

CAMPBELL



PATERSON

NEWSLETTER

FOR COLLECTORS OF NEW ZEALAND STAMPS

Volume 58 Number 3, October 2006



King George VI Proof
lot 360(a)

CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION

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NEW ZEALAND NOTES

by Warwick Paterson

CAMP COFFEE MEETS CULTURAL INSENSITIVITY!

History Catches Up with Two Recent Newsletter Themes

John Potter of Warwickshire recently sent me a copy of an article which appeared in the London "Daily Mail" from September 11 2006 which takes up both of these recent lines of inquiry and comment in CP Newsletter.

Under the heading "How Coffee Company was Ground Down by the PC Brigade" the article takes up the story where CP Newsletter left off in December 2005. Readers will remember that Robert Paterson & Sons had founded the Company in 1882, and had brought it through two World Wars as a staple of British Military Forces in the field – and of the British working class – to the point where McCormick Foods group took it over and carried on the tradition. Quoting from the "Daily Mail" Lucy Ballinger continues "for more than 100 years he has stood deferentially at his master's side. But the Sikh servant on the Camp Coffee label has finally been allowed to sit down and enjoy a cuppa on equal terms with the Gordon Highlander.

The original was based on a real historical scene featuring Major-General Sir Hector MacDonald. On the label he is in full regalia enjoying a cup of Camp Coffee outside his tent in an Imperial Army camp. He is sitting on a makeshift seat and being served by the bearer with a tray.

Allegations of racism forced the manufacturers to move the picture from the front to the back label in the Eighties. Then they removed the bearer's tray, although he was still standing. More recently some Asian shopkeepers had threatened to stop putting the liquid coffee and chicory concentrate on their shelves unless the label was changed.

Now, after pressure from race equality groups, the makers have had the scene radically redrawn to show the two men sitting side by side. A spokesman for the brand – created in 1885, still made in Paisley and now owned by the McCormick Foods group – refused to confirm that the criticism was behind the redesign. He said only that the brand underwent 'continual development'. Mukami McCrum, director of the Central Scotland Racial Equality Council, welcomed the new label, saying: "Times have changed and it is heartening to see that a new message is being sent out."

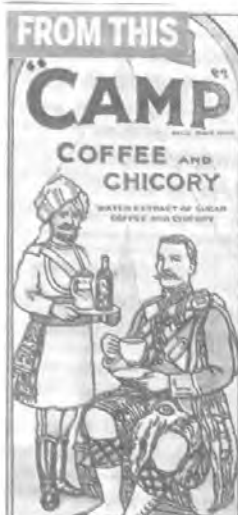
But David Davidson, Conservative MSP for North-East Scotland, said the change was 'political correctness gone mad'. He added there was 'nothing perjorative' about the original label.

Illustrated: The development of the label as portrayed by the *Daily Mail*.

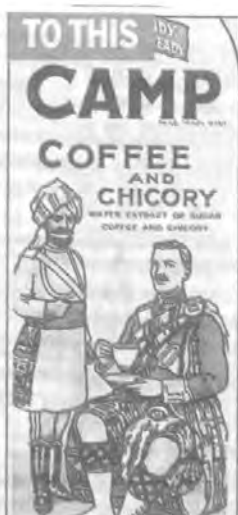
The Gordon Highlander depicted was a genuine action-hero who died in tragic circumstances.

Major-General Sir Hector McDonald, a crofter's son from Dingwall, became known as Fighting Mac. A fearless soldier, he rose through the ranks to become a hero of India, the Sudan and the Boer War.

Following his triumphs, he committed suicide in Paris in 1903 when returning to Ceylon to face 'grave charges' thought to be related to a homosexual relationship. Eighteen years earlier, Camp Coffee had been created for his fellow Gordon Highlanders who wanted a drink they could brew easily on campfires during military campaigns in India. Its slogan remains 'Ready - Aye Ready'.



The original: With drinks tray



Version two: No tray in sight



From the December 2005 CP Newsletter "From Coffee to Stamps", copies available on request.



The new version: The bearer is now seated

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.

"All the stamps arrived yesterday morning. I was really impressed with the speed of service and I doubt if a UK dealer would be as fast as you were. Another order will follow next week."

M.D.A., Scotland

.PHILATELIC WORKSHOP:

1971 UNICEF 25th ANNIVERSARY 7c Child on Swing (S144a)

Mr David Lunson of Bath, UK recently sent us a most interesting example of the above stamp in mint condition with an apparent offset in all colours on the back. The reverse impression was angled several millimetres downwards to the left and as such did not coincide with the frontal impression.

This variety did not strike us as typical of an offset as a number of the features differ. Rob Talbot applied some analysis to it and the following is his report.

Colours: Plate blocks do not show any "traffic lights" so out came the microscope to check the screen dots. As a result I believe the following colours were used. Yellow (first down), red, blue, black and (last down) brown. I have avoided the use of precise descriptions e.g. magenta, cyan as the first four do not appear to be the regular "process" colours. Also the order shown, whilst normally so, is pure conjecture. Only blue and red show on back of the stamp in question.

Screen dots: There is a clear dot structure on the obverse side of the subject and plate block (one used for comparison) for all colours except yellow and brown. The gum side of subject stamp shows no clear dot structure in the reversed image.

Orientation: The reversed image on the back of the subject stamp is skewed and lower than the printed image on the face side.

