

CAMPBELL PATERSON



NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

VOLUME 48 NUMBER 4, NOVEMBER 1996



Budding specialists! - The Health Camps receive a boost from a New Zealand Post error (see page 2 this month).

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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1898 PICTORIALS - THE 13 MOST ELUSIVE SHADES

Dr Graeme White

I can hear readers starting on their impromptu wish-lists - the 1d Deep crimson-lake (White Terrace), 1½d Khaki (Boer War), 6d Pale rose (Kiwi reduced), 1/- Orange-brown (Kea & Kaka reduced), 2/- Moss green (Milford Sound).....But no. None of these stamps figure in the top fifteen. Not, at least, if the 47-year record of the Campbell Paterson Newsletter (CPN) is taken as a guide. A set of statistics has been compiled based on the number of times defined shades have been offered from 1949 (CPN Volume 1 No. 1) to 1996 (CPN Volume 47 No.9). Only the ½d green is omitted in the analysis.

The number of times that the 'impromptu' shades named above have been offered are (respectively) 19, 8, 3, 35 and 3 times. Allowing that some individual stamps may have been offered more than once does little to alter the rankings (several repeat listings were almost certainly the case for the 1½d Khaki and the 1/- Orange-brown). There are two yet scarcer catalogue shades with **fewer** CPN listings: Rose E15b (6d reduced, perf. 14x12.75-13.25) and Pale aniline pink E15c (6d reduced, perf. 14x15). Neither was ever listed over the 47 years but a listing in CPN 23/2 comments "the nearest to rose we have seen". CP Ltd has confirmed sightings of both scarce shades.

Catalogues do not (and cannot) list all good shades, and it is particularly in this respect that the CPN statistical record grants a helpful perspective across the distinctive colours recorded over time. The further 13 shades that complete the elusive list have all been offered in CPN **only the once** and are adequately described to recognise them as strikingly outside of the catalogue colour range. In some instances a block was offered, and on possibly three occasions, a block was split. Thus all recorded stamps in these cases still have a single origin. All but two were offered as mint, and the shades have been described as follows:

COVER PICTURE:

C.P.'s Warwick Paterson (left) joins Pakuranga Health Camp Manager Gary Stewart, and Camp students Sidney Roberts and Zoe Keir, in a close examination of recent NZ Health issues in C.P.'s Auckland Offices last month. The occasion was the presentation of C.P.'s donation to the Health Camps Board of \$6000 put aside for the purpose from the sales of "Teddy Bear" 1996 Health errors purchased by C.P.'s eagle-eyed staffer, Andrew Dolphin, from the Auckland Savings Bank after he received a Bank letter carrying an example. Board Chief Executive Ron Turner says the Pakuranga Camp will receive a major part of the donation (which included a copy of the rarity) and that it will be spent on parenting and children's life-skills programmes. For a full report about the Pakuranga Camp and the Board's work, read C.P. Newsletter April 1996.

Photo by kind permission
of the "Eastern Courier"

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.



- E 2a 1d Lake Taupo: Pale Chestnut**
 London Print
 "most unusual, the first we have seen, it must
 be rare if not unique (not a changeling this)"
 CP Newsletter Vol 28 No 1



- E 3a 1d White Terrace: Pale Rose**
 Wmk W6, perf 11
 "most unusual..[comparable with] deep crimson-
 lake....a really scarce stamp"
 CP Newsletter Vol 1 No 5



- E 4a 1½d Boer War: Deep chestnut**
 Wmk W6, perf 11
 "a striking shade!"
 CP Newsletter Vol 29 No 7

"....1898 Pictorials½d green Mt Cook....
 I now seem to be 'hooked' into your excellent services.."
 (NIHM, Essex)



- E 5a 2d Pembroke Peak: Deep lake
London Print
"superb - it is rare"
CP Newsletter Vol 17 No 10



- E 7a 2½d Lake Wakitipu: Greenish slate
"Error" London Print
"the scarce 'greenish slate' shade"
CP Newsletter Vol 16 No 9



