

CAMPBELL PATERSON



NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

VOLUME 46 NUMBER 3, OCTOBER 1994

Campbell Paterson MBE 1910 - 1994

CP Newsletter readers will be saddened to hear of the passing of our founder and long time Catalogue Editor, who died peacefully in his sleep early in September 1994. He was 83.

A tribute to CP from his friend Bob Odenweller accompanies this month's Newsletter.

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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RECESS PRINTING

A Basic guide to Varieties and their Causes

John Hillson FCPS

(Reprinted by kind permission of "Maple Leaves" journal of the Canadian Society of Great Britain, and the author.)

(Note: In Mr Hillson's original article examples in Canadian issues are cited. We have taken the liberty of substituting New Zealand issues for these examples.)

Recess printing, line engraving, intaglio printing- three terms to describe the same basic process of stamp production from its earliest days; the method was adapted by Jacob Perkins early in the nineteenth century from engraving on copper to engraving on steel and he invented the process of transferring an impression from one piece of steel to another.

Put simply, a die would be engraved on a mild steel plate, proofs in black would be taken from it for approval of the design; next the die would be hardened. A soft steel roller would then be rocked onto the hardened die, taking up a mirror image under the application of considerable mechanical force. It is believed that in the early days of stamp production two such impressions were rocked in to the roller on opposite sides, and that it would be about 2½" in diameter. The roller would then be case-hardened. Where stamps of a common design but different values were to be produced, secondary dies with blank value tablets would be made from this roller, the value of each denomination needed would be engraved on to each of the secondary dies, and the procedure as described above would be repeated. Where there were no common designs sometimes the primary die consisted of a vignette only, from which, using the same process again, master dies were made by engraving the scroll work, value etc, around this impression, then proofing and hardening each completed design.

Having manufactured the basic tools for the job, the next step was to take a piece of polished mild steel, mark it out, and working from the bottom of the plate up and from left to right, rocking the requisite number of impressions on to the printing plate to be, in the transfer press, by the transfer roller.

This then, was the basic method of producing postage stamp printing plates employed by Perkins Bacon, The American Bank Note Company, and The British American Bank Note Company in the early days. It should be noted that as the impressions on the plate appear in reverse, the first vertical row to be rocked on to the plate would print the last vertical row on the right of the sheet of stamps.

So how did re-entries, retouches arise - what is a shifted transfer, what caused pitting or other types of plate damage?

GOODS AND SERVICES TAX

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

Let's start with re-entries. Essentially this happens when the transfer roller is re-applied to an existing impression on the plate which can be for a variety of reasons - weakness, wear, or the original impression is in the wrong place.

Some writers seem to think that before re-entering took place the old impression would be knocked up from the back, and burnished off. This did indeed happen when one was working with copper, which is a soft and malleable metal. But here we are dealing with steel plates three-quarters of an inch thick. There is indeed considerable evidence to show that only in the case of gross misplacement did any sort of burnishing-off take place, and then it was none too successful as will be seen later.

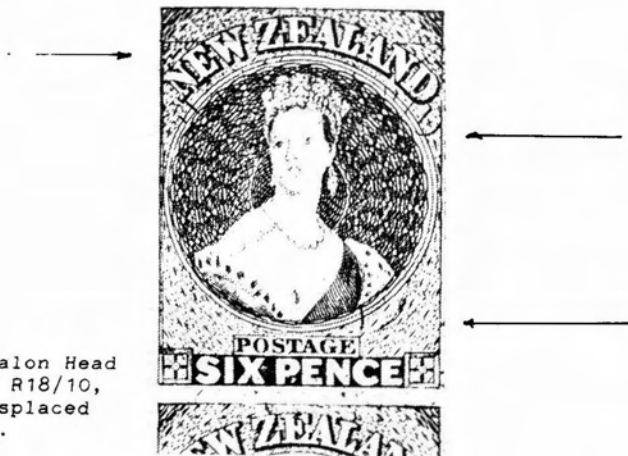
If you will forgive me for citing the early G.B. Line Engraved where, after laying down the plates as above, check letters were punched in by hand; as the plates wore in use, so naturally did the check letters. When the plates were re-entered, the check letters were left alone, so the second state of these plates show strong impressions of the stamp, except for the letters which remain weak. If the plate had been burnished off, those letters would have had to be re-punched and, as stated, the three security printers mentioned above were all using the same process.

So, we now have a brand new plate. A proof is taken from it to see if every impression is satisfactory. If one or more is not the plate is returned to the transfer press and the roller re-applied to any unsatisfactory entry. If it is not "spot-on" the original entry, lines of doubling will occur in parts of the design, giving evidence of what is technically called a FRESH ENTRY. Note, no burnishing would have been done. The major re-entry at R2/12 in the 1½d Boer War stamp of 1900 is an example of a fresh entry - that is, the plate did not go into production without this variety being present from the beginning.



1900 1½d Boer War : Row 2/12
Note extensive doubling.