Size: The images on front and back are the same proportions and size.

Paper: The subject stamp paper is noticeably toned front and back. There are no fungal spots or variegation i.e. the toning is relatively even.

Gum: The original gum of the plate block is shiny and a slight stickiness can be felt on the fingers after short contact. The subject stamp gum (perhaps what remains) is matt and exhibits no stickiness (obviously I did not actually wet the gum). I noticed what appears to be hinge gum remains in the usual position on the subject stamp i.e. reverse, top, centre.

Conclusions:

1. As the image on the back is reversed it is natural first to consider it an offset. This is a reasonably common error in offset-lithography. However this issue is printed by photogravure where offsets are very scarce indeed (T45b(Z) is one). However we have never seen an offset which did not orient itself to the face side image. It is doubly hard (impossible?) to envisage the coincidence of two adjacent colours offset in presumably the middle section of the printer.
2. If it is **not** an offset, what caused it? The only circumstances which **may** be the reason follow. This hinges on the glue residue in the normal position of a stamp hinge. The stamp may have been hinged onto an image of the stamp (but askew) whether from a printed page or another stamp. Storage conditions or perhaps an accidental solvent spill caused the underlying image to transfer onto your stamp. Although highly speculative this is the best fit with the observations above. As a final thought along these lines, it is hard to imagine that anyone seeing this "image transfer" would then hinge it onto the page and so make it disappear from view.

NEW ISSUES AND VARIETIES

by RobTalbot

Gold Rush (6 September 2006)

Another issue in the vein of the Napier Earthquake issue earlier this year, documenting an era of New Zealand's history. The clever, innovative design has attributes which combine with the philatelic interest so I will endeavour to touch on these together.

A good selection of images have been chosen and allowed to stand on their own without obtrusive inscriptions. A uniform colour – "sepia tint" to accent the age of the photographs – could be seen as failing to distinguish between the values. However the value inscription is just big and clear enough to do this job. More on this colour later.

The really clever part of the design comes together on the miniature sheet. Though not unique, the integration of five discrete photographs from different dates and places has been done very well indeed. This is properly called a montage – a popular pursuit, mainly by ladies of this very era both young and old and mirrored in modern times by the scrapbooking craze. However the artist has sized the subjects (aided by modern digital technology) to achieve correct perspective and positioned other elements like tree stumps and stacks of wood seamlessly to create one picture. The miniature sheet is further distinguished by the use of gold foiling for "New Zealand" and the fern logo – again more on which later.

Another innovative feature appears on only the 45c value (sheet and miniature sheet). If not the first time thermochromic ink has been used on stamps, its placement over the miner's pan in the foreground of the miniature sheet i.e. the 45c stamp and its sheet version, is very apt. This blackish, oily blob undoubtedly represents the murky waters of the gold-bearing creek. Instead of moving the pan around you can do your own prospecting from the comfort of your chair by rubbing your thumb over it. (We found some of our staff were better prospectors than others and merely had to place a digit over the pan whilst those others had to rub quite briskly). We also noted differences between stamps which may depend on the thickness of the ink.

In any event, sufficient heat causes the ink to become clear so one can see the underlying printing which includes some of the biggest yellow nuggets ever seen. As some of New Zealand Post's literature suggests "... you'll experience a gold rush of your own!" Well, all I will say is it is a bit of fun and it reintroduces the matter of colour as alluded to before.

Because all stamps were the same sepia colour I was puzzled to see literature and imprints proclaim the use of four process colours. Why not, I thought, make life easier by using one special colour and black as in the "On the Road (1 June 2000) issue. After I had "discovered" the yellow (is there a hint of red too? Hard to tell as the ink clouds over again too quickly) nuggets it became clear why process colours were used. Although some variation in colour has been noticed, they will not attract a shade listing.

What of the gold overprint on the miniature sheet? The technical details below show a mesh difference between the sheet and miniature sheet stamps excepting the 45c – the only portrait (vertical) format design. Why be concerned with mesh since the gold foiling distinguishes between them? Because, there are differences in addition to mesh which are interesting in their own right which should the gold foiling being omitted or removed will prove the origin of any stamp – including the 45c value.

Leaving the gold foiling aside, it is in fact easy to determine the source because the black outline inscription "New Zealand" and accompanying fern logo are **not** present on the miniature sheet – there were up to 1mm shifts of the gold foil without any black outline being revealed. Finally, I noticed there was a slight but obvious change in position of all the other inscriptions. Clearly the stamps originating from the miniature sheet will receive a full variety listing.

Designed by Cato Partners, Wellington. Printed by Southern Colour Print, Dunedin (litho, four process colours plus thermochromic ink (45c only) and gold foiling (M/S only).

- Gummed sheet of 25, Tullis Russell 104gsm Red Phosphor stamp paper. Perforation 14, mesh vertical (45c horizontal).
- Gummed miniature sheet comprising one of each value (5 stamps). Technical details unchanged except mesh is now horizontal for **all** stamps.

Designs are: 45c Gold Panning circ. 1880's
90c Kuranui Creek, Thames circ. 1868
\$1.35 Tuapeka, Otago circ. 1900's
\$1.50 Roxburgh circ. 1901
\$2.00 Gold Rush circ. 1900's

Definitive Reprints (August ?) 2006)

A change of printer from Walsall Security to Southern Colour Print has changed several characteristics of the \$1.35 Lake Tekapo. Perforation is now 13½ (was 14 x 14½), mesh now vertical (was horizontal) and paper now whiter and brighter (dramatic under UV). A change in gum colour is also noted.

