

CAMPBELL



PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

VOLUME 55 NUMBER 5, DECEMBER 2

Happy Christmas



The Rare Plate 44 4d Deep Purple two-perf-pair, K5j
Seldom Offered
Lot 810 (d)

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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Veteran Vehicles (3 September 2003)

At risk of being seen as pedantic, only two of these vehicles are properly defined as "veteran" i.e. made before 1904. The remainder are defined as "vintage" i.e. 1904 to 1931.

More to the point, a number of clients have asked why this set looks so like the last one which wasn't that long ago (actually 1972!). My feeling is that it is boringly alike every such issue that I am sure every country of the world has produced. Why not photographically capture moments and personalities from a real-life veteran/vintage rally to produce a set with character and impact?

Designed by Stephen Fuller of Watermark, Wellington and printed by Cartor Security Printing, France by offset litho in four process colours. Sheets of 25 were 103 gsm red phosphor stamp paper, perforated 13 x 13.4 and with horizontal mesh.

Designs are:-	40c	1895 Benz Velo
	90c	1903 Oldsmobile
	\$1.30	1911 Wolseley
	\$1.50	1915 Talbot
	\$2.00	1915 Model T Ford

Christmas Decorations (1 October 2003)

Using the same graphic technique as first used in the April 2001 issue "Art from Nature" these square stamps are rotated 90° around a common point to produce a spectacular motif presented in blocks of four. Another highly competent set of designs by Lindy Fisher which also look good as singles. The almost unobtrusive pine needles are a nice touch and provide the cohesive thread for the Christmas tree decoration theme.

The 40c design is also available in self-adhesive rolls and booklets but the stamp is no longer square and is in portrait format. A new value (and design) of \$1.00 in booklet format only was created for a special promotion of an international Christmas card rate valid between 15 October and 14 November. Of course the stamps were available from issue date and may be seen (presumably in pairs for the normal \$2.00 overseas rate) earlier than 15 October and after 14 November.

Designed by Lindy Fisher, Auckland and printed by Cartor Security Printing, France by offset litho in four process colours plus gold and for the \$1.30 value only also plus silver. The silver ink used has produced a matte finish which is quite rough to the touch. Sheets of 50 were 103gsm red phosphor stamp paper perforated 13.6. Because of the rotational format stamps are 50:50 vertical or horizontal mesh oriented to the design. If we note the orientation to imprint details we find (in the sheets we have seen) that the \$1.30 value is vertical and all others are horizontal.

Paper type is unannounced for the various self-adhesive formats and all are die-cut perforated (comb type) 9.75 x 10. Mesh is vertical for booklets and 100-stamp rolls but horizontal for jumbo roll singles. Matrix is stripped for 100-stamp rolls and intact on jumbo roll singles we have seen though reports from England are of some being stripped. Presumably this results from remainders of rolls used for FDC production which requires them to be stripped. Booklets so far have never been stripped. The

\$8.00 booklet (\$1.00 stamps) is not phosphor tagged but all other self-adhesives are tagged with a straight sided box around the printed area.

Designs are:-	40c	Baby Jesus
	90c	Dove of Peace
	\$1.30	Candle Decoration
	\$1.50	Christmas Bells
	\$2.00	Angel
	40c	Baby Jesus (Self-adh roll)
	40c	Baby Jesus (Self-adh booklet)
	\$1.00	Pearls (Self-adh booklet)

Ross Dependency – Marine Life (1 October 2003)

The brightly coloured critters depicted on this issue rival the native fungi of the March 2002 issue in their unexpected colour and shapes. All the more remarkable because the photographer's powerful lights have revealed them in a cold, forbidding environment where there is no natural light hundreds of metres below sea level.

Designed by Chrome Toaster, Wellington and printed by Cartor Security Printing, France by offset litho in four process colours. Sheets of 50 were 103gsm red phosphor stamp paper with horizontal mesh and perforated 13 x 13.4.

Designs are:-	40c	Red Seastar
	90c	Comb Jelly
	\$1.30	Giant Seastar
	\$1.50	Sea urchin
	\$2.00	Fan Worm

Lord of the Rings III – the Return of the King (5 November 2003)

The same winning formats as before though I note the change of designer perhaps has seen a selection of stills focussing on close-ups of the main characters. Those omitted have died in earlier books/films/issues e.g. Boromir, or maybe too short to feature on the actual stamps though Gimli (the Dwarf) can be seen behind Legolas on the 40c miniature sheet. I suppose it was inevitable that amongst this noble band of role-model heroes appears – on the \$2.00 stamp no less – the perverse, incorrigibly covetous but hugely entertaining Gollum. Entirely appropriate he should be on a postage stamp since there is more than a bit of Gollum in every collector – its just that our "precious" is a 4d chalky or a set of two-perf pairs!

Designed by Frans Lenzen of CommArts Design, Wellington and printed by Southern Colour Print, Dunedin by offset litho in four process colours. Sheets of 25 are De la Rue 103gsm red phosphor stamp paper with landscape designs perforated 14 x 14.5, vertical mesh and portrait designs 14.5 x 14, horizontal mesh.

Miniature sheets are a set of six, one of each value per sheet. Technical details are the same as for sheet stamps.

The booklet incorporates 4 x 40c, 2 x 90c and one each of the other values. Paper type is JAC non DC PSI B100 PSA stamp paper. Landscape designs are perforated 10.3 x 10.1 with vertical mesh, portrait designs are perforated 10.1 x 10.3 and horizontal mesh. The stamps are phosphor tagged with a straight edged box border around the design.

Jumbo Roll strips (one of each value se-tenant) has unprinted backing paper. Matrix is intact showing a "map" background and two Lord of the Rings logos. Mesh is now horizontal for all stamps but other technical details are unchanged from booklet.

