

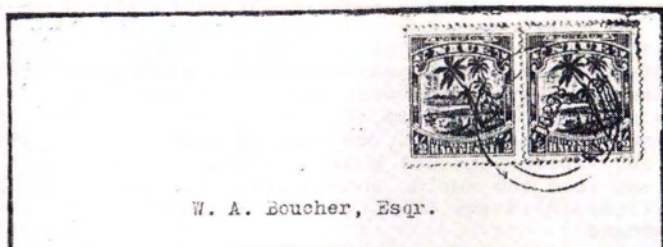
CAMPBELL PATERSON



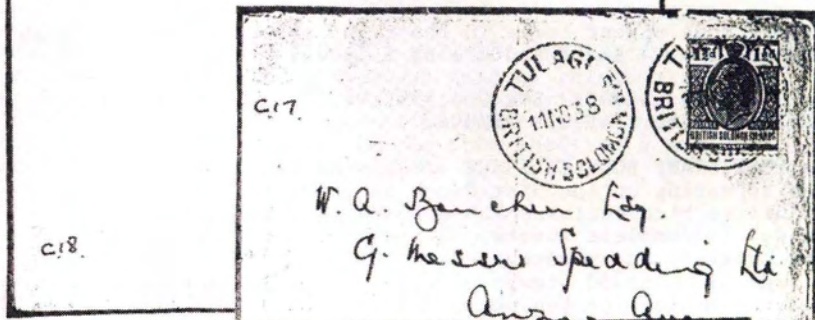
NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

VOLUME 44 NUMBER 10, MAY 1993



W. A. Boucher, Esqr.

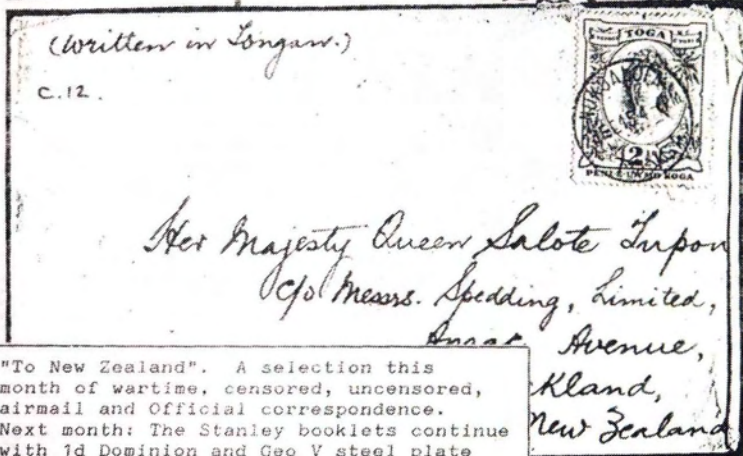


C.17.

W. A. Boucher Esq.

G. Messrs Spedding Ltd

Auckland



(Written in Tongan.)

C.12.

Her Majesty Queen Salote Tupou
C/o Messrs. Spedding, Limited,
100-102, Avenue,
Auckland,
New Zealand

"To New Zealand". A selection this month of wartime, censored, uncensored, airmail and Official correspondence. Next month: The Stanley booklets continue with 1d Dominion and Geo V steel plate printings.

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

CAMPBELL PATERSON LIMITED, PO BOX 5555, Auckland 1, New Zealand

Level Eight, General Buildings, Cnr O'Connell & Shortland Streets, Auckland 1

Telephone 64-9-379 3086, Facsimile 64-9-379 3087. UK : PO BOX 17, Woking, Surrey, England



NEW ISSUES AND VARIETIES

Warwick Paterson and Andrew Dolphin

CENTENARY OF WOMEN'S VOTE ISSUE (31 MARCH 1993):

This striking set was designed by Lindy Fisher, of Auckland, and printed by Southern Colour Print, of Dunedin, by lithography. The values are:- 45¢ The First Vote; 80¢ War Work; \$1 Child Care; \$1.50 Contemporary Women. The perforations gauge 13.5 x 13.5. The paper type is Peterborough and the mesh is horizontal. We understand that the original title of this issue was to be "Women's Suffrage 1893-1993". Not only is this inscription the weakest part of this design for its sheer unreadability, but the very title as it now appears, "Women's Vote", carries an undertone of patronization. The historical Women's Suffrage, for which New Zealand lead the world, should have been retained, whether NZ Post considers its clients can understand the word or not. Shame.

The barcodes appear twice in the right and left-hand selvedge opposite rows 4 and 7 and are as follows:

45¢ 9 415599 032065; 80¢ 9 415599 032072; \$1 9 415599 032089; \$1.50 9 415599 032096.

fastPOST STAMP BOOKLET ISSUE - 80¢ - NZ FALCON:

Also appearing on the 31st March is the latest in the definitive bird series which appears only in booklets and not in complete sheets. It is possible to obtain five booklets in an unsevered strip, which of course produces a large block of 50 stamps (10x5). The severed booklet produces a block of ten stamps attached by either the bottom or the top selvedge. Also in the booklet is a pane of ten fastPOST "Par Avion" labels. A barcode appears on the back cover and is 9 415599 001757. There is a small Roman numeral 'I' on the back cover of all booklets we have seen to date. No selvedge markings have been noticed in the booklets and bottom selvedges appear to be perforated through. CPNL surmises that these stamps are printed in sheets of 100 (10x10) which are halved and the side selvedges removed (not guillotined). Perforations gauge 14.5 x 14 and the mesh is horizontal.

The stamps were printed by Leigh Mardon of Melbourne and the paper type is Peterborough. Pauline Morse designed them.

The NZ Post brochure for the Years of Change/NZ Falcon fastPOST booklet, by the way, features a block of six in horizontal format (3 x 2). The last time this discrepancy between brochure and actual issue occurred, it indicated the existence of a rare early \$8 booklet trial (see February CPNL page 3). Question: Did NZ Post make up a trial of Falcon booklets in horizontal format (i.e. 10 x 2)? It may pay to keep one's eyes peeled!

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.

45¢ ROCK WREN SELF-ADHESIVE/"ROYAL DOULTON" BACKING PAPER:

Mr N.A. West of Linwood reports that he has found two boxes of this issue with segments misplaced. This has resulted in one complete strip of twelve stamps, plus advertising label, being turned round and inserted into the coil upside-down. This has produced stamps and backing logos inverted and advertising labels ("Easipost", "Handirange"), tete-beche. The strips, of course, are routinely joined by adhesive tape at the back and it is easy to see how such an error can occur in the making up of the coils.

REPRINT NOTED:

80¢ FIORDLAND CRESTED PENGUIN: This issue has appeared with two kiwis in the left-hand selvedge opposite row 8. Imprint Traffic Light and designer's details remain the same, as does the barcode in the left and right selvedge.

ERROR NOTED:

PA35 b 24¢ NEW ZEALAND MAP STAMP, perf 14½x14 (1982).
Our English branch have noted this stamp with imperforate at top margin, with top selvedge.

BOOKLET VARIETY NOTED (W10b) - 1973 75¢ BOOKLET (unwatermarked):

Jim Shaw, of Melbourne, reports a copy of this booklet which he surmises may be from the third printing issued in 1975, with one 4¢ pane inverted and stitched upside-down into the booklet. The booklet is from position 6 and the inverted pane is from position 20.

PC14a 40¢ BROWN KIWI, perf 14½ x 14:

Mr Ray Jordan, of New Plymouth, has shown us a bottom right-hand selvedge block, plus several other pieces from the same position, showing a very similar variety to R10/1 (PC14a(x)) the spot on the kiwi's neck. The appearance of another variety of the same type and of a semi-constant nature suggests that such flaws were the result of a recurring difficulty in producing these sheets.

SS16a 23¢ OFF-SHORE ISLANDS ISSUE, 1974:

Mr Tony Martin, of Auckland, has shown us a series of plate blocks ranging from "five plate numbers" through the "fifth number but defective" (SS16a(z)), to "fifth number completely missing". We have found that the "defective fifth number" blocks are more common than the \$375 price in the C.P. Catalogue 1992 edition would imply. With the number completely missing, however, we believe that it is a much better item and deserves Catalogue listing.