PE31b \$1.35 Lake Tekapo 1-Kiwi

BAD POSTMARKS

We have recently had a number of complaints from CP Newsletter subscribers, regarding the recent upsurge in very bad postmarking of the stamps on their Newsletter envelopes. Apparently, New Zealand Post are aware of the problem and are going to try to do something about it. They would like to see examples of the bad postmarks, so they can get back to those Mail Centres where it has happened to try to rectify the problem. What they request is that you send the badly postmarked item, either the actual envelope itself, or a good quality colour photocopy to Shaun Irvin, Relationship Manager, Stamps Business Unit, Corporate Office, New Zealand Post, Private Bag 39990, Wellington, New Zealand.

And we shall see what happens....

"I would like to thank CP Ltd for backing up the "Unconditionally guaranteed" part of its advertising. The item I returned to you was purchased 10 years ago and after this long period, most dealers would not have entertained the idea of accepting it back. It is wonderful advertising for CP and proves that it pays to buy from a specialist firm who knows what they are about and one that guarantees its products."

N.F., Wellington

**CP CLIENTS THRIVE
ON
SURPRISE AND DELIGHT**

EIGHTY-FIVE YEARS AGO

From the New Zealand Stamp Collector –October 1921

OUTDOOR PHILATELY IN PARIS "LA BOURSE AUX TIMBRES".

by H.B. Gould (Paris Correspondent of STAMP COLLECTING.)

The heat of summer does not affect the ardour of the Paris enthusiast, nor do the beckoning forests and shady dells of the countryside, offer to the true lover of stamps the pleasure to be found on a Sunday afternoon under the arbres of the Champs Elysees at the "Bourse aux Timbres".

What is the lure of the country compared with the pleasure of looking through countless stock books, and the possibility of finding some rare stamps at a low price?

Schoolboys and schoolgirls, youths of the bank and the department store, middle-aged shopkeepers and artisans, old men and old women, display their stocks of stamps on convenient chairs, or promenade with stock books in hand, and assail you on all sides with, "Voulez-vous voir des timbres, Monsieur?" "Vous avez quelques choses a vendre, Monsieur?" or "Voulez-vous echange, Monsieur?" and you examine the proffered stock book and hand over your own, and buy or sell or exchange, as the case may be.

And every one has time to look through the other's stock, for who can tell what may lie between the leaves of an old battered notebook, or what jewels that dog-eared wallet may contain? And don't ignore this old man dressed in cast-off garments of the vintage of 1870; there are misers of stamps as well as of gold in Paris, and perhaps he has the rarest stamps in the Bourse; possibly if you have something he desires, he will pay you from a roll of banknotes which would make your own ashamed to show itself.

And you pass from one to another while the hours fleet by unminded; the stock you brought diminishes, and the one you are acquiring grows larger, until the slanting rays of the sun and the pangs of hunger remind you that the hour of dinner is at hand.

The professional stamp merchants of Paris make it a point to be present, for besides the bargains they may find, they gather at a nearby café and discuss over their demis of beer old rarities and novelties.

At the "Bourse aux Timbres" no one hesitates to speak to the other; the stranger is as much at home as that old lady who has not missed a day for forty years, for all belong to the same brotherhood – the great fraternity of stamp-lovers.

And you leave with not only many new gems for your collection or stock book, but with pleasant memories and goodwill towards your fellow men.

NEW ZEALAND POSTCODES

We have a new postcode for our PO Box, which New Zealand Post have asked us to use. It is: **1141**

We will be gradually, slowly replacing all our stationery and Reply Addressed envelopes, although of necessity this may well take quite a while. Thus our new full postal address for all correspondence is:

Campbell Paterson Ltd
PO Box 5555,
Auckland 1141
New Zealand

FIFTY YEARS AGO

From the Newsletter – October 1956

by Campbell Paterson

Blurred Prints – are they all Albinos?

The number of instances of "blurred" printing found to occur simultaneously with albino impressions (either visible or proved by the presence of pressure lines on the selvage) is now so large as to be beyond the possibility of coincidence. That at least is my opinion. It reminds me of the man who went to his car and found all four tyres flat. As he said, "one is bad luck, two is coincidence, three is suspicious but four is foul play". I think we can accept it then that true blurred prints are in all probability the result of the "blurred" sheet having passed twice through the press, the first time with another sheet between it and the printing plate.

This opens up quite a field for we have not a few stamps known with blurred centres but not known to be albinos. There are several values in this class in the Peace set, plus the 1946 Healths and the 4d and 3/- 1935 Pictorials. At that I may be overlooking some. It would be very interesting to know whether any holders of singles or blocks (particularly selvage blocks) of these "blurred" prints can find any proof of an albino print. Selvage blocks are important for we have two cases, the George VI 1/- and the recent QE 1/-, where the proof of albino lies in the pressure line sunk into the lower sheet by the top sheet as they passed through the press together. The **absence** of a pressure line is not, however, evidence against an albino print. If the two sheets were perfectly aligned there would be an albino print but no pressure line – again trimming of the sheets would always remove a pressure line which was near to the edge.