Designs are:-	40c	Legolas
	80c	Frodo
	90c	Merry and Pippin
	\$1.30	Aragorn
	\$1.50	Gandalf the White
	\$2.00	Gollum

Silver Overprint on New Definitive Designs (May 2003)

By now most standing order clients will realise we have at last started distributing this important reprint. As of this writing (early November) we are still negotiating to buy further sets to satisfy demand from our regular clients and also through the Special Situation mailings (a list is enclosed with this newsletter). Regretfully the price has had to be increased.

Elsewhere in or with this newsletter will be a wrap-up of information known to date and a very limited offer of the 50c value only first overprint which was issued and later recalled. Those already sent to clients on approval have been very enthusiastically received (and retained!) – you will need to be quick to be sure of obtaining a copy though again the price has had to be increased.

\$3.00 Cape Kidnappers Definitive 2-Kiwi Reprint (July 2003)

There are no changes to technical details. The 2-Kiwi print identifier appears on the imprint selvedge as usual.

Bangkok 2003 FLP Exhibition (4-13 October 2003)

This miniature sheet incorporates the 40c, 90c and \$2.00 values from the RNZ Ballet 50th Anniversary issue. Paper is now 104gsm Tullis Russell red phosphor (was De la Rue 103gsm) and the mesh of the 90c and \$2.00 values is now horizontal (these two being listable varieties).

Welpex 03 Exhibition (7-9 November)

This miniature sheet incorporates the two \$1.50 and one \$2.00 values from the "100 Years of New Zealand Rugby" issue. Technical details are unchanged.

NOTES AND COMMENT

by Warwick Paterson

50c Ailsa Mountains, 2003 Scenic Definitive overprinted and issued in error and immediately recalled.

It seems an opportune time for me to summarise the events leading up to the appearance of the "error of the decade" the solid silver overprint.

In response to the perceptive readers who asked the inevitable question "which decade are you talking about?" I hasten to add that in keeping with my forward-looking rather than backward-looking nature it is the first decade of a new millennium that springs to mind!

Here, then, step-by-step is the genesis of a classic Postal Authority error.

- * On 7 May 2003 New Zealand Post issued a new set of Scenic Definitives with new designs printed by Southern Colour Print, Dunedin. This issue embodied a feature for the first time which will in future characterise all New Zealand Post issues – that of a black fern frond printed “somewhere in the design”.
- * The purpose of this black fern is to differentiate New Zealand Post’s stamp issues from those of its competitors – those companies which have emerged under Postal Deregulation since 1998 who are now entitled by law to issue their own stamps for use within New Zealand.
- * To mark this rather significant event, New Zealand Post decided to issue a number of sheets with a silver fern printed over the black fern on a limited number of sheets. The number of sheets overprinted is as follows –

50c value - 500 sheets, \$1.00, \$1.50, \$2.00 and \$5.00 values – 100 sheets.

- * New Zealand Post invited orders for either the 50c sheet on its own or complete sets of the five sheets prior to the issue date.
- * It appears that in the 50c value at least New Zealand Post had produced an earlier version of the silver overprint. The correct overprint is a silver fern with segments or fronds within the image giving a realistic impression of a New Zealand fern leaf. The original printing takes the form of a larger silver fern which is solid in appearance and is foil-stamped over the black fern.
- * A number of these “original” sheets with the solid overprint appear to have been sent out to clients who had ordered 50c sheets under New Zealand Post’s special offer. New Zealand Post must have realised after a few sheets had been sent out invoiced and paid for, that they had made an error and that the solid overprint was not up to the standards which they required for the souvenir silver overprinting.
- * New Zealand Post then telephoned the recipients of these “original” overprinted 50c sheets and explained that the overprint that they had received was not up to the standard required by New Zealand Post and requested them to return their sheet for replacement with a sheet overprinted with the “segmented” silver fern.
- * At time of writing it is my belief that very few sheets now remain in private hands (i.e. were not returned). The total supply of this variety is believed to be several hundred only, with only the 100 held by Campbell Paterson Ltd positively identified.

A monumental philatelic error in any decade!

GOODS AND SERVICES TAX

*GST will be added to all prices listed in this newsletter for local orders (12½%)
Overseas orders are “zero-rated” and do not pay GST*

REVIEW

Alternative Postal Operators in New Zealand, Part I - by John Hill

Published by: John Hill, 13 Leeds Place, Napier

Price: \$25.00 plus \$1.00 P&P within NZ; \$14.70 P&P to UK

For any philatelic student of the NZ de-regulated postal market since 1998, we can recommend this most useful book by John Hill. Following a detailed and informative introduction regarding the Postal Services in NZ and a list of the Register of Alternative Postal Operators in New Zealand, this first volume Part I deals with:

Fastway Post NZ Ltd
National Mail (NZ) Ltd
Kiwi Mail Ltd.

For each of the three postal operators following an introduction detailed lists of all known stamps, postmarks ("postal identifiers" as they are termed), booklets, etc are listed, together with much other useful and interesting information.

Part II which we understand covers Pete's Post Ltd and NZ Document Exchange(NZDX) etc, is due for publication later this year; with the final Part III published in 2004.

A most useful publication indeed.

A SON FOR ANDREW

All here at Campbell Paterson Ltd offer congratulations to Andrew & Katina Dolphin on the birth of their son Patrick John on 5 November, a brother for Kate and Jessica.

Andrew says - I don't think I can improve upon these words from good friend, the Manager of the Falkland Islands Philatelic Bureau, Stanley: *"Good luck with the new addition to the family - they are coming too fast to be referred to as definitives, so I guess you are getting yourself a little collection of commemoratives!!"*

FIFTY YEARS AGO

From the Newsletter - December 1953

by Campbell Paterson

ROYAL VISIT

We extend our loyal and hearty greetings to our Royal Visitors. May their visit with us be the forerunner of many more and in leaving may they take with them memories as happy as those they will certainly leave behind them.

Health Stamps 1953 - footnote. I wonder how many readers have noticed that this is the first year in which neither Health stamp covers the ordinary inland rate of postage? Nor do the two values together equal 3d. I imagine that quite a few of the green stamps have been used by the public as full postage.

