all in magnificent-looking condition, all stamps with small invisible faults, which allow for some of the most extraordinary pricing ever seen in the C.P. Newsletter.

- 250 (a) **Richardson Prints on Blue paper, unwmk.**
 Absolutely magnificent set of the three stamps in this group. All stamps four-marginal, with small marginal faults. The 1/- has close margin bottom right. All stamps lightly marked, off the face; all colours brilliant and vibrant "as issued". This is one of the most dramatic offerings for some years. Cat. \$11,500, our amazing price this month..... \$1275
- (b) **Richardson Prints on White paper, unwmk.**
 This time the four values, the 1d Orange lightly marked and mainly off the face, three good margins, slightly cut into at right. The 2d Blue four-marginal with light marking and clear face. The 6d Brown three margins cut into very slightly right bottom but a beautiful copy with light marking off the face. 1/- Blue-green, description as 6d but marking more central. Most of face clear. Absolutely extraordinary. Cat. \$3450..... \$ 800
- (c) **Pelure paper 1d Orange, two-marginal copy**
 and marking central but a "good" and certainly above average example as regards appearance and colour. 2d Ultramarine three-marginal and close to touching at right. 6d Black-brown four-marginal example. 1/- Green, margins close on three sides and slightly cut into at left. All markings light and clear. This is yet another amazing set. Cat. \$8,450, our dramatic price..... \$1725

Please note many of the stamps included in these sets are very rare indeed. So rare, in fact, that most collectors never see them. An opportunity such as this, of stamps in good-looking, brilliant condition with the odd relatively minor fault, at prices reduced as these are, is very unusual indeed. Copies such as these at overseas auctions regularly fetch a good percentage of Catalogue price. We commend these sets to CPNLM readers.

- (d) **NZ Watermark imperforate, 1d Carmine-vermilion,**
 four-marginal, if a little untidy at left.
 2d Blue four-marginal, if touching at top left,
 6d Red-brown, large right and bottom margin touching points at top and left, 1/- Green
 3½ marginal touching lower left. All stamps with markings clear of face and light, colours vibrant and true. Another very amazing set indeed. Quite unrepeatable. Cat. \$2,415..... \$ 500

N.Z. CHALONS (Cont'd)

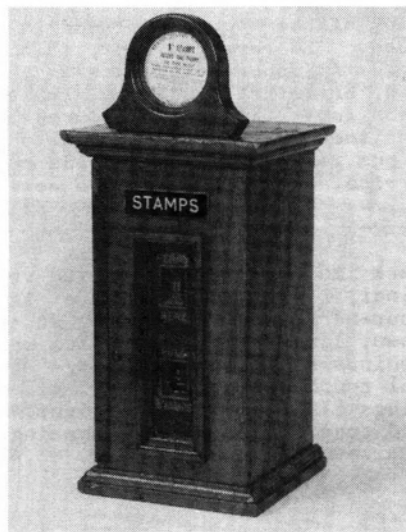
- (e) **Perforated 13 at Dunedin**, the 1d Orange-Vermilion centred right and high but a magnificent-looking copy of brilliant colour, light marking to the left of the face. 2d Blue centred high and light marking to the right of the face, beautiful copy. 3d Brown-lilac absolutely magnificent copy, if centred low. Perfs. a little scuffed at right. 6d Black-brown centred high and right with the postmark low but well off face and light. 6d Red-brown well-centred copy if a little high, with the Dunedin duplex, very clean and neat. 1/- Green, marking low and centring to the left. Small margins top, bottom and left. However a magnificent copy of brilliant colour. All stamps fully guaranteed as perf. 13. Cat. at \$1740,..... \$ 1000

SANITARIUM HEALTH FOOD COMPANY TRADE CARD

We were interested to see this card included in Sanitarium's latest series of cards entitled **New Zealand Inventions and Discoveries**".

STAMP VENDING MACHINE

"In 1905 the first stamp selling machine, invented by R J Dickie in 1904, underwent its Post Office trials in Wellington. The machine sold 3,901 stamps during its fortnight's test. Dickie had been working on the idea for over 20 years, since he was 15 years old. His was the first practical machine and world-wide patent rights were soon acquired. The invention was awarded a gold medal at the Seattle Exhibition of 1909. Pictured is a later version."



Reproduced by kind permission of New Zealand Post Ltd., Marketing Division, Private Bag, Wellington.

KEY ITEMS AT A RANGE OF PRICES

SPECIALIST BONANZA

Each of the following lots has been specifically chosen as falling into the "difficult" or "not often seen" category. In other words, many specialist collections - and simplified collections - will not contain these essential items. Each category features a range of condition and prices, allowing collectors at all levels to "fill the gap" without over-spending their budgets.

Evidence has been building now for some time that philatelic markets world-wide have turned the corner. Material such as that which follows can only become more difficult to locate.