It has not yet perhaps been fully appreciated how similar are the cases of the George VI 1/- albino and the newly found QE 1/- albino. In both cases blurring occurs, in both the shade differs from the normal (this is more noticeable in the George), and in both the proof of albino printing lies in the discovery of a pressure line along the edge of the top selvage. The QE 1/- incidentally, also shows a pressure line down the left selvage. The George is now catalogued at £25. In both the above cases, the presence of the blurring can be taken as sufficient indication of albino printing – in the case of the others I have mentioned (1946 Healths, several Peace values, etc.), although the blurring is definite they will have to remain as "blurred centres" until proof is forthcoming. It should be well worth looking for.

A recent correspondent asked how we distinguish between a "blurred" print and a "chatter" print. Chatter prints are quite commonly seen but they always take the same form – a clear, strong print accompanied by a weak, indefinite and slightly misplaced second impression, but no blurring evident under a glass. A true blurred print on the other hand always looks as if the ink has soaked into the fibres of the paper (which is in fact the case). The general effect is exactly what one would expect if the printing were done on blotting paper. The blurred print is essentially a single print in colour while the chatter print is a pseudo double print. Any second print visible on a "blurred" stamp will be quite colourless. An exception which we must take to prove the rule is the 5d Swordfish albino where unaccountable faint traces of colour are seen on the albino impression. However, no one could mistake that for a chatter print.

New Healths

I had an interesting phone conversation one night recently with a Mr Wilson who told me he is the father of the two boys depicted on this year's Healths. (1956). He said their names are Graeme and Peter and that the original photograph was taken in Hamilton. Only the Waikato could produce such a crop of apples on such a small tree!

KING GEORGE VI – THE MAJOR SPECIALISED LISTING

An amalgamation of three recently purchased George VI collections, well worth careful checking. If previous indications of orders from prior George VI listings are anything to go by, this will prove popular!

		Proofs	
360(a)		Bradbury Wilkinson proof pull for the 1/- value of the centre Die 2, engraving incomplete, on thin coated unwatermarked paper mounted on sunken-edged card with manuscript 'Unfinished'. A lovely item as a frontispiece to any specialized King George VI collection	\$500
(b)		A block of four in green of the Bradbury Wilkinson proof pull of the centre Die for the pence value with alternative frame, on unwatermarked gummed paper. Sadly, major creasing to the block and damage to one unit.	\$100
		M1 ½d Green	
361(a)	M1a	Plate 1 left, plate block of six UHM/LHM	\$50
(b)	M1a	Plate 1 left, plate block of four UHM/LHM	\$40
(c)	M1a	Plate 19 left, plate block of four M toning	\$10
(d)	M1a	Plate 19 right, plate block of four UHM/LHM	\$35
(e)	M1a	Imprint block of eight, creasing UHM/LHM	\$60
(f)	M1a	An absolutely amazing irregular block of fifty-one, used from Plate 19 left, with top, left and bottom selvages and guide punch mark including MV1a(b) the R7/5 flaw, a redrawing of the letters REVE. An excellent piece lightly postmarked U	\$40
		M1 ½d Chestnut	
362(a)	M1b	Plate 17 left, plate block of four UHM	\$15.50
(b)	M1b	Plate 19 right, plate block of four UHM/LHM	\$12.50
(c)	M1b	Imprint block of eight UHM	\$22.50
(d)	M1b	Imprint block of six used U	\$8
(e)	M1c	Plate 38, plate block of eight one small mark UHM/LHM	\$20
(f)	M1c	Plate 100, plate block of six HM faults	\$7.50
(g)	M1d	Plate 101, plate block of six UHM	\$7.50
(h)	M1d	Plate 111, plate block of six UHM	\$7.50
(i)	M1d	Plate 111, vertical block of six used U	\$5
(j)	M1d	Plate 133, plate block of six UHM	\$7.50
		M2 1d Scarlet	
363(a)	M2a	Plate 4 left, plate block of four minor toning M	\$50
(b)	M2a	Plate 13 right, plate block of nine UHM	\$60
(c)	M2a	Plate 25 and imprint, plate block of eight LHM small thin (Cat \$200)	\$125
(d)	M2a	Plate 8 right, plate block of ten including MV2a(f) the R5/20 strong retouch UHM	\$125
(e)	M2a:	MV2a(g) (iii) (SG605a) Block of four from Plate 8 with R6/6 broken ribbon flaw fully developed. UHM	\$75
(f)	M2a:	MV2a(g)(iii) Ditto as above single U	\$5
(g)	M2a:	MV2a(m) Single from Plate 26 R3/2 retouch left frame CU	\$10
		M2 1d Green	
364(a)	M2c	Plate 29, plate block of eight UHM/LHM	\$40
(b)	M2c	Plate 108, plate block of six UHM	\$7.50
(c)	M2d	Plate 108, plate block of six UHM	\$25
(d)	M2d	Plate 108, plate block of six with prominent green ink drag UHM	\$60
(e)	M2d	Plate 113, used plate pair U	\$2

