

CAMPBELL



PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

VOLUME 46 NUMBER 7, FEBRUARY 1995



FROM NEXT MONTH: WILLIAM HUMPHRYS' ORIGINAL
DIE SUNK ESSAY FOR THE CHALON PORTRAIT (see p.10)

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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NEW ZEALAND NOTES

by Warwick Paterson

THE EVOLUTION OF STAMP DESIGN

How do we rate?

Again, the time has come for a long, hard, look at the stamp designs which have appeared in New Zealand during the past twelve months. Again, looking over the year's range, one is tempted to try to find a trend and to equate it to developments in society, the economy, and to trends appearing in the stamps of other countries.

It's a temptation which needs to be treated with caution; the extent to which you can draw weighty social conclusions from stamp designs is limited.

And, as ever, I allow that mine is only a point of view.

But having said that, trends in design generally do follow a pattern from year-to-year and from decade-to-decade and my ruminations on the subject may not be entirely idle.

As ever, the point is reinforced that a stamp is an instrument of fiscal value, designed to serve a specific purpose, and - although stamps have come to represent much, much, more as little bearers of whatever good news we can find to offer the world about ourselves - they still have to fulfil a day-to-day function.

Therefore, any criticism covers the size of the stamp and its suitability for the use outlined above. What, last year, I called image-making qualities and dignity of design have to be taken into account and the most basic feature of the stamp - the face value - has to be fully readable by even those with failing sight. Design quality, "inspiration", and the "satisfaction level" need to be considered, and high quality production must always be of great significance. A poorly produced stamp invariably fails to make the grade. Fortunately, we haven't seen many real cheapies on the New Zealand scene for some years.

This year, however, I want to propose an hypothesis about stamp design generally.

In common with all forms of advertising, and media presentation, major trends are evident in successful examples of the art to show the way things have been moving for some years. I suggest that stamps, as a major form of the communication of pictured ideas, tend to lag behind illustrated journalism and advertising but none-the-less are influenced by them.

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.

To my eye, there is a continuing movement away from stylised illustration in all fields towards more naturalistic or "caught in the act" concepts. Advertising in the early and even middle part of the 20th century tended to produce illustrations that looked like statements. Children in over-posed, often unlikely positions with exaggerated expressions on their faces, seem to have pervaded the advertising world well into the 1950s and perhaps even beyond.

Photo-journalism took a leap forward during the Second World War, where, led by documentaries, the objective was to convey what we could only imagine was really going on. Sports illustration raced ahead when Roger Bannister broke the four-minute mile. Looking back through New Zealand stamp issues over the years, you can see the evidence of this trend. Definitive issues tended to be just that, defining the stature and the revered position of the Monarchy in stationary and impressive poses. Even the early Pictorial commemoratives and Health issues tended to take the form of statements. Hence, if the Smiling Boy in the 1931 Health stamps was required to look healthy and happy, then he had to look doubly healthy and happy to the point where he looks quite unlike any healthy, happy child anyone has ever seen. And where Royalty were included in the stamp designs, they were taken from posed illustrations approved, no doubt, by the Palace and very much in the style of Tatler or "The Sphere".

The invention of photo-mechanical printing processes opened up a new truly representational world to the stamp designer (gravure, litho, etc).

Television, however, must have had a lot to do with our need to see things as natural. It's an unforgiving medium and overly stylised behaviour comes over as simply pompous. In other words, people have to be natural on TV, and natural in a thoroughly believable way. This applies to their body language, clothing, facial expression and appearance.

What of the hypothesis? Effective stamp design as a form of communication is under no less pressure to evolve. Here in New Zealand, at least one series of issues shows in a very clear way the awareness of our stamp designers and those who choose them, of the movement in styles. And yet, in other cases which I will demonstrate, stamp design in New Zealand hasn't moved forward much at all in the last generation or two.

Today, some of the more believable designs mimic mass electronic media effects.

