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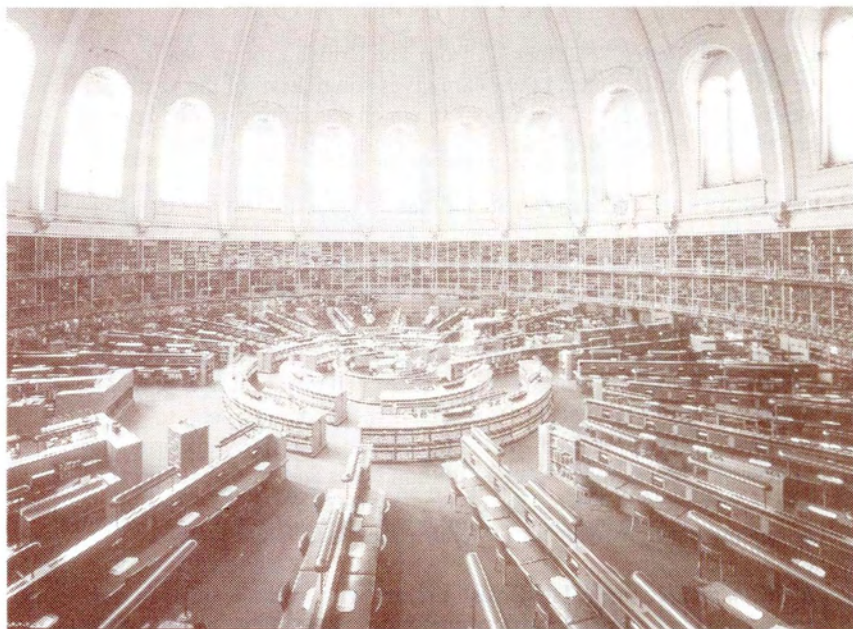


PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

VOLUME 48 NUMBER 12, JULY 1997



The Domed Reading Room at the British Library
All that, and air conditioning too!

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

CAMPBELL PATERSON LIMITED, PO BOX 5555, Auckland 1, New Zealand
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NEW ZEALAND NOTES

by Warwick Paterson

TAPLING'S "NEW ZEALAND"

During a visit to London in October 1994 I had – at the invitation of the Curator, Dr David Beech – the tremendous pleasure of going to The British Library in its current, but soon to be changed, site at The British Museum. The British Library is about to move, over the next twelve months, to a new building at St Pancras where it plans to improve its services to the public from a modern environment.

A recent newsletter, "Number 1", from The British Library dealing with the philatelic collections in their care gives some detail of the vastly improved environmental conditions in which the stamps will be kept – the "Philatelic Exhibition", which was first displayed in 1903.

The statistics are impressive. In addition to the major rarities that can only be regularly seen on exhibition at The British Library, will be added a lot of new material. The permanent exhibition will "continue to be much larger than a national philatelic exhibition with one thousand display frames, six thousand sheets, about eighty thousand items". There is to be a new temporary exhibition gallery with a 255 seat auditorium giving opportunities for new events. There will also be a new philatelic students' room giving access for researchers, by appointment, to collection material not on display. In order that the thirty-six principal collections, comprising over eight million items and all that supports them, may be safely moved, the philatelic collections will be closed completely during November/December 1997 and January 1998.

Dr Beech greeted me at The British Library with warm hospitality and showed me the original domed reading room, which must be one of the earliest examples of air-conditioning in existence. Air from the (cooler) basement was ducted upwards through the apertures in the desks. Later he took me below to the vaults where temperature is controlled at a low and safe level for the collections on display. Of particular interest to me, naturally, was Taping's New Zealand Chalon Heads. The Taping collection must be the most famous possession of The British Library and was formed by the wealthy Victorian businessman, Thomas Keay Taping, MP. Taping died early, at the age of 35, in 1891 and the collection was bequeathed to the Library. The philatelic collections' first curator, Edward (later Sir Edward) Bacon, arranged them in the style that Taping favoured, between 1892-1899.

GOODS AND SERVICES TAX

GST will be added to all prices listed in this Newsletter for local orders (12.5%). Overseas orders are "zero-rated" and do not pay GST.