Once the plate is in use, it will wear; impressions become less clear, until eventually they are in danger of being unsatisfactory. The plate will be taken out of use for repair by re-entry. This is the identical process to that which gives rise to fresh entries. Two results can happen. If the re-application of the transfer roller to the plate is exact, a CO-INCIDENT RE-ENTRY has been made, and can only be detected by the extra depth of the impression compared with its neighbours, or the coarsening of the lines of shading. For example in its original state the 2/- Captain Cook Plate 1 of 1935 at Row 9/12 and elsewhere shows fine lines of shading; in its later state, these lines are heavy with widespread thickening in many cases. If the placing of the roller is not exact - it may be a little to the top, or bottom, or one side, then one will be able to detect doubling where the original impression has not been covered up by the new one. This is a RE-ENTRY, sometimes called a DOUBLE TRANSFER. Strictly speaking the extra lines one is seeing are from the LATENT ENTRY i.e. the original impression but as is typical with stamp collecting that term is used to describe something else! Well, I suppose a latent MISPLACED entry is something of a mouthful, but that happened twice with the 6d Chalon head of 1859 at Rows 16/3 and 17/10, when on two occasions a stamp in a vertical row was rocked 3mm too low, and then re-entered in the correct position.



1859 6d Chalon Head
Row 17/10, R18/10,
grossly misplaced
impression.

A SHIFTED TRANSFER looks like evidence of re-entry, but it isn't; essentially the transfer roller has not been re-applied to the plate. If the stamp has doubling of the bottom, or doubling of the top, and no other doubling, the cause has been 'creep' under the tremendous pressure exerted in the process of laying in the impression. This could describe the reentry in the 1d Chalon at Row 19 No 3.

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1855 1d Chalon Head
Row 19/3. Note top
frame line doubling.

WEAK ENTRIES and SHORT ENTRIES are basically from the same cause - insufficient rocking-in. A short entry, which occurs usually at top or bottom, is simply where the roller wasn't rocked in sufficiently in those areas, but was for the bulk of the design.

NV31a, the Queen Elizabeth 1d Orange Plate 11, large figure of value of 1956 shows such a weak entry at Row 10722 in the plate block. The variety was later retouched.

MISPLACED RE-ENTRY. Cause? I believe over-rocking of a multi-value transfer roller made for the express purpose of plate repair. These can also be described as INADVERTENT RE-ENTRIES as they were in no way intended. The important difference with this type of phenomenon is that the extra lines appear ON TOP of the existing impression, and are not remnants of the original transfer.

In Canada, until the Admiral period, plates were put to press in an unhardened condition. It was only then, because of the Great War, that it became important to try to extend the working life of a plate, and there it was done by chromium plating. A hardened plate is much more difficult to re-enter than an untreated one, and this type of variety became scarcer as a result. What did become much more common was strengthening unsatisfactory areas of a design by hand, using the engraver's tool called a burin. This is where we have the RETOUCH. A hand is a less steady implement than a mechanical tool, so the evidence of retouching is often in the form of a line of varying thickness, uneven, even shaky at times.



1855 2d Chalon
Note left marginal retouch

The 2d Chalon Plate 1 shows weakness (in many impressions) in the lower left frame line. Many examples were strengthened by retouching to the extent that this is one way of identifying an (unworn) Plate 1 impression

BURNISH MARKS. When a new plate has been made, it has to be cleaned up before it is put to work. Apart from guide lines the process raises bits of metal, all of which have to be cleaned off by burnishing the areas between the stamp impressions. If it is overdone it can leave a shallow gouge in the plate which will pick up ink and mark each sheet until it eventually wears off. This is a burnish mark.



PITTING. Quite simply this is caused by corrosion. When a plate was taken out of use in Victorian times it was coated with beeswax to protect it; later on, vaseline was used, if it was made, but was not to be used for some time. This was probably the cause of the "spotted plate" variety in the 5d Swordfish Plate 2 in printings on coarse paper, p13.75 x 13.50 (1942). The CP Catalogue records the consequent "reconditioning" and reentering of this plate.



Other examples of plate damage can occur from cracking; for example some 1d Kiwi, 2d Whare and 6d Harvesting plates (1935 Pictorials); radial cracking when a heavy short object has been dropped on the plate causing cracks fanning out from the centre of impact; scratching, and graver's slips. A graver's slip, as the name suggests, occurs when in retouching a plate, the engraver's hand has slipped, leaving a line that shouldn't be there. It has been known to happen in engraving a master die. (If anyone is interested, Fiji KGV 3d). Examples of graver's slips and plate scratches abound in the Chalon plates c.f. 2d plate 2 Row 5/5 (forehead) and 1d Row 9/4, Row 20/1 (major scratches).



These then are the types of varieties that, being on the plate for a time at least, are constant. Ephemerals such as kiss prints and the like also occur.



1935 2d Whare - Plate 1B Row 2/3 "Teko Teko"
Could this be a kiss print?

GUIDE TO THE CIRCULAR KIWI

by Andrew Dolphin

This stamp has become a firm favourite since its first appearance in 1988 and has been reissued several times.

It now exists in three different colours, being sourced from one booklet, two large sheets and two miniature sheets, giving a total of ten different stamps. How can one tell these apart? Once the margins or selvages are removed one is left with three green, four red and three blue apparently the same, or very similar, stamps.

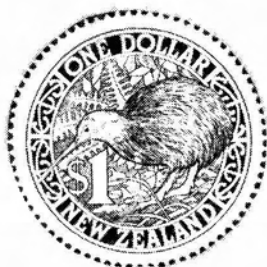
Here is the CP guide to differentiating them.