- E 8a 2½d Lake Wakatipu: Deep dull greenish blue
"Error" correction London Print
"an extraordinary shade"
CP Newsletter Vol 31 No 3



E14c 6d Kiwi: Bright red
 No wmk, perf 11
 CP Newsletter Vol 37 No 2 [the name itself
 is distinctive for a 1900 issue]

E14c 6d Kiwi: Bright salmon
 No wmk, perf 11
 "so distinctive and so dramatically
 different from any other [shade of this issue]
 that I have ever seen..... may be unique"
 CP Newsletter Vol 47 No 4



E14d 6d Kiwi: Rose
 Lisbon superfine (no wmk)
 "an amazingly pale shade [for Lisbon paper],
 a rose rather than a red"
 CP Newsletter Vol 31 No 6



E14e 6d Kiwi: Pink
 Wmk W7, perf 11
 "the scarce pink"
 CP Newsletter Vol 10 No 12



- E17b 9d Pink Terrace: Brownish lake
 No wmk, perf 11
 CP Newsletter Vol 47 No 4 [not previously
 recorded in this printing]



- E20d 2/- Milford Sound: Pale green
 Wmk W7, perf 11
 CP Newsletter Vol 9 No 12 [the name itself
 is distinctive for a 2/- stamp]



- E21d 5/- Mt Cook: Bright red
 Upright wmk, perf 11
 "the colour is an extraordinary bright red"
 CP Newsletter Vol 28 No 11

After 40 years of shade-hunting, I can confirm the possibilities of still finding elusive shades. I have sighted seven of the 15, the seventh only as I write (spotted in a club circuit book). Note, however, that the 15 named colours are by no means the only scarce shades of the First Pictorials. The CPN record provides numerous other shade descriptions (most for colours less easily defined or less dramatic), and some are listed only the once. One of these, if it existed, would indisputably be added to the above list. It is E15c (6d Kiwi reduced) in a deep rose-red, and even today it remains as originally described: totally "elusive" (CPN 14/9). Campbell Paterson's 1963 request for information has brought nothing to light in 33 years, and personally I doubt the rumour of all those years ago. But shades require that we always be circumspect in our judgements, for if one year ago (let alone in 1963) someone had rumoured a 1900 6d in bright salmon, who would have credited the irrefutable evidence now available? (refer to CPN 47/4).

A good shade is one that is immediately recognised as distinctive. So when we struggle to determine whether the stamp in our hands is different from others, then (experience tells me) it is probably not. With a genuine and scarce shade, the first sightings instantly dispels all thoughts that we had previously seen it. In this sense, the 15 named colours above each refer to good shades. And it is for that reason that I have included the original CPN descriptions - they can still make sense, especially when you find the right stamp!

A VARIETY UNIQUE TO SELF-ADHESIVES

by Rob Talbot

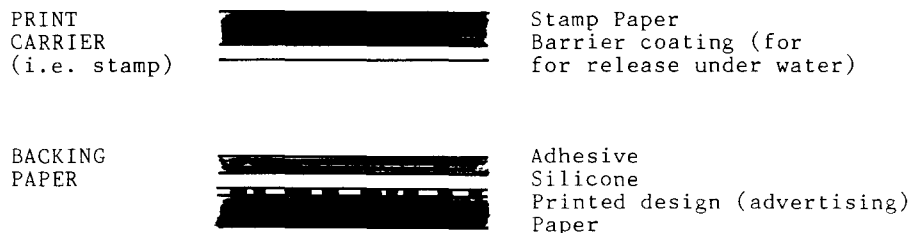
The fast-growing body of self-adhesive collectors have a variety type all to themselves! The 1996 self-adhesive pictorial "set-off" (p.3 of October's Newsletter) should perhaps be more properly called "chemical bleed-through" or even "magic transfer", though these proposals sound more like pop-group names.

This fascinating variety was discovered by Mr Hugh Murphy who had purchased several boxes from Hauraki Corner Post Shop on Auckland's North Shore. He was keen enough to do a fair amount of leg-work at other North Shore Post Shops but was unable to unearth more.