The interesting thing about the collection is that it is the only major accumulation formed during the 19th century which is still intact and contains almost all issues of postage stamps and postal stationery, as well as most of the rarities issued up until 1890. Clearly it had a huge influence on the later course of philately as a prime source for the early standard handbooks published by The Philatelic Society, London (from 1906 The Royal Philatelic Society London). As pointed out by the British Library's first newsletter, the Tapling collection is strong in unused examples, with excellent ranges of shades and printings. I can vouch for the sheer quality of the New Zealand Chalon Heads section, with its unused copies of the London prints and pages of later printings with so many of the shades that are familiar to us today. Some deterioration in condition was evident and the absence of the advantage of work later carried out by students (see last month's Newsletter) was also evident in the arrangement of shades and plate wear examples (particularly in the 2d – and their sequence of different printings). Of particular interest was Dr Beech's response when I pointed out several examples of the latter. It became clear that the Tapling collection is regarded – as it undoubtedly is – as almost a time capsule of philately as it was practised in the late 19th century.

Re-arrangement to take account of later accumulated knowledge is not considered an option. The efficacy of such policy can well be seen, if only from the point of view of conservation. The full collection was originally arranged on 4,500 sheets and then put on exhibition in 1903 in display cabinets with 1138 vertical slides which kept the sheets in the dark when not being viewed. The result is a display of stamps of brilliance, and in shades so deep and true as to be remarkable.

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WE ARE ALWAYS GLAD TO HEAR FROM YOU.

Note.—These wrappers are printed in sheets of eight, two rows of four. The wmk., with N.S.W., &c., runs along one margin of the sheet; so that it is found at one end of four wrappers only on each sheet. Half the wrappers, therefore, of each type are found either unwmkd., or wmkd. *ONE PENNY* only. Wrappers with the stamp surcharged *SPECIMEN* are also chronicled with wmk. a Kangaroo and the letters A.P., and wmk. a Kangaroo and an Emti; these are probably essays of wmk. I possess a similar wrapper, the only wmk. on which is P.C?—no doubt a manufacturer's mark.

POST CARDS.

1875-76.—Type of the adhesive of 1864 in right upper corner; Arms of Great Britain and inscriptions in upper centre; a plain frame; two varieties of size of the frame and of the card.

1d., rose on white.

1883.—Stamp and inscriptions as above, with the necessary additions; no frame. 1+1d., rose on buff.



LETTER SHEETS FOR THE TOWN OF SYDNEY.

1838.—Arms in a circle as annexed. Embossed plain on sheets of white or grey-blue wove paper. No value indicated.

(1d.) white, grey-blue.

NEW ZEALAND.

1855-73.—Portrait of Queen in a circle as cut annexed. Various papers, &c.

1855.—Blue wove paper; imperf.

1d., red. | 2d., blue. | 1s., green.

1859.—Thickish white wove paper; imperf.

1d., orange-red. | 6d., orange-brown.
2d., blue. | 6d., fawn.
6d., reddish-brown. | 1s., green.

Perf. 13. 2d., blue (1863?)



1862-63.—Thin greyish wove paper; imperf. and perf. 13.

1d., orange, carmine. | 6d., black-brown, red-brown.
2d., lavender, ultramarine. | 1s., green.

1862-66.—Wmk. a Star; imperf. and perf. 13.

1d., orange, vermilion. | 6d., black-brown, brown.
2d., deep and pale blue. | 6d., red-brown.
3d., brown-violet, lilac. | 1s., green, yellow-green.

Perf. only.

4d., rose (1865).
3d., mauve (1866). | 4d., yellow (1866).

1864.—Wmk. N. Z.; imperf. and perf. 13.

1d., red. | 2d., blue. | 6d., red-brown. | 1s., green.

Note.—This appears to have been a provisional issue, made during a temporary exhaustion of the Star wmk. paper. All the above, except the issue on blue paper, and the varieties which were only issued perforated, may be found rouletted or pin perforated, *unofficially*.

1872.—Wmk. Star; perf. 12½ and 10.

1d., brown. | 2d., vermilion. | 6d., blue.

1873.—Various papers; perf. 12½.

a. No wmk. 1d., brown. | 2d., vermilion.

b. Wmk. N. Z. 2d., vermilion.

c. Wmk. Diamond pattern. 2d., vermilion.



