

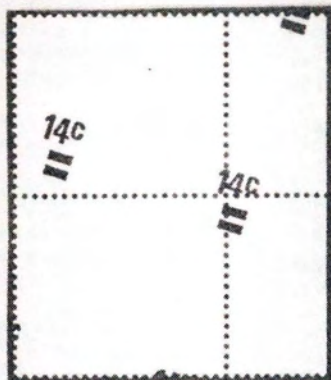
CAMPBELL PATERSON



NEWSLETTER

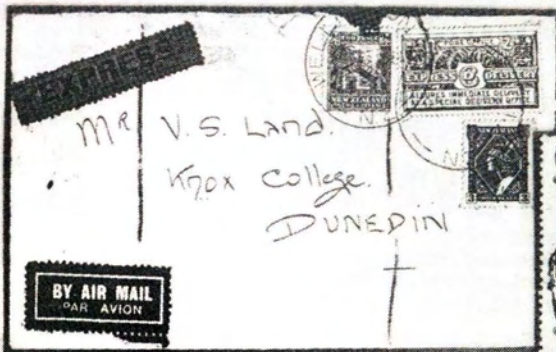
FOR COLLECTORS OF NEW ZEALAND STAMPS

VOLUME 44 NUMBER 9, APRIL 1993



14c on 10c QUEEN

PA31(a): a remarkable internal sheet fold has produced this combination "missing surcharge" and "surcharge printed on back" variety (see notes page 4).



(above) LOT 501(b)

(right) LOT 217(a)

Also this month - the Stanley Booklets
George V Electrotpe printings (see p.15)



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 Zealand Notes - Warwick Paterson

NEW ISSUES AND VARIETIES

Royal Doulton Issue:

This attractive and innovative set came out on the 20th January 1993, and appears in both sheet stamps, and in the case of the \$1.80 value, in a miniature sheet. The stamps were designed by Brand New Ltd, Wellington, and printed by Leigh Mardon by lithography on Peterborough paper. The stamps appear in sheets of 50 (i.e. 10 rows of 5) and the barcodes appear only in the left selvage in each value (45c - 9 415599 001900; 50c - 9 415599 001907; 80c - 9 415599 001924; \$1 - 9 415599 001931; \$1.50 - 9 415599 001948; \$1.80 - 9 415599 001955) and both sheets and miniature sheets have horizontal mesh and gauge 13.25 x 13.25 in the perforations.

The designs are: 45c Character Jug; 50c Bunnykins series; 80c Maori Art Tea Ware; \$1 Handpainted Plate; \$1.50 Burslem figurine; \$1.80 Salt-glazed Stoneware.

Differentiating the miniature sheet stamp and the \$1.80 value from the main sheet stamps is extremely difficult, although in the sheet stamps the tips of the perforations on the right-hand side may be Deep Blue, whereas the miniature sheet stamp would not show this feature. Due to the varied positioning of the perforations clearly this is not an infallible method.

The Gold colour has shown a tendency to "set off" on the back of the sheet above in the printed pile.

The Hardship Years:

The latest in the Emerging Years series has appeared on the 17th February 1993. They were designed by Ross Jones, Wellington, and printed by Leigh Mardon, Melbourne, by lithography.

The designs are (barcodes in brackets):

45c Buttons and Bows (9 415599 001788); 50c The Great Depression (9 415599 001795); 80c Phar Lap (9 415599 001801); \$1 State Housing (9 415599 001818); \$1.50 Free Milk for Schools (9 - 415599 001825); \$1.80 The Talkies (9 415599 001832).

The paper is Peterborough red phosphor, and each stamp is printed in six process colours. Mesh in each case is vertical and the perforations gauge 14.25 x 14.

45c Rock Wren 2-Kiwi reprint:

Mr Hugh Murphy, of Auckland, reports that he has observed that the paper in the 2-Kiwi reprint recently appearing is of a coarser and toned appearance compared to the previous two printings in this value. The difference noted is marked and quite clearly visible to the naked eye, both in the mint and used states.

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.

80c Fiordland Crested Penguin:

A reprint has appeared in this issue showing one Kiwi in the left selvedge opposite horizontal row 8. The barcode is 9 415599 001290 and the most notable change is that the positioning of the imprint in the bottom left corner of the sheet has been changed with "Leigh Mardon, Melbourne, Australia" appearing opposite horizontal row 9 in the left selvedge and the name of the designer now appearing under vertical columns 1 and 2 in the bottom selvedge (previously under vertical columns 2 and 3). The paper of the new reprint is whiter and more translucent and appears finer in texture when compared with the original print which was coarse and toned. On the printing surface, the reprint paper in this 80c is more highly glazed and whiter than the original print.

The sheet value marking in the upper selvedge at the right remains unchanged in this reprint.

\$5 Takahe - a correction:

In our report in the February Newsletter, page 3, we described the gum in the new 1-Kiwi reprint as "creamy". In fact, the new gum is of a bluish appearance when compared to the original print which was white.

1989 New Zealand Writers' Issue - 80c Ngaio Marsh:

We have observed two major shade groupings in this issue, one with a purple background, the other with a mauve background. This is a strong naked eye shade difference and Catalogue listable.

10¢ QUEEN'S HEAD - Ultramarine (PA24a)

A new variety recently seen by us is a new twist on "Official patching" within a strip of ten stamps. Two coils appear to have been joined - or possibly a single coil has been separated accidentally and rejoined. The patching used is a glassine (opaque wood-pulp paper) strip which is perforated in a slightly smaller gauge than the stamps themselves. Clearly the patching is a ready-perforated strip kept and used by the coil maker for the purpose. A most interesting variety and authentic, in our judgement.

8¢ JOSEPHINE BRUCE, perf 14.25 x 13.75 (PA8b):

We have seen the first offset recorded in this issue in Red and Green. It is likely that only one sheet of this variety was ever found as it is certainly rare. A good offset and clear and demonstrably genuine. This new listing will be featured in the CP Catalogue in due course.

1982 MAP STAMP (PA35b):

We have seen evidence of a sheet of this issue with imperforate at top with selvedge (i.e. top strike of the comb missing).

NEW ZEALAND STAMP DEALERS ASSN
forthcoming 1993 NZSDA organized stamp shows

May 29-30 : NZSDA StampShow Wellington '93
 July 30-31 & Aug 1: NZSDA StampShow Auckland '93

Some dates for your diary

Warwick Paterson (Cont'd)

14¢ on 10¢ QUEEN OVERPRINT (1979 - PA31a):

We have seen an extraordinary sheet of the above issue in which the lower four stamps in each of vertical columns 6 and 7 have been separated vertically as a "block" and then folded upwards and diagonally to cover stamps in horizontal rows 7 and 8, numbers 8 and 9. The result of this is stamps printed diagonally "in positive" on the back, and stamps either partially missing or completely missing the overprint so tenant with overprinted stamps. A dramatic and most unusual error. Stamps resulting from this remarkable variety will appear in CP Catalogue listings under PA31a in due course. The odds against such an error ever recurring must be astronomical.