George VI - the new "fine" paper. Readers are referred to the Newsletter of May, 1952, where I referred to the 3d Plate 139 (also Plate 138 later) appearing on a much finer paper than the usual coarse W.T. Royal Cypher grade. I there described this paper as strongly resembling the earlier fine VM paper used for the 3d Plate 39 during the war ("45% Esparto, 20/25% woodpulp, balance rag"). Now I can report that the 4d in the

new shade has since appeared on this new fine paper (as well as on coarse) and lastly the 6d Plate 146 (formerly exclusively on coarse) has now appeared on "fine". Naturally these paper changes interest only the keen specialists and it is to them that this present note is addressed.

The new paper poses several problems for specialists. In the 4d things are fairly plain sailing. The new shade definitely separates this "fine" paper from the "St. Cuthbert's" which is always in the old shade of mauve, so it is only a matter of separating "fine" and "coarse" among the new shade 4d's. An intermediate grade does exist however and is I suppose collectable. Personally, I prefer to take an obvious "coarse" and an obvious "fine" as sufficient evidence of the occurrences of the two grades during the currency of the new shade.

Once seen, the "fine" is readily enough recognized. It is quite definitely tougher, much whiter and, from the back, of a certain "glassy" quality, reminiscent of the George V Esparto of 1933. This is so noticeable as to suggest that esparto grass fibres may be in use again in appreciable quantities.

With the 3d there is no earlier use of "St. Cuthbert" paper to cause difficulty but the resemblance to the Plate 39 paper is strong so we need a medium to distinguish the new from the old. This is found in the shade which in the new lacks the characteristic brightness of the Plate 39 issues on fine paper. Needless to say, life is made much easier if Plate blocks are held. As in the 4d, intermediate grades are seen – neither very coarse nor quite fine enough but two extremes show the change quite vividly and form the best evidence.

In the 6d the new fine paper seems very scarce (one agent of ours said he had seen 500 sheets and only one was the "fine" – maybe he was unlucky). The shade does differ from the earlier issues on St. Cuthberts (and differs too from the shades on "coarse") but the best way to differentiate the new (esparto?) paper from the St. Cuthberts lies in the fact that the new is whiter, tougher, smoother and "glassy" compared with St. Cuthberts. Again, intermediates occur but the real "fine" is very different from the "coarse" and St. Cuthberts.

WHAT IS WRONG WITH OUR STAMPS?

I have no doubt that there are many in New Zealand who are quite satisfied with our recent issues. N.Z. continues to be very popular with collectors though in most cases this is neither because nor in spite of the designs – I feel sure that it would take many very poor issues to stop the average collector from collecting.

Nevertheless there must be some who feel with me that nothing but the very best should be issued by our country. There is no reason, economic or otherwise, why our stamps should not at least equal the best produced overseas. Are they doing so?

I submit that comparison with overseas issues suggests that we are by no means leading the world in the quality of our stamp production. No doubt many overseas stamps are poorer than ours but that is quite beside the point. We should not compare our own with the lowest standards but with the highest if we are to gain a clear idea of whether we are failing and if so, why and in what way?

Critics the world over are notorious for expressing themselves in extreme terms in order to draw attention to their own views but even so, the spate of apparently well qualified adverse criticism that greets our every issue should cause some self questioning among those responsible for our stamps. I hope it does, for complacency is the most potent bar to progress. By "those responsible" I do not mean the artists alone or perhaps

even mainly – though they must bear their share of blame for any shortcomings. There are many factors in stamp production and it should pay us to study them all and see where improvements can be made. Suppose we take in chronological order the various steps necessary before an issue of stamps reaches the public.

The Stamps Branch, G.P.O. Wellington. The decision as to whether there is to be a new issue and the form it is to take obviously lies here with the Director-General and his departmental head officer, Mr. C.W. Watts. Last year's decision that the new Elizabethan set should be a "head" type set, rather than pictorial or part pictorial, suggests a conservative attitude. (Recent issues of single coloured stamps where bicoloured would have been more worthy of the occasions are more likely the result of necessary haste or unnecessary watching of costs than of conservatism.) This conservatism is not itself a bad thing. "Progress", simply for the sake of something new, is responsible for much poor art. Rather should the question be: is the Department sufficiently receptive of public opinion on philatelic matters? I am presuming that the Department is willing to give weight to philatelic as well as to purely postal considerations – indeed I know it is so.

Choice of designs. In the past, I understand, artists have been directed by the Department as to designs to be used – as in the 1935 Pictorials for instance – and directions as to values and sizes have been laid down. All this is necessary of course but I do feel that most artists do their best work if left as free as possible. It may be that directions are kept to the minimum nowadays.

Choice of artists. Here I feel there is real ground for criticism of past methods. One has the uneasy suspicion that the first step to fame as an N.Z. designer is to take up residence in Wellington! However, one could be wrong. It may be that artists other than Messrs. Berry and Mitchell show little interest in stamp designing and are backward in any thing other than writing critical letters to the press. I feel that the Department should, however, make more effort to enlist the aid of the numerous artists and commercial artists throughout the country. If this can only be done by the offering of substantial rewards for successful designs then such rewards should be offered. The matter is too important – considering the worldwide advertising value of stamps – for parsimony. The profits the Department makes from the Healths alone, each year, would permit of really worthwhile prizes.

As to the two artists who have between them provided nearly every design for years – Mr. James Berry and Mr. L.C. Mitchell – opinions differ. Both have had their work strongly criticised lately. Mr Berry for some of his Coronation designs and Mr Mitchell for the Royal Visits. My own opinion is that this criticism was justified. The sets just do not measure up to what they might have been.