Since we first distributed this variety in August, there has been much contribution to possible causes. An excerpt from Mr A W File's letter is one example, and, in our opinion, he has made some very astute comments.

".....I would guess this is a chemical reaction of some kind between the silicone coating (which incidentally has been applied to the sample you sent me) and the adhesive. It could have been caused by storage in a hot temperature or by pressure of weight...."

The method of manufacture of the self-adhesives is best shown in the diagram below and following description.



Print carrier and backing papers are prepared as in above diagram and then laminated together. The stamp design is then printed, die-cut and stripped. Sheets are made into "jumbo rolls" and then slit and chopped into 10C stamp rolls.

The same paper has been made by the same mill for several years and in theory should not look any different under UV light (see letter in October Newsletter).

The silicone coating does exist as the stamp would not otherwise be peelable. This simple but uncontrovertible fact shatters most initial suggestions.

The set-off appears to be caused by the ink "passing through" the silicone and a chemical reaction taking place with the adhesive. It is not considered likely that the silicone was laid down before printing. Because the paper has no date identification manufacturing data cannot be retrieved and even if it were available it may be difficult to determine precisely what chemical processes are involved.

Temperature and humidity are unlikely to cause the stamps to fail in general but perhaps can't be discounted as a factor in any chemical reaction. Apparently there was an early failure of a self-adhesive booklet in Northern Territory (Australia) where, without a doubt, temperature and humidity are extreme and conditions not a little extended by sweaty top pockets and the odd fleck of beer froth. In that case the stamps failed to release and were permanently stuck to the backing paper. The product standards are now much more stringent. If temperature or humidity are involved, then it occurred in sheet form as at least two boxes showed set-off on stamps in the first half only of the strip.

Whatever chemistry is involved, the set-off is very susceptible to light. Displayed in a clear Hawid mount and stored in a box out of any direct light caused no problem over a 6 week period but a test stamp lost a lot of colour after only 3-4 days and effectively all colour after about 10 days. This was in ambient daylight and fluorescent tube lighting in the office and not direct sunlight.

A delicate flower it seems, but kept pressed between the pages of your album it will be ready for that magic moment when, perhaps on a down day or when that special philatelist friend calls, you can peel back a stamp and see what no "never collect those self-adhesives" collector will see.

Rob Talbot:

C.P.'s new staff member in Auckland has joined the ranks of professional philately, having spent most of his working life in New Zealand in the field of management for a major corporation. Rob - like the CPNL Editor, an English Grammar schoolboy - is a fully London-trained typographer and spent several years with the London Metropolitan Police, first "on the beat" and later - a position which he enjoyed and which fits him perfectly for philately - as a detective. Rob is a member of the Suburban Stamp Club in Auckland and is a keen collector of early New Zealand.

SNIPPETS FROM THE PAST (cont'd)

Volume 3 No 6, January 1952:

A New Zealand specialist society in Great Britain. "Following a suggestion in an article by my friend, Mr E G Cowell, of Auckland, in the English paper "Stamp Collecting", a movement is afoot in Great Britain to form there a society of New Zealand specialists. This is a movement which deserves the support of every New Zealand specialist in Great Britain and it is only a wonder that something of the kind has not been done before. As a small incentive to join, I will be happy to send our Newsletter free for one year to all UK members of the new society who care to apply for it."

The continuation of last month's outstanding listing. As last month, the unused stamps are mainly lightly hinged unless otherwise stated and are either fine, or fine commercially used, as stated. Superb specialisation.

Many prices heavily discounted.