1874-77.—Various types, lettered NEW ZEALAND POSTAGE above and value below; perf. 12½ and 10.

1. Wmk. N. Z. and a small Star.

a. White paper.

1d., lilac. | 3d., brown. | 6d., blue.
2d., rose. | 4d., claret. | 1s., green.

b. Bluish paper. 1d., lilac. | 2d., rose.

2. Wmk. large Star (1877).

1d., lilac. | 2d., rose.

1878.—Type as third cut above; wmk. N. Z. and Star; perf. 11½.



2s., pink. | 5s., grey.

1882.—Similar types to those of 1874, but lettered POSTAGE AND REVENUE; wmk. N. Z. and Star; perf. 12.

1d., rose. | 4d., sea-green.
2d., lilac. | 6d., brown.
3d., yellow. | 8d., blue.

Reproduced here, the full coverage of the New Zealand Chalon issue listed in "The Philatelic Handbook" by Major E B Evans, R.A., and published by Stanley Gibbons and Co., London, in 1885. The ground-breaking nature of Tapling's material up to 1891 added to Bacon's work on it can be gauged by the extremely sketchy nature of the published knowledge of the issue in this period.

**THE NATURE AND EXTENT OF THE CHALON HEAD
PORTION OF TAPLING'S NEW ZEALAND COLLECTION
LATER ARRANGED BY E D BACON AND LISTED BY MR
GORDON SMITH IN 1893**

The listing represents multiple copies in the following groups:

Mint and Used London Prints, First Colonial Prints, Richardson Prints on white paper, including such varieties as rouletted pin perforated 8½, serrated perf 18, perf 13. It records printings on Pelure paper (all four values) and refers to the 1862 of the 2d on unwatermarked Provisional white paper with variations rouletted 6½ and perf 13. There are watermark Large Star imperforate printings by Davies. There is a listing of the 1/- Blue-green under "colour changed". This will be the variety which we now regard as "saved from the wreck of the 'Colombo'".

Under 1863-1865 printings on watermarked Large Star paper, Mr Smith lists perf 12½ and 13 – one wonders what the listing 2d Blue "washy colour" indicates – is this an early acknowledgement of plate wear?

1864 printings are listed on NZ watermark paper imperforate with a full range of experimental separations and varieties, including forged perforations: Under perf 12½ are listed 4d Yellow, 4d Mustard and 4d Ochre-yellow (colour changed). This is quite a reasonable approximation of the currently accepted range of shades available in the 4d Yellow. Watermark lozenges are listed with no watermark and watermark NZ listings for the 2d Vermilion.

While the above is not a complete listing of Taping's New Zealand Chalon Heads, it does adequately indicate the gulf which separates Mr Smith's listing from Stanley Gibbons' in 1885. It is a testament to the superb work of cataloguing and improving the listings of Taping's voluminous material by E D Bacon.

Dr Heinz Jaeger to the Collectors' Federation AGM, Hanover 1996, quoted in the Philatelic Exporter, March 1997:

"Allow me after 47 years in service to philately, to the profession, and to our 500-year-old foster-mother, the Post, to offer you my observations and advice. Philately, and its collectors' federation, is not a political party nor an industrial company, not a philosophy which requires expansion, not a religion which fights for its dogma, not a top sport with a world cup, not a competitor for wireless and television time. Philately is a lovable leisure activity with spirit and culture, a well-loved elixir for life, ignored in youth, vital in old age. Philately gives an eye for measurement, honesty, toleration, reason, knowledge, intelligence."

DEREGULATION – WHAT'S IN IT FOR US?

Recently the New Zealand Herald published a summary of what we can expect from the imminent deregulation of New Zealand Post. Financial Editor, Bernard Orsman, looked around the world for other postal administrations that had been deregulated and tried to draw some pointers and conclusions.

But there are very few examples of postal deregulation in the world today and you have to look hard to find them. A conclusion that one could draw from the recent announcement regarding New Zealand Post is that the free marketeers are about to take the knife to State Owned Enterprises like New Zealand Post in order to prove that even in their coalition with a supposedly centrist party, they need something just to show who is boss.