Mr Berry has always shown a tendency to crowding of necessarily small designs, and this, plus a strangely crude engraving of the figures (possibly the fault of the engraver) made the 4d Coronation one of our poorest stamps for a long time. It is incomprehensible to me how an artist of Mr Berry's long experience could have expected to do justice to a coach, horses, footmen, Crown and Queen's head insert, much lettering, sun's rays, Maori decoration, and Queen inside the coach – all in a very small space. A picture of the coach alone, without occupant, footmen or horses, would have done quite well. I have sometimes wondered whether the practice of having the artist's original drawing large, later to be reduced to stamp size, is the cause of this tendency to overcrowd. It is impossible to conceive of a painter of miniatures even attempting

anything like the 4d Coronation, in fact, I would say that if Mr Berry had made his original in stamp size he would have had difficulty getting everything in!

My real objection to Mr Mitchell's Royal Visits is that he failed to get good likenesses. Whether this failure is really his or the engraver's one cannot tell. The Duke looks decidedly grim and neither stamp does justice to our Queen's radiant beauty.

I do not suppose either artist believes himself perfect and I believe both could profit by a careful study of the best of other countries' efforts. Some suggestions might be: Austrian Musicians set, for wonderful likenesses (even down to a few hairs overhanging a collar!); Holland, for depicting children – really delightful some of these; Switzerland for heraldry, mountain scenery and flowers; France for buildings; Australian Coronation design (very fine, I think) – and so on. The world has had many lovely stamps, we should be able to learn something. A final thought – many will agree with me that the recent Norfolk Is. new designs are infinitely superior as pictorials to those of the Cook Islands or Samoa.

I am not one of those who can see no good in his own country – but I do like to think we can learn from the best no matter where it comes from.

Printers. It is certain that a printer can make or mar a design. In employing the leading firms in Great Britain it might be supposed that New Zealand would have no troubles on the score of printing. But different firms use different techniques. Surely it is reasonable to compare one with another and decide which is preferable? But for some peculiar reason we spread our contracts over three firms. This was done with the Peace set and again with the Coronations. The result is hotch potch.

One hesitates to utter opinions on the work of printing firms but readers may care to make some comparisons themselves. Using a magnifying glass, compare the shading lines on the Queen's face, 4d or 2d Coronation (Bradburys) with the similar lines on the Australian Coronations. Compare the general depth and effect of the work on the 9d Peace (Waterlows) with that of the 1d Peace (Bradburys); compare the 3/- Pictorial perf 12½ (Waterlows) with the same stamp in any other perf (De La Rue). Compare the printing work of these stamps with the best European techniques. You will see that not all good printing is the best printing. There are degrees and it is possible that we do not always get the best because, maybe, we do not insist on it. That seems to be the crux of the matter, to set one's standards at the highest level and refuse to accept the second-rate.

Paper. This is no minor factor. I have wondered for years why printers like Bradbury's do not refuse to work with the coarse-grained poor quality paper that masquerades under the pretentious title of "Royal Cypher grade". (Yes, I know why it is so called).

It is noticeable that Harrisons (who must have it for photogravure work) are provided with a fine quality paper – why not the other printers? Would they not prefer to use paper that gave them some opportunity to do themselves justice? Do we force the second-grade on to them – or does someone force it on to us? It is hard to imagine anyone choosing it, unless it is very cheap. Which is what it looks.

That's how things stand. There seems to be some room for progress and improvement. All we need perhaps is someone at the top with sufficient interest in the matter to give it the attention it most certainly warrants.

Campbell Paterson – December 1953



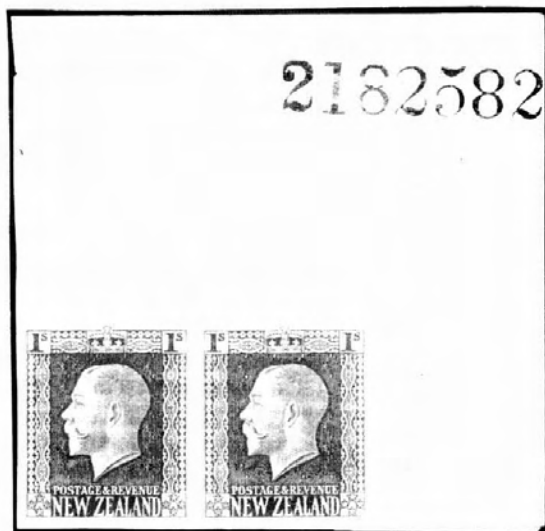
809 (a)



825 (b)



828 (c)



830 (a)



808 (d)



809 (f)



815 (h)



812 (d)



830 (b)

KING GEORGE V – RECESS ENGRAVED

A continuation of last month's listing, this time a series of major items, shades and varieties including re-entries not often seen. This issue is now very much under pressure and quality stocks are almost impossible to replace.