1988 "MT COOK" \$4 BOOKLET CONTAINING 40¢ BROWN KIWI STAMPS:

Our English colleagues note that this is a much better item than the Catalogue would suggest, where the pane of stamps shows the 1 Kiwi symbol. All sheets from this first reprint were used in the production of the \$4 booklets and this is the only form in which it is found. Reasonably readily available during its currency, this booklet is an example of rarity today and has recently changed hands at \$NZ150.

C.P. ARE BUYING FINE EARLY NZ MATERIAL

APRIL PRESS ROUND-UP:

Last month saw the continuation of the now very open discussion on the performance and attitude of State Owned Enterprises in New Zealand, and several press items highlighted the point.

The new Minister for State Owned Enterprises, Mr. Creech, gave the heads of the S.O.E.s a highly public dressing-down about what is seen as "arrogant and insensitive" behaviour towards those who are the ultimate owners - the people of New Zealand. A number of the corporate excesses which have featured in these pages over the past year or so were cited by Mr Creech and he suggested that in addressing the problem, the S.O.E.s underwent some "behaviour modifications". In election year, clearly taking the stick to State owned public utilities like New Zealand Post, is good for the image.

A week later, on the 14th April, New Zealand Post revealed that it had sold the house in the Auckland suburb of Remuera which had got it into so much hot water last year. This is the place that cost NZ Post \$2.25 million and had \$230,000 spent on it, including the installation of a spa pool. The Chief Executive of NZ Post Properties, Mr Carey Oldfield, clearly didn't want to talk too much about the issue. The appearance of this bald press statement probably speaks volumes for NZ Post's growing sensitivity to its public image.

On the 7th April the Chairman of the Airways Corporation, Mr Loach, struck back at the political scrutiny and public opposition that S.O.E.s are undergoing.

Loach suggested that the S.O.E.s were not totally self-centred and selfish to the detriment of New Zealand after all, and in fact were highly successful in cost-cutting and giving a better service. S.O.E.s were seen as merely a transition stage to full privatization, and because of the slowing of State asset sales are now in a highly uncertain environment. Loach says that it is hard for S.O.E.s now to attract commercially experienced Directors and Chief Executives "to maintain the morals and determination which characterise their successes over the past six years". His approach appears to be that very high Chief Executives' salaries and very expensive company cars are justified in attracting the right sort of people, but that the egalitarian nature of New Zealand society is getting in the way and somehow preventing this from happening. Mr Loach's riposte appears to claim that the Government may have to take a greater part in running the S.O.E.s - either that or confirm and support the way in which they have been set up by legislation.

On the 14th April, the New Zealand Herald reported that New Zealand Post's "Deed of Understanding" has been rolled over, thus continuing the postal service protections and monopoly in return for delivery performance undertakings (see last month's issue). The Government's avoidance of a political battle over postal deregulation and privatization in an election year has, in other words, now become actual.

NZ Post's monopoly will be maintained for another twelve months continuing unchanged six day a week delivery and an unvarying pricing formula. Federated Farmers has responded violently to what it describes as a "cop out" and has said that the Government is attempting to bundle the thing back into the cupboard and close the door on it. On the other hand, a Government spokesman has suggested that the conclusions of the Cabinet/Caucus Committee on postal deregulation (see February Newsletter, page 8) have not been scrapped or undermined, but that the timetable is merely too tight to reach any decisions this year.

CPNL predicts that the question certainly will not go away this year, or next, whoever has to make the final decision on deregulation/privatization.

Finally, on the 15th April evidence of NZ Post's cost-cutting abounds. Thefts of "overflow bags" left at certain shops and private properties have reached much higher levels and hundreds of items of mail are disappearing, mainly in South and West Auckland. Posties in some areas now use special boxes to hold postbags, but the boxes are worth about \$500 each and NZ Post may not be falling over itself to commit this extra expenditure.

Certainly, anyone who has witnessed the under-staffing at the Philatelic Sales Section in Auckland will realise that the harrassed employees in that place are feeling the impact of staff cuts. Running between selling 45¢ stamps, answering tourists' queries and offering a specialized service to Auckland's several major dealers, is no-one's idea of fun and is almost certainly costing NZ Post thousands in potential revenue. We can verify the latter.

BOOKLET NOTES - 1967 50¢ BOOKLETS (W9a)

Mr Matthew Miller, of Washington, has written in response to Colin Hamilton's article in last month's Newsletter. He writes:

"Although I have an unexploded W9a(c)/Weetbix example, it is impossible to determine 'airmail letters' without damaging the spine. I can make the following observation which you may have noted previously. Four of the five panes are without code letters, and unlike the illustration on page 6 of the Newsletter have the horizontal perforations completely through the selvage. The fifth pane is W9a(w) with XB lower position, with the horizontal perfs stopping at the edge of the selvage as shown on page 6. This would suggest that the XB pane was added, perhaps as a replacement, to a booklet that would otherwise have been a simple W9a(a). On the other hand, I have a simple W9a(a)/Weetbix in which all panes are unperforated in the selvage."

"I enjoy your catalogue which has provided me with many interesting hours of philatelic labour." - DLB, Melbourne

NOTES

by Colin Hamilton

King George V 5d. There is a constant re-entry at Row 5, No.1 on sheets printed from the 5d plate (no.43). Because of its position, this variety can be found in all three basic perforation forms of the stamp - 14 x 13½, 14 x 14½, and in two-perf. pair.

In the issued sheets, the detail of the re-entry is usually somewhat indefinite, appearing merely as blurred thickening in the top left hand corner of the design, particularly of the figure of value. For that reason I have for many years been on the lookout for a black plate proof from this position, hopefully to see what the doubling really looks like when finely printed. The opportunity has finally turned up, in the form of a selvedge block of proofs from rows 5 and 6 - and it was worth the long wait. The sheet position was proved by the marginal watermark, and the re-entry was infinitely clearer and more pronounced than in the numerous examples I have seen previously on issued stamps. The 5 and the D in the top left value tablet were almost completely doubled low and slightly to the left, and other duplication of the design was evident in and around the same value tablet.

Q.E. 3d Counter Coil Pairs. The scarce pairs listed as NC1(d), (e), (f), and (g), and NC3(b) and (c) are of considerably more interest than is immediately evident from the basic details given in the C.P. Catalogue, yet to the best of my knowledge there is no available published information about them.

It will be noted that Die 1b stamps are the common denominator in all six of these listings - pairs are made up of either one or both stamps from the modified 3d die, as used to lay down the final two plates (numbered 32 and 33) from which sheets of the 3d were printed. And therein lies the key. From the evidence of material seen it's clear that the vast majority of sheets of the original design 3d (with small figure of value) used in the making of counter rolls were printed from some or all of the earlier fourteen plates (numbered 3, 4, 7, 8, 21, 22, 23, 24, 25, 26, 27, 28, 29 and 30), all of which produced Die 1a stamps - and therefore counter coil pairs with both stamps Die 1a. But on three separate occasions, a very small quantity of sheets from plates 32 and 33 were included in the supplies used. In none of these cases were the plates 32 and 33 sheets dispersed so as to produce rolls consisting entirely of Die 1b stamps. All counter coil pairs in which one or both stamps are Die 1b emanate from rolls made up from a mixture of Die 1a and Die 1b sheets. These "mixed" rolls can be sub-divided into three groups:

- (i) containing pairs listed as NC1(b), NC1(d) and NC1(f)
- (ii) containing pairs listed as NC1(c), NC1(e) and NC1(g)
- (iii) containing pairs listed as NC3(a), NC3(b) and NC3(c)

I have only recently begun to keep a note of the section numbers of 'Die 1b' and 'Combined Dies' pairs, and this record is certainly not complete, but at present it stands as follows:



128(c)



129(b)



129(c)



130(b)



131(a)



132(d)



133(b)



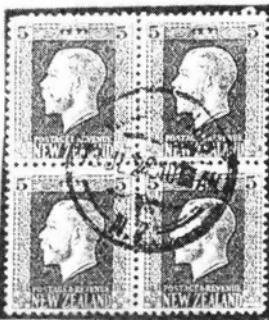
133(c)



134(a)



134(e)



137(a)



138(a)

In group (i) combined Dies pairs (NC1f) numbered 12(L);
 Die 1b pairs (NC1d) numbered 3, 9 and 11.
 In group (ii) combined Dies pairs (NC1g) numbered 3(L), 5(R),
 6(L), 8(R), 9(L);
 Die 1b pairs (NC1e) numbered 1 and 2. Also centre paper
 (dated March 1956) with Die 1b stamp attached.
 In group (iii) combined Dies pairs (NC3c) numbered 15(R)
 and 17(L);
 Die 1b pairs (NC3b) numbered 16.