Mr Orsman says that despite claims by the Minister of Communications, well-known technocrat and free marketeer, Maurice Williamson, that only Sweden appears to offer experience that could be remotely useful for the model proposed in New Zealand.

Apparently Chief Executive Elmar Toime has argued for postal deregulation on the grounds that it is consistent with the Government's policy. He said it will also add as a stimulus to drive the 1994 Company of the Year harder, bringing sharper pricing, service and innovation. New Zealand, by the way, is already largely deregulated and parcels over 200g (80c or more) are already open to full competition.

The three countries, then, are Sweden, Finland and Argentina.

The State Owned Posten AB is still the only company in Sweden which offers a full service to households and businesses except in a couple of localised areas. Foreshadowing what many people feel will be a reality in New Zealand, competition has been restricted to business mail while two other operators, City-Mail Sweden AB, which handle pre-sorted mail from large firms and organisations; and Svensk Direktreklam AB handles direct mail advertising.

The National Post and Telecom Agency supervises and acts as a licensing authority.

As in New Zealand, Sweden has an agreement with the postal authority guaranteeing social obligations but unlike New Zealand, the Swedish Government pays a subsidy for postal services in areas where there is no alternative or services are not commercially viable.

"I eagerly look forward to once again receiving my regular shipments. The service you provide is outstanding."

(F.G., British Columbia)

Finland deregulated in January 1994. So far Finland appears to have gone only part of the way with a Government agency issuing licences and retaining a high degree of control over postal operators. So far only the state-owned Finland Post has been granted a licence to provide household and international services.

In Argentina, the state Post Office provides below-cost subsidised postal services but these are so sub-standard that about fifteen private companies have entered the market. Just about the entire competitive postal service operates in favour of companies which can afford the 30% - 100% extra cost which will buy them a reliable service.

There are only two large players, DHL and FEDEX. The Argentine government wants to deregulate further but wants a third player at least to buy their postal business to encourage competition.

Does this tell us something of what we can expect from deregulation? Frankly, no, except that one is forced to the conclusion that New Zealand Post will continue to be the agency supplying what the general public would regard as an adequate service, particularly where it applies in country areas. It's hard to see other operators being interested in much more than the high-bulk lucrative business mail market in the main centres.

Another possibility is that what Mr Williamson and Mr Toime really have in mind is full privatisation (in five years?) although this has been strenuously denied.

PS: The Sunday Star-Times of May 4th points out that the Swedish example quoted above is "not perhaps encouraging". The article points out that in February, Posten, the State mail service, increased the price of a letter by 30% to more than NZ\$1, making it the most expensive in Europe and one of the dearest in the world. Swedish media, says the Sunday Star-Times, have published reports that a businessman found it cheaper to post letters to his local customers while on a business trip to London. Mr Williamson said that Swedish-style price rises could not occur in New Zealand. Under the Government's Deed of Understanding with New Zealand Post, the price of a standard letter is capped at 45c for the next three years.

Fine – but what comes then?

BUDGET YOUR STAMP PURCHASES MONTHLY.

All issues available at a discount
(some as high as 20%). 'Ask for details.

1½d BOER WAR “GRIPPER MARKS”

Mr Colin Larsen has, after a study of records held by The Royal Philatelic Society of New Zealand regarding the numbering and issuing of sheets of stamp paper in the period of the 1½d Boer War printings, sent further observations which do narrow down the field of study somewhat.

By his observations, Colin has identified a group of numbered sheets issued with the printing of the 1½d Boer War numbering 274573 – 274672. This is a small final printing of 95 sheets, five sheets having been damaged in the printing operation and not issued. According to Colin, New Zealand Post still holds the plate used, and an examination suggests to him that ‘gripper marks’ are not caused by the plate itself. He holds to his suggestion that another press was used but required a different type of mounting for the plate. Clearly, any further observations of sheets falling within the numbered range mentioned above, will be of interest.

FIVE HUNDRED YEARS AGO.....

Ever had trouble understanding – or explaining – the principle of intaglio plates? Perhaps even the term “intaglio” causes problems for some. Intaglio simply means the process of printing from a recess engraved plate. The recesses representing the design of the stamp, bank note, or what have you, are produced by rocking in the design in reverse by a curved die. The other intaglio process is that of photogravure in which the recesses are etched into the surface of the plate by the action of acid.