Proofs

- 802 (a) **Lot of plate proofs in black**, several with block letter marginal watermarks. Mainly unwatermarked. Included are **1½d, 2d, 2½d, 3d, 4d (plate 20) 4½d, 5d, 6d, 7½d and 1/-**.
Lovely set in blocks. \$ 400
Or **5d and 8d** value, plate pairs in black on watermarked paper (8d inverted) \$ 50
- (b) **"Colour Prints"** in various colours and perforated on watermarked paper, over-stamped "colour print" in black. (The perforated variations of the colour prints are believed to be much scarcer.)
The values and colours are as follows –
2d Reddish-Lilac, 3d Yellow-Brown, 4d Yellow, 6d Mauve-Brown, 1/- Orange Vermilion, lightly hinged \$ 300
- (c) **"Colour Prints"** imperforate on watermarked paper, ungummed.
The set includes **1½d Blackish-Grey, 2d Greyish-Mauve single and pair in deeper shade, 3d Pale Bistre-Brown, pair, 4d in three shades Yellow, Yellow-Orange and Orange, 4½d Greyish-Olive and Deep Greyish-Olive, 4½d Deep Green, 7½d Brownish-Mauve**.
Magnificent colour display and worthy of any exhibition lot. \$ 475
- (d) **Presentation Stamps**. Selection of examples unhinged with double parallel black line cancellation in bottom right corner. Included are **½d Green (surface print), 1½d Grey, 2d Violet, 4d Deep Green, 6d Pink, 7½d Red-Brown, 1/- Orange-Vermilion**. Superb lot \$ 175
- 803 (a) **K1a 1½d Grey perf 14 x 13¼**. Unhinged mint block of four from the bottom of the sheet (with selvedge). Mentioned in the CP Catalogue as "a desirable specialist piece". Highly unusual and scarce, if not rare. Two stamps light vertical crinkle. Specialist item \$ 150
- (b) **K1f 1½d Grey Ditto Pictorial paper two-perf pair**. In lovely unhinged mint block of four, one pair "no watermark", one pair watermarked \$ 400
- (c) **K1e 1½d Grey Ditto perf 14 x 14¼ UHM** block of four, one vertical pair unwatermarked, one watermarked \$ 50
- 804 (a) **K2a(3) 2d Violet 2LH 2UH** block of four in the scarce Aniline shade. Striking \$ 350
- (b) **K2b(3) 2d Ditto perf 14 x 14¼ UHM** block of four in Aniline Violet \$ 500
- 805 (a) **K2g 2d Yellow on "Pictorial" paper perf 14 line**. Fine 2VLH 2UHM block of four \$ 75
K3a 2½d Deep Blue perf 14 x 13¼ unhinged mint blocks of four

	in Deep Blue and Slate-Blue. Top quality (Catalogued \$320 Slate-Blue is scarce)	\$ 250
	Or top right selvedge serial number block of four UHM, fine	\$ 175
805 (b)	2½d Ditto perf 14 x 14¼ blocks of four Deep Blue (2LH 2UH) and Slate-Blue UHM. In scarcer perf (catalogued \$440)	\$ 400
(c)	K3c 2½d Ditto two-perf pair in Deep Blue. Very scarce (new Catalogue price)	\$ 300
806 (a)	K4a 3d Chocolate perf 14 x 13¼. Lovely UHM right selvedge block of four in Chocolate-Brown. All stamps show extreme plate wear for this issue. Lovely item	\$ 400
(b)	K4b 3d perf 14 x 14¼. Unhinged mint blocks of four in Deep Chocolate and Chocolate-Brown (Chocolate-Brown latter worn plate). The two blocks	\$ 600
(c)	K4c 3d Ditto two-perf pair. UHM block of four in Deep Chocolate	\$ 600

NB The following listing of the 4d value is one of the finest we have put together for some years. It includes the scarcest shades and perforations as well as two perf pairs and at least one completely new to be catalogued shade listing. We recommend close attention to this list as it is most unlikely that we will be able to repeat such material soon.

807 (a)	K5a 4d Yellow perf 14 x 13¼ GOLDEN-YELLOW. Completely new listing in the CP Catalogue. This is the most brilliant shade of Orange-Yellow possible. A truly remarkable item. Top right selvedge block of four UHM	\$ 500
	Right hand selvedge single UHM	\$ 100
	Copy with stained area	\$ 10
	Perfect UHM copy with Row 4/10 "club foot" re-entry	\$ 200
	Plate 20 in UHM block of four, stamps superb, slight stains in selvedge but very very rare in this shade	\$ 750
	Top selvedge block of four showing re-entry Row 1/6 - again unique in this shade	\$ 575
(b)	K5a 4d Ditto perf 14 x 13¼ 2LH 2UH block of four from the bottom of the sheet indicating the source as a sheet of this perforation throughout (rare). As mentioned in the CP Catalogue	\$ 200
(c)	KV5c(a) block of four showing "two-perfs" 2LH 2UH featuring the "club foot" re-entry at Row 4/10. Lovely item	\$ 350
	Or lightly hinged two-perf vertical pair of the same variety (catalogued \$400)	\$ 300
808 (a)	K5d 4d Violet (Plate 20) perf 14 x 13¼. Superb block of four in Dull Violet with very worn plate, UHM	\$ 300
(b)	K5d 4d Ditto perf 14 x 13¼. UHM block of four from top of sheet (no selvedge) Row 1/6 re-entry. Minor sheet bend, upper horizontal pair and slightly o/c to the left	\$ 200

- 808(c) **K5f 4d Violet two-perfs se-tenant.** Nice 3LH/1UH block of four showing Row 4/10 "club foot" re-entry. Slight gum thin re-entry stamp \$ 400
Or vertical two-perf pair R4/10, re-entry stamp heavily hinged (catalogued \$400) \$ 150

- 808(d) **K5d(z) 4d Ditto** vertical pair upper stamp imperforate, lower stamp imperforate at top. A glorious example of this great rarity of a stamp almost imperceptibly hinged. A huge rarity and seldom seen \$3000

- 809(a) **K5g 4d Deep Purple (plate 44) perf 14 x 14½.** Glorious unhinged in bottom selvedge block of four in the very rare Deep Bright Violet shade. One of the key pieces offered this month and massively rare. The block of four \$2000
- (b) **K5g 4d Ditto.** Lovely 2LH 2UHM block of four in Blackish-Violet. Wonderful shade \$ 400
- (c) **K5g 4d Ditto.** UHM block of four in Deep Black-Purple (left selvedge). Dramatic shade \$ 375
- (d) **K5g 4d Ditto.** 1LH 3UHM block of four in Deeper Dull Purple \$ 200
- (e) **K5g 4d Ditto.** UHM bottom right selvedge block of four in Dull Purple \$ 250
Or block from left selvedge \$ 200
Or 2LH 2UHM block \$ 150

- (f) **K5g(z) 4d Deep Purple.** Vertical pair, upper stamp imperforate sides and base, lower stamp imperf at top, perf 14 x 14½. Superb UHM example of this great rarity. The first we have handled for some years \$2500