To start with the green round Kiwi. Probably the easiest of the three, as only the recess-engraved intaglio stamp existed in booklets (W27a) (the green round Kiwi has not appeared in large sheets at all) and a simple examination of the stamp will show whether it reveals the characteristic raised recess detail. If it does it is PD6a. If it doesn't then it is a surface print from either PDM6a the Taipei '93 miniature sheet or PDM6b the Hong Kong '94 miniature sheet, PD6a(Z). These are litho printed stamps with a 'flat' look and feel to them as compared to the recess stamp. Both stamps are printed by the Australian printers Leigh-Mardon Pty Ltd, the Taipei '93 stamp on Peterborough paper and the Hong Kong '94 stamp on Coated Papers Ltd (CPL) paper. Peterborough paper is a thinner, harder paper with some 'see-through' compared to the CPL paper which is thicker and softer and quite opaque. The colour of the Taipei '93 stamp is a dull green, a little bit patchy in places, eg between the 'E' of 'ONE' and the 'D' of 'DOLLAR', a fairly light print; whereas the Hong Kong '94 stamp colour is a 'solid' olive-green, a much heavier print producing a deeper clearer stamp. (Stanley Gibbons Catalogue describes both shades as deep green.)

On to the red round Kiwi. First issued in 1991 in sheets of 24 was a recess-printed engraved intaglio printing and if your stamp has the raised recess detail you have PD6b. This exists from two different printings: original (1991) and One-Kiwi reprint (1992). These are two very similar stamps, the One-Kiwi print being a little lighter and on slightly whiter paper. Next come two surface prints with a 'flat' look and feel, printed by lithography, from the Taipei '93 or Hong Kong '94 miniature sheets, PD6b(Z).

Otto Hornung in the "Philatelic Exporter"

"So, quo vadis philately? There are already two philatelic worlds; the classic collectors like me and thousands more, who will happily carry on their hobby and blissfully ignore Disney and dinosaurs; and the millions who want pretty pictures and don't mind spending money on them although they realize that they can never expect to recoup their outlay. One does not preclude the other. Actually, I am sure that a certain percentage of the latter group who were attracted by modern thematics, will eventually develop into serious collectors."



The descriptions of these two are similar in many ways to the green round Kiwi: Taipei '93 on Peterborough paper with more 'see-through' than the Hong Kong '94 on Coated Papers Ltd opaque paper. The colours on these two surface prints are very different: the Taipei '93 shade is a dull carmine-pink whilst the Hong Kong '94 shade is a light carmine-red. Most distinctive. (SG describes both shades as rosine.)

And finally the blue round Kiwi. Here you have two recess stamps and one surface stamp (compared to the green and red round Kiwis of one recess and two surface printings). PD6c the first recess stamp was issued in 1993 in sheets of 24; the second recess stamp only from the Taipei '93 miniature sheet PD6c(Z). Both are printed by the Melbourne printers Leigh-Mardon Pty Ltd, the large sheet stamps on a thicker very creamy paper with little or no 'see-through' called Harrison paper, and the miniature sheet stamp on the Peterborough paper previously described. In addition, the intaglio printing from the miniature sheet is a most heavy printing giving an almost reversed embossed look to the back of the stamp and considerable 'see-through' of the thinner, whiter paper; plus also a slightly deeper blue shade.

And lastly, there is no mistaking the surface litho print stamp from the Hong Kong '94 miniature sheet PD6c(Y). With no engraved detail, the 'flat' surface print is unmistakable and another major difference in this stamp is the very bright sky-blue (or cobalt blue) shade produced by Leigh-Mardon Pty Ltd on their Coated Papers Ltd (CPL) paper. No problems telling this final stamp apart!

Where now? Another colour? More miniature sheets? Or no more round Kiwis at all? We shall just have to wait and see.

In the meantime:-

300(a) PD6 1988/94 the Round Kiwi collection: ten stamps
as described UHM \$35

FU \$40

FDC (three 'single' Kiwis) FDC \$16

C.P's MONTHLY BUDGET PLAN
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THOSE WERE THE DAYS

Writing recently in the New Zealand Herald, Iain Macdonald reviewed a recent New Zealand National radio programme called "Please Mr Postman".

Mr Macdonald reports that "New Zealand's old postal service seems to have been fairly efficient" and "In fact, the 'P and T Dept' seemingly was run with almost Guards-style rigid discipline".

Britain, in the past, enjoyed the luxury and convenience of five postal collections and deliveries each day (slipped through your front door slot) but believe it or not, New Zealand once ran an equally good service.

This was, it appears, one with some privation on the part of the posties. Post Office "supervisors" were God, often with a Bligh-like attitude towards their underlings.

One veteran ex-postie recalled a memory of the bleak 1930s. Having worked several hours longer than his allotted shift, he nervously applied for a half-hour's overtime payment.

The outraged "super" marched him over to a window and pointed to a dole queue across the street. "D'you wanna join 'em, young fella?" he rasped.

The same veteran recalled parading at 6.45 am for super's inspection. "Uniform jackets and trousers had to be brushed and pressed and boots gleaming".

If a sadistic super could find no fault there he would inspect the postie's polished bike - which he had to supply himself out of his \$150 a year pay.

"Dog bites were a constant hazard for posties with suburban rounds. But such canine carnage had to leave visible and gory marks before the Post Office would make an official complaint to the owner of the brute", reports Mr Macdonald.

Some posties in sparsely populated areas had to bike or walk several miles before making their first delivery and then begin their long rounds.

CP Newsletter asks whether, perhaps, it is now the pensioners who have to travel several miles for postal services due to Post Office closures.