They say the best way to educate is to entertain and that’s what one Lewis Ravenscroft did sixty years ago writing in the “Scott’s Monthly Journal”.

Apocryphal, or not, it will educate you if intaglio printing is a mystery to you, and will intrigue you, even if you thought you knew it all.

“The scene is Florence, golden city of a golden age – the Italian Renaissance. Down by the River Arno, nearly five hundred years ago, in a small huddled colony of houses that lean towards each other like a group of eager, gossiping cronies, some of the most famous goldsmiths of all time are toiling at their delicate craft, producing masterpieces that have endured until our own day for the wonder and admiration of mankind.

“In a tiny shop – Giorgio Vasari tells the tale – working late at a difficult commission, Messer Maso Finiguerra, one of the elder brethren of the craft, is closely examining a gold tablet, curiously and delicately incised. No ordinary job is this, but a “Pax” commissioned by His Holiness Nicholas V., Supreme Pontiff and munificent patron of the arts, projector of the stupendous Basilica di San Pietro in Vaticano, and chief

bishop of the Palace of the Vatican and founder of its magnificent Library. To have planned St. Peter's is alone a sufficient title to fame but it may surprise some philatelists to know that it is primarily to the art-loving propensities of this cultured Pope that we owe the process which made possible the line-engraved postage stamp of modern times, and the great achievements of philatelic art. Some researchers have sought to trace the crude beginnings of the engraver's and etcher's craft in Germany or the Netherlands, but there seems no doubt that it first took on the status of a fine art in Italy.

"Messer Finiguerra is very anxious about this particular commission. It will not do for him to fail in the slightest degree, for His Holiness is an exacting patron, no less particular about his tiniest objets d'art than in his most grandiose schemes of Cathedrals and palaces. How can the goldsmith be sure that he has produced a design that is harmonious, perfectly balanced, and accurately wrought in every detail?

"Suddenly he is struck with an idea, the far-reaching consequences of which he little dreams. Mixing together some oil and lampblack, he smears the unpleasant mixture into the incisions on the tablet, wipes the excess from its flat surfaces and presses the "Pax" down strongly upon a piece of dampened paper. Thus he obtains a reversed image of his work which enables him to check its finest details, as well as the general quality of the design, better than he could possibly do by examining the tablet itself.

"Good Messer Finiguerra is delighted with the success of his little scheme. Not only has he satisfied himself as to the general excellence of his design and the perfection of his engraving, but he has also provided himself with evidence with which to silence any voice of criticism that might be raised. He carefully preserves his piece of paper; but no doubt he would be extremely surprised if anyone told him that nearly five centuries later it will be still more jealously guarded as one of the greatest treasures of the Bibliotheque Nationale in Paris, and generally regarded as the "Daddy" of all intaglio prints and the germ from which will have sprung all our engraved prints, etchings, photogravures, line-engraved stamps – and Sunday newspaper rotogravure supplements!



1026(b)



1026(c)



1027(a)

KEY ISSUES (cont'd)

- 218 (a) **LO5 "Official".** Lovely example in mint unhinged of this scarce item (Cat. \$20) \$ 15
OR lightly hinged, (Cat. \$10) \$ 7.50
OR very fine used example (stocks are extremely limited so first comers only). (Cat. \$45) \$ 40
- (b) **LO11c 9d Maori Panel Official.** Large design overprinted in Green. Example in UHM (Cat. \$200) \$ 175
OR in very lightly hinged condition (Cat. \$100) \$ 75
OR very fine used (Cat. \$50) \$ 45
OR CU \$ 25
- (c) **LO11e 9d Maori Panel Official, ditto.** Smaller design overprinted in Black, UHM \$ 50
OR very LHM example \$ 25
OR very fine used \$ 25
OR commercially used (heavier marking) \$ 15
- 219 (a) **K2a or b King George V recess-engraved, 2d Violet.**
Perfect example in UHM (Cat. \$27.50) \$ 22.50
OR lightly hinged \$ 10
OR UHM block of four \$ 199
OR fine used (Cat. \$60) \$ 50
OR good commercially used \$ 45
OR Parcels cancellation \$ 35
- (b) **K2d or e 2d Yellow King George V ditto.** Magnificent
UHM single (Cat. \$20) \$ 15
OR fine lightly hinged \$ 10
OR UHM block of four \$ 80
OR fine used (Cat. \$75) \$ 65
OR good commercially used of the period \$ 50
OR heavier postmark of the period \$ 20
- (c) **K5a or b 4d Yellow ditto.** Superb UHM example (Cat. \$17.50) \$ 12.50
OR very lightly hinged example \$ 5
OR superb UHM in block of four \$ 60
OR very fine used of the period (Cat.\$90) \$ 80
OR good commercially used \$ 70
OR more heavily postmarked with Parcels cancellation \$ 45