45¢ SCENIC BOOKLET ISSUE:

Colin Capill, writing in the New Zealand Stamp Collector, December 1992 issue, notes that the printing plate for this scenic issue comprised six panes, each of which contained 100 stamps and each of which made 10 booklet panes. The sheets of 100 stamps had the top and bottom selvages torn off and the side selvages were then used for affixing into the folders. There are no inscriptions on the selvages.

PRIVATIZATION UPDATE

STRAWS IN THE WIND:

C.P. Newsletter's relentless observers picked up several provocative pointers last month. Taken alone - who knows? Taken together, well - a picture seems to be forming out of the mist. On the 2nd March, the NZ HERALD reported that NZ Post's Chief Executive and Managing Director, Mr Harvey Parker, was to resign at the end of the month.

Just a minute: Hasn't Harvey Parker been one of the chief architects of the metamorphosis of the NZ Post Office into the highly commercial, profit-seeking S.O.E. NZ Post Ltd? Is he not also known to have been one of the chief protagonists of privatization? As a top career executive he could well have been expected to see in that the fulfilment of a long-term dream for himself and the Company. Why, then, the abrupt announcement that within a month, Parker, aged 49, is not going to renew his five-year contract. He's been saying that he decided "with some difficulty" to accept an Australian offer to become Group Managing Director, Consumer and Commercial of the Australian Telecommunication Corporation, formerly Telecom Australia.

Hardly conclusive, but surely an indication that Parker's dream for NZ Post - that of complete privatization - is now very much on the back-burner, is politically unsustainable, and unlikely to happen in the foreseeable future.

It would be remiss of C.P. Newsletter not to offer its praise of Mr. Parker and his undoubted great achievement in making NZ Post as efficient and competitive as it now is.

Tongue-in-cheek, CPNL asks will the Directors of NZ Post in choosing his replacement, rate "social conscience" and political awareness high on the list of desirable qualities?

EUROPEAN VENTURE:

Certainly entrepreneurialism will not die with Parker's departure. On February 28th the Sunday Times (Wellington) reported that NZ Post, Czech Post, and Dutch PPT were looking at setting up a direct mailing business based in Prague to serve central Europe. Harvey Parker said that the venture was a low risk one for the Corporation which would provide expertise and computer software. The NZ\$1 million profit target appears to be feasible, particularly as NZ Post is tapping into an existing system and is not expected to need to plough back much in the way of retained profits. The report suggests that Parker has also been involved in discussions with Czech Post about corporatisation and NZ Post may well win a consultancy contract from the Czechs to reform their postal system.

Of particular interest is NZ Post's growing involvement in direct marketing. Computerization allows targeting of consumers, and products ordered by customers can be mailed out directly by the company. The "Datamail" operation at present working in New Zealand is believed to have created 50 million pieces of mail for NZ Post, about 50 percent of which was new business.

Mr. Parker said that he did not see anything strange in the marketing of New Zealand expertise on the other side of the world. Telecommunications, in Mr. Parker's view, can take you anywhere in an instant - even to Australia it seems.

POSTAL INCREASE ON THE WAY?

In the Sunday Star of 7th March, came the suggestion that along with deregulation of NZ Post, politicians may well recommend that the cost of a standard letter be raised to 50c "as part of a package to keep the state-owned enterprise viable against competitors". The scrapping of cross subsidies from business customers worth about \$40 million would parallel the increase in postal charges "to casual mailers" (a.k.a. you and me).

Trying to keep the discussion as non-political as possible in election year, the Government is believed to judge that the public would be willing to accept a small increase. 240 NZ Post Shops have been selected to be replaced by Post franchises and even contracting out of street mail box pick-ups, may be brought about using private firms.

NZ Post's hair-trigger response to anything smacking of deregulation is beginning to catch the eye of our politicians. One MP has said that NZ Post should stop "beating the drum that the world is going to end" through deregulation. CPNL wonders how much of the discussion is influenced by the Corporation's drive for self-preservation.

"I have enjoyed doing business with Campbell Paterson over the years and I have some old Newsletters; if you would like them I will give them to you. They may have some sentimental or historical interest for you."

(A.L.McD - Maryland, USA)

Warwick Paterson (Cont'd)

The Caucus/Cabinet committee on NZ Post is now about a month away from reporting to Cabinet on deregulation. Government will then have to consider the future of the postal industry and it may be June before that debate is joined. Some feel that the Government will then be so sensitive to anything which carries with it adverse political effects for the pending election, that Caucus may well merely roll over NZ Post's Deed of Understanding until April next year (an effective twelve month stay of execution on the whole deregulation question, on top of all the previous deferments).

Federated Farmers' rural delivery battle, although lost in the Court, is still believed to be a political issue - perhaps yet another indicator that, Parliament and the Court s aside, public opinion remains the only unstoppable force in nature.

Whether deregulation or privatization eventuate, or never take place, the threat and the corporate response have done much to transform our postal service and make it more cost-efficient.

Maybe, then, Harvey Parker's work is already complete - for NZ Post at least.

The expected Liberal Coalition electoral win in Australia was expected to lead to massive privatization, beginning with Telecom Australia. This will not take place now that Labour's back in for three years.

Given his oft-stated taste for privatization, CPNL has to wonder whether Telecom Australia will now provide Mr. Parker with the environment he needs.

by COLIN HAMILTON

1967 50c Booklets. The C.P.Catalogue lists three basic types of this issue of booklets: (i) without code letters on panes (W9a(a)); (ii) with code letters 'XA' or 'XB' on the selvages of panes (W9a(b)); and (iii) abnormal booklets with a mixture of plain panes and/or 'XA' panes and/or 'XB' panes (W9a(c)).

We recently acquired an 'exploded' but complete example of a W9a(b) booklet, from which we made the rather surprising (and, to us, completely new) discovery that not only did the panes of stamps show 'XB' code letters - in this case alongside the upper row or stamps - but so too did the pane of airmail labels. See illustrations (i) and (ii) below.



This has so far proved to be quite a difficult subject to research, firstly due to the shortage of material to examine (loose panes of airmail labels are regrettably not usually preserved, and complete booklets are not exactly in plentiful supply), and secondly because of the positioning of the code letters on the airmail label panes. As will be evident from the illustrations, the code letters on the stamp panes are **inside** the row of stitching which binds the booklets, and are therefore visible, or at least partly so, when a booklet is opened, whereas the letters on the airmail pane are **outside** the stitching, and thus not visible on normal examination.

In the illustrated example, clearly there are pronounced differences between the lettering on the stamp pane, and that on the airmail pane. The 'B' on the latter is larger and bolder, the 'X' is crudely executed (giving the appearance of having been added as an afterthought), and the letters are much wider apart.

Since this find, we have established that W9a(b) booklets exist with the airmail pane code letters in all four configurations, just as they do on the stamp panes (i.e. XA at top, XA at bottom, XB at top, and XB at bottom). In all panes seen, the 'X' shows similar "hand-inserted" peculiarities; in 'XA' panes, the letters are very much closer together; and in 'XA' at bottom panes, the code letters are very close to the bottom of the airmail pane indeed.