And New Zealand post deliveries seem somehow to be less, these days. On a recent "Queen's Birthday" weekend the postie was noticeable by his absence all weekend, despite the fact that Saturday would normally be expected to be a normal Post Office delivery day. Ah me.

**C.P.'s FULL-TIME GUARANTEE
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3d GREEN

- | | | | |
|-----|-----|--|---------|
| 200 | (a) | K13a De la Rue paper, perf 14x15 | |
| | | Nice set of UHM singles, Green, Deep Green, Pale Green..... | \$ 15 |
| | | OR UHM blocks of four, Green..... | \$ 10 |
| | | Pale Green..... | \$ 40 |
| | | OR magnificent set of 2LH 2UH blocks of four, the shades are Green, Deep Green, Pale Green and Yellow-green..... | \$ 100 |
| | | OR VFU, Green, Deep Green, Pale Green, Yellow-green. (very very fine copies)..... | \$ 7.50 |
| | (b) | K13b experimental paper, thick colourless gum, perf 14x15 (De la Rue type wmk). | |
| | | UHM single..... | \$ 25 |
| | | OR superb UHM block of four with top selvage..... | \$ 125 |
| | | OR very fine commercially used copy..... | \$ 85 |
| | | OR slightly heavier postmark - genuine of the period..... | \$ 50 |
| | | OR heavier dated postmark..... | \$ 25 |
| | (c) | K13c Jones paper, perf 14x15 | |
| | | UHM set of shades, Green and Yellow-green..... | \$ 35 |
| | | OR ditto, lightly hinged..... | \$ 25 |
| | | OR nice horizontal booklet pair, hinged in selvage only..... | \$ 50 |
| | | OR nice set in used, fine, Green and Yellow-green. Commercially used (2)..... | \$ 20 |
| | | Thicker paper (single) Used..... | \$ 10 |
| | (d) | K13d Art paper (litho wmk), perf 14x15 | |
| | | Pair UHM singles, blue watermark and green wmk.... | \$ 8 |
| | | OR blocks of four ditto..... | \$ 40 |
| | | OR fine block of four, Blue-green, wmk, double gum..... | \$ 40 |
| | | OR LHM copy of colourless wmk (vertical mesh).... | \$ 10 |
| | | OR nice used pair, Blue-green wmk and Yellow wmk.. | \$ 4 |
| | | OR good dated commercially used (Addington 8 August 1925), colourless wmk, horizontal mesh..... | \$ 30 |
| | (e) | K13e Cowan chalky paper, perf 14x15 | |
| | | UHM block of four, upper pair show worn plate. Yellow-green shade..... | \$ 25 |
| | | OR shades Green and Yellow-green, UHM..... | \$ 8 |
| | | OR superb block of four, fine commercially used, 1934 in Yellow-green (worn plate)..... | \$ 4 |
| | | OR nice shade set in super-fine used, Deep Green, Green, Pale Green, Yellow-green and Pale Yellow-green..... | \$ 2 |
| | | OR worn plate single..... | \$ 1.75 |
| | | OR fine commercially used copy showing R1/16 (forehead) flaw..... | \$ 5 |
| | (f) | K13f Cowan paper, perf 14 | |
| | | Nice set in UHM, Green, Pale Green, Yellow-green.. | \$ 14 |
| | | OR example worn plate..... | \$ 6 |

200	(f)	OR fine used set Deep Dark Green (guaranteed - CU) Green, Pale Green, Yellow-green, Pale Yellow-green. The lovely set.....	\$ 25
		OR fine commercially used block of four in Green..	\$ 4
		OR good commercially used block of four in Deep Green, worn plate.....	\$ 5
		OR horizontal pair from booklet.....	\$ 7.50
		OR example R1/16 flaw (forehead) fine commercially used.....	\$ 5
	(g)	K13g Cowan paper, reversed wmk, perf 14x15 Fine UHM copy.....	\$ 20
		OR block of four UHM.....	\$ 100
		OR fine used copy.....	\$ 5
		OR commercially used block of four with multiple strikes of Bulls c.d.s. 20th April 1927. commercially used.....	\$ 15
		OR nice dated commercially used block of six (unusual). (Otorohanga 14 Jan 1927).....	\$ 40
		1d WAR STAMP	
201	(a)	K14a Green and Yellow-green in superb UHM singles.	\$ 16
		OR the two shades in superb UHM blocks of four....	\$ 80
		OR VVFU Green and Yellow-green, singles.....	\$ 1.25
		1d FIELD MARSHAL	
202	(a)	K15a Cowan paper, perf 14. Rose Carmine and Pale Carmine in UHM.....	\$ 7.50
		OR blocks of four, ditto.....	\$ 50
		OR nice set of commercially used blocks of four in the three listed shades, Rose Pink, Rose Carmine and Pale Carmine. Superb exhibition material.....	\$ 32
		OR nice block of four with Wellington loose-letter cancellation, 24 DE 1926 (early).....	\$ 50
		OR superb commercially used block of four dated 7 JL 1928 with inverted watermark - scarce.....	\$ 100
		OR horizontal booklet pair, (hinged in selvedge only).....	\$ 20
		OR used, Rose Pink, Rose Carmine and Pale Carmine in fine singles.....	\$ 10
		OR used booklet pair - Parisian ads.....	\$ 7.50
	(b)	K15b Cowan paper, perf 14x15 2LH 2UH block of four, Rose Carmine.....	\$ 15
		OR in unhinged singles, Rose Carmine and Deep Rose Carmine.....	\$ 11
		OR horizontal booklet pair with Parisian ads.....	\$ 25
		OR Rose Carmine in good commercially used block of four.....	\$ 4
		OR VFU, dramatic shade set, Rose Carmine, Rose Pink and Deep Rose Carmine.....	\$ 7.50
	(c)	K15c Cowan paper with reversed wmk. Beautiful set of UHM, Rose Carmine, Deep Bright Rose Carmine and Bright Claret (Cat \$120). Superb opportunity.....	\$ 50
	(d)	K15d Wiggins Teape paper, perf 14. UHM single.....	\$ 40
		OR VFU.....	\$ 7.50
		More heavily used.....	\$ 5
		Thicker paper.....	\$ 7.50