PURCHASE OVER \$500 WORTH FROM THIS
NEWSLETTER AND YOUR NEXT CPNL SUBSCRIPTION
IS FREE

Another amazing opportunity at 20% discount! During 1995 and 1996 we featured preferential monthly approval selections for King George V Surface Prints and ½d Green Mt Cook to clients, **ALL AT 20% DISCOUNT.** Many of our clients took up these offers and by now most have impressive showings of both issues.

ANOTHER AMAZING CHANCE TO SPECIALISE –

This month we have pleasure in offering a similar programme for collectors of what is widely acknowledged to be one of New Zealand's finest specialist issues – ever.

THE 1d UNIVERSALS – again at an impressive 20% discount from normal selling price. The offer is preferential to clients of CP LTD renewing their NEWSLETTER subscriptions during July 1997. *We regret that the offer is not available to other than these clients.*

A BLANKET 20% discount applies.

For clients entering the new monthly programme, a sending will be made each month of carefully selected material, slowly building your collection towards a fairly complete representation of this scarce issue. This will include even some of the rarer perforations and papers.

Naturally, all sendings will be subject to the availability of stock and unfortunately we cannot guarantee that we will be able to complete the collections. Nevertheless, we promise to create for subscribers a comprehensive collection of this issue to which they may be able to add in future years. Early subscribers will inevitably be the lucky ones who get nearest to completion under our programme.

AND, of course, our ability to supply will be improved by material bought in later and supplied to clients who remain on our Wants List system.

PAYMENT can be made by Credit Card or cheque, and all material will be on a FOURTEEN DAY APPROVAL OR RETURN basis. All will be money back guaranteed.

WRITE TO US WITHOUT DELAY, SPECIFYING:

- (a) The monthly budgeted amount you wish to spend (after deduction of discount.)
- (b) The condition in which you like to collect. This may be unhinged mint, lightly hinged, or fine used (as a recommendation) but lesser grades of condition for higher value material will be available if requested.



1027(b)



1026(e)



1026(f)



1027(c)

BREAKING UP A FINE ESTATE LOT

- 1024 (h) **A5h 6d Red-brown, p.12½, fine used block of four**, faces mainly clear and markings clean. \$ 375
- (i) **A5f(x) (SG108) 6d ditto, NZ wmk, p12½**. Beautifully centred unused single. In our experience a very scarce item. \$ 575
- 1025 (a) **A5k(2) (SG135) 6d Blue, perf 12½ Star wmk**. Lovely unused copy, centred slightly right but fresh and attractive. \$ 325
- (b) **A5k(3) 6d Pale Blue ditto**. This time very well centred copy with large margin at left and part of left-hand unit. Delightful example. \$ 350
- (c) **OR magnificent used block of four**. One of the finest used multiples we've ever seen in this issue. The markings are light and unobtrusive – this is an extraordinary item. \$1275
- (d) **OR ditto**. Superb pair, fine used. \$ 300
- (e) **OR nice presentation copy**, slight stain at right. Light Wellington cancellation over corner. \$ 150
- 1026 (a) **A6d(3) (SG45) 1/- Yellow-green imperforate, Star wmk**. Superb four-marginal, unused copy. (Cat. \$2750) \$2250
- (b) **A6d(1) (SG44) 1/- Bluish-green**. This time with four big margins, original gum – mint – and one of the deepest, most striking colours we've seen. \$3000
- (c) **A6m(4) (SG125) 1/- Pale Yellow-green, perf 12½, Star wmk**. One of the best centres copies we have ever seen, this stamp is in a very pale shade. Superb. \$ 450
- (d) **OR in Yellow-green ditto**, slightly OC right. \$ 375
- (e) **OR 1/- ditto**. Superb mint OG block of four. \$2100
- (f) **OR 1/- Deep Yellow-green ditto**, bottom left selvedge corner single with full selvedge, showing marked sideways displacement of comb perforation shift strike in bottom selvedge. \$ 450
- 1027 (a) **A6c(2) (SG17) 1/- Richardson Print on unwmk white paper**. Very fresh, clean example with top and right margins intact. Slightly cut into at left and bottom margin. This is a very fresh and original example. Cat. \$3150 \$ 575
- (b) **A6m(2) (SG125) 1/- perf 12½ Star wmk, Dull Yellow-green**. Exquisite block of six (3x2) used with light obliterators strikes and faces fairly clear. \$1625
- (c) **Or 1/- ditto**. Beautiful strip of three in similar shade if paler. Very fine dated used. \$ 825
- (d) **OR 1/- ditto in deeper shade**. Impressive strip of four. Rather heavy Dunedin, Otago, duplex cancellations, August 18 1865, and vertical crease one unit. Impressive exhibition item. \$ 500
- (e) **OR fine example in Yellow-green with Presentation c.d.s., Wellington**. \$300