The letters (L) and (R) after the 'Combined Dies' numbers indicate whether the Die 1b stamp is at left or right respectively. Any further additions to the list would be welcomed. Just as an example of the possibilities, in group (i), pairs numbered 8 must have been issued with Die 1b stamp at right (or possibly with both stamps Die 1b, in which case pairs numbered 7 would also come into the reckoning).

The circumstances which led to these 'mixed' rolls, and the resulting variety pairs, are very similar to those which occurred a few years later with the 1960 Pictorial 3d, in that case producing the scarce chalky paper and mixed-paper pairs. Full details of these were published in our Bulletin some years ago.

MODERN PRINTING UPDATE (cont'd from last month) **by Sivaneshwaram Ramalinsam, Malaysia**

COLOUR SEPARATION/PLATEMAKING/PRINTING

ARTWORK

Artworks are usually produced as paintings or photographs on special art boards, ready for scanning or photographing to produce film (see Colour Separation below).

It is important that artworks are the correct size and in proportion. The artworks should be four times the size of the finished stamp size with allowance made for a 1.5 millimetre blank margin all round the image area of the finished stamp. On the artwork this margin at four times the size will be 6 millimetres all round the artwork.

Register marks should be clearly marked on each side and top and bottom, and the top indicated so that there is no possibility of the artworks being reproduced the wrong way up. Trim marks should be shown clearly in each corner outside the work area.

The artwork illustration should be painted, or in the case of photographs, mounted on an art board of good quality and which is flexible so that it can be bent to fit onto the curved surface of the cylindrical drum of the optical scanner used to produce colour separated film. Grained or embossed boards preferably should not be used as they can cause problems in the reproduction process, for example, the scanner interprets the uneven surface of these boards as shadows.

OVERLAYS: LETTERING AND LINE WORK

All lettering and any other line or text matter, for example, signs, symbols, keylines, figures, and so on, should not form part of the base illustration or painting, but should be pasted in position separately on a transparent acetate sheet which should be taped to the artwork to show their ultimate position.

It is essential that lettering be of typeset quality and not produced on computer printers (dot matrix, laser or inkjet). Lettering produced by computer printers has jagged edges which are accentuated when photographed and detract from the overall presentation. Similarly with any other line matter, for example, Coats of Arms, Crests, outline figureheads or profiles, etc, must be of good quality and, like the artwork, should be four times the size of their size on the finished stamp. Keylines should be clean, straight and perfectly square.

Any lettering or other matter to be "reversed out", that is, shown as white, should be clearly indicated on the overlay and not reversed out of the base design.

Type faces should be as clear and simple as possible with serifs and stressed typefaces being avoided.

SPECIAL COLOURS/INKS

Any areas of the illustration and the lettering which are required to be printed in special colours or inks, in addition to the normal process colours - red, yellow, blue and black - used in colour-printing, should be clearly marked on a tracing overlay taped in position on the artwork and their Pantone (PMS) reference number given. For example, this would apply where a metallic gold was required for the letters "MALAYSIA" where the same effect could not be produced from any or a combination of the process colours. Process colours are not used for lettering (except black which is often used) because the ink of the illustration shows through and discolours the lettering. Because of its greater density, black can be used as it blots out the other process inks underneath.

If another colour other than black or white out is wanted, it is essential to use a special metallic ink such as gold or other special colours mixed with a metallic based ink like gold or silver. This must be taken into account when planning the artwork.

TINT LAYING

As with the special colours, areas requiring to be highlighted by laying tints should be clearly indicated on a tracing overlay taped into position on the artwork. The percentages of the tints should be indicated also. Tint laying to very small areas can be a problem and complex designs can become expensive. Where possible, the required colour densities should be achieved through painting or airbrushing.

BACKGROUNDS

Where there is a common background pattern or design to a series or separate clearly delineated illustrations, for example on a sheetlet, the background should be produced as a separate piece of artwork.

It is important to bear continually in mind that the artwork is to be reduced in size by four times and that there will therefore be a corresponding loss of detail in the illustration thus reduced. It is therefore essential to highlight dark areas or areas of great details, for example the leaves of a tree, to prevent them appearing as a dark indistinct mass. This applies as much to photographs as to base illustrations that have been painted.

MONTAGES

If a design consists of several different elements which have to be brought together on a base artwork, these elements should not be pasted down onto the base artwork. The surfaces of the pasted pieces are higher than the base artwork surface; the edges of the pieces will create shadows when the artwork is scanned, affecting the surrounding work on the base artwork. For each of the elements separate pieces of artworks should be prepared as well as a base line artwork indicating the areas the pieces are to occupy. The separate pieces should have bleed edges, that is, areas of paint extended round the edges to allow for reduction and fit. For example, for the piece to fit when reduced it may be necessary to crop a small part of the piece. If there are bleeds, then the bleed will be lost rather than part of the actual illustration.

COLOUR SEPARATIONS

All images can be reproduced in offset printing in the four basic process colours - red, blue, yellow and black - which are combined to make up the image on the paper.

In order for this to happen, it is necessary to separate the artwork image into these four colours by producing a separate film for each colour, each film showing only that part of the image to be printed in that colour. This is done by scanning the artwork on a computerised scanner.

In the scanning process, the computer picks out the process colours optically taking account of the density of the different colours. In this way four separate pieces of film are produced one for each of the colours.

All artwork - paintings, photographs, transparencies - consist of a broad range of tones known as continuous tones.

In offset lithography, tones cannot be reproduced by varying the amounts of ink applied to the paper. Instead the image is reproduced as tiny dots in clearly defined patterns which make up the image. In effect, the dots carry the different colours which make up the image. In the scanning process, the image is thus reduced to a series of dots and these can be seen on the film.

Scanners are very sophisticated pieces of equipment with many features, and allow alteration of the colours, enlargement or highlighting of selected areas of the image, and the setting of areas of shadow. The printer will do the colour separations in-house although for complex work outside colour separation specialists with the necessary equipment may be used.

Both positive and negative film of the image is produced, the positive allowing the printer to see the image as it really is. The negative will be used later as the master film for making printing plates.

All film is checked very carefully through a magnifying glass for flaws.

PROOFING AND CROMALIN PROOFS

Normally, after the colour separated film has been produced, printing plates are made, one for each piece of film, and a trial printing run is carried out. This is known as proofing or wet proofing and allows the client to see the image with its colours reproduced through printing.

An alternative method of proofing which does not involve making printing plates but allows reproduction of the films in full colour through a photographic process, is known as Cromalin proofing. In this process, each piece of film is reproduced photographically showing its colour, one film at a time, with each film being exposed in register on top of the previous film. In this way, the complete colour image is built up. This is primarily intended to show the stamp at actual size and the colours in which it will be printed.

Both these proofing methods allow the client to consider the stamp and to make changes if necessary without undue expense.

Any problem encountered with the colours may indicate that the original film is faulty and that a new film will have to be produced, although usually problems with the film will have been discovered before this stage.