- 203 (a) **1½d BLACK (local plate)**
K16a perf 14x15
 Nice set in UHM. Black, Grey Black and Grey..... \$ 40
 OR block of four UHM in Grey Black..... \$ 50
 (b) VVFU set, Black, Grey Black and Grey..... \$ 1.75
 OR good commercially used block of four..... \$ 5
 OR superb example of R1/11 - sideline of "SW"
 square missing..... \$ 25
- 204 (a) **1½d BLACK (London Plate)**
K17a perf 14x15
 Nice set of UHM singles, Black and Grey Black..... \$ 30
 OR superb UHM blocks of four, the two shades..... \$ 120
 OR superb block of four with very light parcels
 cancellation..... \$ 5
 OR glorious used in Black and Grey Black..... \$.50



205(c)

- 205 (a) **1½d ORANGE BROWN**
K17b De la Rue paper, perf 14x15
 UHM set, Orange Brown and Deep Orange Brown -
 fine..... \$ 15
 OR ditto, VLH..... \$ 8
 Nice UHM block in Orange Brown..... \$ 40
 OR 2LH 2UH block ditto..... \$ 25
 OR block with stamp officially patched in -
 specialist item LH two stamps..... \$ 45
 OR VFU set of singles, Orange Brown, Deep Orange
 Brown and Pale Chestnut..... \$ 10
 OR superb blocks of four, Orange Brown and Deep
 Orange Brown. The pair..... \$ 10
 OR nice commercially used block of six, Orange
 Brown..... \$ 5
- (b) **K17c Cowan, perf 14**
 Nice UHM copy..... \$ 20
 OR 2LH 2UH block of four, fine..... \$ 60
 OR lightly hinged single..... \$ 10
 OR VFU example - scarce..... \$ 25
 Commercially used..... \$ 15
 OR not so fine..... \$ 2

- 205 (c) **K17d Wiggins Teape, perf 14**
 VVLH copy..... \$ 45
 OR copy with minor stain..... \$ 10
 OR star piece of the offering this month. Superb
 used block of four (Wellington 20th April 1935 -
 registered) block of four. Perfect centring and
 perfect overall condition. Of very great
 rarity on this Wiggins Teape paper. (Cat.\$100
 per stamp)..... \$ 400
 Superb used copy - one of the best we've seen.... \$ 100
 OR good commercially used..... \$ 50
- (d) **K17e Cowan, perf 14x15**
 Superb UHM example..... \$ 100
 OR lightly hinged..... \$ 50
 OR fair commercially used example. Good appearance \$ 20



206(f)



206(h)

- 2d YELLOW
- 206 (a) **K18a De la Rue, perf 14x15**
 Superb UHM, Yellow, Pale Yellow and Orange-yellow. \$ 40
 OR superb 2LH 2UH block in Pale Yellow - verging
 on Very Pale Yellow. Exquisite..... \$ 100
 OR UHM block in Orange Yellow..... \$ 75
 OR nice VLH set: Yellow, Pale Yellow and Orange
 Yellow..... \$ 20
 OR superb commercially used block of four in
 Yellow shade..... \$ 5
 OR VVFU set including Yellow, Pale Yellow, Very
 Pale Yellow, Orange Yellow and Deep Orange..... \$ 25
 OR commercially used example in relatively poor
 condition of the rare Plate 31 Row 10/18, state
 A - two white lines in neck (Cat. \$250)..... \$ 25
- (b) **K18b Jones, perf 14x15**
 VFU set in Pale Yellow and Pale Dull Yellow..... \$ 70
 OR similar commercially used, the two shades..... \$ 20
- (c) **K18c Art paper, litho wmk, perf 14x15**
 Nice UHM set, Yellow and Pale Yellow..... \$ 40
 OR blocks of four ditto..... \$ 200
 OR fair commercially used example (Cat. \$75)..... \$ 5