364(f)	M2c	A lower selvedge block of twenty-four from Plate 29 with flaw R9/ on left shoulder M	\$25
(g)	M2c	A lower selvedge block of eighteen from Plate 29 with R8/ flaw on 'E' of POSTAGE M	\$15
(h)	M2c	A lower left corner selvedge block of thirty-two from Plate 31 with three flaws noted R3/2, 'A' of 'TAGE', R7/3 'V' of 'REV', R10/2 'E' of 'NE' M	\$30
(i)	M2d	A top left corner selvedge block of eighteen from Plate 77 R3/6 MV2d(j) retouch affecting the letters STAGE and the W and Z of NEW ZEA M	\$65
(j)	M2d	A top right corner selvedge block of twenty-four from Plate 85 with the R2/22 retouch MV2d(n) plus R1/24 flaw M	\$35
(k)	M2c:	MV2c(f) Block of four from Plate 36 R4/2 retouch M	\$25
(l)	M2d:	MV2d(m) Block of four from Plate 78 R8/11 retouch of LAND M	\$50
(m)	M2d	A block of four from Plate 128 R10/13 retouch M	\$10
		M4 1½d Chocolate	
365(a)	M4a	Imprint block of eight UHM/LHM (Cat \$350)	\$150
(b)	M4a	Plate 20 right, plate block of four UHM/LHM	\$150
(c)	M4a	Booklet:W6c complete with three 1½d panes upright wmk, one pane small toning otherwise good condition (Cat \$600)	\$400
(d)	MO4a	1½d Chocolate Official Plate 21 right, plate block of four UHM/LHM (Cat \$900)	\$475
(e)	MO4a	Ditto Plate 21 right, plate block of four fine used FU	\$250
(f)	MO4a	Ditto Plate 21 left, plate block of four fine used FU	\$250
		M4 1½d Rose-red	
366(a)	M4b	Plate 20 left, top left corner selvedge block of eight UHM/LHM	\$15
(b)	M4b	Plate 20 right, top right corner selvedge block of eight UHM/LHM	\$15
(c)	M4b	Plate 21 left, top left corner selvedge block of eight UHM/LHM	\$15
(d)	M4b	Plate 21 right, top right corner selvedge block of eight UHM/LHM	\$15
(e)	M4b	Imprint block of eight without plate number UHM/LHM	\$20
(f)	M4c	Plate 21, plate block of eight with imprint UHM	\$35
(g)	M4c	Plate 21 with imprint block of four used	\$5
(h)	M4c	Plate 129 with retouch, plate block of eight UHM	\$20
(i)	M4c	Plate 130, plate block of six UHM	\$8
(j)	M4c	Plate 132, plate block of four used	\$5
(k)	M4c	Plate 136, plate block of six UHM	\$8
(l)	M4c	Plate 136 used plate block of four U	\$4
(m)	M4c	Plate 137, plate block of six UHM	\$8
(n)	M4c	Plate 137, used plate block of four U	\$4
(o)	M4c	Plate 137, a vertical block of ten with minor retouch UHM	\$8
(p)	M4b:	A lower selvedge block of eighteen from Plate 20 R8/18 second state retouch M	\$30
(q)	M4c:	A lower right corner selvedge block of twenty-four from Plate 20 R8/18 second state retouch M	\$35
(r)	M4b	A lower left corner selvedge block of eighteen from Plate 20 R10/3,R10/4 two minor re-entries M	\$15
(s)	M4c	A lower left corner selvedge block of twenty from Plate 20 R10/3,R10/4 two minor re-entries M	\$10
(t)	M4b:	A top selvedge block of forty from Plate 21, R4/10 second stage retouch M	\$25
(u)	M4c:	A top selvedge block of twenty from Plate 21 R4/10 second stage retouch M	\$35
(v)	M4c:	Block of four from Plate 132 R9/11 forehead retouch, nearly the	

	MV4c(d)	whole design finely redrawn M	\$45
366(w)	M4c:	A lower selvedge block of twelve from Plate 132 R9/18, a major	
	) MV4c(e)	retouch 90% of image retouched M	\$45
	(x) M4c	Plate 136 right selvedge block of ten R5/20, R6/20 re-entry right frame M	\$5
	(y) M4c	A lower selvedge block of fifteen from Plate 136 with two minor flaws on R10/5 and R6/6 M	\$7.50
	(z) M4c	A used block of eight with three minor flaws as indicated U	\$5
367(a)	MO4c	1½d Scarlet Official Plate 130, plate block of four UHM/LHM	\$80
	(b) MO4c	Ditto Plate 130, vertical plate block of six UHM	\$100
	(c) M5a	2d Overprint block of four fine used U	\$2.50
	(d) M5a(Y)	2d Overprint various minor overprint varieties, in singles or strips of three each U	\$2.50
		M6 2d Yellow-orange	
368(a)	M6a	Plate 40, plate block of eight UHM/LHM	\$15
	(b) M6a	Plate 76, plate block of eight UHM/LHM	\$15
	(c) M6a	Plate 141, plate block of six UHM/LHM	\$5
	(d) M6a	Plate 141, plate strip of three U	\$2
	(e) M6a	Plate 144, plate block of four U	\$2
	(f) M6a	Plate 145, plate block of four U	\$2
	(g) M6b	Plate 86, plate block of eight UHM	\$30
	(h) M6b	Plate 89, plate block of eight UHM/LHM	\$25
	(i) M6a	Lower selvedge block of six, Plate 41 with minor flaw R8/ on left ear UHM/LHM	\$5
	(j) M6a	Top right selvedge block of eight from Plate 41 with minor flaw on R2/21 'Z' of ZEALAND UHM/LHM	\$5
	(k) M6a	Top selvedge block of four from Plate 61 with minor re-entry R2/20 LHM	\$5
	(l) M6a	Right selvedge block of four from Plate 61 with minor re-entry on R6/24 LHM	\$5
	(m) M6a	Lower right corner selvedge block of twelve from Plate 61, with six minor flaws R9/19, R9/22, R9/24, R10/19, R10/22, R10/24 M	\$10
	(n) M6b: MV6b(d)	Lower right corner selvedge block of twenty-five, with the listed plate varieties on R7/21, major retouch of hair, forehead and left ear plus minor flaw on R7/20 UHM	\$30
	(o) M6b	Lower selvedge block of thirty showing faulty placement of sheets in the guillotine, resulting in extra deep lower selvedge and imperf at top, plus two minor varieties. Interesting. M	\$25
	(p) M6b	Page of three blocks each with minor varieties, top selvedge block of six R2/ line after 'G' of POSTAGE vertical strip of three, line in left eye, line through 'A' of LAND block of six, line in right margin M	\$15
	(q) M6b	Page of two minor varieties top right corner selvedge block of eight R2/21 comma after 'Z' block of ten line above top frame M	\$10
	(r) MO6a	2d Yellow-orange Official Plate 140, plate block of six UHM/LHM	\$30
		M7 3d Blue	
369(a)	M7a(2)	Deep blue UHM	\$12
	(b) M7b	Plate 27, plate block of eight UHM/LHM	\$90
	(c) M7b	Plate 27, plate pair UHM	\$30
	(d) M7c	Plate 39, plate block of eight UHM/LHM	\$50
	(e) M7c	Plate 45, plate block of eight UHM/LHM	\$15
	(f) M7c	Plate 58, plate block of four UHM	\$10
	(g) M7c	Plate 69, plate block of eight UHM/LHM	\$10
	(h) M7c	Plate 138, plate block of six UHM	\$7.50