STEP AND REPEAT

The positive films produced in the colour separation process, and subsequently checked and approved by the client, are exposed and negative film is produced. Any unwanted marks or blips which may have accumulated in the photographic reproduction process are painted out with a red opaque ink, a skilfull job.

So far only one image of the stamp has been reproduced in each colour. Once the client has approved the job for final printing, each piece of negative film of the stamp image is reproduced many times on a large piece of film which will later be used to make the printing plates. The film thus produced from the negative is a positive film. This is known as Step and Repeat.

In this process the film negative of the stamp image is placed on a photographic glass frame with careful attention being paid to ensure that the trim marks on the stamp film are exactly in register with the marks on the photographic frame. This in turn ensures that the stamp image is exactly square and not leaning at an angle, however slight. Any deviation from the squared position will mean that, when the stamp has been printed the perforations will not be exactly square and will go through the image area of the stamp, thus ruining it and costing a great deal of money. Thus it is absolutely crucial to make sure this process is completely accurate.

In the step and repeat process multiple exposures of the image can be carried out. It is common in stamp printing for stamp images to be produced in blocks of 50 or 100 on the film.

The actual process of step and repeat may take up to 4 or 5 hours depending on the number of images to be produced on the film. If the stamp is very small, more images can be fitted onto the film and thus the process will take longer.

Once the process is complete, the film is developed as a positive film on the processor (a process which takes only a few minutes) and carefully checked. It is essential that each image is exactly the same in every respect and that there is exactly the same distance between each stamp image so as to ensure accurate perforating later on. If this is not the case, or if there are small marks or flaws in the film, the whole process must be repeated.

Thus, for a stamp to be printed in 4 colours, four pieces of the positive film, one for each colour, are produced by the step and repeat process.

REGISTRATION

A check is done to ensure that all the pieces of film are exactly in register, so that when they are placed one on top of each other, the images will blend together to make a complete image.

Apart from the register marks on the films, films are commonly registered by using a pin register system in which small holes and slots are punched at the edge of the films in exactly the same place. The films are then aligned by placing them over pins which hold them in position and allow images on each film to be exactly aligned with each other.

This system of registration is very important in colour reproduction and is used throughout the pre-press stages.

C.P. ALSO DEAL IN POSTAL HISTORY.

SEE THIS MONTH'S OFFERS

PLATEMAKING

The films produced by the step and repeat process are then used to make printing plates. Each piece of colour separated film is placed on a printing plate and exposed to ultra violet light. By this process, the image is transferred from the film onto the plate which has a light-sensitive coating which facilitates this. Thus, for a stamp issue to be printed in 4 process colours, one printing plate is made for each colour.

Printing plates also have punch holes or register marks which match those on the films so that the film images are transferred to exactly the same part of the plates.

Plates used for stamp printing are in different sizes, depending on the size of the printing machine itself. Normally, only two sheet sizes are used - 457mmx58mm and 483mmx648 mm.

Once the images have been exposed onto the plates, the plates are developed either manually or automatically in much the same way as the films themselves.

Once the plates have been developed, it is important to check for marks, unwanted lines or dots outside the image areas and this can be removed by using deletion fluid. After corrections, the plate is then gummed with gum arabic which desensitizes the non-image areas of the plate.

PRINTING

The main characteristics of stamps produced by any of the planographic printing process, such as offset lithography, is that the image on the plate is flat, in contrast to relief printed stamps where the image is reproduced from a raised surface.

Offset lithography is the most widely used modern printing method. In this method the image on the printing plate on the machine is first transferred to an intermediate rubber-covered offset printing cylinder. As the paper passes through, it goes between the rubber cylinder and the printing cylinder and the image is thus printed on the paper. Once the plates have been developed and checked, they are passed through to the printing machine room where they are first checked for dents and scratch marks.

When making the printing machine ready for the press run, the printing plates are fixed to the cylinders on the printing machine. Initially, one plate - usually the black plate - is fixed to the first unit of the machine to a particular setting. A few impressions are taken using this unit to check the setting. This acts as the master setting and the other plates are fixed using the same setting.

Once all the plates have been fixed to the machine, some sheets are printed so as to check the registration of the different colours. During this process, adjustments are made to the plates on the printing cylinders as well as to the amount of ink being fed onto the rollers. This initial process is known as making ready.

Once a crisp image of the stamp is obtained and all the colours are in perfect registration, the full quantity is printed. During printing, random samples are taken to check the colours and the dots under a magnifying glass. Also printed on the stamp sheets at the edge are colour strips of the colours being printed which are referred to as a quality control guide.

As printing progresses, the stamps are continually checked against the proofs and the original artwork, both of which are at hand during the main print run so as to ensure that the original intention is being fulfilled.

The speed of the printing press is also an important consideration as printing at too high a speed can cause deterioration in the quality of the colours. A common machine printing speed is about 7000 sheets per hour, although this is around 4500 to 5000 sheets for phosphor coated papers which take up greater amounts of moisture and are therefore more liable to distortion if printed at a higher speed.

Compared with normal commercial colour printing, the waste of paper is high, due to the inherent difficulties in getting the registration accurate in such a small area as a stamp.

The addition of a special fifth colour, especially a metallic colour such as gold or silver, will cause greater wastage. This is because metallic inks have a different composition and printing them on top of process colours that are still wet causes them to slur together. As stamp paper is very expensive, every step must be taken to minimise paper wastage.

PROBLEMS DURING PRINTING

The following are some of the problems that can occur during printing:

- 1) Scumming (unwanted ink on the surface of the offset plate in non-image areas)
- 2) Set-off (ink rubbing off onto the underside of the sheet above it)
- 3) Hickies (imperfections due to various causes, e.g. dirt on press, hardened specks of ink, particles in the ink, etc.)
- 4) Colour variation
- 5) Spots (blemishes in the film).
- 6) Doubling (a repeated shadow image behind the main image caused by vibration of rollers).
- 7) Slur (the result of movement during impression between type and paper producing a blurred impression).

Apart from these problems, sheets of paper that have not been properly aired and separated may go through the machine between the plate and blanket cylinder possibly causing damage to the plate.

to be continued next month



139(d)



139(f)



141(b)



142(a)



142(b)



143(a)



143(b)



144(b)



145(a)



145(b)



146(a)

KING GEORGE V - USED BLOCKS

Another fabulous line-up, condition varying from super super fine, through to fine commercially used. All prices are fully adjusted, of course. Check the following listing for major variety material, including plate varieties, perforations, shades, etc. We seem to say this often, but we'll say it again - check this listing for scarce material for your used collection. You may not see its like again.

- 1½d GREY**
- 128 (a) **K1a, perf 14x13½**, commercially used block with light postmark off-the-faces. Centred right and slight discolouration..... \$ 15
- (b) **K1a, perf 14x14½**, superb used block with light Auckland registered c.d.s Really outstanding item..... \$ 25
- (c) **K1d, perf 14x13½ "Pictorial" paper**. Superb block of four dated with Auckland Registered cancellation. Wonderful item..... \$ 30
- OR similar piece, this time more indistinct marking - "fine commercially used"..... \$ 20
- (d) **K1e perf 14x14½ ditto**. Not-so-fine block of four with heavyish postmark and slight stains. Stamps show "no watermark" variety in pair with normal..... \$ 2.50
- (e) **K1f vertical 2-perf pairs**. Magnificent very fine used block of six with centre vertical pair "no watermark". Nice light Wellington Registered c.d.s. (dated). Really superb item.... \$ 250
- OR similar right-hand selvedge block of four, two stamps no watermark. Centred slightly left... \$ 200
- 2d VIOLET**
- 129 (a) **K2a perf 14x14½**. Beautiful light commercially used block of four (hexagonal Parcels cancellation in Blue). Scarce in this form. Attractive. (Cat. \$240)..... \$ 75
- (b) **K2b perf 14x14½**. Brilliant block with very light three concentric ring cancellation. Perfect fine used example of this scarce issue..... \$ 275
- OR block of four with hexagonal Parcels cancellation in the aniline shade. Excellent example... \$ 125
- (c) **K2c vertical 2-perf pairs**. Very fine commercially used example with very light Parcels cancellation. Most attractive exhibition item. Violet..... \$ 175
- OR magnificent commercially used block in the aniline shade. Rare in our experience..... \$ 300
- OR Deep Violet..... \$ 175
- 2d YELLOW**
- 130 (a) **K2e perf 14x14½**. Absolutely genuine used block of four dated 9 Sept 1916 at "State Collieries". Office open 1906-1926. A little scuffing top right unit but on the whole this is an absolutely genuine item and usage. Lovely exhibition piece in a deep shade of Yellow. Face is clear..... \$ 250
- 130 (b) **K2g perf 14 line on "Pictorial" paper**. Wonderful block of six with diagonal machine cancellation dated 1917. Genuine piece in wonderfully clean and dramatically beautifully condition..... \$ 450