- 2½d BLUE**
- 67 (a) **D4a, perf 12x11½, wmk W5, VM**
- | | | | |
|---------|--|----|-------|
| (i) | Ultramarine, LHM | \$ | 60 |
| (ii) | " VFU | \$ | 12.50 |
| (iii) | " FCU | \$ | 10 |
| (iv) | Dull Blue LHM | \$ | 60 |
| (v) | " VFU | \$ | 12.50 |
| (vi) | " FCU | \$ | 10 |
| (vii) | The major variety "HALFPENHY", good CU | \$ | 25 |
- (b) **D4c, perf 12x11½, wmk W4, VM**
- | | | | |
|---------|--------------|----|-------|
| (i) | Pale Blue LH | \$ | 60 |
| (ii) | " VFU | \$ | 12.50 |
| (iii) | " FCU | \$ | 10 |
- (c) **D4e, perf 10, wmk W4, VM**
- | | | | |
|---------|-----------------------|----|------|
| (i) | Blue VLH | \$ | 60 |
| (ii) | Pale Blue VFU | \$ | 7.50 |
| (iii) | Pale Blue VLH | \$ | 60 |
| (iv) | " FU | \$ | 7 |
| (v) | Bright Ultramarine LH | \$ | 60 |
| (vi) | " FU | \$ | 7.50 |
- (d) **D4h, perf 10x11, wmk W4, VM**
- | | | | |
|---------|-----------------------|----|------|
| (i) | Blue, fine LH example | \$ | 50 |
| (ii) | " FU | \$ | 7.50 |
| (iii) | Pale Blue LH | \$ | 60 |
| (iv) | " FCU | \$ | 7.50 |
- (e) **D4j, perf 11, wmk W4, VM**
- | | | | |
|---------|---|----|------|
| (i) | Blue VLH | \$ | 50 |
| (ii) | " FU | \$ | 7.50 |
| (iii) | Pale Blue VLH | \$ | 60 |
| (iv) | " FU | \$ | 7.50 |
| (v) | Dull Blue VLH | \$ | 60 |
| (vi) | Block of four, 2LH 2UH (one stamp slight crinkle) | \$ | 200 |
| (vii) | VFU | \$ | 7.50 |
- 3d YELLOW**
- 68 (a) **D5a, perf 12x11½, wmk W3, HM**
- | | | | |
|----------|---|----|-----|
| (i) | Yellow, UHM | \$ | 125 |
| (ii) | " LH | \$ | 70 |
| (iii) | " FCU | \$ | 15 |
| (iv) | Orange-yellow UHM | \$ | 125 |
| (v) | " LH | \$ | 70 |
| (vi) | " FCU | \$ | 15 |
| (vii) | Orange LH (gum disturbance) | \$ | 45 |
| (viii) | " CU | \$ | 15 |
| (ix) | OR in Orange-yellow. Magnificent-looking block of four, gum crinkles and light hinging but wonderful appearance | \$ | 225 |
- (b) **D5b, perf 12x11½, wmk W4, VM**
- | | | | |
|---------|---|----|-----|
| (i) | Yellow LH | \$ | 50 |
| (ii) | " FCU | \$ | 15 |
| (iii) | Pale Orange-yellow UHM | \$ | 125 |
| (iv) | " LH | \$ | 55 |
| (v) | Block of four, 1LH 3UH (one stamp slight crinkle, centred high, attractive) | \$ | 450 |
| (vi) | Pale Orange-yellow FCU | \$ | 15 |

- (c) **D5c, perf 12x11½, wmk W5, VM**
- (i) Yellow LH \$ 55
 - (ii) " FCU \$ 20
 - (iii) Lemon Yellow FCU \$ 20
 - (iv) Orange-yellow FCU \$ 20
- (d) **D5d, perf 10, wmk W4, VM**
- (i) Pale Orange-yellow, LH \$ 55
 - (ii) " " FCU \$ 8
 - (iii) Orange LH \$ 40
 - (iv) Deep Orange LH \$ 50
 - (v) Lemon-yellow LH \$ 50
 - (vi) " " CU \$ 10
 - (vii) Pale Lemon LH \$ 50
 - (viii) " " CU \$ 12.50
 - (ix) Orange. Nice block of four LH. Good centring \$ 200
- (e) **D5e, perf 10x12½, wmk W4, VM**
- (i) Superb lightly hinged example, part OG perf 12½x10. Rare \$ 250
- (f) **D5f, perf 10x11, wmk W4, VM**
- (i) Lemon-yellow, LH \$ 50
 - (ii) " " CU \$ 10
 - (iii) Pale Orange-yellow, superb LH block of four, very well centred \$ 200
 - (iv) Pale Orange-yellow, LH single \$ 50
 - (v) " " CU \$ 12.50
 - (vi) Orange-yellow LH \$ 55
 - (vii) " " CU \$ 15
 - (viii) Lemon-yellow. 2UH 2LH block of four well centred block \$ 300
- (g) **D5h, perf 11, wmk W4, VM**
- (i) Pale Orange-yellow, nice UHM \$ 100
 - (ii) " " LH \$ 45
 - (iii) " " fine CU \$ 15
 - (iv) Superb 3UH 1LH block of four, bottom-right corner of pane, well centred, selvedge (top two stamps creased perf) \$ 225
 - (v) Yellow, UHM \$ 100
 - (vi) " UH \$ 45
 - (vii) " FCU \$ 12.50
 - (viii) Orange UHM \$ 100
 - (ix) " LH \$ 40
 - (x) " FCU \$ 12.50
 - (xi) Deep Orange UHM \$ 125
 - (xii) " " LH \$ 50
 - (xiii) " " FCU \$ 15
 - (xiv) Or set in less-than-fine condition but magnificent appearance (four stamps hinged) \$ 40