We have also seen a couple of booklets in which the unprinted area of the airmail pane binding selvedge was somewhat narrower (the printed area being correspondingly wider), and in both cases the code letters were absent altogether, presumably having been guillotined off.

All booklets we have been able to examine to date have been from the initial printings, with the "General Accident" advertisement on one of the inner leaves. While we'd expect booklets from the later printings (with "Weetbix" advert replacing "General Accident") to show all the characteristics already detailed, it would obviously be of considerable interest to learn what markings, if any, are present on the airmail label pane in any of the abnormal 'mixed pane' booklets (W9a(c)).

THE WAY THINGS WERE

In the late 19th Century, governments saw a cheap universally available postal system as one road to expansion. Read what the "NZ Herald" said in its January 22nd 1890 issue:

"The colony of Victoria has begun the year by taking the important step of establishing a penny postage service. This may involve, as is anticipated, a loss of £100,000 in revenue during the first year, but the go-ahead colony of Victoria is prepared apparently to view that as a trivial matter in consideration of the benefits which it will confer on the colonists at large. We can hardly expect just yet to be able to follow the example set by Victoria, but probably it will come in time, and, indeed, the world may look forward to a universal penny postage between England and her colonies, combined with a system which will unite them with the postage systems of the world."

by Campbell Paterson

Continued from CP Newsletter October 1992

I started these reminiscences - if I remember aright - on the note of "How did I get into stamps", but have found so many side-tracks that readers will be wondering if I am ever going to get round to that important (for me) subject.

Just to make sure any newcomers need a bit of background, I'll remind all that I have spoken of my crippling deafness that made me pretty useless in the bank (where I had been for fourteen years) and I racked my brains as to what other job I could do. The strain of being unable to hear either customers or staff had led me to feel that another year of that life would quite literally kill me. (I had just recovered from a close call with an illness where all except myself thought I would certainly not survive.)

Curiously, I had not expected to do other than recover from that bout - I must have been expecting a miracle!

And, lo and behold, that miracle happened. Against all the odds, a local stamp dealer offered me a job. I won't try to describe what that offer did for me. I took it, of course, and with a feeling of joy and deliverance that was truly wonderful.

Try to imagine it; I needed a change of job - any job would have done as long as it did not call for constant hearing. And what did that job (when it came) turn out to be? Just the very job above all in the world that I not only could do, but which, by chance, I could do better than any other - I knew I could do it better than at least 75% of other philatelists (please note my modesty).

Talk about miracles! Others may scoff at the idea, but one has to have reached the very depths of depression and then been delivered, to no longer doubt that if a man or woman wants something badly enough they will surely get it. Looking back now I can see that for me it has always been so. Maybe I have often asked for miracles - I have certainly got them.

Forgive me these rather personal reminiscences: I give them only because they may convey a hopeful message to someone.

Next time I write I promise it will be about stamps - and about time, some may say.

(To be continued. C.P.)

THE C.P. GUARANTEE

Everything sold by Campbell Paterson is covered by a twelve month money-back guarantee of genuineness, "as described" condition. We'll even refund your costs should you ever find it necessary to activate your C.P.GUARANTEE.



621(b)



623(a)



622(a)



633(a)



B19a



MODERN STAMP PRINTING - a refresher course!

The following is an article which appeared in the catalogue of the 5th Asian International Philatelic Exhibition, Kuala Lumpur, 1992. It was adapted from a project paper on "STAMP PRINTING BY LITHOGRAPHY" by Sivaneshwaran Ramalingam at West Hertfordshire College, Watford, England. While it relates chiefly to the production of Malaysian stamps (Malaysia is one of the world's fastest growing economies), it is interesting in that it pays attention to many of the technical hurdles faced by the stamp designer and producer. As an update on current techniques, C.P. Newsletter strongly recommends the following:

STAMP PRINTING - AN OVERVIEW:

Stamp collecting is a fascinating hobby as there is so much to learn not only from the many stamp issues all over the world but also through keeping abreast of modern technical developments in stamp printing. This article is not intended as a complete technical manual of printing processes, but rather is aimed at the avid stamp collector or even the layman interested in learning how stamps are printed, from the design stage through to the completed stage.

Several printing processes are used in the printing of stamps, the more common ones being offset lithography, and recess printing which includes intaglio and gravure. Other processes include variations of the two mentioned above. This article will concentrate on stamp printing by offset lithography since most of the stamps issued in Malaysia are printed by this process.

STAMP DESIGN:

Designing stamps is not simply a question of painting a picture and inserting the name of the country, the value and a caption. It is also about gathering ideas and deciding on all the other elements, such as style, the colour scheme, and the typeface and typesize. Stamp design combines craftsmanship in miniature with the employment of a variety of art forms. It is well known that the most difficult aspect of designing a postage stamp is planning the theme so that there will be no difficulty in understanding and appreciating it when it is printed in the very small area of a stamp.

A designer needs a detailed brief giving him all the information relevant to the concept the stamp is to embody but without restricting his creative freedom. A good brief will contain the following elements:

1. whether the stamp is to be a definitive, commemorative or special issue;
2. the theme and title of the issue, and the number of designs and values;
3. the size to which the artworks should be produced and the shape and final size of the stamps (the artworks being generally four times the size of the final finished stamp);
4. captions, symbols or portraits to be used;
5. relevant reference material;
6. the printing process to be used;

7. whether there are to be any other items; such as First Day Covers or Souvenir Sheets, so as to ensure consistency of the design of these items with the stamps themselves;
8. permission to use any reference material protected by copyright;
9. the deadlines for completion of the rough designs and the final artworks;
10. most important of all, the amount of the designer's fee!

ROUGH DESIGNS

In most cases, rough sketches of the designs are produced initially so as to allow the client to make comments and suggestions for alterations before the detailed final design work is begun. Details can be changed or added at this initial stage without involving too much work or cost. Sketches can be produced in any size but it is always better to produce them to a larger size than that of the stamp size as this facilitates the making of corrections and ensures that all elements of the design can be clearly seen, thus reducing the possibility of overlooking a vital element.

ARTWORK

Once the rough sketches have been approved by the client, the designer will proceed to production of the final artworks, incorporating as he does so, corrections or suggestions made by the client. The final finished artworks will be used by the printer to reproduce the stamp.

Stamp sizes are usually expressed in millimetres.

A common stamp size is 28x42 millimetres. This is the size measured from one perforated edge of the stamp to the opposite perforated edge. This is known as the perforation to perforation size. This usually includes a white border of 1.5 millimetres around the stamp image which is known as the image area. Thus, the image area of a stamp size 28x42 millimetres will be 25x39 millimetres on each side and the top and bottom of the stamp.

Artworks are usually prepared four times the actual stamp size. It is essential to be accurate because any slight inaccuracy in the artwork will be magnified when reduced to stamp size.