- 810(a) **K5h 4d Deep Purple (plate 44) perf 14 x 13½.** In Blackish-Violet block of four 2LH 2UHM of this rarity which we have handled very seldom in the last few years. One stamp blunt corner and minor perf damage. Centring slightly low but good. Brilliant specialist piece \$ 800
- (b) **K5h 4d Ditto in Blackish-Purple.** Bottom selvedge item UHM of magnificent centring and appearance. Plate 44 scarce in this perforation and this is a prime example. \$ 975
- (c) **K5h 4d Ditto.** 1LH 3UHM block of four with portion of left selvedge in Deep Black-Purple. This is the key shade in this category although the stamps are centred a little low the appearance and impression is very dramatic and worthy of any exhibition showing \$1750

- (d) **K5j 4d Deep Purple (plate 44).** Vertical pair, two different perforations se-tenant (14 x 14½ over 14 x 13½). With pleasure this month we offer one of the great rarities of NZ Philately. The "Plate 44 two perf" is so rare that it has reached unobtainable status for most serious collectors of George V Recess Engraved. This month for one lucky customer we shall correct that. Lightly hinged example of the rarity with a pronounced "step" to the right in the upper stamp as is quite normal in these varieties. Lovely item \$6000

- 811(a) **K6a 4½d Deep Green perf 14 x 13¼ UHM** block of four (catalogued \$300) \$ 250
- (b) **K6b 4½d Deep Green perf 14 x 14¼ UHM** block of four and exceptionally deep green shade \$ 300
- (c) **K6c 4½d Deep Green two-perf se-tenant** vertical pair UHM, extremely scarce \$ 475
- 812(a) **K7a 5d Blue perf 14 x 13¼** bottom left hand corner selvedge, block of four in Pale Ultramarine \$ 275
- (b) **K7a 5d Ditto** bottom right selvedge, block of four in the scarce Steel Blue UHM \$ 300
- (c) **K7a(y) 5d Steel Blue Ditto** vertical pair, with portion of top selvedge; fully imperforate. Upper stamp hinged and part OG, lower stamp UHM. (Catalogued \$1,000) \$ 500
- Or** right hand selvedge horizontal pair (hinged) one stamp thinned \$ 125
- (d) **K7a(x) 5d Steel Blue Ditto** vertical pair, upper stamp imperf, lower stamp imperf top. This variety is listed in Blue but with its white gum and distinctive shade this item is in our opinion Steel Blue. Hinged item with some crinkling, magnificent appearance and includes right selvedge. Lovely example \$ 750
- 813(a) **K7b 5d Blue perf 14 x 14¼** nice right hand selvedge block of four in Blue showing brown gum as required, UHM. Beautiful \$ 400
- (b) **K7b 5d Ditto.** Selvedge block of four UHM in Ultramarine. Another fine item \$ 200
- (c) **K7b 5d Ditto in Steel Blue perf** UHM block of four with left selvedge \$ 475
- 814(a) **K7c 5d Ditto two-perf se-tenant (14 x 14¼ over 14 x 13¼)** in Pale Ultramarine UHM with left selvedge. Lovely item \$ 600
- 815(a) **K8a 6d Carmine perf 14 x 13¼ Carmine Pink** top selvedge block of four UHM. Very bright shade \$ 200
- Or** top left serial number selvedge single in this shade \$ 50
- (b) **K8a 6d Ditto** 2LH 2HM block of four in Pink \$ 175
- (c) **K8a 6d Ditto** UHM block of four in Pale Carmine top selvedge \$ 175
- (d) **K8a 6d Ditto** 2LH 2 UH block of four in "Coral Pink". A very delicate shade of pink which in our experience is extremely scarce. Amazing shade which will stand out in any company \$ 225
- (e) **K8a 6d Ditto** 2LH 2UH block of four in Carmine Rose. Guaranteed shade and quite unmistakable – quite brilliant. Catalogued at \$600 \$ 500
- (f) **K8a 6d Ditto in Deep Carmine Rose.** An intermediate shade Between Rose and Carmine Lake. This is a highly distinctive item seem here in unhinged mint block of four. One of the key offerings this month \$ 800

- 815(g) **K8a 6d Ditto in Carmine Lake.** The great rarity in fine lightly hinged copy. \$1500
- (h) **K8a(z) 6d Ditto.** Vertical pair, upper stamp imperf sides and base. Lower stamp imperf at top. Lightly hinged in upper unit. This is an amazingly rare variety \$3500
Or vertical pair with two strikes upper perforating comb dropped to cut off the value tablets and crown ornamentation from the top of the two stamps. Highly unusual, LH \$ 250
- 816(a) **K8b 6d Carmine perf 14 x 14¼.** Bottom selvage UHM block of four Pale Carmine (Esparto paper). Scarce \$ 300
Or 1LH3 UH block of four in bright **Aniline Pink** – to be a new listing \$ 275
- 817(a) **K8c Vertical two-perf pairs.** Block of four in Carmine Pink, one pair LH, one pair UHM. Very distinctive shade \$ 500
- 818(a) **K8d 6d Carmine perf 14 printed on Pictorial paper. Special offer.** UHM block of four in perfect condition. Catalogued at \$140. **Subscribers only please during December.** \$ 100
- 819(a) **K9a 7½d Deep Red-Brown perf 14 x 13¼.** Superb UHM block of four \$ 200
- 820(a) **K9b 7½d Deep Red-Brown perf 14 x 14¼.** Left selvage UHM block of four \$ 200
- 821(a) **K9c 7½ Ditto two perforations se-tenant.** UHM block of four, very fine \$ 400
- 822(a) **K10a 8d Indigo Blue perf 14 x 13¼.** Nice UHM, block of four \$ 200
(b) **K10b 8d Indigo Blue perf 14 x 14¼.** UHM block of four (catalogued \$180). This month only for subscribers \$ 100
- 823(a) **K10c 8d Indigo Blue two-perf vertical pairs.** Lovely UHM block of four, catalogued at \$250 \$ 200
- 824(a) **K10d 8d Red-Brown perf 14 x 13¼.** UHM block of four in Red-Chocolate \$ 400
Or similar block UHM in Red-Brown \$ 400
- 825(a) **K11a 9d Sage Green perf 14 x 13¼.** Top selvage block of four UHM in Sage Green \$ 400
(b) **K11a 9d Ditto perf 14 x 13¼.** UHM block of four in Yellow-Olive \$ 400
(c) **K11b 9d Sage Green perf 14 x 14¼.** 3LH 1UH block of four \$ 400
- 826(a) **K11c 9d Sage Green Ditto two-perf vertical pairs.** Left selvage