369(i)	M7c	Used plate block of eight, Plate 138 U	\$5
(j)	M7c	Used plate block of four, Plate 139 U	\$5
(k)	M7a	Plate 39, plate block of eight with R10/11 flaw background right of hairline LHM	\$100
(l)	M7a	Plate 39, plate block of eight with the R10/11 flaw retouched background right of hairline LHM	\$100
(m)	M7c	Lower right corner selvedge block of fifteen with doubling of right background M	\$10
(n)	M7c	Lower left corner selvedge block of thirty from Plate 45, with re-entry R8/5 M	\$20
(o)	M7c	Top selvedge block of eight from Plate 45, R2/6 retouch, R4/6 shift M	\$10
(p)	M7c	Block of four from Plate 58 with R3/11 retouch MV7c(a) M	\$10
(q)	MO7c	3d Blue Official Plate 39, plate block of eight HM	\$20
(r)	MO7c	Plate 69, plate block of eight UHM/LHM	\$50
(s)	MO7c	Plate 138, plate block of four UHM	\$40
		M8 4d Magenta	
370(a)	M8a	Plate 90, plate block of six UHM	\$10
(b)	M8a	Plate 94, plate block of six UHM	\$10
(c)	M8b	Plate 90, plate block of six UHM	\$22.50
(d)	M8b	Plate 94, plate block of six UHM	\$22.50
(e)	M8a	Top left corner selvedge block of twelve from Plate 90, with R2/4 flaw MV8a(2) break in frame M	\$75
(f)	M8a	Top selvedge block of 24 from Plate 90 with R2/4 second retouch, plus two other minor varieties M	\$35
		M11 8d Violet	
371(a)	M11a	Right corner selvedge block of thirty from Plate 93, with two re-entries R1/23 shading left of head, R7/23 right frame M	\$75
(b)	M11b	Block of six with major pre-printing paper fold affecting all six stamps with significant diagonal white line and perf distortion. Fine UHM	\$250
		M12 9d Brown-sepia	
372(a)	M12a	Plate 97, used pair	\$2
(b)	M12b	Plate 134, used plate block of six U	\$20
(c)	M12b	Plate 134, used plate block of eight U	\$25
(d)	M12a	Two blocks, lower selvedge block of six and lower right corner selvedge block of twelve, described as unremoved vertical rolling in guidelines M	\$80
(e)	M12b(Z)	Lower selvedge block of four inverted wmk 2UHM/2LHM	\$350
(f)	M12b(Z)	Inverted wmk UHM	\$100
(g)	M12b(Z)	Inverted wmk LHM	\$50
		M13 1/- Red-brown and Claret	
373(a)	M13a	Upright wmk Plate 1-1 without flaw R15/2 UHM	\$125
(b)	M13a	Plate 1-1 with flaw R15/2 UHM	\$18
(c)	M13b	Sideways wmk Plate 1-1 UHM	\$25
(d)	M13b(Z)	Inverted wmk right selvedge block of four UHM	\$100
(e)	M13b(Z)	Inverted wmk UHM	\$30
(f)	M13b(Z)	Inverted wmk LHM	\$20
(g)	M13c	Upright wmk from Plate 3A-2 UHM	\$30
(h)	M13c	Ditto Plate 4-2 UHM	\$30
(i)	M13c	Used plate single 4-2 U	\$2
(j)	M13a	Block of four with major Red-brown centre plate shift to left 2UHM/2LHM	\$50
(k)	M13a(Z)	Single with centre double print, one albino in the distinctive and	



373(k)



374(g)