The actual image or painting forms what is known as the base artwork. The values, lettering and any symbols or crests or any other line matter requiring to be printed in one colour only (see Colour Separation below), are usually typeset and produced separately on clear film, overlays which, when laid over the base artwork, are shown in their correct position as they will appear on the final stamp. This makes it easier for the printer to make last-minute alterations without affecting the base artwork.

Before artworks are sent to the printer, all details are checked thoroughly by the client, especially the size of the stamp and details such as spelling, the values and the instructions to the printer.

DIFFERENT TECHNIQUES OF STAMP DESIGN

There are a number of techniques used in stamp design and each has its advantages and disadvantages.

Photography:

Colour Prints: Photographs, or colour prints, can be used for postage stamps, provided that the composition and subject matter of the photograph is of a high standard and the colour print has been produced to a high technical quality. Any surface imperfections will be picked up and magnified when the print is photographed again or digitally scanned.

Transparencies: Sometimes, a positive 35 millimetre transparency of the base artwork is provided to the printer. This will be scanned in the same way as a colour print of the base artworks.

Photographic illustrations: If the quality of the colour print is not good enough, sometimes an artist will produce a painting of it in a photographic style so that it looks like a photograph. Alternatively, it is also possible to retouch photographic prints in order to strengthen or highlight areas that will lose definition when reduced in size on the final stamp.

Other techniques: Today, there are numerous artistic techniques available and the artistic designer can exploit his imagination and creative flair by using, in addition to the more traditional methods of water or oil based paints or crayon, the technique of airbrushing (the application of paint in a fine spray under air pressure).
In addition he may even use computer-originated images which enable him to make use of different styles and media and to fuse them together by scanning them onto a computer, selecting the parts of the images that he needs and mixing them together, using a computer tool in much the same way as he might a brush.

PROOFS

Before the stamps are finally printed in the required quantities, a trial printing of a small number of stamps is carried out. Stamps produced in this way are known as proofs and their purpose is to enable corrections to be made and to check the colours and definition of the image and to compare these with the original artworks.

502(a)

DAMAGED
TRANSIT

Messrs. Andrew M. Paterson Limited,

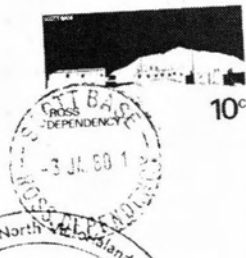
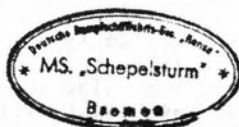
OFFICIALLY SEALED
DOMINION OF NEW ZEALAND

OPENED BY CE

503(a)

Mr. A. W. Paterson,

Customs St.

Mr B.O. Stokes
15 Carnarvon AveHOTEL
TIMES / SQUAREFORTY THREE FIFTH
WEST OF BROADWAY
NEW YORK CITY

504(a)

BY AIR MAIL
PAR AVION

To "AORANGI" VANCOUVER

30

Mr. Andrew M. Paterson,
152 Remuera Rd.,
Auckland, S.E.2,
New Zealand.

821

505(a)

Unfortunately, the designer's work often finishes once he has delivered the artworks to the client. The client then becomes responsible for any subsequent dealings with the printer, such that proofs are seldom seen by the person who designed the stamp. It is better for the designer, therefore to retain an interest in the proofing stages where his trained eye may be able to pick up mistakes missed by others.

ERROR IN DESIGN

Errors often occur when the designer is inadequately briefed or misinformed. It is vital that all relevant details are made clear. The experienced designer will know, for example, that all typematter must be positioned on an overlay. He will know that designing a stamp is not the same as any other type of design. He must always bear in mind that the image he is producing will eventually be reduced in size by a large percentage. Thus, he will give special emphasis to those elements which will stand out clearly on the final stamp and will avoid putting in too much fine detail in the knowledge that this will all disappear when reduced in size.

Similarly, he will know that, whilst he has a wealth of techniques at his disposal, he will not make use of montage, that is, cutting out images from colour prints or illustrations painted on card and sticking them down on a base artwork.

He will know that, when the artwork comes to be scanned, a slight shadow will appear round the edges of the pieces that have been stuck down. This is because the pieces are higher than the base artwork. The computer scanner recognises this and interprets the height difference as a shadow, which often spoils the design.

In addition, he will know that, when producing a design for a Christmas stamp issue, because he is not producing a Christmas card to be sold in a shop he will make sure that he does not apply gold or silver sprinkling to the base artwork as often occurs on Christmas cards.

He will know that this will be picked up by the scanner and reproduced as dark blotches. He will therefore merely indicate on some tracing paper laid over the base artwork that this is the intention.

The reason why it is important for designers to have continuing contact with the printers after he has submitted his designs to his client is that he will gradually become aware of the printer's exact requirements and submitting artworks that can be used immediately without any alteration by the printer.

to be continued next month

**C.P. ARE BUYING EARLY, SPECIALISED, FINE, RARE,
NZ STAMPS AND POSTAL HISTORY**

THE MARCEL STANLEY BOOKLETS

1915 - 1934 GEORGE V BOOKLETS

W4a 1915 2/- Booklet: Two panes of $\frac{1}{2}$ d George V (K13a);
3 panes of 1d Dominion (J1a) perf 14x15 wmk W7.

FIRST GEORGE V ELECTROTYPE BOOKLET PLATES - ALL PANES WITH SELVEDGE BARS.

Prof. P.B.D. de la Mare has recorded (New Zealand Stamp Collector) that in the case of the 1d Dominion, 30 electrotypes, each in blocks of six, were prepared from the steel plates by the Government Printer and 24 were laid down for the electrotypes booklet plate. It seems likely that a similar method was used to prepare the $\frac{1}{2}$ d Green George V booklet plate.

Reference NZSC 1981, Vol.61, p.116 1982, Vol.62, p. 61
1983, Vol.63, p. 61, 137
1984, Vol.64, p. 45 1985, Vol.65, p.138
1986, Vol.66, p. 28

BOOKLETS

- B15 (a) **W4a 2/-**. Red cover, partial booklet from middle row; selvages with pair-wide selvedge bars and all advertising interleaving, and one complete pane of the 1d in fair condition (slight adherence). Back cover detached and some staple staining. Very blurred print..... \$ 300

- (b) **W4a 2/- ditto Red cover**. Glorious fully exploded booklet, all panes and interleaving present, all panes unhinged and in superb condition (tiny adherence all panes). Blurred prints in the 1d Dominion and slightly blurred in the $\frac{1}{2}$ d Geo V. Wonderful item ready for mounting and exhibition. From middle row of panes (flaw under NNY stamps 1 and 2). To be Catalogued at \$3,000 (1993)..... \$2750

W4a Booklets were first issued in 1915 and contained two panes of the $\frac{1}{2}$ d George V (K13a) and three panes of the 1d Dominion (J1a). Both values were printed from electrotypes plates and show blurring. All panes featured full selvedge bars, either continuous or "pair wide" in the binding selvages.