- 2½d DEEP BLUE**
- 131 (a) **K3a perf 14x13½.** Fine used block in Deep Blue, circular datestamps, which although not overly clear, define this block as a wonderful exhibition item of great interest..... \$ 50
- (b) **As above,** this time in Slate Blue. Nice dated item which qualifies as "fine commercially used". "Telegraph Office" cancellations, almost certainly used postally..... \$ 35
- (c) **K3a perf 14x13½ ditto.** Nice pair of commercially used blocks, Deep Blue and Slate Blue. Fine looking appearance - dates \$ 25
- (d) **K3b perf 14x14½.** Nice commercially used block in Deep Blue, face is mainly clear, good looks..... \$ 40
OR block of four with staining and indelible pencil mark, light c.d.s. dated..... \$ 25
- 3d CHOCOLATE**
- 132 (a) **K4a perf 14x13½ Deep Chocolate.** Lovely commercially used block with light Parcels cancellation. Superb..... \$ 15
OR **Chocolate Brown,** beautifully used, dated item. Once of the nicest of the offering, if some perfs a little short at left..... \$ 15
- (b) **K4b perf 14x14½ Deep Chocolate.** Superb commercially used block with very light c.d.s. strikes, clear faces. Lovely item..... \$ 15
OR **Chocolate Brown,** amazingly lightly marked (Parcels cancellation). Commercially used of brilliant appearance. Wonderful exhibition item... \$ 10
- (c) **K4c vertical 2-perf pair, Deep Chocolate.** Another amazing lightly cancelled commercially used of this scarce item. Really brilliant exhibition piece..... \$ 200
Chocolate Brown. Another very good item with light Parcels cancellation. Demonstrably postally used and very desirable indeed..... \$ 200
OR not-so-fine example showing plate-wear, Parcels cancellation. Beautiful appearance, if faults..... \$ 20
- (d) **K4d perf 14 line, Deep Chocolate.** Really superb block of four with light concentric ring c.d.s. Wonderful piece..... \$ 125
OR really beautiful block with light c.d.s. One stamp pulled corner and few parted perfs but a lovely item..... \$ 75
- 4d YELLOW**
- 133 (a) **K5a perf 14x13½.** Lovely reentry piece. Row 1/6 (top right value tablet etc) in nice Pale Yellow block of four with dated Parcels cancellation. Glorious item of philatelic significance..... \$ 325
- 133 (b) **K4b perf 14x14½ Yellow.** One of the finest blocks of four, used, in existence. Te Awamutu c.d.s. 10 Feb 1920. A very, very clean piece which would be quite literally impossible to better..... \$ 400
OR commercially used block with Parcels cancellation (dated). Nice example of scarce item..... \$ 100

- 133 (c) **K5c vertical 2-perf pairs.** Another really lovely item in Yellow. Port Chalmers c.d.s. 21 SP 1917. Extremely difficult to better beautiful material such as this. These are very scarce items indeed and quite impossible to repeat..... \$ 400
OR similar item with slightly heavier postmark (Dominion Road 1922). Centred slightly left but a great rarity again. (Cat. as stamps \$280)..... \$ 250
- 4d VIOLET (Plate 20)**
- 134 (a) **K5d perf 14x13½ Bright Violet.** Glorious block of six including the famous "club foot" reentry (R4/10). Really very lovely item with very light Parcels cancellation. Superb exhibition piece..... \$ 100
OR beautiful block of six in bright shade with c.d.s. cancels..... \$ 10
OR very superb block of four with c.d.s. (slight scuff lower left unit)..... \$ 10
- (b) **K5d ditto, Dull Violet.** Wonderful block of six showing R1/6 reentry top right unit. Worn plate item. Light c.d.s. (two strikes). As nice an item as you'll see..... \$ 100
OR wonderful block of four with worn plate (slight thin one unit)..... \$ 2.50
- (c) **K5e perf 14x14½ Bright Violet.** Glorious block of nine, light Parcels cancellation..... \$ 10
OR block of six with light c.d.s..... \$ 10
OR Block of four with Parcels cancellation..... \$ 2.50
- (d) **K5e perf 14x14½ ditto, Dull Violet.** Absolutely superb block of four with light c.d.s..... \$ 10
PR block of
- (e) **K5f vertical two-perf pairs, Bright Violet.** Incredible block of six with light c.d.s., faces clear. Demonstrably genuine used. A rare chance this of a fully authentic rarity piece..... \$ 400
- 4d DEEP PURPLE (Plate 44)**
- 135 (a) **K5g perf 14x14½ Dull Purple.** Beautiful c.d.s. block of four including major reentry R10/9 (doubling of lines in face, nose, moustache, etc). \$ 15
OR magnificent block of six in slightly deeper shade (2x3 rows), light c.d.s..... \$ 5
- 5d BLUE**
- 136 (a) **K7a perf 14x13½ Blue.** Commercially used block of four with Parcels cancellation (dated). Clear strike..... \$ 15
OR heavier Parcels marking..... \$ 5
- 137 (a) **K7b perf 14x14½ Blue.** Beautiful block of four with relatively light c.d.s. dated 13 JL 22. Most unusual and very scarce indeed in our experience..... \$ 150
- (b) **K7b ditto, Ultramarine.** This time slightly heavier Parcels cancellation but faces generally clear..... \$ 40
- (c) **K7b ditto, Steel Blue.** Three strikes of Gisborne c.d.s. 1931, somewhat heavy marking but scarce item..... \$ 40
OR very heavily postmarked item..... \$ 5



151



147(c)



149(b)



151(a)

- 138 (a) **4½d DEEP GREEN**
K6a perf 14x13½ Deep Green. Stupendous block of four with light c.d.s. One of the nicest in the offering..... \$ 200
 OR light but extensive Parcels cancellation - some parted perfs..... \$ 50
- (b) **K6b perf 14x14½.** Another magnificent block, centred slightly right but light c.d.s..... \$ 175
 OR heavier Parcels c.d.s. Attractive item..... \$ 40