	block of four, UHM	\$ 800
827(a)	K12a 1/- Vermilion perf 14 x 13¼. Vermilion in UHM block of four – this is a shade which has become very scarce	\$ 400
(b)	K12a 1/- Ditto perf 14 x 13¼. Block of four in Orange-Vermilion UHM	\$ 340
828(a)	K12b 1/- Vermilion perf 14 x 14¼ in Orange-Vermilion. Block of four, UHM	\$ 320
(b)	K12b 1/- Ditto perf 14 x 14¼ in Salmon. UHM block of four	\$ 400
(c)	K12b 1/- Ditto perf 14 x 14¼ in Orange-Brown. MAJOR RARITY. 2VLH 2UHM Block of four, perfectly centred and Brilliant of shade, absolutely guaranteed, this is a remarkable offer	\$9000
(d)	K12b 1/- Ditto perf 14 x 14¼ in Bright Orange-Vermilion – a Distinctive shade, lovely UHM block of four	\$ 400
	Or Pale Orange-Vermilion totally UHM block, guaranteed shade	\$ 400
829(a)	K12c VLH vertical pair, Vermilion	\$ 300
	Or Orange-Vermilion	\$ 275
830(a)	K12b(z) 1/- Orange-Vermilion pair imperf. Brilliant unhinged mint, hinged in right hand selvedge only.	\$ 750
	Or top right selvedge serial number horizontal pair UH stamps hinged in selvedge	\$ 700
(b)	K12b(v) 1/- Orange-Vermilion vertical pair. Upper stamp imperf, lower stamp imperf at top, lightly hinged in upper unit, appearance perfect	\$1000

King George V – Officials

831(a)	K04a 3d Chocolate perf 14 x 13¼. Top right selvedge corner serial number block UHM, very fine	\$ 175
	Or pair of blocks UHM, Deep Chocolate and Chocolate-Brown, one block sheet bend, one block minor gum disturbance, one stamp	\$ 175
(b)	K04b 3d Chocolate perf 14 x 14¼. UHM block of four in Chocolate-Brown shade	\$ 140
	Or UHM copy with inverted watermark	\$ 35
(c)	K04c 3d Chocolate two-perf pair, block of four, UHM in Deep Chocolate	\$ 350
	Or block of four UHM in Chocolate-Brown	\$ 350
(d)	K04d 3d Chocolate on Pictorial paper, sideways watermark. Lovely block of four, UHM	\$ 100
	Or K04d(z) block of four, two stamps no watermark, two stamps Watermark	\$ 400
832(a)	K05d 4d Violet (Plate 20) perf 14 x 13¼. Fine UHM block of	

	four from top right selvedge with serial number.	\$ 400
	Or block UHM with plate wear	\$ 375
833(a)	K05g 4d Deep Purple (Plate 44) perf 14 x 14¼. HM block of four in Blackish-Purple, superb	\$ 360
(b)	K05g 4d Ditto perf 14 x 14¼ in the deepest possible shade of Deep Bright Violet, UHM block of four. Quite remarkable	\$ 500
834(a)	K08a 6d Carmine perf 14 x 13¼ Deep Carmine in UHM block of four	\$ 120
	Or Carmine in UHM block	\$ 120
	Or Carmine-Pink UHM	\$ 240
	Or Dull-Carmine in 1LH 3UH block of four	\$ 100
	Or Pale-Carmine in UHM block	\$ 120
	Or Carmine-Rose in UHM block (catalogued \$720). Brilliant	\$ 500
(b)	K08b 6d Carmine perf 14 x 14¼ Pale-Carmine UHM block of four	\$ 120
	Or most brilliant Deep Carmine-Rose shade we have seen for some years, UHM block, slightly OC left	\$ 600
(c)	K08c 6d two-perf pairs in UHM block of four Carmine-Pink, brilliant	\$ 600
835(a)	K010d 8d Red-Brown perf 14 x 13¼. UHM block of four, left selvedge	\$1600
	Or block of four without selvedge, also UHM	\$1600
836 (a)	K011a 9d Pale Sage-Green 2LH 2UHM block of four with brilliant centring	\$ 700
	Or in Deep Yellow-Olive, 2LH 2 UH block of four	\$1150
837 (a)	K012a 1/- Vermilion perf 14 x 13¼ in Vermilion, UHM block of four	\$ 350
	Or Orange-Vermilion UHM block	\$ 280
	Or Pale Orange-Vermilion block UHM	\$ 400
838 (a)	K012b 1/- Vermilion perf 14 x 14¼ unhinged mint block of four in Vermilion	\$ 300
	Or unhinged block in Orange-Vermilion	\$ 280
	Or in Salmon, top right corner selvedge serial number block UHM	\$ 450
	Or in Salmon, UHM block	\$ 425

A quick note to thank you for your detailed response (your letter of 10 October) to my inquiry of 23 September concerning your pricing policy for early New Zealand classics. I very much appreciate the time you have taken to respond and the detail of your response. I have carefully noted your comments.

CH. NSW

1935 PICTORIALS FIRST DAY COVERS

A selection of 1935 Pictorials FDC, each have just the one stamp per cover and all are postmarked Wellington, 1 May 1935.