376(f)



365(c)



371(b)



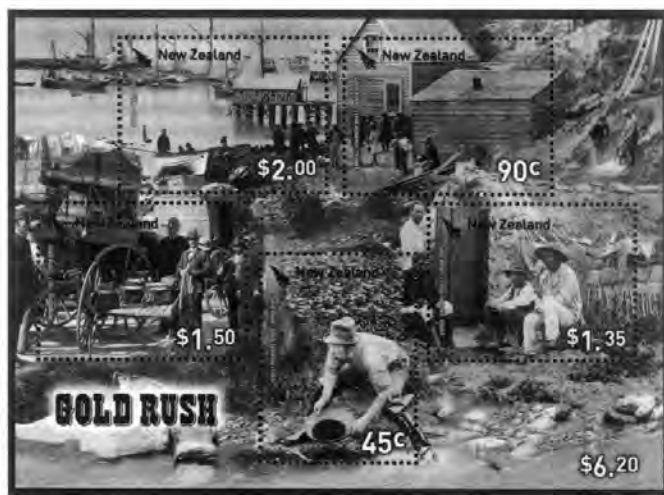
365(d)



365(e)

		striking copper-brown shade, with centre heavily blurred. A rare stamp, one of which sold in the recent Sotheby's Sir Gawaine Baillie auction, lot 748 LHM for £300. LHM	\$1000
373(l)	M13a-c	A page of counter-rolls start and end papers 1950-1951, 5 examples M	\$40
(m)	M13a-c	Two pages of counter-coil pairs MC2n(Z), MC2o, MC2p, mint and used	\$90
(n)	M13b	Single with R15/2 flaw U	\$2
(o)	M13a	Right selvedge block of six, M13b right selvedge block of four, also 2/- M15a , M15b used singles with re-entry R11/9 from centre Plate 1, doubling lines above head M, U	\$30
(p)	M13,15	Page of five used singles 3 x 1/-, 2 x 2/- all showing extensive plate cracking in three stages, centre Plate 1, R11/5	\$10
(q)	M13a	Two left selvedge blocks of six mint and a used single from centre plates 1 and 2, with R13/2 re-entry, R13/3 flaw and retouch, R14/3 normal, retouch and flaw	\$40
(r)	M13c	A right selvedge block of eight mint and two used singles from Frame Plate 2, Centre Plate 4 with two re-entries R10/7, R11/7	\$40
(s)	M13c	Lower right corner selvedge block of fourteen, Frame Plate 3A with 3 flaws R11/10, 'N' of LAND, R14/9 'L' of LAND, R16/10 re-entry M	\$50
(t)	M13c	Top right corner selvedge block of twelve with R2/8 re-entry top of right panel, state 3 M	\$50
(u)	M13c	Top left corner selvedge block of twelve with R4/2 re-entry 'Z' of ZEALAND, fourth state M	\$50
(v)	M13c	Two used singles and M16a 3/- used single all from Centre Plate 3A with R5/9 teardrop flaw and retouch and R16/9 redrawn right ear U	\$10
(w)	MO13a	1/- Official upright Plate 1-1 2UHM/2LHM	\$150
(x)	MO13b	Sideways wmk Plate 1-1 UHM	\$180
(y)	MO13b(Z)	Inverted wmk LHM	\$60
(z)	MO13a	Lower left corner selvedge block of nine Plate 1-1, and used single, showing R15/2 flaw on E of REVENUE, some faults M, U	\$40
		M14 1/3d Brown and Light blue	
374(a)	M14a	Plate 2-1, UHM	\$30
(b)	M14a	Plate 3A-1, UHM	\$30
(c)	M14a	Plate 3A-1, plate pair UHM	\$10
(d)	M14a	Plate 3A-1, used single U	\$5
(e)	M14a	Two Plate 2-1 blocks of six with flaw R15/3 left frame above scroll and re-entry. Faults M	\$30
(f)	M14a(Z)	Inverted wmk U	\$10
(g)	M14a(X)	Double frame print, one albino. A rare stamp asterisked in CP Catalogue with the light blue frame notably blurred, slight wear on left. CU	\$500
(h)	M14b	Sideways wmk Die 2, Plate 3A-2 UHM	\$60
(i)	M14b	Lower selvedge block of eight containing the listed plate- varieties MFV14b(a) and MFV14b(b) on R13/6, R16/6, R13/5 M	\$100
(j)	M14b	Page of counter roll, start and end papers and counter- coil pairs M	\$100
(k)	M14c	Lower selvedge block of eight from frame Plate 4 with the identical plate varieties to lot (i) above M	\$200
		M15 2/- Brown-orange and Deep Green	
375(a)	M15a	Upright wmk Plate 1-1 UHM	\$90
(b)	M15b	Sideways wmk Plate 1-1 UHM	\$60
(c)	M15a,b	Page of three Plate 1-1 plate blocks two upright, one sideways showing three flaws and/or retouches M	\$100
(d)	M15a	Lower selvedge block of fourteen with R15/8, R16/6 and R16/9 re-	