- 6d CARMINE**
- 139 (a) **K8a perf 14x13½, Deep Carmine.** Superb example with extremely light Parcels cancellation. Worthy exhibition material and unusually fine commercially used..... \$ 25
- (b) **K8a ditto, Carmine.** Really glorious block of four with light c.d.s. 1919. Very brilliant indeed..... \$ 30
- OR slightly heavier, several strikes (1917)..... \$ 5
- (c) **K8a ditto, Carmine Pink.** Very brilliant block again with light Parcels cancellation. Really outstanding exhibition piece..... \$ 40
- (d) **K8a ditto, Pale Carmine.** One of the most glorious blocks we've seen lately dated 1926. This is a truly brilliant item showing plate-wear. Wonderful piece..... \$ 35
- (e) **K8a ditto Rosy Deep Carmine dated Nov 1925.** A wonderful piece with four strikes of Te Kinga c.d.s. Another brilliant piece..... \$ 60
- (f) **K8a ditto Rose.** The true Rose colour, this time Mohaka c.d.s. 28 Dec 1927 (several strikes). A brilliant, brilliant example of a very scarce shade..... \$ 200
- (g) **K8a ditto, Pale Carmine** (later shades of mid-1930 period), Parcels cancellation example, attractive. \$ 2.50
- 140 (a) **K8b perf 14x14½ Deep Carmine.** Glorious block with 1917 date. Light c.d.s. off the faces..... \$ 50
- (b) **K8b ditto, Carmine.** Another wonderful block with light c.d.s..... \$ 25
- OR very light Parcels cancellation..... \$ 10
- OR more prominent c.d.s. (dated 1918)..... \$ 5
- (c) **K8b ditto, Carmine Pink.** Really lovely block with very light Parcels cancellation. Superb and spectacular exhibition material..... \$ 60
- 140 (d) **K8b ditto, Pale Carmine.** Nice light Parcels cancellation..... \$ 10
- 141 (a) **K8c vertical two-perf pairs, Deep Carmine.** Beautiful demonstrably genuine commercial usage with light c.d.s. strikes 1917. Really wonderful piece..... \$ 500
- (b) **K8c ditto, one of the most brilliant items in the offering, 1917 date and very light central c.d.s. on this clean, fresh item.....** \$ 600
- (c) **K8c ditto, item of very extraordinary brilliance dated 1918.** Very light c.d.s., three two-perf vertical pairs in block of six. Extraordinary item..... \$ 675
- (d) **K8d perf 14 line, provisional paper.** Sideways wmk, Carmine Pink. Stupendous block of four with light strike of indistinct squared circle cancellation. Demonstrably genuine and brilliant offering..... \$ 450
- 7½d DEEP BROWN**
- 142 (a) **K9a perf 14x13½ Deep Red-brown.** Absolutely superb used with concentric ring c.d.s. Really wonderful item..... \$ 175
- OR example with more extensive Parcels cancellation..... \$ 35

- 142 (b) **K9c vertical two-perf pair ditto.** Glorious block of four with light Parcels cancellation. Very outstanding and unusual. Absolutely authentic usage..... \$ 400
- 8d INDIGO BLUE**
- 143 (a) **K10a perf 14x13½.** Exquisite block of four with light dated c.d.s. totally authentic. Wonderful piece..... \$ 500
OR heavier Parcels cancellation and some surface damage one unit..... \$ 50
- (b) **K10c vertical two-perf pair.** Almost unbelievable, lightly cancelled (c.d.s.) dated block of four. Most material of this type has been cancelled to order, but all of the material in this month's offering is demonstrably and guaranteed authentic usage "of the period". This block is an excellent example with its brilliant clear faces and light c.d.s..... \$ 500
- 8d RED-BROWN**
- 144 (a) **K10d perf 14x13½ Red-chocolate.** Glorious block of four with light c.d.s., clear faces, wonderful material..... \$ 20
OR Parcels cancellation..... \$ 2.50
- (b) **K10d ditto Chocolate Brown.** Absolutely unbelievable block of four with light Nelson c.d.s. 31 JA 23. Deep, true shade, this is a really wonderful item..... \$ 150
OR Parcels cancellation..... \$ 5
- 9d SAGE GREEN**
- 145 (a) **K11a perf 14x13½.** Block with fairly heavy concentric ring c.d.s. Brilliant authentic piece..... \$ 25
- (b) **K11a ditto Yellow-olive.** One of the most dramatic items in the offering this month. Dated Stirling 17 FE 27, this stupendous item is of the finest possible genuine usage. Absolutely no faults..... \$ 400
- (c) **K11b 14x14½ Sage Green.** Superb commercial usage, very very fine..... \$ 75
- 1/- VERMILION**
- 146 (a) **K12b perf 14x14½ Vermilion.** Lovely block of four with genuine commercial usage of the period. Faces nice and clear and good dated c.d.s. Outstanding..... \$ 25
OR Magnificent block of four with Nightcaps c.d.s 1925..... \$ 100
- (b) **K12b ditto perf 14x14½.** Superb block of four in very bright shade..... \$ 15
OR similar in duller shade..... \$ 12.50
OR similar in commercially used block (slightly more prominent postmark..... \$ 10
OR similar with heavier true commercial usage..... \$ 5

KING GEORGE V OFFICIALS

In blocks and larger pieces

3d CHOCOLATE

- 147 (a) **K08a perf 14x13½**. Glorious item, plate 18, in block of six (2x3). Westport squared circle 23 APRIL 1919. There is some frontal thinning of the selvage by the plate number and at the side. Stamps intact. This is an unrepeatable piece..... \$ 500
- (b) **K04a ditto**. Superb lightly postmarked commercially used block, very fine..... \$ 20
- (c) **K04b ditto, perf 14x14½**. Superb commercially used block with plate-wear. Watermark inverted.... \$ 25
OR deeper shade, very lovely item, with light multiple strikes of c.d.s., Wmk. upright..... \$ 20
- (d) **K04c vertical two-perf pairs**, right selvage piece with light Westport squared circle. Very brilliant item and genuine commercial usage..... \$ 275
OR similar block (without selvage) with light c.d.s..... \$ 250
- (e) **K04d perf 14 line Pictorial paper, sideways wmk, Deep Chocolate**. Perfect used (c.d.s.) block of four..... \$ 50

4d VIOLET

- 148 (a) **K05g 14x14½ (plate 44) Deep Blackish Purple**. Lovely block of four..... \$ 25
OR block of six in **Deep/Dull Purple**..... \$ 25

6d CARMINE

- 149 (a) **K08a perf 14x13½**. Block of four in **Carmin Rose** (1927 date), commercial usage with medium strike c.d.s. A lovely item..... \$ 50
- (b) **K08b ditto perf 14x14½. Deep Carmine** block of four. Glorious commercial usage. Perfection..... \$ 20
OR **Rose** shade. Absolutely perfect block of four with very light c.d.s. cancellation. Guaranteed.. \$ 150
- (c) **K08c vertical two-perf pairs**. Nice light commercially used block of four. Wonderful genuine item..... \$ 450
OR commercially used two-perf pair on its own..... \$ 175
OR commercially used item with extensive **Parcels** cancellation, this time in **Pink** shade. Exceptional block of four..... \$ 75

9d PALE SAGE GREEN

- 150 (a) **K011a perf 14x13½**. Fully intact block of four of this scarce item with extensive **Parcels** cancellation. Wonderful space-filler for the KGV block of four collector who has everything. Cat. \$300..... \$ 75

1/- VERMILION

- 151 (a) **K012a perf 14x13½**, plate 27 and top-left selvage block of four. Light **Thames** c.d.s. Dec 1922. Deep **Vermilion** shade. Truly glorious item and absolutely unrepeatable..... \$ 750
OR in **Pale Orange-vermilion**. Superb 1935 usage with **Opotiki** c.d.s..... \$ 125
- (b) **K012b ditto perf 14x14½**, block in **Orange-vermilion** with slightly smudged postmark..... \$ 25
OR huge block of 32 with multiple strikes **Foxton** c.d.s. 7 DE 35. This is an exhibition piece to cause a sensation. One of the finest **George V** Official pieces we have seen (and we have seen a few). (Cat. \$160)..... \$ 400



A1c
(SG4)

A1d
(SG8)

A6f
(SG86)

A6h
(SG100)



A1j
(SG97)

A5f
(SG99)

A6d(?)
(SG46)

A4c(z)
(SG139)

NEW ZEALAND CHALONS

Quite an extraordinary little lot recently acquired. Some great rarity included, and above-all condition is exquisite throughout. We seem to have been saying this for years, but on today's extremely discerning market, such quality is virtually unobtainable. Where it does appear it commands a premium, and such material is snapped up. For those interested in great beauty and rarity in Chalons, this lot is a must.