206	(d)	K18d Cowan, perf 14x15	
		UHM, Yellow and Orange Yellow.....	\$ 20
		OR in UHM block of four, Orange Yellow (centred left).....	\$ 60
		OR in LH Orange Yellow, Pale Yellow, Yellow.....	\$ 25
		OR nice single showing offset on back, UHM.....	\$ 50
		OR fine used, the four shades.....	\$ 7.50
		OR commercially used, the four.....	\$ 5
	(e)	K18e Cowan, perf 14	
		Orange Yellow and Yellow in UHM.....	\$ 25
		OR 2LH 2UH blocks of four, Orange Yellow and Deep Orange.....	\$ 90
		OR VVFU examples of the four shades listed, Orange Yellow, Yellow, Deep Orange and Lemon Yellow.....	\$ 15
		OR superb set of commercially used blocks of four, Orange Yellow, Deep Orange and Lemon Yellow (Lemon and Orange are light parcels cancellations). Magnificent exhibition set of shades.....	\$ 40
		OR commercially used dated block of four (slight crinkle) in Orange Yellow.....	\$ 4
	(f)	K18f Cowan, perf 14x15	
		Superb UHM example.....	\$ 50
		OR fine block of four, 2LH 2UHM.....	\$ 150
		OR good commercially used block of four of this very scarce item. Possibly one of the best blocks in existence and demonstrably genuine. (19 MR 1936, Auckland registered). Top exhibition award-winning material.....	\$ 350
		OR superb used copy (scarce).....	\$ 100
		OR commercially used.....	\$ 50
		OR slightly heavier postmark.....	\$ 25
	(g)	K18g Wiggins Teape, perf 14x15	
		Lemon Yellow, UHM, fine single.....	\$ 20
		OR block of four, UHM with inverted wmk.....	\$ 250
		Single inverted wmk, UHM.....	\$ 50
		OR commercially used, fine set of shades, Yellow Lemon Yellow, Deep Yellow Orange.....	\$ 45
		OR Orange, superb commercially used block of four.	\$ 50
		OR in Lemon, thick paper, superb commercially used block of four, c.d.s. Jerusalem, 23 OC 1928 (slightly blunt corner).....	\$ 50
		OR Yellow, superb commercially used block of four.	\$ 40
	(h)	K18h Wiggins Teape paper, perf 14	
		UHM set, Yellow, Lemon Yellow, Orange Yellow, Orange.....	\$ 75
		OR 2UH 2LH block of four, Orange.....	\$ 60
		OR 4 LH block, Orange Yellow.....	\$ 30
		OR 1LH 3UH block in Lemon Yellow.....	\$ 85
		OR thicker paper, LHM.....	\$ 10
		OR in Lemon Yellow, superb block of four, light c.d.s. Superb shade, superb condition.....	\$ 75
		OR set of shades in fine commercially used, Lemon, Lemon Yellow, Orange Yellow, Orange.....	\$ 40
		3d CHOCOLATE	
207	(a)	K19a De la Rue, perf 14x15	
		Fine LH pair of shades, Chocolate and Deep Chocolate.....	\$ 20
		OR 2LH 2UH block of four in Deep Chocolate.....	\$ 75
		OR nice commercially used block of four (light parcels cancellation).....	\$ 5
		OR fine used shades, Chocolate and Deep Chocolate..	\$ 2
		OR R6/8 face flaw in fair CU copy.....	\$ 10

207	(b)	K19b Jones, perf 14x15	
		UH copy in Chocolate.....	\$ 15
	OR	Chocolate and Deep Chocolate in LH.....	\$ 50
		good commercially used block of four, scarce...	\$ 40
		OR Chocolate and Deep Chocolate in FCU.....	\$ 25
	(c)	K19c Cowan, perf 14x15	
		In UHM Chocolate, Deep Chocolate and Red Chocolate.	\$ 60
		OR block of four, 1LH 3UH in Deep Chocolate.....	\$ 90
		OR 2LH 2UH block in Chocolate (bottom right corner selvedge).....	\$ 80
		OR block of four in fair commercially used condition. Parcels cancellation.....	\$ 2
		OR FU singles, Chocolate, Deep Chocolate and Red- Chocolate.....	\$ 3
		K19d Cowan, perf 14	
		UHM copies in Chocolate, Deep Chocolate and Red- Chocolate.....	\$ 100
208	(a)	K20a Jones paper, perf 14.	
		UHM copy, fine.....	\$ 200
		OR VVLHM.....	\$ 100
		OR inverted wmk, UHM.....	\$ 200
		OR VLH.....	\$ 75
		OR good commercially used.....	\$ 50
		OR good commercially used, wmk inverted.....	\$ 40
	(b)	K20b Cowan, perf 14	
		VVVLH, centred right.....	\$ 85
		OR in blue. Superb commercially used block of four. Light multiple strikes of Fairlie cancellation 18 JUNE 1929 (see illustration front page this month). Glorious exhibition material and very very scarce.....	\$ 150
		OR Deep Blue, left selvedge (selvedge bar). Block of four with beautiful cancellation (Christchurch parcels 30 Sept 1933). Lovely scarce item.....	\$ 140
		OR nice lightly marked commercially used block of four in lighter shade. Top right unit shows background lines disturbance (plate flaw). Light Gisborne parcels cancellation 1930.....	\$ 140
		OR VFCU.....	\$ 35
		OR Blue and Deep Blue with heavier commercial marking.....	\$ 35
209	3/- MAUVE		
	(a)	K21a Jones, perf 14	
		Superb UHM copy.....	\$ 325
	(b)	OR VLH.....	\$ 175
		K21b Cowan, perf 14	
		Fine commercially used.....	\$ 200
		OR heavier marking.....	\$ 50

THINKING OF SELLING?