- (c) **W4a 2/-, Grey cover, unexploded** item with some selvages and one complete 1d pane, two partial $\frac{1}{2}$ d panes (three stamps each). Pair-wide bars, blurred print. All interleaving present. Pane 16 (middle row)..... \$ 325
- (d) **W4a 2/-, Grey cover, ditto**. The "Hayes" booklet. Most interleaving present (two panes torn). Continuous selvedge bars and three stamps of the 1d pane, two stamps $\frac{1}{2}$ d pane remaining. Booklet inscribed "On Active Service 16/7/17 - 20/1/19". Pane 19 \$ 250

MARCEL STANLEY BOOKLETS (Cont'd)

- (e) **W4a 2/-, Blue cover.** Exploded booklet with three 1d panes and two ½d panes from first position in bottom row of panes (pane 17). Interesting configuration of selvedge bars. Doubled bar in left selvedge and bottom continuous bar incomplete on left. 1d panes feature major flaw at Row 1/1 in shield at right. Notes indicate that the plates were relatively unworn. Blurring. Staple rust on covers and panes and some damage to front cover. To be Catalogued at \$3,000..... \$1475
- (f) **W4a 2/- Blue cover ditto.** Exploded item with two 1d panes and two ½d panes with interleaving. Selvedge staple rust and some damage to front cover. Gum removed. Useful support material particularly with the complete panes. Panes from top row (position unknown)..... \$ 325

PANES

- B16 (a) **W4a (W3b(u)) 1d Dominion pane** from top row with binding selvedge. Continuous selvedge bar, very blurred plate, pane 7. Few parted perfs and minor stains. Spectacular..... \$ 125
- (b) **W4a (W3b) ditto, pane 8** (top right corner of sheet with serial number) with top row selvedge, (continuous bar), slightly blurred, perfect condition..... \$ 275
- (c) **W4a (W3b) 1d pane ditto.** Very blurred print from top row, stapled in bottom selvedge, guillotined at top. Lightly hinged. Superb..... \$ 300
- (d) **W4a (W3b) ditto.** Superb LH pane from middle row with pair-wide bar..... \$ 250
 OR: pane with slightly parted perforations (middle row)..... \$ 100
 OR: slight stains but fine appearance..... \$ 100
- (e) **W4a (W3b) 1d pane, this time with very light hinge and very blurred print.** Two bars at left (LH), pair-wide bar middle row..... \$ 250
 OR: pane with slight stains and damage, corner selvedge pulled..... \$ 100
 OR: pane with extreme guillotining error. Stamps cut into on left side but full inter-pane selvedge and two vertical bars, as well as part of adjoining pane at right. Blurred print (middle row). Slight stains..... \$ 150
- (f) **W4a (W3b), perfect 1d pane with blurred print from bottom row (pane 19).** Stapled in bottom selvedge. Wonderful example, plus spare pair showing continuous selvedge bar (also pane 19).... \$ 300
- B17 **W4a (W3b) 1d Dominion pane** without binding selvedge. Very deep shade from top row UHM (study material)..... \$ 75
- (b) **W4a (W3b) 1d pane again, with blurred print from bottom row, selvedge cut down, slight stains (two bars at right), pane number 20.....** \$ 75
- (c) **W4a (W3b) 1d ditto, pane without selvedge from middle row, UHM.....** \$ 75
 OR: UHM block from bottom row, no selvedge..... \$ 75
- (d) **W4a (W3b) 1d pane ditto without binding selvedge - fine used.** Lovely dated pane (December 1916) from bottom row (pane 17). No binding selvedge but a lovely authentic item..... \$ 250

- B18 (a) **W4a(z) ½d George V Green (K13a).** Magnificent example from top row of panes (pane 7), hinged in binding selvedge only. Continuous horizontal bar and side-selvedge bars. Centred left and high. A lovely item..... \$ 250
- (b) **Glorious example** from the middle row, description as previous lot..... \$ 250
- OR: item with few parted perfs..... \$ 175
- (c) **W4a(z)**, example from the bottom row of panes (pane 23). Beautiful UHM with narrow selvedge at right and double bar selvedge at left. Extra block of four included..... \$ 300
- (d) **W4a(z)**, description as previous lot. Absolutely superb pane (number 19). Perfect pristine condition and dated in pencil "October 1917"..... \$ 275

COVERS

- B19 (a) **1912 (Jan 15).** Nice registered item addressed to Colchester from Hoteo. Pair of ½d Victory, 2d George V, and vertical pair of 1d Dominion electro-type booklet issue with left selvedge and single bar. Closed Office (1908-52). Beautiful example of this issue used on cover..... \$ 35
- (b) **1912 (Oct 12).** Similar item in deeper shade Wellington to Hokitika. Wellington machine cancellation. Stamp has right-hand selvedge and vertical bar. Nice..... \$ 15
- (c) **1917 (June 8).** Port Chalmers to Timaru P/C with single 1d Dominion with right-hand selvedge and double bar. Blurred print..... \$ 15
- (d) **1918 (June 8)** Port Chalmers to Timaru P/C. Single 1d Dominion with part of binding selvedge and continuous bar at top. Side selvedge with bar... \$ 20
- (e) **1d Dominion as above** on piece with full Featherston Military Camp c.d.s. 4th August 1917. Stamp has left selvedge and selvedge bar..... \$ 25
- (f) **1918 (June 27).** Hastings to Auckland. This postcard carries ½d Green two right-hand selvedge booklet stamps (both position 6). Both show the same configuration of bars with two bars in the selvedge. Nice piece..... \$ 20
- (g) **1916 (Mar 8).** Featherston Military Camp to Eketahuna. ½d Edward with left selvedge and selvedge bar, and 1d Dominion with right selvedge and selvedge bar, frank this rather worn item. Plenty of c.d.s. as the cover was redirected several times. Very nice example indeed..... \$ 50
- (h) **1915 (Aug 20)** Port Chalmers to Timaru. ½d Edward left selvedge and bar on PC. Attractive... \$ 20

COVER

OFFICIALLY SEALED

- 503 (a) **1942 (30th July) South Australia to Auckland.** Nice censored item with insufficient address. Censor tape and various Auckland octagonal markings "Unknown" and "Unclaimed". Nice single line "Directory searched" in purple. Auckland c.d.s. 24th August 1942 and Wellington (not readable). "Officially Sealed" label of New Zealand Post Office and "Return to sender" sticker "From Dead Letter Office, Adelaide". Dead Letter Office, Adelaide, October 19th 1942 circular datestamp in red. Well-travelled wartime censor item..... \$ 75

FINE USED BLOCKS (continued from last month)