4d GREEN

- 69 (a) **D6a, perf 12x11½, wmk W3, HM**
- (i) Greenish-blue, LH copy \$ 50
 - (ii) " " FCU \$ 7.50
 - (iii) Pale Blue-green LH \$ 50
 - (iv) " " FCU \$ 7.50
- (b) **D6b, wmk 12x11½, wmk W4, VM**
- (i) Pale Green LH \$ 50
 - (ii) " " fine CU \$ 5
 - (iii) Pale Blue-green LH \$ 50
 - (iv) " " FCU \$ 5
 - (v) Green LH \$ 55
 - (vi) " FCU \$ 4.50
 - (vii) Deep Green LH \$ 50
 - (viii) " " FCU \$ 5

69	(c) D6e, perf 10, wmk W4, VM		
	(i)	Dull Green LH	\$ 50
	(ii)	" " CU	\$ 3.50
	(iii)	Blue-green LH	\$ 50
	(iv)	" " CU	\$ 3
	(v)	Green LH	\$ 50
	(vi)	" " CU	\$ 3
	(d) D6f, perf 10x11, wmk W4, VM		
	(i)	Pale Green LH	\$ 75
	(ii)	" " CU	\$ 7.50
	(iii)	D6f(Y) CU copy, mixed perfs 10 and 11, lovely item	\$ 175
	(e) D6g, perf 11, wmk W4, VM		
	(i)	Deep Green, 2LH 2UH block of four, superb centring	\$ 275
	(ii)	Or LH copy	\$ 40
	(iii)	CU copy	\$ 3.50
	(iv)	Blue-green UH block of four, centred high with right selvedge	\$ 275
	(v)	Blue-green LH	\$ 40
	(vi)	" " FCU	\$ 3.50
70	5d OLIVE-BLACK		
	(a) D7a, perf 12x11½, wmk W4, VM		
	(i)	Olive-black, 2LH 2UH block of four beautifully centred	\$ 375
	(ii)	Olive-black, UHM	\$ 100
	(iii)	" " LH	\$ 50
	(iv)	" " FCU	\$ 30
	(b) D7b, perf 10x12½, wmk W4, VM		
	(i)	Hinged copy of the rarity, perf 12½x10 Superb.	\$ 250
	(c) D7d, perf 10, wmk W4, VM		
	(i)	LH	\$ 50
	(ii)	FCU	\$ 25
	(d) D7e, perf 10x11, wmk W4, VM		
	(i)	UH	\$ 110
	(ii)	3UH 1LH block of four	\$ 400
	(iii)	LH	\$ 50
	(iv)	FCU	\$ 30
	(e) D7f, perf 11, wmk W4, VM		
	(i)	UH	\$ 112.50
	(ii)	LH	\$ 50
	(iii)	FCU	\$ 25
71	6d BROWN (Die 1)		
	(a) D8a, perf 12x11½, wmk W3, HM		
	(i)	LH	\$ 100
	(ii)	FCU	\$ 10
	(b) D8b, perf 12x11½, wmk W4, VM		
	(i)	LH	\$ 85
	(ii)	FCU	\$ 6.50
	(iii)	Nice set Brown and Drab Brown in CU copies	\$ 5
	(c) D8c, perf 12x11½, wmk W5, VM		
	(i)	Brown CU	\$ 25
	(ii)	Deep Brown CU	\$ 25
	(d) D8e, perf 10, wmk W4, VM		
	(i)	Brown FCU	\$ 35
	(ii)	Deep Brown FCU	\$ 35