- 952 (a) **A1c (SG 4) 1d Richardson on blue paper, Red.** Stupendous four-marginal example with very light postmark to the left of the face and traces of postmark bottom right corner. Top, bottom and right margin are huge, left margin narrower, but this is one of the finest copies we have ever seen in this issue..... \$ 4250
- (b) **A1d (SG8) 1d Dull Orange on unwatermarked paper with vertical mesh, Richardson print.** Another amazing copy with four good margins - top and bottom huge, left and right narrower. Part of lower unit evident. One of the best-looking copies we've ever seen with a light marking in lower-left quadrant. Very beautiful example..... \$ 1150
- (c) **A6f (SG86) 1/- Deep Green, Pelure paper.** Glorious four-marginal item with light marking nicely framing face but not obscuring it. Perkins Bacon obliterator 16. Glorious example..... \$ 2500
- (d) **A6h (SG100) 1/- Yellow-green, NZ watermark.** Lovely deep shade in this four-marginal example, light mark off the face and all margins full and adequate..... \$ 600

- 952 (e) **A1j (SG97) 1d Carmine-vermilion, NZ watermark.**
Copy with enormous margins, including large part of lower border of upper unit. Light obliterator 7 centrally does not obscure face unduly. Slightly dry print and particularly so top right corner (LAND). A beautiful copy by any standards..... \$ 500
- (f) **A5f (SG99) 6d Deep Red-brown, NZ watermark.**
Four good margins and beautiful condition. Obliterator over lower part of face but this is a fine example of a very sought-after and rare stamp today..... \$ 1500
- (g) **A6d(7) (SG46) 1/- Deep Green, Star watermark, Davies print.** Four huge margins and light marking if slightly over face (not obscuring). Very beautiful example of scarcer shade..... \$ 500
- (h) **A4c(z) (SG139) 4d Orange-yellow with portion of "T.H.Saunders" block-letter watermark.** Glorious great rarity and seldom indeed seen. Perkins Bacon obliterator 9 obscures face but this is a premium copy of demonstrably genuine postal usage of the period. A very great rarity and very highly sought-after..... \$ 2500

1d UNIVERSALS REVISITED (Continued)

- 269 **G7a 1902 Booklet plate**
- (a) complete booklet pane of 6 plus partial margin shade (1) carmine, UHM..... \$ 500
- (b) - do - - do - - do - LHM.. \$ 300
- (c) complete booklet pane of 6, no margins, some staining.....LHM.. \$ 150
- (d) complete booklet pane of 6 plus partial margin, shade (2) deep carmine, LHM..... \$ 300
- (e) nice booklet pair shade (1), LHM..... \$ 100
- (f) " " " shade (2), LHM..... \$ 100
- (g) " " " shade (2), U..... \$ 45
- (h) fine single shade (1), UHM..... \$ 85
- (i) " " " " LHM..... \$ 50
- (j) " " shade (2), LHM..... \$ 50
- (k) " " shade (3) carmine-lake, FU..... \$ 175
- 270 **G8a 1904 Dot plate, perf 14**
- (a) block of 4 shade (1) rose-carmine, U..... \$ 5
- (b) block of 6 - do - U..... \$ 7.50
- (c) block of 4 shade (2) deep carmine, U..... \$ 5
- (d) block of 4 shade (5) pink, U..... \$ 5
- 271 **G8d ditto mixed perfs**
- (a) block of 4 shade (2) deep carmine p.11 & 14 mixed, LHM..... \$ 100
- (b) marginal block of 4 shade (3) pink, - do- LHM. \$ 120
- (c) partial margin block of 4 - do- - do - LHM. \$ 100
- (d) brilliant huge block of 12 - do - - do - fine genuine commercial usage..... \$ 300
- 272 **G9a 1906 Waterlow trial plate, perf 14**
- (a) plate block of 4, "trial" plate no. W2 in shade (2) brt rose-carmine, LHM..... \$ 500
- (b) fine top margin block of 4 in shade (3) rose-carmine (from W1 plate), UHM..... \$ 275
- (c) block of 4, shade (1) dp rose-carmine, inc R9/17 reentry, U..... \$ 15
- (d) G9a(V) "no sea under globe" without reentry, U.... \$ 25

- 273 **G10a 1906 Royle plate, perf 14**
- (a) blocks of 4 shade (1) rose-carmine, LHM..... \$ 25
 - (b) " " " " U..... \$ 5
 - (c) " " shade (2) blood-red LHM..... \$ 100
 - (d) " " " " U..... \$ 25
 - (e) " " shade (3) brt rose-carmine, LHM..... \$ 40
 - (f) " " " " U..... \$ 10
 - (g) " " shade (4) aniline carmine, LHM..... \$ 125
 - (h) G10a(2) vertical pair top margin, imperforate horizontally, LHM..... \$ 350
- 274 **G10b ditto perf 11**
- (a) block of 4 in the scarce perf, centred left but lovely item, LHM..... \$ 750
 - (b) single, LHM..... \$ 185
- 275 **G10c ditto perf 14 x 11**
- (a) single, rare perf, LHM..... \$ 200
- 276 **G10d ditto perf 11 x 14**
- (a) fine single, rare perf, UHM..... \$ 400
 - (b) single, rare perf, LHM..... \$ 200
- 277 **G10f ditto perf 14 x 14½**
- (a) fine pair new comb perf, LHM..... \$ 240
 - (b) single, LHM..... \$ 125
 - (c) single, FU..... \$ 80
 - (d) used on cover Auckland 19 OC 06 to Kamo 20 OC 06, fine..... \$ 100
- 278 **G11a 1908 surface print**
- (a) block of 4, UHM..... \$ 375
 - (b) block of 4, LHM..... \$ 185
 - (c) large piece: lower margin block of 48, UHM (Cat. \$4800), Special price: ½ Cat..... \$2400
- 279 **Slot Machine Trials**
- (a) GS1a strip of 3 Dot plate Dickie, roulette 9½ UH/LHM (Cat.\$750)..... \$ 337.50
 - (b) GS2a strip of 4 Dot plate Dickie, roulette 14½, LHM (Cat. \$700)..... \$ 315
 - (c) pair - do - LHM..... \$ 150
 - (d) single (cut) - do - LHM..... \$ 60
 - (e) GS4b strip of 3 Parker imperf, LHM..... \$ 310
- 280 **OFFICIALS**
- (a) G07a Booklet plate Official block of 4 U..... \$ 80
 - (b) G09a Waterlow Official block of 4, U..... \$ 5
 - (c) G010a Royle Official block of 4, U..... \$ 5
 - (d) G011a Surface Official NSFM, single..... \$ 30
 - (e) G011a - do - block of 4, U..... \$ 10

Remember: All items from this list attract a discount.

10% to NZ\$500 and 20% over NZ\$500

May CPNL subscribers only.

**C.P. NEWSLETTER GIVES YOU ALL THE NEWS EVERY MONTH
AS IT HAPPENS**

SELECTION OF "TO NEW ZEALAND" COVERS

Nice little lot, largely from the Pacific Islands, but other interesting sources included. Second World War period and a number of interesting censored and airmail.