EXPRESS DELIVERY AND AIR STAMPS	
125 (a)	U2a 6d Motorcar, Deep Violet. Lovely c.d.s. block of four, very fine..... \$ 40
(b)	U2a 6d ditto, Violet. Description as above dated c.d.s. Very very fine..... \$ 40
1931 AIR STAMPS	
126 (a)	V1a 3d Chocolate. Nice-looking item, if slight ink stains at top and bottom perforations. "Southern Cross" c.d.s..... \$ 50
(b)	V2a 4d Purple. Superb item, Kaitaia c.d.s. 14th April 1934..... \$ 100
(c)	V3a 7d Brown-orange. Lovely item with Trans-Tasman c.d.s. 29th March 1934. Brilliant example..... \$ 100
(d)	V4a 5d Surcharge on Yellow-green. Another magnificent item with both Westport and Wellington c.d.s. 20th January 1932..... \$ 125
(e)	V5a 7d Trans-Tasman, Sky Blue. Magnificent item with light c.d.s. of Dunedin. 1941 date indicates philatelic usage but this is a magnificent piece.. \$ 500
1935 AIRMAIL	
127 (a)	V6a 1d Carmine. Nice used block with central c.d.s..... \$ 5
	OR lovely used plate block in pale shade from top right corner..... \$ 10
127 (b)	V6b 3d Deep Violet, central c.d.s. again for this magnificent piece, very deep shade, beautiful.... \$ 20
	OR plate block No. 2, top right corner, very fine used..... \$ 30
(c)	V6c 6d Dull Blue. Fine commercially used block of four..... \$ 25
	OR top right corner block of four, plate 3 (indelible numeral written on selvage)..... \$ 25
	OR 6d ditto in Bright Blue, absolutely magnificent block in striking shade..... \$ 75
LIFE INSURANCE STAMPS 1913	
215 (a)	X7b ½d Yellow-green, Cowan perf.14x15. Centred high but nice block with roller cancel..... \$ 15
(b)	X7c ½d Pale Yellow-green, Cowan perf.14. Nice with Turakina c.d.s., centred left..... \$ 12
(c)	X7d ½d Yellow-green, perf.14x15 Wiggins Teape, VM. Superb block of four..... \$ 15
(d)	X7e ½d Yellow-green, perf.14x15 Wiggins Teape, VM. Wellington c.d.s. on this beautifully centred and fresh used block..... \$ 15
216 (a)	X8d 1d Carmine Pink, Cowan perf.14x15. Magnificent block of eight, top left unit shows evidence of heavily retouched sky. Nice commercially used piece, few parted perfs but magnificent..... \$ 50
(b)	X8e 1d Scarlet, Cowan perf.14. Superb block of four..... \$ 15
(c)	X8f 1d Scarlet, perf.14x15 Wiggins Teape (Wmk.W7). Nice block of four with diagonal roller cancel.... \$ 15
(d)	X8g 1d Scarlet, perf.14x15 Wiggins Teape (Wmk.W8). Beautiful block with c.d.s..... \$ 20
	OR slightly smudged roller cancel..... \$ 16

- 217 (a) **X9b 1½d Orange-brown, perf.14x15 (De la Rue).**
Beautiful block of four centred slightly right
with slightly smudged cancellation. Demonstrably
genuine commercial usage. Nice..... \$ 50
- 218 (a) **X10e 2d Orange-yellow, perf.14x15 Wiggins Teape**
Wmk.W8, VM. Glorious block of four in brilliant
shade with Christchurch c.d.s..... \$ 40
OR block of equivalent appearance but some
staining on backs. Wellington c.d.s..... \$ 16
- 219 (a) **X11c 3d Chocolate, perf.14x15 Wiggins Teape,**
Wmk.W8, VM. Glorious block of four with light
Wellington c.d.s. Absolutely superb and very
very rare..... \$ 250
- 220 (a) **X12d 6d Deep Pink, perf.14x15 Wiggins Teape, Wmk.W8**
VM. Another brilliant commercial usage (roller
cancel), authentic item of great rarity..... \$ 250

SELECTION OF COVERS

All new material, and some exceptionally good. A clutch
of gems from an accumulation newly broken out.

PERMITS

- 500 (a) **"Te Aro No. 2" ½d permit, unused on addressed cover.**
Attractive..... \$ 20

EXPRESS DELIVERY COVERS

- 501 (a) **1936 (16th March) Dunedin to Wellington and**
TPO Main Trunk to Auckland. Express
Delivery label and 1935 Airmail 1d (2), 3d, and 6d.
Nice Express Delivery item - some stains on
stamps. Attractive..... \$ 100
- (b) **1938 (6th August) Wellington to Dunedin.**
Express Delivery (airmail item) with 2d and 3d
Pictorials and 6d Express Delivery (Wiggins Teape
14x14½). Express Delivery label. Flap torn but
this is a scarce item in excellent condition..... \$ 300
- (c) **1934 (10th February) Auckland to Melbourne.**
17 FE 34 cachet (Auckland) and first Trans-Tasman.
Usual backstamps (Sydney and Melbourne) franked
with 7d Blue Trans-Tasman. Boxed "Received open
without contents" cachet in black. Attractive.... \$ 125

DISASTER MAIL

- 502 (a) **"Calpurnia" cover to Auckland dated 22 Nov 1938.**
Considerable water damage. No cachets but
included in mail recovered from the Lake Ramadi
crash..... \$ 10
- (b) **"Calpurnia" dated London 23rd Nov 1938.** Nice
scarcely damaged but water-stained item bears
boxed "Damaged by water in transit from London"
cachet in pink. Apparent lettering removed in
base of cachet (as illustrated PSNZ Vol 3).
Attractive, very displayable item..... \$ 50

COVERS (Cont'd)

- POSTAGE DUE**
- 504 (a) **1937 (Oct 20th) Toronto to Auckland. "3d to pay"**
cachet, and 1d and 2d second-type Postage Dues
(Cowan perf.14x15)..... \$ 25
- (b) **1939 (20th March) Staffordshire to Auckland.**
Boxed cachet "Please advise sender that letter
should be pre-paid 1½d for each ½oz".
1½d British frank. "To Pay" 6d (double
deficient postage) and strip of six 1d second-
type Postage Dues (Y15h - the scarce Wiggins
Teape perf.14x15 with vertical mesh). Cat. at
\$360, really lovely item for the specialist -
fully commercial cover..... \$ 275
- (c) **1939 (7th November) Auckland to Dunedin airmail**
item with 1d George and 2d Pictorial stamps.
"Collect" cachet has 1/- inserted. Block of
four 3d Brown third-type Dues (perfs slightly
parted). Nice item..... \$ 125
- (d) **1950 (8th June) London to Auckland.** Nice clean
cover with "6d to pay" double deficient postage
cachet. Pair and single of 2d third-type Dues.
Lovely-looking cover..... \$ 40
- (e) **1951 (5th March) Sheerness to Auckland.** Example
of Postage Due using regular Definitives. "6d to
pay" cachet and pair 3d George VI. Stamped
"Second notice, Placed in private box"..... \$ 25
- (f) **1954 (18th January) Sheffield to Auckland.**
"4d to pay" cachet in Purple and 4d Royal Visit
stamp, used. Auckland Postage Due c.d.s.
F.D.C. of QE set (GB) 3d, 6d and 7d..... \$ 30
- ROSS DEPENDENCY**
- 505 (a) **1980 (3rd January) Scott Base to Auckland.**
Antarctic North-Victorialand Expedition
"Ganovex" and MS Schepelsturm, Bremen cachet.
Includes letter describing conditions at
McMurdo. Most interesting 'on the spot'
account, and card..... \$ 50
- (b) **1962 (26th November) Scott Base to Auckland**
carrying 4d Ross Dependency and New Zealand
Antarctic Programme, Scott Base and International
Geophysical Year cachets. Letter written at the
Harbord Glacier, near Mt. Bowen, between Mawson
and David Glaciers on the 19th November 1962.
Most interesting account of scientific expedition.
"The first (letter) says we were expecting a
helicopter. Well it came but it did not stop,
so that although we received mail we could not
send any out. The motor toboggan party being
flown out tomorrow (weather permitting). We,
the dog party, will stay in the area for another
10-15 days before being picked up and taken
north to the Priestly glacier, hence we will
get more mail then and be able to send more
out..... We are all at our pick-up point
today after an all-night run. We have now been
in the field for about 32 days with only two real
rest days so all a bit tired. Not very fit.
The snow surface is so poor that we have to run,
or if lucky walk, beside the sledge for up to ten
or more miles so we are fairly fit". Good
on-the-spot stuff..... \$ 75