Tourism issue:

There were five values, with a special stamp for the booklet issue. Dealing with the latter first, this is a tiny stamp which breaks a number of rules and doesn't get away with it. The central scene is a mish-mash, but perhaps white-water rafting usually is. The face value (45¢) is at an angle and could cause problems for the poor-sighted. The other five values, however, appearing in sheets, the \$1.80 in a miniature sheet, employ the same highly stylised oval format with "New Zealand" and the face value always at a peculiar angle to the orientation of the stamp. The scenes have action, colour and interest, and must be said to succeed at least to a point.

Conclusion: a set which makes a statement, conveys a potent message but does not represent much advance in New Zealand stamp design.

New Zealand Endeavour:

Another of the infuriating circular stamps which New Zealand Post seems to consider state of the art.

In this case, the stamp is relatively unmemorable, with the \$1 symbol readable enough but with the yacht sailing uphill and an over-abundance of tiny detail crammed into the background (a compass-rose, etc). A hard stamp to use, a continuation of the \$1 Circular Kiwi gimmick and, I regret, another in the tradition of crammed little designs which seem to be trying too hard to please.

Conclusion: doesn't fit the hypothesis. It ought to, with its "modern" shape, but somehow it is still bogged down in many of the less desirable features of traditional New Zealand stamp design.

\$20 Definitive:

Probably an issue awaited with more trepidation than any other in the last few years. A \$20 stamp! Who was going to use it, who needed it, who wanted it? But it arrived, with all its security devices and unusual features. In the end, in my opinion, it is remarkably effective. While the design is crammed - in the sense mentioned above - because the treatment is subdued and bi-colour only, and because the design has a certain majesty, it seems to succeed.

Conclusion: other than in its huge size, not an advanced design in terms of the hypothesis but certainly one that works in a very traditional "gilt edged" sense.

1950s "All Shook Up"

In a continuation of this nostalgic series, NZ Post reminds us of some of the familiar icons, events and customs of the period. The \$1 and \$1.20 issues (Aunt Daisy and HM The Queen) have some real life to them. The value symbols are too small, however, and with their rather contrived gold "label" backgrounds are sometimes distinctly hard to read. Try distinguishing the \$1.50 from the \$1.80 from a distance of more than a metre. Coathanger? - maybe. What I do remember is that when lanes were added either side it became known as the "Nippon Clip-on". And I recount this with the greatest respect for the genius of the Japanese engineers who prefabricated the extra lanes and sailed them out to New Zealand on the back of a cargo-ship.

Conclusion: nice try! Here the designer shows his awareness of period style.

Kiwiana issue:

These items known to most Kiwis as part of their culture but probably in many cases quite new to anyone else, other than possibly Australians, certainly break new ground for NZ stamp issuing. It's the old "statement" again and this time ten of them; but at least most of them are authentic. Again, the values are a little small but at least readable.



And how many overseas collectors know that the paua shell used to occupy a place in many New Zealand homes as - yes - an ashtray?

The Four Seasons:

These are odd-shaped stamps (long and narrow) with tiny figures and scenes and unusual lettering. The best I can say is that the colours used convey something of the seasons themselves, but you have to look hard and long at the designs to get anything much more out of them.

Conclusion: hardly a trail-blazing issue.

Maori Myths:

In my opinion, one issue that succeeds perhaps more than any other for 1994. The stylisation is there but it's not stultified and boring. The designs themselves tell a story. The characterisation is good, with just a little humour. Above all, they don't take themselves too seriously and definitely break new ground for New Zealand issues. Conclusion: a super set showing imagination, maturity, understanding, and a social message for all who want to receive it. Fits the hypothesis.

Health issue:

Herein lies a problem, I regret. Are the children someone's idea of what they would like us to think children are like? If this sounds obscure, look at the children in the British Christmas stamps for 1994, illustrated here. Here the children have that delightful quality of involvement-with-
unselfconscious-innocence which, in my mind, makes a charming picture. Each of the children has a different expression, but each is a believable expression and one instantly recognised by any who have had anything to do with children. No-one had to tell these children to smile or manipulate their expressions so that they put over a "healthy, happy" message.

Conclusion - and I regret this - numbingly forgettable. A formula issue for the "stamps on stamps" thematic market.



"The Catalogue is all I had hoped it would be - and more. You folks are to be congratulated on a superb job, and I do subscribe to your Newsletter, another superior product. Thank you for both of them.