6d BROWN (Die 2)		
71	(e) D8g, perf 12x11½, wmk W4, VM	
	(i) LH (OC)	\$ 150
	(ii) FCU	\$ 125
	(f) D8h, perf 10, wmk W4, VM	
	(i) Brown LH	\$ 75
	(ii) FCU	\$ 5
	(iii) Sepia Brown LH	\$ 85
	(iv) FCU	\$ 5
	(g) D8k, perf 10x11, wmk W4, VM	
	(i) Deep Brown LH	\$ 75
	(ii) FCU	\$ 6.50
	(iii) Sepia Brown LH	\$ 80
	(iv) FCU	\$ 7
	(h) D8m, perf 11, wmk W4, VM	
	(i) Brown LH	\$ 80
	(ii) FCU	\$ 5
	(iii) Sepia Brown LH	\$ 85
	(iv) FCU	\$ 5.25
	(v) Deep Brown LH	\$ 75
	(vi) FCU	\$ 5
8d BLUE		
72	(a) D9a, perf 12x11½, wmk W3, HM	
	(i) Blue LH	\$ 80
	(ii) FCU	\$ 100
	(b) D9b, perf 12x11½, wmk W4, VM	
	(i) LH	\$ 80
	(ii) FCU	\$ 100
	(c) D9c, perf 10, wmk W4, VM	
	(i) Blue UHM	\$ 200
	(ii) LH	\$ 80
	(iii) FCU	\$ 100
	(iv) Block of four, UHM, good centring	\$ 800
	(d) D9d, perf 11, wmk W4, VM	
	(i) UHM	\$ 200
	(ii) 2LH 2UH block of four, slight OC	\$ 500
	(iii) LH	\$ 75
	(iv) FCU	\$ 100
1s RED-BROWN		
73	(a) D10a, perf 12x11½, wmk W3, HM	
	(i) Brownish-claret, unused copy (no gum). Good reference	\$ 25
	(ii) Pale reddish-brown LH	\$ 150
	(iii) FCU	\$ 25
	(iv) Reddish-Chocolate LH	\$ 135
	(v) FCU	\$ 45
	(b) D10c, perf 12x11½, wmk W4, VM	
	(i) Deep Red-brown LH	\$ 85
	(ii) FCU	\$ 15
	(iii) Red-brown LH	\$ 80
	(iv) FCU	\$ 14.50
	(c) D10e, perf 10, wmk W4, VM	
	(i) Pale Red-brown LH	\$ 80
	(ii) FCU	\$ 14.50
	(iii) Red-brown LH	\$ 80
	(iv) FCU	\$ 15
	(v) Deep Red-brown LH	\$ 75
	(vi) FCU	\$ 15

FULL FACE QUEENS (cont'd)

ALL UNUSED

- 52 (a) **A2m(2) (SG113) 2d Deep Blue (from Plate 1).**
 Lovely example, centred high but unusual in the early stage of the wear of Plate 1. \$ 275
 OR example with more advanced plate wear. Nice looks, if perfs worn at base. \$ 125
 OR ditto copy with thin spot. \$ 50