C	1	1938 (18th May) Tonga to Auckland. SG57 (2d) and SG39 (1d) frank this loose-letter pre-war item. Auckland loose-letter c.d.s. - no other markings. Folds and slight spotting, but nice and scarce item.....	\$ 40
	2	1938 (9th May). 2½d (SG59) franks this OHMS item. Some folds but signed in the bottom left....	\$ 10
	3	1940 (24 October) Nuku'alofa to Auckland. 2½d Salote Ultramarine and Tonga Government Nuku'alofa crown cachet (Official Correspondence).....	\$ 10
	4	1940 (20th August) Nuku'alofa to Auckland. Official correspondence of the British Consulate (OHBMS) British Consulate signed cachet and Tonga Government free frank. Fold and tiny frontal gum remnant. Fine example of Tongan free frank Official mail.....	POA
	5	1945 (1 February) Tonga to Auckland, as above. OHMS (typed) envelope with dated, signed cachet of British Consulate, Tonga. No free frank but Official Free Correspondence.....	POA
	6	1941 (24 July) Nuku'alofa to Auckland. 2½d Salote Ultramarine. Cachet of Telegraph and Telephone Department, Tonga.....	\$ 15
	7	1940 (7 February) Nuku'alofa to Auckland OHMS Official envelope with 2½d Salote Ultramarine.....	\$ 5
	8	1941 (14 July) OHMS Official envelope, 4d rate (2½x 2d Black and Purple Salote). Attractive.....	\$ 10
	9	1945 (15 March) Nuku'alofa to Auckland OHMS (small size) envelope. 2½d Salote Pale Ultramarine. Cover bears Balimia Official crown cachet (signed).....	\$ 15
		OR example dated 15 February 1945 with 1½d Grey Salote and 1d Ovava tree, Black and Scarlet.....	\$ 15
		OR example dated 2 January 1947 showing airmail rate 5d to Auckland and Balimia cachet. 2d Black and Purple Salote and 3d trilith, Black and Yellow-green.....	\$ 10
	10	1945 (2 April) Nuku'alofa to Auckland. Large OHMS envelope with 1d and 6d (Coral) values. "Radio Nuku'alofa" cachet 7d rate.....	\$ 50
	11	1941 (24 July) Nuku'alofa to Auckland. Mourning envelope with black border, OHMS, containing Official Tongan Government Gazette Notice in English and Tongan announcing the death of His Royal Highness Prince Uiliami Tugi.....	POA
	12	1945 (23 February) Nuku'alofa to Auckland endorsed "Written in Tongan" and addressed to Her Majesty Queen Salote Tupou.....	POA
		OR example with New Zealand censor tape (2½d rate)	POA
	13	1945 (January) Fiji to Auckland. 1d and 2½d Fiji frank this item which appears to have been forwarded to Nuku'alofa (arrival back stamp 30 January 1945). Addressee HM Queen Salote.....	POA
	14	1945 varied lot of 5 covers, Nuku'alofa to Auckland. Various frankings and stamps. Clean lot.....	\$ 20
	15	1945 (26 February) Nuku'alofa to Auckland. Censored item bearing 2½d Salote (NZ censor tape).	\$ 20

- 16 1941 (October) Nuku'alofa to Auckland. 2½d
Salote franks this censored item. Single line
"Passed by censor" handstamp in purple front
and back..... \$ 10

SOLOMON ISLANDS

- 17 1938 (11 November) Tulagi to Auckland. 1½d
George V Red franks this lovely little item.
Two strikes of the c.d.s..... \$ 30

NIUE

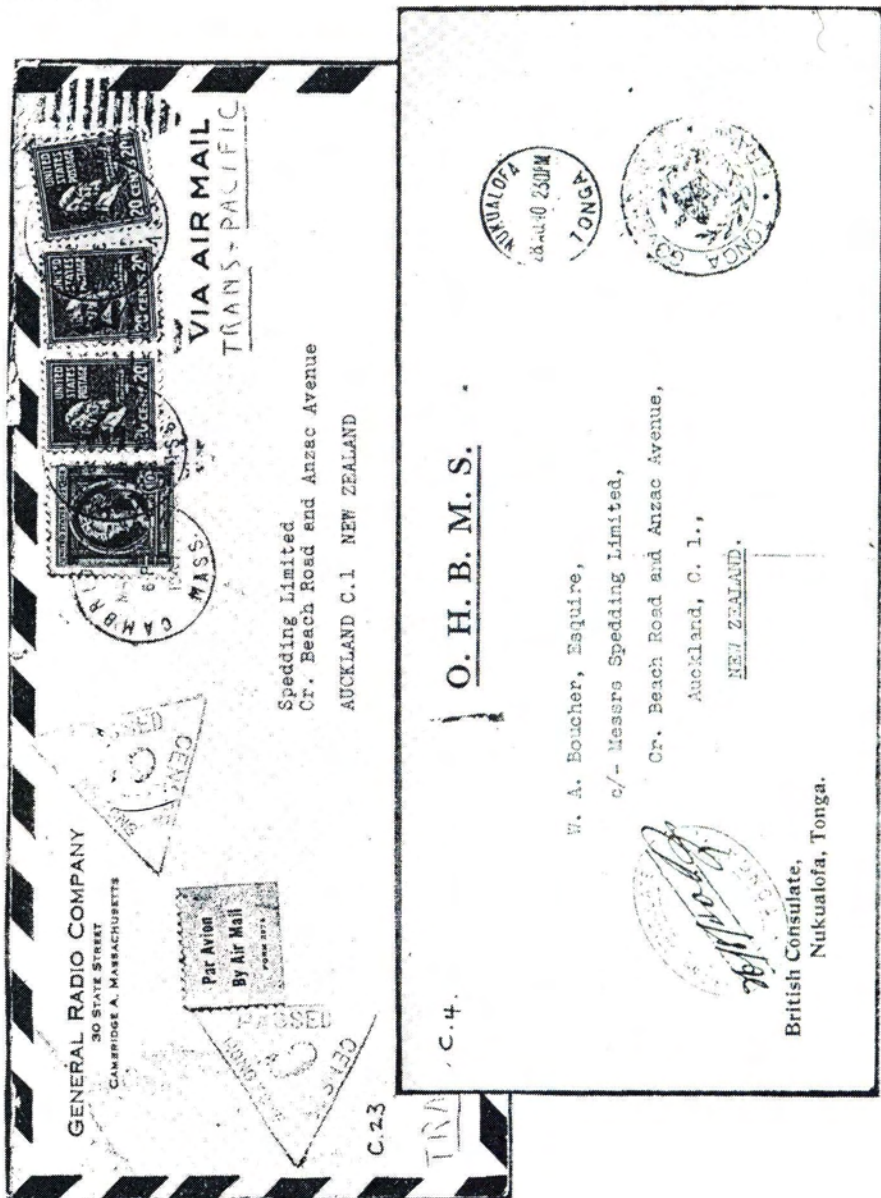
- 18 1929 (5 October) Niue to Auckland. Pair ½d
Black and Green (1920) franks this beautifully
clean item. Official envelope with embossed
flap. Perfect condition..... \$ 20
- 19 1931 (28 November) Niue to Auckland. Pair 1920
½d Black and Green and 1d Avarua Wharf Black and
Carmine. Item is spotted but otherwise
attractive..... \$ 15
- 20 1936 (10 February) Niue to Auckland. 1d Black
and Carmine Captain Cook (1932). Fold, but
attractive..... \$ 4

OTHER

- 21 1942 (19 February) Kingston Jamaica to Auckland.
4 x 9d Lake and 1 x 6d Grey and Purple frank
this censored airmail item from the BWI. Some
spotting but generally good. Censor tape..... \$ 35
- 22 1942 (29 June) St Johns, Newfoundland to Auckland.
4 x 20c Deep Green and 1 x 5c Blue frank this
airmail item. Censor tape. Superb condition.. \$ 20
- 23 1940 (May) Cambridge Mass. to Auckland. Lovely
wartime censored airmail item showing wartime
route. Backstamped Victoria Hong Kong 4th June
1940 and triangular Hong Kong censor markings in
blue. Fine, if crinkled condition. 70c US
postage..... \$ 50
- 24 1944 (November 29th) Mumpf, Switzerland to
Auckland. Envelope which is in beautiful
condition bears 30 francs Blue and British
censor tape with New Zealand censor tape..... \$ 40
- 25 1944 (15 November) Buenos Aires, Argentina to
Auckland. 20 centavos Deep Blue. No other
markings, but New Zealand censor tape..... \$ 35
- 26 1940 (6 May) Semarang, Netherlands Indies with
censor tape of originating country. Address
uncertain (window envelope) and no receiving
marks but interest..... \$ 10

ANTARCTICA

- 27 1934 (31 January) Little America, Antarctica
to Auckland. Nice clean item with San Francisco
transit backstamp dated March 25th 1935. Byrd
Antarctic Expedition II 3c Ultramarine and 2 x 1c
Green Franklin. Cachet states "This letter has
been delayed for one year because of difficulties
in transportation at Little America, Antarctica".
Superb..... \$ 50



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