Thank you too for the stamps on the package that included the new \$20.00 beauty. The whole thing arrived in perfect shape."

(M.S., USA)

Man on the Moon issue:

If you have to have a hologram on a stamp, I suppose this is as good as any.

Conclusion: NZ Post has boldly gone where others have gone before.

A-B self-adhesives:

A stylised design with a lot of colour and not much else. As a peel-and-stick stamp to be used by the million, it succeeds well enough, but if anyone asked you to remember what it looked like, how would you manage?

Conclusion: none offered. Was the slogan a late addition?.

Wild Animals issue

A well-designed and generally successful issue in all essentials (which, by the way, sees New Zealand continuing to illustrate everyone elses animals and events but its own). Carefully pitched, I surmise, to the junior collector market but none-the-less successful for that.

Conclusion: well done, New Zealand Post - good sound stuff.

Christmas issue, 1994:

Six values with a miniature sheet design as well. Certainly a hard set collectively to criticise, moving from genuine family interest and characterisation in the \$1.50 and \$1.80 through sugary and contrived in the 80¢ and 45¢ booklet stamps. The issue will probably be welcomed by many who use stamps and perhaps that's its greatest recommendation.

Conclusion: something of an advance in a number of values, bearing out the hypothesis in a qualified way.

Cricket Issue:

Already criticised in these pages, I find it difficult to say much more. Generally unimpressive with their unnatural poses, laboured perspective, and facial expressions. This was not a good choice on which to base the NZ Post "Limited Edition" collectible.

Conclusion: I wonder if the NZ cricket team used them on their letters? The \$1 value is one of the more off-putting stamps of the past few years. The 45¢ booklet designs are really just a bit of fun.

Overall conclusion:

New Zealand stamp design is moving ahead and coming to grips with some of the challenges outlined in the hypothesis. Whether our designs all succeed and compete in the crowded world of stamp issuing is unlikely, in my opinion, this year.

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AT ANY TIME (24 HOURS) WHICH SUITS YOU ON +64 9 379 3086
AND LEAVE YOUR MESSAGE WITH OUR (VERY HUMAN) RECEPTIONIST.

HONOUR FOR KEN McNAUGHT

On the 31st December it was announced that one of New Zealand's leading philatelists for the past fifty years was honoured by the Queen as a Companion of the Queen's Service Order for Community Service - a New Zealand honour.

Ken's enormous contribution to the research and written literature of New Zealand philately almost defies the attempt to catalogue it, but mention of "The Postage Stamps of New Zealand" Volumes 2 to 7, and an appreciation of the amount of work he put into them, is enough to give an inkling.

But that is simply the tip of the iceberg. Ken seems, as well, to have specialised in almost every possible aspect of New Zealand postal history and currently writes extensively on a wide variety of subjects. The current issue of "The New Zealand Stamp Collector", published by the Royal Philatelic Society of New Zealand, contains several of his contributions, one of which is "Nelson's Second Series of Letter/Number Datestamps of 1864".

But lists of achievements and contributions always seem to me to miss some of the real character of the individual. For most of us in the philatelic trade and philatelic societies, as well as others of the public who show interest, Ken has been an unfailing source of detailed information and opinions generously given. For instance, a simple query to Ken, in my experience, is guaranteed to produce between one and three pages of closely handwritten information, much of it, no doubt, stored in the memory but all of it fascinatingly interesting. In a way, "send it to Ken" for an opinion is almost too tempting an option, if only because you know it's the quickest way of getting the whole story and not just half of it.

Ken's wife, Ella, was a delightful lady who supported Ken over many years in what is the most social of hobbies. She died several years ago.

Typically, in the New Year, when my son Scott and I visited Ken at his home in Hamilton to offer our congratulations, he was busy tidying an already immaculate property. Readily, he invited us inside for the strongest and most refreshing tea I have enjoyed recently (perhaps that's why he remains so sharp!) and was engrossed in a sorting-out process of volumes of New Zealand philatelic material. His only complaint - "I don't seem to be able to find things as easily as I used to".