Ex 53



Ex 53



Ex 54



Ex 54

- 53 (a) **A2n (SG114) 2d Indigo (printed from Plate 2).**
 Copy centred high but exquisite of the scarcer shade - not often seen. (Cat. \$500) \$ 275
- (b) **A2n(2) 2d Greenish Blue.** Well-centred example with perfs close at left and bottom. Slightly worn but a most attractive example. (Cat \$500) \$ 225
- (c) **A2n(3) 2d Bright Blue.** This time centred low but a most distinctive shade. Unusual. (Cat. \$350) \$ 225
- (d) **A2n(4) 2d Pale Blue.** Fine example - perfs slightly into design. Shows evidence of plate damage. \$ 200
 OR another example showing plate undamaged (top row). \$ 200
 OR an example with very good centring, showing retouching to plate. \$ 250
 OR as above, centred left. \$ 195
- (e) **A2n(5) (SG114) 2d Deep Royal Blue.** Glorious well-centred example with one pulled perf at top. Evidence of plate damage. \$ 75
 OR example with perfs slightly into design, no plate damage. \$ 150
 OR as above, showing damage to surface of plate. \$ 185

SECOND SIDEFACES (cont'd)

- (d) **D10h, perf 10x11, wmk W4, VM**
- | | | |
|---------|-------------------|----------|
| (i) | Red-brown LH | \$ 75 |
| (ii) | FCU | \$ 15 |
| (iii) | Pale Red-brown LH | \$ 80 |
| (iv) | FCU | \$ 15.50 |
- (e) **D10k, perf 11, wmk W4, VM**
- | | | |
|---------|-------------------|----------|
| (i) | Pale Red-brown LH | \$ 85 |
| (ii) | FCU | \$ 15 |
| (iii) | Red-brown LH | \$ 75 |
| (iv) | FCU | \$ 14.50 |
| (v) | Deep Red-brown LH | \$ 85 |
| (vi) | FCU | \$ 15.50 |

- (f) **A2n(6) 2d Dull Blue.** Nice example, centred slightly left, no plate damage but very fresh. \$ 175
OR ditto, centred slightly right. \$ 150
OR example showing slight plate damage from top row of sheet (wide top margin). An interesting and plateable example. \$ 185
OR well-centred example, showing retouching to plate \$ 250
OR ditto, centred slightly right. \$ 195
- (g) **A2n(7) (SG115) 2d Blue.** Beautiful example, well-centred and exquisite of the shade. Major paper split vertically has been re-attached - an example to obtain this shade in fine-looking copy. \$ 40
- 54 **2d ORANGE-VERMILION : STAR WATERMARK, PERF 12½**
- (a) **A2s (SG133) 2d Pale Orange.** Nice example, centred slightly high, showing major retouching to Plate 2. \$ 200
- (b) **A2s(2) 2d Orange.** Another example, centred slightly high, showing major retouch. \$ 175
OR example somewhat better centred. \$ 200



Ex 56



Ex 60



- 55 (a) **A2s(4) (SG134) 2d Vermilion.** Well centred example - really excellent. \$ 275
OR example, major fault at the top but good appearance. \$ 35
OR well-centred example, excellent appearance, showing major retouching. \$ 300
- 56 (a) **A3d (SG117) 3d Pale Lilac.** Copy centred slightly left but excellent of the shade. (Cat. \$250) \$ 150
- (b) **A3d(4) (SG117) 3d Deep Lilac.** Really glorious example with good centring. Most attractive in every way. \$ 225
OR example with huge top and side margins, good at base. \$ 250
- (c) **A3d(7) 3d Mauve-lilac.** Good example of this variety, centred right. (Cat. \$550) \$ 350
- 57 (a) **A4a (SG119) 4d Rose.** One of the finest examples of this variety we have seen. This faultless stamp is this month's premium offer. See illustration this month. Current BPA Certificate. Exquisite. (Cat. \$6000) \$ 4750

DEFINITIVES - 1980-1985

Featuring plate blocks, imprint blocks and varieties.
A comprehensive listing.

Note: A 20% discount will be applied to all purchases from this listing by CP Newsletter subscribers.