ASK C.P. LTD

- 6d HARVESTING**
- 109 (a) **L9a perf 13½x14, VM**
- (i) HM plate block of four, Plate 1 (no plate crack)..... \$ 100
 - (ii) As above, LHM, plate block with minor crack appearing from base of 1..... \$ 125
- (b) **L9b perf 13½x14, HM**
- (i) Nice LHM example with wmk inverted..... \$ 50
 - (ii) OR two covers, one to England, one to USA, both dated late December 1937. Second cover has 4/- Arms as well as L9b "New Zealand USA First Airmail" cachet. Postage Due USA 4¢..... \$ 12.50
- (c) **L9b ditto, overprinted Official**
- (i) LHM plate block of four in nice condition shows major plate crack from Plate 1. Also included (no charge) various states in L9b plate block with staining..... \$ 80
- (d) **L9c perf 12½ HM**
- (i) Nice LHM plate block No.2..... \$ 25
 - (ii) OR LHM block of four, R6/12, showing flaw in margin at top left. LHM..... \$ 12.50
- (e) **L9c ditto, overprinted Official**
- (i) LHM block of four, Plate 2, overprinted to top..... \$ 25
- (f) **L9d perf 14½x14, HM**
- (i) Block of four, LHM, Plate 2. Some perfs parted and strengthened. (Cat. \$200)..... \$ 75
- (g) **L9d ditto, overprinted Official**
- (i) Top marginal block of six, Rows 1 - 3, stamps 8 and 9, showing selvedge marking. Stamps UHM..... \$ 150
 - (ii) OR Left marginal block of four, LHM, showing R4/2, dot between two of the horses..... \$ 100
- (h) **L9e perf 14½x14, coarse paper, HM**
- (i) Used single, wmk inverted - superb condition..... \$ 150
 - (ii) OR LHM, two fine plate blocks, Plate 2 and Plate 3..... \$ 35
- 8d TUATARA**
- 110 (a) **L10a perf 14x13½m SVM**
- (i) Superb LHM block, plate A2, perf bottom to top..... \$ 95
 - (ii) OR perf top to bottom ditto..... \$ 95
- (b) **L10b perf 14x13½, multiple wmk, SHM**
- (i) LHM copy with inverted wmk..... \$ 30
 - (ii) Bottom right selvedge single, showing R16/10 small 'L' shaped flaw bottom left frame-line. Also invert. wmk..... \$ 35
 - (iii) OR LHM plate block of four, Plate A2..... \$ 70
 - (iv) Right selvedge block of four, LHM, showing burnish marks in selvedge - interesting and unusual..... \$ 40
- (c) **L10c perf 14x13½, HM**
- (i) LHM block of four, Plate 3..... \$ 30
 - (ii) OR LHM blocks in strikingly contrasting shades, Sepia and Sepia-brown (2)..... \$ 40

- (d) **L10d perf 12½**
 (i) LHM single copy showing R13/10 "deformed 8" at right..... \$ 15
 (ii) OR LHM plate block, Plate 3..... \$ 30
 (iii) OR LHM top right corner with selvedge block of four showing variety R1/10 "right hand value tablet Sepia instead of White"... \$ 50
- (e) **L010d ditto, overprinted Official**
 (i) Used single R13/10 break in '8'. Very fine used..... \$ 25
 (ii) LHM plate block, Plate 3..... \$ 100
- (f) **L10e perf 14x14½, coarse SHM**
 (i) LHM plate block Plate 3 and plate block Plate 4 (latter split perfs). The two.... \$ 25
- (g) **L010e ditto overprinted Official**
 LHM plate block Plate 3, fine..... \$ 75
- 9d MAORI PANEL**
- 111 (a) **L11a perf 14x14½, single WM, VM**
 LHM lower marginal block of four..... \$ 125
- (b) **L11b perf 14x15, multiple wmk, SHM**
 (i) Top selvedge block of four, LHM, no bar in selvedge..... \$ 250
 (ii) OR LHM block of four from top right-hand corner, including selvedge, serial number and horizontal and vertical bar..... \$ 250
- (c) **L11c perf 14x14½, HM**
 (i) Used copy, VFU, with inverted wmk..... \$ 50
 (ii) OR LHM bottom selvedge block of four with two buffer bars (wide selvedge)..... \$ 250
 (iii) OR LHM bottom selvedge block of four with one buffer bar..... \$ 250
- (d) **L11d perf 14x15, single wmk, (small design), VM**
 (i) Top selvedge horizontal pair with one buffer bar, hinged in selvedge only..... \$ 350
- (e) **L11e perf 14x15, multiple wmk, VM**
 (i) Fine commercially used block of eight..... \$ 25
 (ii) OR lower marginal block of four with one buffer bar..... \$ 25
 (iii) OR LHM top left corner block of four with selvedge, no bars at left, one bar at top.. \$ 30
 (iv) LHM lower marginal block of four with two black bars..... \$ 30
- (f) **L011e ditto overprinted Official in Black**
 (i) LHM lower left-hand corner block of four with selvedge one bar right and two bars at foot..... \$ 150
- 1/- TUI**
- 112 (a) **L12a perf 14x13½, single wmk, VM**
 UHM plate block A1 perf L to R..... \$ 250
- (b) **L012a ditto, overprinted Official**
 LHM block of four, plate A1..... \$ 125
- (c) **L12b perf 14x13½, HM**
 (i) LHM plate block of four, plate A1..... \$ 75
 (ii) OR top selvedge block of four with inverted wmk (3 UHM)..... \$ 250
- (d) **L12c perf 12½ HM**
 (i) LHM plate block of four, plate A1 (slight spot one stamp)..... \$ 225
- (e) **L12c ditto overprinted Official**
 (i) LHM plate block of four, plate A1..... \$ 85