PRESENTATION STAMPS (see page 13)

PROOF AND ESSAY MATERIAL

A small lot, found recently in the UK, including a number of much sought-after items.

- 260 (a) **Long-type fiscals.** Lovely plate proofs printed on card in pairs of the 2/-, 2/6d and 3/- values. No gum and very light hinges. Very fine..... \$1250
- (b) **Set of long-type fiscal specimen overprints.** All overprinted specimens in sans serif capitals in black, 14.5 x 2.5mm. Included are 4d Orange, 6d Brown-red, 8d Deep Blue-green, 1/- Pink, 2/- Blue, 2/- Violet, 2/6d Brown, 3/- Violet, 4/- Brown-red, 5/- Green, 6/- Rose, 7/- Blue, 8/- Blue, 9/- Orange, 10/- Brown-red, 15/- Deep Green, £1 Pink, 25/- Blue, 30/- Brown, £2 Violet-purple, £4 Light Blue, £5 Blue, £6 Orange-vermilion, £10 Blue, £20 Yellow. Magnificent set of 25 values, all imperforate, printed on thick card. Margins generally excellent with occasional faint spot. Generally, very fine lot of items of great rarity..... \$8750
- (c) **Christchurch Exhibition plate proof** in Dull Brown-red and Green. Superb..... \$ 400
- (d) **1935 Pictorial Essays by T.I.Archer** (designer of the 6d value). The essays are in the form of die proofs and include ½d Stag (slight vertical crease) in Pale Blue; 1d Lake and Mountain (Mitre Peak), Brown; 1d in Pink (mountain scene); 2½d Mitre Peak in Grey-green; 2½d mountain in Deep Blue; 2½d in Slate Blue; 6d mountain in Purple. Seven glorious items and ideal frontispiece for 1935 Pictorial collection..... \$4250
- (e) **Surface-printed die proof design for the 1935 Pictorial series** (designer unknown). 1d Maori with cloak and erupting mountain in background. Design: Orange..... \$ 250
- (f) **Essay by James Berry for 2/- "Peace" value** (design dated 1944). Mythical design of Britannia riding the waves and symbolic representation of the sea link between New Zealand and Great Britain. Signed..... \$ 750

SUPERIOR NZ CHALON COLLECTION

Illustrated this month:

A die proof of the original Chalon Head Essay by William Humphrys, printed on India paper and die-sunk on card. Engine turned background design with ornamental circular frame. Half length portrait. Only a very few copies exist in different states and this example may be unique. Superbly handsome item (89x74mm).

This item is part of the fine collection of NZ Chalons brought together in London over a period of many years and which will be offered by Campbell Paterson Ltd over the next few months.

Provenance

Note: This item is from the H.L.Bartrop collection broken up and sold by Christies (London) in 1984. It passed through their hands a second time in 1989. One other of the three believed to exist was sold by Christies in October 1989.

KING GEORGE V (Recess engraved)

Plate blocks in unhinged mint condition. Some hinged very lightly in the selvedge. A magnificent line-up - the result of many years searching for the right item. All UHM unless otherwise stated.

Note: Prices reflect the hardening demand and increasing scarcity of this type of specialist material in superb UHM condition. Catalogue prices will reflect this same movement.