CHALON HEADS:

- 479 (a) A2a (SG2) 2d Greenish Blue London Print. Star wmk. imperforate. Beautiful four-marginal lightly marked copy of exquisite colour. Ivory head not strong but this is a guaranteed example of great merit. Cat. \$1300..... \$ 985
- (b) A2a ditto. Another four-marginal copy, if close at left and top margin left. Very light mark and fresh appearance. Thin spot allows..... \$ 275
- (c) A2a ditto. Four-marginal copy of glorious appearance. Ivory head. Marking a little heavier and near face and repaired cut vertically. Magnificent buying for a four-marginal London.... \$ 250
- (d) A2a ditto. Three-marginal copy with light, though central mark. Nice colour and appearance. Repaired area to the right of the head..... \$ 95
- 480 (a) A5c (SG75) 6d Black-brown perf. 13. Lovely looking copy, if margins right and bottom close. Very light marking and clear face. Good colour (Cat. \$250)..... \$ 175
- (b) A5c 6d ditto. Another nice copy, this time marking a little more central, with value tablet perforated through. Three other big margins. Light thin spot behind head..... \$ 50
- (c) A5c 6d ditto. Copy with three imperforate sides and vertical perforations through "N" of "New" at left. Useful to fill this space, as the stamp is four-marginal and magnificent..... \$ 50
- 481 (a) A2v (SG 141) 2d Vermilion, perf. 12½ with "NZ" wmk. Good-looking copy with central 070 Wellington duplex obliterator. Mainly good margins and well-centred. Good colour. Cat. \$200..... \$ 100
- (b) A2v 2d ditto. Copy with slightly heavier marking but again, very good margins and well-centred..... \$ 85
- (c) A2v 2d ditto. Very good-looking copy with some paper defects. Good colour..... \$ 35
- (d) A2v 2d ditto. Superb looking copy with retouching, very light mark, blunt corner..... \$ 50

KEY ITEMS (Cont'd)

- 482 (a) **A1m(5) (SG112) 1d Orange, perf. 12½.** A scarce shade and one needed to complete any showing of this delightful issue. Copy in lovely rich colour with slightly untidy postmark off the face. (Cat.\$150)..... \$ 100
- (b) **A1m(5) 1d ditto.** Similar example to above, if less margin at top. Brilliant, deep colour..... \$ 75
- (c) **A1m(5) 1d ditto.** Lovely looking copy and example of the shade with very light marking. Perf. fault..... \$ 25
- 483 (a) **A2h (SG96) 2d Dull Deep Blue imperf. on thick soft White paper, no wmk - provisional paper.** Nice four-marginal copy with marking clean and neat if over face. Bottom margin close and slightly roughened but an excellent example. Cat. \$2250... \$ 795
- (b) **A2h 2d ditto.** Absolutely magnificent-looking copy with light postmark and the required light wear to the right of the Queen's head. Very slight thin spot at back..... \$ 575
- (c) **A2h 2d ditto.** Lovely looking copy with some marginal faults, excellent example for an exhibition collection, if not "millionaire" class..... \$ 425
- (d) **A2h(z) (SG96a) 2d ditto, perf. 13.** An amazing example where the perforating has left a right-hand and bottom margin one-third as wide as the stamp. Genuinely used and in lovely condition. This is a remarkable exhibition piece of great merit. Clearly the stamp is R20/12..... \$1200
- (e) **A2h(z) 2d ditto.** Glorious-looking example, a little off-centre with mark to the right of the face. Excellent condition for this issue and lovely fresh appearance. Cat. \$1750..... \$ 925
- (f) **A2h(z) 2d ditto.** Glorious-looking copy, if centred high. Marginal fault allows this amazing price..... \$ 375
- (g) **A2h(z) 2d ditto.** Lovely looking copy with major fault..... \$ 150
- 484 (a) **A2n (SG114/115) and A2s (SG133/134) 2d Blue and 2d Orange (both Plate 2).** Retouching to the plate in fine, commercially used example. A major variety in these issues and spectacular. The two copies (Cat. \$185)..... \$ 100
- (b) **A2n and A2s 2d ditto.** The two copies in intermediate condition..... \$ 75
- (c) **A2n and A2s 2d ditto.** The two big retouches in not-so-fine condition but brilliantly showing the variety..... \$ 35
- 485 (a) **A3d (SG118) 3d Mauve.** Scarcer of course than Lilac and necessary to complete the set. Lovely commercially-used example (Cat.\$115)..... \$ 75
- (b) **A3d (SG118) 3d ditto.** Copy with heavier mark..... \$ 50
- (c) **A3d (SG118) 3d ditto.** Magnificent-looking copy with fault..... \$ 25

- 486 (a) A6m (SG124/125) 1/- Green perf. 12½. Fine commercially-used example, light postmark etc. (Cat. \$135)..... \$ 90
- (b) A6m 1/- ditto. Copy with slightly heavier mark over the face but good colour and appearance. \$ 70
- (c) A6m 1/- ditto. Copy in not-so-fine condition with fault but appearance and colour dramatic and fine example for any collection..... \$ 35