([] denotes block size)

100	(a)	PA25a, 15¢ Te Heu Heu	
	(i)	[8] Imprint (long)	\$ 20
	(ii)	[6] Imprint (shorter)	\$ 7.50
	(iii)	[6] Imprint, 1 asterisk	\$ 12.50
101	(a)	PA26a, 25¢ Te Hau	
	(i)	[8] Imprint (long)	\$ 25
	(ii)	[6] Imprint (shorter)	\$ 8.50
	(iii)	[6] Imprint, 1 asterisk	\$ 12.50
102	(a)	PA27a, 35¢ Te Puea	
	(i)	(2) Flaw, (green chin tattoo) R9/7	\$ 15
	(ii)	[8] Imprint (long)	\$ 45
	(iii)	[6] Imprint (shorter)	\$ 9.50
	(iv)	[6] Imprint, 1 asterisk	\$ 12.50
103	(a)	PA28a, 45¢ Ngata	
	(i)	(2) Flaw (line from chin to collar) R7/4	\$ 10
	(ii)	[8] Imprint (long)	\$ 35
	(iii)	[6] Imprint (shorter)	\$ 12.50
	(iv)	[6] Imprint, with one asterisk	\$ 10
104	(a)	PA29a, 60¢ Te-Ata-O-tu	
	(i)	[8] Imprint (long)	\$ 40
	(ii)	[6] Imprint (shorter)	\$ 12.50
	(iii)	[6] Imprint with one asterisk	\$ 12.50
	(iv)	[6] Imprint, 2 asterisk	\$ 15

1979 PROVISIONAL OVERPRINTS

105	(a)	PA30a, 4¢ on 8¢	
	(i)	[10] Plate Nos. 2A2A2A2A or 2B2B2B2B (each)	\$ 5
	(ii)	Nice pair of blocks of ten from bottom right of sheets showing the altered obliterating bar in the bottom selvedge with value inscription and colour registration lines in the letterpress plate which was used to overprint both of these sheets. The two markedly different blocks, one from plate 2A, one from 2B	\$ 7.50
	(iii)	OR block of ten stamps with R2/1 constant flaw in the overprinting plate - black dot to the left of 4¢ (the same variety appears in both plates 2A and 2B). Note: the sheets were issued with top and left selvedge removed.	\$ 7.50
107	(a)	PA32a 17¢ on 6¢	
	(i)	(Y) Albino 17¢ surcharge only - no normal 17¢ surcharge	\$ 325
	(ii)	OR superb UHM block of four	\$1250
	(iii)	(V) flaw, R1, 2, 3/5: small black dot above and to right of "C" [8]	\$ 6
	(iv)	[10] Plate Nos 2A2A2A2A2A or 2B2B2B2B2B ea	\$ 10



- 58 (a) **A4b(2) (SG120) 4d Yellow.** Nice example from right margin with part selvage attached. Centred slightly right but an excellent example. (Cat.\$350) \$ 250
OR example in pair. Perforations at top into design but OG and in perfect condition otherwise. \$ 575
- 59 (a) **A5k(2) (SG135) 6d Blue.** Beautifully defined copy centred slightly right. Original gum. Most attractive (Cat. \$375). \$ 300
- 60 (a) **A6m(4) (SG125) 1/- Yellow-green.** Glorious copy centred only slightly right. One of the nicest we have seen for some time. (Cat. \$450) \$ 425
OR example centred slightly more right and high but very fresh and fine. Lovely of the shade. \$ 345
- UNWATERMARKED, PERFORATED 12½**
- 61 (a) **A2t (SG138) 2d Vermilion.** Nice copy, centred high but good strong colour and most acceptable. (Cat. \$250) \$ 150
OR copy slightly less well centred in paler Vermilion shade. \$ 125
OR copy centred lower and left showing plate damage (from top row). \$ 175
OR ditto, copy with major fault but fine appearance. \$ 35
OR copy with fair centring, showing heavy retouching to Plate 2. Pale shade. \$ 175
- EXAMPLES OVERPRINTED "SPECIMEN"**
- 62 (a) **A4c (SG139) 4d Bright Orange-yellow - unwatermarked.** "Specimen" in small lettering in red. \$ 400
(b) **A5k (SG135) 6d Blue.** Well centred copy with same overprint, this time inverted. Nice example. \$ 325
(c) **A6m(4) (SG125) 1/- Yellow-green.** Copy centred high (bottom row) but very nice example with "Specimen" overprint as before. \$ 400

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