- 1½d GREY
- 327 (a) K1a perf 14x13½, plate 14. Well centred, very fine..... \$ 400
- (b) K1d Pictorial paper, perf 14x13½. Beautiful block with most of No.14 at top and right-hand vertical pair, no wmk. Definitive piece..... \$ 200
- OR nice item as above with half of number cut off. All wmk..... \$ 100
- 2d VIOLET
- 328 (a) K2a perf 14x13½. Superb block of four, plate 15, in Violet shade. Superb centring and condition... \$ 450
- OR plate 16, as above, very nice item..... \$ 400
- 2d YELLOW
- 329 (a) K2d perf 14x13½, plate 15. Perfect condition.... \$ 400
- OR plate 16..... \$ 400
- (b) K2g perf 14 line. Block of four with small part of No.15 present. Rare..... \$ 250
- 2½d DEEP BLUE
- 330 (a) K3a perf 14x13½, plate 17 in lovely well-centred block..... \$ 415
- OR in very fine used block with Half Moon Bay cancellation 13 May 1930..... \$ 415
- 3d CHOCOLATE
- 331 (a) K4a perf 14x13½, plate 18 in nice block showing platewear, centred slightly low..... \$ 600
- OR plate 19, beautiful condition..... \$ 600
- (b) K4d Pictorial paper, perf 14 line., plate 19. Partial number but number substantially present. Beautiful condition..... \$ 475
- 4d YELLOW
- 332 (a) K5a perf 14x13½, plate 20 in magnificent block of four, centred slightly low..... \$ 400
- 4d VIOLET
- 333 (a) K5d perf 14x13½, plate 20 in lovely block of four, Dull Violet..... \$ 475
- 4d DEEP PURPLE
- 334 (a) K5g perf 14x14½, plate 44. Nice example in Blackish-violet. Deep bright shade, very distinctive and a great rarity in our experience. UHM..... \$1000
- OR Lovely block of four missing left-hand selvedge but UHM in the stamps and magnificent appearance..... \$ 500
- OR plate 44, another magnificent item, UHM..... \$ 415
- OR plate single, ditto..... \$ 60

- 335 (a) **4½d DEEP GREEN**
K6a perf 14x13½. Superb block, plate 21..... \$ 600
 OR plate single, UHM..... \$ 100
- 5d BLUE**
- 336 (a) **K7a perf 14x13½, plate 43** in the Steel Blue shade.
 Beautiful condition..... \$ 600
 (b) **K7b perf 14x14½, plate 43** in the Pale Ultramarine
 shade..... \$ 500
- 6d CARMINE**
- 336 (a) **K8a perf 14x13½**. Lovely block of four, plate 22
 with worn plate, in the full Pink shade. This is
 a lovely item..... \$ 850
 OR in Carmine shade, equally as good..... \$ 750
 (b) **K8d on Pictorial paper** with sideways wmk, perf 14
 line. Lovely example of this rarity, plate 23,
 with complete number..... \$1500
- 7½d DEEP RED-BROWN**
- 337 (a) **K9a perf 14x13½, plate 24** in beautiful block..... \$ 450
- 8d INDIGO BLUE**
- 338 (a) **K10a perf 14x13½, plate 39** in lovely UHM block.... \$ 525
- 8d RED-BROWN**
- 339 (a) **K10d perf 14x13½, plate 39, UHM** in Red Chocolate.. \$ 675
 OR in Red-brown..... \$ 650
- 9d SAGE GREEN**
- 340 (a) **K11a perf 14x13½ plate 25** in Sage Green..... \$ 715
 OR plate 25 Sage Green..... \$ 715
 OR single plate 25..... \$ 125
- 1/- VERMILION**
- 341 (a) **K12a perf 14x13½ plate 26** in Orange-vermilion
 shade. Nice example, if centred a little low.... \$ 625
 OR plate 27. Magnificent item..... \$ 900
 (b) **K12b perf 14x14½ plate 41** in lovely block of
 four Orange-vermilion..... \$ 625
 OR plate 42 in the scarce Salmon shade..... \$ 900
 OR plate 41 in Orange-vermilion used single..... \$ 100

Continued p.14

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PRESENTATION STAMPS

Delightful frontispiece to any collection of early New Zealand, and currently very, very, scarce. Each copy is cancelled at bottom right-hand corner by two parallel black lines which prevented the stamps from being used. The stamps were prepared in the early 20th century for inclusion in presentation albums and sets often given to visiting dignitaries, Post office officials, or retiring civil servants and politicians.

Note: Condition throughout is very lightly hinged and very fine and fresh.

- 348 (a) **B3a 1982 issue** with W4 wmk, perf 12½..... \$ 20
 (b) **C1a 1874 issue** with W3 wmk, perf 12½..... \$ 150
 (c) **C2a, 2d Rose, 1874 issue** with W3 wmk, pef 12½..... \$ 150
 (d) **C3a 1874 issue** with W3 wmk, perf 12½, o/c high and left..... \$ 300
 (e) **C4d, 4d Indian Red, 1878 issue**, wmk W3, perf 12x11½. Very well centred and fine, full OG..... \$ 600

Note: All the current listing have full original gum and are lightly hinged unless otherwise stated.