FIRST SIDEFACES - Key items:

- 487 (a) C3a 3d Deep Brown perf. 12½. Absolutely superb
used copy of this scarce item. Light duplex
marking off the face, well centred and good
colour. Really beautiful example..... \$ 175
(b) C3a 3d ditto. Copy with slightly more prominent
marking although a brilliant, very fine
commercially used of the period..... \$ 140
(c) C3a 3d ditto. Copy with fault but lovely
example nevertheless..... \$ 30

- (d) C3a additional lot. Absolutely glorious block of four with light and genuine coin-type cancellation left and right of the period. A block of unbelievable brilliance..... \$ 500

- | | | | |
|-----|-----|--|--------|
| 488 | (a) | C4d 4d Indian Red, perf. 12x11½. Another truly glorious example, with light marking off the face. Absolute brilliance..... | \$ 175 |
| | (b) | C4d 4d ditto. Marking a little more prominent and central but nonetheless a fine example of the period..... | \$ 150 |
| | (c) | C4d 4d ditto. Copy with fault but fine representation..... | \$ 50 |
| | (d) | C4d 4d ditto. Lovely commercially used strip of four in a very deep shade of Indian Red. Marking prominent but by no means defacing. Spectacular multiple piece..... | \$ 600 |
| 489 | (a) | C5c 6d Blue perf. 12x11½. Very fine used example. | \$ 100 |
| | (b) | C5c 6d ditto. Commercially used copy of the period - a lovely representation of fine colour and appearance..... | \$ 75 |
| | (c) | C5c 6d ditto. Not-so-fine example..... | \$ 15 |
| | (d) | C5c 6d ditto. Dramatic, used block of six. Obliterator postmark - four strikes but light and clean. A really beautiful exhibition piece of tremendous impact..... | \$ 500 |

SECOND SIDEFACES:

- | | | | |
|-----|-------------------|------------------------|---------|
| 490 | (a) D4 2½d Blue. | Very fine copy..... | \$ 7.50 |
| | | Intermediate copy..... | \$ 5.00 |
| | | Not-so-fine..... | \$ 1.00 |
| | (b) D5 3d Yellow. | Very fine copy..... | \$ 10 |
| | | Intermediate copy..... | \$ 7.50 |
| | | Not so fine..... | \$ 1.00 |
| | (c) D7 5d Black. | Very fine copy..... | \$ 20 |
| | | Intermediate copy..... | \$ 15 |
| | | Not so fine..... | \$ 2.50 |
| | (d) D9 8d Blue. | Very fine copy..... | \$ 125 |
| | | Intermediate copy..... | \$ 80 |
| | | Not so fine..... | \$ 10 |



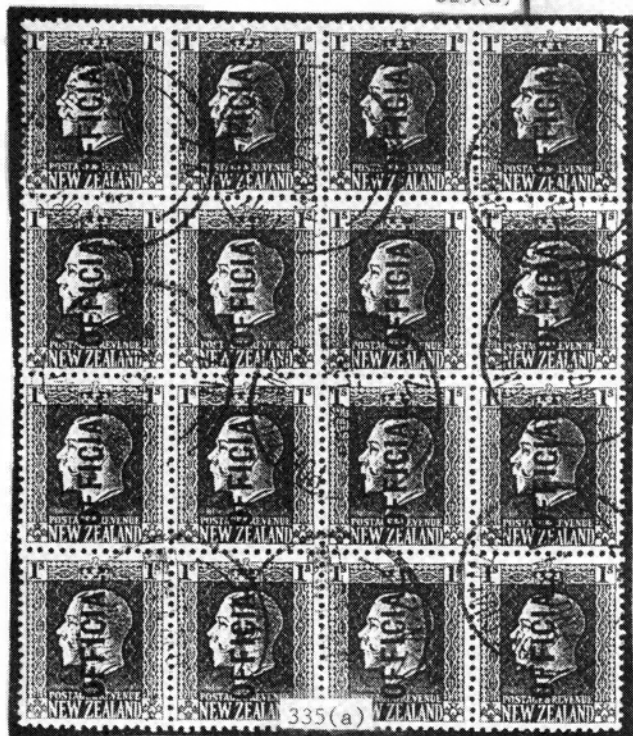
332(a)



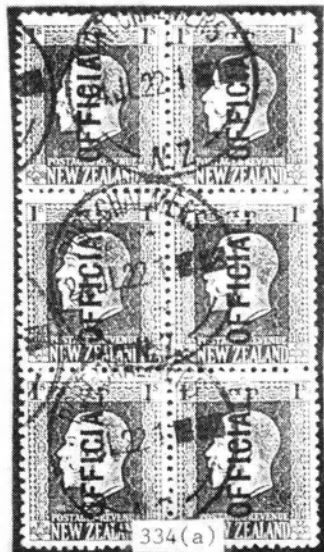
329(f)

328(c)

329(d)



335(a)



334(a)