BACK OF THE BOOK MISCELLANY

620	1906 Christchurch Exhibition labels		
	(a)	3 Kiwi.....	\$ 9.00
	(b)	4 Maori Woman.....	\$ 7.50
	(c)	5 Tui (faults).....	\$ 5.00
621	1913 Auckland Exhibition labels		
	(a)	Complete set of 5 mint : Gateway, Harbour, Flag, Ship, Maori Canoe (some rust, otherwise fine). Cat. \$875.....	\$475.00
	(b)	"We are Exhibiting" Auckland Exhibition 1913-14 NZ label in red "very fine used". Very fine, rare cinderella.....	\$375.00
622	1915 1/2d Auckland Provincial Wounded Fund, type 1, marginal LHM inc. marginal inscription, fine mint.		\$ 20.00
	(b)	ditto, type 11, MNG, fine.....	\$ 20.00
623	1933 Buy Health Postage Stamps for Childrens' Health Camps, MNG, fine.....		\$ 25.00
624	1937 GB Coronation souvenir stamps, complete set of 60 different in original envelope (one extra stuck on envelope) plus original offer letter; 8 stuck and some damaged but mostly fine UHM.....		\$ 25.00
	(b)	Auckland Hospital Auxiliary label.....	\$ 5.00
625	1925 Railway charges labels (5v) 6d - 5/-, used, faults (Cat. \$84).....		\$ 40.00
626	1877 Land & Deeds stamps, used.		
	(a)	1/- green small.....	\$ 0.50
	(b)	1/- green large.....	\$ 0.50
	(c)	3/- purple.....	\$ 1.00
	(d)	5/- pink.....	\$ 1.00
	(e)	20/- yellow.....	\$ 5.00
627	1931-3 Unemployment Relief, 1d pink, MNG.....		\$ 0.50
	(b)	ditto ditto U.....	\$ 0.50
	(c)	ditto 6d mauve, U.....	\$ 0.50
	(d)	ditto 1/- blue, U.....	\$ 0.50
	(e)	1934-5 ditto 1d grey, U.....	\$ 0.50
	(f)	ditto 3d mauve, U.....	\$ 0.50
	(g)	ditto 6d blue, U.....	\$ 0.50
	(h)	1940 Social Security, 5d plum, U.....	\$ 1.00
	(i)	ditto 6d blue, U.....	\$ 0.50
628	COUNTERPART o/p		
	(a)	3/- orange-yellow QV long-type.....	\$ 4.00
	(b)	3/- yellow + blue arms-type.....	\$ 5.00
629	DENOTING o/p		
	(a)	3d chocolate KGV.....	\$ 45.00
	(b)	1/- orange-vermilion KGV.....	\$ 25.00
	(c)	3/- mauve + blue arms-type.....	\$ 15.00
	(d)	6d harvesting 1935 pictorials.....	\$ 45.00
	(e)	1/- tui " " ".....	\$ 30.00
630	FINE PAID o/p red		
	(a)	9d sage-green (perfined).....	\$ 6.00
631	MORTGAGEE'S INDEMNITY FEE O/p		
	(a)	1/- orange-vermilion KGV.....	\$ 10.00
	(b)	1/- yellow (shade not issued in postage stamps)...	\$ 10.00
	(c)	1/- tui 1935 pictorials.....	\$ 4.00

1d UNIVERSALS REVISITED

Following the success of our November 1992 CPNL 1d Universals listing, we are pleased to make herewith a further offering of selected items, including some superb varieties and spectacular large blocks, mint and used.

A standard 10% discount applies on all the following offers, except on total purchases of over NZ\$500, where a special 20% discount applies.

April CPNL subscribers only.

- 253 **G1a 1901 London plate**
- | | | |
|-----|---------------------------------------|--------|
| (a) | pair LHM..... | \$ 20 |
| (b) | block of 4 UHM..... | \$ 80 |
| (c) | - do - LHM..... | \$ 55 |
| (d) | block of 9 nicely centred UH/LHM..... | \$ 125 |
- 254 **G2a 1901 Pirie paper, wmk'd, perf.11**
- | | | |
|-----|--|---------|
| (a) | block of 4 shade (1) carmine, LHM..... | \$ 60 |
| (b) | - do - FU..... | \$ 3.50 |
| (c) | fine block of 6, FU..... | \$ 5.50 |
| (d) | block of 4 shade (2) deep carmine, LHM..... | \$ 60 |
| (e) | - do - FU..... | \$ 4 |
| (f) | block of 4 shade (3) carmine-lake, VLHM..... | \$ 150 |
| (g) | very fine right-margin block of 15, UHM, plate 1, inc. R4/24 reentry and marginal markings..... | \$ 300 |
| (h) | fine plate block of 6, plate 1 (scratched), block to left of marginal arrow, superb, UHM..... | \$ 300 |
| (i) | fine plate block of 10, plate 2 (scratched), block is to left of marginal arrow thus approx. half of '2' visible; block includes R7/12 and R9/11 reentries, superb, UHM..... | \$ 325 |
| (j) | fabulous lower left margin strip of 8 (2 x LH, 6 x UH) double perforations, two clear strikes of p.11 head G2a(z)..... | \$ 250 |
| (k) | superb horizontal strip of 4, imperforate vertically, very attractive, LHM (Cat.\$1000 UH) G2a(x)..... | \$ 750 |
| (l) | - do - horizontal pair, imperforate vertically, LHM, G2a(x)..... | \$ 350 |
| (m) | G2a(u) single imperforate at left (with left selvedge) trace of perf pins visible, VLHM..... | \$ 100 |
- 255 **G2b ditto, perf.14**
- | | | |
|-----|--|--------|
| (a) | fine block of 6 shade (1) carmine, FU..... | \$ 200 |
| (b) | block of 4 shade (2) deep carmine, LHM..... | \$ 300 |
| (c) | wonderful block of 4, imperforate vertically, G2b(z), UH/LHM..... | \$ 750 |
| (d) | horizontal pair, imperforate vertically G2b(z), LHM..... | \$ 325 |
| (e) | lower marginal horizontal pair, imperforate vertically G2b(z), inc. trace of plate 1 (scratched) visible, very fine LHM..... | \$ 425 |
- 256 **G3a 1901 Basted Mills paper, wmk'd, perf 11**
- | | | |
|-----|---|--------|
| (a) | single in the rare perf 11, good commercially used (Cat.\$225)..... | \$ 175 |
|-----|---|--------|
- 257 **G3b ditto, perf 14**
- | | | |
|-----|---|--------|
| (a) | block of 4 shade (1) carmine, LHM..... | \$ 140 |
| (b) | - do - U..... | \$ 30 |
| (c) | amazing top left corner marginal block of 4, imperforate vertically, huge margins G3b(x), UH/LHM..... | \$ 775 |
| (d) | horizontal pair, imperforate vertically, LHM..... | \$ 315 |