- (f) **C5c 6d Blue, 1878 issue**, perf 12x11½..... \$ 300
 (g) **C6c 1/- Green**, perf 12x11½. Lovely copy, centred slightly right..... \$ 400
 (h) **C7a 2/- Claret**, perf 12x11½. Glorious copy centred low in very deep rich shade. Outstanding..... \$1250
 (i) **C8a 5/- Grey**, perf 12x11½. Centred right but another excellent item..... \$1500

1898 PICTORIALS

- 349 (a) **E1a ½d Mt Cook, Purple**. Slight ink marks and stain..... \$ 2
 (b) **E2a 1d Lake Taupo**. Superb..... \$ 8
 (c) **E5a 2d Pembroke Peak**. Centred left..... \$ 90
 (d) **E9a 3d Huias, London Print**. Superb, if light vertical crease..... \$ 50
 (e) **E11a 4d White Terrace**. Few minor stains..... \$ 25
 (f) **E14b 6d Kiwi, Green**. No wmk, perf 11. Centred high..... \$ 150
 (g) **E16a, 8d War Canoe, London Print**. Superb..... \$ 100
 (h) **E18a, 1/- Kea and Kaka, London Print**..... \$ 150
 (i) **E7a, 2½d Wakitipu**..... \$ 20
 (j) **E17a 9d Pink Terrace, London Print**. Centred left..... \$ 85
 (k) **E8c, 2½d Lake Wakatipu**, perf 11, wmkd. Centred low..... \$ 25
 (l) **E13a 5d Otira Gorge, London Print**..... \$ 90
 (m) **E20d 2/- Milford Sound**, wmk'd, perf 11. Superb... \$ 300
 (n) **E21e 5/- Mt Cook**, perf 14, sideways wmk. Brilliant copy and shade..... \$ 550
 (o) **F5a ½d Green Mt Cook**, new plates, perf 14. Superb..... \$ 50
 (p) **E4b 1½d Boer War contingent**, perf 14, centred left (right marginal copy). Superb example..... \$ 50
 (q) **E3a 1d White Terrace**. Nice item..... \$ 30
 (r) **G1a 1d Universal, London Print**. Superb..... \$ 20
 (s) **E6b 2d Pembroke Peak**, perf 14. Centred right..... \$ 15
 (t) **E12c 4d Lake Taupo**, perf 14. Superb..... \$ 20
 (u) **E14e 6d Kiwi, Red**, perf 11. Nice copy..... \$ 65
 (v) **G11a 1d Universal Surface Print**..... \$ 175
 (w) **E10a 3d Huias**, reduced, perf 14. Superb..... \$ 150
 (x) **E15a 6d Kiwi Red**, reduced size, perf 14, centred right..... \$ 125
 (y) **E19b 1/- Kea and Kaka**, reduced, perf 14x15. Superb..... \$ 550

PRESENTATION STAMPS (cont'd)

EXPRESS DELIVERY	
350 (a)	U1a 6d Express Delivery , perf 11, sideways wmk. Copy with marginal and gum fault but most attractive..... \$ 25
LONG-TYPE FISCALS	
351 (a)	Z02f 2/- Blue , perf 14, De la Rue paper. Superb example..... \$ 200
(b)	Z06f 5/- Green , perf 14, De la Rue paper. Again, a wonderful item. Some gum stains..... \$ 125
(c)	Z015g f1 Rose-pink on De la Rue paper. Superb, well-centred example..... \$1750
POSTAGE DUES	
352 (a)	Y1a ½d Green and Carmine , large NZ, large D..... \$ 30
(b)	Y9a 1d , small NZ, large D, centred left..... \$ 10
(c)	Y13a 2d , small NZ, small D, fine example..... \$ 50
(d)	Y11a 3d , small NZ, large D, centred high..... \$ 25
(e)	Y14a 4d , some staining..... \$ 15
(f)	Y5a , centred left..... \$ 55
(g)	Y6a , stains and adherence..... \$ 20
(h)	Y2a 8d , slight stain at left..... \$ 125
(i)	Y7a 10d , staining..... \$ 25
(j)	Y3a 1/- , centred high, some defects..... \$ 25
(k)	Y4a 2/- , centred right, slight stain..... \$ 150
(l)	Y15a ½d second type , no wmk, perf 11. Fine..... \$ 15
(m)	Y16b 1d , perf 14..... \$ 20
(n)	Y17b 2d , perf 14, centred left..... \$ 20