GEORGE V - RECESS

The Officials – a continuation of the listing covering the last few months complete this section of George V now.

- 102 (a) **KO4a perf 14x13¼ Deep Chocolate and Chocolate**
Brown in fine UHM pair \$ 30
OR Wmk inverted UHM \$ 20
OR LH \$ 15
OR plate 18 in Chocolate Brown, top left selvedge block of four complete UHM. Superb \$ 425
OR nice used set, the two shades \$ 5
OR KO4a(X) wmk inverted, used \$ 7.50
- (b) **KO4b ditto perf 14x14¼. Lovely set again, UHM, Deep Chocolate and Chocolate Brown** \$ 30
OR in lightly hinged, the two shades \$ 12
OR KO4b(Y) either shade, wmk inverted, UHM \$ 20
OR ditto, lightly hinged \$ 15
OR the two shades in very fine used \$ 5
OR KO4b(Y) either shade, fine used, inverted wmk \$ 10
- (c) **KO4c ditto KO4a and KO4b two-perf pair, either shade**
Deep Chocolate or Chocolate Brown \$ 75
OR the two shades UHM (Cat. \$180) \$ 135
- (d) **KO4d ditto, wmk sideways, perf 14 line (Pictorial paper), Deep Chocolate UHM** \$ 10
OR LH \$ 7.50
OR R7/1 reentry, LH (slight doubling "REVENUE" and left-hand panel) \$ 15
OR very fine used \$ 15
OR Commercially used \$ 10
- 103 (a) **KO5d 4d Violet Official, perf 14x13¼. Lovely UHM in Dull Violet** \$ 45
OR lightly hinged \$ 25
OR Plate 20 in superb UHM block of four (trace of hinge in top selvedge) \$ 450
OR in very fine used \$ 5
OR commercially used \$ 3
OR KO5d(Z) R1/6 reentry (club foot), very fine used \$ 25
- (b) **KO5g ditto perf 14x14¼ in Deep Purple, UHM** \$ 40
OR in lightly hinged, nice set of shades, Blackish Purple, Deep or Dull Purple, Blackish Violet \$ 125
OR in bottom right corner block of six with full selvedge (UHM), the major reentry at R10/12 (doubling of lines of shading in the brow and nose and 4d at top right). Superb \$ 250
OR ditto in fine UHM single \$ 75