		entries, flaws and retouches M	\$150
*5(e)	M15a,b	Lower right corner selvedge block of eight upright wmk and used pair sideways wmk with R16/9 and R16/10 flaw and retouches M,U	\$75
(f)	M15b(Z)	Inverted wmk UHM	\$30
(g)	M15b(Z)	Inverted wmk LHM	\$15
(h)	M15b(Z)	Inverted wmk U	\$20
(i)	M15b	Used plate pair 1-1 U	\$10
(j)	M15b	Lower left corner Plate 1-1 selvedge block of fifteen with flaws and retouches R12/3, R13/1, R15/2 UHM	\$150
(k)	M15b	Lower left corner selvedge Plate 1-1 block of fifteen with three retouches R12/3, R13/1, R15/2 LHM	\$100
(l)	M15b	Page of two left selvedge blocks of six and a used pair with flaws and retouches R12/2 and R13/1 M, U	\$70
(m)	M15b, M15b(Z)	Two lower right corner selvedge blocks of four mint and a used pair, with flaws R15/10 and R16/10 M, U	\$80
(n)	M15b	Left selvedge block of twelve with three flaws R12/3, R13/1, R14/4 M	\$100
(o)	M15b(Z)	A lower selvedge block of four and two right selvedge blocks of four M with re-entries and retouches R9/9, R16/6, R11/9 M	\$150
(p)	M15b, M15b(Z)	A lower selvedge block of six mint, two used pairs and two used singles with flaws and retouches R14/4, etc M,U	\$125
(q)	M15b	A used page of four states and retouch of the R11/3 flaw strip of three, pair and five used singles U	\$25
(r)	M15b(Z)	Three mint blocks of four top right corner selvedge, top left corner selvedge and right selvedge with flaws R1/10, R2/1, R2/2 and R14/9 M	\$150
(s)	M15b	A left selvedge strip of three mint, plus single mint, three used pairs and a used single with R12/3, R13/1 flaws, states 1 and 2. M,U	\$30
(t)	M15b	Left selvedge block of twelve with three flaws and retouches R12/3, R13/1, R14/4 M	\$100
(u)	M15b	Used strip of three R14/4 second flaw U	\$5
(v)	MO15b	2/- Brown-orange and Deep Green Official sideways Plate 1-1 UHM	\$330
		M16 3/- Red-brown and Grey	
*6(a)	M16a	Plate 2-1 UHM	\$150
(b)	M16a	Plate 3A-1, 2UHM/2LHM	\$140
(c)	M16a	Plate 2-1 used pair	\$10
(d)	M16a(Y)	Inverted wmk dull red-brown UHM	\$55
		LHM	\$45
(e)	M16a(X)	Inverted wmk deep chocolate UHM	\$55
		LHM	\$40
(f)	M16a(Z)	Frame double print one albino , a used single of this rare stamp asterisked in the CP Catalogue, unmistakably blurred, FCU	\$750
(g)	M16a	A lower left corner Plate 2-1 block of twelve, mint and two used singles flaws R14/4, R15/4, R16/6	\$180
(h)	M16a	Lower left corner selvedge Plate 2-1 block of twelve and lower selvedge block of six, flaws and re-entries R14/4, R15/4, R16/6 M	\$190
(i)	M16a	Lower left corner selvedge Plate 3A-1 block of twelve described as a previously unrecorded printing of fifth stage. Most interesting block M	\$300
(j)	M16a	Lower selvedge block of nine mint, used pair and used single re-entries R14/4, R15/4, R16/6 described as sixth and final stage	\$150
(k)	M16a	Right selvedge block of four mint and used single, plate scratches R7/10, R8/10 flaw R10/8	\$50



Gold Rush miniature sheet with thermochromic ink - see New Issues notes page 5

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|-----------------------------|------|---|-------|
| 376(l) | M16a | Three used pairs, a right selvage single used and a single used five plate varieties sheet position not yet established | \$25 |
| (m) | M16a | A bottom selvage block of nine mint and a used pair, flaws R14/4 R15/4, R16/6 | \$150 |
| 1950-53 Provisionals | | | |
| 377(a) | M17a | 1½d Overprint lower right corner selvage serial-number block of four UHM | \$2 |
| (b) | M17a | Left selvage block of four minor flaw R3/2 damage to full-stop UHM | \$5 |
| (c) | M17a | Right selvage block of four minor flaw R4/10 broken fraction bar UHM | \$5 |
| (d) | M18a | 3d Overprint Plate 118 UHM | \$10 |
| (e) | M19a | 1d Overprint Plate 101 UHM | \$10 |
| (f) | M19a | Plate 133 block of four UHM | \$5 |

The Accumulation

378(a) One of the specialised collections we purchased had a vast accumulation of mostly used but a few mint, sorted into packets of all values ½d to 3/-, all twenty-two stamps in the George VI series: M1a-M19a. There must be many thousands of stamps here, with particularly large packets of ½d Chestnut, 1d Scarlet, 1d Green, 1½d Rose-red, 2d Overprint, 2d Yellow-orange, 3d Blue, 4d Magenta, 1/-, 1/3d, 2/-, 3/- 1½d Provisional. There is even a small packet of 1½d Chocolate both mint and used and one UHM Official noted (Cat \$150). This would keep a sorter of shades, mesh, watermarks, postmarks, plate-varieties, re-entries, retouches, flaws, etc, etc, busy for weeks if not months, may be even years! The accumulation weighs in at 280g and going at \$1 a gram, we will see if anybody fancies taking it on @ \$280

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Published by CAMPBELL PATERSON LTD, Auckland New Zealand. Subscriptions NZ\$45.75 inland. ISSN 1172-0166

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