KING GEORGE V PLATES UHM (cont'd)

OFFICIAL

3d CHOCOLATE	
342 (a)	K04a perf 14x13½ , plate 18 in lovely block..... \$ 450
4d VIOLET	
343 (a)	K05d perf 14x13½ , plate 20 in lovely block, Dull Violet..... \$ 450
344 (a)	K05g perf 14x14½ , plate 44. Deep Purple in nice used dated block (Foxton 1931)..... \$ 475
6d CARMINE	
345 (a)	K08a perf 14x13½ , plate 37. Nice block in Carmine shade..... \$ 525
	OR in brilliant Deep Carmine shade..... \$ 525
	OR ditto centred low..... \$ 400
	OR in Carmine Rose shade, lovely example..... \$ 875
	OR plate 38 in lovely shade of Rose..... \$ 925
9d PALE SAGE-GREEN	
346 (a)	K011a perf 14x13½ , plate 25 in perhaps the most perfect block we have seen. Deep Yellow Olive shade. Very rare indeed..... \$1975
1/- VERMILION	
347 (a)	K012a perf 14x13½ , plate 41 in nice block in Orange-vermilion..... \$ 525
	OR plate 27 in Deep Orange-vermilion, very fine used (slight thinning to selvage)..... \$ 750
(b)	K012b perf 14x14½ , plate 41 in Orange-vermilion... \$ 450
	OR plate 42 in Salmon..... \$ 750



KEN McNAUGHT (cont'd from page 8)

Fortuitously, an example of Ken's attention to detail is in front of me as I write. Mr J.R.Painter, of Avon, UK, had submitted an advertisement stamp which seemed to present some anomalies. Ken wrote:

2d Second Sideface stamp with misplaced advertisement.

- (1) The bright mauve colour of ink used to print the stamp design is found only in 1894 printings after the change from second to third setting. The postmark date of April 1894 is also consistent with an 1894 printing.
- (2) The advertisement colour is a dull purple or purple-brown, rather than mauve or pale violet and this also is consistent in the 2d value with Third rather than Second Setting. This colour of advertisement in 2d stamps perf 12x11½ (see (4) below) is not recorded in CP Catalogue, which records only some of the known colour variations in stamps perf 12x11½. This stamp is the perf 12x11½ variation of the normal perf 10 stamp listed as DA3g(8). I have a similar stamp to your client's 2d stamp in my reference collection.
- (3) When compared with a third setting reconstruction, this Wertheim Sewing Machine advertisement is seen to agree exactly with stamp Row 4 No. 2 in the top left advertisement pane. It has the sun advertisement on its right, the bottom frame of Poneke Table Jelly above, and L of LATTEY on the top right. This combination is unique to this plating position.
- (4) The perforation gauges 12x11½, not 12½.

Conclusion:

An off-centre but otherwise normal Third Setting stamp perf 12x11½. The particular advertisement colour (purple) is recorded under "THIRD SETTING" in Volume II of The Postage Stamps of New Zealand on page 34, but not included on CP Catalogue in which colours of advertisements in stamps perf 12x11½ are treated in a relatively simplified way.

I classify this stamp as follows:

"As CP DA3c(5), but colour purple as in perf 10. DA3g(8)".

Ken is a Fellow of the Royal Philatelic Societies of London and of New Zealand, and is a signatory of the Roll of Distinguished Philatelists.

He is a Past-President of the RPSNZ.

Long may Ken McNaught continue to enrich New Zealand philately.

The CP NEWSLETTER is a confidential source of information for philatelists and collectors.

Published by CAMPBELL PATERSON LTD, Auckland New Zealand. Subscriptions NZ\$35.00. ISSN 1172-0166

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