- (f) **L12d perf 14x13½ coarse HM**
 (i) Airmail cover to London from Gisborne dated 2nd April 1945. 1/6d rate..... \$ 20
 (ii) OR nice set of plate blocks, LHM, plate A1 perf bottom to top, plate A1, perf top to bottom..... \$ 60
- (g) **L012d ditto, overprinted official**
 (i) Plate block of four, perf bottom to top.... \$ 80
- 2/- CAPTAIN COOK**
- 113 (a) **L13a perf 13-14x13½, single wmk, VM**
 (i) LHM with inverted wmk..... \$ 50
 (ii) OR LHM single showing R1/4 COQK flaw..... \$ 75
- (b) **L13b perf 13½x14 VM**
 (i) Top selvedge single, UHM, showing R1/4 COQK..... \$ 140
- (c) **L13c perf 13-14x13½ multiple wmk, HM**
 (i) R1/4 COQK in UHM single with (LH) selvedge. \$ 75
 (ii) OR R1/6 Top Hat variety with selvedge, stamp UHM..... \$ 150
- (d) **L13d perf 13½x14, HM**
 (i) Nice vertical pair, one stamp VLHM, feature R8/2 coconuts and R9/2 dots over bow. Superb..... \$ 400
 (ii) OR UHM single of this scarce issue..... \$ 175
 (iii) OR 2LHM singles, R1/4 COQK and R1/6 retouch to hat flaw..... \$ 20
- (e) **L13e perf 12½, HM**
 (i) LHM (one stamp) plate block of four, Plate 1..... \$ 350
 (ii) Superb top selvedge horizontal pair, UHM R1/3 and R1/4 COQK flaw..... \$ 150
- (f) **L13e ditto overprinted Official**
 (i) UHM plate block of four, plate 1 (one stamp minor thin)..... \$ 150
- (g) **L13f perf 12½, coarse HM**
 (i) Plate block of four, LHM, Plate 1..... \$ 150
 (ii) OR top selvedge single, UHM COQK flaw, R1/4 \$ 60
 (iii) OR LH copy of R9/8 extensive reentry and thickening of lines..... \$ 20
 (iv) OR fine LHM horizontal pair of R6/4 and R7/4; former major reentry and doubling.... \$ 50
 (v) OR SUPERB VLH bottom selvedge block of eight (4 x 2) showing major reentries in R9, Nos. 7, 8 and 10, and R10/9 and 10..... \$ 425
- (h) **L013f ditto, overprinted Official**
 (i) Top selvedge vertical pair, centred left, showing R1/4 COQK. Superb..... \$ 100
 (ii) OR top right selvedge block of four including R2/11 doubling of the left-hand side in the lower leaves of the tree fern and elsewhere (rigging, etc)..... \$ 200
- (i) **L13g perf 13.75x13.50, coarse HM**
 (i) Plate block Plate 1 showing burele band at left, minor tone..... 4 30
 (ii) OR right marginal vertical pair R5/12 and R6/12. Also R5/12 shows doubling of fine horizontal lines in the sky at right..... \$ 35
 (iii) OR R1/6 UHM with selvedge retouch to hat flaw..... \$ 100
 (iv) OR LHM single showing the fine double print - one albino variety..... \$ 225
 (v) OR plate block of four LHM Plate 2..... \$ 100
 (vi) OR bottom marginal vertical strip of four R7-10 number 7, showing plate wear in Plate 2..... \$ 50

- (vii) OR LHM plate block, Plate 3..... \$ 125
 (viii) OR First Flight cover Auckland to London
 with pair 2/- Captain Cook and 6d Coronation.
 NZ-USA First Airmail 28th December 1937.... \$ 15

3/- MT EGMONT

- 114 (a) Two first flight covers 1937, flight via San Francisco and resumption of service July 1940
 "Via New Caledonia/Canton Island/Hawaii cachet.
 "Fleet PO Pearl Harbour T H" cachet in purple.
 (b) L14a perf 14-13x13½ single wmk, VM
 LHM single showing letters wmk (not listed). \$ 50
 (c) L14b perf 13½x14 wet printing, VM
 LHM plate block of four, plate 1..... \$ 400
 (d) L14c perf 13½x14 wet printing, wmk inverted and reversed, VM. Superbly centred VLH copy... \$ 750
 OR well-centred commercially used example..
 Superb..... \$ 850
 (e) L14d perf 14-13x13½ multip wmk, HM
 Plate block, Plate 1, with inverted wmk,
 selvedge creased diagonally does not
 detract..... \$ 300
 (f) L14e perf 12½, HM
 (i) LHM plate block NO. 1..... \$ 500
 (ii) OR cover to London dated 16th June 1942
 at 3/6d airmail rate. Censored..... \$ 30
 (g) L14f perf 13.75x13.50, coarse HM
 (i) Used single R3/5 showing reentry to left
 tree trunk..... \$ 30
 (ii) OR plate 1..... \$ 225
 (h) L14g perf 14½x13½ coarse HM
 (i) Plate 1 LHM..... \$ 85
 (ii) OR single blurred centre, LHM..... \$ 25
 (iii) OR censored cover dated 16th December 1942
 to London at 3/6d rate..... \$ 30
 (iv) OR page of reentries R3/6 centre plate,
 R5/6 centre plate, R9/4 centre plate, LHM.. \$ 50
 (v) OR LHM single of R9/4 (extensive doubling
 in sky)..... \$ 35

CLIENT REMINDER

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CP Ltd's Warwick Paterson will be available to meet or speak to clients as follows:

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