100(a)	½d Fantail to Christchurch	\$ 2.00
100(b)	Ditto ½d to Kilbirnie	\$ 2.00
100(c)	Ditto ½d to Remuera	\$ 2.00
100(d)	1d Kiwi to Remuera	\$ 2.00
100(e)	Ditto 1d to Sydenham	\$ 2.00
100(f)	Ditto 1d to Devonport	\$ 2.00
100(g)	Ditto 1d Wellington local	\$ 2.00
100(h)	1½d Maori Cooking to Christchurch	\$ 10.00
100(i)	Ditto 1½d to Wellington	\$ 10.00
100(j)	Ditto 1½d to Remuera	\$ 10.00
100(k)	Ditto 1½d to Gisborne	\$ 10.00
100(l)	2d Whare to Remuera	\$ 2.00
100(m)	Ditto 2d to Kilbirnie	\$ 2.00
100(n)	Ditto 2d to Christchurch	\$ 2.00
100(o)	2½d Mt Cook Lilies to Christchurch	\$ 21.00
100(p)	Ditto 2½d to Wellington	\$ 21.00
100(q)	Ditto 2½d to Remuera	\$ 21.00
100(r)	3d Maori Girl to Christchurch	\$ 2.00
100(s)	Ditto 3d to Kilbirnie	\$ 2.00
100(t)	Ditto 3d to Remuera	\$ 2.00
100(u)	4d Mitre Peak to Kilbirnie – stamp is re-entry LV7a R7/10	\$ 5.00
100(v)	Ditto 4d to Christchurch, Registered	\$ 2.00
100(w)	Ditto 4d to Remuera	\$ 2.00
100(x)	5d Swordfish to Christchurch, Registered	\$ 22.00
100(y)	Ditto 5d to Kilbirnie	\$ 22.00
100(z)	Ditto 5d to Remuera	\$ 22.00
101(a)	6d Harvesting to Kilbirnie	\$ 5.00
101(b)	Ditto 6d to Christchurch, Registered	\$ 5.00
101(c)	8d Tuatara to Remuera	\$ 8.00
101(d)	9d Maori Panel to Kilbirnie	\$ 7.00
101(e)	Ditto 9d to Remuera	\$ 7.00
101(f)	1/- Tui to Kilbirnie	\$ 10.00
101(g)	Ditto 1/- to Remuera	\$ 10.00
101(h)	2/- Captain Cook to Kilbirnie	\$ 29.00
101(i)	Ditto 2/- to Remuera	\$ 29.00
101(j)	3/- Mt Egmont to Remuera	\$ 44.00

Six Undelivered/Undeliverable Envelopes with various markings:

102(a)L1a	½d Fantail 19 June 1935 Auckland to Parnell with two red octagonal hand-stamps, 'Not Found' 31 June 1935 and 'Unclaimed' 4 July 1935	\$ 10.00
102(b)L1b	½d Fantail pair 23 Aug 1937 Auckland Local plus Auckland CDS 24 Aug 1937 and two red octagonal hand-stamps, 'Not Found' 26 Aug 1937 and 'Unclaimed' 6 Sept 1937	\$ 10.00
102(c)L1b	½d Fantail pair 27 Aug 1937 Auckland to Grey Lynn, two	

	red octagonal hand-stamps 30 Aug 1937 'Not Found', 9 Sept 1937 'Unclaimed'	\$ 10.00
102(d)L2d	1d Kiwi 27 Aug 1937 Auckland to Grey Lynn, two red octagonal hand-stamps 30 Aug 1937 'Not Found', 9 September 1937 'Unclaimed'	\$ 10.00
102(e)L1b	½d Fantail 4 Nov 1937 Auckland to Ponsonby, two red octagonal hand-stamps 5 Nov 1937 'Not Found', 7 Dec 1937 Unclaimed	\$10.00
102(f)L2d	1d Kiwi (damaged) 30 Nov 1937 Auckland to Onehunga readdressed to Remuera, two CDSs 1 Dec 1937 Onehunga, 20 Dec 1937 Remuera, back-stamped Remuera 10 Dec 1937, also boxed rectangular "Gone: No Address" and red octagonal 22 Dec 1937 Unclaimed	\$ 10.00

RECENT FIRST DAY COVERS (cont'd)

1993 (a)	20 Jan. Royal Doulton set	\$ 11.00
(b)	20 Jan. Royal Doulton Miniature sheet	\$ 6.00
(c)	17 Feb. The 1930s	\$ 9.60
(d)	9 June Blue Round Kiwi	\$ 3.20
(e)	21 July Health	\$ 3.00
(f)	Ditto set of 7 Health Camps postmarks	\$ 20.00
(g)	21 July Health Miniature sheet	\$ 8.00
(h)	1 September Fish booklet pane	\$ 10.00
(i)	1 Oct Scenic Pohutu Geyser M/S for Bangkok '93 Exhib	\$ 7.50
(j)	1 October Dinosaurs	\$ 9.50
(k)	1 October Dinosaurs Miniature sheet	\$ 3.60
(l)	3 November The 1940s	\$ 9.60

POSTCARDS BOX TO CLEAR

103 (a)	NZ selection of 27 1907-1960's, Nelson, New Plymouth, Christchurch, Queenstown, etc. Priced @ \$108, Offered @ \$ 45.00	
(b)	NZ moderns x 64, including much Post Office cards, 1973 scenic mountains, 1984 early vessels, 1990 Commonwealth Games, etc. Priced @ \$55.00, Offered @ \$ 22.00	
(c)	Scotland eleven different 1901 to date, Edinburgh, Saltcoats, Lock Katrine, etc. Priced @ \$43.00, Offered @ \$ 20.00	
(d)	Oxford, nice set of seven, Colleges and Cathedral. Priced @ \$35.00, Offered @ \$ 18.00	
(e)	Worcester, set of 16, Cathedral, River, Tower, Bridge, etc. Priced @ \$80.00, Offered @ \$ 40.00	
(f)	London, set of 17, Stamp Office, Tower, Museums, etc. Priced @ \$24.00, Offered @ \$ 14.00	

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