- 103 (a) **OR** in very fine used, Deep Bright Violet, Blackish Purple, Deep (or dull) Purple, Blackish-Violet. Superb set \$ 100
- 104 (a) **KO8a 6d Carmine, perf 14x13¼**. Super set of shades in UHM singles, Deep Carmine, Carmine, Carmine-Pink, Carmine-Rose and Deep Carmine-rose. (The Deep Carmine-rose example is very lightly hinged). **BONUS PRICE** this month \$ 200
OR Deep Bright Carmine, superb top-right selvage serial number block of four, UHM \$ 100
OR in superb UHM plate block of four (full selvage), Plate 37. Pale Carmine \$ 525
OR superb in Carmine-rose \$ 925
OR Plate 38 in brilliant Carmine-rose shade \$ 925
OR lightly hinged, another wonderful shade set, Deep Carmine, Carmine, Carmine-pink, Dull Carmine, Pale Carmine and Carmine-rose. Catalogued at over \$150, the perfect shade reference set for this entire issue \$ 145
OR the same set in very fine used but this time Carmine-rose and Deep Carmine-rose. Wonderful reference set \$ 125
- (b) **KO8b ditto, perf 14x14¼**. Superb UHM shade set includes Deep Carmine, Carmine, Carmine-pink, Pink, VLH. Superb reference \$ 60
OR Plate 37 in UHM. Beautiful shade of Rose (Esparto paper) \$ 525
OR very fine used set including complete shade reference, Deep Carmine, Carmine, Carmine-pink, Pink, Pale Carmine. \$ 25
OR Deep Carmine-Rose in fine commercially used \$ 35
- (c) **KO8c ditto, KO8a and KO8b** in two-perf vertical pair. Lightly hinged. Deep Carmine \$ 100
OR Bright Carmine \$ 100
OR Carmine-pink \$ 100
OR fair commercially used example of this variety (Cat. \$250) \$ 75
- 105 (a) **KO10d 8d Red-brown Official, perf 14x13¼**. The rarity of the series in perfect UHM single \$ 250
OR lovely block of four, UHM \$1000
OR lightly hinged example \$ 150
OR fine UHM block of four, Plate 39 – very scarce indeed (Cat. \$2250) (slight partial sheet bend top two stamps). **UNREPEATABLE** \$1500
OR very fine used \$ 250
- 106 (a) **KO11a 9d Pale Sage-green, perf 14x13¼**. Glorious block of four, 2LH 2UH centred slightly high \$ 500

	OR in lightly hinged, Sage Green	\$ 85
	OR Deep Yellow Olive	\$ 95
	OR glorious rarity plate block, Plate 25, with full selvage in Deep Yellow-olive shade – great rarity	\$1500
	OR very fine used Sage Green	\$ 75
	OR Deep Yellow Olive	\$150
107	(a) KO12a 1/- Vermilion Official, perf 14x13¼. Deep Orange Vermilion in superb UHM single	\$ 75
	OR UHM block of four	\$ 300
	OR shade set in lightly hinged, Vermilion, Orange-vermilion and Pale Orange-vermilion. (Cat. \$110)	\$ 100
	OR fine used in Pale Orange-vermilion	\$ 50
	vermilion and Pale Orange-vermilion. (Cat. \$110)	\$ 100
	OR fine used in Pale Orange-vermilion	\$ 50
	(b) KO12b 1/- ditto, perf 14x14¼. Fine UHM shade set, Vermilion, Orange-vermilion and Salmon	\$ 175
	OR the same set in very lightly hinged, the three shades above but Pale Orange-vermilion (Cat. \$108)	\$ 85
	OR Plate 42 in UHM block, Salmon	\$ 750
	Pale Orange-vermilion	\$ 450
	OR Deep Orange-vermilion (Plate 41)	\$ 450
	OR used, the four shades in fine or fine commercially used (Cat. \$140)	\$ 125
	OR superb block of four in very Deep Orange-vermilion	\$ 50
	(c) KO12c 1/- ditto, KO12a and KO12b in vertical two-perf pair, lightly hinged in Orange-vermilion shade	\$ 125
	OR fine used copy (now catalogued \$350)	\$ 300
	FULL FACE REPRODUCTIONS (cont'd)	
205	Further reproductions were printed in 1913 by the NZ Government Printer from the original plate, this time for the Philatelic Society of New Zealand on white unwatermarked paper. They were used in the publication by Jolliffe.	
	(a) 2d Plate 2, block of four,	\$ 20
	(b) Pair	\$ 10
	(c) Single	\$ 5
	(d) Block of four, positions R14/1, 2, R15/1, 2	\$ 25
	(e) Single, position R18/2	\$ 10
	(f) Irregular block of twenty-five showing extensive retouching on certain values	\$ 200

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