258	G3c ditto perf 11 x 14	
(a)	block of 4 shade (1) carmine, LHM.....	\$ 80
(b)	- do - inc R1/1 reentry (good), LHM.....	\$ 100
(c)	fine lower marginal block of 8, plate 3, LH/UHM...	\$ 180
(d)	- do - inc R9/11 reentry, plate 2, LH/UHM.	\$ 200
(e)	block of 6, fine CU.....	\$ 45
(f)	block of 9 shade (2) bright carmine, inc R8/4 reentry (very good), plate 2, UHM.....	\$ 300
(g)	top left corner marginal block of 10 - do - centred to right, UHM.....	\$ 200
(h)	fine plate block of 4, plate 3 (scratched), block is to left of marginal arrow thus approx. half of '3' visible, LH/UHM.....	\$ 350
259	G3d ditto, perf 14x11	
(a)	block of 4 shade (1) carmine, LHM.....	\$ 150
(b)	block of 4 shade (2) bright carmine, LHM.....	\$ 150
260	G3e ditto mixed perfs	
(a)	right margin strip of 3, reperfed 11, LHM.....	\$ 200
261	G4a 1902 Cowan paper, no wmk, perf 14	
(a)	block of 4 shade (1) carmine, LHM.....	\$ 100
(b)	- do - U.....	\$ 20
(c)	block of 6, UH/LHM.....	\$ 150
(d)	top left corner marginal block of 9, UH/LHM.....	\$ 250
(e)	amazing block of 12, FU, nine strikes of Christchurch 16 AP 02. Stunning.....	\$ 50
262	G4c ditto, perf 14 x 11	
(a)	lovely block of 4 in the scarce perf UH/LHM, (Cat. \$1000).....	\$ 750
(b)	single, LHM.....	\$ 185
(c)	single, genuine used, FU.....	\$ 250
263	G4d ditto, mixed perfs	
(a)	nice block of 4 lower margin p.14 reperfed p.11, UH/LHM (Cat. \$1000).....	\$ 750
(b)	vertical pair, LHM.....	\$ 250
(c)	single, LHM.....	\$ 125
264	G5a 1902 Cowan paper, wmk'd, perf 14	
(a)	lower right corner marginal pair, shade (1) carmine, LHM.....	\$ 12
(b)	- do - - do - block of 4, LHM.....	\$ 42
(c)	left marginal block of 4, inc R1/1 reentry, plate 2, LHM.....	\$ 48
(d)	strip of 4, inc R6/14 reentry, plate 3, LHM.....	\$ 39
(e)	lower left corner marginal block of 12, fine, UHM.	\$ 180
(f)	block of 4 shade (1) carmine, U.....	\$ 2.50
(g)	- do - shade (2) carmine-pink, U.....	\$ 2.50
(h)	top right corner marginal block of 4, imperforate horizontally, G5a(Y) UHM (Cat. \$600).....	\$ 500
(i)	lower margin block of 4, imperforate horizontally G5a(Y), LHM.....	\$ 400
(j)	block of 4, imperforate horizontally G5a(Y), LHM...	\$ 400
(k)	lower margin vertical pair, imperforate horizont- ally, G5a(Y), LHM.....	\$ 200
(l)	G5a(Y) single, reversed watermark, U.....	\$ 75
(m)	G5a(U) single, inverted & reversed watermark, U...	\$ 30

1d UNIVERSALS

- 265 G5d ditto, perf 14 x 11
 (a) block of 4 shade (1) carmine in the rare perf. UH/LHM (Cat. \$1000)..... \$ 750
 (b) pair, LHM..... \$ 250
 (c) single, LHM..... \$ 125
 (d) single shade (2) carmine-pink..... \$ 150
- 266 G5e ditto mixed perfs
 (a) right margin strip of 4, clear 11 and 14 mixed, LHM..... \$ 75
 (b) horizontal pair, LHM..... \$ 50
 (c) single, LHM..... \$ 20
- 267 G6a 1902 Reserve plate, perf 14
 (a) marginal block of 4 shade (1) deep carmine, UHM... \$ 440
 (b) block of 4 " " UHM... \$ 400
 (c) block of 4 " " LHM... \$ 250
 (d) absolutely superb block of 4 " VFU... \$ 100
 (e) block of 4 shade (2) deep brt carmine, LHM... \$ 250
 (f) block of 4, inc. R3/5 reentry, LHM... \$ 300
 (g) block of 4 shade (3) carmine-rose, LHM... \$ 250
 (h) block of 4 " inc R5/24 reentry, LHM... \$ 300
 (i) marginal block of 4 shade (4) carmine-pink, LHM... \$ 275
 (j) block of 4 " " LHM... \$ 250
 (k) block of 4 " inc R3/5 reentry, LHM... \$ 300
 (l) block of 6 " inc R5/4 and R6/2 reentries, UHM..... \$ 675
- 268 G6d ditto mixed perfs
 (a) lower right corner marginal block of 4 clear p.14 & p.11 reperfing, LHM (Cat. \$2450), fine item, special price..... \$1000
 (b) nice single 14x14x11x14, LHM..... \$ 375

SPOT-CASH BUYING LIST

A variety of items needed this month - finest condition only, please. Lesser grades will be returned immediately. Offers remain open until filled, and material will be considered for two months from date of issue. Note that any material may be returned by CAMPBELL PATERSON LTD for any reason.

CP S29a	2d Centennial plate block (4), plate blocks A, B or C (any). UHM only	(ea) \$ 6
S30a	2½d Centennial plate block (4) A1 UHM	(ea) \$ 6
S31a	3d Centennial plate block (4), A or B, UHM	(ea) \$ 12
S32a	4d Centennial plate block (4) A1, UHM	(ea) \$ 30
F 5a(1)	½d Mt Cook, Green, new plates, p.14	
	Green	(ea) \$ 30
	Deep Yellow-green	(ea) \$ 24
	Pale Yellow-green	(ea) \$ 27

The CP NEWSLETTER is a confidential source of information 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 unsold and will be sent on approval to known clients. Postage is additional.

GST not included (NZ only).

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

Postal orders to PO 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 64-9-379 3086 or Fax 64-9-379 3087

